

# Wolfgang Amadeus Mozart's Werke.

Kritisch durchgesehene Gesamtausgabe.



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Komisches Singspiel in 3 Acten. Köch. Verz. N<sup>o</sup> 384.

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# DIE ENTFÜHRUNG AUS DEM SERAIL.

## Komisches Singspiel in drei Akten.

### P E R S O N E N .

<b>Bassa Selim.</b>	<b>Belmonte</b> , Geliebter der Constanze..... (Tenor)
<b>Constanze.</b> (Sopran)	<b>Pedrillo</b> , dessen Diener, und Aufseher über die Gärten des Bassa. (Tenor)
<b>Blondchen.</b> (Sopran)	<b>Osmin</b> , Aufseher über das Landhaus des Bassa. (Bass)

Rlaas, ein Schiffer.— Ein Stummer.— Wache.  
Schauplatz: Ein Landgut des Bassa.

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Komisches Singspiel in drei Akten

VON

## W. A. MOZART.

Köch. Verz. N<sup>o</sup> 384.

Mozart's Werke.

Serie 5. N<sup>o</sup> 15.

### Ouverture.

Componirt 1782 in Wien.

**Presto.**

The musical score is arranged in a standard orchestral format. The woodwinds (Flauto piccolo, Oboi, Clarinetti in C, Fagotti) and brass (Corni in C, Trombe in C) sections enter with a strong, rhythmic accompaniment. The strings (Violino I, Violino II, Viola, Violoncello, Basso) provide a steady, rhythmic foundation. The percussion (Timpani in C.G., Triangolo, Piatti, Tamburo grande) adds to the rhythmic complexity. The score is marked 'Presto' and begins with a dynamic of 'p' (piano) for the strings and 'f' (forte) for the woodwinds and brass.

This page of a musical score contains 15 staves. The top three staves are for woodwinds (flute, oboe, and clarinet), the next three for strings (violin I, violin II, and viola), and the bottom three for the piano. The piano part includes a grand staff with treble and bass clefs. The score features various musical notations such as triplets, slurs, and dynamic markings. The piano part begins with a *p* (piano) dynamic and transitions to *f* (forte) later in the piece. The woodwinds and strings also show dynamic changes, with some parts marked *f* and others *mf*. The overall texture is complex, with multiple melodic and harmonic lines.

A musical score for piano, consisting of 15 staves. The score is divided into two systems of seven staves each. The first system includes a treble clef staff with a melodic line, a bass clef staff with a bass line, and five intermediate staves. The second system includes a grand staff (treble and bass clefs) with a piano accompaniment, and four intermediate staves. The score features dynamic markings of *p* (piano) and *f* (forte) at various points. There are also trills and slurs in the upper staves. The piece concludes with a final *f* marking.

This musical score is a page from a manuscript, numbered 4 in the top left corner. It features a complex arrangement of staves. The top section consists of five staves: the first is a treble clef staff with a melodic line; the second and third are grand staff staves (treble and bass clefs) with sustained chords and some melodic fragments; the fourth is a bass clef staff with a melodic line starting with a 'rit.' marking; the fifth is a grand staff with sustained chords. Below this is a section with four staves: the first is a treble clef staff with a steady eighth-note pattern; the second is a grand staff with sustained chords; the third is a bass clef staff with a steady eighth-note pattern; the fourth is a grand staff with sustained chords. The bottom section consists of five staves: the first is a treble clef staff with a melodic line; the second is a grand staff with melodic lines in both hands; the third is a bass clef staff with a melodic line; the fourth and fifth are grand staff staves with melodic lines in both hands. The score includes various musical notations such as clefs, notes, rests, and dynamic markings.

The musical score is arranged in 15 staves. The first two staves are for the piano, and the remaining 13 are for the orchestra. The piano part starts with a piano (*p*) dynamic and features a melodic line with some chromaticism. The orchestra part starts with a forte (*f*) dynamic and includes woodwinds, strings, and brass. The woodwinds play sustained notes, while the strings and brass play rhythmic patterns. The score is divided into two systems of eight measures each, with a dynamic shift from *p* to *f* at the beginning of the second system.



A musical score for piano, consisting of 12 staves. The score is written in treble and bass clefs. The first two staves are in the key of B-flat major (two flats) and 3/8 time. The first staff has a treble clef and a piano (*p*) dynamic marking. The second staff has a bass clef and a piano (*p*) dynamic marking. The third and fourth staves are in the key of D major (two sharps) and 3/8 time. The third staff has a treble clef and a piano (*p*) dynamic marking. The fourth staff has a bass clef and a piano (*p*) dynamic marking. The fifth and sixth staves are in the key of D major (two sharps) and 3/8 time. The fifth staff has a treble clef and a piano (*p*) dynamic marking. The sixth staff has a bass clef and a piano (*p*) dynamic marking. The seventh and eighth staves are in the key of D major (two sharps) and 3/8 time. The seventh staff has a treble clef and a piano (*p*) dynamic marking. The eighth staff has a bass clef and a piano (*p*) dynamic marking. The ninth and tenth staves are in the key of D major (two sharps) and 3/8 time. The ninth staff has a treble clef and a piano (*p*) dynamic marking. The tenth staff has a bass clef and a piano (*p*) dynamic marking. The eleventh and twelfth staves are in the key of D major (two sharps) and 3/8 time. The eleventh staff has a treble clef and a piano (*p*) dynamic marking. The twelfth staff has a bass clef and a piano (*p*) dynamic marking. The score features various musical notations, including notes, rests, and dynamic markings.

The image shows a page of musical notation, likely a score for a piano or similar instrument. It consists of 14 staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as 'f' and 'p'. The music is arranged in a multi-staff format, with some staves grouped by a brace on the left. The notation is dense, particularly in the lower half of the page.

A page of musical notation for a piano piece, featuring multiple staves with various musical notations including notes, rests, dynamics (f, p), and articulation marks. The score is arranged in a system of 16 staves. The first four staves (1-4) are grouped together with a brace on the left. The next four staves (5-8) are also grouped with a brace. The final eight staves (9-16) are grouped with a brace. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also articulation marks like accents and slurs. The piece appears to be in a key with one sharp (F#) and a common time signature.

This musical score consists of 14 staves. The top four staves (1-4) are grouped together with a brace on the left. The bottom four staves (11-14) are also grouped with a brace on the left. The middle four staves (5-8) are individual. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). There are also articulation marks and repeat signs labeled 'a2.'. The music is written in a key with one sharp (F#) and a 2/4 time signature.

A musical score for piano, consisting of 14 staves. The score is written in a single system. The top two staves are treble clefs, and the bottom two are bass clefs. The middle staves are a mix of treble and bass clefs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano). A large slur covers a section of the music in the third staff from the top. The score is arranged in a traditional piano format with a grand staff at the bottom.

This page of musical score consists of 14 staves. The notation is as follows:

- Staff 1: Treble clef, starts with a forte (*f*) dynamic. Contains a series of chords.
- Staff 2: Treble clef, starts with a forte (*f*) dynamic. Contains a series of chords.
- Staff 3: Treble clef, starts with a forte (*f*) dynamic. Contains a series of chords.
- Staff 4: Bass clef, starts with a forte (*f*) dynamic. Contains a series of chords.
- Staff 5: Treble clef, starts with a forte (*f*) dynamic. Contains a series of chords.
- Staff 6: Treble clef, starts with a forte (*f*) dynamic. Contains a series of chords.
- Staff 7: Bass clef, starts with a forte (*f*) dynamic. Contains a series of chords.
- Staff 8: Treble clef, starts with a forte (*f*) dynamic. Contains a series of chords.
- Staff 9: Treble clef, starts with a forte (*f*) dynamic. Contains a series of chords.
- Staff 10: Bass clef, starts with a forte (*f*) dynamic. Contains a series of chords.
- Staff 11: Treble clef, starts with a forte (*f*) dynamic. Contains a series of chords.
- Staff 12: Treble clef, starts with a forte (*f*) dynamic. Contains a series of chords.
- Staff 13: Treble clef, starts with a forte (*f*) dynamic. Contains a series of chords.
- Staff 14: Bass clef, starts with a forte (*f*) dynamic. Contains a series of chords.

Dynamic markings include *f* (forte) and *p* (piano). There are also accents and slurs throughout the score.

This page of musical notation consists of 14 staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The next eight staves are for instrumental parts: the first two are woodwinds (flute and clarinet), the next two are strings (violin and viola), and the last two are piano accompaniment (right and left hands). The piano part features a complex, rhythmic melody in the right hand and a steady bass line in the left hand. The woodwinds and strings provide harmonic support and melodic counterpoints. The notation includes various note values, rests, and dynamic markings such as *f* and *mf*.

Andante.  
Flauto traverso.

The musical score is arranged in 11 staves. The top four staves are for the Flauto traverso, and the bottom seven staves are for the piano. The tempo is marked 'Andante.' and the instrument is 'Flauto traverso.' The key signature is B-flat major (two flats) and the time signature is 3/8. The score features various musical notations including notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piano part includes a grand staff with treble and bass clefs. The flute part includes a grand staff with treble and bass clefs. The score is divided into measures by vertical bar lines.



A musical score for piano, consisting of 11 staves. The top four staves contain the main melodic and harmonic material, with dynamic markings of *p* (piano) and *cresc.* (crescendo). The bottom seven staves are part of a grand staff, with the upper three staves (treble clef) containing a complex, fast-moving melodic line, and the lower four staves (bass clef) containing a rhythmic accompaniment of sixteenth notes. The score is divided into measures by vertical bar lines, and the music concludes with a final cadence.

This musical score is arranged in two systems. The first system consists of five staves: a vocal line at the top, followed by two piano staves (treble and bass clefs), and two empty staves. The second system consists of six staves: a vocal line, two piano staves (treble and bass clefs), and two empty staves. The music is written in a key signature of two flats and a 3/4 time signature. Dynamics include piano (*p*) and forte (*f*). The score includes various musical notations such as notes, rests, and slurs.

Tempo I.  
Flauto piccolo.

The musical score is arranged in 15 staves. The first three staves are for the Flauto piccolo, the next three for the Flauto, and the last nine for the Piano. The score includes various musical notations such as dynamics (p, f), articulation (accents, slurs), and fingerings (1, 2, 3). The Flauto piccolo part starts with a piano (p) dynamic and features several trills and slurs. The Flauto part also starts with a piano (p) dynamic and includes slurs and accents. The Piano part begins with a piano (p) dynamic and features a complex texture with many sixteenth notes and slurs. The score concludes with a forte (f) dynamic.

The musical score is arranged in 15 staves. The top five staves are for the piano, and the bottom ten staves are for the orchestra. The piano part features complex textures with triplets and dynamic markings of *p* (piano) and *f* (forte). The orchestra part includes woodwinds, strings, and a low brass section, with dynamic markings of *p* and *f*. The score is in a common time signature and features a variety of rhythmic patterns and articulations.

This musical score is arranged in two systems. The first system consists of seven staves: a single treble clef staff at the top, followed by two grand staves (treble and bass clefs), and four more staves. The second system also consists of seven staves, with a grand staff at the top and four more staves below. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *a 2.* (second ending). The piece concludes with a double bar line and repeat dots.

This musical score is arranged in a system of 14 staves. The top two staves are for the vocal line, with the first staff in treble clef and the second in bass clef. The bottom two staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a piano (p) dynamic marking. The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests. The overall structure is a single system of music.

This musical score is arranged in a system of 15 staves. The top two staves are for the piano, with the right hand on the upper staff and the left hand on the lower staff. The remaining staves are for the orchestra, including woodwinds, strings, and percussion. The score is marked with dynamics such as *f* (forte) and *p* (piano), and includes various musical notations like slurs, accents, and phrasing marks. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests.

Musical score for piano and orchestra, page 21. The score consists of 15 staves. The top staff is a single melodic line. The next four staves are for strings, with the first two in treble clef and the last two in bass clef. The next four staves are for woodwinds, with the first two in treble clef and the last two in bass clef. The bottom four staves are for the piano, with the first two in treble clef and the last two in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f' and 'p'. There are also some accidentals and articulation marks.



This musical score consists of 15 staves. The top staff is a single melodic line in treble clef with a key signature of two flats and a dynamic marking of *f*. The second staff is a bass line in bass clef with a dynamic marking of *f* and a performance instruction *a 2.* above the staff. The third and fourth staves are a grand staff (treble and bass clefs) with a dynamic marking of *f*. The fifth and sixth staves are a grand staff with a dynamic marking of *f*. The seventh and eighth staves are a grand staff with a dynamic marking of *f* and a *p* marking in the eighth measure. The ninth and tenth staves are a grand staff with a dynamic marking of *f*. The eleventh and twelfth staves are a grand staff with a dynamic marking of *f* and a *p* marking in the eleventh measure. The thirteenth and fourteenth staves are a grand staff with a dynamic marking of *f* and a *p* marking in the thirteenth measure. The fifteenth staff is a grand staff with a dynamic marking of *f* and a *p* marking in the fifteenth measure.

The musical score is arranged in 15 staves. The top four staves are for woodwinds: Flute (1st), Oboe, Clarinet, and Bassoon. The next four staves are for strings: Violin I, Violin II, Viola, and Cello. The bottom seven staves are for the piano, with the right hand on the top two staves and the left hand on the bottom three staves. The score is in 2/4 time and features dynamic markings of forte (f) and piano (p). The piano part includes a prominent sixteenth-note accompaniment in the right hand and a steady eighth-note accompaniment in the left hand. The woodwinds and strings play melodic lines with various articulations and dynamics.

This musical score is arranged in a system of 14 staves. The top two staves are for the right and left hands of a piano. The remaining 12 staves are for a string quartet, with the first two staves representing the first and second violins, the next two representing the first and second violas, and the final six staves representing the first and second violas, the first and second cellos, and the first and second double basses. The score begins with a piano introduction in the first two staves. The main body of the score is divided into two systems of six staves each. The first system starts with a forte (*f*) dynamic, followed by a second ending marked "2." and a piano (*p*) dynamic. The second system also begins with a forte (*f*) dynamic and transitions to piano (*p*) later. The score includes various musical notations such as slurs, ties, and dynamic markings.

# ERSTER AKT.

## Nº1. Arie.

Andante.

Clarinetti in C.

Fagotti.

Corni in C.

Violino I.

Violino II.

Viola.

Belmonte.

Violoncello e Basso.

Clarinetto in C.   
 Fagotti.   
 Corni in C.   
 Violino I.   
 Violino II.   
 Viola.   
 Belmonte.   
 Violoncello e Basso.

Hier soll ich dich denn

Violino I.   
 Violino II.   
 Viola.   
 Belmonte.   
 Violoncello e Basso.

sehen, Constanze! dich mein Glück! lass Himmel es ge - sehen, gieb mir die Ruh zu - rück, gieb mir die Ruh zu -

Musical score for the first system, featuring piano accompaniment and vocal line. The piano part consists of two staves with chords and arpeggiated figures. The vocal line is on a single staff with lyrics. Dynamics include *p* and *mf*.

rück. Ich dulde-te der Leiden, o Lie-be, ich dulde-te der Lei-den, o Lie-be, o

Musical score for the second system, featuring piano accompaniment and vocal line. The piano part consists of two staves with chords and arpeggiated figures. The vocal line is on a single staff with lyrics. Dynamics include *fp*, *p*, *mf*, and *f*.

Lie-be, allzu-viel, all - - - zu-viel! Schenk mir dafür nun Freuden, nun Freuden, und bringe mich ans Ziel, und brin-

ge mich ans Ziel. Schenk' mir dafür nun Freuden, nun Freuden, und bringe mich ans Ziel, und brin

*p* *mf* *p* *f*

*p* *r 2.* *p* *tr* *tr* *tr* *tr*

ge mich ans Ziel, und brin ge mich. und bringe mich ans Ziel, und brin

- ge mich, und brin - - - ge mich ans Ziel.

### Nº 2. Lied und Duett.

Andante.

Flauto.

Oboi.

Fagotti.

Corni in B.

Violino I.

Violino II.

Viola.

Belmonte.

Osmin.

Violoncello e Basso.

Wer ein Liebchen hat ge - funden, die es treu und redlich meint, lohn' es

*pp*

ihr durch tausend Küsse, mach' ihr all das Leben sü-sse, sei ihr Trö - ster, sei ihr Freund, sei ihr Trö - ster, sei ihr

*pp*

*pp* *cresc.* *f*

*pp* *cresc.* *f*

*pp* *cresc.* *f*

*pp* *cresc.* *f*

Belmonte.  
Vielleicht, dass ich durch diesen Alten etwas erfahre: — He Freund! ist das nicht das Landhaus des Bassa Selim?

Freund, sei ihr Freund. Tralla - le - ra, tral-la - le - ra, tralla - le - ra, tralla - le - ra.

*pp* *cresc.* *f*

*pp* *cresc.* *f*

Dochsie



treu sich zu er - hal - ten, schliess' er Liebchen sorg - lich ein; denn die lo - sen Din - ger ha - sehen je - den

Schmet - ter - ling und na - sehen gar zu gern von frem - dem Wein, gar zu gern von frem - dem

Belmonte.  
He! Alter! he!  
Hört ihr nicht?  
Ist hier des Bas-  
sa Selim Pallast?

Wein, von frem-dem Wein. Tral-la - le - ra, tral-la - le-ra, tralla - le-ra, tralla - le - ra.

*Allegro.*

*pizz.*  
*pizz.*  
*pizz.*

lich beim Mon-den - schei - ne, Freunde nehmt sie wohl in Acht, oft lauscht da ein junges Herrchen, kirt und

Tempo I.

lockt das kleine Narrchen, und dann Treu - e gu - te Nacht, und dann Treu - e gu - te Nacht, gu - te

Allegro.

Verwunscht seist du sammt dei - nem Liede! Ich bin dein  
Nacht! Tralla - le - ra, tral - la - le - ra, tral - la - le - ra, tralla - le - ra.

Sin - gen nun schon mü - de, so hör' doch nur ein ein - zigs Wort!

Was Henker lasst ihr euch ge - lü - sten,

euch zu er - ei - fern, euch zu brüsten, was wollt ihr, was wollt ihr, was wollt ihr? hur - - tig, ich muss fort,

hur - tig, ich muss fort. He!  
 Ist das des Bas - sa Se - lim Haus? Ist das des

Bas - sa Se - lim Haus? So wartet doch! ein Wort!  
 Das ist des Bas - sa Se - lim Haus. Ich kann nicht weilen, geschwind, denn ich muss

so wartet doch! ein Wort! Seid ihr in sei - nen Diensten  
 eilen, ich kann nicht weilen, geschwind, denn ich muss eilen.

