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Der
betrogene Kadi.

Komische Oper in einem Acte

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Ouverture.

Allegro spiritoso.

Ch. v. Gluck.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a treble clef and a bass clef. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The upper staff features a more active melodic line with slurs and accents. The lower staff continues with a steady accompaniment, including some triplet-like figures.

The third system shows a change in dynamics, with a *p* (piano) marking in the lower staff. The melodic line in the upper staff becomes more rhythmic and repetitive. The lower staff accompaniment remains consistent in style.

The fourth system continues the development of the theme. The upper staff has a more complex melodic structure with slurs. The lower staff accompaniment includes some syncopated rhythms.

The fifth system concludes the page with dynamic markings of *f* (forte) and *p* (piano) alternating in the lower staff. The melodic line in the upper staff features a series of slurs and accents, ending with a final cadence.

First system of a piano score. The right hand features a complex chordal texture with many accidentals. The left hand has a simple eighth-note bass line. Dynamics include *cresc.* and *sempre stacc.*

Second system of a piano score. The right hand continues with complex chords, while the left hand has a steady eighth-note bass line. Dynamics include *f* and *p*.

Third system of a piano score. The right hand has a more melodic line with eighth notes. The left hand has a bass line with some rests. Dynamics include *f*, *p*, and *f>*.

Fourth system of a piano score. The right hand has a melodic line with eighth notes. The left hand has a bass line with some rests. Dynamics include *f* and *p*.

Fifth system of a piano score. The right hand has a melodic line with eighth notes. The left hand has a bass line with some rests. Dynamics include *p* and *dolce*.

Sixth system of a piano score. The right hand has a melodic line with eighth notes. The left hand has a bass line with some rests. Dynamics include *cresc.* and *dim.*

First system of musical notation. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with chords. Dynamics include *p* and *cresc.*

Second system of musical notation. The right hand continues the melodic line. The left hand features more complex chordal textures. Dynamics include *f* and *stacc.*

Third system of musical notation. The right hand has a more active melodic line. The left hand has a steady bass line. Dynamics include *stacc.*

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady bass line. Dynamics include *p*.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady bass line. Dynamics include *p*.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady bass line. Dynamics include *p*.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and eighth-note figures. The dynamic marking *ff* is present.

Second system of a piano score. The right hand continues with eighth-note patterns and slurs. The left hand has a steady eighth-note accompaniment. The dynamic marking *stacc.* is present.

Third system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and eighth-note figures.

Fourth system of a piano score. The right hand continues with eighth-note patterns and slurs. The left hand has a steady eighth-note accompaniment. The dynamic marking *cresc.* is present.

Fifth system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and eighth-note figures. The dynamic marking *ff* is present.

Sixth system of a piano score. The right hand continues with eighth-note patterns and slurs. The left hand has a steady eighth-note accompaniment. Dynamic markings *p* and *f* are present.

First system of musical notation. The right hand plays a melodic line with eighth notes and slurs. The left hand plays a bass line with chords and single notes. Dynamics include *f* and *p*.

Second system of musical notation. The right hand continues the melodic line. The left hand has chords and moving bass lines. Dynamics include *p*, *f*, and *p dolce*.

Third system of musical notation. The right hand features a series of slurred eighth notes. The left hand has chords and a bass line. Dynamics include *cresc.*, *dim.*, and *p*.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has chords and a bass line. Dynamics include *cresc.* and *f*.

Fifth system of musical notation. The right hand has chords and a melodic line. The left hand has chords and a bass line. Dynamics include *cresc.* and *ff*.

Sixth system of musical notation. The right hand has chords and a melodic line. The left hand has chords and a bass line. Dynamics include *sf*. The system ends with a double bar line and repeat signs.

N° 1. Arie.

Allegro moderato.

Fatime. Ach, wie ist doch zu be - dau - ern

so ein ar - mes Tür - ken - weibl

Più mosso.

Zwi - schen Mau - ern zu ver - - tra - ern ist der gan - ze Zeit - - ver -

treibl

Tempo I.

