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Die Entführung aus dem Serail - Don Mus.Ms. 1390a-d

Mozart, Wolfgang Amadeus

[S.l.], 1785 (1785c)

Akt III

urn:nbn:de:bsz:31-102450

Nr. 7. *mezzo allegro*

Dritter actt

Handwritten musical score for three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a sequence of quarter notes. The middle and bottom staves are in bass clef and contain more complex rhythmic patterns with slurs and dynamic markings. The score is annotated with 'fp.' and 'f.' markings. A 'v: f.' marking is present at the bottom right of the staves. The page number '45' is in the top right corner.

A handwritten musical score on 13 staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score features several measures with rests, followed by melodic lines. Dynamic markings such as *ff:*, *f:*, and *ff:* are present. A fermata is placed over a note in the eighth staff. A second fermata is placed over a note in the ninth staff. A '2' is written below the end of the ninth staff. The manuscript shows signs of age, including some staining and a faint pencil scribble across the staves.

Handwritten musical score for the first section, consisting of four staves. The first staff begins with a treble clef and a key signature of two flats. The music features various dynamics including *rinf.*, *p:*, *f:*, and *p:*. A large 'X' is drawn over the second and third staves. The number '164' is written above the fourth staff.

Nig Tacet

Handwritten musical score for the second section, consisting of seven staves. It begins with the tempo marking *Nig allro vivace* and a 2/4 time signature. The music is marked *Alf* and includes the instruction *et* written below the staves.

A handwritten musical score on 12 staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The score features several dynamic markings, including *fp:* (fortissimo piano) and *ff:* (fortissimo). There are also some circled annotations and a large scribble on the right side of the lower staves. The paper shows signs of age and wear.

Handwritten musical score on page 49, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *f* and *pp*. The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line. The second staff contains a complex passage with many sixteenth notes, marked with *f* and *pp*. The third staff has a fermata over the final two notes. The fourth and fifth staves continue the melodic line with various note values. The sixth staff begins with a circled *f* marking. The seventh and eighth staves feature a series of slurs over groups of notes, with some notes marked with *f*. The ninth staff continues the melodic line. The tenth staff ends with a double bar line and a final key signature change to one flat (F). There are some faint markings and corrections throughout the score, including a circled *f* in the sixth staff and a circled *pp* in the eighth staff.

No. adagio Recitativ:

Handwritten musical score for voice and piano, consisting of eight systems of staves. The lyrics are written in German. The score includes dynamic markings such as *fp*, *f*, *p*, and *ff*.

Lyrics:

wald im gaffel
o qual das faul
schick du
alleg' wieder mit der schwarm
auf den
stauza durch mich bist du das losen wald im gaine
las' auf galinbno las' dich das mich quallen
was ist das hoch? nie über gang zur ruf: und

