



Titus
La Clemenza di Tito

Operma
Opera seria
IN ZWEI AKTEN

von
W.A. MOZART.

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TITUS

von
W. A. Mozart.

Ouverture.

Allegro.

The musical score is written for piano and bass. It begins with a forte (*ff*) dynamic and an Allegro tempo. The first system shows the initial rhythmic patterns in both hands. The second system introduces a piano (*p*) dynamic in the bass line. The third system continues with piano dynamics and includes fingering numbers (5 1 5 1). The fourth system features a crescendo (*cresc.*) and includes fingering numbers (4 2 4 2). The fifth system shows a fortissimo (*f*) dynamic and includes fingering numbers (1 2 3, 1 2 3). The sixth system concludes with a piano (*p*) dynamic and includes fingering numbers (1 2 3, 1 2 3).

First system of musical notation, featuring treble and bass staves with complex chordal textures and melodic lines.

Second system of musical notation, continuing the complex textures from the first system.

Third system of musical notation, including dynamic markings *f* and *p*.

Fourth system of musical notation, including dynamic markings *f* and *p*, and the instruction *Rev.*.

Fifth system of musical notation, including dynamic marking *f* and the instruction *Rev.*.

Sixth system of musical notation, including dynamic marking *p* and a *bar* marking.

Seventh system of musical notation, featuring melodic lines in both staves.

Eighth system of musical notation, featuring dense chordal textures in both staves.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *acc.* (accrescendo) and *dec.* (decrescendo), and a fermata over a measure in the bass staff.

Third system of musical notation, featuring a *rit.* (ritardando) marking in the bass staff and a fermata over a measure.

Fourth system of musical notation, showing a change in key signature to two sharps (D major or F# minor) and a more active melodic line in the treble staff.

Fifth system of musical notation, continuing the melodic development in the treble staff with a steady accompaniment in the bass staff.

Sixth system of musical notation, featuring a *p* (piano) dynamic marking and a fermata over a measure in the bass staff.

Seventh system of musical notation, including *acc.* and *dec.* markings and a fermata over a measure in the bass staff.

Eighth system of musical notation, concluding the piece with a *rit.* marking and a fermata over a measure in the bass staff.

First system of musical notation, featuring treble and bass staves with dynamic markings *sp* and various chordal textures.

Second system of musical notation, featuring treble and bass staves with dynamic markings *sp*, *p*, and *f*, and a *ped.* marking.

Third system of musical notation, featuring treble and bass staves with dynamic markings *p* and *f*, and *ped.* markings.

Fourth system of musical notation, featuring treble and bass staves with dynamic markings *p* and *ped.* markings.

Fifth system of musical notation, featuring treble and bass staves with various rhythmic patterns and chordal textures.

Sixth system of musical notation, featuring treble and bass staves with various rhythmic patterns and chordal textures.

Seventh system of musical notation, featuring treble and bass staves with various rhythmic patterns and chordal textures.

Eighth system of musical notation, featuring treble and bass staves with dynamic markings *p* and *f*, and *ped.* markings.

The image displays a page of piano sheet music, numbered 7 in the top right corner. It consists of eight systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes eighth and sixteenth notes, chords, and triplets. Dynamics such as *p* (piano) and *f* (forte) are used. The piece ends with a double bar line and a fermata. Fingerings are indicated by numbers 1, 2, and 3.

ACT I.

Nº 1. Duett.

Vitellia, Sextus.

Andante.

Sextus.

For-dre! befiel! ich fol-ge, ich
Co-me ti piace, im-po-ni, im-

fol-ge; läch-le mir, wenn ich be-be! Du, der ich ein-zig
po-ni, re-go-lai mo-ti mie-i, il mio de-stin tu

le-be, al-les ge-lob ich dir, al-les, al-les ge-lob ich
se-i, tut-to fa-rò per te, tut-to, tut-to fa-rò per

Vitellia.

