

Ariadne on Naxos
Opera in one Act
With a Prelude

Richard Strauss



Vocal Score

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Ariadne on Naxos

Opera in one Act

With a Prelude by

Hugo von Hofmannsthal

(Translated into English by Alfred Kalisch)

New Version

Music by

Richard Strauss
Op. 60.

Vocal Score by Otto Singer

English words

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Dr. Richard Strauss.

Dedicated to
Max Reinhardt
in admiration and gratitude.

Richard Strauss. Hugo von Hofmannsthal.

Characters in the Prelude.

<i>The Major Domo</i>	<i>Speaking part.</i>
<i>A Teacher of Music . . .</i>	<i>Baritone.</i>
<i>The Composer</i>	<i>Soprano.</i>
<i>The Tenor (Bacchus) . . .</i>	<i>Tenor.</i>
<i>An Officer</i>	<i>Tenor.</i>
<i>A Dancing Master . . .</i>	<i>Tenor.</i>
<i>A Wig Maker</i>	<i>High Bass.</i>
<i>A Lackey</i>	<i>Bass.</i>
<i>Zerbinetta</i>	<i>High Soprano.</i>
<i>Prima Donna (Ariadne) .</i>	<i>Soprano.</i>
<i>Arlecchino</i>	<i>Baritone.</i>
<i>Scaramuccio</i>	<i>Tenor.</i>
<i>Truffaldino</i>	<i>Bass.</i>
<i>Brighella</i>	<i>High Tenor.</i>

ARIADNE ON NAXOS

BY

RICHARD STRAUSS

PRELUDE

Very vivacious and cheerful.

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system begins with a forte (*f*) dynamic and a trill in the left hand. The second system features a mezzo-forte (*mf*) dynamic and a trill (*tr*) in the right hand. The third system is marked *grazioso* and includes piano (*p*) and *espress.* markings. The fourth system begins with a first ending bracket and returns to a forte (*f*) dynamic.

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 Arrangement of the Prelude by Carl Besl.

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 A. 7453 F.

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First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff features a bass line starting with a forte (*f*) dynamic, followed by a piano (*p*) section with dense chordal textures.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues with dense chordal textures, maintaining the piano (*p*) dynamic.

poco calando 2 tempo primo

Third system of musical notation. The treble clef staff begins with a *dim.* (diminuendo) marking. The bass clef staff features a piano (*p*) dynamic. The system concludes with a key signature change to two flats and a *pp espr.* (pianissimo, expressive) marking. Triplet markings (*3*) are present in both staves.

Fourth system of musical notation. Both staves feature triplet markings (*3*) and a piano (*p*) dynamic. The treble clef staff continues with a melodic line, while the bass clef staff provides harmonic support.

espr.

Fifth system of musical notation. The treble clef staff begins with an *espr.* (espressivo) marking. The bass clef staff starts with a mezzo-forte (*mf*) dynamic. Both staves feature triplet markings (*3*) and a piano (*p*) dynamic.

3 poco più moderato.

Musical score for section 3, measures 1-4. The piece is in a key with two sharps (F# and C#) and a 3/4 time signature. It features a grand staff with treble and bass clefs. The music includes triplets and dynamic markings such as *dim.* and *ff*.

4 furioso, quicker.

Musical score for section 4, measures 5-8. The piece is in a key with one flat (Bb) and a 3/4 time signature. It features a grand staff with treble and bass clefs. The music includes a five-note chord and dynamic markings such as *p*, *cresc.*, *ff*, and *sfz*.

Musical score for section 4, measures 9-12. The piece is in a key with one flat (Bb) and a 3/4 time signature. It features a grand staff with treble and bass clefs. The music includes a forte section with dynamic markings such as *f* and *cresc.*

Musical score for section 4, measures 13-16. The piece is in a key with one flat (Bb) and a 3/4 time signature. It features a grand staff with treble and bass clefs. The music includes a section with a dotted line and dynamic markings such as *ff*.

5 Begin a little more quietly.

Musical score for section 5, measures 17-20. The piece is in a key with one flat (Bb) and a 3/4 time signature. It features a grand staff with treble and bass clefs. The music includes a section with dynamic markings such as *ff*, *poco rit. dim.*, and *p (flowing)*.

p *p grazioso*

This system contains two staves of music. The upper staff begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth notes and quarter notes, with a fermata over the final measure. The lower staff starts with a bass clef and a key signature of one sharp. It contains a sequence of chords and moving lines, with a fermata over the final measure. The dynamic marking *p* is placed at the beginning of the first measure, and *p grazioso* is placed above the first measure of the second system.

p (sustained)

This system contains two staves of music. The upper staff begins with a treble clef and a key signature of one flat (Bb). It features a series of eighth notes and quarter notes, with a fermata over the final measure. The lower staff starts with a bass clef and a key signature of one flat. It contains a sequence of chords and moving lines, with a fermata over the final measure. The dynamic marking *p* is placed above the first measure, and *(sustained)* is placed below the first measure.

poco tranquillo
(sustained) *mf*

This system contains two staves of music. The upper staff begins with a treble clef and a key signature of one flat. It features a series of eighth notes and quarter notes, with a fermata over the final measure. The lower staff starts with a bass clef and a key signature of one flat. It contains a sequence of chords and moving lines, with a fermata over the final measure. The dynamic marking *p* is placed below the first measure, and *mf* is placed below the final measure. The tempo marking *poco tranquillo* and the instruction *(sustained)* are placed above the first measure.

mf *f*

This system contains two staves of music. The upper staff begins with a treble clef and a key signature of one flat. It features a series of eighth notes and quarter notes, with a fermata over the final measure. The lower staff starts with a bass clef and a key signature of one flat. It contains a sequence of chords and moving lines, with a fermata over the final measure. The dynamic marking *mf* is placed below the first measure, and *f* is placed above the final measure.

accelerando *f*

This system contains two staves of music. The upper staff begins with a treble clef and a key signature of one sharp. It features a series of eighth notes and quarter notes, with a fermata over the final measure. The lower staff starts with a bass clef and a key signature of one sharp. It contains a sequence of chords and moving lines, with a fermata over the final measure. The dynamic marking *f* is placed above the first measure, and *accelerando* is placed above the second measure.

f

This system contains two staves of music. The upper staff begins with a treble clef and a key signature of one flat. It features a series of eighth notes and quarter notes, with a fermata over the final measure. The lower staff starts with a bass clef and a key signature of one flat. It contains a sequence of chords and moving lines, with a fermata over the final measure. The dynamic marking *f* is placed above the final measure.

(Curtain rises.)

Enter the Major Domo.

Music Master. (meeting him)

(A spacious, barely furnished hall in the town mansion of a great noble. Two doors R; two doors L; in the centre, a round table. Quite in the background can be seen the appurtenances of a private theatre. Paperers and carpenters have put up a back cloth, the back of which is visible. Between this part and the front a clear passage across the stage.)

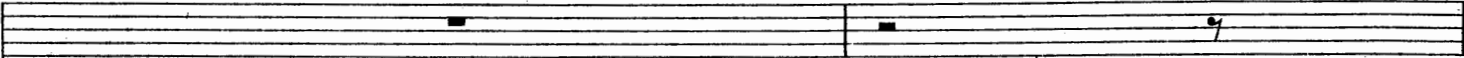
7 *(in strict rhythm, but in the character of Recitativo Secco)*

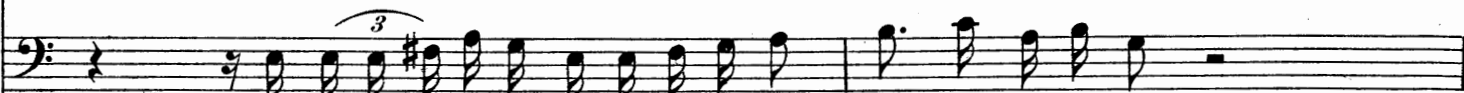
M.M. *very excitedly* O, Sir Ma-jor Domo, o Sir Ma-jor Domo! I've scught you high and low this

Major Domo:
spoken: At your service, but permit one to observe that I have but scant leisure, the preparations for tonight's great Assembly in the mansion of the richest man in Vienna, as I may well describe my noble master—

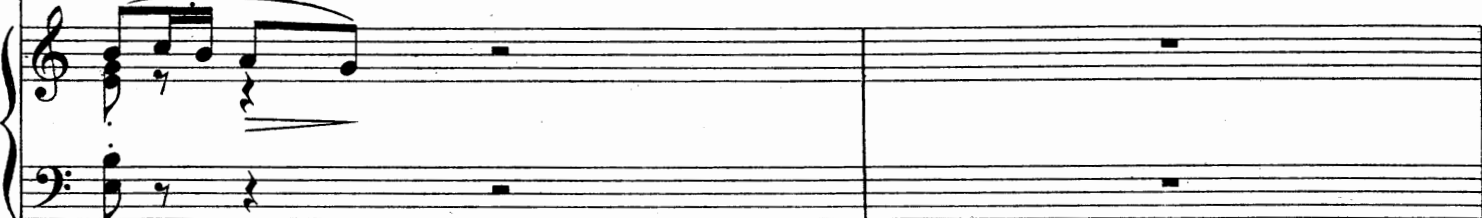
M.M. half-hour! one word, pray!

And that might be?

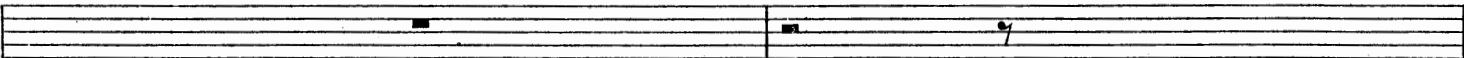
M.D. 


M.M. 

A message has reached me, which indeed I find hard to understand.

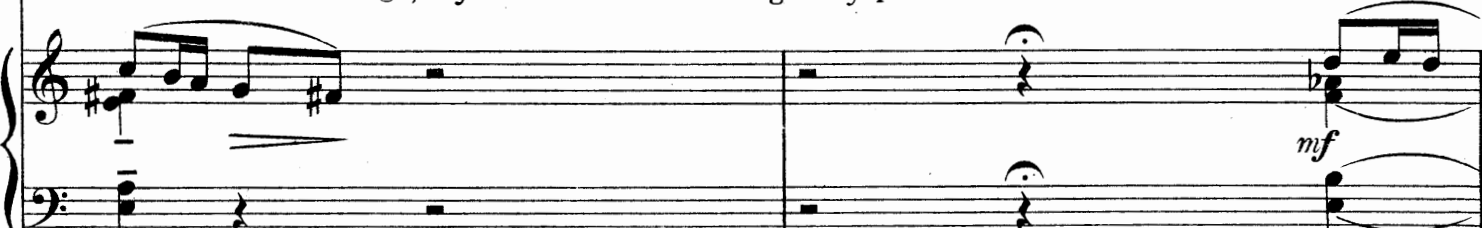


Tell me briefly, please.

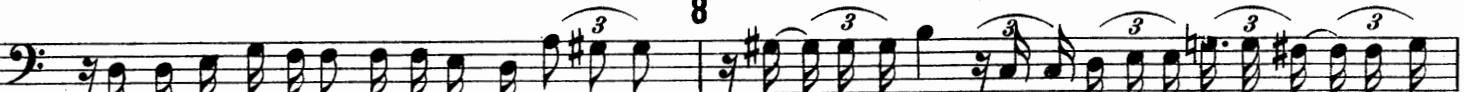
M.D. 

M.M. 

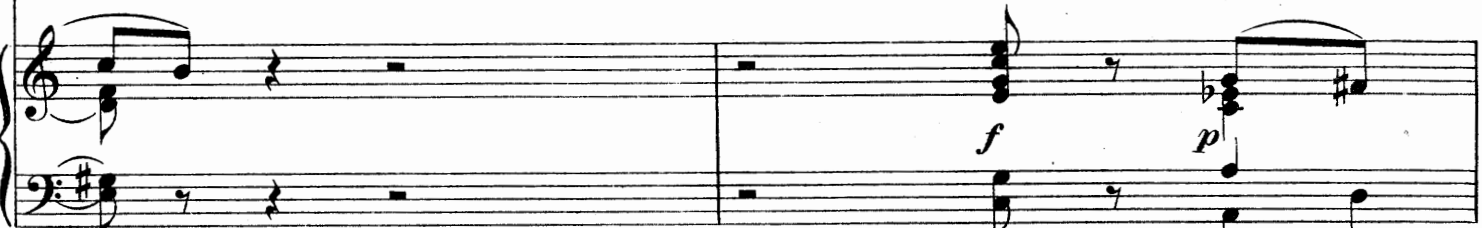
A message, by which I am of course greatly perturbed.




(sustained)


M.M. 

That at his Lordship's Rout, taking place this evening here, it is proposed that the O-pe-ra se-ri-a of my



M.M. 

pu-pil - so monstrous, I scarce believe it, is to be followed by - there is surely some - er-ror some-where



M.M. *3* *3* *3*

mu-si-cal plays, or what you please to call mu-si-cal, some-thing coarse and vul-gar, some-thing af-ter the

p *cresc.* *f*

9

Allow? Permit? Your pardon.
Pray, how?

M.D.

M.M. *5* *3*

manner of I-ta-lian O-pe-ra Buf-fa forsooth! That I'll not per-mit! Must not!

Quicker.

ff *f* *ff*

Who will not suffer? Did I hear right. I do not know, Sir, who has to suffer, to say nothing of commanding, anything, except my noble master, in whose mansion you are, where you are about to have the honour to exhibit your tricks.—

M.D.

M.M. *3* *3*

That the com-po-ser will ne-ver, no, ne-ver suf-fer.

10 sempre Allegro

M.M. 

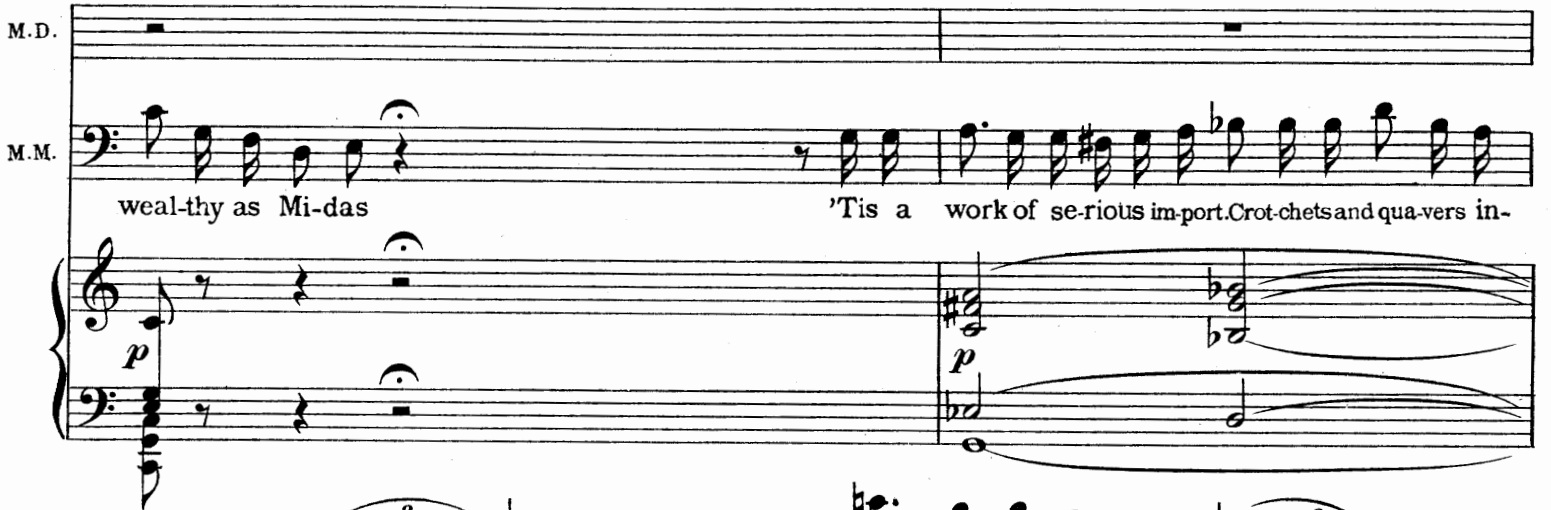
It is an out-ra-geous breach of faith. The O-pera se-ria: A-riadne was composed for to-night's fes-

The promised honorarium for which will be paid by me into your hands, together with a munificent gratuity.

M.D. 

ti-vities ex-press-ly, and by de-sire. I do not doubt his a-bi-li-ty to pay, he's as

For whom you and your pupil have had the privilege of providing your crotchets and quavers. Can I serve you in aught else?