*p* *f* *p* *f* *p*

Freund? seid ihr in sei - nen Dien - sten Freund? seid ihr in sei - nen Diensten Freund?  
 He? He? Ich bin in sei - nen Dien - sten

*p*

Recitativo.

Wie kann ich den Pedrill wohl sprechen, der hier in seinen Diensten steht?

Freund! Den Schurken,

in Tempo.

der den Hals soll brechen? Seht selber zu, seht selber zu, wenns anders geht, seht selber

(für sich)  
Was für ein al-ter grober Ben-gel! (für sich) was für ein  
zu, wenns anders geht. Das ist just so ein Galgen-schwengel,

al-ter gro-ber Ben-gel, was für ein al-ter gro-ber Ben-gel, was für ein al-ter gro-ber, al-ter gro-ber  
das ist just so ein Gal-gen-schwengel, das ist just so ein Gal-gen-schwengel, das ist just so ein Gal-gen-



Ben-ge! Ihr irrt, ihr irrt, ihr irrt, es ist ein braver Mann.  
 schwengel! So brav, so brav, so brav, dass man ihn spiessen

Ihr müsst ihn wahrlich nicht recht kennen, ihr müsst ihn wahrlich nicht recht kennen. ihr müsst ihn wahrlich nicht recht  
 kann. Recht gut, ich liess ihn heut verbrennen, recht gut, ich liess ihn heut verbrennen, recht gut, ich

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamics such as *fp*, *f*, and *p*, with a *cresc.* marking. The bass part includes dynamics *fp* and *f*.

ken-nen, ihr müsst ihn wahr-lich nicht recht ken-nen.

liess ihn heut ver-brennen, recht gut, ich liess ihn heut ver-brennen, heut, heut liess ich ihn ver-

Musical score for the second system, including vocal lines and piano accompaniment. Dynamics include *fp* and *cresc.*

Musical score for the third system, featuring piano and bass staves with alternating dynamics of *f* and *p*.

Es ist für-wahr ein gu-ter Tropf, es ist für-wahr ein gu-ter

bren-nen.

Auf ei-nen Pfal ge-hört sein Kopf,

Musical score for the fourth system, including vocal lines and piano accompaniment. Dynamics include *f* and *p*.

Tropf, es ist für - wahr ein gu - ter Tropf, es ist für -  
 auf ei-nen Pfal gehört sein Kopf, auf ei-nen Pfal gehört sein Kopf, auf ei-nen Pfal gehört sein Kopf, auf ei-nen

wahr ein gu - ter Tropf, ein gu - - - ter Tropf  
 Pfal ge - hört sein Kopf, auf ei-nen Pfal ge - hört sein Kopf, auf ei-nen Pfal ge - hört sein

Musical score for the first system, featuring piano and vocal parts. The piano part includes a grand staff with treble and bass clefs, and a double bass line. The vocal part is in bass clef. Dynamics include *p* (piano) and *f* (forte). The lyrics are:

So bleibet doch, so bleibet doch!  
 Kopf, auf einen Pfal gehört sein Kopf. Was wollt ihr noch? Was

Musical score for the second system, featuring piano and vocal parts. The piano part includes a grand staff with treble and bass clefs, and a double bass line. The vocal part is in bass clef. Dynamics include *f* (forte) and *p* (piano). The lyrics are:

Ich möchte ger - ne - (spöttisch)  
 wollt ihr, was wollt ihr, was wollt ihr noch? so hübsch von

fer - ne um's Haus hrum schleichen und Mäd - chen stehlen; Fort, eures Gleichen braucht man hier nicht,

Ihr seid be - ses - sen, sprecht voller Gal - le  
fort, fort, fort, fort, fort eures Gle - chen braucht man hier nicht.

mir so vermessen      ins Angesicht, mir so vermes-sen ins An-ge - sicht.      Schont eu-ren Geifer,      lasst eu-er  
 Nur nicht in Eifer,      ich kenn'euch schon,

*fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *f* *p* *fp* *fp* *fp* *f* *f* *f* *f*

Droh'n,      schont euren Geifer,      lasst ener Droh'n,      lasst eu-er Droh'n, lasst eu-er Droh'n,  
 nur nicht in Eifer,      ich kenn'euch schon,      ich kenn'euch schon, ich kenn'euch schon.

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

Presto.

in D.

*sp* *sp* *sp* *sp* *sp* *sp* *sp* *sp* *sp* *p*

Scheert euch zum Teu-fel! Ihr kriegt, ich schwöre, sonst oh-ne Gnade die Basto-na-de, noch habt ihr Zeit, noch

*sp* *sp* *sp* *sp* *sp* *sp* *sp* *p*

*sp* *sp* *sp* *sp* *sp* *sp* *sp* *sp* *sp* *p*

Es bleibt kein Zweifel, ihr seid von Sinnen, welch ein Be-tra-gen-auf mei-ne Fra-gen, seid doch ge-

habt ihr Zeit.

*sp* *sp* *sp* *sp* *sp* *sp* *sp*

scheid, seid doch ge - scheid. Es bleibt kein Zweifel, ihr seid von Sin - nen, welch ein Be -  
 Scheert euch zum Teu - fel! ihr kriegt, ich schwöre, sonst oh - ne Gna - de

tra - gen auf meine Fragen, seid doch ge - scheid, seid doch ge - scheid, seid doch ge - scheid, es bleibt kein  
 die Ba - sto - na - de, noch habt ihr Zeit, noch habt ihr Zeit, scheert euch zum Teufel,



Zweifel, ihr seid von Sin-nen, welch ein Be - tragen auf mei-ne Fra-gen, seid doch ge - scheid, seid doch ge -  
 ihr kriegt, ich schwöre, sonst oh-ne Gna-de die Ba-sto-na-de, noch habt ihr Zeit, noch habt ihr Zeit,

scheid, seid doch ge-scheid, scheid, seid doch ge-scheid, seid doch ge - scheid, seid doch ge -  
 noch habt ihr Zeit, noch habt ihr Zeit, noch habt ihr Zeit, noch habt ihr Zeit,

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

scheid, ———— seid doch ge-scheid, seid doch ge - scheid, seid doch ge - scheid, seid doch ge - scheid, seid  
 — noch habt ihr Zeit; noch habt ihr Zeit, noch habt ihr Zeit, noch habt ihr Zeit, noch

*fp* *f* *p* *f* *p* *f*

doch ge - scheid.  
 habt ihr Zeit.

# Nº 3. Arie.

Allegro con brio.

Oboi.

Corni in F.

Violino I.

Violino II.

Viola.

Osmin.

Violoncello e Basso.

Sol - che her - gelaufne Laf - fen,

die nur nach den Weibern gaf - fen, mag ich vor den Teu - fel nicht, mag ich vor den Teufel

nicht, mag ich vor den Teu - fel nicht; denn ihr ganzes Thun und Lassen ist:

uns auf den Dienst zu passen, uns auf den Dienst zu passen, doch mich trügt kein solch Ge-

*sp* *sp* *sp* *sp* *sp* *ad libitum.*

sieht, doch mich trügt kein solch Ge-sicht. Eure Tü-cken, eu-re Ränke, eu-re Fin-ten, eu-re

Adagio. Allegro.

*f* *f* *f* *p* *f* *f* *f* *f* *f* *f*

Schwänke sind mir ganz bekannt, sind mir ganz bekannt, sind mir ganz bekannt, ganz bekannt, sind mir ganz be-

*f* *p* *f* *f* *f* *f* *f* *f* *f* *f*

kannt; mich zu hin-ter - gehen müsst ihr früh auf - stehen, müsst ihr früh auf - ste - hen;

ich hab' auch Ver - stand, ich hab' auch Ver - stand, ich hab' auch Ver - stand, ich! ich hab' auch Ver -

stand. Sol - che her - gelauf'ne Laf - fen,

die nur nach den Weibern gaf - fen, mag ich vor den Teu - fel nicht, mag ich vor den Teufel

*p* *f* *sp* *sp* *sp* *sp* *sp*

nicht, mag ich vor den Teu-fel nicht; denn ihr ganzes Thun und Lassen ist: uns auf den Dienst zu

*cresc.* *f* *sp* *sp* *sp* *sp*

passen, uns auf den Dienst zu passen, doch mich trügt kein solch Ge-sicht, doch mich

*sp* *sp* *sp* *sp* *ad lib.* *f*

Adagio.

Allegro.

trügt kein solch Ge\_sicht. Eure Tü\_cken, eu-re Rän\_ke, eu-re Fin\_ten, eu-re Schwän\_ke

sind mir ganz be\_kannt, sind mir ganz be\_kannt, sind mir ganz be\_kannt, ganz be\_kannt, sind mir ganz — be\_kannt;

mich zu hin - ter - ge - hen müsst ihr früh auf - ste - hen, müsst ihr früh auf - ste - hen,

First system of the musical score. It features a vocal line at the bottom and a piano accompaniment above. The vocal line contains the lyrics: "ich hab' auch Ver - stand, ich hab' auch Ver - stand, ich hab' auch Ver - stand, ich,". The piano part includes a melodic line with trills (tr) and a bass line with a steady eighth-note accompaniment. Dynamics include piano (p) and forte (f).

Second system of the musical score. The vocal line continues with the lyrics: "ich hab' auch Ver - stand, ich hab' auch Ver - stand, ich hab' auch Ver - stand,". The piano accompaniment features a more complex texture with overlapping melodic lines and sustained chords. Dynamics include piano (p) and forte (f).

Third system of the musical score. The vocal line concludes with the lyrics: "ich hab' auch Ver - stand, ich, ich hab' auch Ver - stand, ich hab' auch". The piano accompaniment features a dense texture with multiple voices, including a prominent bass line. Dynamics include piano (p) and crescendo (cresc.).



Ver - - stand, ich hab' auch Ver - - stand. Drum, beim Barte des Pro-

phe-ten! ich stu-di-re Tag und Nacht, ruh' nicht bis ich dich seh' tö-dten, nimm dich wie du willst in

Acht, drum, beim Bar-te des Pro- phe-ten, ich stu-di-re Tag und Nacht, ruh' nicht bis ich dich seh'

tödten, nimm dich wie du willst in Acht, nimm dich wie du willst in Acht, nimm dich in Acht, nimm dich

wie du willst in Acht, nimm dich in Acht, nimm dich wie du willst in Acht, nimm dich in Acht, nimm dich in

Acht, nimm dich in Acht, nimm dich in Acht.

**Pedrillo.**  
 Was bist du für ein grausamer Kerl – und ich hab' dir nichts gethan.  
**Osmin.**  
 Du hast ein Galgenesicht – das ist genug.  
**Attacca.**

Allegro assai.

Flauto piccolo.

Oboi.

Fagotti.

Corni in C.

Trombe in C.

Piatti.

Tamburo grande.

Violino I.

Violino II.

Viola.

Osmin.

Violoncello e Basso.

Erst ge - köpft, dann ge - hangen, dann ge - spießt auf heissen Stangen, dann ver - braunt, dann ge -

bunden und ge - taucht, zu - letzt ge - schunden, erst ge - köpft, dann ge - hangen, dann ge - spießt auf heissen

Stangen, dann ver - brannt, dann ge - bun - den und ge - taucht, zuletzt ge - schun - den, ge - schun - den, ge -

schunden, erst ge - köpft, dann ge - hangen, dann ge - spiest aufheissen Stangen, dann ver - brannt, dann ge -

cre - scen - do  
 cre - scen - do  
 cre - scen - do  
 cre - scen - do  
 cre - scen - do  
 scen - do  
 scen - do  
 scen - do  
 scen - do  
 scen - do

hunden und ge - taucht, zuletzt ge - schun - den.

scen - do

**Nº 4. Arie.**  
 Recitativ.

Flauto.  
 Oboe.  
 Fagotto.  
 Corni in A.  
 Violino I.  
 Violino II.  
 Viola.  
 Belmonte.  
 Violoncello e Basso.

dolce  
 p  
 sotto voce  
 sotto voce  
 sotto voce  
 sotto voce  
 sotto voce

Con-stan-ze! Con-stan-ze! dich wie-der zu se-hen, dich!

Andante.

O wie ängstlich, o wie feurig klopft mein lie - be - vol - les Herz, klopft mein lie - be - vol - les

Herz, klopft mein lie - be - vol - les Herz, und des

Wie-der-se-hens Zähe  
 lohnt der Trénnung bange[n] Schmerz,  
 lohnt der Tren - - nung

ban - - gen Schmerz;  
 schon zitr'ich und wanke, schon zag'ich und schwanke,  
 schon zag' ich und

schwan-ke, es hebt sich die schwel-len-de Brust, es hebt sich die schwel-len-de

Brust. es hebt sich die schwel-len-de Brust!



Ist das ihr Lis - peln? Es wird mir so ban - ge!

War das ihr Seuf - zen? Es glüht mir die Wan - ge! Täuscht mich die Lie - be, war es ein

Traum? täuscht mich die Lie - be, war es ein Traum? täuscht mich die Lie - be, war es ein

Traum? O wie ängstlich, o wie feurig, klopft mein lie - be - vol - les Herz, klopft mein

lie - be - vol - les Herz, klopft mein lie - be - vol - les

*mf* *p* *mf* *p*

Herz, Ist das ihr Lis - peln? war das ihr

*pp* *pp* *pp* *pp* *pizz.* *pp* *pp* *pp* *pizz.* *pp*

Seufzen? es wird mir so bange, es glüht mir die Wange, es glüht mir die Wan-ge; O! wie ängst-lich, o wie

feu-ri-g, klopft mein lie-be-vol-les Herz, klopft mein lie-be-vol-les Herz, klopft mein

Musical score for the first system, featuring vocal line and piano accompaniment. The score is in G major (one sharp) and 3/4 time. The vocal line is in the soprano register. The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a steady eighth-note bass line. The dynamic marking is *pp* (pianissimo).

lie - be - vol - les Herz! Schon zitr' ich und wan - ke, schon zag' ich und schwanke, o wie

Musical score for the second system, continuing the vocal line and piano accompaniment. The score is in G major (one sharp) and 3/4 time. The vocal line continues with the same melodic line. The piano accompaniment continues with the same rhythmic patterns. The dynamic marking is *pp* (pianissimo).

ängstlich, o wie feu - rig klopft mein lie - be - vol - les Herz, klopft mein lie - be - vol - les Herz,

The first system of the musical score consists of seven staves. The top two staves are for the vocal line, and the bottom five staves are for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piano part features a complex rhythmic pattern with frequent sixteenth-note runs. The vocal line is a simple melody. Dynamics include *fp*, *f*, and *p*. The lyrics are: "klopft mein lie-be-vol-les Herz, mein lie-bevol-les Herz, mein lie-be-vol-les Herz."

The second system of the musical score continues the composition. It features the same seven-staff layout. The piano accompaniment becomes more intricate with dense sixteenth-note passages. Dynamics include *f*, *p*, *pp*, and *decresc.*. The vocal line continues with the same melody. The system concludes with a *pizz.* marking on the bass line.

# Nº 5. Chor der Janitscharen.

Allegro.

Flauto piccolo. *f*

Oboi. *f*

Clarineti in C. *f*

Fagotti. *f*

Corni in C. *f*

Trombe in C. *f*

Timpani in C.G. *f*

Triangolo. *f*

Piatti. *f*

Tamburo grande. *f*

Violino I. *f*

Violino II. *f*

Viola. *f*

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso. *f*

a 2.

Singt dem gro-ssen Bas-sa Lie-der, dem grossen Bassa Lie-der, tö- - ne feuri-ger Ge-

Singt dem gro-ssen Bas-sa Lie-der, dem grossen Bassa Lie-der, tö- - ne feuri-ger Ge-

Singt dem gro-ssen Bas-sa Lie-der, dem grossen Bassa Lie-der, tö- - ne feuri-ger Ge-

Singt dem gro-ssen Bas-sa Lie-der, dem grossen Bassa Lie-der, tö- - ne feuri-ger Ge-



sang, und vom U - fer hal - le wie - der, vom U - fer hal - le wie - der uns - rer Lie - der Ju - bel -  
 sang, und vom U - fer hal - le wie - der, vom U - fer hal - le wie - der uns - rer Lie - der Ju - bel -  
 sang, und vom U - fer hal - le wie - der, vom U - fer hal - le wie - der uns - rer Lie - der Ju - bel -  
 sang, und vom U - fer hal - le wie - der, vom U - fer hal - le wie - der uns - rer Lie - der Ju - bel -

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is highly rhythmic, with many sixteenth and thirty-second notes. There are several measures with complex, multi-measure rests or dense rhythmic patterns.

The second system of the musical score includes vocal lines and piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment continues with rhythmic patterns similar to the first system.

klang, unsrer Lie - - - der Ju-bel-klang, unsrer Lieder Ju-bel - klang.

klang, unsrer Lieder Ju-bel-klang, unsrer Lieder Ju-bel - klang.

klang, unsrer Lieder Ju-bel-klang, unsrer Lieder Ju-bel - klang.

klang, unsrer Lieder Ju-bel-klang, unsrer Lieder Ju-bel - klang.

Musical score for piano accompaniment, featuring multiple staves with various musical notations including treble and bass clefs, notes, rests, and dynamic markings like 'p'.

Solo.

Eb-ne dich sanf - ter, sanf - - ter wal-lende Fluth.

Solo.

Eb-ne dich sanf - ter wal-lende Fluth.

Solo.

Weht ihm entge - gen kühlende Win - de, eb-ne dich sanf - ter wal-lende Fluth.

Solo.

Singt ihm ent-

Musical score for vocal parts, including lyrics and dynamic markings like 'p'.

The musical score consists of several systems. The first system includes a piano introduction with a treble clef staff featuring a melodic line and a bass clef staff with a rhythmic accompaniment. The second system shows the vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Singt ihm der Lie - be Freu - - - - den in's Herz." The third system continues the vocal parts and piano accompaniment with the lyrics: "Weht ihm ent - ge - -". The fourth system shows the vocal parts and piano accompaniment with the lyrics: "Singt ihm der Lie - be Freuden in's Herz." The fifth system shows the vocal parts and piano accompaniment with the lyrics: "ge - gen flie - gende Chö - re, singt ihm der Lie - be Freuden in's Herz." The sixth system shows the vocal parts and piano accompaniment with the lyrics: "Singt ihm ent - ge - -".