Più mosso.

Män - ner kön - nen nur

Musical score for the first system, piano accompaniment. It consists of a grand staff with a treble and bass clef. The music is in G major and 3/4 time. Dynamics include *mf* and *p*.

trü - gen, ih - re Lie - be fla - ckert aus; und sie neh - men zum Ver -

Musical score for the second system, piano accompaniment. It consists of a grand staff with a treble and bass clef. Dynamics include *mf* and *p*.

gnügen an - dre Wei - ber sich in's Haus!

Musical score for the third system, piano accompaniment. It consists of a grand staff with a treble and bass clef. Dynamics include *cresc.*, *mf*, and *dim.*

Tempo I.

Ach, wie ist doch etc.

Musical score for the fourth system, piano accompaniment. It consists of a grand staff with a treble and bass clef. Dynamics include *calando e dim.* and *p*.

Musical score for the fifth system, piano accompaniment. It consists of a grand staff with a treble and bass clef. Dynamics include *mf* and *p*.

Più mosso.

Solch Ge - - setz, o Schmach und Schan - de! Ma - ho - med, war das ge - recht?

Musical score for the sixth system, piano accompaniment. It consists of a grand staff with a treble and bass clef. Dynamics include *ritard.*

Ob der Mann im Franken - lan - de in der E - - he auch so schlecht!

pp.

Tempo I.
calando e dim. p

mf p

4r
f

Nº 2 Arie.

Andantino. Nuradin. Dei - nen Worten weicht das Ban - - gen, sie um - stricken Herz und

p cresc.

Sinn, und mein Wil - le ist ge - fan - - gen, sü - - sse,

dim. p cresc.

hol-de Zau-be- -rin.

Dei-nem Tone, deinem Bil-de folgen trunken Aug' und

Musical score for the first system, featuring piano accompaniment with dynamic markings *dim.* and *p*.

Ohr, und in se - li - ge Ge - fil - de hebt die Lie-be mich em - por.

Musical score for the second system, featuring piano accompaniment with dynamic markings *p* and *pp*.

Leer und nichtig war mein

Musical score for the third system, featuring piano accompaniment with dynamic markings *cresc.*, *dim.*, and *p*.

Leben, ziellos jagt' ich durch die Nacht, a - ber du bist mir ge - ge - ben, und ein

Musical score for the fourth system, featuring piano accompaniment with dynamic marking *p*.

neu-er Tag er - wacht.

Musical score for the fifth system, featuring piano accompaniment with dynamic markings *pp* and *cresc.*.

Musical score for the sixth system, featuring piano accompaniment with dynamic markings *cresc.*, *f*, and *dim.*.

Nº 3. Duett.

Allegretto quasi Andantino.

Zelmire. Treue Lie-be, Himmelswort,

The first system shows the piano introduction. The right hand plays a series of chords and dyads, while the left hand provides a steady accompaniment of chords. A dynamic marking of *p* is present.

tö - ne mächtig fort und fort! Neu - - - erwach - tes Le - - - ben,

The piano accompaniment for the first vocal line. The right hand features a melodic line with eighth notes, while the left hand plays a simple harmonic accompaniment. A dynamic marking of *pp poco a poco cresc.* is present.

sü - sses Lie - bes - - we - - - ben, o Him - - - mels - - -

The piano accompaniment for the second vocal line. The right hand continues the melodic line, and the left hand provides harmonic support. A dynamic marking of *dim.* is present.

lust! Wie's im Her - zen keimt und spriesst, und wie Blüt' an

The piano accompaniment for the third vocal line. The right hand features a more active melodic line with eighth notes, and the left hand provides a rhythmic accompaniment. A dynamic marking of *pp* is present.

Blü - te schießt, wenn in sü - ssem Be - - - ben,

The piano accompaniment for the fourth vocal line. The right hand features a melodic line with eighth notes, and the left hand provides harmonic support. Dynamic markings of *cresc.* are present.

mich dein Arm um - - - schliesst.