ich
 Du an deiner Seite ist er der gesungene
 Du

fröhlich sein
 Luthers' Worte
 sollen
 a Tempo

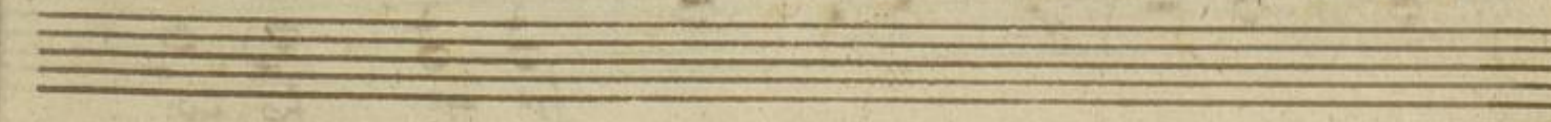
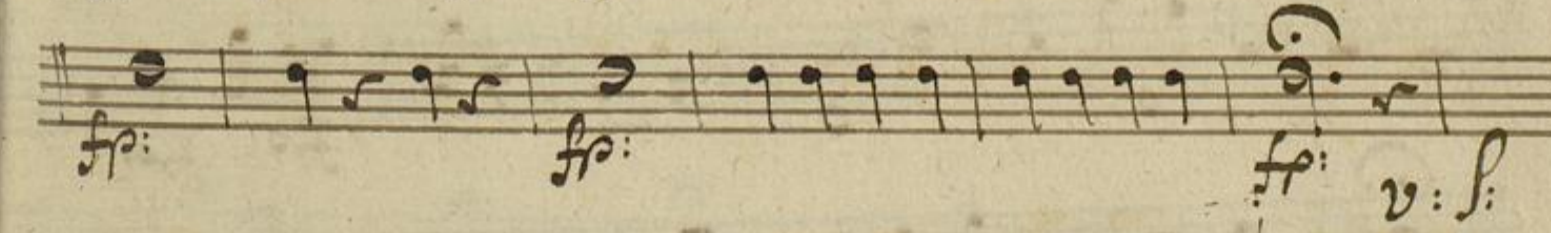
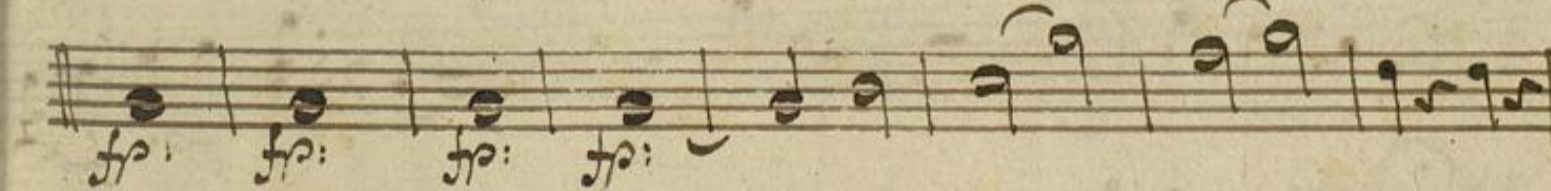
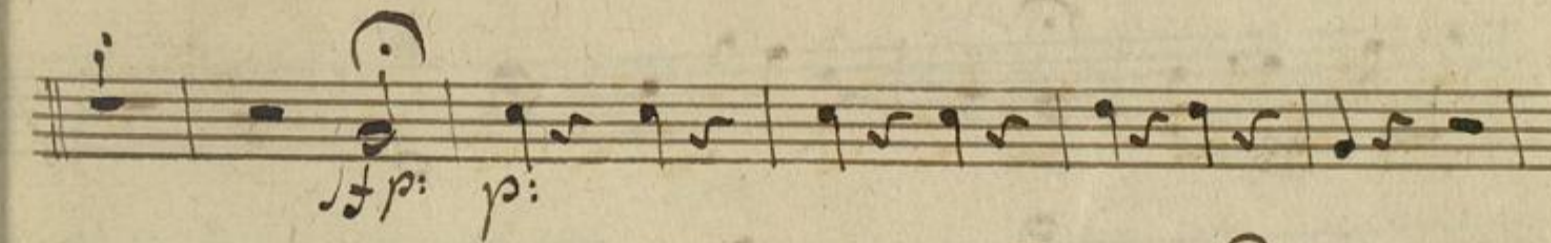
