

Badische Landesbibliothek Karlsruhe

Digitale Sammlung der Badischen Landesbibliothek Karlsruhe

Wolfgang Amadeus Mozart's Werke

kritisch durchgesehene Gesamtausgabe

Der Schauspieldirector - Comödie mit Musik in 1 Acte; KV 486

Mozart, Wolfgang Amadeus

Leipzig, [1882]

[urn:nbn:de:bsz:31-355238](https://nbn-resolving.org/urn:nbn:de:bsz:31-355238)

Mozart's Werke.

DER
SCHAUSPIELDIREKTOR.

COMÖDIE MIT MUSIK.

PARTITUR.

Leipzig, Breitkopf & Härtel.

Werke.

Wolfgang Amadeus Mozart's Werke.

Kritisch durchgesehene Gesamtausgabe.

Serie 5.

O P E R N . PARTITUR.

| Serie 3. | Köch. Verz. N ^o . | Serie 1. | Köch. Verz. N ^o . |
|--|------------------------------|--|------------------------------|
| 1. Die Schuldigkeit des ersten Gebotes. Geistliches Singspiel in III Theilen. Erster Theil. | 35. | 13. Idomeneo, Re di Creta, ossia: Ilia ed Idamante. Opera seria in 3 Acten. | 366. |
| 2. Apollo et Hyacinthus. Lateinische Comödie in I Acte. | 38. | 14. Balletmusik zur Oper Idomeneo. | 367. |
| 3. Bastien und Bastienne. Deutsche Operette in I Acte. | 50. | 15. Die Entführung aus dem Serail. Komisches Singspiel in 3 Acten. | 384. |
| 4. La finta semplice. Opera buffa in 3 Acten. | 51. | 16. Der Schauspieldirector. Comödie mit Musik in I Acte. | 486. |
| 5. Mitridate, Re di Ponto. Opera seria in 3 Acten. | 87. | 17. Le Nozze di Figaro. Opera buffa in 4 Acten. | 492. |
| 6. Ascanio in Alba. Theatralisches Festspiel in 2 Acten. | III. | 18. Il dissoluto punito ossia il Don Giovanni. Opera buffa in 2 Acten. | 527. |
| 7. Il Sogno di Scipione. Theatralisches Festspiel in I Acte. | 126. | 19. Così fan tutte. Opera buffa in 2 Acten. | 588. |
| 8. Lucio Silla. Opera seria in 3 Acten. | 135. | 20. Die Zauberflöte. Deutsche Oper in 2 Acten. | 620. |
| 9. La finta Giardiniera. Opera buffa in 3 Acten. | 196. | 21. La Clemenza di Tito. Opera seria in 2 Acten. | 621. |
| 10. Il Re Pastore. Dramatisches Festspiel in 2 Acten. | 208. | | |
| 11. Zaide. Deutsche Operette in 2 Acten. | 344. | | |
| 12. Chöre und Zwischenacte zu dem heroischen Drama: Thamos, König in Aegypten. | 345. | | |

N^o 16. Der Schauspieldirector.

Comödie mit Musik in I Acte. Köch. Verz. N^o 486.

Leipzig, Verlag von Breitkopf & Härtel.

Die Resultate der kritischen Revision dieser Ausgabe sind
Eigentum der Verleger.

Don Mus. De. 3037, S. 16



DER SCHAUSPIELDIREKTOR

Komoedie mit Musik in einem Akt.

PERSONEN.

| | | |
|-------------------------------------|-------------------------------------|----------------------|
| Frank , Schauspieldirektor. | Mad. Krone , | } Schauspielerinnen. |
| Eiler , Ein Bankier. | Mad. Vogelsang , | |
| Buff , | Herr Vogelsang , Ein Sänger. | |
| Herz , | Mad. Herz , | } Sangerinnen. |
| Mad. Pfeil , Schauspielerin. | Mlle. Silberklang , | |

INHALT.

| | Seite |
|--|-------|
| Ouverture..... | 1 |
| N ^o 1. Ariette. (Madame Herz.) Da schligt die Abschiedsstunde | 17 |
| „ 2. Rondo. (Mademoiselle Silberklang.) Bester Jungling! mit Entzucken | 21 |
| „ 3. Terzett. (Mademoiselle Silberklang, Madame Herz, Herr Vogelsang.) Ich bin die erste Sangerin | 30 |
| „ 4. Schlussgesang. (Dieselben; spater Buff.) Jeder Kunstler strebt nach Ehre..... | 46 |

DER SCHAUSPIELDIREKTOR

Komoedie mit Musik in einem Akt

Mozart's Werke.

VON

Serie 5. N^o 16.

W. A. MOZART.

Köch. Verz. N^o 486.

Ouverture.

Presto.

Componirt am 3. Februar 1786 zu Wien.

