

# Erster Aufzug.

## Erste Scene.

### Nureddin. Diener Nureddins.

Zimmer in Nureddins Hause. Links vom Zuschauer ein Ruhebett, zu dessen Seite ein Tisch mit Medizinflaschen; rechts vom Zuschauer ein zweiter Tisch nebst Stuhl. Es ist Morgendämmerung, erst während des ersten Chores wird es voller Tag. Nureddin ruht auf dem Bett, seine Diener umgeben ihn mit Mienen voll Niedergeschlagenheit, als einen Sterbenden.

Ruhig gehend, nicht schleppend.

poco rit.

Kleine Flöte  
(übernimmt im Bedarfsfalle  
die 3. große).

2 große Flöten.

2 Oboen.

2 Klarinetten in B.

2 Fagotte.

4 Hörner in F.

2 Trompeten in E.

2 Tenorposaunen.

Baßposaune.

Pauken in G B Es.

Triangel.

Tamburin.

Becken  
u. große Trommel.

Harfe.

Ruhig gehend, nicht schleppend.

poco rit.

Erste Violinen.

Zweite Violinen.

Bratschen.

Bostana.

Nureddin.

Abul.

Tenor.

Baß.

Chor der Diener Nureddins.

Violoncelle.

Kontrabässe.

a tempo

Fl. *a 2.*

Ob. *pp*

Klar. *pp*

Fag. *pp*

*a tempo*  
*ten.*

Chor der Diener. Sanf - ter Schlummer Wiegt ihn ein, Lin - dert mil - de Je - de Pein.

1

pizz.

pizz.

pizz.

Lei - se drum! Still und stumm! Wei - net nicht! Weckt ihn nicht!

pizz.

pizz.

Fl. *cresc.*

Ob. *cresc.*

Klar. *cresc.*

Fag. *cresc.*

arco *cresc.*

arco *cresc.*

arco *cresc.*

*sfz cresc.*

Bald, ach bald verghimmt sein Le - - bens - licht. Weinet nicht! Weckt ihn nicht!

*sfz cresc.*

arco *cresc.*

arco *cresc.*

*get.*

Fag.

Hr.

Harfe.

pizz.

pizz.

pizz.

Nureddin.

Margia - na! Mar - gia - na! Margia - na!

Horch! Er spricht. Weckt ihn nicht.

pizz.

pizz.

Langsamere Viertel.

Fag. *p*

Hr. *p*

Harfe. *p*

Langsamere Viertel.

Komm' dei - - ne Blu - - men zu be -

Ihn um - schwebt ein Traum - ge - sicht.

arco *p*

Fag.

Harfe.

gie - - Ben, o Mar - gia - - - - na!

Fag.

Harfe.

Laß dei - - nes Bli - - ckes mich ge - nie - - Ben, o Mar -

2 Etwas belebter.

Etwas belebter.

arco

pp

arco

pp

arco

pp

gia - - - - - na! Bleib' e - wig

arco

pp

2

Fag.

Hr.

*p*

*p*

mir verschlos-sen E-dens Tor. *p* Bleib' e-wig mir ver-schlossen E-dens

Chor der Diener. *p* O hört ihn re-den

*cresc.*

3

Ob.

Klar.

Fag.

Hr.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Tor. *p* Will sich dein Herz nur mir er-schlie-ßen, o Mar-

Vom Gar-ten E-den!

*cresc.*

*cresc.*

3

zu 2.

Fl. *p*

Ob.

Klar.

Fag. *p*

Hr.

Baßpos. *p*

Pk. *pp*

Harfe. *p*

gia - - - - na, o Mar - gia - - - -

O hört ihn re - - - den. Vom Gar - - - ten





Etwas schneller.

Musical score for the first system, featuring piano accompaniment with triplets and a mezzo-forte (mf) dynamic marking.

Musical score for the second system, including a vocal line with a 'cresc.' marking and piano accompaniment.

Musical score for the third system, showing piano accompaniment.

Etwas schneller.