The musical score consists of several systems. The first system includes a piano introduction with a *p* dynamic marking and a *a 2.* marking. The piano part features a complex texture with multiple voices and a prominent bass line. The vocal parts enter with the lyrics:

gen, kühl - - len - de Win - - de, eb - - ne dich sanft - - - - - ter  
 gen, kühl - - len - de Win - - de, eb - - ne dich sanft - - - - - ter  
 gen, flie - - gen - de Chö - - re, singt ihm der Lie - - be, der Lie - - - be  
 gen, flie - - gen - de Chö - - re, singt ihm der Lie - - be, der Lie - - - be

wal - lende Fluth. *Tutti.* Singt dem gro - ssen Bas - sa Lie - der, dem grossen Bassa Lie - der,  
 wal - lende Fluth. *Tutti.* Singt dem gro - ssen Bas - sa Lie - der, dem grossen Bassa Lie - der,  
 Freu - den in's Herz. *Tutti.* Singt dem gro - ssen Bas - sa Lie - der, dem grossen Bassa Lie - der,  
 Freu - den in's Herz. *Tutti.* Singt dem gro - ssen Bas - sa Lie - der, dem grossen Bassa Lie - der,

tö - - ne feuri - ger Ge - sang, und vom U - fer hal - le wie - der, vom U - fer hal - le  
 tö - - ne feuri - ger Ge - sang, und vom U - fer hal - le wie - der, vom U - fer hal - le  
 tö - - ne feuri - ger Ge - sang, und vom U - fer hal - le wie - der, vom U - fer hal - le  
 tö - - ne feuri - ger Ge - sang, und vom U - fer hal - le wie - der, vom U - fer hal - le

This section of the score contains the instrumental accompaniment. It features a variety of rhythmic textures, including sixteenth-note runs, eighth-note patterns, and sustained chords. The piano part is written in a grand staff (treble and bass clefs), while the orchestra part is indicated by a large brace on the left side of the lower staves.

wie - der uns - rer Lie - der Ju - bel - klang, unsrer Lie - der Ju - bel - klang, unsrer Lieder Ju - bel - klang.

wie - der uns - rer Lie - der Ju - bel - klang, unsrer Lieder Ju - bel - klang, unsrer Lieder Ju - bel - klang.

wie - der uns - rer Lie - der Ju - bel - klang, unsrer Lieder Ju - bel - klang, unsrer Lieder Ju - bel - klang.

wie - der uns - rer Lie - der Ju - bel - klang, unsrer Lieder Ju - bel - klang, unsrer Lieder Ju - bel - klang.

The vocal section consists of four staves, each with a different clef (soprano, alto, tenor, and bass). The lyrics are printed below the notes, and the musical notation includes notes, rests, and phrasing slurs.



This musical score is arranged in a system of 15 staves. The top four staves (1-4) form a grand staff with two treble clefs and one bass clef. The next six staves (5-10) consist of three pairs of staves, each pair having a treble clef on top and a bass clef on the bottom. The final five staves (11-15) are single staves, with the first four having a treble clef and the fifth having a bass clef. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. The piece concludes with a double bar line and repeat dots.

N<sup>o</sup> 6. Arie.  
Adagio.

Oboi. *p dolce*

Clarineti in B.

Fagotti.

Corni in B.

Violino I. *p* *mf* *p* *mf*

Violino II. *p* *mf* *p* *mf*

Viola. *p* *mf* *p* *mf*

Constanze.  
Ach ich liebte, war so glücklich, kannte nicht der Liebe Schmerz, war so glücklich, kannte

Violoncello e Basso. *p* *mf* *p* *mf*

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

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

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

nicht der Liebe Schmerz, schwur ihm Treue dem Geliebten, schwur ihm Treue dem Geliebten, gab da-

*p*

Allegro.

hin mein ganzes Herz, gab da-hin — mein gan - zes Herz. Doch wie schnell schwand mei-ne

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

Freude, doch wie schnell schwand mei-ne Freu-de, Tren - - nung war mein ban - - ges

*f* *p* *f* *p*

Loos, und nun schwimmt mein Aug' in Thränen, mein Aug' schwimmt in Thränen, es schwimmt in Thränen.

*p* *cresc.* *fp*

Kummer ruht in mei - nem Schoos.

*fp* *p* *fp*

Musical score for the first system, including piano accompaniment and vocal line with lyrics: "Kummer ruht in mei-nem Schoss, in mei - - - - - nem". The score features multiple staves for instruments and voice, with dynamic markings such as *p* and *tr*.

Musical score for the second system, including piano accompaniment and vocal line with lyrics: "Schoos, Kummer ruht in meinem Schoos, Kum-mer ruht in mei - - - - -". The score features multiple staves for instruments and voice, with dynamic markings such as *sf*.

Musical score for the first system, featuring piano, violin, and cello parts. The score includes dynamic markings such as *p*, *cresc.*, and *f*. The piano part has a *tr* (trill) marking. The lyrics "nem Schoos." are written below the piano staff.

Musical score for the second system, featuring piano, violin, and cello parts. The score includes dynamic markings such as *f*, *f<sub>2.</sub>*, and *p*. The lyrics "Ach ich liebte, war so glücklich, kann - - te" are written below the piano staff.

Musical score for the first system. It features a piano accompaniment with multiple staves and a vocal line. The piano part includes dynamic markings such as *p*, *mf*, and *cresc.*. The vocal line includes the following lyrics:

nicht der Lie - - be Schmerz, kann - te nicht der Liebe Schmerz, war so glücklich, kannte

Musical score for the second system. It continues the piano accompaniment and vocal line from the first system. The piano part includes dynamic markings such as *p* and *mf*. The vocal line includes the following lyrics:

nicht der Liebe Schmerz, schwur ihm Treue dem Ge-liebten, gab da - hin mein ganzes Herz, gab da -

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a prominent bass line with a *cresc.* marking. Dynamics range from *p* to *f*. The vocal line has lyrics: "hin — mein gan — zes Herz. Doch wie schnell schwand meine Freude, doch wie schnell schwand meine".

Musical score for the second system. It continues the vocal line and piano accompaniment. The piano part features a complex texture with many sixteenth notes. Dynamics include *p* and *fp*. The vocal line has lyrics: "Freude, Tren - nung war mein ban - ges Loos, und nun schwimmt mein Aug' in Thränen, mein".



*fp* *p* *cresc.* *sf* *sf* *sf* *sf*

*fp* *cresc.* *sf* *sf* *sf* *sf*

*fp* *p* *cresc.* *sf* *sf* *sf* *sf*

*fp* *sf* *sf* *sf* *sf*

*fp* *sf* *sf* *sf*

*fp* *sf* *sf* *sf*

*fp* *sf* *sf* *sf*

*fp* *sf* *sf* *sf*

*fp* *sf* *sf* *sf*

Aug'schwimmt in Thränen, es schwimmt in Thränen, Kummer

*fp* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

ruht in mei - - nem Schoos, Kummer ruht in mei - nem Schoos, in

*p* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with the first staff containing a melodic line and the second staff containing a piano accompaniment starting with a *p* dynamic marking. The next two staves are for the piano accompaniment, featuring a complex rhythmic pattern of sixteenth and thirty-second notes. The fifth staff is the vocal line with the lyrics "mei" written below it. The sixth staff is the piano accompaniment. The seventh and eighth staves are for the piano accompaniment, continuing the complex rhythmic pattern. The ninth and tenth staves are for the piano accompaniment, featuring a melodic line.

The second system of the musical score consists of ten staves. The top two staves are for the vocal line, with the first staff containing a melodic line and the second staff containing a piano accompaniment starting with a *p* dynamic marking. The next two staves are for the piano accompaniment, featuring a complex rhythmic pattern of sixteenth and thirty-second notes. The fifth staff is the vocal line with the lyrics "mei" written below it. The sixth staff is the piano accompaniment. The seventh and eighth staves are for the piano accompaniment, continuing the complex rhythmic pattern. The ninth and tenth staves are for the piano accompaniment, featuring a melodic line.

Musical score for the first system. It includes vocal lines and piano accompaniment. The lyrics are: "nem Schoos, Kummer ruht in mei-nem Schoos, Kummer ruht in mei-nem". The piano part features a prominent bass line with a *cresc.* marking and a *tr.* (trill) in the right hand. Dynamics include *f* and *p*.

Musical score for the second system. It includes vocal lines and piano accompaniment. The lyrics are: "Schoos, in mei-nem Schoos, in meinem Schoos." The piano part features a complex texture with multiple *cresc.* markings and a *f* dynamic. A *p cresc.* marking is also present. The system concludes with a *f* dynamic.

# Nº 7. Terzett.

Allegro.

Oboi.

Clarineti in C.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Belmonte.

Pedrillo.

Osmin.

Violoncello e Basso.

Marsch, marsch, marsch! trollt euch fort, sonst soll die Ba-sto - na-de euch

Oboi.

Fag.

Ei, ei, ei! das wär'ja Schade, mit uns so um-zu -

Ei, ei, ei! das wär'ja Scha-de, mit

gleich zu Diensten stehn, euch gleich zu Diensten stehn.

gehn, mit uns so um-zu-gehn. Weg vonder Thüre! weg vonder Thüre,  
 uns so um-zu-gehn, mit uns so um-zu-gehn. Weg vonder Thüre! weg vonder Thüre,  
 Kommt nur nicht nä-her, kommt nur nicht nä-her, sonst schlag'ich

wir gehn hin - - ein, wir gehn hin - -  
 wir gehn hin - - ein, wir gehn hin - -  
 drein,sonst schlag'ich drein, sonst schlag'ich drein,sonst schlag'ich drein,

*ff* *ff* *ff* *ff* *f*  
*ff* *ff* *ff* *ff* *f*  
 cre - scen - do *f*  
*ff* *ff* *ff* *ff* *ff* *ff* *f*  
*ff* *ff* *ff* *ff* *ff* *ff* *f*  
 ein, wir gehn hin - ein, wir gehn hin - ein, wir gehn hin - ein, wir gehn hin - ein.  
 ein, wir gehn hin - ein, wir gehn hin - ein.  
 sonst schlag'ich drein, sonst schlag'ich drein, sonst schlag'ich drein, sonst schlag'ich drein, sonst schlag'ich drein.  
*ff* *ff* *ff* *ff* *f*

*ff* *ff* *ff* *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff* *ff* *ff* *ff*  
 Platz, fort, Platz, fort, Platz, fort! wir gehn hinein, wir gehn hin-  
 Platz, fort, Platz, fort, Platz, fort, wir gehn hinein, wir gehn hinein,  
 Marsch, fort! Marsch, fort! Marsch, fort!  
*ff* *ff* *ff* *ff* *ff* *ff* *ff*

ein, ——— hin - ein, wir gehn hin - ein, wir gehn hin - ein, wir gehn hin - ein. Wir gehn hin-  
 wir gehn hin - ein, wir gehn hin - ein, wir gehn hin - ein, wir gehn hin - ein.  
 ich schlage drein, ich schlage drein, ich schlage drein, ich schlage drein, ich schlage drein. Marsch, marsch,  
 ein, wir gehn hin - ein, wir gehn hin - ein, wir gehn hin - ein. ei, ei, ei, das wär' ja Schade, wär' ja Schade,  
 wir gehn hin - ein, wir gehn hin - ein, das wär' ja Schade, ei, ei, ei, wir gehn hin-  
 marsch! trollt euch fort! marsch, marsch, marsch, trollt euch fort, marsch, marsch,

*pp* *p* *pp* *f*  
*p* *pp* *f*  
*p* *pp* *f*  
*p* *pp* *f*  
 wir gehn hin - ein, wir gehn hin - ein, ei, ei, ei, ei, ei, ei, ei, ei, das wär'ja  
 ein, wir gehn hin - ein, ei, ei, ei, ei, ei, ei, ei, ei, das wär'ja  
 marsch, trollt euch fort, sonst soll die Ba - sto - na - de euch gleich zu Diensten stehn, sonst soll die

*fp* *fp* *fp*  
*fp* *fp* *fp*  
*fp* *fp* *fp* *fp*  
 Schade, wär'ja Scha - de, mit uns so um - zu - gehn, wir gehn hin - - -  
 Schade, wär'ja Scha - de, mit uns so um - zu - gehn, wir gehn hin - -  
 Ba - sto - na - de euch gleich zu Diensten stehn, ich schla - ge drein, ich schla - ge drein,



ein, wir gehn hin - - - ein,  
 ein, wir gehn hin - - ein, wir gehn hin - ein, wir gehn hin - ein, wir gehn hin -  
 ich schla-ge drein, ich schla-ge drein, ich schla-ge drein, ich schla-ge drein, ich schla-ge

Allegro assai.

cre - - - scen - - - do  
 wir gehn hin - ein, wir gehn hin - ein, wir gehn hin - ein, wir gehn hin - - ein.  
 ein, wir gehn hin - ein, wir gehn hin - ein, wir gehn hin - - ein.  
 drein, ich schla-ge drein, ich schla-ge drein, ich schla-ge drein. Marsch, fort, fort, fort, fort,

Ob.  
Clar.  
Fag.  
Cor.  
Tr.  
Timp.

*p*  
*p*  
*p*  
*p*  
*p*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

Platz, fort, fort, fort, fort, fort, Platz, fort, fort, fort!

Platz, fort, fort, fort, fort, fort, Platz, fort, fort, fort, fort, fort!

fort! Marsch, fort, fort, fort, fort, fort, ich schla - ge

*cresc.*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*a 2.*

wir gehn hin - ein, wir gehn hin - ein, wir gehn hin - ein, wir gehn hin -

wir gehn hinein, wir gehn hin - ein, wir gehn hin - ein, wir gehn hin -

drein, ich schla - ge drein, ich schla - ge drein, ich schla - ge drein, ich schla - ge

ein, wir gehn hin - ein, wir gehn hin - ein, wir gehn hin - ein, Platz, fort, wir gehn hin - ein, wir gehn hin -  
 ein, wir gehn hin - ein, wir gehn hin - ein, wir gehn hin - ein, Platz, fort, wir gehn hin - ein, wir gehn hin -  
 drein! Marsch, fort, ich schlage drein, marsch, fort, ich schla - ge

ein, wir gehn hinein, wir gehn hin - ein, wir gehn hin - ein, Platz, fort, wir gehn hin - ein, wir gehn hin -  
 ein, wir gehn hinein, wir gehn hin - ein, wir gehn hin - ein, Platz, fort, wir gehn hin - ein, wir gehn hin -  
 drein, marsch, fort, ich schlage drein, marsch, fort, ich schla - ge

ein, Platz, Platz, Platz, Platz, fort, wir gehn hin - ein, Platz, Platz, Platz, Platz, fort, wir gehn hin - ein, wir gehn hin -  
 ein, Platz, Platz, Platz, Platz, fort, wir gehn hin - ein, Platz, Platz, Platz, Platz, fort, wir gehn hin - ein, wir gehn hin -  
 drein, marsch, marsch, marsch, fort, ich schla - ge drein, marsch, marsch, marsch, fort, ich schla - ge drein!

ein, wir gehn hin - ein, Platz, Platz!  
 ein, wir gehn hin - ein, Platz, Platz!  
 Marsch! Marsch!

## ZWEITER AKT.

## Nº 8. Arie.

Andante grazioso.

Violino I.

Violino II.

Viola.

Blonde.

Violoncello e Basso.

Durch Zärtlichkeit und Schmeicheln, Gefälligkeit und Scherzen, erobert man die

Herzen der guten Mädchen leicht, der guten Mädchen leicht. Doch mürrisches Be-

feh-len, und pol-tern, zan-ken, plagen, und poltern, zanken, plagen, macht, dass in we-nig

Ta-gen so Lieb' und Treu ent-weicht, macht, dass in we-nig Ta-gen so Lieb' und Treu ent-weicht,

so Lieb' und Treu ent-weicht. Durch Zärtlichkeit und Schmeicheln, Ge-

fäl-lig-keit und Scherzen er-o-ber-t man die Her-zen der gu-ten Mädchen leicht, der gu-ten Mädchen

leicht, doch mürrisches Be - fehlen, und poltern, zanken, plagen, und poltern, zanken, plagen, macht dass in we - nig Ta - gen so

Lieb als Treu ent - weicht, so Lieb als Treu ent - weicht.

Durch Zärtlichkeit und Schmeicheln, Ge - fälligkeit und Scher - zen er -

o - bert man die Her - zen der gu - ten Mädchen leicht.

# Nº 9. Duett.

Allegro.

Oboi.

Fagotti.

Corni in Es.

Violino I.

Violino II.

Viola.

Blonde.

Osmin.

Violoncello e Basso.

Ich ge-he; doch ra-the ich dir den Schurken Pedrillo zu mei - den, den

Allegro.

Detailed description: This system contains the first five measures of the duet. It features staves for Oboes, Bassoons, Horns in E-flat, Violin I, Violin II, Viola, Blonde, Osmin, and Cello/Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The music is marked 'Allegro'. The vocal parts for Blonde and Osmin enter in the second measure. The instrumental parts provide harmonic support. Dynamics include *f* (forte) for the woodwinds and *p* (piano) for the strings.

O pack dich, befiehl nicht mit mir, befiehl nicht mit mir, befiehl nicht mit mir, du weisst —

Schurken Pedrillo zu mei - den .

Detailed description: This system contains the next five measures of the duet. It continues the instrumental and vocal parts from the first system. The vocal parts for Blonde and Osmin are more prominent here. The instrumental parts continue their accompaniment. Dynamics include *sp* (sforzando) for the strings in the fifth measure. The key signature and time signature remain the same.



— ja ich kann es nicht leiden, du weisst — ja ich kann es nicht leiden, ich kann es nicht leiden, ich kann es nicht leiden. Was  
Ver. sprich mir ....

fällt dir da ein? Fort, lass mich al - lein!  
zum Hen - ker... wahr - haftig, kein Schritt von der Stel - le, kein Schritt von der

Stelle, kein Schritt von der Stelle! bis du zu ge - hor - chen mir schwörst,

Nicht so viel, nicht so viel, nicht so viel, nicht so viel, nicht  
bis du zu ge - hor - chen mir schwörst, zu ge - hor - chen mir schwörst.

Musical score for the first system. It features a piano accompaniment with five staves and a vocal line. The piano part includes dynamics such as *f*, *sp*, *p cresc.*, and *f*. The vocal line is in a lower register and includes the lyrics: "soviel, nicht soviel, nicht so - viel, du ar - mer Ge - selle! und wenn du - - der Gros - -".

Musical score for the second system. It continues the piano accompaniment and vocal line. The piano part features dynamics like *p*, *sp*, and *f*. The vocal line includes the lyrics: "mo - gul wärest! und wenn du der Gros - mo - gul wärest, wenn du der Gros - der Gros - mo - gul wärest."

Andante.

*p*

Ein Herz so in Freiheit ge-

O Engländer! seid ihr nicht Tho - ren, ihr lasst eu-ren Weibernden Wil - len!

