

**Idomeneo : opera seria in 3 Akten / von W.A. Mozart ; Klavierauszug  
revidiert von Gustav F. Kogel.**

Mozart, Wolfgang Amadeus, 1756-1791.

Leipzig : C.F. Peters, [1874?]

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Nr. 1127

# MOZART

## Idomeneo

Klavierauszug

(Kogel)





*Sydney Lawrence*

W. A. MOZART

*6 giugno 88  
Köln*

IDOMENEO

Opera seria in drei Akten

KV 366

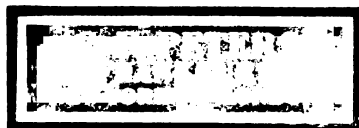
Text von Giambattista Varesco

Klavierauszug von Gustav F. Kogel

deutsch/italienisch

EDITION PETERS · LEIPZIG/DRESDEN

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# PERSONEN

Idomeneo, König von Kreta .....	Tenor
Idamantes, sein Sohn .....	Tenor
Elektra, Tochter des Agamemnon .....	Sopran —
† Ilia, Tochter des Priamos .....	Sopran —
Arbaces, Vertrauter des Königs .....	Tenor
Der Oberpriester des Poseidon .....	Tenor
Die Stimme des Orakels .....	Baß
Zwei kretensische Mädchen .....	Sopran/ Mezzosopran
Zwei Trojaner .....	Tenor/Bariton

Volk von Kreta, Trojaner, Griechen, Seeleute,  
Kriegsgefangene. Priester und Priesterinnen

Ort der Handlung:

Sidon, die Hauptstadt der Insel Kreta

1. Akt: Gemach der Ilia  
Am Meeresufer
2. Akt: Gemach im Palast des Königs  
Am Hafen von Kydonia
3. Akt: Im königlichen Garten  
Platz vor dem Palast  
Vor dem Tempel des Poseidon

Zeit der Handlung:

Kurz nach Beendigung des Trojanischen Krieges

## INSTRUMENTE DES ORCHESTERS

2 Flöten (2. auch Kleine Flöte), 2 Oboen,  
2 Klarinetten, 2 Fagotte;

4 Hörner, 2 Trompeten, 3 Posaunen; *tronicore*

*timpani* Pauken, Schlagzeug; *perc.*

Erste und zweite Violinen, Bratschen, Viola

Violoncelli, Kontrabässe. *Harpsichord*

Continuo (Rezitative): Cembalo, Violoncello.

Bühnenmusik: Horn, Posaune.

# IDOMENEO

## OUVERTURE

Allegro

W. A. Mozart

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings. The first system begins with a piano (*p*) dynamic and features a triplet in the right hand. The second system includes markings for *crusc.* (crescendo) and *p* (piano). The third system shows a transition from *f* (forte) to *p* (piano). The fourth system continues with *f* and *p* dynamics. The fifth system features a *crusc.* marking. The sixth system concludes with a *f* dynamic. The score is a single-page excerpt of the full overture.

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First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a rhythmic accompaniment with repeated eighth-note patterns.

Second system of musical notation, continuing the piece. The treble staff shows a continuation of the melody with some slurs. The bass staff maintains the rhythmic accompaniment.

Third system of musical notation. The treble staff features a melodic line with some grace notes. The bass staff continues with the rhythmic accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff continues with the rhythmic accompaniment.

Fifth system of musical notation. The treble staff contains a melodic line with some slurs. The bass staff continues with the rhythmic accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff continues with the rhythmic accompaniment.

Seventh system of musical notation, the final system on the page. It includes dynamic markings such as *p*, *f*, and *cresc.* in the bass staff.

First system of musical notation, featuring treble and bass staves. Dynamics include *sf*, *p*, *crsc.*, and *sf*. The key signature has two sharps (F# and C#).

Second system of musical notation, featuring treble and bass staves. Dynamics include *sf* and *ff*. The key signature has two sharps (F# and C#).

Third system of musical notation, featuring treble and bass staves. Dynamics include *p*. The key signature has two sharps (F# and C#).

Fourth system of musical notation, featuring treble and bass staves. Dynamics include *crsc.* and *sf*. The key signature has two sharps (F# and C#).

Fifth system of musical notation, featuring treble and bass staves. Dynamics include *f*, *p*, and *sf*. The key signature has two sharps (F# and C#).

Sixth system of musical notation, featuring treble and bass staves. Dynamics include *sf* and *p*. The key signature has two sharps (F# and C#).

