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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 a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a treble staff melody of eighth and sixteenth notes, and a bass staff accompaniment of chords and single notes.

The second system continues the musical piece. The treble staff features a more active melody with slurs and accents. The bass staff provides harmonic support with chords and moving lines.

The third system shows a change in dynamics, with a *p* (piano) marking in the bass staff. The treble staff continues with melodic development, and the bass staff has a more rhythmic accompaniment.

The fourth system features a more complex texture with multiple voices in the treble staff. The bass staff continues with a steady accompaniment, including some triplet-like figures.

The fifth system concludes the page with dynamic markings of *f* (forte) and *p* (piano) alternating in the bass staff. The treble staff has a melodic line with some rests, and the bass staff has a rhythmic accompaniment.

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

Second system of the piano score. The right hand continues with complex chords, while the left hand maintains its eighth-note pattern. Dynamics include *f* and *p*.

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

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

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

Sixth system of the piano score. The right hand has a melodic line with eighth notes. The left hand continues with eighth notes. 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 single notes. The dynamic marking *ff* is present at the beginning.

Second system of a piano score. The right hand continues with eighth-note patterns, some with 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 has a more complex melodic line with slurs and accents. The left hand continues with eighth-note accompaniment.

Fourth system of a piano score. The right hand features eighth-note patterns with 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 has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. The dynamic marking *ff* is present.

Sixth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand continues with 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 provides a harmonic accompaniment 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 accompaniment includes some chords. Dynamics include *p*, *f*, and *p dolce*.

Third system of musical notation. The right hand features a more active melodic line with slurs. The left hand accompaniment includes chords and a change to a treble clef. Dynamics include *cresc.*, *dim.*, and *p*.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment includes chords. Dynamics include *cresc.* and *f*.

Fifth system of musical notation. The right hand features a complex texture with chords and slurs. The left hand accompaniment includes chords and a melodic line. Dynamics include *cresc.* and *ff*.

Sixth system of musical notation. The right hand features a complex texture with chords and slurs. The left hand accompaniment includes chords and a melodic line. Dynamics include *sf*. The system concludes with a double bar line and repeat signs.

N^o 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

f 4r

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,

p

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

pp poco a poco cresc.

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

dim.

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

pp

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

cresc. *cresc.*

mich dein Arm um - - - schliesst.

p *pp* *cresc.*

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 a more active 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 rhythmic 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 rhythmic accompaniment.

Zel.

Nur. Treue Lie-be, Himmelswort, etc.

pp poco a poco cresc. -

dim. - pp

cresc.

cresc. - p

pp cresc. - p 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*

N^o 6. Arie.

Allegro.

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

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

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

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

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

Tag so won - nig - lich, etc.

Nº 7. Arie.

Moderato.

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 schlaue und pfiffig 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.

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!

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

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

f *p* *sf* *sf*

lan - ge ich sie.

Omar.
Ihr seid für-

p *sf* *p* *sf* *f* *p*

wahr

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

p *sf* *p* *sf* *f* *p*

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

p *sf* *p* *sf* *f* *p*

Kadi.

ein! Das soll mir höchste Won - ne sein!

p *sf* *p* *sf* *f* *p*

mfp cresc. *mf cresc.* *sf*

Nº 9. Arie.

Andantino.

Fatime. MeinMännchen,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 *p*

Recit.

Kadi.

a tempo
halt' ich nim-mer aus!

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

cresc. *f* *p*

a tempo

Haus!

Fat.

Treuloses Herz voll Tü-cke, etc.

f

cresc.

mfp *mfp* *mfp* *f*

First system of a piano piece. The right hand features a melodic line with trills (tr) and slurs. The left hand plays a steady accompaniment of chords. A dynamic marking of *p* (piano) is present in the right hand.

Second system of the piano piece. The right hand continues with trills and slurs. The left hand accompaniment is consistent. A dynamic marking of *cresc.* (crescendo) is shown in the right hand.