Andante.

bo - - ren, lässt nie-mals sich sklavisch be - hau - deln, bleibt, wennschon die Frei-heit ver - lo - ren,

Wie ist man ge-plagt und ge - scho - - ren, wenn

noch stolz auf sie, la-chet der Welt, ein Herz so in Freiheit ge-bo-ren, lässt niemals sich sklavisch be-handeln, bleibt,  
 solch ei-ne Zucht, eine Zucht man erhält! O Engländer! o Engländer! o Engländer! seid ihr nicht Thoren, wie

wenn schon die Freiheit ver-lo-ren, noch stolz auf sie, la-chet der Welt, bleibt, wenn schon die Freiheit ver-  
 ist man ge-plagt und ge-scho-ren, wenn solch ei-ne Zucht, eine Zucht man erhält, wie ist man ge-plagt und ge-

lo - ren, noch stolz auf sie, la - chet der Welt, noch stolz auf sie, la chet der Welt.  
 scho - ren, wenn solch ei - ne Zucht, ei - ne Zucht man er - hält, wenn solch ei - ne Zucht, ei - ne Zucht man erhält.

**Allegro assai.**

Nun troll dich! nun troll dich!  
 So sprichst du mit mir? so sprichst du mit

*sp* *sp* *sp* *sp* *sp* *sp*

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

13 Nicht anders! nicht anders! Ein  
 mir? nun bleib ich erst hier, nun bleib ich erst hier, nun bleib ich erst hier, nun bleib ich erst

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*p* *sp* *sp* *sp* *sp* *sp*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*p* *sp* *sp* *sp* *sp* *sp*

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*p* *sp* *sp* *sp* *sp* *sp*

13 andermal, jetzt musst du gehen, ein andermal, jetzt musst du gehen, ein andermal, jetzt musst du  
 hier! Wer hat solche Frechheit ge - se. hen! wer hat solche Frechheit ge - se. hen, wer

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Musical score for the first system, featuring piano and bass staves. The score includes dynamic markings such as *p*, *cresc.*, and *a2.* across various staves.

gehen, ein andermal, jetzt musst du gehen. jetzt musst du gehen! Es ist um die Augen ge-

hat solche Frechheit ge - se - - hen, wer hat solche Frech - heit ge - se - hen?

Musical score for the second system, featuring piano and bass staves. The score includes dynamic markings such as *p* and *f* across various staves.

sehen, es ist um die Augen ge - sehen, wo - fern du noch län - ger ver - weilst.

Nur ruhig, ich will ja gern



a2.  
 a2.  
 Nun troll dich! nicht  
 gehen, nur ru.hig, ich will ja gern gehen be - vor du gar Schlä - ge . er - theilst. So sprichst du mit

anders! Ein andermal, jetzt musst du gehen! Es ist um die Au - gen ge - sehen wo -  
 mir? nun bleib ich erst hier. Wer hat solche Frechheit ge - se - hen? Nur ru.hig, ich will ja gern

fern du noch länger ver - weilst, es ist um die Augen ge - sehen,  
 - gehen be - vor du gar Schläge er - theilst, nur ruhig, ich will ja gern gehen,

wo - fern du noch län - ger ver - weilst, es ist um die Augen ge - sehen wo - fern du noch länger ver -  
 be - vor, du gar Schlä - ge er - theilst, nur ruhig, ich will ja gern ge - hen be -

weilst, wo - - fern du noch län - ger ver-weilst, noch län - ger ver-weilst, noch  
 vor du gar Schläge er - theilst, be - vor du gar Schlä - ge er - theilst, gar Schlä - ge er - theilst, gar

län - ger ver-weilst.  
 Schlä - ge er - theilst.

# Nº 10. Recitativ und Arie.

Recit.  
Adagio.

Violino I. *p*

Violino II. *p*

Viola. *p*

Constanze.

Violoncello e Basso. *p*

Adagio.

Welcher Wechsel herrscht in meiner Seele, seit dem Tag da uns das Schicksal trennte!

o Belmont! hin sind die Freuden, die ich sonst an deiner Seite kannte, banger Sehnsucht

Leiden, banger Sehnsucht Leiden wohnen nun da - für in der beklemmten Brust.

# Arie.

Andante con moto.

Flauti.

Oboi.

Corni di Bassetto.

Fagotti.

Corni in B alto.

Violino I.

Violino II.

Viola.

Constanze.

Violoncello e Basso.

Musical score for the first system, including woodwinds, strings, and vocal line. The woodwinds (Flauti, Oboi, Corni di Bassetto, Fagotti, Corni in B alto) play a melodic line starting with a *p* dynamic. The strings (Violino I, Violino II, Viola, Violoncello e Basso) provide accompaniment. The vocal line (Constanze) begins with the lyrics: "Trau-rig - keit ward mir zum Loose,". The tempo is marked "Andante con moto".

Musical score for the second system, including woodwinds, strings, and vocal line. The woodwinds play a melodic line with *ten.* markings. The strings continue their accompaniment. The vocal line (Constanze) continues with the lyrics: "ward mir zum Loose, weil ich dir ent-ris - sen bin, weil ich dir ent-ris - sen bin,". The tempo is marked "Andante con moto".

ten. ten. ten. ten.

weil ich dir, weil ich dir ent-ris-sen bin. Gleich der wurm-zer-nagten

Ro-se, gleichdem Gras im Winter-moo-se, welkt mein ban-ges Le-ben hin, mein ban-ges

Le - - ben hin.                      Selbst der - - Luft darf ich nicht sa - gen

mei - ner - - See - le bit - tern Schmerz, - - mei - ner See - le bit - tern Schmerz, denn un -

wil-lig ihn zu tra-gen haucht sie al-le mei-ne Kla-gen

wie-der in mein ar-mes Herz, wie-der in mein ar-mes Herz, wie-der in mein ar-mes



*sf* *p* *cresc.* *p cresc.* *cresc.* *cresc.*

Herz, wie - der in mein ar - mes Herz. Trau - rig - keit, Trau - rig - keit,

*p* *mf* *p* *f* *p* *f* *p* *f* *p*

Trau - rig - keit ward mir zum Loose, ward mir zum Loose, weil ich dir ent - ris - sen bin,

ten. ten. ten. ten. ten. ten. ten. ten.

weil ich dir ent-ris - sen bin, weil ich dir, weil ich dir ent-

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

ris - - sen bin. Gleich der wurm zer-nag-ten Ro-se, gleich dem Gras im Win-ter - moose welkt mein

ban - ges Le - ben hin, mein ban - ges Le - ben hin. Selbst der

Luft darf ich nicht sagen  
mei - ner See - le bit - tern Schmerz, — mei - ner See - le

bit - - tern Schmerz, denn un - willig ihn zu tragen, haucht sie al - le mei - ne Kla - -

*sf* *sf* *sf*

- - - gen wie - der in mein ar - mes Herz, wie - der in mein ar - mes

*p* *sf* *sf* *sf* *p* *sf*



# N° 11. Arie.

Allegro.

Clarineti in C. *a2.*

Fagotti. *a2.*

Corni in C.

Trombe in C.

Timpani in C.G.

Flauto solo.

Oboe solo.

Violino solo.

Violoncello solo.

Violino I. *f*

Violino II. *f*

Viola. *f*

Constanze.

Violoncello e Basso. *f*

Allegro.

This musical score is arranged for piano and organ. It consists of 14 staves. The top two staves are for the piano, with the right hand in the upper staff and the left hand in the lower staff. The next two staves are for the organ, with the right hand in the upper staff and the left hand in the lower staff. The bottom two staves are for the organ, with the right hand in the upper staff and the left hand in the lower staff. The score features a variety of musical notations, including whole notes, half notes, quarter notes, eighth notes, and sixteenth notes. There are also rests, slurs, and dynamic markings such as 'p' (piano) and 'f' (forte). The organ part includes a prominent sixteenth-note pattern in the right hand and a simpler bass line in the left hand.

This musical score is arranged in a system of 14 staves. The top two staves are for the piano, with dynamics *p* and *f* indicated. The next four staves are for the orchestra, with a *f* dynamic marking. The bottom six staves are for the piano again, with *f* dynamics and trill markings (*tr.*). The score includes various musical notations such as notes, rests, beams, and repeat signs. A *rit.* marking is present in the lower right section. The piece concludes with a final flourish in the bottom right.



*p dolce*

*ad lib.*  
*p*

*ad lib.*  
*p*

*ad lib.*  
*p*

*ad lib.*  
*p*

*p*

*p*

*p*

*p*

*p*

*p*

The musical score consists of ten systems of staves. The first system includes a treble and bass clef staff with notes and slurs. The second system continues the melodic lines. The third and fourth systems show more complex rhythmic patterns. The fifth system features a vocal line with the instruction 'ad lib.' and 'p'. The sixth system continues the vocal line. The seventh and eighth systems show piano accompaniment with intricate patterns and slurs. The ninth system includes a bass clef staff with notes and slurs. The tenth system concludes the piece with a final bass clef staff.

This musical score is arranged in a system of 13 staves. The top two staves are for the piano, with the right hand in the upper staff and the left hand in the lower staff. The next two staves are for the strings, with the first violin in the upper staff and the second violin in the lower staff. The bottom five staves are for the piano accompaniment, with the right hand in the upper two staves and the left hand in the lower three staves. The score begins with a piano (p) dynamic marking. The first staff contains a complex rhythmic pattern of eighth notes. The second staff has a whole rest. The third staff features a melodic line with a slur and a fermata. The fourth staff has a whole rest. The fifth staff has a whole rest. The sixth staff has a whole rest. The seventh staff has a whole rest. The eighth staff has a whole rest. The ninth staff has a whole rest. The tenth staff has a whole rest. The eleventh staff has a whole rest. The twelfth staff has a whole rest. The thirteenth staff has a whole rest. The score is written in a common time signature and includes various musical notations such as rests, notes, slurs, and fermatas.

This musical score consists of 12 staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for the strings, with the first staff in treble clef and the second in bass clef. The score is divided into measures by vertical bar lines. Dynamics include *f* (forte) and *p* (piano). The piano part features a melodic line with slurs and accents, and a bass line with a rhythmic pattern of eighth notes. The string part provides harmonic support with sustained notes and rhythmic patterns. The score concludes with a final measure on the piano part.

A musical score for piano, consisting of 13 staves. The top two staves are grand staff notation (treble and bass clefs). The next four staves are also grand staff notation. The fifth and sixth staves are single treble clef staves. The seventh and eighth staves are single bass clef staves. The bottom five staves are grand staff notation. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings *f p*, *f p f p*, *sp*, and *sp sp sp sp* are repeated across several staves. A *p* marking is also present in the third staff.

a2.

*p cresc.*

*f*

*a2.*

*p cresc.*

*f*

*f*

*f*

*tr*

*cresc.*

*tr*

*cresc.*

*tr*

*cresc.*

*tr*

*cresc.*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

musical score for piano and strings, page 131. The score consists of 13 staves. The top five staves are for the piano, and the bottom eight are for the strings. The piano part features a complex melodic line with many sixteenth notes and slurs. The string part provides harmonic support with sustained notes and some rhythmic patterns. Dynamics include piano (*p*) and forte (*f*). There are two "a2." markings above the first and last staves.

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

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

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

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

Martern aller Arten, aller Arten mögen meiner warten; ich verlache, ich verlache, ich ver-

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

la - - - - - che Qual und Pein,



*f* *sf* *p*  
*f* *sf*  
*f*  
*f* *sf*  
*f* *sf*  
*f* *sf*  
*f* *sf*  
*f* *sf*

Nichts, nichts, nichts, nichts — soll mich er-schüttern: nur dann, nur dann würd'ich

*f* *sf*

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with a *p* dynamic marking and a melodic line with a *a2.* marking. The middle system shows a grand staff with piano accompaniment. The bottom system contains the vocal line with German lyrics: "zittern, wenn ich un - treu, un - treu, un-treu könnte sein, nur dann, dann würd ich". The lyrics are written in a serif font and are aligned with the vocal notes.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal staff. Performance markings include *dolce*, *ad lib.*, *sf*, and *p*.

zit - tern, wenn ich un - treu könn - te sein, könnte sein. Lass dich be - we - gen!

The musical score is arranged in two systems. The first system consists of 12 staves: two for piano accompaniment (treble and bass clefs), two for vocal melody (treble and bass clefs), and a grand staff (treble, middle, and bass clefs) for piano accompaniment. The piano accompaniment features a complex texture with arpeggiated chords and moving lines. The vocal melody is written in a soprano and alto range. The second system contains the vocal line with the lyrics: "Ver-scho-ne mich! des Himmels Segen beloh-ne dich, des Himmels Segen belohne". The piano accompaniment continues with a steady eighth-note accompaniment. Dynamics include piano (*p*) and piano-piano (*pp*).

Cor.

Fl. solo.

Ob. solo.

Viol. solo.

Vcl. solo.

dich, des Himmels Se - - - - -

gen, des Himmels Se-gen be-lobue dich, des Him - - - - - mels Se - - - - -

Cor.

gen be - loh - ne, be - loh - ne dich, des Himmels Se - gen be - loh - ne dich, be - loh -

*p* *f* *p* *f* *p* *f* *p*

*p* *p*

ne dich, be - loh

Cl.



The musical score is arranged in a system of 12 staves. The top two staves are for the Clarinet (Cl.), with a first ending bracketed above the second measure. The next four staves are for other instruments, likely strings, with dynamic markings of *p* and *f*. The fifth and sixth staves are for woodwinds, featuring trills (*tr*) and a crescendo (*cresc.*). The seventh and eighth staves are for the piano, with a crescendo (*cresc.*) and dynamic markings of *p* and *f*. The ninth staff is for the bassoon, with a crescendo (*cresc.*) and dynamic markings of *p* and *f*. The tenth staff contains the vocal line with the lyrics "ne, be - loh - ne dich." and a trill (*tr*) above the first note. The eleventh and twelfth staves are for the bass, with a crescendo (*cresc.*) and dynamic markings of *p* and *f*.

This musical score is arranged in a system of 14 staves. The top two staves are for the vocal line, with the upper staff in treble clef and the lower staff in bass clef. The middle section consists of six staves, likely for a string quartet or similar ensemble, with various clefs and dynamics. The bottom section consists of four staves for the piano accompaniment, with the upper two in treble clef and the lower two in bass clef. The score includes a variety of musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *p* (piano) and *s* (sforzando). The key signature has one sharp (F#), and the time signature is 3/4. The piece concludes with a double bar line and a fermata on the final note of the bass line.

Lass



The musical score is arranged in a system of staves. At the top, there are two staves for the piano accompaniment. The first staff is in bass clef and contains several measures of music, including a dynamic marking *p*. The second staff is in treble clef and contains sustained chords, also marked *p*. Below these are two more empty staves. The vocal line begins in the fifth staff from the top, with a treble clef and a dynamic marking *p*. It features a melodic line with a triplet of eighth notes. The piano accompaniment continues in the sixth and seventh staves, mirroring the vocal line's triplet. The piano part includes a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. The lyrics are written below the vocal staff: "dich be - wegen, verschone mich! des Him - mels Segen be - lohne dich,". The score concludes with a final bass line staff.

Allegro assai.

The musical score consists of a vocal line and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs, and a bass line with a bass clef. The vocal line is in a single staff with a soprano clef. The score is marked with dynamics such as *f* (forte), *sp* (sforzando), and *a2.* (second ending). The lyrics are: "be.lohne dich! Doch du bist entschlossen, doch du bist entschlossen, wil.ligun.verdrossen wählich".

Allegro assai.

Musical score for piano and voice. The score consists of multiple staves. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The vocal line is written in a single staff with lyrics. Dynamics include *pp*, *cresc.*, *f*, *sp*, and *p cresc.*. The lyrics are: "je - de Pein und Noth, wählich je - - de Pein, jede Pein und Noth! Ord.ne". The piano part features a prominent bass line with a rhythmic pattern of eighth notes and sixteenth notes, often marked with *f* or *pp*. The vocal line has a melodic line with some rests and is marked with *sp* and *pp*.

The image shows a page of a musical score, page 145. It features a voice line at the bottom and a piano accompaniment consisting of multiple staves. The piano part includes complex textures with triplets and sixteenth-note patterns. The voice line has lyrics in German. The score is marked with dynamics such as *f* (forte), *ff* (fortissimo), and *p* (piano). There are also markings for *rit.* (ritardando) and *tr.* (trill). The piano part has several measures with a *tr.* marking, likely indicating a trill or a specific articulation. The lyrics are: "nur, ge-biete, ord-ne nur, ge-biete, lä-rme, to-be, wü-the, zu-letzt be-freit mich doch der Tod, zu-." The piano part has a complex texture with many notes, including triplets and sixteenth-note patterns. The voice line is in a lower register, likely bass or tenor. The overall style is that of a 19th-century Romantic-era score.

The image shows a page of a musical score, numbered 146. It features a voice line and a piano accompaniment. The score is written in G major and 4/4 time. The piano part includes a complex texture with triplets and various dynamics. The lyrics are in German and are repeated three times across the bottom of the page.

letzt be-freit mich doch der Tod, der Tod, zuletzt be-freit mich doch der Tod, — zuletzt be-freit mich doch der

Primo tempo.

*p dolce*

*ad lib.*

*ad lib.*

*ad lib.*

*ad lib.*

*p*

*p*

*p*

*p*

*p*

*p*

Tod. Lass dich be - we - gen! Ver - schone mich, des Himmels

*p*

Primo tempo.

Cor.

Se-gen be-loh-ne dich, des Himmels Se-gen be-loh-ne dich, des Himmels Se

gen be-

Cl.

loh ne dich, des Himmels Se



The image shows a page of a musical score, page 150. It features a vocal line and a piano accompaniment. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The vocal line is written in a single staff with a treble clef. The lyrics are in German: "gen, des Himmels Se-gen be-lohne dich, des-Him-mels". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano). The piano accompaniment features intricate patterns, including sixteenth-note runs and sustained chords. The vocal line has a melodic line with some grace notes and slurs. The overall style is characteristic of 19th-century choral or solo vocal music.

This page of a musical score, numbered 151, contains a complex arrangement of staves. The upper portion of the page features several staves with intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), and *sp* (sforzando) are used throughout. Articulation symbols, including accents and slurs, are present to indicate phrasing. A specific measure in the second staff from the top is marked with a '2.' and a fermata. The lower portion of the page includes a staff with the word 'Se' written below it, and another staff with a series of slurs over a sequence of notes. The score is written in a standard musical notation style with a key signature of one sharp (F#).

Allegro assai.