M.D. 

weal-thy as Mi-das 'Tis a work of se-rious im-port. Crot-chets and qua-vers in-

M.M. 

deed. To us 'tis of vi-tal con-cern in what con-di-tion this great work is pro-duced!

None the less it rests, first and last and only, with his Lordship, my master, what kind of spectacle he is disposed to offer to his most worshipful guests after the consumption of a most festive collation.

11

M.D.

poco più moderato.

M.M.

A-mong the enter-tain-ments which pro-mote di-gestion, pray do you re-ckon this great

First that, and then the display of fireworks, commanded for nine o'clock precisely, and between the two the interpolated Opera Buffa. (Exit) With which I have the honour to wish you good evening.

M.D.

M.M.

O-pe-ra, this A-ri-ad-ne? How shall I break

(exit on the opposite side)

M.M.

() the news to my pu-pil?

(A young lackey introduces a young officer, carrying lights before him.)

12 *poco più vivace.*

Lackey.

(listens)

Here will your Ex-cel-len-cy find Mam-sell Zer-bi - net - ta. Just now she's at her toi-let, I'll knock and

Officer. 13

Do not dis-turb her and go to the de - - - vil!

(knocks at the door front R.)

Lackey.

say you're here.

(pulls the Lackey violently aside and enters)

Off.

(Lackey staggers, just saves the candle by placing it on a console R between the two doors, and arranges his dress.)

Lackey.

That is the language of

Lackey.

sin-ful love, that is by an un-wor- thy ob-ject in-spired.

flowing movement

14 Composer (enters hurriedly from the back)

My good friend, please hurry and get my fid-dles. Please let them know from

The musical score for the first system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a rest, followed by a melody with a triplet of eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamics include *p* and *dim.*

Comp. me, they must all come to me at once, I want just a short re-hear-sal, to make a few changes.

The second system continues the vocal line with another triplet. The piano accompaniment remains consistent with the first system. Dynamics include *p*.

Lackey (vulgar and insolent)

The Lackey's first entry features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a few notes, followed by a rest. The piano accompaniment is sparse, with some chords and a few notes. Dynamics include *pp* and *f*.

Lackey. don't see how the fid-dles can come; fid-dles have no feet; you see, and then

The second system of Lackey's entry features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line continues the previous phrase. The piano accompaniment consists of a rhythmic pattern of eighth notes. Dynamics include *f*.

Composer (naively, explaining; not noticing that the other 15 is laughing at him)

When I called them "the fid-dles," I meant to say, "the se-cond - ly, they're in hand now.

The third system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a rest, followed by a melody. The piano accompaniment consists of a rhythmic pattern of eighth notes. Dynamics include *p*.

Comp. *play - ers.*

Lackey. *O, them! Just look, and you'll find them where I too should be*

Comp. *(naively, gently)*

Lackey. *And where I soon shall be — in - stead of was - ting time with your — messages.*

And

16 *(agitated)*

Comp. *where, pray? Now? When my O - pe - ra starts in fif - teen mi - nutes,*

Lackey. *(roughly)*
At the ta - ble!

Comp. *ea-ting and drin-king?*

Lackey. *When I say, they're at din - ner, I mean it's his Lord-ship and his*

Comp. *(with contempt) What are you say - ing?*

Lackey. *guests — that are di - ning, not the common fid - dler crew.*

17

Lackey. *Play-ing at din - ner. D'you take me? And so you must*

Composer *(excited, uneasy)*

Lackey. *I think I'd bet-ter have a re - hear-sal of A - - ri-adne's mu - - wait till the din-ner's o - ver.*

(moves towards the door front R)

Comp. *- sic with the la - dy -*
 Lackey. *(Prevents him)*
 Your la - - dy — is in a - no - ther room That's the wrong door

Lackey. *In this room there's a - no - ther la - dy, not yours at all, she will see no one, she too, is bu - sy.*

18 Composer (with naive pride)

Comp. *You for - get your - self. I can speak at a - - ny time to a - ny one — of my own sin - gers*
 Lackey *(laughs derisively)*
 he, he

(Knocks at the door R; gets no answer; then suddenly, purple with rage)

Comp. **Poco più tranquillo.**
 Lackey. *(Exit)*
 he! he he he!

In - so - lent ass! Shame

Quicker.

19

Comp. less— block-head, brain-less don - key. The

Comp. in - so - lent. i - diot leaves me here by the door—

Poco più tranquillo.

Comp. here by the door a - lone and goes.

(His expression changes from that of anger to that of deep reflection)

20

Composer.

At the e - le - venth hour there's much I

Comp. want to change; and ve - ry soon my O-pe-ra— O the donkey! O joy! -

21 (He takes up again the melody that had just occurred to him)

(Thinks out his melody, looks in his coat pocket for a

Comp. - Thou omni - potent god! Peace, o my qui-ve-ring

piece of music paper—

finds one: crumples it up — strikes his forehead)

accelerando

Comp. heart! Thou om - ni - - potent god!

Più vivace.

22

Comp. To makethat Bac-chus learn that he's immortal, e-ter-nal-ly youth-ful! No

(Runs to the second door L and knocks — has

Comp. self con-ceited swagg'ring clown draped in a pan-ther's skin! I think that must be his door.

23 captured the melody and sings it with full voice.)

Comp. O thou sym - bol of youth, thou om - ni - potent god! Ô thou sym - bol of

(The door flies open, the Wig Maker staggers out, and receives a box on the ear

Quickly.

Comp. youth, thou om - ni - po - tent god!

from the Tenor, who is dressed as Bacchus, but with a bald head, and with his wig of flowing locks in his hand, rushes out after him, in a furious rage.)

(kicks him)

Tenor.

24

That! Call that a Bac-chus! To think that I could e-ver make my - self ri - di - cu - lous

Tenor

Take that, then, for your pains!

Composer (springs backwards)

My dearest friend. One word, I beg you; 'tis most urgent!

Wig Maker.

I can

accelerando

tempo primo

dim.

p

più moderato

Wig Maker.

on-ly suppose your crazy tantrums are due to weakness of in-tellect, in-he-ri - ted from lunatic an-ces-tors!

fp

Prima Donna (comes out of the first door R. with the Music Master. She is wearing a wrap over the costume of Ariadne.)

Quick, my dear friend. Fetch me a lackey, quick. I must speak to his Lord-ship this ve-ry mo-ment.

(The Music Master is about to go.)

28 Music Master (detains him)

(The Composer has seen her: she shuts the door.)

You can-not speak to her now. The

Composer (catching sight of Zerbinetta)

Dancing Master (coming from the back of the stage, goes to Zerbinetta and the officer)

Who is that young wo - - man?

(to Zerbinetta)

It will not be hard, be -

M.M.

hair-dress-ers with her.

D.M.

lieve me, Made-moi - selle the op'-ra is wea - ri - some past all com-pre

M.M.

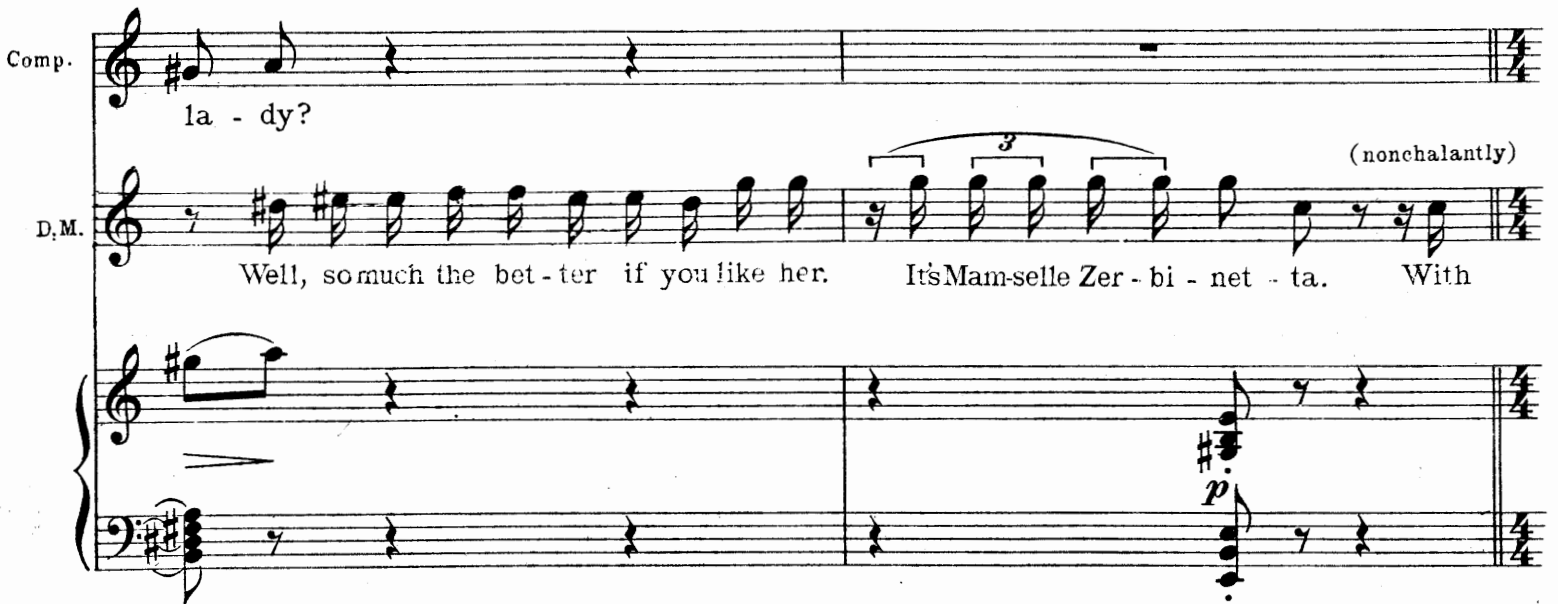
Be as you al - ways are!

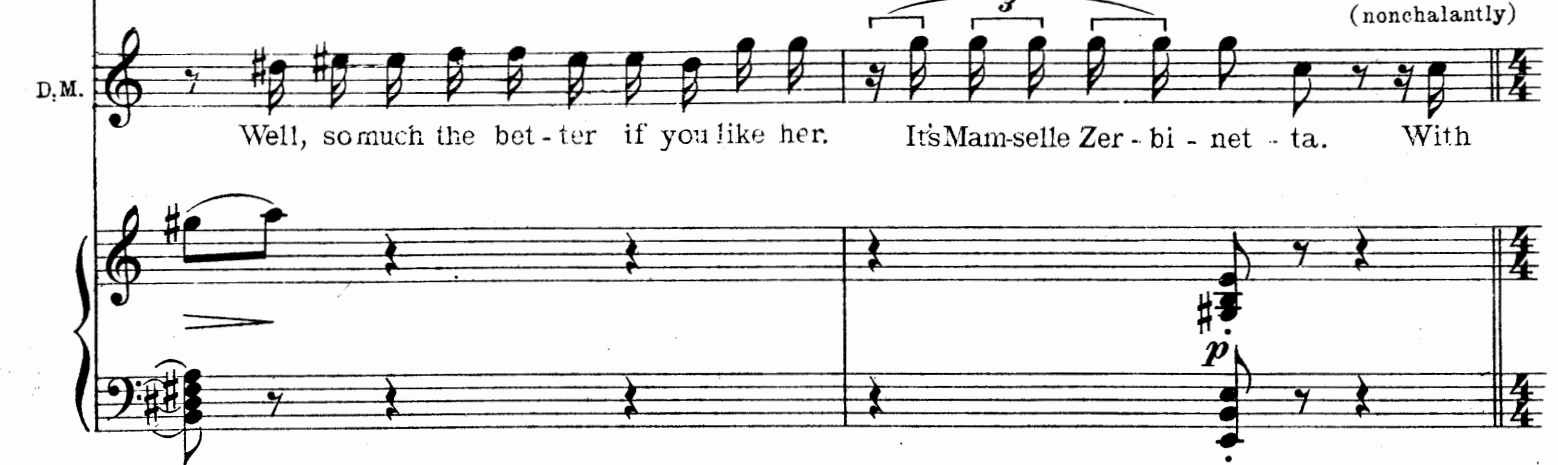
D.M.  *3* *3*
 -hen-sion, and as for tunes and i - deas, the heel of my left boot has more than the whole of this

29 *più mosso*
 Composer

D.M.  *3* *3* *3* *3*
 Who is this most en-chan-ting young
 dull-wit-ted sen-ti-men-tal Ari-a-dne on Na-xos.

più mosso

Comp.  *3*
 la - dy?

D.M.  *3* (nonchalantly)
 Well, so much the bet - ter if you like her. It's Mam-selle Zer - bi - net - ta. With

D.M. *mf*

four of her com-pa - nions shall be singing and dancing a small play after your o - pe-ra.

30 *Agitato.*
Composer (with a start)

Af - ter my o - pe-ra? A co-me-dy fol-lows? Trills and low dan-cing;

Comp.

Ges - tures in - de - cent, and spee-ches un - seem - ly, after A -

Comp. **31**

ria - dne? I dare you Music Master (timidly) To them comes re-ve-
For all our sakes I beg you!

Comp. *-la - tion of the ho-li - est mys - te-ries of Life_*

l.H. cresc. fp cresc.

32 Allegro (vehemently)

Comp. *and af - ter that they wish a Jack - pud - - - ding co-me-dy, that will*

f

poco largamente

Comp. *drive the sac-red message of e - ter-ni-ty from their thought-less_ their un-spea - - kably*

fp mf f

(laughs hysterically)

33

(Furious)

Comp. *emp - ty brain-pans! What an ass am I? Don't speak to me of calm, Sir!*
Music Master
Pray calm your-self!

fp p f

quick, vehement

Comp.  *f*

A co - medy to fol-low! To lead them back — to e-vry day

Comp.  *fp* *p* *trm* *mf*

gross - ness! This un - thin-kab-ly un-cultured mob seeks a way for-sooth from my i - de - ai


Comp.  *p* *f*

sphere, to its ma - te - rial life! O you Pat - - rons! This ex -

34  *pp* *pp*

-pe - ri-ence, like a dead-ly poi-son, stays ins - pi - ra - tion! I can

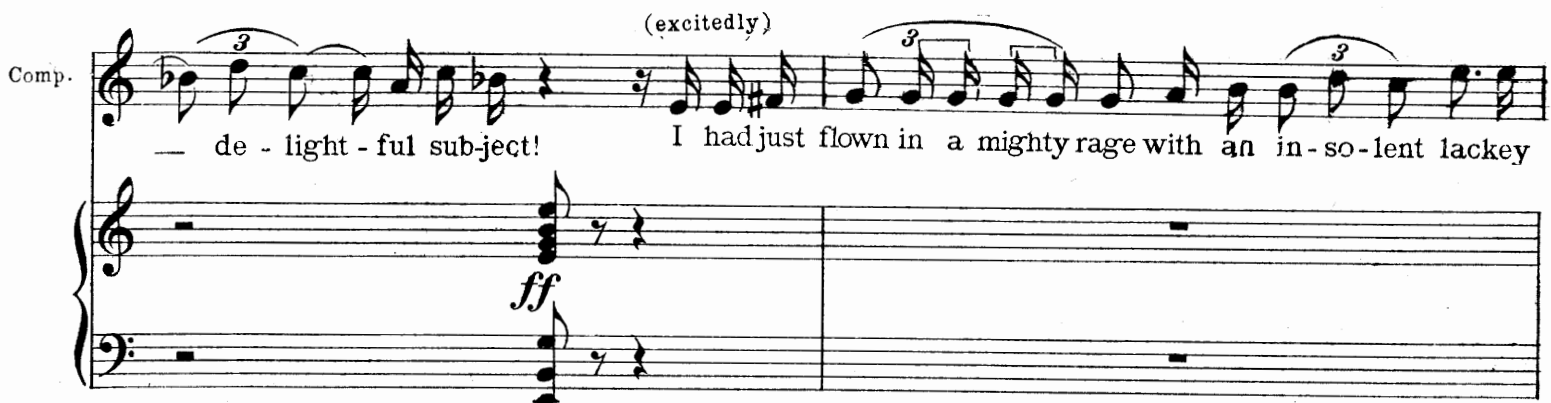
Comp.  *scarce be - lieve I shall e - ver a - gain in - vent a me - lo - dy! How*

Comp.  *can, in such a world a me - lo - dy soar on ai - ry pi - - nions?*

35

(with sudden change of tone quite genially)

Comp.  *Half an hour a - go I in - ven - ted a tru - ly ö -*

Comp.  *— de - light - ful sub - ject! I had just flown in a mighty rage with an in - so - lent lackey*

(excitedly)

36

Comp. It came to me in a flash— Then, out of that door flew the wig - ma - ker

Comp. had his ears boxed by the Te - nor, then - then I held it fast. A

(quietly and with deep feeling)

Comp. fee - ling of love, that knows no taint of pride, such as naught in this world in - spires or can

37

Comp. me - rit— yes— Thou, Ve - nus' boy Dost give us joy, Sweet

(Improvising the text)

Comp. re - compensate for all 'an - guish: la la, la, la, la, la, My

Comp. heart, re joice Not long in vain shalt thou lan - - -

38

Comp. - - - - - guish. O thou sym - bol of Youth, Thou omni - potent god, - - - . Thou om -

Comp. ni - - - potent god! (Quickly, good humouredly) Mu - sic - pa - per, ere I for - get.

accelerando

Comp. *cast from me for e - ver, for e - ver, for e - ver, for*

Zerbinetta has seated herself on the little chair front R. finishes making

43 a tempo, moderately quick.