Musical score for the fourth system, featuring piano accompaniment.

Musical score for the fifth system, featuring piano accompaniment.

na.

Bald hat er aus - ge.lit - ten, Bald hat sein Fuß beschrit - ten Die Brük ... ke des Ge.

Musical score for the sixth system, including a vocal line with lyrics and piano accompaniment.

Musical score for the seventh system, featuring piano accompaniment.

Ziemlich bewegt.

Fl. *p*

Ob. *p*

Klar. *p*

Fag. *p*

Hr. *p*

Baßpos.

Ziemlich bewegt.

*p*

*p*

*p*

rechts.

*p*

*pizz.*

Klar. *p*

Fag. *p*

1. u. 2. Hr. *p*

*p*

*p*

*p*

In Strömen ew'gen Lichts, In Pa - ra - die - ses Mit - ten, Ruht er beglückt. Gra - na - ten pflückt Und Dat - teln sei - ne

Klar. *cresc.*

Fag. *cresc.*

Hr. *p cresc.*

Baßpos. *p cresc.*

Hand Im won-ni-gen Land; An der Glück-se - - - li-gen Baum, Am mo - schusduf-ten-den

4

Fag.

Saum Vor E - denflüs-sen Wiegt ihn mit Küs - sen - Der Hou-ri Mund In e - wi-gen Lie-bes-

4

Klar.  
Fag.  
Hr.  
Baßpos.

traum. Dort ahnt er kaum, Ver - senkt in Ent - zücken und Freu - en, Die

*p* *cresc.* *p*

arco

5

Ob.  
Klar.  
Hr.  
Baßpos.

Trä - nen seiner Ge - treu.en.

*p* *mf* *mf* *mf* *mf*

5

Fl. *pp*

Ob. *pp*

Klar. *pp*

Fag. *pp*

Hr. *pp*

Baßpos. *pp*

Pk. *pp*

Harfe. *pp*

*pf* *pf* *pf*

Nureddin. *pp*

Komm' dei - - ne Blu - - men zu be - gie - - Ben, o Mar -

Chor der Diener. *pp*

In Strahlen ew' - gen Lichts In Pa - ra - die - ses Mit - ten Ruht er beglückt, Gra - na - ten

1. u. 2. Velle. *pp*

3. Velle. u. K.-Bässe. *pp*

gia - - - na! Laß dei - nes Bli - ckes mich ge -  
 pflückt Und Dat.teln sei - ne Hand Im wonnigen Land. An der Glücksel - gen Baum, Am mo - schusduftenden Saum Von