dir! Eli noch die Son-ne sin- ket, her-
te. Pri-ma che il sol tra-mon-ti, e-

ab mit ihm vom Thro-ne; denn sei-ne Herr-scher-
stin-to io vo l'in-de-gno; sai ch'e-gli u-sur-pa un

kro - ne be - schied der Him - mel mir,
 re - - gno che in sor - - teil ciel mi diè,

denn sei-ne Herr - scher - kro - ne be - schied der Him - mel
 sai ch'è-gliu-sur - pa un re - gno, che in sor - teil ciel mi

Sextus. Vitellia.
 mir! Sieh dei-nen Zorn mich fär-ben! Wohl-
 diè. Giù il tuo fu-ror m'ac-cen-de! Eb -

Sextus.
 an! so lass ihn sterben! Dann sei dein Blick voll Lie - be, sei
 ben! che più s'at - ten-de? Un dol - ce sguardo al - me - no sia

Allegro. Vitellia.
 dein Be-sitz mein Lohn! Der
 pre-mio alla mia fè! Fan
 Allegro. Der
 Fan

Un - gewiss-heit Qualen, o wä - ren sie ent-schwunden, der Un - gewiss-heit
 mil-leuf-fet-ti in-sie-me ba - ta-glia in me spie - ta - ta, fan mil - leuf-fet-ti in-

Un - gewiss-heit Qualen, o wä - ren sie ent-schwunden, der Un - gewiss-heit
 mil-leuf-fet-ti in-sie-me ba - ta-glia in me spie - ta - ta, fan mil - leuf-fet-ti in-

fp *cresc.* *p*

Qua-len, o wä - ren sie ent-schwunden! Ach! kommt, entfloß-ne Stun - den, komm,
 sie-me ba - ta-glia in me spie - ta - ta, un' al - ma la - ce - ra - tu più

Qua-len, o wä - ren sie ent-schwunden! Ach! kommt, entfloß-ne Stun - den, komm,
 sie-me ba - ta-glia in me spie - ta - ta, un' al - ma la - ce - ra - tu più

fp *f* *p* *sf* *>* *p*

gold-ne Ruh zu - rück, komm, gold-ne Ruh zu - rück! Der
 del - la mia non v'è, più del - la mi - a non v'è; fan

gold-ne Ruh zu - rück, komm, gold-ne Ruh zu - rück!
 del - la mia non v'è, più del - la mi - a non v'è;

sf *>* *p*

Un - ge-wissheit Qua-len, o wä-ren sie entschwunden! Ach! kommt, ent-floß-ne
 mil - leuf-fet-ti in-sie-me ba - ta-glia in me spie - ta - ta, un' al - ma la - ce -

Der Un - ge-wissheit Qua-len, o wä-ren sie entschwun-den! Ach!
 fan mil - leuf-fet-ti in-sie-me ba - ta-glia in me spie - ta - ta, un'

Stun - den, o kommt, ent-flohne Stunden, komm, gold'-ne Ruh, komm, gold'ne Ruh zu-
ra - - ta, un' al - ma la - ce - ra-ta più del - la mia, più del-la mia non

kommt, ent floh-ne, kommt, ent flohne Stunden, komm, gold'-ne Ruh, komm, gold'ne Ruh zu-
al - ma la - ce - ra - ta, la - ce - ra-ta più del - la mia, più del-la mia non

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

rück, komm, komm, gold'-ne Ruh zu - rück, o komm, komm,
vè, nò, più del-la mia non vè, più

rück, o komm, komm, gold'-ne Ruh zu - rück, komm, komm,
vè, più del-la mia non vè, nò, più

gold'-ne Ruh zu-rück, o komm' zu-rück, o komm' zu-rück!
del - la mia non vè, nò, nò, non vè, nò, nò, non vè.

gold'-ne Ruh zu-rück, o komm' zu-rück, o komm' zu-rück!
del - la mia non vè, nò, nò, non vè, nò, nò, non vè.

f

Nº 2. Arie.

Vitellia.

Larghetto.

Vitellia.