The piano accompaniment for the fifth vocal line. The right hand features a melodic line with eighth notes, and the left hand provides harmonic support. Dynamic markings of *p* and *pp cresc.* are present.

Nuradin. Dei-ner

cresc. - *p poco riten.* *pp*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece begins with a *cresc.* marking, followed by *p poco riten.* and *pp*.

Au - gen dun - kle Pracht strahlt ge - heim - nissvol - le Nacht,

The first vocal line is set in a key with two flats (B-flat major or D-flat minor). The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex accompaniment in the left hand.

Son - ne,

The second vocal line continues the melody. The piano accompaniment maintains the eighth-note accompaniment in the right hand, with some chordal changes in the left hand.

Mond und Ster - nen - schein leuchten in mein Herz hin - ein.

The third vocal line features a more melodic and expressive line. The piano accompaniment continues with the eighth-note accompaniment in the right hand and chords in the left hand.

Wun - der - blu - men far - big hell, blü - hen und er - glühn zur

The fourth vocal line includes a *pp* marking. The piano accompaniment features a *cresc.* marking. The right hand continues with the eighth-note accompaniment, while the left hand has a more active accompaniment.

Stell, wie an Al - lah's Wun - der - - quell!

a tempo

The final vocal line is marked *pp riten.* and *a tempo*. The piano accompaniment features a *pp riten.* marking. The right hand continues with the eighth-note accompaniment, while the left hand has a more active accompaniment.

Zel.

Nur. Treue Lie-be, Himmelswort, etc.

pp poco a poco cresc. -

dim. -

pp

cresc.

cresc. -

p

pp

cresc.

cresc.

riten.

a tempo

morendo -

Nº 4. Arie.

Andante.

p *mf* *p* *sf dim.* *pp*

Zelmire. Göttin der Lie-be, der ich mein Herz ge-weih't, er-hö-re meine Bit-te und

p

sei mir hilf-be-reit, mit deinem Liebreiz schmü-cke Ge-stalt mir und Herz, dass ich den Mann be-

p *mf* *p dim.* *pp*

rü-cke, dem Treu-e nur Scherz! Göttin der Liebel

p *mf* *p dim.* *pp*

Göttin der Liebe etc.

p

Gieb, dass Glut ihn durchdringe, wenn mich sein Aug' erblickt, und dass in eigner

p *mf* *dim.* *pp riten.*

Schlinge der Falsche sich ver-strickt!

p *mf* *dim.* *pp riten.*

No. 5. Duett.

Allegro.

Zelmire. Herr Ka-di, schau, wie seh' ich aus, gleich ich ei - - ner Fle-der-maus? bin ich

wie die Eu-le hässlich? Nein, das wä - - re gar zu grässlich!

Herr Kadi, schau, wie seh' ich aus, gleich ich ei - - ner Fleder-maus?

Kadi. Wer? Du? En-gel! glaube mir,

Al - - les reizt, entzückt an dir.

Zelm. Ist meine Hand nicht klein und weiss wie El - fen - -

bein? Nein? Kadi. Ja!

Zelm. Ist gar mein Hals zu lang und hin - kend dieser

Gang? Ja! Kadi. Nein!

Zelm. Ist nicht mein Füsschen klein, der Knöchel zart und fein? Nein? Kadi. Ja!

Zelm. Ist all zu dick mein Kopf und hab' ich einen Kropf? Ja? Kadi. Nein! Ach, Zelm.

bin ich denn nicht zu be - kla - - gen? Mein Va - ter pflegt im - mer zu sa - -

gen ich sei häss - lich, un - ge - staltet, sei bucklig, schief -

fügig, dick - köpfig, ein - seitig, ab - scheulich!

Adagio.

Allegro.

Dies Bild, Herr Ka - di, gleicht es mir? Kadi. Wer?

Du? Du bucklig, schief - fügig, dick - köpfig, ein -

sei - tig, ab - scheulich? Glau - be mir,

Tempo I.