The musical score consists of several systems of staves. The first system includes a vocal line and piano accompaniment. The second system continues the piano accompaniment. The third system features a piano accompaniment with a *pf* (pianissimo) dynamic marking. The fourth system contains the vocal line with German lyrics. The fifth system continues the piano accompaniment. The sixth system features a piano accompaniment with a *pf* dynamic marking. The seventh system contains the vocal line with German lyrics. The eighth system continues the piano accompaniment. The ninth system features a piano accompaniment with a *pf* dynamic marking. The tenth system contains the vocal line with German lyrics. The eleventh system continues the piano accompaniment. The twelfth system features a piano accompaniment with a *pf* dynamic marking. The thirteenth system contains the vocal line with German lyrics. The fourteenth system continues the piano accompaniment. The fifteenth system features a piano accompaniment with a *pf* dynamic marking. The sixteenth system contains the vocal line with German lyrics. The seventeenth system continues the piano accompaniment. The eighteenth system features a piano accompaniment with a *pf* dynamic marking. The nineteenth system contains the vocal line with German lyrics. The twentieth system continues the piano accompaniment. The twenty-first system features a piano accompaniment with a *pf* dynamic marking. The twenty-second system contains the vocal line with German lyrics. The twenty-third system continues the piano accompaniment. The twenty-fourth system features a piano accompaniment with a *pf* dynamic marking. The twenty-fifth system contains the vocal line with German lyrics. The twenty-sixth system continues the piano accompaniment. The twenty-seventh system features a piano accompaniment with a *pf* dynamic marking. The twenty-eighth system contains the vocal line with German lyrics. The twenty-ninth system continues the piano accompaniment. The thirtieth system features a piano accompaniment with a *pf* dynamic marking. The thirty-first system contains the vocal line with German lyrics. The thirty-second system continues the piano accompaniment. The thirty-third system features a piano accompaniment with a *pf* dynamic marking. The thirty-fourth system contains the vocal line with German lyrics. The thirty-fifth system continues the piano accompaniment. The thirty-sixth system features a piano accompaniment with a *pf* dynamic marking. The thirty-seventh system contains the vocal line with German lyrics. The thirty-eighth system continues the piano accompaniment. The thirty-ninth system features a piano accompaniment with a *pf* dynamic marking. The fortieth system contains the vocal line with German lyrics. The forty-first system continues the piano accompaniment. The forty-second system features a piano accompaniment with a *pf* dynamic marking. The forty-third system contains the vocal line with German lyrics. The forty-fourth system continues the piano accompaniment. The forty-fifth system features a piano accompaniment with a *pf* dynamic marking. The forty-sixth system contains the vocal line with German lyrics. The forty-seventh system continues the piano accompaniment. The forty-eighth system features a piano accompaniment with a *pf* dynamic marking. The forty-ninth system contains the vocal line with German lyrics. The fiftieth system continues the piano accompaniment. The fifty-first system features a piano accompaniment with a *pf* dynamic marking. The fifty-second system contains the vocal line with German lyrics. The fifty-third system continues the piano accompaniment. The fifty-fourth system features a piano accompaniment with a *pf* dynamic marking. The fifty-fifth system contains the vocal line with German lyrics. The fifty-sixth system continues the piano accompaniment. The fifty-seventh system features a piano accompaniment with a *pf* dynamic marking. The fifty-eighth system contains the vocal line with German lyrics. The fifty-ninth system continues the piano accompaniment. The sixtieth system features a piano accompaniment with a *pf* dynamic marking. The sixty-first system contains the vocal line with German lyrics. The sixty-second system continues the piano accompaniment. The sixty-third system features a piano accompaniment with a *pf* dynamic marking. The sixty-fourth system contains the vocal line with German lyrics. The sixty-fifth system continues the piano accompaniment. The sixty-sixth system features a piano accompaniment with a *pf* dynamic marking. The sixty-seventh system contains the vocal line with German lyrics. The sixty-eighth system continues the piano accompaniment. The sixty-ninth system features a piano accompaniment with a *pf* dynamic marking. The seventieth system contains the vocal line with German lyrics. The seventy-first system continues the piano accompaniment. The seventy-second system features a piano accompaniment with a *pf* dynamic marking. The seventy-third system contains the vocal line with German lyrics. The seventy-fourth system continues the piano accompaniment. The seventy-fifth system features a piano accompaniment with a *pf* dynamic marking. The seventy-sixth system contains the vocal line with German lyrics. The seventy-seventh system continues the piano accompaniment. The seventy-eighth system features a piano accompaniment with a *pf* dynamic marking. The seventy-ninth system contains the vocal line with German lyrics. The eightieth system continues the piano accompaniment. The eighty-first system features a piano accompaniment with a *pf* dynamic marking. The eighty-second system contains the vocal line with German lyrics. The eighty-third system continues the piano accompaniment. The eighty-fourth system features a piano accompaniment with a *pf* dynamic marking. The eighty-fifth system contains the vocal line with German lyrics. The eighty-sixth system continues the piano accompaniment. The eighty-seventh system features a piano accompaniment with a *pf* dynamic marking. The eighty-eighth system contains the vocal line with German lyrics. The eighty-ninth system continues the piano accompaniment. The ninetieth system features a piano accompaniment with a *pf* dynamic marking. The hundredth system contains the vocal line with German lyrics.