Schlägt mir dein Herz voll
Deh, se pia-cer mi

Lie - be, vuo - i, schlägt mir dein Herz voll deh, se pia-cer mi Lie - be, vuo - i, lass Furcht und Arg-wohn la - scia i so-spet - ti

schwinden, tuo - i, lass la - Furcht und Arg - woh - n - sciai so-spet - ti

schwinden! tuo - i. Du kannst sie ü - ber - win - den, mein Wort zum Un - ter - Non mi stan-car con que-sto mo - le - sto du - bi -

pfand, tar, mein Wort zum Un - ter - pfand! mo - le - - sto du - bi - tar.

Schlägt mir dein Herz voll Lie - be, lass Furcht und Argwohn schwinden!
Deh, se pia-cer mi vuo - i, la - scia i so-spet-ti tuo - i,

Du kannst sie ü - ber - winden, sie ü - ber - winden, mein Wort, — mein
ah nò, non mi stan-car, nò, non mi stan-car, nò, con que - - sto mo-

Wort zum Un - - ter-pfand! Du kannst sie ü - ber -
le - sto du - - bi - tar, non mi stan-car con

win - den, mein Wort — zum Un - ter - pfand!
que - sto mo - le - - sto du - bi - tar,

Lass Furcht und Argwohn schwinden, du kannst sie ü - ber - win - den, mein
non mi stan-car con que - sto, non mi stan-car con que - sto mo-

Wort zum Un - - ter-pfand, mein Wort, — ja mein Wort
 le - sto du - - bi - tar, mo - le - - sto, mo - le - - - - -

Allegro.

zum Un - - ter-pfand! Folgt
Chi
 - - sto du - - bi - tar.

wil - - lig mei - nem Ra-the, ich
im -
 cie - - ca - men - - te cre-de,

weiss — dich zu be - loh-nen, ich weiss dich zu be - -
 pe - - gnaa ser - - bar fe - de, im - - pe - gnaa ser - bar

loh - - - - - nen!
 fe - - - - - de!

Wo Wort und Treu - e thro-nen, reicht
Chi sem - pre in gan - ni a - spet - ta, al -

Lie - be dir die Hand, reicht Lie-be, reicht Lie-be, reicht
let - ta ad in - - gan - nar, al - - let - ta, al - - let - ta, al - -

rallent.
colla voce

Lie-be, ja, reicht Lie-be dir die Hand! Schlägt mir dein
let - ta, al - let - ta, al - - let - ta ad in - gan - nar. Deh se pia -

a tempo
a tempo

Herz, dein Herz voll Lie - be, lass Furcht und
cer, pia - cer mi vuo - i, la - - scia i so -

a tempo

Arg-wohn, lass Furcht und Arg - - wohn schwinden!
spet - ti, la - scia i so - spet - - ti tuo - i.

f
p

Wo Wort und Treu - e
Chi sem - pre in-gan - ni a-

p

rallent.

thronen, reicht Lie - be dir die Hand, reicht Lie-be, reicht Lie-be, reicht
spet-ta, al - let-tu ad in - gan - nar, al - let-ta, al - let-ta, al -

collu voce

a tempo

Lie-be, ja, reicht Lie-be dir die Hand,
let-ta, al - let-ta, al - let-tu ad in gan - nar,

a tempo

dir die Hand, reicht Lie - - - - be, reicht
ad in - gan-nar, al - let - - - - ta ad

f *p*

Lie - - - be die Hand! Folg' wil - lig mei - nem
in - - - gan - - - nar. Chi cie - ca - men - te

Ra - the, ich weiss dich zu be - loh - nen, wo Wort und Treu - e thro - nen, reicht
cre - de, im - pe - gna a ser - bar fe - de, chi sem - pre in gan - ni a - spet - ta, al - -

rallent.

Lie - be, reicht Lie - be, reicht Lie - be, ja, reicht Lie - be dir die
let - ta, al - - let - ta, al - - let - ta, al - let - ta, al - let - ta ad in - gan - a tempo

Hand, reicht Lie - be dir die Hand, reicht Lie - be dir die
nar, al - let - ta ad in - gan - nar, al - let - ta ad in - gan -

Hand, ja, dir die Hand!
nar, ad in - - - gan - - - nar.