Al - - les reizt, entzückt an dir, Al - - les reizt, entzückt an

p

Zelm.
dir. Herr Ra - di, schau, etc.

dim *pp*

mf

Zelm. Ach, mir zit - tern die Knie - e, Herr Ra - - di, habt Ge - -
Kadi. Fühl's an mei - nem Ent - zü - cken, wie mich be - zau - - bert

Allegro.

pp

duld, dass ich kam oh - ne Scham, es ver - dop - pelt die Schuld!
schon die Ge - stalt, die Ge - walt im be - stri - cken - den Ton.

Ach,
Du

hätt' ich, Euch zu rüh - ren; der Schön - heit Zau - ber - macht, Ge -
hast, mich zu ver - füh - ren, der Schön - heit Zau - ber - macht!

ach! wiss! ach! ge - wiss! Doch spär - lich nur hat die Na -
Ver - schwend'risch nur hat die Na -

tur ihr ar - mes, ar - mes Kind be - dacht, doch spär - lich
tur ihr hol - des Lieb - lings - kind be - dacht, ver - schwend'risch

nur etc.
nur etc.

poco riten.

1. *a tempo*

2. *a tempo*

Nº 6. Arie.

Allegro.

Kadi. O Tag so won - nig - lich, wie heiss durch - flu - tet's

pp

mich. Viel Zauberschlüsslein bau-en sich auf' im gold'nen Schein, das Ur - bild

cresc.

al - - ler Frauen, die Schön - ste, Herrlichste, wird mein, die Schönste sie wird

mf

mein. Doch halt, Fa - ti - me! sie wird schreien. Ei,

p

mag sie Gift und Feuer spei'n; ich weiche nun und nimmer,

ich bin doch Kadi immer und leite bei mir selbst, ja, ja, bei mir die Scheidung ein. O

cresc. *fpp*

Tag so won - nig - lich, etc.

First system of musical notation, featuring a treble and bass clef with piano accompaniment.

Second system of musical notation, featuring a treble and bass clef with piano accompaniment. Includes the instruction *cresc.* in the bass line.

Third system of musical notation, featuring a treble and bass clef with piano accompaniment.

Fourth system of musical notation, featuring a treble and bass clef with piano accompaniment. Includes dynamic markings *mf*, *cresc.*, and *f*.

N^o 7. Arie.

Moderato.

Fifth system of musical notation, featuring a treble and bass clef with piano accompaniment. Includes dynamic markings *p*, *cresc.*, *f*, and *p*.

Sixth system of musical notation, featuring a treble and bass clef with piano accompaniment. Includes the instruction *p sempre stacc.* in the bass line.

Omar. Will mein Weib zu Hau-se brummen, steh' ich mäuschen - stille auf,

lass' die Bremse stechen, summen, suche meine Freunde auf. Schwarzer Mokka, Tschibukdampf lindert jeden

Herzenskrampf.

Tag für Tag bringt so sein Gutes, was vergangen

acht' ich nicht; auf die Zukunft, frohen Muthes, leist' ich herzlich gern Verzicht. Rein Verdruss ist Hochgenuss

und um zu ge-niessen muss man schlaun und pfif-fig sein, auf den Wermuth Zuckerstreu'n, um

ihn zu ver-sü-ssen.

N^o 8. Duett.

Omar.

Ach, lei - der muss ich's

Allegro non presto.

sa - gen, ihr könnt es immer wa - gen, sie läg' euch schwer im Ma - gen, zur Vo - gel - scheuch' al -

lein scheint sie ge - macht zu sein! Ich schenkeuch rein die Wahrheit ein.

Mund ist zum Er - schrecken, die schiefen Bein wie Stecken, und das Gesicht voll

Fle - cken - nun nehmt die Braut wenn euch nicht graut!

Kadi. Die schiefen Bein' wie Steckten und das Gesicht voll Flecken... grad'so, mein Freund, ver-

Musical score for the first system, featuring piano accompaniment with dynamic markings *f*, *p*, *sf*, and *sf*.

lan - ge ich sie.