The musical score is arranged in systems. The first system includes vocal lines and piano accompaniment with dynamics *ppf* and *pp*. The second system continues the piano accompaniment. The third system features piano accompaniment with *pizz.* and *arco* markings, and dynamics *p* and *pp*. The fourth system contains the vocal line with lyrics: "gia - - - na! Mar - gia - - - na!". The fifth system includes the vocal line with lyrics: "Weckt ihn nicht! Still! Weckt ihn nicht! Bald ver-". The sixth system features piano accompaniment with *Vclle.* and *K.-Bässe.* markings, and dynamics *p* and *pp*.



6

rit.

a tempo

rit.

Musical score for the first system, featuring vocal lines and piano accompaniment. The tempo markings are *rit.*, *a tempo*, and *rit.*. Dynamic markings include *p* and *pp*. A key signature change to A major is indicated by a sharp sign on the F line.

*muta in A D C.*

rit.

a tempo

rit.

*pizz.*

Musical score for the second system, including piano accompaniment with *pizz.* markings and dynamic markings like *pp*. The tempo markings are *rit.*, *a tempo*, and *rit.*.

rit.

(Während der letzten Worte zieht sich der Männerchor leise zurück und Nureddin bleibt allein auf der Scene.)

glimmt sein Le - bens - licht.

Musical score for the third system, featuring vocal lines with lyrics and piano accompaniment with *pizz.* markings and dynamic markings like *pp*. The tempo marking is *rit.*.

6

# Zweite Scene.

Nureddin allein.

Rasch, heftig.

poco rit.

Fl.  
Ob.  
Klar.  
Fag.

ten.  
p  
ten.  
zu 2. ten.  
p

Rasch, heftig.

poco rit.

Nureddin (fährt vom Lager empor).

(erhebt sich und tritt in den Vordergrund)

So leb' ich noch!

So hat noch nicht Der Liebe Feuer mich zer-

a tempo

Ob.

Klar.

Fag.

a tempo

cresc.

cresc.

cresc.

stört?

Mar - gia - na,

der mein Herz ge - hört,

Mar - gia - na,

p cresc.

Ob. 7

Klar.

Fag.

*f* *f* *f* *pp.* *p*

*f* *p* *f* *mf* *cresc.* *p*

*f* *p* *f* *mf* *cresc.* *p*

*f* *p* *f* *mf* *cresc.* *p*

meiner See - le Licht, Muß ich ver - gehn in meiner Pein? Kein Arzt kann

*mf* *cresc.* *p*

*mf* *cresc.* *p*

7

Ob.

Klar.

Fag.

*p cresc.* *mf*

*p cresc.* *mf*

1. u. 2. Hr.

*p cresc.* *mf*

*più lento*

Hülfe mir ver - leihn. Umsonst erprobt ward alle Kunst, Mich rettet ein - zig Lie - besgunst.

Tempo I.

Ob.  
Klar.  
Fag.

Tempo I.

Bo - sta - na kennet meinen Schmerz. — Sie sprach: „Noch blüht vielleicht dein Glück,

Ob.  
Klar.  
Fag.  
Hr.

poco lento a tempo poco lento a tempo

poco lento a tempo poco lento a tempo

Er. forschen will ich bald ihr Herz Und Kunde bring ich dir zu.rück“. Er.scheinen will sie heute

hier. Tod oder Le - ben bringt sie mir.

*mf cresc.* *p* *cresc.* *sfz* *f* *rit.* *p* *p* *p*

(Die Achtelschläge etwas langsamer, als vorher die Halben.) **largamente**

Fl. *ten.* *ten.* *ten.* *pp* *zu 2.*

Ob. *ten.* *ten.* *ten.* *pp* *zu 2.*

Klar. *ten.* *ten.* *ten.* *pp*

Fag. *ten.* *ten.* *ten.* *p*

Hr. *p* *p*

(Die Achtelschläge etwas langsamer, als vorher die Halben.) **largamente**

div. *ten.* *pp* *ten.* *pp*

Vclle. *ten.* *ten.* *ten.* *p* *ten.* *ten.* *ten.* *p* *ten.* *ten.* *ten.* *p*

1. *ten.* *ten.* *ten.* *p* *ten.* *ten.* *ten.* *p*

2. u. 3. *ten.* *ten.* *ten.* *p* *ten.* *ten.* *ten.* *p*

K.-Bässe. *ten.* *ten.* *ten.* *p* *ten.* *ten.* *ten.* *p*

Fl. poco rit. a tempo

Ob.

