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**Die Entführung aus dem Serrail**

**Mozart, Wolfgang Amadeus**

**Mainz, 1785**

Aria No. 11

**urn:nbn:de:bsz:31-36273**

N<sup>o</sup> II.

Constanze.

Aria

aus der Entführung.

61

Allegro  
maestoso.

The musical score consists of ten staves. The first staff is a vocal line for Constanze. The second and third staves are for a keyboard instrument, likely a harpsichord or spinet. The fourth and fifth staves are for a string instrument, possibly a violin or viola. The sixth and seventh staves are for a string instrument, likely a cello or double bass. The eighth and ninth staves are for a keyboard instrument, possibly a harpsichord or spinet. The tenth staff is a basso continuo line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'h' (forte) and 'Volti' (trills). The tempo is marked 'Allegro maestoso'.

A handwritten musical score on aged paper, consisting of five systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The music is written in a style characteristic of 18th or 19th-century manuscripts. The key signature has one sharp (F#), and the time signature is common time (C). The vocal line features a melodic line with some ornamentation and a final cadence. The piano accompaniment provides harmonic support with various textures, including chords and moving lines. The lyrics 'Marter al\_ler Ar\_ten al\_ler Ar\_ten' are written below the vocal line in the fourth system. There are some markings above the final notes of the vocal line, possibly indicating breath marks or ornaments.

mogen mei - ner warten, ich ver\_lache ich ver\_lache ich ver\_la = = = = =

= = = = = che Quaal und Pein, nichts nichts nichts nichts =

= foll mich er\_schüttern, nur dann nur dann = würdlich zit\_tern wann ich un - treü un - treü

untreü könnte feyn; nur dann dann wurd ich zittern, wann ich untreü konn.te feyn, konnte feyn;

lass dich be = we = gen,          verschone mich, des Himmels

Seegen belohne dich,    des Himmels. See = gen belohne dich          des Himmels See

gen des Himmels Seegen be = lohne dich des Him =

mels                              See                              gen be = loh = ne be = loh

ne, des Himmels Seegen be = loh = ne dich, be loh

ne dich be = loh = ne, be

loh = ne

laß dich be = wegen ver = cho = ne mich, dex

Him = mels Seegen be = loh = ne dich, be = loh = ne dich !

Volti.

doch du bist entschlossen, doch du bist entschlossen, wil - lig un - ver - droffen, wähl ich je - de Pein und  
 Noth, jede Pein und Noth, jede Pein und Noth, ord - ne mir ge =  
 bie - the ord - ne mir ge - bie the, lä rme, to be, wü the, zu letzt be =  
 freyt mich doch der Tod, zu letzt befreyt mich doch der Tod, der Tod,  
 zuletzt befreyt mich doch der Tod, zuletzt befreyt mich doch der

Tempo Primo.

67

Handwritten musical score for voice and piano. The score is written on ten staves, with the vocal line on the upper staff of each system and the piano accompaniment on the lower staff. The lyrics are in German and are printed below the vocal line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes arpeggiated figures and sustained chords. The lyrics are: "Tod. laß dich be - we - gen, ver-scho - ne mich, des Himmels Seegen be - lohne dich, des Himmels Seegen be - lohne dich, des Himmels See - gen be - loh - ne dich des Himmels See - gen des Himmels Seegen be - loh - ne dich des Him - mels Volti".

Tod. laß dich be - we - gen,  
ver-scho - ne mich, des Himmels Seegen be - lohne dich, des Himmels Seegen be - lohne dich,  
des Himmels See -  
gen be - loh - ne dich des Himmels See -  
gen des Himmels Seegen be - loh - ne dich des Him - mels Volti



gen be-loh-ne dich, doch du bist entschlossen, doch du bist entschlossen,  
 willig un-verdroffen, wahl-ich jede Pein und Noth, wahl-ich je-de Pein, jede Pein und  
 Noth, ord-ne mir, ge-biethe, ord-ne mir, ge-biethe, larme, tobe,  
 wüthe zu letzt be-freyt mich doch der Tod, zu letzt be-freyt mich

doch der Tod der Tod zuletzt befreyt mich doch der Tod, zuletzt be-  
 freyt mich doch der  
 Tod, zu letzt be - freyt  
 mich doch der Tod, der Tod.