Seventh system of musical notation, featuring treble and bass staves. Dynamics include *crsc.*. The key signature has two sharps (F# and C#).

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The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth notes and slurs. The lower staff is in bass clef and contains a bass line with chords and some melodic fragments.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and some rests. The lower staff continues the bass line with chords and melodic fragments.

The third system of musical notation consists of two staves. The upper staff features a dense texture of sixteenth notes with many slurs. The lower staff continues the bass line with chords and melodic fragments.

The fourth system of musical notation consists of two staves. The upper staff has a very dense texture of sixteenth notes with many slurs. The lower staff continues the bass line with chords and melodic fragments.

The fifth system of musical notation consists of two staves. The upper staff continues the dense texture of sixteenth notes with slurs. The lower staff continues the bass line with chords and melodic fragments.

The sixth system of musical notation consists of two staves. The upper staff continues the dense texture of sixteenth notes with slurs. The lower staff continues the bass line with chords and melodic fragments.

The seventh system of musical notation consists of two staves. The upper staff continues the dense texture of sixteenth notes with slurs. The lower staff continues the bass line with chords and melodic fragments.



The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *p*, *f*, and *sf*. The piece features a steady eighth-note accompaniment in the bass and a more melodic line in the treble with some grace notes and slurs.

# AKT I

## Nr. 1 Rezitativ

ILIA.

Wann wer-den je, ihr Göt-ter! sich mei-ne Leiden en-den?  
*Quan-do avran' sine o mai l'a spre soen-tu-re miq'?*

Andantino.

Zu herbes Schick-sal! aus dem schrecklichen Sturm ich nur gerettet, beraubt des Vaters und der theuren  
*I-lia infe-li-ce! di tem-pe-sta cru-del mi-se-roa-rünzuffelge-ni-tor, e de grma-ni*

Brüder, mit deren ed-lem Blu-te sich das verruch-te Blut des grau-samen Feinds vermisch-te; welche  
*priva-del bar-ba-ro ne-mi-co mi-sto col sangue il sangue vit-ti-me ge-ne-ro-se; a qual l'o-dio de-po-si*

rewriter

Lei-densind grösser, als die dei-nen, o I-lia? Zwar habt ihr nun ihr Götter, die  
*sor-te più re-a-ti ni-er-bano i Numi?* **Allegro.** *Pur ven-di-ca-ste vo-i, di*

*sp*

Schmach meines Va-ter-lan-des nach Wunsch ge-rä-chet: es sank die griech'sche  
*Pri-a-mo, e di Tro-ja i dannie l'onte?* *Pe-ri la flotta Ar-*

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Flotte; I. dome-ne-us ward mit ihr von den Wellen zwar ver-schlungen,  
*gi-va, e I. do-me-ne-o pasto for-se sa-rà d'or-ca ro-ra-ce,*

doch was nützt dieses mir nun? beim ers-ten Anblick hat der Held I. daman-tes, der mich der Fluth ent-  
*ma, che mi gio-va, o Ciel! se al pri-mo aspetto di quel prode I-daman-te, che all'on-de mi ra-*

riss, mich schon be-sieget, ge-fesselt wird mein Herz, oh-ne die Ban-den die es nun trägt zu  
*pi, l'o-dio de-po-si e pria fù schiavo il cor, che mac-cor-ges-si d'es-se-re pri-gio-*

## Andante agitato.

füh-len; Ha! welchen Auf-ruhr, ihr Göt-ter! fühl'ich im Bu-sen! ha, wie kämpft ihr in mir  
*nie-ra; ah qual con-tra-sto, oh Di-o! d'opposti af-fet-ti mi dè-sta-te nel sen,*

bei-de, Hass und Lie-be! Ihn muss ich rächen, dem ich das Leben dan-ke; doch, an  
*o-dio ed a-mo-re! ven-det-ta deggio a-chi mi die la-vi-ta, grati-*

Adagio.

dem, der dem To - de mich ent - ris - sen? O I - li - a! o theu - rer  
 tu - di - ne à chi vi - tu mi ren - dr. O I - li - a! o ge - ni -

Va - ter! Gelieb - ter! o Schick - sal! o qua - lenvol - les Leben! o Schmerz des  
 tor! o Præn - ce! o sor - te! o vi - tu stent - ru - tu! oh dol - ce

Todes! Doch wie? liebt er mich wieder?  
 mor - te! ma che? m'ama I - daman - te?