Prima Donna (opens the door and makes a sign to the Music Master)

(advances a little)

Comp. *(tears the music paper in a rage) Have you sent for the Count, as I asked?*

e - ver. a tempo, moderately quick.

herself up, with her partners helping her. Arlecchino holds the candle, Brighella the mirror)

notices Zerbinetta and the others)

(to the Music Master, not too softly)

P. D. *Faugh! Who can those strange ap-pa-ri-tions be! We to be mixed up on the*

P. D. *stage with a crew like that? Do they not know who I am?*

44 Vivace ♩ = ♩ des 4/4

Zerbinetta (with an insolent look at the Prima Donna, purposely loud)

If that stuff is so ve-ry dull, sure - ly, it would have

P.D. But how could the Count? **Vivace**

Zerbin. been the best we should come first, to cheer them, in-stead of spoiling all their

Zerbin. plea - sure. If these so - lemn owls for an hour have made them

Zerbin. slee - py, how can we e - ver make them laugh and be

45

Arietta

Zerbin.

joi - ly?

Dancing Master (to Zerbinetta)

On the con-tra-ry. When din-ner's done, they feel op -

D.M.

pressed, and not in - clined to think; in the dark they doze un -

46

D.M.

no - ticed; then, when they wake they clap, just out of mere po - lite - ness.

D.M.

And that will make them quite rea - dy to lis - ten; and they ask "What comes next?"

D.M. 

"The Tale of Fickle Zer-bi-net - ta

mf *dim. - - p*

D.M. 

and of her Four True Lo - vers," a lit - tle merry en - ter - tain - ment,

D.M. 

light me - lo - dies, quite ea - sy to re - member, ac - tion clear as the day;

p *tr*

D.M. 

and that's all they want to know. "Just what I like best," they re - ply,

mf *pp*

D.M. They're wide a-wake, a - lert and all at - ten - tion. When they're rol - ling home in their

D.M. e - qui - pa - ges, they will think on - ly of one thing,

D.M. be - lieve me — of the in - com - pa - ra - ble Zer - bi - net -

D.M. - - - ta's won - drous dan - - cing. Musik Master (to the Pray

Prima Donna, trying to soothe her)

M.M. 51

do not be an-gry for things of no ac-count. A-ria - dne is the e -

p *mf* *espr.*

gamente

M.M.

vent of the e - - vning, 'tis A - ria - dne that draws — all who tru - ly love

p *sfz* *sfz*

M.M.

mu - sic, all all Vien-na's no - bi - li - ty's here — to see you tri - umph to -

mf *cresc.*

M.M. 52

night. A - ria - dne is on all men's lips. You are A - ria - dne, to

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

M.M. *p* *sfz* *cresc.*

mor-row all re-col-lec-tion of the o-thers will have va-nished. A -

M.M. *f* *l.H.* **Very quick**

ria - dne that's the on - ly thing will dwell in their minds. **Lackey** (runs across the back of the stage)

The com-pa-ny's ri-sing from **Very quick**

M.M. **53**

Lackey (Exit) To your pla - ces, ia - dies and

din-ner. Bequick, are his Lord-ship's or - ders.

General commotion. The workmen at the back have finished. The Tenor, as Bacchus, as well as the Nymphs, the Naiad, the Dryad and Echo have come out of the door L. The Major Domo comes bustling from the back; L. and goes to the Music Master.

M.M. *f*

gent-le-men!

Major Domo (spoken) I have the honour to inform you all of a decision suddenly taken by my noble master.

Maestoso

Musical notation for piano accompaniment, including dynamics *ff*, *dim.*, and *p*.

più vivace. Music Master (briskly)

It has been done. We are pre-pared to start the ope-ra A - ri - ad - ne in two

Musical notation for piano accompaniment, including dynamic *p*.

(impressively) His Lordship has once again changed his mind.

Maestoso

Musical notation for vocal parts M.D. and M.M., including lyrics: "or three mi - nutes. The"

Maestoso

Musical notation for piano accompaniment, including dynamic *ff*.

Your pardon. Where is the Dancing Master? I have a command from his Lordship for you gentlemen both.

(still impressively)

54

Musical notation for vocal parts M.D. and M.M., including lyrics: "What is that? order is changed and the o - pe - ra now comes se - cond?"

His Lordship has been pleased
to decide that the programme
drawn up by himself shall
be altered -

M.D.

Dancing Master (hurrying to join them)

And what is your wish?

Musikl.

(alarmed)

Now, now just at the last? That

altered, and as follows. 55

M.D.

Più vivace

D.M.

Re - ver - sing the or - der: the

M.M.

sure-ly is out of all rea-son!

Più vivace

D.M.

first piece will be The Tale of Fic-kle Zer-bi - net - - ta, then A - ria - dne. Ve - ry

Major Domo

Forgive me, The Dance Masquerade will be neither the first piece nor the second, but will be played simultaneously with the Tragedy of Ariadne. (General consternation.)

M.D.

Maestoso *Tenor*

Ha! Is

D.M.

pro-per.

ff *dim.*

Prima Donna

Is he

Tenor

this rich gent - le - man de - men - ted?

Music Master

Is he try - ing to make fools of all of us?

56

Primad.

quite a lu - na - tic? I must see his Lord - ship this ve - ry ins - tant!

(The Composer approaches,

f *dim.*

in great alarm. Zerbinetta listens echts) from the right.)

Ha Major Domo
(mit (with ironical
condescension.)

It is precisely as I say. How you will execute your orders, that is your affair.

Musical score for the first system, featuring piano accompaniment. It includes a triplet of eighth notes in the right hand, a *dim.* marking, and a *p* marking in the left hand.

(very consequential and pompous.)

His Lordship is of the opinion, which is very flattering to yourselves, that both you gentlemen understand your business well enough to be able to carry out such a trifling alteration in the twinkling of an eye: It is the will of my master, to have the two pieces, the merry one and the sad one, served up to him on the stage simultaneously, but just as he had ordered them, and paid for them, with all the personages and the proper music.

M.D.

Music Master.
(in a hollow voice)

Our af-fair_

Musical score for the second system, including vocal lines for the Music Master and piano accompaniment. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs.

And it must be so arranged that the whole performance shall not, in consequence be prolonged for one moment, for on the stroke of nine a display of fireworks is commanded to begin in the garden.

57

M.D.

Zerbinetta (runs to her room)

Then I must not lose a mo-ment!

tempo primo

M.M.

Why si-mul-ta-neous?

acceler.

And

Musical score for the third system, including vocal lines for Zerbinetta and Music Master, and piano accompaniment. It features dynamic markings like *f* and *p*, and includes a section marked *acceler.* and *tempo primo*.

Composer (quite to himself, softly.)

'Twas foretold at my birth by spi-rit voi-ces
 how in heaven's name does his Lordship think such a thing can be done?

M.M.

pp

Detailed description: This block contains the musical score for the Composer's first section. It features a vocal line with lyrics, a piano accompaniment, and a middle part labeled 'M.M.' (Messa Messa). The music is in a minor key with a key signature of one sharp (F#). The vocal line has a triplet of eighth notes. The piano accompaniment includes a wavy line in the left hand and a melodic line in the right hand. Dynamics include 'pp' (pianissimo).

Major Domo

It is presumably not the business of his Lordship, when he has paid for a spectacle, to trouble his head as well how it shall be performed. His Lordship is accustomed to have his orders carried out when given.

(Turning back once more) Moreover, for three whole days his Lordship has been greatly displeased to think that in a mansion so magnificently equipped as his, a scene so poverty struck as a desert island should be set before him; and just now the idea has occurred to him to remedy this error to have the scene decorated, at least with some show of respectability by the characters out of the other play.

some di-saster like this would un-do me ut-ter-ly.

Comp.

Detailed description: This block contains the musical score for Major Domo. It features a vocal line with lyrics and a piano accompaniment. The music is in a minor key with a key signature of one sharp (F#). The vocal line has a triplet of eighth notes. The piano accompaniment includes a wavy line in the left hand and a melodic line in the right hand. Dynamics include 'pp' (pianissimo).

58

Poco più vivace.
 Dancing Master.

I find that ve-ry pro-per. There's no-thing shows more want of taste than a de-sert is-land.

Comp.

A -

p

Detailed description: This block contains the musical score for the Dancing Master. It starts at measure 58. The tempo is 'Poco più vivace'. It features a vocal line with lyrics and a piano accompaniment. The music is in a minor key with a key signature of one sharp (F#). The vocal line has a triplet of eighth notes. The piano accompaniment includes a wavy line in the left hand and a melodic line in the right hand. Dynamics include 'p' (piano).

Comp. *riad-ne on Na-xos, Sir, she is the sym-bol of Man-kind in So-li-tude.*

Comp. **59**
Dancing Master
 (Quickly facetiously.) *Naught a-round her but rocks, the o-cean, the*
That is just why com-pany's need-ed. heftig bewegt

poco più largamente

Comp. *fo- - rest, and E-cho that feels not. Does she but see one human face,*

Comp. **60**
ancora più vivace
my mu-sic has no mea-ning. Dancing Master.
But it is live-li-er for the au-dience.

(pirouetting.)

D.M.

As it is wri-ten now Before it's half o-ver they'll be sleeping.

Major Domo. Forgive me, but I must ask you to use the utmost despatch. The Company will enter at once. (Exit)

poco rit.

61 A little quieter
Music Master

My poor head! What a quan-da-ry. If they had on-ly just giv'n us one hour to

Composer

On such a thing you'd waste a thought? When think out a so-lu-tion.

62

Comp. *crass vul - ga - ri - ty con - fronis you, like Me - du - - sa, tur - ning our*

Comp. *hearts to stone! Hence! What have we to gain by stay - ing?*

Quicker.
(Impetuously.)

Moderato.

Music Master (slowly and sadly)

What we have to

Quicker.

Moderato.

p ff fp

63

M.M. *gain by stay - ing? The fif - ty good du - - cats, in the first place, on*

Composer. (to himself, gloomily)

This world and I have

M.M. *which you hoped to live at least six months in plen - ty and com - fort.*

p pp p

64 *accelerando*

Moderato

Comp. *no-thing in com-mon. Why stay lon-ger in it? Dancing Master.*

accelerando Moderato *It sur -*

cresc. - f tr 6 dim. 6

D.M. *-pri - ses me that you two gen-tle-men are so ve - ry strong - ly op -*

p dim. pp

D.M. *-posed to this ve - ry prac - ti - cal com - pro - mise which the Count pro - po - ses.*

tr p sfz

accelerando

65 *tempo primo*

L.M. *The ea - si - est thing. The*

Music Master.

Do you real-ly think it might be ma-naged?

accelerando tempo primo

p 6 6

D.M. Ope - ra con - tains, does it not? some wea - - ri - some

pp *espr.*

accelerando

D.M. pa - ges. You leave them out. These per - formers know how to im - pro - vise ve - ry

66

D.M. cle - ver - ly in ev - - ry si - tu - a - tion **Music Master.**

Hush! If he should hear,

Quickly

D.M. Ask him at once whe - ther he pre - fers to hear his

M.M. he'll sure - ly kill himself.

pp **Quickly**

D.M. work with a few bars o - mit - ted just this once or had rather it ne - ver sees the light.

67

M.D. Find him an ink-pot some-where, a pen and pen - cil and such-like. There

Composer (feverishly presses to his heart the sheets of music-paper that are handed to him from all sides)

M.D. Far bet-ter burn is no o - therway to save his masterpiece.

68

plötzlich etwas ruhiger

Comp. them.

D.M. Scores of migh-ty mas - ters to whom on our knees we pay ho-mage,

D.M. have been forced to win their first hearing by sac - ri - fi - ces far be - yond

69

Composer (pathetically helpless)

Is it so? Is he right? You?

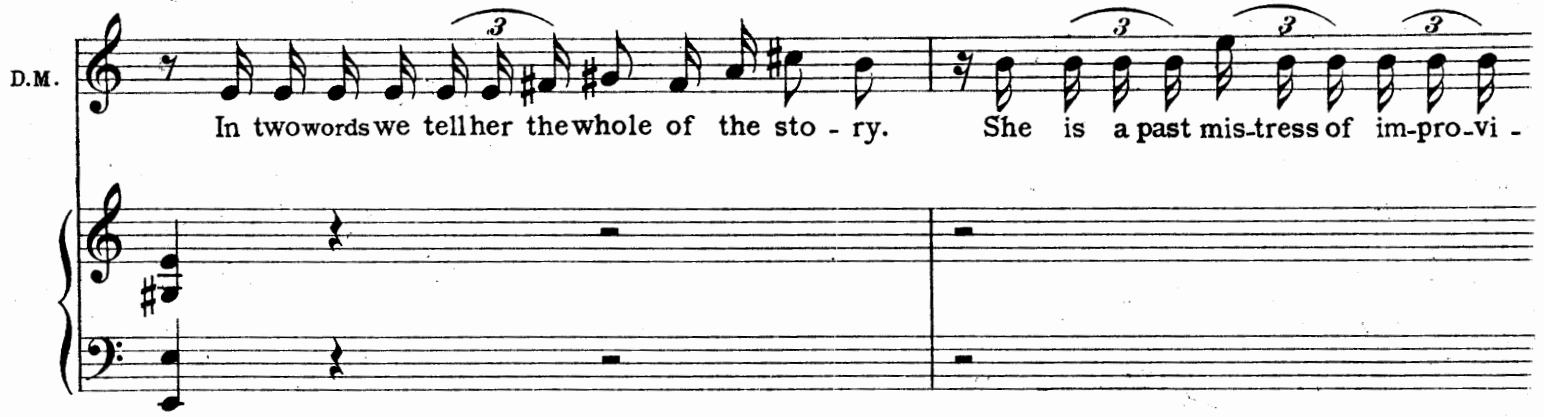
D.M. this.