Flauti. *f*

Oboi. *f*

Clarinetti in C. *f*

Fagotti. *f* ^{a 2.}

Corni in C. *f*

Trombe in C. *f*

Timpani in C.G. *f*

Violino I. *f*

Violino II. *f*

Viola. *f*

Violoncello. *f*

Basso. *f*

Presto.

Stich und Druck von Breitkopf & Härtel in Leipzig.

W. A. M. 486.

Ausgegeben 1882.

The first system of the musical score consists of ten staves. The top five staves are for the string quartet (Violin I, Violin II, Viola, Violoncello, and Double Bass), and the bottom five are for the piano. The piano part includes a right-hand treble staff, a left-hand bass staff, and a grand staff (treble and bass) for the left hand. The music is in 3/4 time and features a variety of rhythmic patterns, including sixteenth and thirty-second notes. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout the system.

The second system of the musical score continues the composition with the same ten-staff layout. It features a dense texture with many chords and rapid passages, particularly in the piano part. The dynamics are primarily *f* (forte), with some *p* (piano) markings. The notation includes many beamed notes and complex rhythmic figures.

W.A. M. 486.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff containing a melody and the lower staff providing harmonic support. The remaining eight staves are for the piano accompaniment, including two grand piano staves (treble and bass clef) and six individual staves for various instruments. The music is marked with a forte 'f' dynamic. A first ending bracket labeled '1.' spans the first four staves, and a second ending bracket labeled '2.' spans the last three staves. A measure number '3' is written in the top right corner of the system.

The second system of the musical score continues the composition with ten staves. It features similar vocal and piano parts as the first system. The piano accompaniment includes a prominent bass line with a rhythmic pattern of eighth notes. The system concludes with a final chord in the piano part.

W. A. M. 486.

First system of musical notation, consisting of 11 staves. The top two staves are vocal parts with lyrics. The bottom nine staves are instrumental accompaniment. Dynamics include *f* and *p*. A second ending bracket is present at the end of the system.

Second system of musical notation, consisting of 11 staves. The top two staves are vocal parts with lyrics. The bottom nine staves are instrumental accompaniment. Dynamics include *f* and *p*.

W. A. M. 486.

The first system of the musical score consists of ten staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. The next two staves are for a string quartet, with the first two in treble clef and the last two in bass clef. The bottom four staves are for a piano, with the first two in treble clef and the last two in bass clef. The piano part features a complex rhythmic pattern of sixteenth notes, alternating between fortissimo (f) and piano (p) dynamics. The vocal lines and string quartet parts are mostly rests, with some melodic fragments appearing in the later measures of the system.

The second system of the musical score also consists of ten staves, following the same layout as the first system. The piano part continues with its intricate sixteenth-note patterns. The vocal lines and string quartet parts show more active participation, with melodic lines and some dynamic markings like 'p' (piano) appearing. The overall texture is dense and rhythmic, characteristic of a classical instrumental or chamber music score.

W. A. M. 486.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in alto clef. The next two staves are for a string quartet, with the first two in treble clef and the last two in bass clef. The bottom four staves are for a piano accompaniment, with the first two in treble clef and the last two in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

The second system of the musical score continues the composition with ten staves. It maintains the same instrumental and vocal arrangement as the first system. The piano part in the bottom two staves shows a prominent rhythmic pattern of repeated eighth notes. The vocal parts continue with melodic lines and rests.