Third system of the piano piece. The right hand has trills and slurs. The left hand accompaniment includes some rests. A dynamic marking of *cresc.* (crescendo) is present in the right hand.

Fourth system of the piano piece. The right hand features trills and slurs. The left hand accompaniment is active. Dynamic markings include *f* (forte) in the right hand, *cresc.* (crescendo) in the left hand, and *ff* (fortissimo) in the right hand.

Nº 10 ½.

Moderato.

First system of the second piece, 'Moderato'. The right hand has a simple melodic line starting with a dynamic marking of *p* (piano). The left hand plays a simple accompaniment.

Second system of the second piece, 'Moderato'. The right hand continues with chords and slurs. The left hand accompaniment is consistent.

N^o 11. Arie.

Allegretto.

The first system shows the piano introduction. 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 'p'.

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. The right hand has chords and moving lines, while the left hand continues the eighth-note accompaniment. Dynamics include 'pp'.

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

The piano accompaniment for the second vocal line. Dynamics include 'sf' and 'p'.

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

The piano accompaniment for the third vocal line. Dynamics include 'sf' and 'p'.

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

The piano accompaniment for the fourth vocal line. Dynamics include 'mf' and 'p'.

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

The piano accompaniment for the fifth vocal line. Dynamics include 'mf' and 'p'.

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 *sf* and *p*.

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

Piano accompaniment for the second system, continuing the rhythmic pattern. Dynamics include *sf*, *p*, and *cresc.*

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

Piano accompaniment for the third system, featuring a dense texture of chords in the right hand. Dynamics include *p* and *sf*.

Piano accompaniment for the fourth system, continuing the dense chordal texture. Dynamics include *p* and *sf*.

Piano accompaniment for the fifth system, featuring a more active bass line. Dynamics include *sf* and *p*.

Piano accompaniment for the sixth system, concluding the piece with a final chord. Dynamics include *sf* and *p*.

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

Liebeshexerei umspinnen mich, so strangulir' ich dich.

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 musical piece with similar notation. A *f* (forte) dynamic marking is present in the bass staff.

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

The fourth system features a more active treble staff with sixteenth-note patterns, while the bass staff has a simpler accompaniment.

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 treble staff and a steady accompaniment in the bass staff. A *f* (forte) dynamic marking is present.

№ 13. Arie.

Moderato.

The first system shows the piano introduction. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass accompaniment. 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. The lyrics are: "Omega. Le - be wohl, der Spass ist aus, oh - ne Mann komm ich nach Haus!".

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. The right hand features chords and moving lines, while the left hand plays a steady bass line.

Blümlein plaudern Al - les aus.

A - de mein Herz, a -

The fourth system shows the piano accompaniment for the third vocal phrase. The right hand features chords and moving lines, while the left hand plays a steady bass line. The lyrics are: "Blümlein plaudern Al - les aus. A - de mein Herz, a -".

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 right hand features chords and moving lines, while the left hand plays a steady bass line. The lyrics are: "Ach, mein Herz ist nicht von Stein, und Frau Kadi klingt so fei -".

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. The lyrics are: "Le - be wohl, du Zu - cker - herz!".

The seventh system shows the piano accompaniment for the final system. The right hand features chords and moving lines, while the left hand plays a steady bass line. The tempo is marked '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.
 Nuradin. Will der Falter naschen, etc.
 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

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

sf

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 vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and includes a *cresc.* marking in the first measure and a *f* (forte) marking in the fourth measure.

The second system continues the piano accompaniment. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment with quarter and eighth notes.

The third system shows the piano accompaniment continuing. The right hand features more complex rhythmic patterns with beamed notes, while the left hand maintains a consistent accompaniment.

The fourth system includes the piano accompaniment with a *cresc.* marking in the second measure and a *ff* (fortissimo) marking in the third measure. The right hand has a more active melodic line with many beamed notes.

The fifth system concludes the piano accompaniment. It features a *cresc.* marking in the second measure and *f* markings in the fourth and fifth measures. The piece ends with a double bar line and a repeat sign.