

Entführung

Arie der Constanze

Mozart

18. *Adagio*

Ach ich lieb-te, war so glück-lich, kann-te nicht der Lie-be
 Ah! che a-man-do e-ra fe-li-ce, nè con me fù mai il do-

dolce p mf p

Schmerz, war so glück-lich, kann-te nicht der Lie-be Schmerz; schwur ihm
 lor, e-ra fe-li-ce, nè con me fù mai il do-lor. Ed es-

mf p mf

Treu-e, dem Ge-lieb-ten, schwur ihm Treu-e, dem Ge-lieb-ten, gab da-
 sen-do o-gnor co-stan-te, ed es-sen-do. ognor co-stan-te, da-va a

p cresc. p cresc. p

hin mein ganzes Herz, gab da-hin mein gan-zes Herz.
 lui coll' al-ma il cor, da-va a lui coll' al-ma il-cor.

cresc. f p

Allegro

Doch wie schnell schwand mei-ne Freu-de, doch wie schnell schwand mei-ne
 Ah! la gio-ja un lampo è sta-ta, ah! la gio-ja un lampo è

f p f p

Freude! Tren - - - nung war mein ban - - - ges Los, und nun
sta - ta, il de - stin ci se - - - pa - rò, or di

schwimmt mein Aug in Trä - nen, mein Au - ge schwimmt in Trä - nen, es schwimmt in
pian - to son ba - gna - ta, or di pian - to son ba - gna - ta, son ba -

Trä - nen! Kummer
gna - ta! Cruda

ruht in mei - - nem Schoß,
pe - - na in sen m'en - trò,

Kummer ruht in mei - nem Schoß, in - mei -
cru - da pe - na in sen m'en - trò, in - sen

- nem Schoß, Kummer ruht in mei-nem
m'en - - trò, cru-da pe - na in sen m'en-

Schoß, Kum - mer ruht in mei -
trò, cru - da pe - - na in sen

- nem Schoß.
m'en - - trò.

Ach ich
Ah! che a.

lieb - te, war so glücklich, kann - - te nicht der
man do e - ra fe - li - ce, nè con me fü

Lie - be Schmerz, kann - te nicht der Lie - be Schmerz; war so
mai il do - lor, nè con me fù mai il do - lor, e - ra fe -

glücklich, kann - te nicht der Lie - be Schmerz; schwur ihm Treue, dem Ge -
li - ce, nè con me fù mai il do - lor. Ed es - sen - do ognor co -

lieb - ten, gab da - hin mein gan - zes Herz, gab da - hin mein gan - zes
stan - te, da - va a lui coll' al - ma il cor, da - va a lui coll' al - ma il

Herz. Doch wie schnell schwand mei - ne Freude, doch wie schnell schwand mei - ne
cor. Ah! la gio - ja un lampo è sta - ta, ah! la gio - ja un lampo è

Freude: Tren - nung war mein ban - ges Los, und mein
sta - ta, il de - stin ci se - pa - rò; or di

Au - ge schwimmt in Trä - nen, mein Au - ge schwimmt in Trä - nen, es schwimmt in
 pian - to son ba - gna - ta, di pian - to son ba - gna - ta, io son ba -

Trä - nen;
 gna - ta! Kummer
 Cru - da

cresc. *sfp* *sfp* *sfp*

ruht in mei - nem Schoß,
 pe - na in sen m'en - trò,

sfp *sfp*

Kummer ruht in mei - nem Schoß, in mei -
 cru - da pe - na in sen m'en - trò, in sen

sfp

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a melodic line with various ornaments and a final cadence. The piano accompaniment includes chords and rhythmic patterns in both the right and left hands.

The second system continues the musical piece. The vocal line has a more active melodic line with many ornaments. The piano accompaniment features a steady rhythmic pattern in the left hand and chords in the right hand.

The third system includes the vocal line with lyrics and piano accompaniment. The lyrics are: *nem - - - - - trò, Kum - mer cru - da ruht in - mei - nem Schoß, Kum - mer pe - na in sen m'en - trò, cru - da*. The piano accompaniment includes dynamic markings: *cresc.*, *f*, *p*, and *f*.

The fourth system continues the vocal line with lyrics and piano accompaniment. The lyrics are: *ruht in - mei - nem Schoß, in mei - - nem Schoß, in mei - - nem pe - na in sen m'en - trò, in sen m'en - - trò, in sen m'en - -*. The piano accompaniment includes dynamic markings: *p* and *cresc.*

The fifth system concludes the piece. The vocal line has the lyrics: *Schoß. trò.* The piano accompaniment features a final cadence with dynamic marking *f*.