Omar.
Ihr seid für-

Musical score for the second system, featuring piano accompaniment with dynamic markings *p*, *sf*, *p*, *sf*, *f*, and *p*.

wahr

voll Fan-ta - sie! O lasst euch nicht be - thören. Ich will es euch be -

Musical score for the third system, featuring piano accompaniment with dynamic markings *p*, *sf*, *p*, *sf*, *f*, and *p*.

schwören, die Haut ist wie von Le - der, den Hü - ckerkennt ein Je - der, ein Monstrum aus und

Musical score for the fourth system, featuring piano accompaniment with dynamic markings *p*, *sf*, *p*, *sf*, *f*, and *p*.

Kadi.

ein! Das soll mir höchste Won - ne sein!

Musical score for the fifth system, featuring piano accompaniment with dynamic markings *p*, *sf*, *p*, *sf*, *f*, and *p*.

Musical score for the sixth system, featuring piano accompaniment with dynamic markings *mfp cresc.*, *mf cresc.*, and *sf*.

Nº 9. Arie.

Andantino.

Fatime. Mein Männchen, mein

Herzchen, ach, dreh' dich her - um! Sage mir die

Wahrheit und sei nicht so stumm! Liebst du mich noch, bist du

mein? Sage mir doch nicht nein! Ei sieh, wie hübsch wir pas-sen, was sollst du mich ver-

lassen? Ja, du musst doch ge - stehn: dein Fa - tim - chen ist im - mer noch

schön.

cresc.

pp cresc. f

Mein Männchen, mein Täubchen, mein Al-les, mein Hort, o

p

gönnd deinem Weibchen ein freundliches Wort! Sa-ge mir die Wahrheit etc.

p

ptdolce

Nº 10. Duett.

Allegro assai.

Fat. Treu-Joses Herzvoll Tü-cke, miss-trau-e dei-nem Glü-cke! Be - - la - de dich mit
 Kadi. Sei bil-lig, sei wil-lig! Welche

Schande; zer - - rei - sse uns-re Ban-de doch glau-be, deiner Schmach folgt schnelle Reue
 Schande! Schöne Ban-de! Hör-auf zu schreißn, er-gieb dich willig

nach, etc.
drein, etc.

cresc. *mf*

mf *f*

Fät. So folg' deinem Un - be - stand, verschenk die Verräther-hand,

p

doch denk an keine Ruh, hör' meinen
Kadi. Ich stopf die Oh - ren zu, dann

cresc.

Schwur, ich seh nicht still, ge-las-sen zu, etc.
to - be nur and brü-te Ra-che im-mer zu, etc.

cresc. *f*

p

cresc. *cresc.*

Recit.

Fat.

Zwei E-heweiber in dem Haus, das

f *tr* *tr* *p*

Recit.

Kadi.

a tempo
halt' ich nim-mer aus!

Und setzt man Ei-nestill hin-aus, wird Friede in dem

a tempo *cresc.* *f* *p* *p*

a tempo

Haus!

Fat.

Treuloses Herz voll Tü-cke, etc.

a tempo *f* *tr* *tr* *f*

cresc. *f* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

mfp *mfp* *mfp* *f* *tr* *tr* *tr* *tr*

First system of musical notation. The treble staff contains a melodic line with trills (tr) and a piano (*p*) dynamic marking. The bass staff features a rhythmic accompaniment of chords.

Second system of musical notation. The treble staff continues with trills (tr). The bass staff has a steady accompaniment. A crescendo (*cresc.*) dynamic marking is present.

Third system of musical notation. The treble staff includes trills (tr). The bass staff accompaniment continues. A crescendo (*cresc.*) dynamic marking is present.

Fourth system of musical notation. The treble staff features trills (tr). The bass staff accompaniment includes a forte (*f*) dynamic marking, a crescendo (*cresc.*), and a fortissimo (*ff*) dynamic marking.

Nº 10 ½.

Moderato.