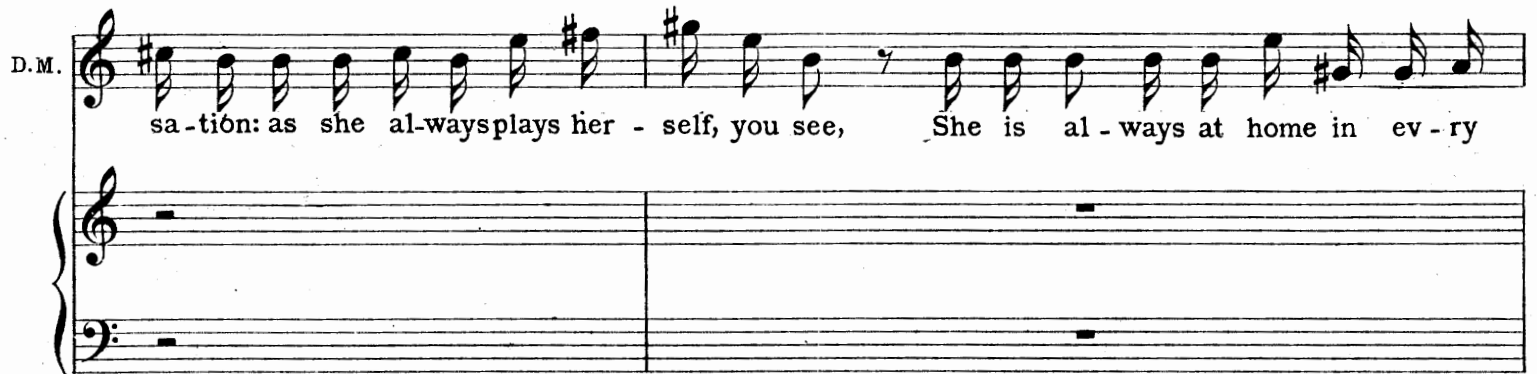
Comp. May I then? Must I then? (To the Music Master)

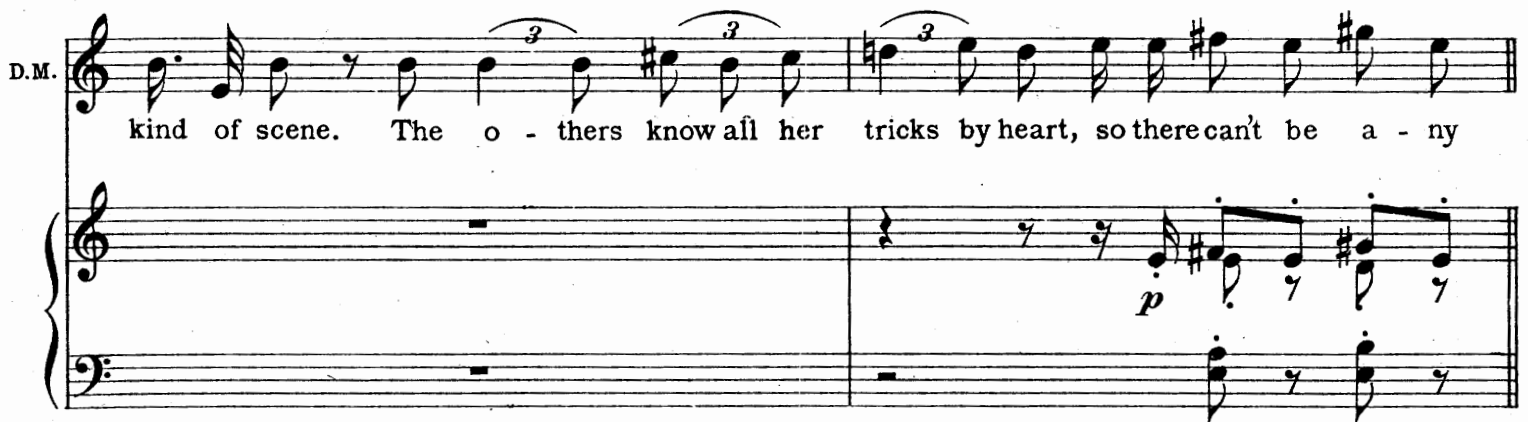
D.M. See that his cuts are suf -

(gently forces him to the table, where the musicis spread out. The candle is placed beside him)

D.M. fi - cient. I'll give Zer - bi - net - ta her or - ders.

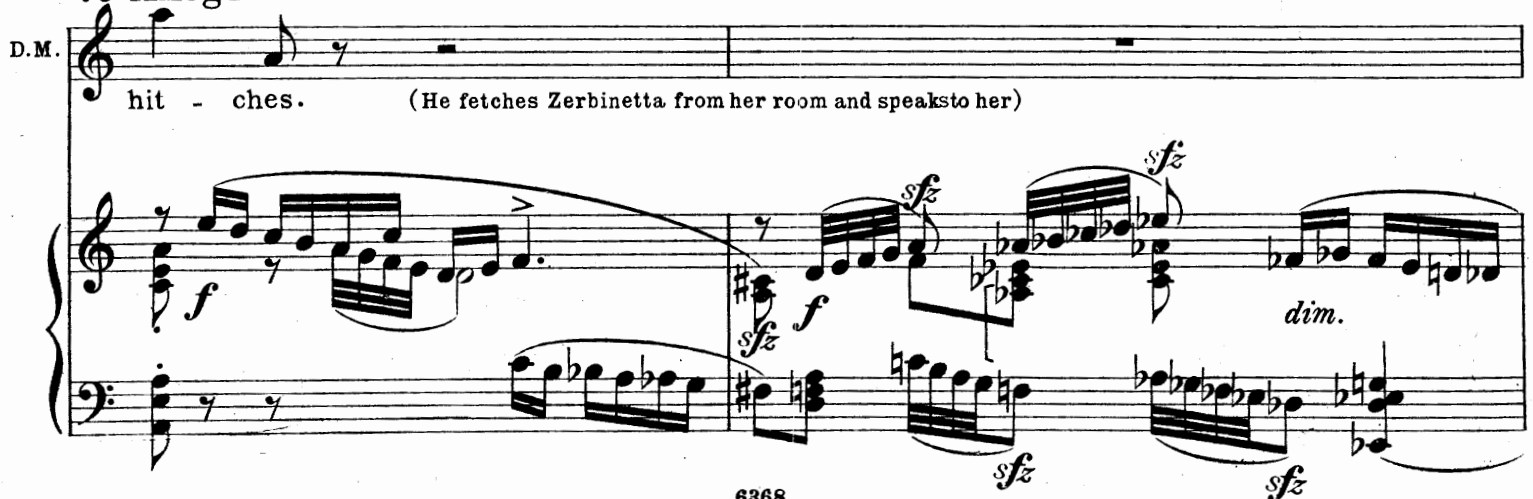
D.M.  In two words we tell her the whole of the sto - ry. She is a past mis-tress of im-pro-vi -

D.M.  sa-tion: as she al-ways plays her - self, you see, She is al - ways at home in ev - ry

D.M.  kind of scene. The o - thers know all her tricks by heart, so there can't be a - ny

(The Composer begins to make cuts with feverish energy by the light of the candle.)

70 Allegro

D.M.  hit - ches. (He fetches Zerbinetta from her room and speaksto her)

Prima Donna (to the Music Master) 71

Tenor (goes quietly to the Composer, leans over him) Now be sure that a great deal is ta-ken from
 You must cut the part of Ari-ad - ne.

P.D. Bac - chus, he has far toomuch, and his end - less
 Tenor. Music Master (whispering to the Prima Donna) No one can sit
 None of yours is al-tered.

P.D. high - notes just madden the au - dience
 Tenor. still if she is shou - ting with all her lungs the

72

Tenor

whole night long.

Music Master (to the Tenor, turning to the other side)

Two of her airs di - sap - pear. You don't lose a

pp *tr* *tr*

immer lebhafter **Dancing Master** (to Zerbinetta, very merry and facetious)

(to the Prima Donna) This A - ri -

M.M. qua - ver. I beg you not a word. He's ta - king half of his part from

immer lebhafter

p *pp*

73 **Vivacissimo** (♩ = ♩ of the 4/4)

D.M. ad - ne is a Prin - cess, who rash - ly ran off one day with a

M.M. Bac - chus. Do not be - tray my

Vivacissimo (♩ = ♩ of the 4/4)

f *p*

D.M. cer - tain The - - seus whose life she had pre-vi-ous-ly

M.M. sec - ret.

mf *dim.* *p*

Zerbinetta

She'll come to a bad end I'm sure.

D.M. saved at the risk of her own.

p

74

D.M. The-seus soon had e - nough of her. So he left her a-lone on a de-ser - ted

pp *p*

Zerbinetta (silly) nisvoll)

Naugh-ty

D.M. is - - land one night. Music Master (to the Composer)

That too: it must be.

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

75

Zerbin. man! (mock heroic) For

D.M. She's dis - trac - ted with year - ning and prays for spee - dy death.

espr. *p* *f*

Zerbin. death! They all say that, but what she wan - ted

f *p*

Zerbin. *was a - no - ther ad - mi - - rer.*

D.M. *And so it turns out, of course.*

♩ = 1. of the 6/8 Composer

Poco più largamente.

No, no — it is not so. For, Sir, she's a wo - man high souled, one that gives her heart.

Zerbinetta

Ha!

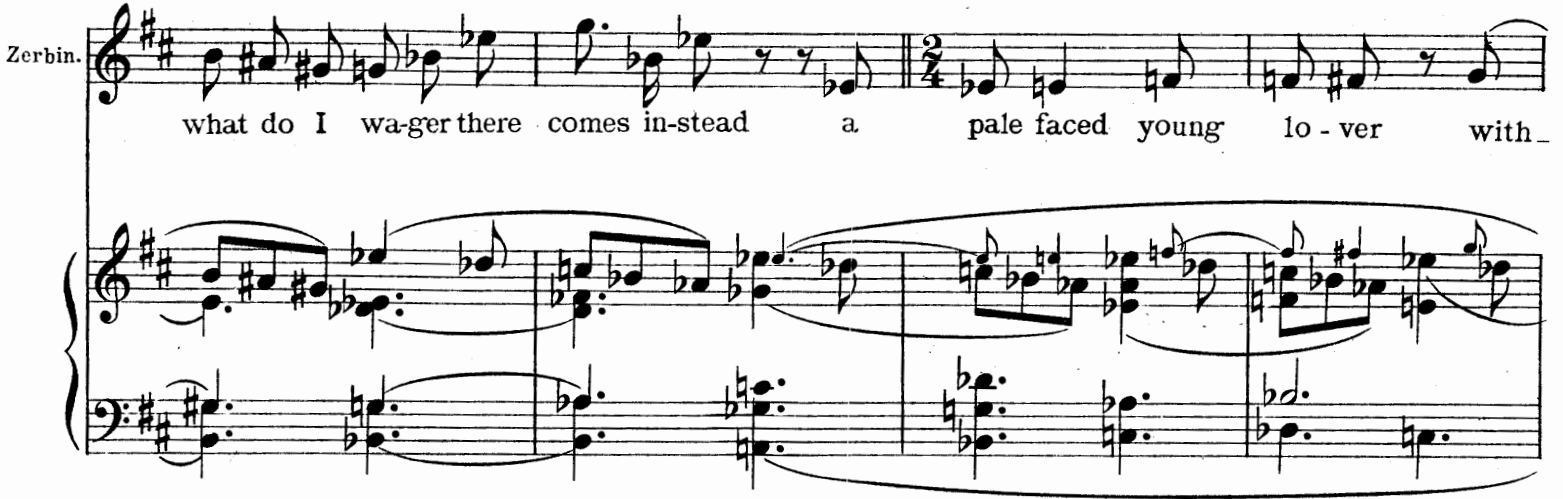
Comp. *— for e - ver to one man, knowing no o - ther love. —*

77 *Vivacissimo again.*

Zerbin. *(stares at her bewildered) But death - pas - ses her by. But*

Comp. *un - til con - quered by death.*

Vivacissimo again.

Zerbin. 
 what do I wa-ger there comes in-stead a pale faced young lo-ver with_

Zerbin. 
 shi - ningeyes, full of pas-sion e - xact - ly like you.
 Music Master
 You have guessed it quite right. It

Zerbin. 
 (merrily, scoffing)
 As
 M.M.
 is the god ofe-ternal youth, Bac - - chus, ans'-wringher prayer.

Zerbin. *2*
 if we did not know it! And so she has ev - 'ry - thing that she

79 Not slowly but with solemnity. $\text{♩} = \text{♩. of the } \frac{6}{8}$

Zerbin. wants
 Composer
 She thinks he is the God of Death. It is. Death she

Not slowly but with solemnity. $\text{♩} = \text{♩. of the } \frac{6}{8}$

Comp. *sempre più scioltamente*
 sees, 'tis Death quite fills her soul, and there-fore, there -

$\text{♩} = \text{♩. of the } \frac{4}{4}$
 Zerbinetta (from the door, very coquettishly) *2*
 Dear child, she is foo - ling you.

Comp. - - fore a - lone Yea, therefore a - lone

Comp. she goes with him on his ship to die she dee - -

espr. *cresc.* *p*

Zerbinetta ⁸¹ ♩ = ♩ of the 4/4

(softly but impressively) Pish, tush-

Comp. - -meth No! she dies tru - -

espr. *pp*

Zerbin. soon you'll know what I am in my in - most heart of hearts

Comp. -ly. Like her you ne - -

p *f*

(shouting) (softly)

Comp. - - ver can be, I know it, that she dies A - ria - - - dne is the

Comp. one, wi-thout a peera-mong mil - lions, she is the one who can-not forget.

Più vivace.

83 Zerbinetta (she turns her back on him. To her partners who have come to her)

Nonsense. At-tend, we are to join in the piece: "A - ria -

very quick

Zerbin. - - dne on Na - xos?' The plot is this: There's a Prin - cess who has been jilted by her

Zerbin.

lo-ver, and he leaves her, and no o - ther ad - - mi - rer has as yet ar-

Zerbin.

-rived to cheer her. The scene's the beach of a de-sert is - land; and we are a

Zerbin.

live-ly band of tra-v'lers who by chance have come to vi-sit that de - so - late is - land. You

Zerbin.

take your cues from me, and as soon — as there's a good chance to come for - ward,

84 *accelerando*

Zerbin.

then we ap - pear and take our part in the

pp

Rather slow.

Zerbin.

ac - tion.

Composer

She goes to des - truc - - tion From

Rather slow.

pp

espr.

p

85

Comp.

mor - tal's ken hid for aye — In - scri - ta - ble mys - te - ries of

espr.

pp

espr.

allmählich bewegter

Comp.

transfor - ma - - tion en - gulf her!

cresc.

Comp. Then she is new - born - in his em -

molto espr.
p
espr.

Comp. - bra - - ces her life re -

molto espr.
p
espr.

86 (grandiosely)
Comp. - new - - ing! Thus he his god - - hood gains.

p cresc.
f

Comp. What o-ther power could wa - ken to life a young god's be - - ing

dim.
p

Zerbinetta (looks into his eyes)

Zerbin. Now cou - - rage! Now com-mon

Comp. but this one mi - - - ra - cle of lo - ving?

cresc. *fp*

Zerbin. sense will bring you down to earth! And if

Comp. And once she lived, and stood so! — (as though drawing a picture) *sempre più moto.*

cresc. *fp* *dim. p* *dim.*

Zerbin. I take a hand will it hurt you?

Comp. with his hand in the air) God grant I may not fall dead in this

espr. *mf* *cresc.*

Zerbin.
 Far worse hours than this you will have to live through!

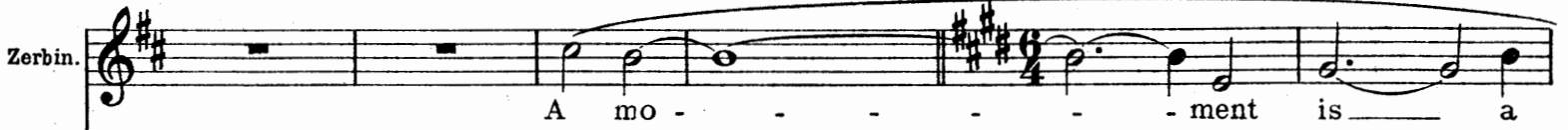
Comp.
 hour of shame!

Composer (lost)
 What means it all, — and why speak thus — to me

allmählich ruhiger

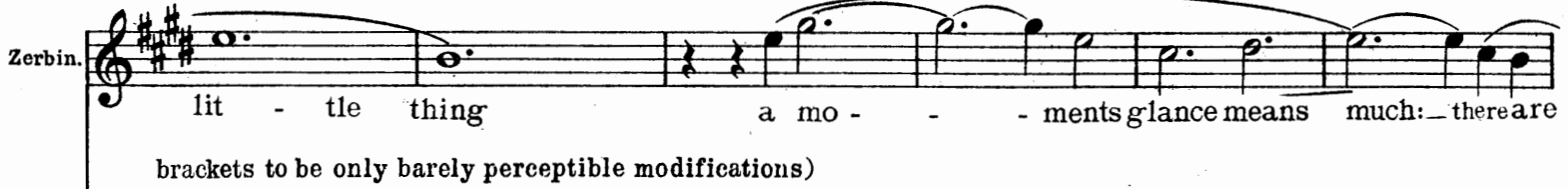
Comp.
 at this mo - - ment?

Zerbinetta (apparently with the utmost simplicity; really with the utmost coquetry)

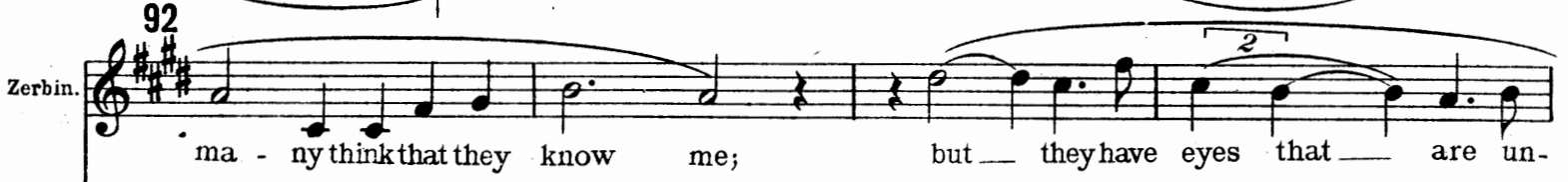
Zerbin. 