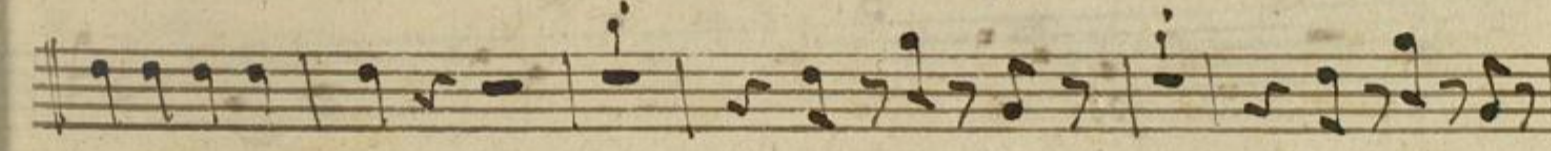
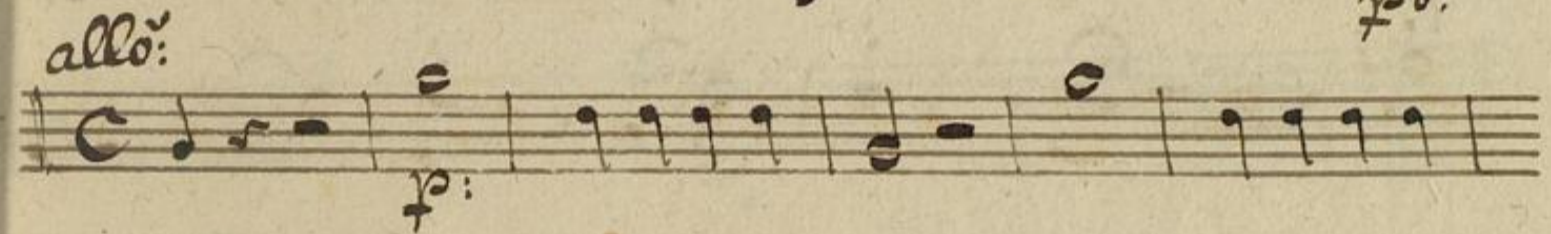
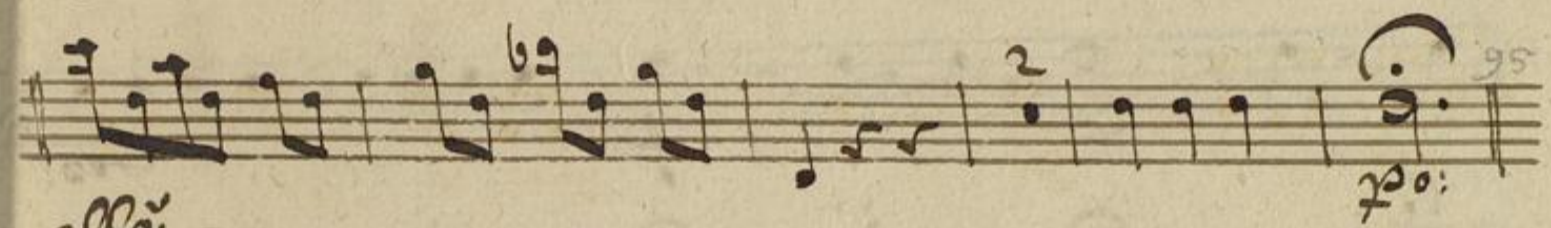
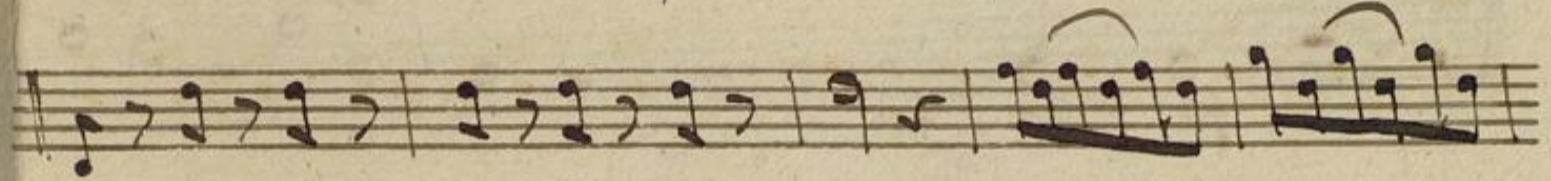
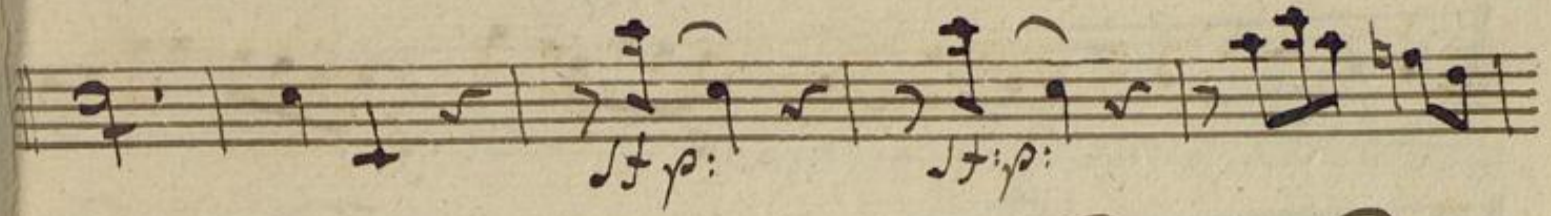
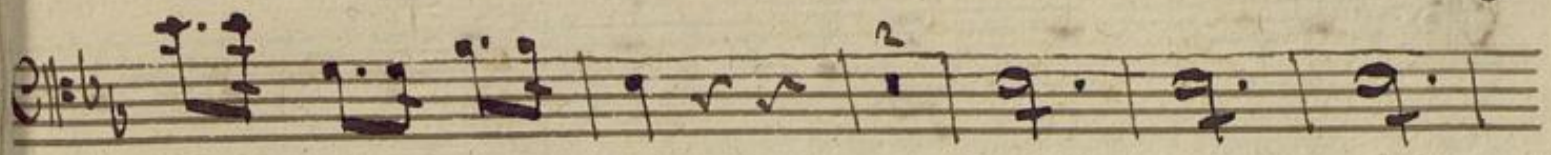
güte
 Du flößest
 Geist
 in mein
 Gemüt