Klar.

Fag.

*p* *cresc.* *cresc.* *cresc.* *p* *cresc.* *p*

poco rit. a tempo

*ten.* *ten.* *mf* *p*

*ten.* *ten.* *mf* *p*

*ten.* *ten.* *mf* *p*

Nureddin.

Vclle.

K-Bässe.

Vor deinem Fenster die Blumen Ver-seng-te der Son-ne Strahl, Du tränktest aus

*ten.* *ten.* *mf* *p*

*ten.* *ten.* *mf* *p*

Fl.

Ob. *ten.* *ten.*

Klar. *ten.* *ten.*

Fag. *ten.* *ten.*

1. u. 2. Hr.

*espress.* *p*

*espress.* *p*

*p* *p* *p*

gol - de - ner Schale Die Schmach - ten all - zu - mal. Doch als du die Blu - men

*p* *p* *p*

Ob.  
Klar.  
Fag.

tränk - - test, Er - griff mich heiß - glü - hende Pein, Für die kei - nen Tau du mir

Fl.  
Ob.  
Klar.  
Fag.

schenk - - test Der tau - enden Lip - pen dein. Nun pran - gen die Blu - men und

Fl. *p cresc.* *rit.*

Ob. *p cresc.*

Klar. *p cresc.*

Fag. *p cresc.*

1. u. 2. Hr. *p cresc.*

*rit.*

blü - - - hen, Doch hoff - nungslos muß ich er - glü - - - hen, Ver - wel - ken stumm und al -

Fl. *Tempo I.* *p* *rit.* *a tempo*

Ob. *p*

Klar. *p*

Fag. *p*

1. u. 2. Hr. *p*

*Tempo I.* *p espress.* *rit.* *a tempo*

*p mf* *p mf* *p cresc.* *p cresc.* *p cresc.*

lein, stumm, stumm und al - lein. Und ist denn mein Herz keine Blu - me, Und



Fl.

Ob.

Klar.

Fag.

*f* *p* *mf* *mf*

*f* *p* *espress.* *p* *ten.* *ten.* *mf*

*p* *mf* *p* *ten.* *ten.* *mf*

*p* *mf* *p* *ten.* *ten.* *mf*

schmachtet es nicht nach dir? O he - ge die Blu - me am Herzen, sie sei deine schönste

*p* *mf* *mf*

1. *Bewegter.*

Fl.

Ob.

Klar. zu 2.

Fag.

Hr.

4. *Bewegter.*

Zier. Von dei - nen Blick - en ge - trof - fen, Im In - nersten lie - bes -

*p* *mf* *p* *p cresc.*

Ob.  
Klar.  
Fag.  
3. u. 4. Hr.

wund, Ge - ne - sung kann es nur hof - - - fen Durch La - be von dei - nem

Breit und getragen.

Fl.  
Ob.  
Klar.  
Fag.  
Baßpos.

Mund. O laß es nicht wel - kend ver - der - - ben, O laß es nicht sin - ken und

Fl.  
Ob.  
Klar.  
Fag.  
Hr.  
Baßpos.

ster - - - ben, O ma - che mein Herz, mein Herz ge-

poco rit. **9** a tempo

zu 2.

poco rit. div. a tempo

(Er geht während des Orchesternachspiels zum Tische rechts vom Zuschauer, setzt sich nieder und stützt den Kopf in die Hand, bis Bostana ihn anredet.)

sund, O ma.che mein Herz ge - sund.

First system of musical notation, featuring multiple staves with various instruments. The score includes dynamic markings such as *cresc.* and *f*. The notation includes treble and bass clefs, and various rhythmic values.

