

N° 11. ARIE.

Allegro.

Ob. Solo.
G. Orch. f
Viol. p
Pag.

This system shows the beginning of the aria. It features a treble clef, common time, and a key signature of one sharp. The instrumentation includes oboe solo, general orchestra (fortissimo), violin (pianissimo), and bassoon (pianissimo). The vocal part begins with a eighth-note followed by a sixteenth-note pattern. The oboe has a sustained note with a sixteenth-note grace note. The violin and bassoon provide harmonic support with eighth-note patterns.

Viol. Solo.

Hörn.

This system continues the aria. The instrumentation changes to violin solo, general orchestra, and bassoon. The violin plays a continuous eighth-note pattern with grace notes. The bassoon provides harmonic support with sustained notes.

Fl. Solo.

Fag.

This system introduces a flute solo. The instrumentation includes flute, general orchestra, and bassoon. The flute plays a rapid sixteenth-note pattern. The bassoon provides harmonic support with sustained notes.

Vcello Solo.

G. Orch. f

This system features a cello solo. The instrumentation includes general orchestra (fortissimo) and bassoon. The cello plays a rhythmic pattern of eighth and sixteenth notes. The bassoon provides harmonic support with sustained notes.

This system continues the cello solo. The instrumentation remains the same: general orchestra (fortissimo) and bassoon. The cello maintains its rhythmic pattern.

Fl. u. Ob. Solo.

Clar.
Quart.
Viol. u. Vcello-Solo.
Soli.

This system concludes the cello solo and transitions to a ensemble section. It features flute and oboe solo, clarinet, quartet, violin and cello solo, and solo voices. The instrumentation includes flute, oboe, clarinet, quartet, violin, cello, and bassoon. The music ends with a final cadence.

Musical score page 75 featuring six staves of music:

- Staff 1:** Clarinet (Clar.) and Quartet (Quart.). The clarinet part consists of eighth-note patterns. The quartet part has a bass line.
- Staff 2:** Tutti. The entire ensemble plays eighth-note patterns.
- Staff 3:** Quartet (Quart.). The quartet plays eighth-note patterns. Cello Solo (Vcllo Solo.) plays eighth-note patterns.
- Staff 4:** Violin Solo (Viol. Solo.), Oboe Solo (Ob. Solo.), and Flute Solo (Fl. Solo.). Each instrument plays eighth-note patterns.
- Staff 5:** Four Soli (4 Soli.) play eighth-note patterns. Violin and Cello (Viol. u. Vcllo.) play eighth-note patterns. Horn (Hörn.) plays sustained notes.
- Staff 6:** Flute and Oboe (Fl. u. Ob.) play eighth-note patterns. Bassoon (Bass.) plays sustained notes. Quartet (Quart.) plays eighth-note patterns. Crescendo (cresc.) leads to a tutti section (Tutti.).
- Staff 7:** Bassoon (Bass.) and Double Bass (Double Bass) play eighth-note patterns.
- Staff 8:** Flute (Fl.), Violin (Viol.), and Oboe (Ob.) play eighth-note patterns. Bassoon (Bass.) and Double Bass (Double Bass) provide harmonic support. Quartet (Quart.) plays eighth-note patterns. The section ends with a tutti (Tutti.) section.

Constanze (erhebt sich).

c. Mar-tern al - ler Ar - ten, al - ler Ar-ten mö-gen mei - - ner war-ten, ich ver-
Che pur aspro al cuo - re, aspro al cuore ne seen - da il do - lo - re, io de-

p Quart.

la-che, ich ver-la-che, ich ver-la-
ri-der, io de-ri-der lo sa-pro,

Tutti. *f*: Quart. *p*

The image shows two staves of musical notation. The top staff is for the orchestra, featuring multiple parts with various clefs and note heads. The bottom staff is for the choir, with four distinct vocal parts labeled 'Tutti.', 'Quart.', and 'P' indicating dynamics. The lyrics are written below the notes in both staves.

C. - che Qual und Pein.
de - ri - der lo sa - pro.

The image shows the end of section C of a musical score. The vocal line continues with the lyrics "che Qual und Pein." followed by "de - ri - der lo sa - pro.". The piano part provides harmonic support with sustained notes and chords. The orchestra's entry is marked with dynamic instructions: "tr" (fortissimo) over the strings and "Tutti." over the brass and woodwinds. The vocal parts are shown in soprano and alto staves.