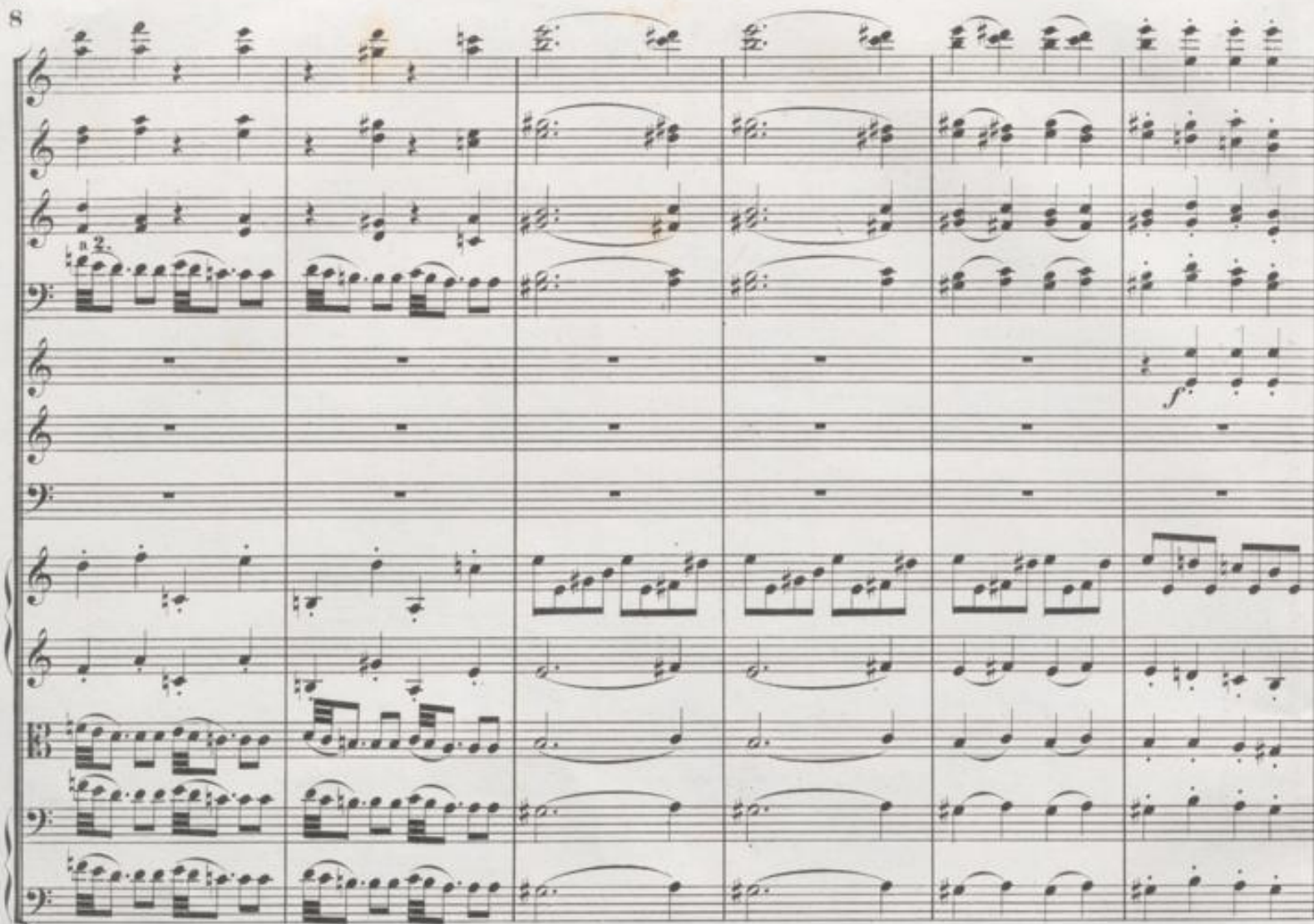
W. A. M. 486.

The first system of the musical score consists of seven staves. The top two staves are for the vocal line, with the upper staff in treble clef and the lower staff in bass clef. The next two staves are for the piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The bottom three staves are for the organ accompaniment, with the upper staff in treble clef and the lower two staves in bass clef. The system contains five measures of music. The first measure has a whole rest for the vocal line. The second measure has a whole note chord for the vocal line. The third measure has a half note chord for the vocal line. The fourth measure has a half note chord for the vocal line. The fifth measure has a half note chord for the vocal line. The piano accompaniment starts with a half note chord in the second measure and continues with eighth notes in the third and fourth measures. The organ accompaniment has a whole note chord in the first measure and continues with eighth notes in the second, third, and fourth measures.

The second system of the musical score consists of seven staves, continuing the vocal, piano, and organ parts from the first system. The system contains six measures of music. The vocal line continues with half notes in the second, third, and fourth measures, and a whole note chord in the fifth measure. The piano accompaniment continues with eighth notes in the second, third, and fourth measures, and a half note chord in the fifth measure. The organ accompaniment continues with eighth notes in the second, third, and fourth measures, and a half note chord in the fifth measure. The system concludes with a double bar line and repeat signs.

W. A. M. 486.

8



This system contains the first six staves of a musical score. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with long horizontal lines, possibly indicating a continuation of a previous section or a specific performance instruction. The bottom two staves of this system are part of a grand staff, with a treble clef on the upper staff and a bass clef on the lower staff.

12.



This system contains the next six staves of the musical score. It starts with a treble clef and a key signature of one flat (Bb). The notation is more complex, featuring many sixteenth and thirty-second notes, often beamed together. There are also some measures with long horizontal lines. The bottom two staves of this system are part of a grand staff, with a treble clef on the upper staff and a bass clef on the lower staff.

W. A. M. 186.

allegro

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff containing a melodic line and the lower staff providing harmonic support. The remaining eight staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two additional bass staves. The tempo marking 'allegro' is positioned above the first vocal staff. The music is written in a key with one flat and a 4/4 time signature.

The second system of the musical score continues the composition from the first system. It also consists of ten staves, maintaining the same vocal and piano parts. The piano accompaniment features a prominent bass line with a rhythmic pattern of eighth notes. The vocal lines continue their melodic and harmonic development. The system concludes with a double bar line.

W. A. M. 486.

The first system of the musical score consists of ten staves. The top two staves are for the vocal parts, with the first staff containing a treble clef and the second a bass clef. The next two staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The bottom four staves are for the cello and double bass, with the fifth staff in treble clef and the sixth in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking of *p* (piano) is present in the second measure. The system concludes with first and second endings for the vocal parts.