Freude
 Du lindest
 mir den
 Todes Schmerz und all
 die

ist
 meine
 dich ins Grab
 attacca subito ari-

Duetto andante

Handwritten musical score for "Duetto andante" on page 52. The score consists of 13 staves of music in a single system. The notation includes various note values, rests, and dynamic markings such as *f:*, *p:*, and *fp:*. A section of the second staff is crossed out with a dense grid of lines. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.



Handwritten musical score on page 54, featuring 13 staves of music. The notation includes various notes, rests, and dynamic markings such as *fp:*, *f:*, and *cras:*. The music is written in a single system across the page.

Staff 1: *fp:* *fp:*

Staff 2: *fp:* *f:*

Staff 3: *fp:* *fp:* *fp:* *f:*

Staff 4: *fp:* *fp:* *cras:*

Staff 5: *fp:*

Staff 6: *fp:* *fp:*

Staff 7: *fp:*

Staff 8: *fp:* *fp:*

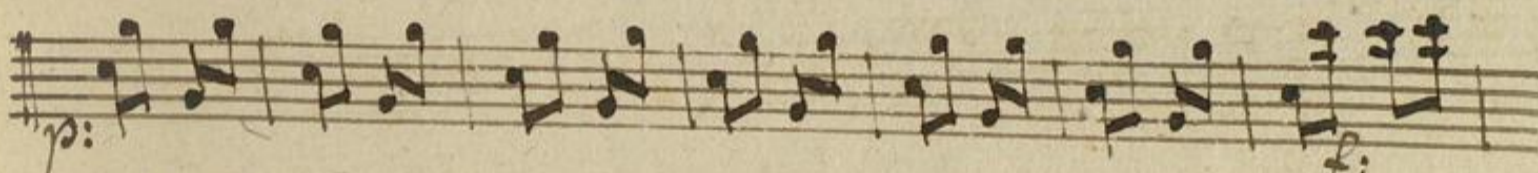
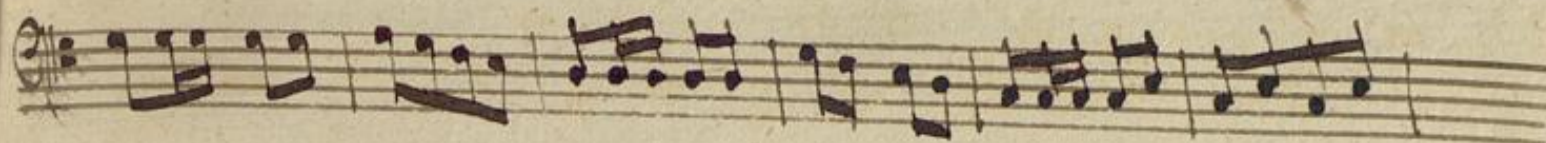
Staff 9: *fp:* *fp:* *fp:* *fp:*

Staff 10: *fp:* *fp:* *fp:* *fp:* *fp:* *fp:* *fp:* *fp:*

4

fp: *fort*

Nr. 1. vander ville
andante



99.
il Fine

This page contains twelve staves of handwritten musical notation. The notation is written in dark ink on aged, yellowish paper. Each staff consists of five horizontal lines. The notes are small, dark dots, and are connected by thin, slightly wavy lines representing stems. The notation is arranged in a single system across the page. The handwriting is somewhat cursive and shows signs of being a working draft or a personal manuscript. There are some faint smudges and ink bleed-through visible on the page.

This image shows a page of musical manuscript paper, page 59, with 12 blank staves. The paper is aged and yellowed. There is a faint, illegible handwritten mark in the center of the page.

A page from a music manuscript book, featuring ten horizontal musical staves. Each staff is composed of five parallel lines. The page is otherwise blank, with no notes or markings. The paper is aged and shows some staining, particularly along the left edge.