Nichts, nichts, nichts, nichts
Nö, nö, nö, non
sf Quart.

A musical score for piano and voice. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The vocal line continues from the previous measure, singing "schüttern, nur dann, nur dann" followed by a melodic line with a sharp sign. The piano accompaniment consists of eighth-note chords in the bass line and sixteenth-note patterns in the treble line.

c. un - - - treu, un - - - tren, un - - - treu könn - te sein,
 su - - - o se - de - - - le, l'i - dol suo - pen - sò, nur
chi
Viol. Solo.

c. dann, dann würd' ich zit - - tern, wenn ich un - - - treu könn - te
 sol, sol sempre a - ma - - re l'i - dol suo - fe - del pen -
Ob. Solo. Fl. Solo.
Cello Solo.

c. sein, kön - - - te sein. Lass dich be - we - - gen,
 sò, fe - del pen - sò. Marin tal mo - men - - to
Fl. Oh. Clar. u. Fag.
Quart. ff
Viol. u. Cello.

c. ver - - - schone mich, des Himmels Se - gen be - loh - ne
 la - - - cru - del - - tò al mio tor - men - to cangiar do -
4 Soli.
Clar.
Viol.
Cello.

c. dich, des Himmels Se - gen be - loh - ne dich, des Himmels Se - - -
 vro, al mio tor - mento cangiar do - vro, al mio tor - men - - -
Fl.
Ob.
Vcello-Solo.

c. gen des
to can-

Viol. Solo.

Him-mels Se-gen be-loh-ne dich, des
giar do-vrà, ma in tal mo-men-to

Him - - - mels
la - - - cru - - -

ob.

Viol.

Se-del - - - gen be-loh - - - ne, be-loh - - - ne
det - - - la can-giar, can-giar do - - -

Fl.

Vcetto.

Quart.

dich, des Him-mels Se-gen be-loh-ne dich, be-loh - - -
vrà, al mio tor-men-to can-giar do - vra, can-giar

Die 4 Soll.

p sf p sf p sf

Viol. I. II.

Hörn.

ne dich, be-loh - - -
do-vrà, can-giar

Quart.

Die 4 Soll.

c. ne, be - loh - - - ne dich!
do - vra, can - giar do - vra.

Soll u. Quart. G. Orch.
cresc.

Viol. Solo.

Fl. Solo. Lass dich be - - we - gen, ver - scho - ne
Main tal mo - - men - to la eru - del -
Quart.

mich, des Him - - mels
fü Ob. Solo. al mio tor - -
Cello-Solo. Viol.

Se - gen be - loh - ne dich!
men - to can - giar do - vra,
4 Soll. be - loh - ne dich!
can - giar do - - vra.
Viol.

Allegro assai.

c. Doch dich röhrt kein Fle-hen, doch dich röhrt kein Fle-hen,
 G. Orch. Ah! sei ri - so - hu - to, ah! tutt' è per - du - to,

c. stand-haft, sollst du se-hen, duld' ich je - de Qual und Noth, duld' ich je - - de
 ah! tutt' è per - du - to, o - gni pe - na sce - glie - ro, o - gni pe - - na,

c. Qual, je-de Qual und Noth. Ord - ne nur; ge -
 pe - na sce - - - gie - ro. All - tier va pur;

c. bie - te, ord - ne nur; ge - bie - te, dro - he, stra - fe,
 gri - du lu pos - sa tun, gri - du, gri - da, gri - da,

c. wü - the, zu - letzt be - freit mich doch der Tod, zu - letzt be -
 gri - da! Col mo - ri; col mo - ri mi sal - ve - ro, col mo - ri; col mo -

Viol.

freit mich doch der Tod, der Tod, zu-letzt be-freit mich doch der
rir n̄ sal - ve - rō, sal - ve - rō, mi sal - ve - rō, mi sal - ve - rō,
sfv *p Quart.*

Tod, zu-letzt be-freit *rō, mi sal - ve - rō,*
cresc.

mich doch der Tod, zu-letzt be-freit *mi sal - ve - rō,*
Str. Quart.

Orch. *f* *p* *cresc.* *G. Orch.* *f* *bō* *bō*

mich doch der Tod, *mi sal - ve - rō,*
entfernt sich nach rechts.

col *der Tod!* *(entfernt sich nach rechts.)*
mo - - rō!