The musical score consists of a vocal line and a piano accompaniment. The piano part features multiple staves with various textures, including chords and melodic lines. The vocal line includes lyrics in German. Performance markings such as *f*, *p cresc.*, and *tr* are present throughout the score. The tempo is marked *Allegro assai.* at the top and bottom of the page.

gen be loh ne dich! Doch du bist ent schlossen,

Musical score for voice and piano. The score consists of 11 staves. The top two staves are for the voice (Soprano and Bass). The next four staves are for the piano accompaniment (Right and Left Hand). The bottom three staves are for the voice (Soprano, Bass, and Tenor). The lyrics are: *doch du bist ent-schlossen, wil-lig, un-ver-drossen wähl'ich je-de Pein und Noth, wähl'ich je-de*. The score includes dynamic markings such as *f*, *sp*, and *pp*. A second ending mark "2." is present in the first measure of the bass line.

cre - - scendo *f* *f* *f* *a2.*

cre - - scendo *f* *f* *f* *a2.*

cre - - scendo *f* *f* *f* *a2.*

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

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

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

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

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

Pein, jede Pein — und Noth. Ord.ne nur, ge - biete, ord.ne. nur, ge -

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

biete, lärm, tobe, wüthe, zu . letzt — be . freit mich doch der Tod, zu . letzt — be . freit mich doch der

*stringendo il tempo*

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with a treble clef and a key signature of one sharp (F#). The remaining eight staves are for the piano accompaniment, with various clefs (treble and bass) and dynamic markings such as *sf* and *p*. The music is written in a common time signature.

The second system continues the musical score. It includes piano accompaniment on the left and vocal lines on the right. The piano part features complex textures with many sixteenth notes and dynamic markings including *sf*, *p*, and *cresc.*. The vocal lines have lyrics underneath. The instruction *stringendo il tempo* is written above the piano part in the latter half of the system.

Tod, der Tod, zuletzt be-freit mich doch der Tod, zu.letztbe-freit

The third system shows the piano accompaniment continuing. It features similar rhythmic patterns and dynamic markings as the previous system, including *sf*, *p*, and *cresc.*

*stringendo il tempo*

The musical score consists of a vocal line and a piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The vocal line is positioned above the piano accompaniment. The score is marked with dynamic instructions: *f* (forte) and *p* (piano). The piano accompaniment includes a prominent sixteenth-note pattern in the right hand and a more active bass line. The lyrics are written below the vocal line.

mich doch der Tod; zu.letzt be - freit



The image shows a page of a musical score, numbered 155. It features a piano accompaniment and a vocal line. The piano part is written for the right and left hands, with the right hand playing a complex, rhythmic pattern of sixteenth notes and the left hand providing a steady bass line. The vocal line is written in a single staff with a treble clef. The lyrics are in German: "mich doch der Tod, der Tod." The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). There are also some markings like "a2." in the upper right corner of the score.

mich doch der Tod, der Tod.

This musical score is arranged for piano and organ. It features a grand staff at the top with a treble and bass clef, and a separate organ staff at the bottom with a bass clef. The piano part is divided into two systems, each with three staves (treble, middle, and bass). The organ part consists of two staves. The music is characterized by dense, flowing sixteenth-note passages, often grouped in pairs and connected by slurs. The organ part provides a harmonic accompaniment with chords and sustained notes. The score is divided into measures by vertical bar lines, and the organ part includes a '3' marking at the beginning of its section.

# Nº 12. Arie.

Allegro.

Flauto I. *f*

Flauto II. *f*

Fagotti. *f*

Corni in G. *f*

Violino I. *f*

Violino II. *f*

Viola. *f*

Blonde. *f*

Violoncello e Basso. *f*

Allegro. *f*

Wel.che Won.ne, welche Lust herrscht nun mehr in mei.ner Brust, wel.che Won.ne, welche

Musical score for the first system, including piano accompaniment and vocal line. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. Dynamics include *f*, *p*, *sf*, and *tr*. The vocal line is in bass clef with lyrics:

Lust herrschet nun mehr in meiner Brust! Oh - - ne Aufschub will ich springen und ihr

Musical score for the second system, including piano accompaniment and vocal line. The piano part continues with various textures and dynamics like *p*. The vocal line continues with lyrics:

gleich die Nachricht bringen, und mit La - chen und mit Scherzen ihrem schwachen, fei - gen Herzen Freud' und

*f* *p*  
*f* *p*  
*a2.* *cresc.* *a2.* *f* *p*  
*p cresc.* *f* *p*  
*cresc.* *f* *p*  
*cresc.* *f* *p*  
*cresc.* *f* *p*  
*cresc.* *f* *p*

Ju - bel pro - phe - zeihn, Freud und Jubel prophe - zeihn. Ohne Aufschub will ich

*cresc.* *f* *p*

springen und ihr gleich die Nachricht bringen, und mit Lachen und mit Scherzen ihrem schwachen, feigen

Herzen, ihrem schwachen, schwachen, fei-gen Her - - - zen Freud' und Ju - bel pro - phe - zeihn,

Freud' und Ju - bel pro - phe - zeihn, Freud' und Ju - bel pro - phe - zeihu, — prophe - zeihn. Welche Won - ne, welche

Musical score for the first system, featuring piano accompaniment and vocal line. The piano part includes a right-hand melody with trills and a left-hand accompaniment with chords and trills. The vocal line is in the bass clef.

Lust herrscht nunmehr in meiner Brust, welche Wonne, welche Lust herrscht nunmehr in meiner Brust!

Musical score for the second system, featuring piano accompaniment and vocal line. The piano part includes a right-hand melody with trills and a left-hand accompaniment with chords and trills. The vocal line is in the bass clef.

Ohne Aufschub will ich springen und ihr gleich die Nachricht bringen, und mit Lachen

und mit Scherzen ihrem schwachen, feigen Herzen Freud und Jubel prophezeihn, Freud und Jubel prophe-

Musical notation includes vocal line and piano accompaniment with dynamic markings such as *sp* and *cresc.*

zeihn. Ohne Aufschub will ich springen und ihr gleich die Nachricht bringen, und mit Lachen und mit

Musical notation includes vocal line and piano accompaniment with dynamic markings such as *f*, *p*, and *sp*.



*p*

Scherzen ih-rem schwachen, feigen Herzen, ihrem schwachen, schwachen, fei-gen Her-zen,

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

Freud' und Ju-bel pro- phe- zeihn, Freud' und Ju-bel pro- phe- zeihn, Freud' und Ju-bel

Musical score for the first system. It consists of a piano accompaniment (top six staves) and a vocal line (bottom two staves). The piano part includes various textures such as chords, arpeggios, and melodic lines, with dynamic markings like *f*, *p*, and *cresc.*. The vocal line is in a lower register and includes the lyrics:

pro - phe - zeihn, Freud' und Ju - bel prophe - zeihn, Freud' und Ju - bel pro - phe - zeihn,

Musical score for the second system, continuing the piano accompaniment and vocal line. The piano part continues with similar textures and dynamic markings. The vocal line includes the lyrics:

Freud' und Ju - bel prophe - zeihn, Freud' und Ju - bel prophe - zeihn. Welche Wonne, welche Lust herrscht nun.

The first system of the musical score consists of a piano accompaniment and a vocal line. The piano part is written for four staves (treble and bass clefs) and includes dynamic markings such as *p* (piano) and *f* (forte), as well as trills (*tr*). The vocal line is on a single staff with lyrics in German. The lyrics for this system are: "mehr in mei-ner Brust, wel-che Won-ne, wel-che Lust herrscht nun mehr in mei-ner Brust,". The music is in a key with one sharp (F#) and a 3/4 time signature.

The second system of the musical score continues the piano accompaniment and vocal line. The piano part features complex textures with many chords and melodic lines, including dynamic markings like *p* and *f*. The vocal line continues with the lyrics: "in mei-ner Brust, in meiner Brust." The music concludes with a final cadence in the piano part.

# Nº 13. Arie.

*Allegro con spirito.*

Oboi.

Corni in D.

Trombe in D.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Pedrillo.

Violoncello e Basso.

*Allegro con spirito.*

Frisch zum Kampfe! frisch zum Streite! Nur ein feiger Tropf ver-

*p*

*pizz.*

zagt, nur ein fei-ger Tropf ver-zagt! Sollt'ich zit-tern? sollt'ich

*pizz.*

*arco*

za-gen? nicht mein Le-ben mu-thig wa-gen? nicht mein Le-ben mu-thig wagen?

*arco*

Nein, ach nein, es sei ge-wagt! ach nein, nein, nein, es sei ge-wagt! nein, -

cre - scen - do

cre - scen - do

cre - scen - do

cre - scen - do

cre - scen - do

es sei ge-wagt, es sei ge-wagt, es sei gewagt, es sei ge-wagt!

cre - scen - do

The first system of the musical score consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The piano part features a prominent triplet pattern in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include *p* (piano) and *pizz.* (pizzicato).

Nur ein fei-ger Tropf ver - zagt, nur ein fei-ger Tropf ver - zagt. Soll'ich

The second system of the musical score continues the vocal line and piano accompaniment. The piano part maintains the triplet motif and eighth-note accompaniment. Dynamics include *p* and *pizz.*

zit - tern? soll'ich za - gen? nicht mein Le - ben mu - thig wa - gen? nicht mein

Le - ben mu - thig wagen? Nein, ach nein, es sei ge-

*arco*

wagt! ach nein, nein, nein, es sei ge - wagt, nein, es sei ge - wagt, es sei ge - wagt, es sei ge -

*cresc.*



Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). The vocal line is in a single staff with lyrics: "wagt, es sei ge-wagt, es sei ge-wagt! Nur ein fei-ger Tropf ver-zagt,"

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include *f* (forte) and *p* (piano). The vocal line is in a single staff with lyrics: "nur ein fei-ger Tropf ver-zagt. Frisch zum Kampfe, frisch zum Strei-te, frisch!"

2.

*p* *f* *p* *f*

frisch zum Kampfe, frisch zum Strei - te, frisch zum Kam - pfe, frisch zum Strei -

*p* *f*

te! Nur ein

feiger Tropf ver - zagt, nur ein feiger Tropf ver - zagt. Frisch zum Kampfe, frisch zum Kampfe, frisch zum Streite!

The first system of the musical score consists of seven staves. The top staff is a vocal line in G major, 2/4 time, with lyrics: "feiger Tropf ver - zagt, nur ein feiger Tropf ver - zagt. Frisch zum Kampfe, frisch zum Kampfe, frisch zum Streite!". The piano accompaniment includes a grand staff (treble and bass clefs) and a bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

*a 2.*

The second system of the musical score consists of seven staves. It begins with a first ending bracket labeled *a 2.* The piano accompaniment features intricate textures with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

# Nº 14. Duett.

Allegro.

Flauto piccolo. *sotto voce*

Flauto I. *sotto voce*

Flauto II. *sotto voce*

Oboi.

Clarineti in C.

Fagotti.

Trombe in C.

Triangolo.

Piatti.

Tamburo grande.

Violino I. *sotto voce*

Violino II. *sotto voce*

Viola. *sotto voce*

Pedrillo.

Osmin.

Violoncello e Basso. *sotto voce*

Allegro.

Detailed description: This is a page of a musical score for a duet. The score is written for a full orchestra and includes parts for woodwinds, strings, and percussion. The tempo is marked 'Allegro.' at the top and bottom. The key signature is one flat (B-flat major or D minor) and the time signature is 2/4. The score is divided into systems. The first system includes Flauto piccolo, Flauto I, Flauto II, Oboi, Clarineti in C, Fagotti, Trombe in C, Triangolo, Piatti, Tamburo grande, Violino I, Violino II, Viola, Pedrillo, Osmin, and Violoncello e Basso. The Flauto piccolo, Flauto I, Flauto II, Violino I, and Violino II parts are marked 'sotto voce'. The Violino II part has a specific rhythmic pattern of eighth notes. The Violoncello e Basso part has a specific rhythmic pattern of eighth notes. The percussion parts (Tamburo grande, Triangolo, Piatti) are mostly silent. The woodwind parts (Oboi, Clarineti in C, Fagotti) are also mostly silent. The string parts (Violino I, Viola, Violoncello e Basso) are active throughout the piece.

Fl.picc.

FL. I. *p*

FL. II. *p*

*p*

*p*

*p*

*p*

Vi - vat Bachus, Bachus le - be, Bachus war ein bra - ver Mann, vi - vat Ba - chus, Bachus le - be, Bachus

*p*

*p*

war ein bra - ver Mann. *ad lib.*

Ob ich's wa - ge? ob ich trinke, obs wohl Al - lah se - hen

Ob. a2.  
 Clar. a2.  
 Fag.

Was hilft das Zaudern, das Zaudern? hin- unter, hin- unter, nicht lan- ge, nicht lange ge- fragt, nicht kann?

Adagio. Allegro.

cresc. f p

lan- ge, nicht lange ge- fragt. (er trinkt.) Es le- ben die.

Nun wär's ge- schehen, nun wär's hin- unter! Das heiss' ich, das heiss' ich ge- wagt! Es le- ben die.

cresc. f f p f p Adagio. Allegro.

Mädchen, die blon - den, die braunen, die blon - den, die braunen, sie le - ben, sie le - ben, sie  
 Mäd - chen, die blon - den, die brau - nen, die blon - den, die brau - nen, sie le - ben, sie le - ben, sie

le - ben hoch, sie le - ben, sie le - ben, sie le - ben hoch! Das schmeckt  
 le - ben hoch, sie le - ben, sie le - ben, sie le - ben hoch!

The musical score consists of 13 staves. The first 11 staves are for piano accompaniment, and the last two are for the vocal line. The piano part includes various textures, from simple chords to complex arpeggiated figures. Dynamics such as *p*, *sp*, and *pp* are used throughout. The vocal line features a melodic line with some *ad lib.* markings. The lyrics are in German and describe the taste of wine.

trefflich!

Ach, das heiss ich Göttertrank!

Das schmeckt herrlich! Ach, das heiss ich Göttertrank! Vi vat Bachus, Ba.chus lebe, Bachus, der den Wein er-



Vi - vat Bachus, Bachus le - be, Ba - chus der den Weiner - fand ! Vi - vat Bachus ! Ba - chus

fand ! Vi - vat Bachus, Bachus le - be, Ba - chus der den Weiner - fand ! Vi - vat Bachus ! Ba - chus

The piano accompaniment consists of several staves. The top three staves feature a complex, rhythmic pattern of sixteenth and thirty-second notes, often beamed together. Dynamic markings include *p* (piano) and *f* (forte). The lower staves provide harmonic support with chords and occasional melodic lines. A second ending bracket is visible on the right side of the piano part.

*sotto voce*  
le - be! Es le - ben die Mäd - chen, die blon - den, die brau - nen, sie le - ben hoch! Vi - vat

*sotto voce*  
le - be! Es le - ben die Mäd - chen, die blon - den, die brau - nen, sie le - ben hoch!

The vocal section features two staves with lyrics. The top staff is for the soprano and the bottom for the alto. The lyrics are: "le - be! Es le - ben die Mäd - chen, die blon - den, die brau - nen, sie le - ben hoch! Vi - vat". The music is marked *sotto voce* and includes various note values and rests.

This section of the score contains instrumental parts for various instruments. It features complex rhythmic patterns, including sixteenth-note runs and chords. The notation includes treble and bass clefs, and dynamic markings such as *p* (piano) are visible in several measures.

*sotto voce*  
 Bachus! Vi - vat der den Wein er - fand! Vi - vat Bachus! Ba - chus le - be! Es  
*sotto voce*  
 Vi - vat der den Wein er - fand! Vi - vat Bachus! Bachus le - be! Es

The vocal lines consist of two parts, likely soprano and bass. The lyrics are written below the notes. The phrase "sotto voce" is written above the first line and below the second line, indicating a soft, breathy vocal quality.

The musical score consists of 15 staves. The first 14 staves are instrumental, including a grand staff (treble and bass clefs) and a bass staff. The 15th staff is a vocal line with lyrics in German. The music is in a minor key and features a complex, rhythmic texture with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *p* (piano).

le - ben die Mäd - chen, die blon - den, die brau - nen, sie le - ben hoch! Vivat Bachus! Vi - vat der den Wein er -  
 le - ben die Mäd - chen, die blon - den, die brau - nen, sie le - ben hoch! Vi - vat der den Wein er -

The image shows a musical score for a piece with multiple staves. The top section consists of 12 staves of instrumental music, including a grand staff (treble and bass clefs) and several other staves. The bottom section features two vocal lines with lyrics in German. The lyrics are: "fand! Vi - vat. Bachus, vi - vat der den Wein er - fand!" and "fand. vi - vat der den Wein er - fand!". The music is written in a style typical of 19th-century sheet music, with various note values, rests, and dynamic markings.

# Nº 15. Arie.

Adagio.

Oboi.  
Clarineti in B.  
Fagotti.  
Corni in B.  
Violino I.  
Violino II.  
Viola.  
Belmonte.  
Violoncello e Basso.

*p* *f* *dolce* *p* *f* *p* *f* *p*

*p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Wenn der Freu\_de Thrä\_nen fließen lächelt Lie\_be dem Ge\_liebten

hold, von den Wan-gen sie zu küs-sen ist der Lie-be schönstergrosster Sold, ist der Lie-be schönstergrosster

Sold. Ach Con-stan-ze! dich zu se-hen, dich voll Won-ne, voll Ent-zü-cken an mein

treu . . . es Herz zu drü-cken, lohnt für-wahr nicht Crösus Pracht, lohnt für-wahr nicht Crö-sus

Pracht, lohnt nicht Crösus Pracht, lohnt fürwahr nicht Crö — sus Pracht. Wenn der Freu-de Thrä-nen fließen lä-chelt



Lie - be dem Geliebten hold, von den Wan - gen sie — zu küssen, ist der Lie - be schönster, grösster Sold, ist der

Lie - be schönster, grösster Sold! Ach Constanze! dich zu se - hen, dich voll Wonne, voll Ent - zücken an mein treues Herz zu

drü\_cken, lohnt für \_ wahr nicht Crö\_sus Pracht, lohnt für\_wahr

Allegretto.

nicht Crö\_sus Pracht.

Allegretto.

Dass wir uns nie\_mals wieder\_finden, so dürfen wir nicht erst em\_pfinden, welchen Schmerz die Tren\_nung

*sp*

macht. Dass wir uns nie\_mals wie\_der\_fin\_den, so dürfen wir nicht erst em\_pfin\_den,

*p*

welchen Schmerz, welchen Schmerz die Trennung, die Trennung macht, welchen Schmerz die Trennung macht,  
 Vel. *sp* Bassi. Vel. *sp* Bassi.

welchen Schmerz die Trennung macht, die Trennung macht, die Trennung macht.

# Nº 16. Quartett.

Allegro.