First system of musical notation for 'Nº 10 ½'. The treble staff begins with a piano (*p*) dynamic marking. The bass staff has a simple accompaniment.

Second system of musical notation for 'Nº 10 ½'. The treble staff continues with a melodic line, and the bass staff provides accompaniment.

N^o 11. Arie.

Allegretto.

The piano introduction for the first system consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegretto' and the dynamics include a piano (*p*) marking.

Omega. Komm, mein sü-sser Mann, ei, so schäum' mich an, sieh, mein Mündchen lacht, wie zum Kuss ge-

The piano accompaniment for the first vocal line continues with chords and eighth-note patterns. The dynamics are marked *pp* (pianissimo).

macht. Leblos stehst nur du, ei, so greife zu, lach' und singe, springe deinem Kätzchen zu.

The piano accompaniment for the second vocal line features a more active eighth-note accompaniment. Dynamics include *sf* (sforzando) and *p* (piano).

Sieh' wie zierlich, wie manierlich steht mein farbiges Ge-

The piano accompaniment for the third vocal line continues with chords and eighth-note patterns. Dynamics include *sf* (sforzando) and *p* (piano).

wand. Mein Figürchen, wie ein Schnürchen, einzig hier zu Land. Komm und küsse

The piano accompaniment for the fourth vocal line features a more active eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano).

mich. O, wie lieb' ich dich! Komm, mein süsser Mann etc.

The piano accompaniment for the fifth vocal line continues with chords and eighth-note patterns. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Piano accompaniment for the first system, featuring a complex rhythmic pattern in the right hand and a more regular bass line in the left hand. Dynamics include *f*, *sf*, and *p*.

Ach, hei-sses Glut-ver-langen strömt von Herz zu

Vocal line and piano accompaniment for the second system. The vocal line begins with the lyrics "Ach, hei-sses Glut-ver-langen strömt von Herz zu". Dynamics include *f*, *p*, and *cresc.*

Wangen und in al-len Finger-spi-tzen fühl'ich's ki-tzeln, bli-tzen, ri-tzen. O, wie lieb ich dich etc.

Vocal line and piano accompaniment for the third system. The vocal line continues with the lyrics "Wangen und in al-len Finger-spi-tzen fühl'ich's ki-tzeln, bli-tzen, ri-tzen. O, wie lieb ich dich etc.". Dynamics include *p* and *sf*.

Piano accompaniment for the fourth system, featuring a complex rhythmic pattern in the right hand and a more regular bass line in the left hand. Dynamics include *p* and *sf*.

Piano accompaniment for the fifth system, featuring a complex rhythmic pattern in the right hand and a more regular bass line in the left hand. Dynamics include *f*, *sf*, and *p*.

Piano accompaniment for the sixth system, featuring a complex rhythmic pattern in the right hand and a more regular bass line in the left hand. Dynamics include *f*, *p*, and *sf*.

Nº 12. Arie.

Allegro ma non troppo.

Kadi.
Du

spot-test mei-ner, er - bärm-li-cher Tropf, gib Acht, es wankt und wa-ckelt schon dein Kopf;

und schaffst du mir nicht die Rech-te zur Stell', so massak-rir' ich dich Ge - sell.

Sprich, Be-trü-ger, sprich, ich las-se kö-pfen dich, ha, du bist ent -

deckt, sag' wo sie ver - steckt, bringst du nicht her - bei die mit sü-sser

The first system of music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has one sharp (F#). Dynamic markings include *mfp* (mezzo-forte piano) and *f* (forte).

The second system continues the piece with similar melodic and rhythmic patterns. A *f* (forte) dynamic marking is present.

The third system shows a change in texture with more complex chordal structures in the treble staff. A *p* (piano) dynamic marking is used.

The fourth system features a more active bass line with eighth-note patterns. The treble staff continues with block chords.

The fifth system includes dynamic markings for *cresc.* (crescendo), *f* (forte), and *p* (piano).

The sixth system concludes the piece with a final flourish in the bass staff, marked with *f* (forte).