Moderato (strong rubato: the changes of time enclosed in

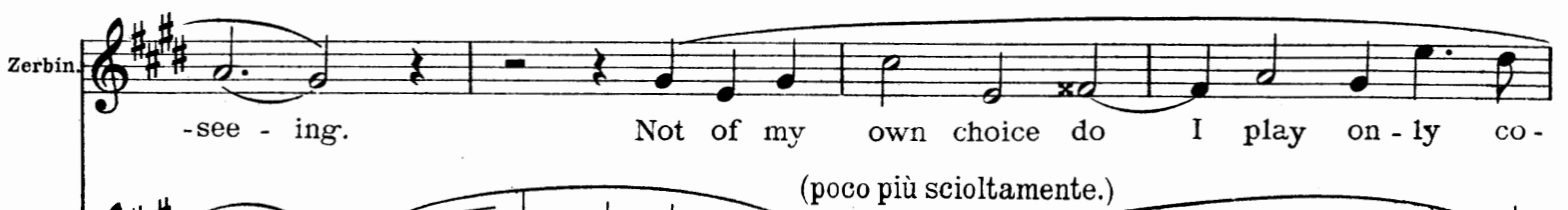


Zerbin. 



Zerbin. 



Zerbin. 



Zerbin.
-quette's parts. But who knows my heart is in the

Zerbin.
play I act? They think me mer - ry yet I am

Zerbin.
wee - - ping, Fond of crowds they think

Zerbin.
me, yet none is more lone - ly.

poco accelerando

Composer (naive fascinated)

Comp. Sweet girl, past

poco accel. *a tempo* (impetuoso)

f *dim.* *pp* *cresc.*

Zerbinetta 95

Zerbin. Most foolish wo - - man

Comp. all un - der - stan - - ding. (simple and tranquil)

dim. *p*

96 (very heartfelt)

Zerbin. you should call me one too of - ten con - quered by the

(molto scioltamente)

pp espr. l.H.

Zerbin. lon - ging for the one love, him to

pp *cresc.* *r.H.* *f* *l.H.* *l.H.*

Zerbin.

whom she could be

Zerbin.

97
faith - - - ful for e - - - ver.

98 Composer (eagerly)

Who - so he may be for whom thou lon - - -

Comp.

99
-gest thou thou art as I, an

(without hurrying)

Comp. ai - - ry - spi - rit, pi - - ning in earth - - - ly

Zerbinetta 100

Comp. Your words ex - fet - - ters.

(poco rall.)

p cresc. espr. pp subito

Zerbin. -press my dee - pest fee - - - - lings.

(quickenig somewhat)

Zerbin. I must go.

(quickly)

espr. pp

Zerbin.

Will you _____ for - - get, in _____ one _____

(becoming a little quieter) *espr.*

pp

Zerbin.

mi - - - nute, this one mo -

pp *p*

Zerbin.

- - - ment of our lives. **Composer** (Quite carried away, with exaltation)

d = d.

(Quicker again) Can such

dim. *pp* *p*

Comp.

mo - ments be for - got - - - - - ten

pp *cresc.* *f* *dim.* *l.H.* *r.H.*

Comp. through - out all e - ter - - - - ni

l.H. *r.H.* *espr.* *pp* *dim.*

(Zerbinetta frees herself, and runs off)

The Music Master, acting as stage manager of the opera, has during this dialogue directed the other characters, the Tenor and then the three Nymphs — to the back where the stage is assumed to be, and now comes bustling to the front, to fetch the Prima Donna who had again disappeared into her dressing room.

Comp. ty? —

Quick ♩ a little quicker than the ♩ previously.

pp *ff* *f*

104 Music Master

Comp. Please, to your pla - ces La - dies and gentle - men! A - ria - dne, Zer - bi -

Musikl. net - ta: Sca - ra - muc - cio, Ar - lec - chi - no! Take your

mf *p* *cresc.*

M.M. *Am* I to stand on the
pla - ces on the stage at once!

P.D. stage with com - mon girls like that? What are you a-bout?
M.M. Let me im -

M.M. plore you! *Am* I not your old friend, your tea - cher?
(a little more quietly)

106

Prima Donna

If that young per - son is not driv'n from my pre - sence,
(Quicker again)

P.D. I am sure I don't know what I'll do!

Music Master

Where is there a bet-ter

M.M. op - por - tu - ni - ty to show than (a little broader) on this stage, what an in - fi - nite

Prima Donna (laughing derisively)

M.M. Gulf indeed! ha ha ha.

gulf is fixed be - tween your great art, and a girl like that?

P.D. *ha!* A whole world, let us hope!

M.M. Let them feel this whole

(kisses her hand, conducts her a few steps to the back,

M.M. world in e - - - ve - - - ry ges - - - ture, and you will

M.M. returns immediately to fetch the Composer, who embraces him rapturously) Be my friend once
 see them all fall at your feet in ecstasy! **Molto vivace**

Comp. more. With eyes new - o - pened I see what was hid - den!

Comp. *The depths* _____ *of e-xis - - tence, who is there can plumb them?*

Comp. *My dearest friend!* _____ *There is much* _____ *in this great world, that*
 (still more flowing)

Comp. _____ *may not be spo - - ken.* _____ *The po - ets, they can*

110 *a tempo (senza accel.)*

Comp. *write for us* _____ *good words for mu - sic, quite good* _____ *words,*

poco accelerando

111 (with exultation in his voice)

Comp. *and yet_ and yet_*

Very impetuously

fp *cresc.*

Comp. *and yet_ and yet_ and yet_ Cou - rage I*

allegro (hervortretend) *f*

112

Comp. *have, cou - rage! The world is*

mf *cresc.* *ff* *p* *fp*

Comp. *beau - ti - ful, 'tis not ter - ri - ble for*

113

Comp. da - ringheart. And what then

poco ritard

(with almost crazy solemnity)

Comp. is mu - sic? yes, mu -

114 A little quieter, but still impetuously and with enthusiasm.

Comp. sic, mu - sic is the ho - li - est art -

Comp. which u - nites in sacred bonds all who dare,

Comp. like Cherubim guarding a radiant

This system contains the first two measures of the piece. The vocal line begins with a rest, followed by the lyrics "like Cherubim guarding a radiant". The piano accompaniment features a complex texture with triplets and various rhythmic patterns. Dynamics include *p* and *mf*.

Comp. throne! That is why, of all the arts

This system contains measures 115 and 116. The vocal line continues with "throne! That is why, of all the arts". The piano accompaniment includes a *cresc.* marking and a *mf* dynamic. The texture remains dense with triplets.

Comp. music is the ho - - - - - li-est,

This system contains measures 115 and 116. The vocal line says "music is the ho - - - - - li-est,". The piano accompaniment features a *cresc.* marking, a *f* dynamic, and a *p* dynamic. The texture is highly complex with many triplets.

Comp. 116 the ho - li - est of all the

This system contains measures 116 and 117. The vocal line begins with measure 116: "the ho - li - est of all the". The piano accompaniment includes a *ff* dynamic and continues with complex textures and triplets.

(Zerbinetta appears at the back, and whistles pertly, to call her partners on to the stage. Arlecchino bustles out of the room R., buckling his belt as he runs on to the stage. Scaramuccio comes, also putting the final touches to his dress as he runs, like Arlecchino.)

117 A little quicker

Comp. arts! _____ What is that? Where do they go?

Comp. These of-fen-sive crea - tures?


118 (Truffaldino, Brighella come)

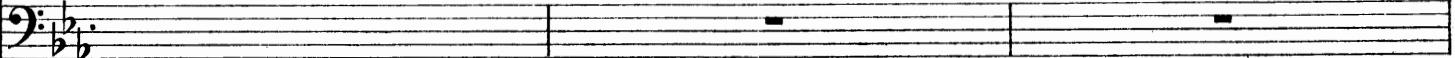
Comp. To pro - fane _____

Comp. — my ho-ly place with their lewd an-tics oh! — Music Master

But you have al-

119 Very quickly and passionately

Comp.  It was a crime to al - low it:

M.M. 

lowd!....

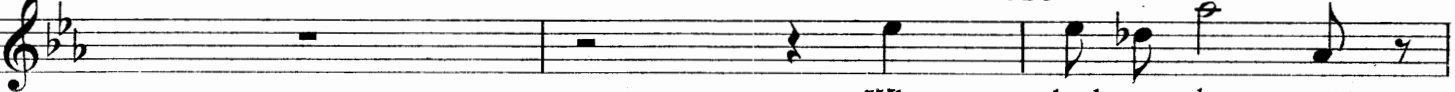
Very quickly and passionately




Comp.  your crime to al - low me to al - low it.



120

Comp.  Who bade you drag me,



Comp. *me* from my own world to this? No, let me

dim.

Comp. *pe - rish* of hun - ger and cold in my own world of Art!

f

(Runs off in despair. Music Master looks after him, shaking his head)

(Quicker again)

ff

(The Curtain falls quickly)

ff

End of the Prelude.

Personages of the Opera.

Ariadne	Soprano.
Bacchus	Tenor.
Naiad	High Soprano.
Dryad	Contralto.
Echo	Soprano.
Zerbinetta	High Soprano.
Arlecchino	Baritone.
Scaramuccio	Tenor.
Truffaldino	Bass.
Brighella	Tenor.

ARIADNE ON NAXOS

BY

RICHARD STRAUSS

Overture.

Vocal Score by
Otto Singer.

Andante. Metr. ♩ = 76

Piano.

The musical score is written for piano and consists of three systems. The first system begins with a piano (p) dynamic and a tempo marking of Andante, with a metronome marking of ♩ = 76. The second system features a mezzo-forte (mf) dynamic. The third system includes a first ending bracket over the final measures of the system.

dim. p 2

The first system of music consists of two staves. The upper staff features a melodic line with a trill in the first measure, followed by a series of eighth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *dim.* and *p*. A fermata is placed over the second measure of the upper staff, and the number '2' is written above the third measure.

3 mf espr.

The second system continues the piece. The upper staff has a triplet of eighth notes in the fifth measure. The lower staff continues with chords and bass lines. Dynamic markings include *mf* and *espr.*. The number '3' is written above the fifth measure.

l. H. dim. pp espr. 3

The third system features a triplet of eighth notes in the ninth measure of the upper staff. The lower staff has a measure with a first finger (l. H.) marking. Dynamic markings include *dim.* and *pp espr.*. The number '3' is written above the eleventh measure.

espr.

The fourth system continues with melodic and harmonic development. The lower staff has a measure with a first finger (l. H.) marking. The dynamic marking *espr.* is present.

cresc. 4

The fifth system concludes the page. The upper staff has a melodic line with a trill in the seventeenth measure. The lower staff has a measure with a first finger (l. H.) marking. Dynamic markings include *cresc.* and the number '4' is written above the nineteenth measure.

First system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *f* and *ff*. Includes a triplet of eighth notes in the treble clef.

Second system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *dim.*, *p*, *espr.*, and *mf*. Includes a triplet of eighth notes in the treble clef.

Third system of musical notation. Treble and bass clefs. Key signature: two flats. Tempo markings: *poco calando*, *6 a tempo*, and *(flowing) (scioltamente) espr.*. Dynamics: *p* and *cresc.*. Includes a triplet of eighth notes in the bass clef.

Fourth system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *f*. Includes a triplet of eighth notes in the bass clef.

Fifth system of musical notation. Treble and bass clefs. Key signature: two flats. Tempo marking: *ritard.*. Dynamics: *dim.* and *pp*. Ends with a 4/4 time signature.

Allegro. Metr. ♩ = 108

First system of musical notation, measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a metronome marking of ♩ = 108. The first measure starts with a forte (*f*) dynamic. The music features a complex texture with multiple voices in both the treble and bass staves, including chords and melodic lines.

Second system of musical notation, measures 5-8. The music continues with a forte (*f*) dynamic. Measure 8 is marked with a fermata. The texture remains dense with multiple voices and chords.

Third system of musical notation, measures 9-12. The dynamics vary, including mezzo-forte (*mf*), forte (*f*), and *sempre f* (always forte). The tempo is marked *marc.* (ritardando) at the beginning and end of the system. The music features complex chordal textures and melodic lines.

Fourth system of musical notation, measures 13-16. The music begins with a fortissimo (*ff*) dynamic. The texture is highly complex with many notes and chords in both staves.

Fifth system of musical notation, measures 17-20. The music continues with a complex texture of chords and melodic lines. Measure 20 ends with a fermata.

Ariadne is discovered lying motionless on the ground, at the mouth of the cave.
 Naiad on the left. Dryad on the right. Echo at the back, by the wall of the cave.

Lento. (The Curtain rises)

11 Allegretto. M. ♩ = 52 *espr.*

Naiad. *p*
 See her.

Dryad. *p*
 Slee - ping?

Naiad. Hear her wee - ping!

Dryad. Weeps — yet

12

Dryad. wakes not. Hark! — she

Naiad.

Naiad. She wee - peth -

Dryad. sigh - - eth. Lo! she

Naiad. Ah! — Thus day and night she

Dryad. wakes not. Ah! — Thus day and night she

13 *mf*

Naiad. lies. Waits in vain — for his re - turning.

Dryad. lies.

pp *espr.* *p*

Naiad. Still a - new with

Dryad. All her sorrow still re - newing;

f *mf* *p* *f* *dim.*

14

Naiad. fe - ver bur - ning, e - - - ver bur - - - ning

Dryad. Woun - ded heart _____ that

mf

Naiad. e - ver bur - - - - - ning

Dryad. e - ver e - - - ver

f *più f* *dim.* *f*

15

Naiad. *dim.* *p*
fate de - fies.

Echo. e - - - ver e - - - ver fate de - fies.

Dryad. *dim.* *p*
fate de - fies.

sfz *espr.* *pfz dim.* **tempo primo**

16 **ruhig** M. ♩ = 66
 Naiad. *tranquillo*

noch ruhiger
più tranquillo

p (expressionless) *pp*

Now the mar - vel scarce — sur - pri - - - - - seth! But like

Echo. *p* (expressionless)

Now the mar - vel scarce — sur - pri - - - - - seth!

Dryad. *p* (expressionless)

Now the mar vel scarce — sur - pri - - - - - seth!

ruhig
tranquillo

noch ruhiger
più tranquillo

pp *l. H.*

17

Naiad.

ebb and flow of o - cean_ Like the

Dryad. *pp*

Like the tree - tops' gen - tle mo - tion,

Naiad. tree - tops' gen - tle mo - tion

Echo. *pp* Like the tree - tops', Like the tree - tops' gen - tle mo - - - - - tion

Dryad. Like the ebb and flow of o - - - - - cean

Naiad. *pp* Hee -

Echo. *pp* Hee - - - - - ding

Dryad. *pp* Hee - - - - - ding not we

Naiad. *fließender più mosso cresc.* - ding not we pass it by.

Echo. not we pass it by. Hee - ding not. we pass it

Dryad. pass - - - it by. - - -

espr. *fließender più mosso*

19 *mf*

Naiad. Ma - nya day now in this fa - - - - - shion

Echo. by. _____

Dryad. *p* Ma - nya day now in this fa - - - - -

espr. *p* *cresc.*

20

Naiad. *f* Ah! en - dures her pas - sion, Scarce we hear her

Dryad. *f* - - shion Ah! en - - - dures her passion, Scarce we hear

mf *f* *p* *f*

21 *calando* *dim.* *wieder ruhiger* *meno mosso* *pp*

Naiad. bit - ter cry. Ah!

Echo. Ah!

Dryad. *dim.* *pp* her bit - ter cry. Ah!

calando *wieder ruhiger* *meno mosso* *pp* *dim.*

Naiad.

Echo

Dryad.

(Fl. and Harmonium)
pp

The first system of the musical score consists of five staves. The top three staves are for vocal parts: Naiad (soprano), Echo (soprano), and Dryad (soprano). The fourth staff is for the Flute and Harmonium, marked *pp*. The bottom two staves are for the piano accompaniment, with a trill (tr) indicated in the right hand.

Naiad.

Echo

Dryad.

mf

dim.

p

22

The second system of the musical score continues the vocal and piano parts. It features five staves: vocal parts for Naiad, Echo, and Dryad; a staff for the Flute and Harmonium; and piano accompaniment. The piano part includes dynamic markings *mf* and *dim.* for the vocal parts, and *p* for the piano accompaniment. A measure number '22' is placed above the Naiad staff.

Naiad. *mf* *dim.* *pp*

Echo *pp* *pp*

Dryad. *mf* *dim.* *pp*

23

Naiad. *p* *tr*

Echo *p* *tr* Like the

Dryad. *p* *tr* Like the tree - -

Like the ebb_ and flow_ of

Naiad. tree-tops' gen-tle mo-tion, gentle mo - - - tion Scarce

Echo - - tops' gen-tle mo-tion, gentle mo - - - tion Scarce

Dryad. o - cean, Like the tree-tops' gentle mo - - - tion Scarce

24 *dim. - - ppp*

Naiad. *trium* we heed her bit - ter cry.