Flauti. *f* *a2.*

Oboi. *f*

Fagotti. *f* *p* *f* *a2.*

Cori in D. *f* *p*

Trombe in D. *f*

Timpani in D.A. *f*

Violino I. *f* *p* *f*

Violino II. *f* *p* *f*

Viola. *f* *p* *f*

Constanze. *p*

Blonde. *p*

Belmonte. *p*

Pedrillo. *p*

Violoncello e Basso. *f* *p* *f*

Allegro.

A musical score for piano and voice. The score consists of 13 staves. The top two staves are for the right hand of the piano, the next two for the left hand, and the next two for the right hand. The bottom two staves are for the left hand. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part features intricate textures with sixteenth-note patterns and sustained chords. The voice part enters in the lower half of the page with the lyrics: "Ach Bel-monte! ach mein Leben! Ist es". The piano accompaniment continues with similar textures. The score concludes with a final piano part.

Ach Bel-monte! ach mein Leben! Ist es

Ach Constanze! ach mein Leben!

möglich?welch Ent.zücken, dich an mei.ne Brust zu drü.cken, nach so vie.ler Ta.ge Leid, nach so vieler Tage Leid.

This musical score is for a piano and voice piece. It features a grand staff with piano accompaniment and a vocal line. The piano part includes a left hand with a steady eighth-note accompaniment and a right hand with more complex melodic and harmonic lines. The vocal line is in a soprano or alto range. The score is marked with dynamics such as *p* (piano) and *f* (forte). The lyrics are in German and describe a moment of joy and relief.

Wel - - che Wonne, dich zu finden! Nun muss al - ler Kummerschwinden, owie ist mein Herzer freut! mein



Fag.

Cor. *p*

Sieh die Freudenthränen fließen! Dass es doch die letzte  
Herz er-freut! Hol - - de! lass hin-weg sie küssen!

*p*

sei, dass es doch die letz - - - te, die letz - - - te  
Ja, noch heu - te wirst du frei, ja, noch heu - - - te, heu - - - te, heu - - - te wirst du

The musical score is written in G major and 3/4 time. It features a piano accompaniment and a vocal line. The piano part includes a prominent sixteenth-note pattern in the right hand and a more active bass line. Dynamics range from *p* (piano) to *sf* (sforzando). The vocal line consists of several phrases, with the lyrics: "sei, die letzte sei." and "frei, wirstdu frei." The final two lines of the score contain the lyrics: "Also Blondchen, hast's verstanden?" and "Alles ist zur Flucht vor." The score concludes with a final piano flourish.

Fl. a2.

Fag.

Cor.

Un\_besorgt, es wird nichts

handen, um Schlag zwölfte sind wir da, um Schlag zwölfte sind wir da.

feh\_len, die Mi\_nuten werd ich zäh\_len, wär der Augen\_blick schon da, wär der Augenblick schon

End - - lich scheint die Hoff - nungs\_son - ne hell durchs trü - be, durchs

da! End - - lich scheint die Hoff - nungs\_son - ne hell — durchs trü - - be, durchs

End - - lich scheint die Hoff - nungs\_son - ne hell durchs trü - be, durchs

End - - lich scheint die Hoff - nungs\_son - ne hell durchs trü - be, durchs

The musical score is arranged in 11 staves. The top five staves are for piano accompaniment, featuring a grand staff (treble and bass clefs) and a separate bass line. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The vocal part is in a single line with lyrics in German. Dynamics include 'a2.', 'f', and 'p'. The vocal line includes the instruction 'sotto voce'.

trü - be Fir - ma.ment, hell durchstrü - be Fir - ma.ment.

*sotto voce*  
Voll Ent - zücken,  
*sotto voce*

trü - be Fir - ma.ment, hell durchs trü - be Fir - ma.ment.

Voll Ent - zücken,  
*sotto voce*

trü - be Fir - ma.ment, hell durchs trü - be Fir - ma.ment.

Voll Ent - zücken,  
*sotto voce*

trü - be Fir - ma.ment, hell durchs trü - be Fir - ma.ment.

Voll Ent - zücken,

Musical score for piano and strings. The score consists of 11 staves. The top two staves are for the piano, and the bottom two are for the strings. The middle staves are for the piano's right and left hands. The score includes various musical notations such as dynamics (f, p), articulation (accents), and repeat signs (a 2.). The key signature is one sharp (F#) and the time signature is 3/4.

Freud' und Wonne, sehn wir unsrer Lei-den End', sehn wir uns-rer Leiden End!

Freud' und Wonne, sehn wir unsrer Lei-den End', sehn wir uns-rer Leiden End!

Freud' und Wonne, sehn wir unsrer Lei-den End', sehn wir uns-rer Leiden End!

Freud' und Wonne, sehn wir unsrer Lei-den End', sehn wir uns-rer Leiden End!

Vel. Bassi.

The musical score consists of several systems. The top system includes a vocal line with a first ending marked 'a2.' and dynamic markings 'f' and 'p'. Below this are piano parts for Violins and Basses. The vocal parts enter in the second system with the lyrics: 'Voll Ent-zücken, Freud und Wonne, sehn wir uns-rer Lei-den End', sehn wir'. The vocal parts are marked 'sotto voce' and 'f'. The piano accompaniment continues with intricate patterns. The bottom system includes labels for 'Vcl.' and 'Bassi.' with dynamic markings 'f'.

Andante.

The piano accompaniment for the first system consists of several staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with chords and accompaniment. The third staff is a bass clef with a bass line. The fourth and fifth staves are treble clef, likely for a grand staff. The sixth and seventh staves are treble clef, possibly for a second grand staff. The eighth and ninth staves are bass clef, likely for a grand staff. The music is in 3/8 time and features various dynamics including *p* (piano).

Four vocal lines with lyrics. The lyrics are: "uns - rer Leiden End', sehn wir uns - rer Leiden End'." The first line ends with "Doch ach! bei aller Lust em-". The music is in 3/8 time and features various dynamics including *p* (piano).

Andante. *p*



Fl. *p*

Ob. *p*

Fag. *p*

Cqr. *p*

*sp*

*sp*

*sp*

Was ist es, Liebster, sprich: ge-schwind, erkläre

pfin-det meine Brust noch manch ge-heime Sorgen.

*sp*

Fl. *b*

Ob.

Fag. *b*

dich, ge-schwind erkläre dich, o halt mir nichts ver-bor-gen, nichts ver-bor-gen, nichts ver-

a2.  
*p*  
 borgen ! Nun weiter ?  
 Man sagt .... man sagt .... du seist...  
 (sieht Constanze furchtsam und schweigend an.)  
 (er zeigt, dass er wage gehängt zu werden.)  
 Doch Blondchen, ach! die Lei-ter! bist

Viol. I. *fp*

Viol. II. *fp*

Viola. *fp*

*fp* *fp* *fp* *fp*

Hans Narr! schuappt's bei dir ü-ber? Ei hät-test du nur lie-ber die Fra-ge um-ge-  
 du wohl soviel werth, wohl soviel werth?

*fp* *fp* *fp* *fp*

Fl.

a2.

Ob.

Fag.

kehrt, die Frage um - ge - kehrt. Lass hö - ren !

Doch Herr Os - min .... doch Herr Os - min .... doch Herr Os - min ....

Willst du dich nicht er - klä - ren ? nun weiter ! -

Lass hören !

man sagt .... du seist ....

Doch Herr Os - min .... doch Herr Os - min ....

Recit.

Andante.

Willst du dich nicht er - klären ?

Ich will! Doch zür - ne nicht, wenn ich nach dem Ge -

Hat nicht Osmin et - wan, hat nicht Osmin et - wan, wie man fast glauben

rücht, das ich ge - hört, es wa - ge, dich zit - ternd, be - bend fra - ge, ob

kann, sein Recht, sein Recht als Herr probi - ret, sein Recht als Herr pro - bi - ret, und bei dir exer - ciret, exer - ci - ret,

O! wie du mich be - trübst!

du den Bas - - - sa liebst, den Bas - sa liebst?

bei dir pro - bi - ret und ex - er - ci - ret? Dann wär's ein schlechter Kauf, dann wär's ein schlechter, schlechter Kauf.

**Allegro assai.**

(gibt dem Pedrillo eine Ohrfeige.) (geht zornig von Pedrillo.)

Da nimm die Antwort drauf! (knieend.) Du bist mich gar nicht

(hält sich die Wange.) Con - stanze, ach ver - gieb!

Nun bin ich auf - ge - klärt!

(seufzend.)  
 Ob ich dir treu ver - blieb, ob ich dir treu ver - blieb!  
 werth!  
 (zu Constanze.)  
 Der Schlingel fragt gar an, ob

(zu Blonde.)  
 Dem Belmont sagte man, ich soll den Bas sa  
 ich ihm treu ge - blie - ben?

lie - ben.

(zu Belmont.)

(zu Pedrillo.)

Con - stan - ze ist mir

Dass Blonde ehrlich sei, schwör'ich bei allen Teufeln.

Adagio.

Dem Bel - mont sag - te man, ich soll den Bas - sa lie -

Der Schlingel fragt gar an, ob ich ihm treu ge - blie -

treu, da - rau ist nicht zu zweifeln. Con - stan - ze ist mir treu, da - ran ist nicht zu zwei -

Dass Blon - de ehr - lich sei, schwör'ich bei al - len Teu -

Andantino,

Fl. *a2.*  
 Ob.  
 Fag.  
 Cor. *a2.*  
 Ten. *ben.*  
 Bass. *ben.*  
 Sopran. *felu.*  
 Alt. *felu.*

Wenn unsrer Eh.re we - gen die Männer Argwohn  
 Wenn unsrer Eh.re we - gen die Männer Argwohn  
 So - bald sich Weiber krän - ken, wenn wir sie un-treu  
 So - bald sich Weiber krän - ken, wenn wir sie un-treu

Viol. I.  
 Viol. II.  
 Viola

he - gen, ver-dächtigt auf uns sehn, das ist nicht aus-zu-stehn, ver-dächtigt auf uns sehn, das ist nicht aus-zu-  
 he - gen, ver-dächtigt auf uns sehn, das ist nicht aus-zu-stehn, ver-dächtigt auf uns sehn, das ist nicht aus-zu-  
 den - ken, dann sind sie wahrhaft treu, von al - lem Vor-wurf frei, dann sind sie wahrhaft treu, von al - lem Vorwurf  
 den - ken, dann sind sie wahrhaft treu, von al - lem Vor-wurf frei, dann sind sie wahrhaft treu, von al - lem Vorwurf



Allegretto.

stehn.  
stehn.  
frei.  
frei. Liebstes Blondchen! ach ver-zei-he, sieh, ich bau' auf dei-ne. Treue mehr jetzt als auf mei-nen Kopf.

Nein!  
Ach Con-

das kann ich dir nicht schenken, nein, das kann ich dir nicht schenken, mich mit so was zu ver-  
stan-ze! ach mein Le-ben! könn-test du mir doch ver-ge-ben, dass ich

Bel-mont! wie, du könn-test glauben, Bel-mont,  
den-ken, mit dem al-ten, dum-men Tropf! das kann ich dir nicht schenken, nein, das kann ich dir nicht  
die-se Fra-ge that!  
Lieb-stes Blondchen!

wie, du könn - test glau - ben, dass man dir dies Herz könnt' rau - ben, das nur  
 schenken, nein, mich mit so was zu ver - den - ken, mit dem al - ten, dum - men Tropf, nein, das kann ich dir nicht  
 ach ver - ze - he!

*mf*

Ob.

Fag.

Cor.

*mf*

*p*

*mf*

*p*

dir, das nur dir, das nur dir ge - schla - - gen hat, das nur  
 schenken, mich mit so was zu ver - denken, mit dem al - ten, dummen Tropf, mit dem al - ten, dummen Tropf, nein, das kann ich dir nicht  
 Ach Con.

Liebstes Blondchen!

Musical score for vocal and piano parts, measures 235-240. The vocal line includes the lyrics: "dir, das nur dir, das nur dir ge-schla-gen hat, das nur schenken, mich mit so was zu ver-denken, mit dem al-ten, dummen Tropf, mit dem al-ten, dummen Tropf, mit dem alten, dummen stan-ze! Ach mein Le-ben! Ach ver-zei-he!". The piano accompaniment features a melodic line with a *mf* dynamic and a bass line. The score includes dynamic markings such as *cre* and *mf*.

Musical score for woodwinds and vocal parts, measures 235-240. The woodwind parts include Flute (Fl.), Oboe (Ob.), and Bassoon (Fag.). The vocal parts continue with the lyrics: "scen-do", "scen-do", "scen-do", "dir ge-schla-gen hat.", "Tropf, mit dem al-ten, dummen Tropf.", "Ach, ver-zei-he!", "Ach, ver-zei-he!". The score includes dynamic markings such as *p*, *fp*, *f*, and *scen*. Handwritten numbers "235" and "240" are present above the woodwind staves.

Ich ver - zeihe ver - zeihe deiner Reu - e.  
 Ich ver - zeihe deiner Reu - e.  
 ich be - reu - e!  
 ich be - reu - e!

wohl, es sei nun ab - ge - - than! wohl, es sei nun ab - ge -  
 wohl, es sei nun ab - ge - - than! wohl, es sei nun ab - ge -  
 wohl, es sei nun ab - ge - - than! wohl, es sei nun ab - ge -  
 wohl, es sei nun ab - ge - - than! wohl, es sei nun ab - ge -

Fl. Allegro.

Ob. *p*

*p*

*p*

*p*

than! *p* Es le - - - be die Lie - - - be, es le - - -

than! Es le - - -

than!

than!

Allegro.

Fl.

Ob.

Fag.

Cor. *a2.* *p*

*p*

*p*

*p*

be die Lie - - - be, es le - - - be die Lie - - - be, die

be die Lie - - - be, es le - - - be die Lie - - - be, die

Es le - - - be die Lie - - - be, es

Es

The image shows a musical score for voice and piano. It consists of several staves. The top two staves are for the voice, with lyrics written below them. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The music is in a major key with a 3/4 time signature. The lyrics are in German and repeat several times. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte).

Lie - - - be! es le - be die Liebe! nur sie sei uns theuer, nichts fa - che das

Lie - - - be! es le - be die Liebe! nur sie sei uns theuer, nichts fa - che das

le - - - be die Liebe! es le - be die Liebe! nur sie sei uns theuer,

le - - - be die Liebe! es le - be die Liebe! nur sie sei uns theuer,

The musical score consists of several staves. At the top, there are piano accompaniment staves for the right and left hands, featuring chords and melodic lines. Below these are the vocal staves. The lyrics are written under the vocal lines. The lyrics are: "Feu - er der Ei - fersucht an, nichts, nichts, nichts fa - che das Feuer der". The score includes various musical notations such as notes, rests, and dynamic markings like "a2.".

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *f*

Ei - fersucht an. Es le - be die Liebe, nur sie sei uns theuer, nichts fa - che das

*p* *f*

Ei - fersucht an. Es le - be die Liebe, nur sie sei uns theuer, nichts fa - che das

*p* *f*

Ei - fersucht an. Es le - be die Liebe, nur sie sei uns theuer, nichts fa - che das

*p* *f*

Ei - fersucht an. Es le - be die Liebe, nur sie sei uns theuer, nichts fa - che das

*p* *cresc.*



The first system of the score consists of eight staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f* and *a2.* (accidental). The key signature is one sharp (F#).

Feu - er der Ei - fersucht an, nichts fa.che das Feu\_er der Ei\_fersucht an, nichts fache das Feu.er der Ei.fersucht

Feu - er der Ei - fersucht an, nichts fa.che das Feu\_er der Ei\_fersucht an, nichts fache das Feu.er der Ei.fersucht

Feu - er der Ei - fersucht an, nichts fa.che das Feu\_er der Ei\_fersucht an, nichts

Feu - er der Ei - fersucht an, nichts fa.che das Feu\_er der Ei\_fersucht an,

The second system of the score continues the piano accompaniment with similar complex rhythmic patterns and dynamic markings as the first system.

Musical score for piano and orchestra, measures 1-12. The piano part features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The orchestra part includes strings and woodwinds with various rhythmic values and dynamics.

an, nichts, nichts, nichts fa - - che das Feuer der Ei - fersucht an !  
 an, nichts, nichts, nichts, nichts fa - - che das Feuer der Ei - fersucht an !  
 fa - che das Feuer der Ei - fersucht an, nichts fache das Feuer der Ei - fersucht an !  
 nichts fa - chedas Feuer der Eifersucht an, der Ei - fersucht an !

The image shows a musical score for voice and piano. The score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand, starting in the second measure and continuing through the end of the page. The vocal line enters in the second measure with the lyrics "Es le - - - be die Lie - - be, es le - - - be die Lie - -". The lyrics are repeated in a descending fashion across four staves, with the final staff ending with "Es le - -". The piano part includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The score is arranged in a system of 11 staves, with the vocal line occupying the top four staves and the piano accompaniment occupying the bottom seven staves.



an, nichts fa\_che das Feu\_er der Ei\_fersucht an, nichts, nichts, nichts, nichts,nichts fa\_chedas Feu\_erder Ei\_fersucht

an, nichts fa\_che das Feu\_er der Ei\_fersucht an, nichts, nichts, nichts, nichts,nichts fa\_chedas Feu\_erder Ei\_fersucht

an, nichts fa\_che das Feu\_er der Ei\_fersucht an, nichts, nichts, nichts, nichts,nichts fa\_chedas Feu\_erder Ei\_fersucht

an, nichts fa\_che das Feu\_er der Ei\_fersucht an, nichts, nichts, nichts, nichts,nichts fa\_chedas Feu\_erder Ei\_fersucht

The musical score consists of a piano accompaniment and four vocal staves. The piano part includes a grand staff (treble and bass clefs) and a bass line. The vocal staves are in bass clef. The lyrics are: "an, nichts, nichts, nichts, nichts, nichts fache das Feu. er der Ei. fersucht an, der Ei. fersucht an, der Ei. fersucht". The score features dynamic markings of *p* (piano) and *f* (forte) and includes various musical notations such as slurs, accents, and fermatas.

This musical score is arranged in a system of 13 staves. The top two staves are for the vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The piano accompaniment is spread across the remaining 11 staves. The piano part features a complex texture with multiple voices: a right-hand voice with rapid sixteenth-note passages and a left-hand voice with a steady eighth-note accompaniment. The piano part is written in a key with one sharp (F#) and a 3/4 time signature. The vocal lines are mostly rests, with the word "an." appearing in the first four vocal staves. The piano part concludes with a final cadence in the bottom-most staff.

# DRITTER AKT.

## Nº 17. Arie.

Andante

Flauti.

Clarineti in B.

Fagotti.

Corni in Es.

Violino I.

Violino II.

Viola.

Belmonte.

