

Die Entführung
aus dem Serail
(KV 384, 1781/82)

No. 11 Arie: Martern aller Arten

W.A. Mozart
(1756-1791)

Allegro

f *p* *tr* *f* *tr* *p* *3* *3*

This musical score is for a piece titled "Serail, No.11". It is a piano solo piece, consisting of six systems of music. Each system contains a grand staff with a treble and bass clef. The notation includes various musical elements such as dynamics (p, f, fz), articulation (tr), and performance techniques like triplets and slurs. The piece features a mix of melodic lines and harmonic accompaniment, with some sections showing complex rhythmic patterns and others being more chordal. The score is presented in a clean, black-and-white format, typical of a printed musical score.

Konstanze


Mar - tern al - ler Ar - ten, al - ler Ar - ten; mö - gen mei - ner _



war - ten, ich ver - la - che, ich ver - la - che, ich ver - la - - -



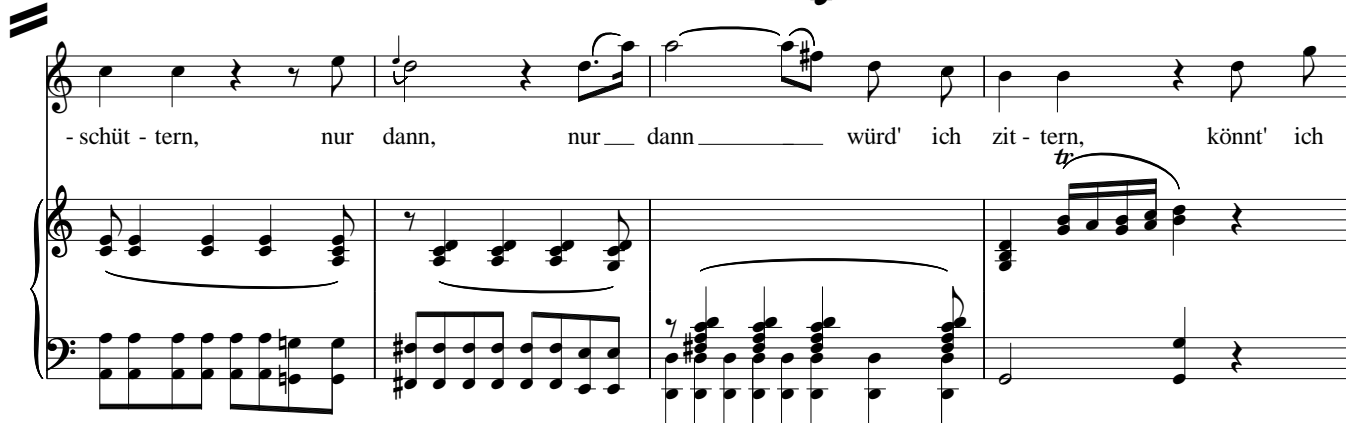
- - - - - che nur - - - - - dein



Dräun! Nichts, nichts, nichts, nichts - - - soll mich er -



- schüt - tern, nur dann, nur - - - dann - - - würd' ich zit - tern, könnt' ich



un - treu, un - treu, un - treu je - mals sein! nur

dann, dann würd' ich zit - tern, wenn ich

un - - treu könn - te sein, könn - te sein. Lass dich be -

- we - - gen! Ver - scho - ne - mich! des Him - mels

Se - gen be - loh - ne dich, des Him - mels Se - gen be - loh - ne

dich, des Him-mels Se - - - - -

- - - - - gen, des Him-mels Se - gen be -

- loh - ne dich, des Him - - - - - mels Se - - - - -

- gen . . . be - loh - - ne, - be - loh - ne dich, des Him - mels Se - gen be - loh - ne -

p *f* *p* *f* *p* *f*

dich, be - loh - - - - - ne

p

dich, be - loh - - - - -
 - - - - - ne, be - loh - - - - - ne dich!
 Lass dich be - we - gen, ver - scho - ne _ mich!

des Him - mels Se - gen be - loh - ne_ dich, be - loh - ne_ dich!

Allegro assai
Doch du_ bist ent-schlos - sen, doch du_ bist ent-schlos - sen, wil - lig, un - ver-

-dros - sen wähl ich je - de Pein und Not, wähl' ich je - - de Pein, je - de

Pein und Not. Ord - ne nur, ge - bie - te, ord - ne

nur, ge - bie - te, lä - me, to - be, wü - te, zu - letzt_ be - freit mich doch der

Tod, zu - letzt___ be - freit mich doch der Tod, ___ der Tod, zu - letzt be-

fz p fz p fz p fz p fz p

fz 3 fz 3

- freit mich doch der Tod, ___ zu - letzt be - freit mich doch der Tod.

Tempo Imo

* According to another reading, what follows up to the Coda sign on page 10, can be omitted

fz p

Lass dich_ be - we - - gen! Ver - scho - ne _

p

mich! des Him-mels Se - gen be - loh - ne dich, des Him-mels Se - gen be - loh - ne

p

dich, des Him-mels Se - - - - -

gen be-

This system contains the first two staves of music. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. The lyrics "gen be-" are positioned below the vocal line.

- loh - - ne dich, des Him- mels Se - - -

tr

f *p*

This system contains the next two staves. The vocal line includes a trill marked *tr* and dynamic markings *f* and *p* in the piano accompaniment. The lyrics "- loh - - ne dich, des Him- mels Se - - -" are written below the vocal line.

gen, des

This system contains the next two staves. The vocal line continues with the lyrics "gen, des".

Him- mels Se - gen be - loh - ne dich, des Him - - - mels

This system contains the next two staves. The vocal line includes the lyrics "Him- mels Se - gen be - loh - ne dich, des Him - - - mels".

Se - - -

This system contains the final two staves. The vocal line includes the lyrics "Se - - -".

gen

p *fz* *fz* *fz* *fz* *fz* *fz*

tr *Allegro assai* *D.S. al* \oplus *Coda*

be - loh - - ne dich! Tod, zu - letzt_ be - freit_

tr *f*

mich doch der

f

Tod, der Tod!