Echo *trium* we heed her bit - ter cry.

Dryad. *trium* we heed her bit - ter cry.

mf espr.

Echo *Lento.* *p* M. ♩ = 66

(on the ground) Ah!

Ariadne. Ah!

Lento. Where was — I? Dead? —

f *fpp* *espr.* *pp*

25

Ariad. Yet li - - ving breathe a - gain — and see — the sun?

p *mf*

Ariad. I live, but yet, ye gods, I live not truly!

p

mf

dim.

pp

Ariad. 26 Thou shattered heart, ——— o cease thy

p

p

Ariad. 27 *schneller più moto* boot - - less throb - - bing!

dim.

pp

r. H.

Ariad. (Half raises herself) What? ——— Was it but a

dolce espr.

sfz

langsamer
piu lento

28 ritard.

Ariad. dream? Fled, and for-got-ten! I faint, re-mem-

29

Ariad. - bring naught! A world— of sha-

Ariad. - - - dows where one great sha - dow broods. But

30 accelerando molto

Tempo primo

Ariad. hor-ror! see yon quiv'ring light that pains me sore! Ah!

ECHO (The same sounds as the cry of Ariadne, but soulless)

etwas fließender

un poco più mosso

31

Ah!

Arlecchino (in the wings)

How young

etwas fließender

un poco più mosso

pp

p

Zerbinetta (in the wings)

How child - like is her face, yet grief hath

Arle. — how fair, — how great her sorrow!

p

32

Zerbin. marred her fea-tures!

Arle. And hard, most hard the task, to comfort her.

Truffaldin

And hard, most hard the task, to comfort her.

s.

mf

p

mf

sfz

33 *Andante sostenuto*

pp *mf molto espressivo* *f*

Ariadne (without heeding them in the least, to herself, soliloquising)

34

How beau -

dim. *p* *mf*

35

Ariad. -ti-ful once were Theseus A-riadne.

espr. 3

36

Ariad. And went their way, in light and life re-joicing, and

mf 3

Ariad. **37**

went — their way in light and life re - joi - cing -

f *mf* *dim.* *p* *espr.*

(With great expression.) **38** *poco*

Ariad. How beauti - ful were A - - riadne

mf *molto espr.* *p*

accelerando *tempo primo*

Ariad. The - seus - The - seus! - And

cresc. *f*

Ariad. **39** *pp*

went — their — way, in light and life re - joi - cing.

dim. *pp espr.* *cresc.*

etwas breit
un poco allargando

(Fainter.)

40

Ariad. A - riadne - The - - - seus -

(Vehemently.)

a tempo

accelerando

Ariad. Why know I ought - of them? Let me for - -

Allegro

(A new thought flashes across her poor distraught brain.)

41

Ariad. get them! One question must I answer:

Ariad. It is shame Still thus to be dis-traught! Then let me

42

Ariad. rouse me: Yes, whi-ther has she va-nished,

mf

Ariad. The maid that once was I! I know now,-

Andante

ffp *espr.*

And. *

43

Ariad. Hear me, let me not for-get, ye gods!

sf

44

Ariad. Nay not the name the name is with its

pp

Ariad. fel-low grown in - ter - twi - néd so close - ly: One thing — with a se- cond

7p

p

p.

Naiad. 46

(as if trying to remind her, to waken her) A - riad - ne!

Echo A - riad - ne!

Dryad. A - riad - ne! (motioning them away)

Ariad. ming - les soon, Hor - ror! Nay,

f

f

f

fz

p

fz

p

espr.

Molto Andante M. ♩ = 92

Ariad. call no more! She lives — here all a -

dim.

pp

47

Ariad. lone. _____ And light is her breath, and light_ her step. The

48

Ariad. grass_ it moves not where she treads, Her sleep_ is pure se -

Ariad. rene_ her mind; Her heart_ un - tain - - - - ted as the

49

Ariad. brook: _____ And free_ from sin, soon

Ariad. will she greet the day _____ When joy - - -

Ariad. - ful - ly wrap - - ping her cloak a - round her,

Ariad. Shrou - - ding her face, she will a - wait de - li - vrance, And

Ariad. thus_ in peace for e - ver Among the dead_ will rest.

52

Zerbinetta

Arlecchino (in the wings) Try mu - sic's hea - ling

I fear me grief and pain her mind have quite o'erthrown.

Ariadne (without turning her head, to herself,

53

Zerbin. Mad, but she pow'r.

Scaramuccio (in the wings) She sure-ly is quite mad!

Truffaldino (in the wings) Shesure-ly is quite mad!

as if the last words had reached her through her dream)

nicht schleppen

non slentando

Ariad. kno - weth yea! I know the bles - sings

Ariad. *To hearts in sor - row — cru - el fate de -*

54 *poco acceler.* **Allegretto**
 Ariad. *ni - eth. Zerbinetta (in the wings)*

Ah! from her sor-row woo her with a song.

poco acceler. **Allegretto** *M. ♩ = 52*

Arlecchino 55 *pp*

Love and hate and e - v'ry plea - sure,

Harlk. *Hope de - ferred — and e - v'ry pain Hu - man heart can bear in mea - sure*

Echo (Repeats without soul, like a bird, without text)

etwas zögernd
poco rit.

56 *ruhig*
tranquillo

Ari.

Once and ma-ny a time — a - gain.

etwas zögernd
poco rit.

ruhig
tranquillo

tempo primo

Echo

(more emphatic)

Ari.

But be-reft of sense to lan - guish, Pain - - - less, joy - less numb and cold,

tempo primo

Ari.

Who can bear — such cruel an - guish, Worse than — death a — hundred-fold?

57

Arl. *pp* Wrest thee from such gloom and an-guish, Wake, if but to fier-cer pain! *cresc.*

Arl. Live, for joy may come to-mor-row, Live, and wake to *mf* *dim.*

Echo (wie vorhin) (Ariadne unmoved, dreams on) *p* love a-gain! *poco calando* *dim.* *pp*

Zerbinetta (aside) 59 *tempo primo* She does not e-ven lift her head. (the same) *pp* All in vain is our *tempo primo*

Echo

pp (quickly)

Zerbin. Say, what has moved you so deeply?

Arl. *(quickly)*
la-bour. A-las! all our singing was fruitless. Ne'er

pp

Echo

Zerbin. 'Tis thus with ev'-ry wench you see.

Arl. — has the sight of great sor-row un-manned — me so.

Andante mosso M. J. = 96
(J nearly of the $\frac{2}{4}$)

60

Arl. Do you not feel thus for ev'-ry man?

f *p* *dim.* *p* *molto sostenuto*

Ariadne (to herself)

There is a land, from whence are banished All things unclean and unholly.

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment features a complex texture with many beamed sixteenth notes in both hands, creating a shimmering, ethereal atmosphere. The key signature has one flat (B-flat), and the time signature is 4/4.

61

(rises from the ground)

Ariad. Land of death... Here naught is pure; All now suffers

The second system begins with a vocal line that has a whole rest for the first measure, then a half note G4, followed by a half note B4 with a fermata. The piano accompaniment continues with similar textures. Dynamics include *pp* (pianissimo) and *p sfz* (piano sforzando). The key signature changes to two flats (B-flat and E-flat) in the second measure.

(She draws her cloak close around her)

Ariad. cor-rup-tion. poco cal.

The third system features a vocal line with a quarter rest followed by a quarter note G4, then a quarter note B4, and a quarter note D5. The piano accompaniment includes a triplet of sixteenth notes. Dynamics include *pp*, *p*, and *dim.* (diminuendo). The tempo marking *poco cal.* (poco rallentando) is present.

62 *etwas ruhiger* M. = 84
un poco meno mosso

Ariad. Soon comes from heav'n a herald, Hermes call they his

The fourth system begins with a vocal line that has a whole rest for the first measure, then a quarter note G4, followed by a quarter note B4, and a quarter note D5. The piano accompaniment features a *dolce marcato* texture with a steady eighth-note accompaniment. Dynamics include *pp*. The key signature changes to three flats (B-flat, E-flat, and A-flat).



In gentle movement. Ecstatically.

Movimento piano, estatico

63

Ariad. name. His win-géd wand the spi-rits compel - -leth:

p dolce
col Ped.

Ariad. Like birds affrigh - - ted, Like wi-thered leaves be-fore him they fly. Thou

mf
dim.

Ariad. 64
beauteous, peaceful god! Lo! — Ari-ad - ne wai-teth Ah! From pain, from

pp
espr.

Ariad. life's — hot fe - ver, Must my heart be pu - ri - fied;

dim.
pp

Ariad. Then thy face to me in - cli - - - ning, Thou wilt fly to this my ca - -

Ariad. - - - vern; Dark - - - - ness will en-shroud my be - - - ing, On my

Ariad. heart — thy kindly hand — — — thou'lt lay. In the

Ariad. re - gal fes - tal gar - ments That my mother wrought for me, I will

Ariad. wrap ony wea-ry bo - dy, And my tomb this cave will be.

pp
espr.

67 Ariad. But my soul in so - lemn si - - - lence Fol - - lo-weth its

p
espr.

68 Ariad. new - - - - made lord, Like a leaf by ze - phyr's dri - ven

pp

Ariad. Full of rap - ture fol - - - - lo - weth.

wieder etwas ruhiger
poco meno mosso

p
dim.
p

Ariad.

 On mine eyes there falls a dark - ness Peace will fill my heart for aye, And wi -

Ariad. **69** *calando* *a tempo*

 - thin this cave my bo - dy Rich - ly dight a - lone will lie.

cresc.

Ariadne (with growing rapture) **70**

 It is thou wilt save _____ me, My

Ariad. cap - tive soul free - ing, This bur - den of be - ing

71

rising to a great climax

Ariad. Lift thou it from me. Lift! Lift it from

Ariad. me! Lift, lift it from me; This bur - den of be - ing,

72

Ariad. Lift Lift it from me; This bur - - - - den of

Ariad. *73*
 be - ing, Lift, lift it from me. To

Ariad.
 thee link'd in u - - nion e - ter - - nal, With thee will Ari -

Ariad. *74* *etwas ruhi poco a poco*
 ad - - ne dwell. With thee will Ari - ad - - -

Ariad. *75* *ger werden meno mosso* (she stands as if in a trance) *acceler.*
 - - - ne dwell

(Echo, Naiad, Dryad have vanished during Ariadne's monologue)

(come to the stage from the front, and proceed to try to enliven Ariadne by a dance. Zerbinetta remains in the wings)

Allegretto Brighella *p*
 This la-dy is too much in - clined To yield to hea - vi -

Scaramuccio *p*
 This la-dy is too much in - clined To yield to hea - vi -

Arlecchino *p*
 This la-dy is too much in - clined To yield to hea - vi -

Truffaldino *p*
 This la-dy is too much in - clined To yield to hea - vi -

Allegretto *M. = 84*
p

in der Kulisse)

76

Brigh.
 - ness of mind. What - e'er mis-for-tune may be-fal, In time its tra - ces

Scaram.
 - ness of mind. What - e'er mis-for-tune may be-fal, In time its tra - ces

Arl.
 - ness of mind. What - e'er mis-for-tune may be-fal, In time its

Truffld.
 - ness of mind. What - e'er mis-for-tune may be-fal, In time its tra - ces

mf

a little more deliberate

poco comodo

Brigh. *77 p*
 va - nish all. True love's me-lan-cho-ly Can move com-
 Scaram.
 va - - nish all.
 Ari.
 tra - ces va - nish all.
 Truffld
 va - nish all.

a little more deliberate

poco comodo

p

Brigh. *p*
 -passion But oh! what fol - ly To pine in this fa - shion. True love's me-lan-cho-ly Can
 Scaram. *p*
 True love's melan-cho-ly Can move com-pas - - -
 Ari. *pp* *mf*
 But oh! what fol - ly To pine in this fa - - shion. True
 Truffld. *pp*
 But oh! what fol - ly To pine in this fa - - shion.

Brigh. *mf* move com-pas - - sion, But oh! — what fol - - - -

Scaram. *mf* - sion, But oh! — what fol - - - - - ly

Arl. love's me-lan-cho - ly Can move com-pas - sion, But oh! what fol - - ly To

Truffld. *f* True love's me-lan-cho - ly Can move *mf*

Brigh. *dim.* - **78** *p* - - ly To pine in this fa - shion.

Scaram. *dim.* - *p* To pine in this fa - shion. *pp* This beauteous

Arl. *dim.* - *p* pine in this fa - shion.

Truffld. *dim.* - *p* com - pas-sion. *pp* To try to cheer thee

*noch etwas ruhiger
ancora più tranquillo*

*noch etwas ruhiger
ancora più tranquillo*

Brigh. *pp* Stands humbly near _____ thee with all her friends.

Scaram. mai - den she and all _____ her friends.

Arl. *pp* Stands humbly near _____ thee with all her friends.

Truffld. Comesthis fair mai - den with all her friends.

tempo primo, still somewhat deliberately
tempo comodo

79

Brigh. To stay thy weepingsince wordsall fail us: Will dan-cing and sing-ing Per-chance a-vail us?

Scaram. (They begin to dance) The

Arl. *p* The

tempo primo, still somewhat deliberately
tempo comodo

Scaram. sun's ca - res - ses, All tears they soon ba - nish

Arl. sun's ca - res - ses, All tears they soon ba - nish. The wan - ton bree - zes Dis - pel

Truffaldino To stay thy weeping, since words all fail us, Will

Scaram. Will

Arl. the tear Will

Truffld. dan - cing and sin - ging Per - chance a - - vail us?

Brighella To

Scaram. dan - cing and sin - - ging Per - chance a - - - vail

Arl. dan - cing and sin - - ging Per - chance a - - - vail

Truffld. The wan - - - ton bree - - - zes dis - pell

81

Brigh. stay thy weeping Our words all fail us; Will dan-cing and sin - ging Per - chance a - vail us.

Scaram. us. The

Arl. us. The

Truffld. the tear.

p

mf 82

Brigh. The wan - ton bree - zes Dis -

Scaram. sun's ca - res - ses All tearstheysoon ba - nish -

Arl. sun's ca - res - ses All tearstheysoon ba - nish - The wan - - - ton

Truffld. The wan - ton bree - zes Dis -

mf

Brigh. *dim.* - - - *p*
pel the tear.

Arl. *dim.* - - - *p*
bree - zes Dis - pel the tear.

Truffld. *dim.* - - - *p*
pel the tear.

p *dim.*

83 *grazioso* M. $\text{♩} = 84$
Zerbinetta

See them now dan - cing, See their feet glan - cing! Should she not, be - hol - ding, Find here a

p

Zerbin. 84

lo-ver, a lo-ver, a lo - ver, a lo-ver to her mind?

sempre p

Zerbinetta *p*
 To stay thy wee-ping Since words all

Arlecchino *p*
 To stay thy wee-ping Since words all fail us

Truffaldino *pp*
 The wan - ton

Zerbin. *85* *mf* *allmählich etwas fließender poco a poco più mosso*
 fail us, Will dancing and sin - ging Per - chance

Scaramuccio *p*
 To stay thy wee-ping Since words all fail us,

Arlecchino *p*
 The sun's ca -

Truffald. *mf*
 breezes Dis - pel the tear.

allmählich etwas fließender poco a poco più mosso

Zerbin. *dim.* - - - 86 *p* *f*
 a - - - - vail us? The sun's ca - res-ses All tears -

Brighella *f* *p*
 To stay thy weeping Since words all fail - - - us,

Arl. *3*
 res-ses All tears they soon ba - nish.

espr. *4/4* *marc.* *p*

Zerbin. *dim.* - - - *p* *mf*
 they soon ba - - nish. The wan-ton bree-zes The tear -

Scaramuccio *mf* *pp*
 To stay thy weeping Since words all fail - - - us.

mf *p* *p*

Zerbin. *dim.* 87 *cresc.* - - -
 dis - pel. See them now dan-cing, See their feet glan - cing; Sure I would a -

cresc. - - - *3* *3* *3*

(gradually returning to the former tempo)

(poco a poco ritornare al tempo primo)

Zerbin
mong them find A lo-ver to my mind.

Scaramuccio. *(Loud) f*
The la-dy is too much in-clined To yield to hea - -

Arlecchino. *(Loud) f*
The la-dy is too much in-clined To yield to hea - -

Truffaldino. *(Loud) f*
The la-dy is too much in-clined To yield to hea - -

(gradually returning to the former tempo)

(poco a poco ritornare al tempo primo)

Brighella. *ff* 88 tempo primo, a little roughly

tempo primo, un poco robusto

To stay thy weep-ing Since words all fail us, Will dan-cing and sing-ing Per-

Scaram. *dim. p*
- vi - ness _____ of mind.

Arl. *dim. p*
- vi - ness _____ of mind.