Violoncello e Basso.



Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *sp* (sforzando) and *p* (piano). The vocal line begins with the lyrics "Ich baue ganz auf".

Ich baue ganz auf

Musical score for the second system, continuing the vocal and piano parts. The lyrics are: "dei - ne Stärke, ver - trau', o Liebe, dei - ner Macht, ver - trau', o - Lie - be, o Lie - be,". The score includes dynamic markings such as *sp*.

dei - ne Stärke, ver - trau', o Liebe, dei - ner Macht, ver - trau', o - Lie - be, o Lie - be,

dei - ner Macht. Denn ach! was wurden nicht für Werke schon oft durch dich zu Stand'ge-

bracht, was wur - dennicht für Werke schon oft durch dich zu Stand'ge - bracht. Was

al - ler Welt un - mög - lich scheint, wird durch die Lie - be doch ver - eint, wird durch die Liebe, durch die Liebe doch ver -

eint, — wird durch die Liebe, durch die Lie - be doch ver - eint, —

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics "doch ver-eint, doch ver-eint, doch ver-". The piano accompaniment consists of multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. Dynamics markings such as *p* (piano) and *f* (forte) are present. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4.

doch ver-eint, doch ver-eint, doch ver-

Musical score for the second system, continuing the vocal and piano parts. The vocal line begins with the lyric "eint.". The piano accompaniment continues with various textures, including chords and melodic lines. Dynamics markings such as *mf* (mezzo-forte) are used. The key signature and time signature remain consistent with the first system.

eint.

Was al-ler Welt un-möglich scheint, wird

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics "Was al-ler Welt un-möglich scheint, wird". The piano accompaniment features a complex texture with multiple voices, including a prominent sixteenth-note pattern in the right hand and a more rhythmic bass line.

durch die Lie-be doch vereint, was

This system continues the musical score. The vocal line resumes with the lyrics "durch die Lie-be doch vereint, was". The piano accompaniment continues with intricate textures, including a section with a "2." marking in the bass line and a "tr" marking in the upper right. The system concludes with the word "was" at the end of the vocal line.

al - - ler Welt,      aller Welt — unmöglich scheint,      wird durch — die Lie-be, durch die Liebe doch ver-

*sp*

*sp*

*sp*

*sp*

eint.      Ich bau.e ganz auf dei - ne

*p*

*p*

*p*

*p*

*p*

*p*

Stär-ke, ver-trau', — o Liebe, deiner Macht, ver - trau', — o Lie - be, o Lie - be, dei - ner

Macht. Denn ach! was wurden nicht für Werke schon oft durch dich — zu Stand ge-

bracht, schon oft — durch dich zu Stand' ge-bracht,

This system contains the first system of a musical score. It features a vocal line with lyrics and piano accompaniment. The piano part includes a right-hand part with chords and a left-hand part with a steady bass line. Dynamics include *p* (piano) and *pp* (pianissimo). The score is in a key with two flats and a 3/4 time signature.

This system continues the musical score from the first system. It includes the same vocal line and piano accompaniment. The piano part features more complex textures, including arpeggiated chords and sustained notes. Dynamics include *p* and *pp*. The score continues in the same key and time signature.



schon\_ oft, schon oft durch dich zu\_ Stand'\_ ge\_ bracht. Was al\_ ler Welt un\_

mög\_ lich scheint, wird durch die Lie\_ be\_ doch vereint, wird durch die Liebe, durch die Liebe doch ver\_ eint, —

The first system of the musical score consists of eight staves. The top two staves are for the piano accompaniment, with the right hand playing a complex, rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line. The next two staves are for the vocal line, which is currently silent. The bottom two staves are for the piano accompaniment, with the right hand playing a series of chords and the left hand providing a steady bass line. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: "wird durch die Liebe, durch die Lie-be doch ver-eint, ————— wird durch die Lie - be".

The second system of the musical score consists of eight staves. The top two staves are for the piano accompaniment, with the right hand playing a complex, rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line. The next two staves are for the vocal line, which is currently silent. The bottom two staves are for the piano accompaniment, with the right hand playing a series of chords and the left hand providing a steady bass line. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: "doch ————— ver - eint, ————— doch ver-".

eint, — doch ver - eint, — doch ver - eint.

### Nº 18. Romanze.

Violino I. *pizz.*

Violino II. *pizz.*

Viola. *pizz.*

Pedrillo.

Violoncello. *pizz.*

In Mohrenland gefangen

war, — ein Mädcl hübsch und fein, sah roth und weiss, war schwarz von Haar, seufzt Tag und Nacht und weinte gar, wollt

gern er-lö - set sein, — wollt gern er-lö - set sein.

Da kam aus fremden Land daher — ein junger Rit-ters-mann, den jammer-te das Mädchen sehr, hal-rief er, wag' ich Kopf und

Ehr; wenn ich sie ret-ten kann, — wenn ich sie ret-ten kann.

**BELMONTE.**  
Mach' ein Ende.  
**PEDRILLO.**

An mir liegts nicht, dass sie sich noch nicht zeigen; entweder schlafen sie fester als jemals, oder der Bassa ist bei der Hand; wir wollens weiter versuchen, bleiben sie nur auf ihrem Posten.

Ich komm zu dir in finstrer Nacht — lass Liebchen husch mich

ein, ich fürchte weder Schloss noch Wacht, holla! horch auf! um Mit - ter - nacht sollst du - er lö - set sein, sollst

du - er lö - set sein. Gesagt, gethan, Glockzwölfe

stand der tapfre Rit - ter da, sanft reicht sie ihm die weiche Hand, frühmandie leere Zel - le fand, fort

war sie, hop - sa - sal — fort war sie, hop - sa - sal

# Nº 19. Arie.

Allegro vivace.

Flauto piccolo.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Violino I.

Violino II.

Viola.

Osmin.

Violoncello e Basso.

This system contains the first eight staves of the musical score. The instruments listed are Flauto piccolo, Oboi, Clarineti in A, Fagotti, Corni in D, Violino I, Violino II, Viola, Osmin, and Violoncello e Basso. The music is in 2/4 time with a key signature of two sharps (F# and C#). The first staff (Flauto piccolo) features a melodic line with grace notes and slurs. The woodwinds (Oboi, Clarineti in A, Fagotti) play a rhythmic accompaniment of eighth notes. The strings (Violino I, Violino II, Viola, Violoncello e Basso) provide a steady accompaniment, with the violins playing a rhythmic pattern of eighth notes and the cellos/basses playing a similar pattern. The Osmin part is mostly rests. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Allegro.

This system contains the next eight staves of the musical score. The instruments are the same as in the first system. The music continues with similar rhythmic patterns. The woodwinds and strings maintain their accompaniment. The Flauto piccolo part continues with melodic lines. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The overall texture is dense and rhythmic.

Ha! wie willich trium - phi - ren, wenn sie euch zum Richtplatz füh - ren, und die Hälse schnüren

zu, schnüren zu, und die Hälse schnüren zu, schnüren zu, schnüren zu, und die

Musical score for the first system. The vocal line (top staff) begins with a melodic phrase. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes and sixteenth notes. The score includes dynamic markings such as *p* (piano) and *tr* (trills). The lyrics are:

Hälse schnü-ren zu, schnü-ren zu. Hü - pfen will ich, la - chen, sprin-gen, und ein Freu-den -

Musical score for the second system. The vocal line continues with the lyrics:

lied - chen sin - gen, denn nun hab' ich vor euch Ruh,

The piano accompaniment continues with a consistent rhythmic pattern. The score includes dynamic markings such as *p* (piano) and *tr* (trills).



denn nun hab' ich vor euch Ruh.

This system contains the first system of music. It features a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal line is in the bass clef, with lyrics underneath. The key signature has two sharps (F# and C#), and the time signature is 3/4.

Ha! wie will ich tri-um - phi - ren,

This system contains the second system of music. The piano accompaniment continues with similar rhythmic patterns. The vocal line is in the bass clef, with lyrics underneath. The key signature and time signature remain the same as in the first system.

wenn sie euch zum Richtplatz füh - ren und die Hälseschnü - ren zu, schnü - ren zu, und die Hälseschnü - ren

zu, schnü - ren zu. Schleicht nur säuber - lich und lei - se, ihr ver - dammten Harems - Mäuse, un - ser Ohr ent -

deckt euch schon, und eh' ihr uns könnt ent-rinnen, seht ihr euch in unsern Schlingen, und er- haschet euren Lohn,

und er- ha - - schet eu - - ren Lohn. Schleicht nur säuber- lich und leise,

ihr ver-dammten Harems-Mäuse, un-ser Ohr ent-deckt euch schon, ent-deckt euch schon, ent-deckt euch schon.

*sp* *sp* *sp* *f* *p* *f* *p*

Ha! wie will ich trium-phi-ren, wenn sie euch zum Richtplatz füh-ren, und die Hälsesehnen zu-schnüren

zu, und die Hälseschnüren zu, schnüren zu. Hüpfenwillich, lachen,

springen undein Freu den liedchen sin.

The first system of the musical score consists of seven staves. The top two staves are vocal parts, with the upper staff containing a melody and the lower staff providing accompaniment. The piano accompaniment is spread across five staves, including a grand staff (treble and bass clefs) and three additional staves. The music is in a key with two sharps (F# and C#) and a common time signature. The lyrics 'gen, denn nun hab' ich vor euch Ruh,' are written below the vocal lines. Performance markings include 'p' (piano) and 'tr' (trills).

The second system of the musical score continues the composition with seven staves. It features the same vocal and piano parts as the first system. The piano accompaniment includes complex textures such as sixteenth-note runs and sustained chords. The lyrics 'denn nun hab' ich vor euch Ruh,' are repeated below the vocal lines. Performance markings include 'p' (piano) and 'tr' (trills).

Ha! wie willich trium - phi - ren, wenn sie euch zum Richtplatz füh - ren,

und die Häse schnüren zu, schnüren zu, schnüren zu, schnüren, schnüren, schnüren zu, schnüren, schnüren, schnüren.

This system contains the first system of a musical score. It features a vocal line at the bottom and piano accompaniment above. The piano part includes a prominent sixteenth-note pattern in the right hand. Dynamic markings include *cresc.*, *f*, and *p*. The vocal line has the following lyrics:

schnüren, schnüren, schnüren, schnüren zu, und die Häls- se schnüren zu, und die Hälse schnüren zu, schnüren

This system contains the second system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a consistent sixteenth-note pattern. Dynamic markings include *p* and *fp*. The vocal line has the following lyrics:

zu, schnüren zu, schnüren, schnüren, schnüren zu, schnüren, schnüren, schnüren, schnüren, schnüren, schnüren



zu, und die Häl - se schnü - ren zu, und die Hälse schnüren zu, und die Hälse schnüren zu, schnüren

*cresc.* *f*

zu, schnüren zu.

# Nº 20. Recitativ u. Duett.

Adagio.

Violino I. *f p f p f p*

Violino II. *sf cresc. p cresc. p f 3 sf*

Viola. *sf cresc. p cresc. p f sf*

Constanze.

Belmonte.

Violoncello e Basso. *Adagio. sf p sf p p f sf*

Welch' ein Geschick!

*sf p f p p f sf*

*p cresc. f*

*p cresc. f*

o Qual der Seele!

Hat sich denn al les wi der mich ver schworen! Ach Con.

*sf cresc. f*

*p sf p*

*p sf p*

*p sf p*

Lass, ach Gelieb ter, lass dich das nicht quälen!

stan ze, durch mich bist du ver lo ren, welch ei ne Pein!

*p sf p*

Was ist der Tod? Ein Uebergang zur Ruh, und dann an deiner Seite, ist er Vorgeschmack der Seeligkeit.

En - - gels-

*sf p sf p*

*p cresc. p cresc. p*

*p cresc. p cresc. p*

*a tempo.*

See-le! welch' hol - de Gü-te! Du flössest Trost in mein erschüttert

*p sf p sf p*

*colla parte sf*

*sf*

*sf*

*sf*

Herz. du lin - derst mir den To - des - schmerz, und ach! ich rei - ße dich ins Grab.

*sf*

Andante.

Flauti.

Clarinetto in B.

Fagotti.

Corni in B.

Violino I.

Violino II.

Viola.

Constanze.

Belmonte.

Violoncello e Basso.

Meinetwegen sollt du sterben, ach Constanze! kann ichs wagen, noch die Augen aufzu-

Andante. *f p f p*

*sp* *sp* *sp* *sp*

Belmonte! du stirbstmeinet.

schlagen? Ich be-rei-te dir den Tod, ich be-rei-te dir den Tod.

*sp* *sp*

wegen, meinet wegen; ich nur zog dich in's Ver-derben, ich, ich nur zog dich in's Ver - derben, und ich

*p* *f* *p* *sp*

*sp* *sp* *sp* *sp*

soll nicht mit dir sterben, und ich soll nicht mit dir sterben, ich soll nicht mit dir sterben?

*sp* *sp* *sp* *sp*

*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
 Won.ne ist mir dies Ge . bot,      Won.ne ist mir dies Ge . bot.      Edle See . le!      dir zu  
 Edle See . le!      dir zu

*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
*sf*  
 le . ben war mein Wunsch und all' mein Stre . ben, all' mein Stre . ben, war mein Wunsch und all' — mein Streben,  
 le . ben war mein Wunsch und all' mein Stre . ben, all' mein Stre . ben, war mein Wunsch und all' — mein Streben,

ohne dich — ist mir's nur Pein, länger auf — der Welt zu sein, län - ger,  
 oh - ne dich — ist mir's nur Pein, län - ger auf — der Welt zu sein,  
 län - ger auf der Welt zu sein, län - ger, län - ger auf der Welt zu sein.  
 län - ger auf der Welt zu sein, län - ger, län - ger auf der Welt zu sein. Meinetwegen sollst du

Bel-mont! du stirbst meinet wegen, meinet wegen!  
sterben! Ach, Con-stante kann ichs wagen, noch die

Ich nur zog dich ins Verderben, und ich soll nicht mit dir sterben?  
Augen auf zu schlagen? Ich be-



The first system of the musical score features a piano accompaniment with a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes various dynamics such as *p* (piano) and *f* (forte). The vocal lines are positioned below the piano part, with lyrics in German. The system concludes with a repeat sign.

Won-ne ist mir dies Ge - bot, Won-ne, Won-ne ist mir dies Ge - bot.

rei - te dir den Tod! ich be - rei - te dir den Tod.

The second system continues the musical score. The piano accompaniment features a prominent right-hand melody with *sfz* (sforzando) markings. The vocal lines are integrated with the piano accompaniment. The system concludes with a repeat sign.

Ed-le See-le, dir zu le-ben, ist mein Wunsch, ist mein Wunsch und all mein Stre-ben, ist mein

Ed-le See-le, dir zu le-ben, ist mein Wunsch, ist mein Wunsch und all mein Stre-ben, ist mein

Wunsch und all' mein Stre-ben, ohne dich ist mir's nur Pein, länger auf der Welt zu  
 Wunsch und all' mein Stre-ben, oh-ne dich ist mir's nur Pein, länger

sein, oh-ne dich ist mir's nur Pein, — ist mir's nur Pein län-ger auf der Welt zu sein.  
 auf-der Welt zu sein, oh-ne dich ist mir's nur Pein län-ger auf der Welt zu sein.

Allegro.

Musical score for the first system. It features a piano accompaniment with a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes chords and arpeggiated figures. The vocal line is in bass clef and includes the following lyrics:

Ru - - hig sterb'ich und mit Freuden, weil ich  
 Ich will al - les ger - ne lei - den.

Allegro.

Musical score for the second system. It continues the piano accompaniment and vocal line from the first system. The piano part features more complex arpeggiated patterns. The vocal line includes the following lyrics:

dir zur Sei - - te bin, weil ich dir zur Sei - - te bin, zur Sei - te bin.  
 weil ich dir - - zur Sei - te bin, weil ich dir zur Sei - - te bin, zur Sei - te bin. Um dich Ge -

Um dich Ge - lieb - ter geb' ich gern mein Leben hin, geb' ich gern mein Le - ben  
 lieb - te geb' ich gern mein Leben hin, geb' ich gern mein Le - ben

*sp* *p*

hin. O welche Se - ligkeit! O welche Se - ligkeit! O - - - wel - che Se - - -  
 hin. O welche Se - ligkeit! O welche Se - ligkeit! O - - - wel - che Se - - -

*sp* *sp* *sp* *sp*



lässt man da die Welt. O welche Se - ligkeit! O welche Se - ligkeit! O — wel - che  
 lässt man da die Welt. O welche Se - ligkeit! O welche Se - ligkeit! O — wel - che

Se - ligkeit! Mit  
 Se - ligkeit! Mit

dem Ge-lieb-ten ster-ben, ist se-li-ges Ent-zü-cken, mit won-ne-vo-len Blicken ver-lässt man da die  
 der Ge-lieb-ten ster-ben, ist se-li-ges Ent-zü-cken, mit won-ne-vo-len Blicken ver-lässt man da die

Welt, ver-lässt man, ver-lässt man da die Welt, mit  
 Welt, ver-lässt man, ver-lässt man da die Welt, mit der Geliebten ster-ben ist se-li-ges Ent-zü-cken, mit

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major and 3/4 time. It features a vocal line with lyrics and a piano accompaniment with dynamic markings such as *sp* and *p*.

wonne\_vol\_len Bli - eken verlässt man da die Welt, mit dem Geliebten ster - ben ist se - li - ges Ent - zü - cken, mit  
 wonne\_vol\_len Bli - eken verlässt man da die Welt, mit

Musical score for the second system, including vocal lines and piano accompaniment. The score continues from the first system, featuring a vocal line with lyrics and a piano accompaniment with dynamic markings such as *sp* and *p*.

won\_ne\_vol\_len Bli - eken verlässt man da die Welt, mit wonne\_vol\_len Bli - eken verlässt man da die  
 won\_ne\_vol\_len Bli - eken verlässt man da die Welt, mit wonne\_vol\_len Bli - eken verlässt man da die





# Nº 21. Vaudeville.

Andante.

Flauti.

Oboi.

Fagotti.

Corni in F.

Violino I.

Violino II.

Viola.

Constanze.

Blonde.

Belmonte.

Pedrillo.

Osmin.

Violoncello e Basso.

Nie werd'ich dei.ne Huld ver.ken.nen, mein Dank bleibt e.wig dir ge.weiht, an jedem

Andante. *f* *p*

Ort, zu je.der Zeit — werd ich dich grossunde.del nen . . . nen. Wer soviel Huld verges.sen kann densel'man

Vel.

Fl.  
Ob.  
Fag.  
Cor.