№ 13. Arie.

Moderato.

The first system shows the piano introduction. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderato'.

Omega. Le - be wohl, der Spass ist aus, oh - ne Mann komm ich nach Haus!

The second system contains the first vocal phrase. The vocal line is written in a soprano clef, and the piano accompaniment continues with chords and moving lines. The dynamic marking is *p*.

Soll' sich's Hähnchen noch be - sin - nen mich zu min - nen, schick' es mir den Se - lam - strauss,

The third system shows the piano accompaniment for the second vocal phrase. It features a steady accompaniment with chords and moving lines in both hands.

Blümlein plaudern Al - les aus.

A - de mein Herz, a -

The fourth system shows the piano accompaniment for the third vocal phrase. The dynamic marking is *pp*.

Ach, mein Herz ist nicht von Stein, und Frau Kadi klingt so fei -

del

The fifth system shows the piano accompaniment for the fourth vocal phrase. The dynamic marking is *p*.

Le - be wohl, du Zu - cker - herz!

The sixth system contains the fifth vocal phrase. The vocal line is written in a soprano clef, and the piano accompaniment continues with chords and moving lines.

The seventh system shows the piano accompaniment for the final phrase. The dynamic marking is *dim.* and *pp*.

Nº 14. Rundgesang.

Allegretto.

mf *sempre staccato*

Fatime . . Ach, die bösen Männer sind doch Weiber-kenner,

denn ein ein-zig Wort der Mil - de, und wir ar-men Frauen schauen mit Ver-trau-en

in das eit-le Luftge - bil - de. Flatterhaft flog mir mein Männchen fort und mit ihm das

Le - ben, doch er kehrt zu-rück mit Schmeichel - wort, und ich hab' ver - -

stacc.

ge - ben. Ach, die bösen Männer etc.

Zelmire. Will der Fal-ter naschen,

Blüt' um Blüt' er- haschen, stellt der Spatz nach seinem Le - ben! Rücklein ganz zer- bis- sen,

Fat. Flatterhaft flog mir mein Fal - ter fort
 Zelm. Flatterhaft flog ihr der Fal - ter fort

Flügelein zerrissen, muss er traurig heimwärts schwe - ben.

und mit ihm das Le - ben, etc.
 und mit ihm ihr Le - ben, etc.

Fatime.
 Zelmire. Will der Falter naschen, etc.
 Nuradin.
 Kadi.

N^o 15. Finale.

Allegro.

Al - lah, Allah, Al - lah, sei ge -

f p cresc. - - - f

prie - sen!

Deine Himmelsstrahlen fließen, und aus Nacht und Dun-ke! bricht

p

neu-er Lie-be gold'-nes Licht. Neu-e Lie-be, neu-es Le-ben, und im Has-se

7 7 7 7 #0 #0 #0

wohnt der Tod!

Al-les, Al-les sei ver-ge-ben, wie es der Pro - fet ge - -

mf cresc. - - - f

bot. Ju - beln möcht' ich, sin-gen, springen, wie in mei-ner Kin-der - zeit, und den

fp

wah-ren Frie-den brin-gen Treu-e und Be - stän-dig - keit.

Al - lah sei ge-priesen! etc.

The first system of music features a treble staff with a vocal line and a grand staff (treble and bass) for piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part begins with a *cresc.* marking and a *f* dynamic. The vocal line consists of chords and a melodic line.

The second system continues the piano accompaniment. The treble staff has a melodic line with some slurs, and the bass staff has a steady accompaniment pattern.

The third system shows further development of the piano accompaniment. The treble staff has a more active melodic line, and the bass staff continues with a consistent accompaniment.

The fourth system includes a *cresc.* marking in the piano part, which then reaches a *ff* (fortissimo) dynamic. The piano accompaniment becomes more intense.

The fifth system concludes the piece with a double bar line. The piano part ends with a *f* dynamic. There are some markings at the bottom of the page, possibly indicating a repeat or a specific performance instruction.