The second system of the musical score also consists of ten staves, continuing the arrangement from the first system. It features similar instrumental parts and vocal lines. The piano accompaniment includes dense chordal textures and arpeggiated figures. The cello and double bass parts provide a steady harmonic foundation. The system ends with a final cadence and repeat signs for the vocal parts.

W. A. M. 486.

Musical score system 1, consisting of ten staves. The top four staves are for woodwinds (flute, oboe, clarinet, bassoon). The bottom six staves are for strings (violin I, violin II, viola, cello, double bass, and a second double bass). The system begins with a piano (*p*) dynamic marking. The woodwinds play melodic lines, while the strings provide harmonic support with chords and rhythmic patterns. The system concludes with a forte (*f*) dynamic marking.

Musical score system 2, continuing from the first system. It features the same instrumentation. The woodwinds play sustained chords and melodic fragments. The strings play a complex rhythmic pattern with frequent dynamics changes, including *f*, *p*, and *cresc.* (crescendo). A second ending (*a 2.*) is indicated in the woodwind parts. The system ends with a piano (*p*) dynamic marking.

W. A. M. 486.

First system of musical notation, measures 1-10. It features a vocal line with lyrics "eresse." and "eresse." in the first two measures, and a piano accompaniment. The piano part includes a prominent bass line with sixteenth-note patterns. Dynamics include *f* and *ff*. A second ending bracket is visible in the vocal line.

Second system of musical notation, measures 11-20. It continues the vocal and piano parts. The piano accompaniment features complex rhythmic patterns, including sixteenth-note runs. Dynamics include *f* and *p*. The system concludes with a dynamic shift from *f* to *p* in the piano part.

W. A. M. 486.



Musical score system 1, featuring vocal lines and piano accompaniment. The system includes a vocal line with notes and rests, and piano accompaniment with various dynamics such as *f* and *p*. The piano part includes a prominent sixteenth-note pattern in the right hand and a bass line in the left hand.



Musical score system 2, primarily consisting of piano accompaniment. It features a complex sixteenth-note texture in the right hand and a bass line in the left hand, with dynamic markings of *f* and *p*.

W. A. M. 486.

Musical score system 1, measures 1-6. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand and a steady bass line in the left hand. Dynamics include *p* and *f*. The tempo marking *allegro* is present.

Musical score system 2, measures 7-12. This system continues the vocal and piano parts. The piano accompaniment features a complex rhythmic pattern in the right hand and a more active bass line. Dynamics range from *p* to *f*. The tempo marking *allegro* is repeated.

W. A. M. 486.



The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The next two staves are for a keyboard instrument, with the upper staff in treble clef and the lower staff in bass clef. The bottom four staves are for a string quartet, with the first two staves in treble clef and the last two in bass clef. The music is written in a common time signature and features various rhythmic patterns, including eighth and sixteenth notes, and rests.



The second system of the musical score also consists of ten staves, following the same layout as the first system. It continues the musical composition with similar notation and includes a variety of musical symbols such as beams, slurs, and dynamic markings.

W. A. M. 486.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a forte (f) dynamic marking. The second and third staves are also treble clefs with forte markings. The fourth staff is a bass clef with a forte marking. The fifth staff is a treble clef with a forte marking and contains the lyrics "die die". The sixth and seventh staves are treble clefs with forte markings. The eighth staff is a bass clef with a forte marking. The ninth and tenth staves are bass clefs with forte markings. The music is written in 4/2 time and features complex rhythmic patterns, including many sixteenth and thirty-second notes, often beamed together.

The second system of the musical score consists of ten staves. The top staff is a treble clef with a forte (f) dynamic marking. The second and third staves are also treble clefs with forte markings. The fourth staff is a bass clef with a forte marking. The fifth staff is a treble clef with a forte marking. The sixth and seventh staves are treble clefs with forte markings. The eighth staff is a bass clef with a forte marking. The ninth and tenth staves are bass clefs with forte markings. The music is written in 4/2 time and features complex rhythmic patterns, including many sixteenth and thirty-second notes, often beamed together. There are also some long horizontal lines (possibly slurs or ties) across the top staves.

W. A. M. 486.

Nº1. Ariette.

Larghetto.

Oboi.

Fagotto I.

Fagotto II.

Corni in G.

Violino I.

Violino II.

Viola.

Madame Herz.

Violoncello e Basso.

Larghetto.

Da

schlägt die Abschieds.stun.de, um grau.sam uns zu trennen, um grau.sam, um grausam uns zu trennen. Wie

werd ich le - ben kön - nen, o Da - - mon, oh - ne dich, oh - ne dich?