Wer so viel Huld verges - sen kann,      den sel'man mit Ver - ach - tung an. Nie werd' ich  
 Wer so viel Huld verges - sen kann,      den sel'man mit Ver - ach - tung an.  
 mit Ver - ach - tung an. Wer so viel Huld verges - sen kann,      den sel'man mit Ver - ach - tung an.  
 Wer so viel Huld verges - sen kann,      den sel'man mit Ver - ach - tung an.  
 Wer so viel Huld verges - sen kann,      den sel'man mit Ver - ach - tung an.  
 Bassi.

Fag.

im Geuss der Lie - be vergessen was der Dank ge - beut,      mein Herz der Lie - be nur ge - weih't,      hegt auch dem

Fag. *f*

*f*

*tr*

*Vel.*

Dank ge - weihte Trie - - - be. Wer so viel Huld verges - sen kann, den seh man mit Ver - achtung

Fl. *f*

Ob. *f*

Fag. *f*

Cor. *f*

*f*

*tr*

*p*

*p*

*p*

an. Wer so viel Huld verges - sen kann, den seh man mit Ver - achtung an.

Wer so viel Huld verges - sen kann, den seh man mit Ver - achtung an.

Wer so viel Huld verges - sen kann, den seh man mit Ver - achtung an.

Wer so viel Huld verges - sen kann, den seh man mit Ver - achtung an. Wenn ich es je verges - sen

Wer so viel Huld verges - sen kann, den seh man mit Ver - achtung an.

Bassi. *f*

*p*

Ob.

könnte, wie nah ich am Erdrosseln war, und aus der an - deren Ge - fahr, — ich lief, — als ob der Kopf mir brenn -

Fl.

Ob.

Fag.

Cor.

te, Wer so viel Huld verges - sen kann, densel - ben mit Ver - achtung an. Wer so viel Huld verges - sen

Wer so viel Huld verges - sen

Wer so viel Huld verges - sen

Vel. Wer so viel Huld verges - sen

Bassi.

First system of musical notation, including piano accompaniment and vocal lines. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The vocal line is partially obscured by the piano accompaniment.

Vocal lines with German lyrics. The lyrics are: "kann, den seh man mit Verachtung an." repeated on multiple staves. The vocal line is written in a high register, likely for a soprano or alto.

Second system of musical notation, including piano accompaniment and vocal lines. The piano part continues with similar rhythmic patterns. The vocal line is partially obscured by the piano accompaniment.

Vocal lines with German lyrics and a flute part. The lyrics are: "stroh, doch bin ich recht von Her-zen froh, dass er mich lässt von hin-nen schei-den, denn seh'er". The flute part is marked "Fl." and features a melodic line with slurs. The piano accompaniment is also visible.

Fl.

*più Andante.*

Musical score for Flute and strings, measures 1-10. The Flute part begins with a melodic line, and the strings provide harmonic support.

nur das Thier dort an, ob man so was er - tra - gen kann.

Verbrennen sollte man die Hun - de, die uns so schändlich hin - ter -

Bassi.

*più Andante.*

*Allegretto.*

*stringendo il tempo*

Musical score for strings, measures 11-15. The strings play a rhythmic accompaniment. Dynamics include *sp* and *sf*.

gehn; es ist nicht län - ger an - zu - sehn, — mir starrt die Zunge fast im Munde, um ih - ren Lohn zu ordnen

*Allegretto.*

*sp sf sp sf sp sf*

Allegro assai.

Flauto piccolo.

Musical score for the following instruments: Flauto piccolo, Oboi, Fagotti, Corni in C, Trombe in C, Triangolo, Piatti, and Tamburo grande. The score is in 3/4 time and features various dynamics including *p*, *f*, *sp*, and *sfz*.

Empty musical staves for string instruments and other parts, including a double bass staff at the bottom.

an. Erst ge - köpft, dann ge - haugen, dann ge - spießt auf heissen Stangen, dann ver - brannt, dann ge -

Allegro assai.



Musical score for a piece with multiple staves. The score includes vocal lines and piano accompaniment. Dynamics are marked throughout, including *f*, *p*, *sp*, and *pp*. The lyrics are:

bunden und ge - taucht, zuletzt ge - schunden, erst ge - köpft, dann ge - hangen, dann ge - spießt auf heissen Stangen, dann ver.

cre - scen - do

cre - scen - do

cre - scen - do

*cresc.*

*cresc.*

*cresc.*

cre - scen - do

cre - scen - do

cre - scen - do

braunt, dannge - bunden und ge - taucht, zuletztge - schun - - den. (läuft während ab.)

cre - scen - do

Andante sostenuto.

Constanze. *sotto voce* *f* *p* *f* *p* *f* *p* *f* *p*

Blonde. Nichts ist so häss - lich als die Ra - che, nichts ist so häss - lich als die Ra - che, nichts ist so

Belmonte. Nichts ist so häss - lich als die Ra - che, nichts ist so häss - lich als die Ra - che, nichts ist so

Pedrillo. Nichts ist so häss - lich als die Ra - che, nichts ist so häss - lich als die Ra - che, nichts ist so

Nichts ist so häss - lich als die Ra - che, nichts ist so häss - lich als die Ra - che, nichts ist so

Fl.

Ob.

Fag.

Cor.

häss - lich als die Rache; hingegen menschlich gü - tig sein, und ohne Ei - gennutz ver - zeihn. ist nur der

häss - lich als die Rache; hingegen menschlich gü - tig sein, und ohne Ei - gennutz ver - zeihn. ist nur der

häss - lich als die Rache; hingegen menschlich gü - tig sein, und ohne Ei - gennutz ver - zeihn. ist nur der

häss - lich als die Rache; hingegen menschlich gü - tig sein, und ohne Ei - gennutz ver - zeihn. ist nur der



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Allegro vivace.

Flauto piccolo.

Flauto piccolo. *tr.* *tr.*

Ob. *f* *a2.*

Fag. *f*

Cor. in C. *f*

Trombe in C. *f*

Timp. in C.G. *f*

Triangulo. *f*

Piatti. *f*

Tamburo grande. *f*

Viol. I *f* *tr.* *tr.*

Viol. II *f* *tr.* *tr.*

Viola. *f* *tr.* *tr.*

Soprano.

an.

Alto.

Tenore.

Basso.

an.

an.

an.

an.

Allegro vivace.

The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent trills (marked 'tr.'). A dynamic marking of 'p' (piano) is present at the beginning. A second ending bracket labeled 'a. 2.' spans the final two staves of this system.

The second system of the score features four vocal staves, each with a different clef: Soprano (treble), Alto (treble), Tenor (bass), and Bass (bass). Each voice part begins with the lyrics "Bas - sa Se - lim le - be lan -". The vocal lines are accompanied by a piano accompaniment that continues from the first system. The lyrics are printed below the vocal staves, with the words "Bas - sa" on the first line and "Se - lim le - be lan -" on the second line of each staff.

- - ge, lan - ge, lan - ge, lan - ge, Eh - re sei sein Ei - gen - thum, Eh - re sei sein Ei - gen -  
 - - ge, lan - ge, lan - ge, lan - ge, Eh - re sei sein Ei - gen - thum, Eh - re sei sein Ei - gen -  
 - - ge, lan - ge, lan - ge, lan - ge, Eh - re sei sein Ei - gen - thum, Eh - re sei sein Ei - gen -  
 - - ge, lan - ge, lan - ge, lan - ge, Eh - re sei sein Ei - gen - thum, Eh - re sei sein Ei - gen -

thum! Sei.ne hol.de Scheitel prange voll von Ju.bel,voll von Ruhm, voll von Ju.bel,voll von Ruhm. Bassa

thum! Sei.ne hol.de Scheitel prange voll von Ju.bel,voll von Ruhm, voll von Ju.bel,voll von Ruhm. Bassa

thum! Sei.ne hol.de Scheitel prange voll von Ju.bel,voll von Ruhm, voll von Ju.bel,voll von Ruhm. Bassa

thum! Sei.ne hol.de Scheitel prange voll von Ju.bel,voll von Ruhm, voll von Ju.bel,voll von Ruhm. Bassa



Selim le.be lange, Ehre sei sein Eigen - thum, Ehre sei sein Eigen - thum ! Sei - ne hol.de Scheitel  
 Selim le.be lange, Ehre sei sein Eigen - thum, Ehre sei sein Eigen - thum ! Sei - ne hol.de Scheitel  
 Selim le.be lange, Ehre sei sein Eigen - thum, Ehre sei sein Eigen - thum ! Sei - ne hol.de Scheitel  
 Selim le.be lange, Ehre sei sein Eigen - thum, Ehre sei sein Eigen - thum ! Sei - ne hol.de Scheitel

Instrumental musical score for strings and woodwinds. The score consists of 12 staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin I and II), and the bottom six for strings (violin I, violin II, viola, cello, and double bass). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings such as *f* (forte) and *a2.* are present.

prange voll von Ju.bel,voll von Ruhm, voll von Ju.bel,voll von Ruhm. Bassa Selim le.be lange,Ehre sei sein Eigen -

prange voll von Ju.bel,voll von Ruhm, voll von Ju.bel,voll von Ruhm. Bassa Selim le.be lange,Ehre sei sein Eigen -

prange voll von Ju.bel,voll von Ruhm, voll von Ju.bel,voll von Ruhm. Bassa Selim le.be lange,Ehre sei sein Eigen -

prange voll von Ju.bel,voll von Ruhm, voll von Ju.bel,voll von Ruhm. Bassa Selim le.be lange,Ehre sei sein Eigen -

Vocal and basso continuo musical score. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in German. The bottom staff is for the basso continuo. The lyrics are: "prange voll von Ju.bel,voll von Ruhm, voll von Ju.bel,voll von Ruhm. Bassa Selim le.be lange,Ehre sei sein Eigen -". Dynamics markings like *f* are included.

thum, Eh-re sei sein Ei-gen - thum. Bas - - sa Se - lim le - be lan - -

thum, Eh-re sei sein Ei-gen - thum. Bas - - sa Se - lim le - be lan - -

thum, Eh-re sei sein Ei-gen - thum. Bas - - sa Se - lim le - be lan - -

thum, Eh-re sei sein Ei-gen - thum. Bas - - sa Se - lim le - be lan - -

The musical score consists of several systems. The first system is a piano introduction with a treble clef and a key signature of one sharp (F#). It features a complex rhythmic pattern with sixteenth and thirty-second notes. The second system begins the vocal parts, marked 'a 2.'. It includes staves for Soprano, Alto, Tenor, and Bass. The lyrics are: 'ge, lange, lange, lan - ge, Eh - re sei sein Ei - gen -'. The piano accompaniment continues with a steady eighth-note bass line and a more active treble line. The score concludes with a final cadence in the piano part.

thum, Eh - re sei sein Ei - gen - thum! Seine holde Scheitel prange voll von Ju - bel, voll von

thum, Eh - re sei sein Ei - gen - thum! Seine holde Scheitel prange voll von Ju - bel, voll von

thum, Eh - re sei sein Ei - gen - thum! Seine holde Scheitel prange voll von Ju - bel, voll von

thum, Eh - re sei sein Ei - gen - thum! Seine holde Scheitel prange voll von Ju - bel, voll von

The musical score is arranged in 13 staves. The first 10 staves are for piano accompaniment, featuring a variety of rhythmic patterns and textures. The bottom three staves (11, 12, and 13) are for vocal parts, with lyrics written below the notes. The lyrics are: "Ruhm, sei-ne hol-de Scheitel prange voll von Ju-bel, voll von Ruhm, voll von Ju- bel, voll von Ruhm, voll von". The score includes dynamic markings such as *f* (forte) and *tr* (trill).

Musical score for a choral piece with piano accompaniment. The score consists of 14 staves. The top 10 staves are for piano accompaniment, and the bottom 4 staves are for four vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are "Ju - bel, voll von Ruhm, voll von Ju - bel, voll von Ruhm." The score includes various musical notations such as trills, accents, and dynamic markings like "a 2." and "p".

# ANHANG.

1) In der ursprünglichen Fassung der Arie N<sup>o</sup> 8 befanden sich noch nachstehende zwei Stellen, die später von Mozart gestrichen wurden.

a) Pag. 99 nach dem 18. Takt.

**Blonde.**  
Zärtlichkeit und Schmeicheln, Gefälligkeit und Scherzen erobert man die Herzen der guten Mädchen leicht, der  
guten Mädchen leicht. Doch mürrisches Befehlen und poltern, zanken, plagen macht  
dass in wenig Tagen, dass in wenig Tagen so Lieb als Treu entweicht, so Lieb als Treu entweicht. Durch

b) Pag. 100 nach dem 3. Takt.

Plagen macht dass in wenig Tagen so Lieb als Treu entweicht. Doch mürrisches Befehlen, und poltern, zanken, plagen, und poltern, zanken



2) Zwei zur Arie No 11 gehörige Stellen, welche später von Mozart gestrichen worden sind.  
a) Pag. 138 nach dem 5. Takt.

Fl. Solo.

Ob. Solo.

Viol. Solo.

Vcl. Solo.

Constanze.

The musical score is presented in two systems of staves. The first system includes staves for Flute Solo, Oboe Solo, Violin Solo, Violoncello Solo, and the vocal part for Constanze. The second system continues the instrumental solos and the vocal part. The vocal line includes the lyrics "gen be loh ne dich, des". The score features complex rhythmic patterns, including sixteenth-note runs and various rests.

b) Pag. 156 nach dem 5. Takt.

Clar.

Fag.

Cor.

Tr.

Timp.

Fl. Solo.

Ob. Solo.

Viol. Solo.

Vcl. Solo.

**Constanze.**

Tod, zu\_letzt be - freit mich doch der Tod, zu letzt be - freit mich doch der

Tod, der Tod, zuletzt be - freit mich doch der Tod, zuletzt be - freit mich doch der

W. A. M. 387.

296 3) Drei von Mozart später gestrichene Stellen aus der Arie N<sup>o</sup> 12.

a) Pag. 166 nach dem 16. Takt.

Fl.  
Fag.  
Cor.  
Blonde.  
zeihn. Oh, ne Aufschub will ich springen, und ihr gleich die Nach-richt bringen, und mit Lachen und mit

b) Pag. 167 nach dem 5. Takt.

Scherzen ihrem schwachen feigen Herzen Freud und Jubel prophezeihn,  
zeihn, und mit Lachen und mit

c) Pag. 168 nach dem 9. Takt.

Scherzen ihrem schwachen feigen Herzen Freud und Jubel prophezeihn,  
Brust.

4) Drei theils ursprünglich in längerer Fassung komponirte und von Mozart später zusammengezogene theils später gestrichene Stellen aus der Arie N<sup>o</sup> 15.

a) Pag. 189. Statt der Takte 1 bis 9.

Ob.

Clar.

Fag.

Cor.

**Belmonte.**

treu - - - es Herz - - - zu drücken, lohnt für wahr nicht Crösus Pracht, lohnt für wahr nicht Crösus Pracht,

- - - nicht Crösus Pracht, lohnt für wahr nicht Crö - - sus Pracht, lohnt für wahr nicht Crö - - sus Pracht. Wenn der Freu.de Thränen

fließen lächelt Lie. be dem Gelieb. ten hold, von den Wan. gen sie zu küssen ist der Lie. be schönster, grösster Sold, ist der

Liebe schönster grösster Sold. Ach, Constanze! dich zu se. hen, dich voll Won. ne, voll Ent. zü. eken an mein

treu - es Herz zu drücken, lohnt für wahr nicht Crö - sus Pracht, lohnt für wahr nicht

b) Pag. 191 statt des 7. Taktes.

Crö - sus Pracht, lohnt für wahr nicht Crösus Pracht, nicht Crö - sus Pracht. Wenn der nicht Crö - sus

c) Pag. 193 nach dem 7. Takt.

musical score for the first system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics "macht, welchen Schmerz die". The piano accompaniment includes dynamic markings such as *tr* and *fp*.

musical score for the second system, including woodwind parts (Ob., Cor.) and vocal lines. The vocal line includes the lyrics "Trennung macht, welchen". The piano accompaniment includes dynamic markings such as *p* and *fp*.

musical score for the third system, primarily piano accompaniment with dynamic markings such as *fp*, *f*, *p*, *mf*, and *p*. The vocal line includes the lyrics "Schmerz die Trennung macht, welchen Schmerz die Trennung, welchen Schmerz die Trennung macht, die Trennung macht,".

5) In der Arie N<sup>o</sup> 17 befanden sich an der Stelle von Pag. 234 Takt 6 bis Pag. 235 Takt 8 ursprünglich nachstehende 301 25 Takte, die später von Mozart verworfen und durch die jetzige Fassung ersetzt worden sind.

Fl.

Clar.

Fag.

**Belmonte.**

Ich baue ganz auf deine Stär - ke, ich baue ganz auf deine Stär - ke, vertrau, o

Lie - be, dei - ner Macht, ver - trau, o Lie - be dei - ner Macht. Dem ach, was wurden nicht für Werke schon

oft durch dich zu Stand ge - bracht, schon oft durch dich zu Stand ge - bracht, zu Staud ge - bracht.



6) Die Piccolostimme, wie sie von Mozart ursprünglich geschrieben worden ist.

**OVERTURE.**

Flauto piccolo in G.

Presto.

Andante.

Primo Tempo.

**Nº 3. Arie.**

**Nº 1 u. 2. tacet.**

Allegro con brio.

Allegro assai.

**Nº 4 tacet.**

Nº 5. Chor.

Allegro.

Nº 6 u. 7 tacet.

ZWEITER AKT.

Nº 8 bis 14 tacet.

Nº 15.

Allegro.

Nº 16 u. 17 tacet.

Flauto piccolo in G.  
**DRITTER AKT.**  
Nº 18 u. 19 tacet.

**Nº 20. Arie.**  
Allegro vivace.

Musical score for Flauto piccolo in G, Arie (Nº 20). The score consists of eight staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is Allegro vivace. The score includes dynamic markings such as *f* (forte) and *p* (piano). Measure numbers 2, 30, 44, and 16 are indicated. The piece concludes with a *f* marking.

**Nº 21 tacet.**

**Nº 22. Vaudeville.**  
Andante. Più Andante. Allegretto. Allegro assai.

Musical score for Flauto piccolo in G, Vaudeville (Nº 22). The score consists of ten staves of music. The key signature is one flat (Bb) and the time signature is 2/4. The tempo changes from Andante to Più Andante, then Allegretto, and finally Allegro assai. The score includes dynamic markings such as *f* (forte), *p* (piano), *pp* (pianissimo), *stringendo*, and *resc.* (ritardando). Measure numbers 63, 3, 5, 6, 7, and 9 are indicated. The piece concludes with a *f* marking and a *tr.* (trill) marking.