Truffald. *dim. ff*
- vi - ness _____ of mind. To stay thy weep-ing Since.

tempo primo, a little roughly

tempo primo, un poco robusto

Brigh. *f* -chance a - vail us?

Scaram. *f* The sun's ca - res - ses All tears they soon ba - nish

Arl. *f* The sun's ca - res - ses All tears they soon ba - nish

Truffld. words all fail us_ The

Zerbinetta. ⁸⁹ *leggiero e grazioso*

See them now dan - cing See their feet glan -

Scaram. *dim.* - - - *p* The wan - ton bree - zes The tear dis - pel.

Arl. *dim.* - - - *p* The wan - ton bree - zes The tear dis - pel.

Truffld. *dim.* - - - *p* wan - ton bree - - - zes The tear dis - pel.

leggiero e grazioso

Zerbin. *mf* See them now dan-cing, See their feet glan-

Brigh. To stay thy weeping Since

Scaram. To stay thy wee - ping Our

Arl. *pp* bree zes All tears dis - pel. Our

Truffld. *pp* words all fail us, *p* Will dan - cing or

Zerbin. *dim.* 91 *p* - - - - - cing; Sure I would a - mong - - - - - them find a

Brigh. *pp* words all fail us, The

Scaram. *pp* words all fail us; The

Arl. *pp* tears dis - - - pel. The

Truffld. *dim.* *pp* sin - - - - - ging Per - chance a - - - - - vail us?

Zerbin. lo - ver, a lo - - - - - ver to my taste But yonder la - dy Dis -

Brigh. wan - ton bree - - - - - zes All tears - dis - pel.

Scaram. wan - ton bree - - - - - zes All tears. dis - pel.

Arl. wan - ton bree - - - - - zes All tears - dis - pel.

p *sempre p*

Zerbin. - dains to - regard them, the song doth but vex her, All their toil they waste.

Scaram. *f*
To

Truffaldino. *f*
To stay thy weeping Our

f

(Advancing between the dancers)

93

Zerbin. Leave us, ceasenow! She fainwouldhave peace! (still dancing)

Scaram. stay thy wee-pingOur wordsall fail us.

Arlecchino. *f* To stay thy wee - pingOur wordsall fail us. She

Truffld. *p* words all fail us. *f* She bade us cheer thee,

Zerbin. Leave us

Brighella. *mf* And we stroveher bid - ding To do right well.

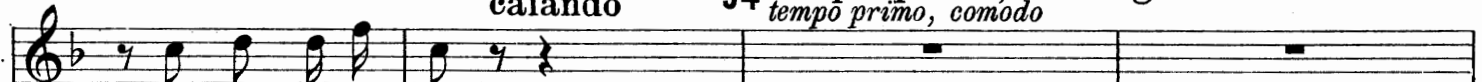
Scaram. *mf* And we stroveher bid - ding To do right well.

Arl. *mf* bade us come near theeAnd we strove her bid - ding To do right well.


Truffld. *mf* And we stroveher bid - ding To do right well.

calando

94 tempo primo, behäbig
tempo primo, comodo

Zerbin.  she fain would heave peace.

Brigh.  In vain our la - bour, In

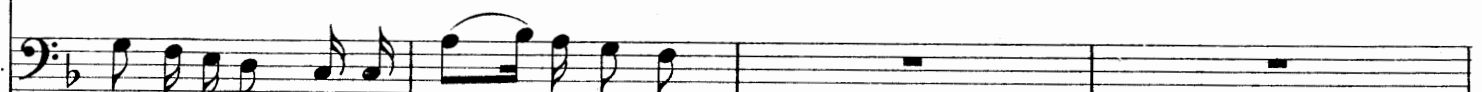
Truffld.  To stay thy wee-ping Our words all fail us; Will

 calando tempo primo, behäbig
tempo primo, comodo

Brigh.  vain our dan - cing Our songs en - tran - - -

Scaramuccio. *p*  The sun's ca - res - ses All tears they soon ba - nish,

Arlecchino. *p*  The sun's ca - res - ses All tears they soon ba - nish,

Truffld.  dan-cing will sin-ging Per - chance a-vail us?



Zerbinetta (forcibly pushing them away)

95 cantabile

Then cease your dancing, Cease your
 - - cing She deigns not to smile.
 The wan-ton breezes All tears dis - pel.
 The wan-ton breezes All tears dis - pel.

dim. - *pp*

dim. - *pp*

dim. - *pp*

dim. *p* **cantabile**

sin - - - ging Cease your sin - ging, Leave us a -
 In vain our la - bour, Vain our dan - cing, Vain our songs en -
 In vain our la - bour, Vain our dan - cing, Vain our songs en -
 In vain our la - bour, Vain our dan - - - cing,
Truffaldin. *f* *dim.* *p*
 To stay thy weeping Our words all fail us, Will

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

Zerbin. while. So cease your sin-ging cease your

Brigh. tran - cing She deigns - not to smile. *dim. pp*

Scaram. tran - cing She deigns - not to smile. *dim. pp*

Arl. She deigns - not to smile *p dim. pp*

Truffld. sin - ging Will dan - cing Per - chance a - - - - - vail us?

Zerbin. dan - - - - - cing, So cease your dan-cing, Cease your

Brigh. *p* In vain our la - bour, Vain our dan - cing,

Scaram. *p* In vain our la - bour, Vain our dan - cing,

Arl. *p* In vain our la - bour, Vain our dan - cing,

Truffld. *p* In vain our la - bour, Vain our dan - cing,

Zerbin. *mf* sin - - - - -

Brigh. *p* In vain our la-bour, Vain our dan-cing, In vain our sin-ging, Vain our

Scaram. *p* In vain our la-bour, Vain our dan-cing, In vain our sin-ging, Vain our

Arl. *p* In vain our la - - - - bour, In vain our dan -

Truffld. *p* In vain our la - - - - bour, In vain our dan -

mf *p* *p*

Tea * *Tea* *

etwas nachlassen
poco calando

98 *poco tranquillo*

Zerbin. - - - - - ging. Then cease - - - - -

Brigh. dan-cing, Our songs en-trancing, She deigns not to smile. *dim.* *pp*

Scaram. dan-cing, Our songs en-trancing, She deigns not to smile. *dim.* *pp*

Arl. - - - - - cing, Our songs en-trancing, She deigns not to smile. *dim.* *pp*

Truffld. *mf* *p* - - - - - cing, In vain our dan - - - - - cing, In vain our sin - - - - - ging.

mf *p*

Tea *

etwas nachlassen
poco calando

poco tranquillo

Zerbin. — your dan - - - cing, Leave us a -

Brigh. Our songs en - tran - cing,

Scaram. Our songs en - tran - cing,

Arl. *pp* In vain our la - bour, Vain our dan - cing, *p* Our songs en - tran - cing,

Truffld. She

(She gets them out of the way) 99

Zerbin. while. Then cease your

Brigh. She deigns not to smile.

Scaram. She deigns not to smile.

Arl. She deigns not to smile.

Truffld. deigns not to smile.

Zerbin. *sin - - ging, cease your dan - - -*

Brighella *(As he goes)* *p*
In vain our sin-ging

Arl. *pp* *p*
In vain our singing, Vain our dan - - cing, She deigns not to

Zerbin. *pp*
- - - cing Leave us a - while.

Brigh. *(Exit to the right)*
dancing.

Scaram. *pp* *(Exit to the right)*
In vain our song, our dan-cing.....

Arl. *(Exit to the left)*
smile.

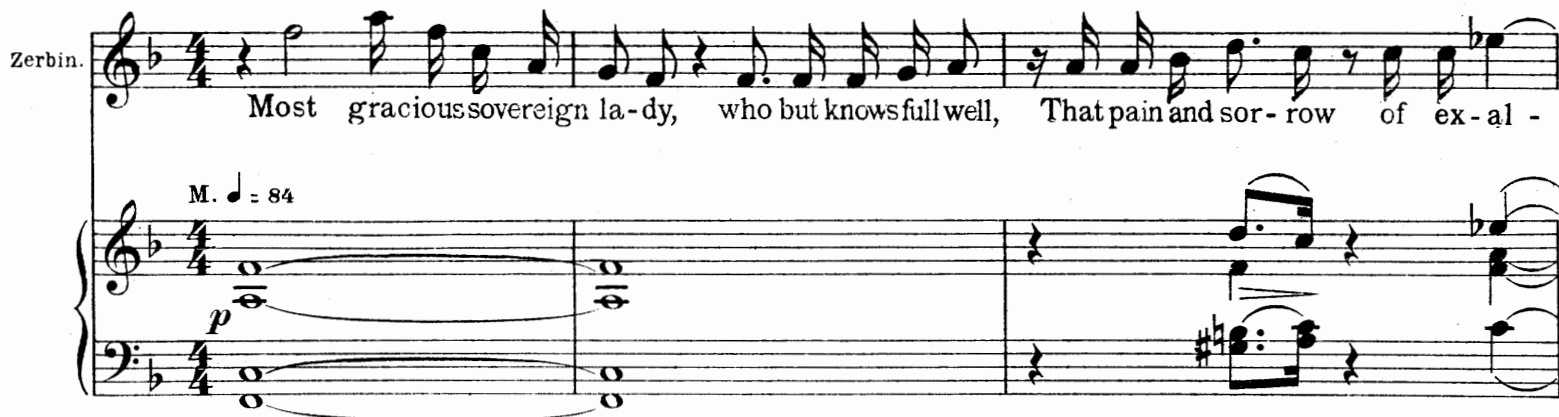
Truffaldino *mf* *(Exit to the left)*
To slay her weeping Our arts all fail us.....

Recitative and Aria

Moderato, in strict time throughout

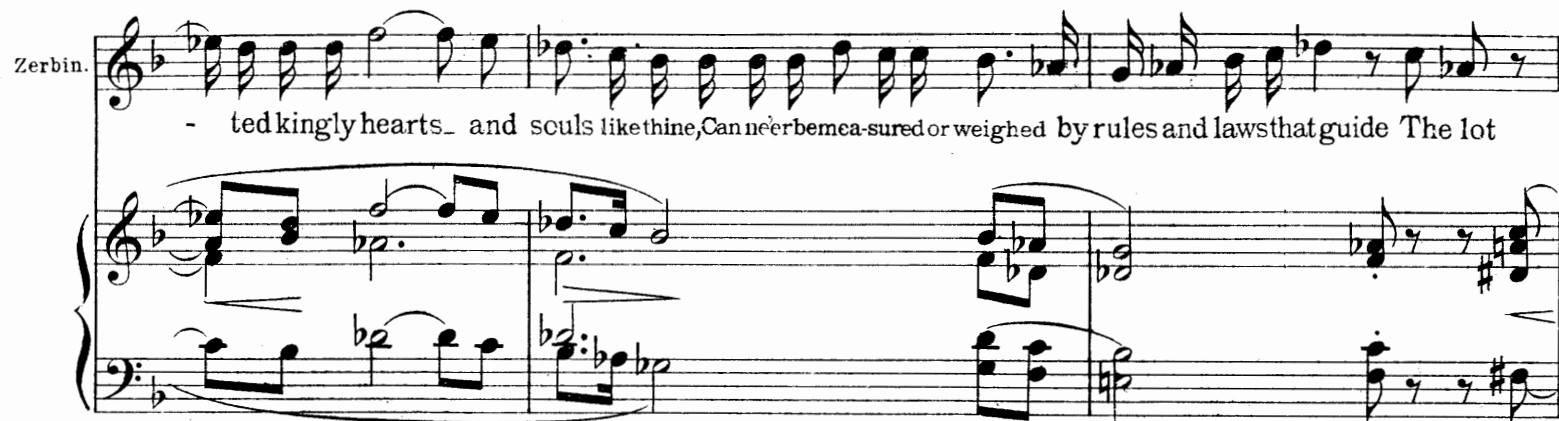
Moderato, senza alcuna licenza

Zerbinetta (Making a deep obeisance to Ariadne)

Zerbin.  Most gracious sovereign la-dy, who but knows full well, That pain and sor-row of ex-al-

M. ♩ = 84

p

Zerbin.  - ted kingly hearts_ and souls like thine, Can ne'er be mea-sured or weighed by rules and laws that guide The lot

(Approaching a step nearer-But Ariadne pays no heed to her)

Zerbin.  of com - mon mor-tal folk. But yet_ Are we not wo-men, both of

p

101

Zerbin.  us, And does not in each bo-som beat a heart of wo-man that pa - sseth un-der-

mf espr.

f

(Ariadne in order to avoid seeing her, veils her face)

(still neaver, with a courtsey)

Zerbin. stan - ding? To tell how weak, how frail we are,

102

Zerbin. To con-fess the truth to ourselves, Is it not bit - ter -

(Eagesby)

Zerbin. sweet? And does our heart not yearn for it?

Zerbin. You will not deign to hear me_

103 *etwas gemessen*
un poco misurato

Zerbin.
Fair and proud and mo - ving not, As if you were an ef - fi - gy

The first system features a vocal line for Zerbinetta in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "Fair and proud and moving not, As if you were an effigy". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. It includes a mezzo-forte (*mf*) dynamic marking and a triplet of eighth notes in the right hand.

Zerbin.
On your own mo - nu - ment. You would have none to share

The second system continues the vocal line with the lyrics "On your own monument. You would have none to share". The piano accompaniment features a piano (*p*) dynamic marking and includes a triplet of eighth notes in the right hand.

Zerbin.
your sorrow's sec - - ret But yonder rocks And tumbling waves of o - cean?

The third system continues the vocal line with the lyrics "your sorrow's secret But yonder rocks And tumbling waves of ocean?". The piano accompaniment features a pianissimo (*pp*) dynamic marking and includes a piano (*p*) dynamic marking.

lebhafter
più mosso (Ariadne retreats to the mouth of the Cave)

Zerbin.
Most noble la - dy lend an ear: Not thou a - lone all women, yea all women, All have

M. ♩ = 100

The fourth system begins with a new tempo marking "lebhafter più mosso" and a metronome marking "M. ♩ = 100". The vocal line starts with the lyrics "Most noble lady lend an ear: Not thou alone all women, yea all women, All have". The piano accompaniment features a fortissimo (*ff*) dynamic marking and includes a piano (*f*) dynamic marking. The system number "104" is written above the vocal line.

Zerbin.

suffered it, there is not one, ——— That by the same grief hath not ——— been smitten.

dim. *p.* *poco ritard.*

105 **Ziemlich rasch**
Allegro assai

Zerbin.

Deserted! And a - ban-doned! De - so-late!

ff

Zerbin.

Yes! of such de - - sert isles there is a mul - ti-tude ev'n in the haunts of

f

106

Zerbin.

man-kind: I, my-self too have known them, have dwelt ——— in many a one ———

f *ff*

accelerando

(At this point Ariadne retreats quite into the cave, and Zerbinetta addresses **ritard.**

Zerbin.
 And yet I did not learn to load all men with cur - ses. Faith-less are they, past

ff *f* *ff*

the rest of her consoling speech to an invisible listener.) **festes Zeitmaß**

107 *al rigore di tempo* M. ♩ = 84

Zerbin.
 — believing, wi-thout mea - - sure! A few hours of night, a fe - ve-rish

ff *pp*

Zerbin.
 day, The sigh of a breeze, a lan - guishing glance. And lo! they are

espr.

Zerbin.
 changed! But are we — are we im-mu-ne Against these pi-ti-less en - chant-ments, these

s 108 *pp* *espr.* *p*

(free)

Zerbin. changes, that pass all under - stand - ing?

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

Allegretto mosso M. ♩ = 40

Zerbin. Full oft, - when I think, for e - ver un - sha - ken, My cons - tan - cy

(singend)

p cantando

109

Zerbin. e - v'ry at - tack will re - pel, Strange promp - - tings as - sail me, that

pp

Zerbin. in me a - wa - - - ken, For free - - dom too long un -

pp

110

Zerbin.
 tas - ted a year - - - ning, And soon 'tis a new love in
dolciss.

Zerbin.
 se - cre - cy bur - ning, Holds my heart fast in its

111

Zerbin.
 con - quering spell. Though de - ceit sche - ming, In ac - tion_ not

Zerbin.
 sin - - - - - ning, Though

112

Zerbin.
 true to all see - ming, False is my will.

113

Zerbin.
 Like one who with

Zerbin.
 false coin great pro - - fit is win - ning, Half

Zerbin.
 ur - ging my - self on, half help-less-ly dri - - ven, I

Zerbin. base-ly de - ceive him, Though lo - ving him

The first system of music for measure 114. It features a vocal line for Zerbin and a piano accompaniment. The vocal line starts with a treble clef and a key signature of three flats. The lyrics are "base-ly de - ceive him, Though lo - ving him". The piano accompaniment consists of two staves, with dynamics *f* and *ff* indicated. There are slurs and accents throughout the accompaniment.