Second system of musical notation, continuing from the first system. It features dynamic markings such as *p*, *decresc.*, *rit.*, *ten.*, and *pp*. The notation includes treble and bass clefs, and various rhythmic values.

# Dritte Scene.

Bostana. Der Vorige.

Lebhaft.

poco rit.

Ob. 1. *fp* *fp* *fp cresc.* *sf* *ten.* *p*

Klar. 2. *fp* *fp* *fp cresc.* *sf* *ten.* *p*

Fag. 1. *fp* *fp* *fp cresc.* *sf* *ten.* *p*

Lebhaft.

Bostana (tritt ein, alt aussehend und in etwas groteskem Kostüm im Ausdruck bald salbungsvoll, bald geschwätzig).

Sei

**10** Etwas mäßig, aber dennoch gehende Viertelbewegung.

Etwas mäßig, aber dennoch gehende Viertelbewegung.

Al - lahs Frie - den ü - ber dir, mein Sohn, Sei Al - lahs Frie - den, Al - lahs Frieden ü - ber

**10**

*poco rit.*

dir mein Sohn, Und denke an ein gut Ge-schenk für mich, Ich komme eben von Margia - na

*poco rit.*

*a tempo*

11

Fl.

Ob.

Klar.

Fag.

*a tempo*

her. Nureddin.

Kommst du, ein Dä - mon, von dem Berge Käf, Und führst du mich zum

*pizz.*

11



Ob.  
Klar.  
Fag.

dich, daß Wonne dich nicht tö - te, Und denke an ein gut Ge - schenk für mich, Ich bringe

13

Fl.  
Ob.  
Klar. *cresc.*  
Fag. *cresc.*  
Hr.  
Baßpos.  
Pk.

*cresc.* *cresc.* *cresc.* *cresc.*

gu - te Botschaft.  
Nureddin.

Gu - - - - te Bot - - - - schaft!

*p cresc.* *trem.* *p cresc.* *p cresc.*

13



rit. a tempo

*fp* *fp*

rit. a tempo

*leggiero* *leggiero* *leggiero*

*p* *p* *p*

So bist die Tau - be du, die nach der

Fl. *fp* *fp* *fp* *fp* *fp* *fp*

Sturm - flut Her - nie - der fliegt zur Ar - che mei - nes Her - zens, In dem des

14 Kl. Fl.

Fl. *f*

Klar. *fz*

Fag. *f*

zu 2. *f*

1. *f*

trem.

trem.

trem.

Grames Riesenschlange zischt, Darin Ver-zweiflung wie ein Schakal wimmert Und wilde

trem.

14

Fl. rit. a tempo *p*

Klar. zu 2. *ten.*

Fag. zu 2. *b* *ten.*

1. u. 2. Hr. *f* *ten.*

rit. a tempo

Bostans. *f*

So Eifersucht, ein Tiger, heult, Und ach, die Nachtigall der Sehnsucht flö - - - - - tet.

*p*

Mäßig. (Die Achtel etwas ruhiger, als vorher die Viertel.)

rit.

15

Tempo I.

Fl.

Ob.

Klar. zu 2.

Fag.

zu 2.

Mäßig. (Die Achtel etwas ruhiger, als vorher die Viertel.)

rit.

Tempo I.

trem.

mf

trem.

mf

trem.

mf

höre denn: Nureddin. Mar-giana will dich hei-len, Dich laben, ihren Lieblingsblumen gleich.

O sprich, darf ich sie sehn?

trem.

mf

15

Ob. ten.

Klar. ten.

Fag. ten.

Bostana.

Heu-te noch! Nur merke wohl auf Alles, was ich sa-ge, Daß richtig du zum Stelldichein er-

Fl. Sehr schnell. In derselben Bewegung fortfahrend, so daß die halben Taktschläge einem Viertel des vorigen Tempo gleichkommen.