Ich will dich be - glei - ten, im Geist dir zur Sei - ten

W. A. M. 186.

schwe - ben um dich, — schwe - ben um dich. Und du, und

du, vielleicht auf e - wig ver - gisst da - für du mich, und du, viel - leicht ver - gisst du mich! doch nein! wie

W. A. M. 486.

kränket, dem ist kein Wan - kelmuth bekannt, kein Wan - - kelmuth bekannt! wo, hin es auch das Schicksal

lenket, nichts trennt das fest - geknüpft Band, nichts trennt - - das fest - geknüpft - te

W. A. M. 486.

Band, nichtstrennt das fest -

- geknüpft - te Band, — das fest - ge - knüpf - te Band,

W. A. M. 186.

nicht trennt das fest - geknüpft - te Band, das fest - geknüpft - te Band, wo -

hin es auch das Schicksal lenket, nicht trennt das fest - geknüpft - te Band, das fest - geknüpft - te Band.

W. A. M. 486.

Nº 2. Rondo.

Andante.

Clarinetten in B.

Fagotto I.

Fagotto II.

Corni in Es.

Violino I.

Violino II.

Viola.

Mademoiselle Silberklang.

Violoncello e Basso.

Andante.

Be_ster Jüngling! mit Ent_zücken nehmi ich dei_ne Lie_be an, da in deinen holden

Blicken ich mein Glück ent-de-cken kann, ich mein Glück ent-de-cken kann. A-ber ach! wenn düstres Leiden unsrer

Lie-be fol-gen soll, unsrer Lie-be fol-gen soll, — loh-nen dies der Lie-be Freuden, der Lie-be Freuden?

W. A. M. 486.

cresc.
p
cresc.
cresc.
cresc.
cresc.
 Jüng - ling, Jüng - ling, das be - den - ke wohl! lohnen dies der Liebe

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
 Freuden? Jüng - ling, das be - den - ke wohl, das be - den - ke wohl. Be - ster Jüngling! mit Ent - zückennemi ich

dei-ne Lie-be an, da in deinen holden Bli-cken ich mein Glück ent-de-cken kann, ich mein Glück ent-de-cken

Allegretto.

kann. Nichts ist mir so werth und theuer als dein

Allegretto.

W. A. M. 486.

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

Herz und dei - ne Hand, als dein Herz und dei - ne Hand, voll vom reinsten Lie - bes.

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

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

feu - er geb' ich dir mein Herz zum Pfand, geb' ich dir mein Herz zum Pfand,

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

geb' ich dir mein Herz zum

Pfand, geb' ich dir mein Herz zum Pfand, mein Herz zum Pfand.

W. A. M. 486.

Nº 3. Terzett. Allegro assai.

Oboe I.

Oboe II.

Clarinetti in B.

Fagotti.

Corni in B alto.

Violino I.

Violino II.

Viola.

Madame Herz.

Mademoiselle Silberklang.

Monsieur Vogelsang.

Violoncello e Basso.

Allegro assai.

ja, das glaub ich ja, nach ihrem Sinn. Ich will es

Das sol - len sie mir nicht be - strei - ten!

Bassi.

W. A. M. 486.

ihnen nicht be.streiten. Das glaubich ja, nach ih.rem
 Ich bin die er.ste Sän.ge.rin, ich bin die er.ste Sän.ge.rin,
 Ei, las.sen sie sich doch be.deu.ten, las.sen sie sich doch be.deu.ten, ei,

Sinn, ich will es ih.nen nicht be.strei.ten, ich will es ih.nen nicht be.streiten, ich will es
 das sol.len sie mir nicht be.streiten, das sol.len sie mir nicht be.streiten, das sol.len
 ei, so lassen sie sich doch be.deu.ten, ei, ei, so las.sen sie sich doch be.deu.ten

W. A. M. 486.

The first system of the musical score consists of seven staves. The top six staves are for piano accompaniment, with dynamic markings such as *cresc.* and *f*. The seventh staff is the Bass line, starting with the instruction *Bassi:* and dynamic markings *cresc.*, *f*, *p*, *cresc.*, and *p*.

ih - nen nicht be - strei - ten, nicht be - strei - ten.
 sie mir nicht be - strei - ten, nicht be - strei - ten. Ich bin von kei - ner zu er - rei - chen, das wird mir
 deu - ten, las - sen sie sich doch be - deu - ten!

The second system continues the musical score with seven staves. It features piano accompaniment and a Bass line with dynamic markings including *cresc.*, *p*, and *f*.

Ge - wiss, ich ha - be ih - res - gleichen noch nie ge - hört und nie ge - sehn.
 Je - der zu - ge - stehn.
 Was wol - len

schon, gewiss, ich ha - - - be ih-res glei - chen noch nie ge - hört - - - und nie gesehn, gewiss, ich ha - -
 stehn, ich bin von kei - - - ner zu er - rei - chen, das wird mir je - - - der zu - ge - stehn, ich bin von
 Brü - sten, was wol - len sie - - - sich erst ent - rü - sten, mit ei - nem lee - - - ren Vorzug Brü - sten, ein je - des

be ih - res - glei - chen noch nie ge - hört und nie ge - - sehn, ge - wiss, ich ha - -
 kei - ner zu er - rei - chen, zu er - rei - chen, das wird mir je - der zu - ge - stehn, ich bin von
 hat be - son - dern Werth, be - - son - dern Werth, be - - son - dern Werth, ein je - des

Bassl.