Allegro.

ach nein, o Himmel! glüht er nicht für E - lek - tra! ha! für E - lek - tra die ver - worf - ne Mör - der.  
 ah no, l'in - gra - to per E - let - tra sos - pi - ru, e quell E - let - tra me - schi - na Princi -

schwester; flüchtig aus Ar - gon, kam sie zum Unglück her an die - se Küst - te, den Gelieb - ten raubt  
 pes - sa, e - su - le d'Ar - go, d'O - reste al - le vo - ce - gu - a - re a - re ne fug - gi - ti - va, ra -  
 sea - gu - rea



sie mir, sie raubt mir al-les!  
 minga, e mia ri-va-le.

Ha! wie sie mich bestürmen, die Fu-ri-en der Hölle!  
 Quanti mi si-ete intorno car-ne-fi-ci spieta-ti?

Woh-lan, zer-rei-ßet, o Rache, Ha-ß und Lie-be, Rache, Ha-ß und Lie-be,  
 or-sù sbranate ven-detta, ge-lo-si-a, odio ed a-mo-re?

Adagio.

woh-lan, zer-rei-ßt, zer-rei-ßt, zer-rei-ßt, dein Herz voll tausend  
 sbrana-te si sbrana-te si quest'in-fe-li-ce

## Arie

Andante con moto.

Qualen! Va-ter! Geschwister! auf e-wig seid  
 eo-rè! Padre! ger-ma-ni! ad-di-o! voi

5688

ihr nun mir ver-lo-ren, auf e-wig seid ihr ver-lo-ren!  
 fo-ste, io vi per-de-i, voi fo-ste, io vi per-de-i.

Ar-gos! du schufst mein Lei-den, Ar-gos! du schufst mein  
 Gre-eia, ca-gion tu se-i, Gre-eia, ca-gion tu

Lei-den, und ei-nes Grie-chen Blick ent-zün-det doch mein  
 se-i; ein Gre-coa-do-re-ra? ein Gre-coa-do-re-

Herz? ent-zün-det mein schwaches Herz? O  
 ein Gre-co a-do-re-rò? d'in-

Va-ter-land ver-zei-he! ganz-fühl-ich mein Ver-bre-chen; doch I-da-  
 gra-ta al san-gue mi-o, sa, che la col-pau-re-i; ma quel sem-

man - ten hassen, nein das ver - mag ich nicht, o  
 bian - te, oh Dei! o - dia - - re an - cor non sò, d'in -

Va - ter - land ver - zei - he! ganz fühl' ich mein Ver - bre - chen; doch I - da -  
 gra - tu al san - gue mi - o, sò, che la col - pa u - dre - i; ma quel sem -

man - ten hassen, nein das ver - mag ich nicht, nein  
 bian - te, oh Dei! o - dia - - re an - cor non sò, o -

das ver - mag ich nicht. Va - ter, Ge -  
 dia re an - cor non sò. Padre, ger -

schwister! auf e - wig seid ihr nun mir ver - lo - ren, auf  
 ma - ni, ad di - o! voi fo - ste, io vi per - de - i, voi

e - wig                      seid ihr ver - lo - ren.                      Ar - - gos,  
 fä - ste,                      in vi per - de - i.                      Gre - - cia,

Ar - gos,                      du schufst mein Lei - den, du  
 Gre - cia,                      ca - gion tu se - i, ca -

schufst mein Lei - den, und ei - nes Grie - chen Blick                      ent - zündet  
 gion tu se - i, eun Gre - co a - do - re - rø?                      eun Greco

meinschwaches Herz?                      O Va - ter - land ver - zei - he!  
 a - do - re - rø?                      d'in - gra - tu al san - gue mi - - o,

ganz fühl' ich mein Ver - bre - - chen, doch I - - da - man - ten hassen, nein  
 sò, che la col - pu a - vre - - i; ma quel sem - bian te, oh De - i! o -

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das ver - mag ich nicht, o Va - ter - land ver -  
 dia - re an - cor — non sò, d'in - gra - tu al san - gur

zei - he! ganz fühl ich mein Ver - bre - chen, doch I - da man - ten  
 mi - o, sò, che la col - pa a - vre - i; ma quel sem - bian - te, oh

hassen, nein das ver - mag ich nicht, ihn hassen, ver - mag ich  
 De - i! o dia - re an - cor — non sò, o - diare an - cor — non

nicht, ihn hassen, ver - mag,  
 sò, o - dia - re o - dia

ver - mag ich nicht.  
 re an - cor — non sò.