Ob. *fp*

Klar. *p*

Fag. *p*

Sehr schnell. In derselben Bewegung fortfahrend, so daß die halben Taktschläge einem Viertel des vorigen Tempo gleichkommen.

*p* *cresc.* *fp*

*p*

scheinst.

Kl. Fl.

Fl. *zu 2.*

Ob. *f*

Klar. *f*

Fag. *f*

*cresc.* *f deciso*

*cresc.* *f deciso*

*cresc.* *f deciso*

*cresc.* *f deciso*

*f* *f deciso*

*f* *f deciso*



Fl. *cresc.* *p cresc.*

Fag. *cresc.* *p cresc.*

*cresc.* *p cresc.*

*cresc.* *p cresc.*

*cresc.* *p cresc.*

Her.nie.der stei.get sei.nes Hau.ses Stu - fen, Daß zur Mo.schee Er ei - lig  
 Mann, Her.nie.der stei.get sei.nes Hau.ses Stu - fen, Daß zur Mo.schee

*cresc.* *p cresc.*

Fl. **18** *molto cresc.* *f p*

Ob. *molto cresc.* *f p*

Fag. *molto cresc.* *f p*

*cresc.* *molto cresc.* *f p*

*molto cresc.* *f p*

*molto cresc.* *f p*

geh, Er.fül.lend streng die Leh - re des Pro - phe - ten, Dann sei be.  
 Er ei - lig geh, Er.fül - lend streng die Leh - re des Pro - phe - ten,

*molto cresc.* *f p*

**18**

Fl.

Fag.

*cresc.*

*cresc.*

reit, Das ist die Zeit, Mar-gia-nens Zim-mer si-cher zu be-  
 Ich bin be-reit, Das ist die Zeit, Mar-gia-nens Zim-mer

19

Fl.

Klar.

Fag.

Hr.

*p*

*p*

*p*

*p*

*p*

tre-ten. Har-re auf mich, Ich lei-te dich,  
 si-cher zu be-tre-ten. Ich harr auf dich, Du lei-test

Fl. 

Ob. 

Klar. 

Fag. 

Hr. 

*cresc.* 

*cresc.* 

*cresc.* 

An ih - ren Blik - ken darfst du dann dich son - - nen, Von al - ler  
 mich, An ih - ren Blik - ken darf ich dann mich son - - nen,

*cresc.* 

*p* 

*p* 

Fl. 

Ob. 

Klar. 

Fag. 

Hr. 

*cresc.* 

*cresc.* 

*cresc.* 

*cresc.* 

*cresc.* 

*cresc.* 

Pein Dich zu be - frei'n, Wird sü - Be Lie - be dir ge - wä - ren  
 Von al - ler Pein be - frei'n, Mich zu be - frei'n, Wird sü - Be Lie - be

*cresc.* 

*mf* 

20

20





Blicken darfst du dann dich son - nen, Dich zu befrei'n Von al - ler Pein, Wird Lie - be  
 Blicken darf ich dann mich son - nen, Mich zu befrei'n Von al - ler Pein, Wird Lie - be

The musical score is written for voice and piano. It consists of several systems of staves. The vocal line is in the upper part of each system, and the piano accompaniment is in the lower part. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in German and are placed below the vocal line. The piano part includes various musical notations such as notes, rests, and dynamics like *p* (piano).

First system of musical notation. It includes piano and bass staves. Dynamics include *f*, *fp*, and *cresc.*. The piano part features a melodic line with a *cresc.* marking and a *fp* dynamic. The bass part has a steady accompaniment with *fp* dynamics.

Second system of musical notation. It includes piano and bass staves. Dynamics include *f*. The piano part has a melodic line with a *f* dynamic. The bass part has a steady accompaniment with a *f* dynamic.

Third system of musical notation. It includes piano and bass staves. Dynamics include *mf*, *cresc.*, *f*, and *fp*. The piano part has a melodic line with *mf* and *cresc.* markings, followed by *f* and *fp*. The bass part has a steady accompaniment with *f* and *fp* dynamics.