- be ih - res - glei - chen noch nie ge - hört und nie ge - sehn, noch nie ge -
 kei - ner zu er - rei - chen, zu er - rei - chen, das wird mir je - der zu - ge - stehn, das wird mir
 hat be - son - dern Werth, be - son - dern Werth, be - son - dern Werth, ein je - des

hört und nie ge - sehn. Ich bin die er - ste Sän - ge - rin,
 je - der zu - ge - stehn. Ich bin die er - ste
 hat be - son - dern Werth.

W. A. M. 486.

Musical score for the first system, including piano accompaniment and vocal lines with lyrics. The piano part features a complex texture with multiple staves, including a prominent bass line with sixteenth-note patterns. Dynamics range from *f* to *p*, with *cresc.* markings. The vocal lines are in a lower register, with lyrics in German.

Mich lobt ein Je-der der mich hört, mich lobt ein Je-der, ein Je-der, ein
 Mich lobt ein Je-der der mich hört, mich lobt ein Je-der der mich hört, ein Je-der, ein Je-der,

Musical score for the second system, including piano accompaniment and vocal lines with lyrics. The piano part continues with intricate textures and dynamic markings. The vocal lines continue the text from the first system.

Je-der, mich, mich.
 mich, mich.
 Ei, ei, ein Je-des hat be-son-deru Werth, ein Je-des hat be-son-deru

Adagio.

A - da - gio, a - da - gio, a - da - gio, a - da - gio, a - da -

Werth.

Adagio. *p*

Allegro assai.

- gio, a - da - gio!
Al - le - gro, al - le - gris - si - mo, al - le

Allegro assai. W.A.M. 486.

Musical score for the first system, featuring piano and vocal parts. The piano part includes a double bass line and a grand staff (treble and bass clefs). The vocal part is in a single line. Dynamic markings include *p cresc.* and *f*. The tempo is marked *Andante*.

Musical score for the second system, including lyrics and dynamic markings. The tempo is marked *Andante*. The lyrics are:

gro, al - le - gris - simo, al - le - gro, al - le -
 gris - simo!
 Pian, pia - no, pia - nis - simo, pianis - sis - simo! Kein Künstler muss den andern ta - deln, es

The piano part includes a double bass line and a grand staff. The vocal part is in a single line. Dynamic markings include *p* and *f*.

Wohlan, nichts kann die Kunst mehr a - deln, ich steh von meiner Fordrung
 Ganz recht, nichts kann die Kunst mehr a - deln, ich
 setzt die Kunst zu sehr her - ab.

ab, ich steh, ich steh von meiner Fordrung ab. Wohlan! nichts kann
 stehe ebenfalls nun ab, von meiner Fordrung ab. Ganz recht! nichts kann
 Kein Künstler muss den andern ta

die Kunst mehr a - deln, nichts kann die Kunst mehr a -
 die Kunst mehr a - deln,
 deln, den an - dern ta - deln,

deln, ich steh von mei - - ner Fordrung ab, ich steh von
 nichts kann die Kunst mehr a - deln, ich ste - he - - benfalls nun ab, ich ste - he
 kein Künstler muss den andern tadeln, nein, es

cresc. *sf*

W. A. M. 186.

mei - - ner Fordrung ab. Ich bin die erste! Wohl.
 e - - benfalls nun ab. Ich bin die erste!
 setzt die Kunst zu sehr her - ab. Kein Künstler muss je ta - deln, es setzt die Kunst zu sehr her - ab, kein

(leise zu Madem. Silberklang.) (laut.) (leise zu Mad. Herz.)

an, nichts kann die Kunst mehr a - - deln, mich lobt ein Je - der, ich steh' von mei - - ner, Fordrung
 Ganz recht, nichts kann die Kunst mehr a - - deln, mich lobt ein Je - der, ich
 Künstler muss den an - dern ta - - deln, es setzt die Kunst zu sehr her -

(laut.) (leise.) (laut.) (leise.) (laut.)

(leise.)
 ab, ich bin von keiner, bin von keiner zu er - rei - chen.
 ste - he e - ben - falls nun ab, ich bin von keiner, bin von keiner zu er - reichen. Ich bin die er - ste
 ab, es setzt, es setzt die Kunst zu sehr her - - ab.

(laut.)
 Ich bin die er - ste Sängerin, ich bin die er - ste, ich, ich bin die
 Sängerin, ich bin die er - ste, ich, ich, ich

f *f* *f* *W. A. M. 486.* *sp* *cresc.* *f* *p*

er - ste, ich bin die er - ste, ich bin die er - ste, bin die er - ste, bin die er - ste
 bin die er - ste, ich bin die er - ste, ich bin die er - ste, bin die er - ste, bin die er - ste
 Ei, ei,

Sängerin. A - da - - - gio, a - - - da - - -
 Sängerin, a - le - gro, allegris - simo, al - le - gro,
 pia - - - no, pia - no, pian, pia - no, pia - - - no, pia - - -

W. A. M. 486.

- gio, a - da - gio. Ich bin die er - ste Sängerin, ich bin
 allegris - simo. Ich bin die er - ste Sängerin, ich bin
 no, pia - nis - simo, pia - no, pia - no, ca - lan - do, man -

die erste, ich!
 die erste, ich!
 can - do, di - mi - nu - en - do, de - res - cen - do, pian pia - no, pia - nis - simo, pia - nis - simo, pia - nis - simo.

W. A. M. 486.

Nº 4. Schlussgesang.

Allegro.

Oboi.

Clarinetten in C.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Madame Herz.

Mademoiselle Silberklang.

Monsieur Vogelsang.

Violoncello e Basso.

Allegro. *p* *f*

Je - der Künstler strebt nach Eh - re, wünscht der ein - zi - ge zu sein, Je - der strebt,

Allegro. *p*

Je - der wünscht der ein - zi - ge zu sein; und wenn die - ser Trieb nicht wä - re, blie - be je - de Kunst nur

klein, und wenn die - ser Trieb nicht wä - re, blie - be je - - - de Kunst, blie - be je -

W. A. M. 486.

klein, macht den gröss - ten Künst - ler klein.
 klein, macht den gröss - ten Künst - ler klein.
 klein, macht den gröss - ten Künst - ler klein. Ei - nig - keit rühm' ich vor

al - len an - dern Tu - genden uns an, — denn das Gan - ze muss ge - fal - len, und nicht blos ein einzlner

W. A. M. 486.

Mann. Ei-nig-keit rühm' ich vor al-len an-dern Tu-gen den uns an; denn das Gan-ze muss ge-

fal-len und nicht blos ein einzl-ner Mann, und nicht blos ein einzl-ner

Künstler müs_sen frei_lich stre_ben stets des Vor_zugs werth zu sein, doch sich
 Künstler müs_sen frei_lich stre_ben stets des Vor_zugs werth zu sein, doch sich
 Mann. Künstler müs_sen frei_lich stre_ben stets des Vor_zugs werth zu sein, doch sich

selbst den Vor_zug ge_ben, ü_ber an_dre sich er_he_ben, macht den grössten Künst_ler klein, macht den
 selbst den Vor_zug ge_ben, ü_ber an_dre sich er_he_ben, macht den grössten Künst_ler klein, macht den
 selbst den Vor_zug ge_ben, ü_ber an_dre sich er_he_ben, macht den grössten Künst_ler klein, macht den

W. A. M. 486.

gröss - ten Künst - ler klein. Je - - des lei - ste was ihm
 gröss - ten Künst - ler klein.
 gröss - ten Künst - ler klein.

ei - gen, hal - - te Kunst Na - tur gleich werth, hal - te Kunst, Na -

W. A. M. 486.

tur gleich werth, lasst das Pu - blikum dann zei - gen, wem das gröss - te Lob ge - hört, wem das

gröss - - - te Lob ge - hört, lasst das Pu - blikum dann zei - gen, wem das gröss - - -

W. A. M. 486.

te, gröss - - - - - te Lob ge-

hört. Künstler müs_sen frei_lich stre_ben stets des Vor_zugs werth zu sein, doch sich
 Künstler müs_sen frei_lich stre_ben stets des Vor_zugs werth zu sein, doch sich
 Künstler müs_sen frei_lich stre_ben stets des Vor_zugs werth zu sein, doch sich

W. A. M. 486.

selbst den Vor-zug ge-ben, ü-ber an-dre sich er-he-ben, macht den grössten Künstler klein, macht den
 selbst den Vor-zug ge-ben, ü-ber an-dre sich er-he-ben, macht den grössten Künstler klein, macht den
 selbst den Vor-zug ge-ben, ü-ber an-dre sich er-he-ben, macht den grössten Künstler klein, macht den

gröss-ten Künst-ler klein.
 gröss-ten Künst-ler klein. **Buff.**
 gröss-ten Künst-ler klein. Ich bin hier un-ter die-sen Sängern der er-ste Buf-fo, das ist klar, der er-ste

W. A. M. 486.

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The vocal line is in bass clef. Dynamics include *f* and *f^{a2}*. The lyrics are: "Buf - fo, das ist klar. Ich hei - sse Buff, ich hei - sse Buff;"

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The vocal line is in bass clef. Dynamics include *p*, *cresc.*, and *f*. The lyrics are: "nur um ein O brauch ich den Na - men zu ver - län - gern, so heiss' ich oh - ne Streit, Buf - - -"

fo, er - go bin ich der er - ste Buf - fo, und dass wie ich

keins sin - gen kann, sieht man den Her - ren doch wohl an, sieht man den Her - ren doch wohl an.