Fourth system of musical notation, including vocal lines and piano/bass accompaniment. Dynamics include *mf*, *cresc.*, *f*, and *fp*. The piano part has a melodic line with *mf* and *cresc.* markings, followed by *f* and *fp*. The bass part has a steady accompaniment with *f* and *fp* dynamics.

dir ge - wä - ren ho - he Won - - - - - nen. Har - re auf mich, Ich lei - te  
 mir ge - wä - ren ho - he Won - - - - - nen. Ich harr' auf dich, Du lei - test

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamic markings *fp*, *p*, and *cresc.*. The bass part includes *fp*, *p*, and *cresc.*. The system concludes with a *cresc.* marking.

Musical score for the second system, consisting of empty piano and bass staves.

Musical score for the third system, featuring piano and bass staves. The piano part includes dynamic markings *fp*, *p*, and *cresc.*. The bass part includes *fp*, *p*, and *cresc.*.

Musical score for the fourth system, including vocal lines with German lyrics and piano accompaniment. The lyrics are:

dich, Har. re auf mich. Von al. ler Pein dich zu befrei'n, Wird Lie. be dir gewähren  
 mich, Ich harr' auf dich. Von al. ler Pein mich zu befrei'n, Wird Lie. be mir gewähren

The piano part includes dynamic markings *fp*, *p*, and *cresc.*.

The image shows a page of a musical score, numbered 91 in the top right corner. The score is arranged in two systems. The first system consists of five staves: a grand staff (treble and bass clefs) and three individual staves. The second system consists of four staves: a grand staff and two individual staves. The music is written in a key signature of one sharp (F#) and a common time signature (C). The dynamics are marked as *ff* (fortissimo) throughout. There are several instances of the instruction "zu 2." (second ending) above the notes. The lyrics, written in German, are "ho-he Won-nen, ho-he Won-nen." and are placed below the vocal staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

zu 2.

Nureddin.

O fort! Zu ih-ren

trem.

trem.

trem.

f trem.

22

Pk. muta in A.C.F.

Fü. Ben mich zu stür zen. Bo sta na, komm' Es muß schon Mit tag'

mf

mf

mf

mf

Mäßiger.

Ob. *fp*

Klar. *fp*

Fag. *fp*

Mäßig.

Bostana.

Wo denkst du hin? Es ist noch früh am Tag, Und du kannst doch nicht so vor ihr er-schei-nen. Die schwere  
sein.

Klar.

Schnell, wie früher.

Fag. *pp*

Schnell, wie früher.

*p* *f* *trem.*

Krankheit hat dich ganz entstellt, Du hast noch Zeit, ein stärkend Bad zu nehmen.

Nein! Ver-säu-men

23 Erstes Tempo.

Hr. *fp*

Baßpos. *fp*

*fp*

**Erstes Tempo.**

*p*

*p*

*p*

O ja, ich ha-be ei-nen al-ten  
 kö-nnt ich sonst die Stun-de. Weißt du vie-lleich-t, wo ein Bar-bier zu fin-den?

*p*

*p*

23

Kl.Fl. *mf stacc.*

Fl. *mf stacc.*

Ob. *mf stacc.*

Klar. *mf stacc.*

Fag. *mf stacc.*

Pk. *mf*

*mf stacc.*

*mf stacc.*

*mf stacc.*

*mf stacc.*

*mf stacc.*

*mf stacc.*

*mf*

*p*

Freund, Ein Heros je-der Wis-sen-schaft und Kunst, Und im Bar.



24

Kl.Fl.  
Fl.  
Ob.  
Klar.  
Fag.  
Hr.  
BaSpos.

bieren auch ein Virtu. os, Den A-bul Has-san A-li E-bn

pizz.  
pizz.  
pizz.

24

Fl.  
Ob.  
Hr.

arco  
arco  
arco

*mf*  
*mf*  
*mf*

*p*  
*p*  
*p*

#Becar  
Nureddin.

Abul Hassan A-li E-bn Be-car? So sende ei-lig ihm hierher zu





