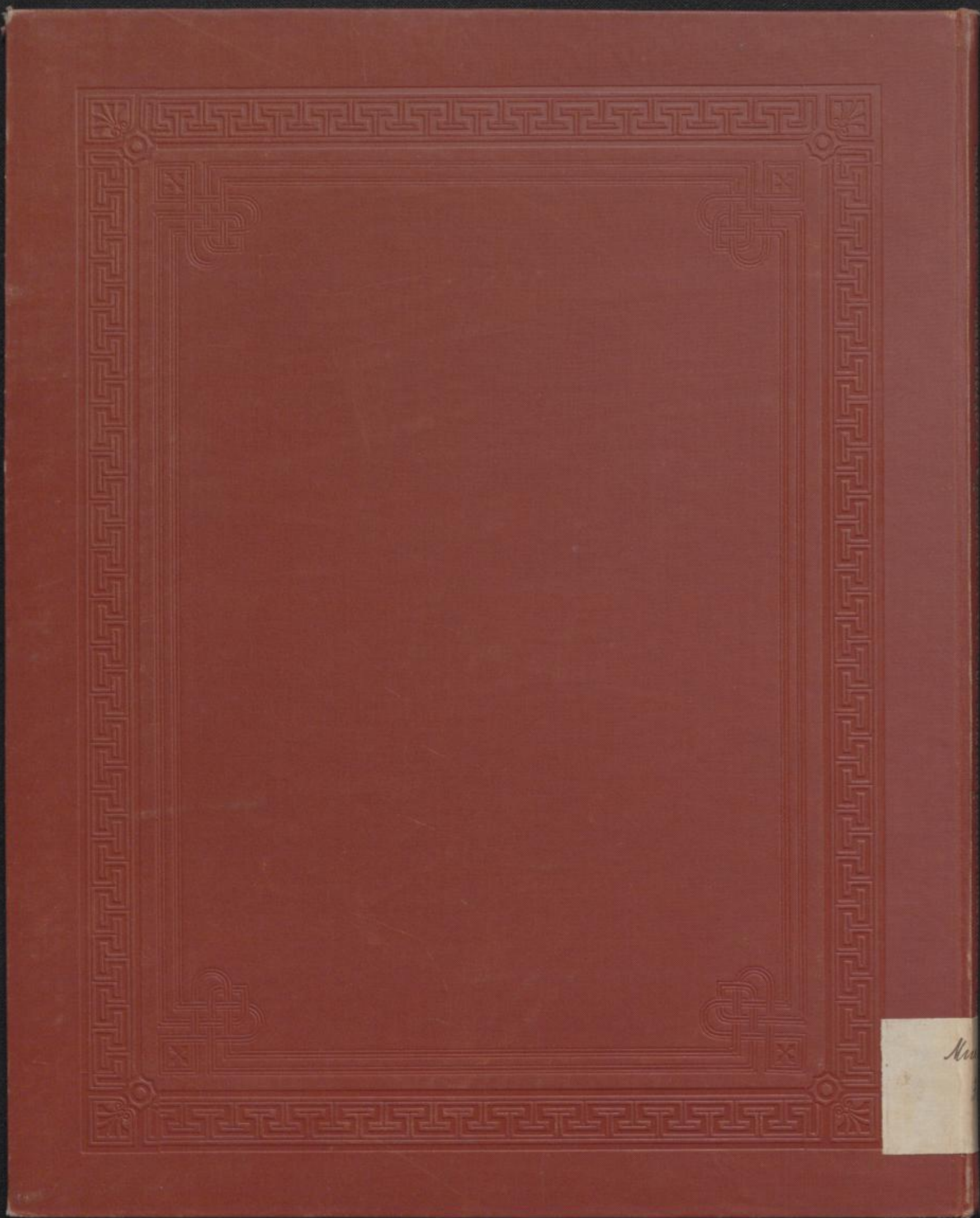
W. A. M. 486.

cresc.

klein, macht den gröss - ten Künst - ler klein, macht den gröss - ten Künst - ler klein, macht den
 klein, macht den gröss - ten Künst - ler klein, macht den gröss - ten Künst - ler klein, macht den
 klein, macht den gröss - ten Künst - ler klein, macht den gröss - ten Künst - ler klein, macht den

gröss - ten Künst - ler klein, macht ihn klein, macht ihn klein.
 gröss - ten Künst - ler klein, macht ihn klein, macht ihn klein.
 gröss - ten Künst - ler klein, macht ihn klein, macht ihn klein.

W. A. M. 186.



Neu