Zerbin. still_ Though lo - - - - ving him still.

allargando *a tempo*

The second system of music for measure 114. It continues the vocal line and piano accompaniment. The lyrics are "still_ Though lo - - - - ving him still.". The tempo markings *allargando* and *a tempo* are present. The piano accompaniment includes a section marked *ff* and a section marked *f*. There are slurs and accents throughout.

Zerbin. Full oft when love seems for e-ver un - sha - - ken, Longings for

The first system of music for measure 115. It features a vocal line for Zerbin and a piano accompaniment. The lyrics are "Full oft when love seems for e-ver un - sha - - ken, Longings for". The piano accompaniment includes dynamics *dim.*, *p*, and *pp*. There are slurs and accents throughout.

Zerbin. free - dom in me a - wa - ken; Soon 'tis a new love wi - thin me in

The second system of music for measure 115. It continues the vocal line and piano accompaniment. The lyrics are "free - dom in me a - wa - ken; Soon 'tis a new love wi - thin me in". The piano accompaniment includes a section marked *pp* and a section marked *f*. There are slurs and accents throughout.

(Breaks off suddenly)

Zerbin.
se - cre - cy bur - - - - - ning....

Allegro scherzando

Zerbin.
So was _____ it with Pag-

Zerbin.
lia - - zzo and Mez - ze - ti - no; Then it was Ca - vi - - chio, then Bu - rat -

117

Zerbin.
ti - no, Then Pas - qua riel - - - - lo! Who could be - lieve it? Sometime to all

118

Zerbin.
see - - ming, Lo there are two! — But ne'er ca - pri - -

Zerbin.
- - - - - cious — Something com - pel - - - - -

Zerbin.
ling, Half ter-ror un-won-ted, Half won-der de - li - - - - -

119

Zerbin.
- - - - - cious That a wo - - - - - man's

Zerbin.
heart its se - - - - - cret, Its own

Zerbin.
se - - - - -

Zerbin.
- - - - - cret should read so ill ah!

Cadenza

Zerbin.

Rondo.

Allegro. M. $\text{♩} = 54$

120

Zerbin.

Like a god each one did I wel - come, Dumb when first he

Zerbin.

gree - ted my sight; By his first kis - ses en - rap - - tured,

Zerbin.

By the god soon was I cap - tured; By his arts trans - for - - med

Zerbin.

quite.

121

Zerbin. *As a god each one did I wel - come. By his*

Zerbin. *arts trans - for - méd quite, By his first*

122

Zerbin. *kiss en - rap - tured, Dumb and help - - -*

Zerbin. *less cap - tured quite. Like a*

123 molto vivace

Zerbin. *god* *each one did I*

Tranquillo

Zerbin. *wel - come.* *Each one soon transformed me quite,*

124 Still more quietly

Zerbin. *By his first kiss en - rap - - -*

stets genau der Sangerin folgen

Zerbin. *- - - tured, By the god I soon*

125

Zerbin. *tr* was cap - - - - - tured, Dumb when

pp

Zerbin. *tr* first he greeted my

126

Zerbin. sight, soon —

accel. *cresc.* *L.H.* *f* *tempo primo* *mf*

Zerbin. cap - - - - -

p *cresc.*

Zerbin.

- tured. Ah!

dim. *pp* *cresc.*

Zerbin.

f *pp* *p*

Red.

Zerbin.

pp *p* *pp* *f*

Red.

Zerbin.

p *pp*

Red.

poco ritenuto *a tempo* *ritard.*

Zerbin.

acceler. *trm trm trm* **129** *tr*

Zerbin.

trm *trm* *rit.* *tempo primo*

Zerbin.

130

Zerbin.

As a god each one did I wel - - come,

poco calando

Zerbin. soon captured was

a tempo, molto vivace
144 Recitativo, in strict rhythm'

Zerbin. I soon, soon. Arlecchino (leaping from the wings)
Pret-ty sermon, but you preach to

(Turning quickly to him)

Zerbin. Yes, it seemsthat la-dy and I, each have a dif - fe-rent lan-guage.

Arl. deaf ears.

Zerbin. Twould not sur-prise me, if be-fore long she learns that mine is far the best for a

Arl. It seems so.

Zerbin.
wöman. For whom do you take me?
(With one bound, he is at her side)

Arl.
We must wait pa-tient-ly. But there's one thing for which I won't wait. Far an en-

(Energetically frees herself)

Zerbin. What mat-ters that? I real-ly believe you

Arl. on-ly a cavern. Why much, it has no win - dows.

cresc.

festes Zeitmaß
in tempo fermo

(Looks him up and down, half to herself)

Zerbin. would be ca-pa-ble — To think that there are wo - men, to

Arl. Do not doubt, of ev'rything!

festes Zeitmaß *in strict time*

Zerbin. whom for this ve - ry rea-son he's plea-sing.

Arl. And to think that you are from top to

fp sfz

(Has got away from Arlecchino,
runs to the front)

(To herself, yet almost to the audience)

148

Zerbin. Oh Providence! If it is

Arl. toe just such a wo - man!

Brighella *p* Hi! Hi! Zer-bi-net-ta!

(Putting there heads out of the wings left and right)

Scaramuccio *p* Hi! Hi Zer-bi-net-ta!

Truffaldino *p* Hi! Hi! Zer-bi-net-ta!

Zerbin. real-ly your in-ten-tion that we should re-sist the men in ear-nest, O why_ then were so

Zerbin. - ma-ny va - rious kinds cre-

Allegretto

Zerbin. *-a - ted.* (at the front, Left) *p* To con-

Brigh. (at the front, Right) *p* To con-

Scaram. (at the back) *p* To con-

Arl. (at the front, Left) *p* To con-

Truffld. (at the front, Left) *p* To con-

Allegretto M. ♩. = 60 *p*

Brigh. *-sole this moo - dy la - dy Try no more, 'tis la - bour lost!*

Scaram. *-sole this moo - dy la - dy Try no more, 'tis la - bour lost!*

Arl. *-sole this moo - dy la - dy Try no more, 'tis la - bour lost!*

Truffl. *-sole this moo - dy la - dy Try no more, 'tis la - bour lost!*

sempre p

Brigh. *mf* If all com- fort she re - fu - ses, Do not *p*

Scaram. *pp* If all com - - fort she re - fu - ses, Do not *p*

Arl. *pp* If all com - - fort she re - fu - ses, Do not *p*

Truffl. *mf* If all com- fort she re - fu - - ses, Do not baulk *p*

150 (Zerbinetta dances from one to the other, cajoling each one)

Brigh. *mf* *grazioso* baulk her of her will! (In a stupid tone) No moo-dy lad am I

Scaram. *mf* baulk her of her will!

Arl. *mf* baulk her of her will!

Truffl. her of her will!

grazioso M. ♩. = 69

stets leicht fließend
sempre mosso grazioso

Brigh.

If kind-ly you re-ply; In your sweet smile to

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano clef with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff with treble and bass clefs. Dynamics include *p* and *f*. The tempo/mood is indicated as *stets leicht fließend* and *sempre mosso grazioso*.

151

Brigh.

bask— That is all that I ask.

Scaramuccio *p* (With a cunning Expression)

Here in this isle are sweet nooks in

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues from the previous system. The piano accompaniment includes dynamics *mf*, *dim.*, and *p*. The tempo/mood remains *stets leicht fließend* and *sempre mosso grazioso*.

Scaram.

plen - - ty There let me lead you, I know them all.

Detailed description: This system contains the vocal line for Scaramuccio and piano accompaniment. The vocal line is in a soprano clef with a treble clef and a key signature of three sharps. The piano accompaniment is in a grand staff with treble and bass clefs. Dynamics include *pp*. The tempo/mood remains *stets leicht fließend* and *sempre mosso grazioso*.

152 Truffaldino (Loutishly amorous)

Did I a cha-riot and two hor-ses own, Soon with this char-mer

Detailed description: This system contains the vocal line and piano accompaniment for Truffaldino. The vocal line is in a bass clef with a key signature of three sharps. The piano accompaniment is in a grand staff with treble and bass clefs. Dynamics include *mf*. The tempo/mood remains *stets leicht fließend* and *sempre mosso grazioso*.

Arlecchino (discreetly in the background)

153

f

While her sly an - tics Fool them com - plete - - ly, I stand here

Truffl. I'd fly a - lone.

espr.

dim. *p*

Zerbinetta (dancing from one to the other) 154

Some - - - thing com -

Arl. wai - ting Wat - ching dis - creet - ly!

p

Zerbin. pel - - - - - ling Ne'er ca -

poco f *mf*

Zerbin.
pri - - - - - cious, Al-ways a

dim. p pp

155
Zerbin.
won - - der, new won - - - - - der de -

p dim.

Zerbin.
li - - cious!

Brighella
I am not moo - dy -

Scaramuccio
I'd fly a -

Arlecchino
I watch here dis - creet - ly.

p

156

Zerbin. *f* So was it with Pasqua-riel - - lo and Mez-ze -

Scaram. lone with her.

Arl. While her sly an - - tics Fool them com-

Truffaldino
And I know them all.

Zerbin. tin! Then with Ca - vi - - chio and Bu - ra - ttin! Ne'er ca -

Arl. plete - - ly, I stand here wai - - ting, Wat-ching dis - creet - ly!

Zerbin. pri - - - cious, Some - - - thing com -

Brighella *p* No mood-y lad am I.

Arl. *p* I wait here dis-

Detailed description: This system contains the first three staves of the musical score. The top staff is for Zerbin, the middle for Brighella, and the bottom for Arlecchino. The piano accompaniment is shown in two staves below the vocal lines. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music features various ornaments, including triplets and grace notes, and dynamic markings such as *p* (piano).

Zerbin. pel - - - ling And there were some - - - times not one but

Scaramuccio *p* I'd fly a - lone. - - - with her.

Arl. creet - - - ly.

Detailed description: This system contains the next three staves of the musical score. The vocal lines continue with Zerbin, Scaramuccio, and Arlecchino. The piano accompaniment continues with complex rhythmic patterns, including triplets and grace notes. The dynamic marking *p* is used for Scaramuccio's entry.

Zerbin. *two.* A - las! but some - - - - times, but

Brighella *p* Sweet nooks in

Scaram. *p* Sweet nooks in

Arl. *p* I stand here still

Truffaldino *p* Sweet nooks in

Zerbin. some - - - - times, but some - - - -

Brigh. plen - - ty, and I know them all.

Scaram. plen - - ty, and I know them all.

Arl. wai - - - - ting, wat - - - - ching dis - -

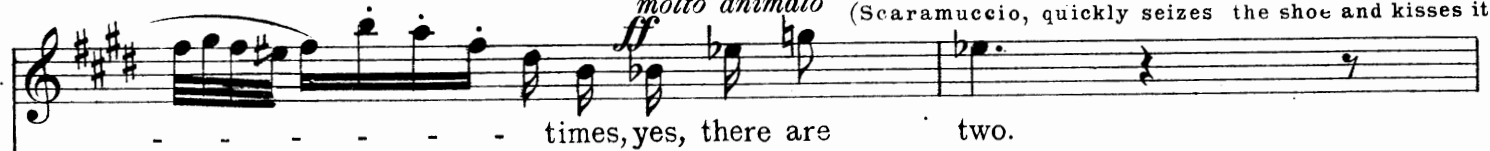
Truffl. plen - - ty, and I know them all.

(While dancing, she seems to lose a shoe)

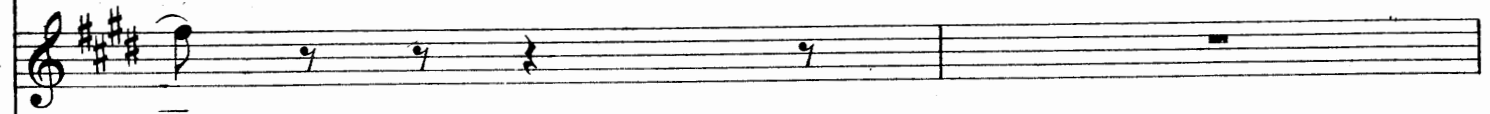
sehr lebhaft


molto animato

(Scaramuccio, quickly seizes the shoe and kisses it)

Zerbin. 

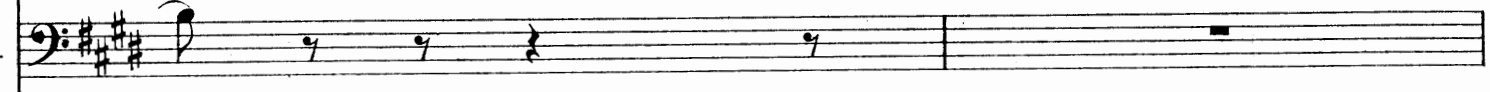
- - - - times, yes, there are two.

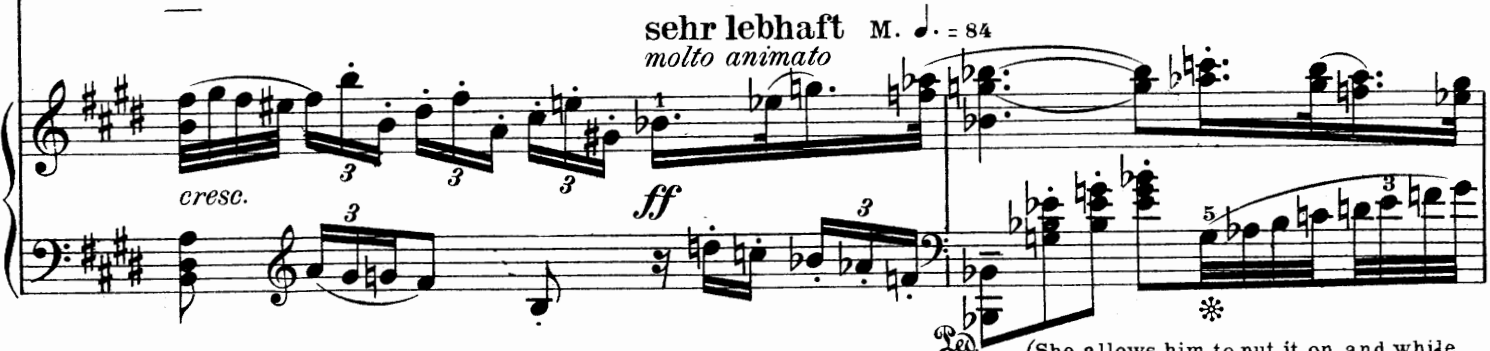
Brigh. 

Scaram. 

Arl. 

creet - - ly.

Truffl. 

crese. 

ff

sehr lebhaft

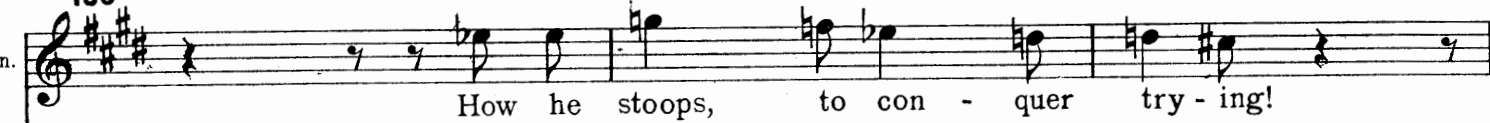
molto animato

M. ♩ = 84

(She allows him to put it on and while he does so, she leans on Truffaldino, who had fallen at her feet.)



159

Zerbin. 

How he stoops, to con - quer try - ing!

dim. 

p *f*

Zerbin.

If of them I make him

Zerbin.

jea-lous,

Brighella (Dancing stiffly)

If of them she makes me jea-lous, See how nim-bly, see how Scaramuccio (dancing)

If of him

Zerbinetta. 164 Metr. ♩ = 72

Soon you'll see the coy young

Brigh. *cresc.* zea-lous, see how nim-bly, how zea-lous, Round about her

Scaram. - she makes us jea-lous, See how nim-bly round a-

Truffaldino (dancing)

How the hus-sy

Zerbin. fel - low Nim-bly round me pi - rou - ette!

Brigh. pi - rou-ette!

Scaram. -bout her, All of us will pi - rou - ette!

Truffld. makes them nim - bly, Each of all the o - thers jea - lous, Round a-

Zerbin. *cresc.* If of them I make him jea - lous, Soon you'll

Truffld. -bout her pi - rou - ette!

165

Zerbin. *mf* see _____ the coy young fel - low Round a - bout me pi - rou - ette!

Brighella *mf* See how nim-bly, see how zea - lous,

Scaramuccio *mf* See how nim-bly, see how zea - lous

Truffald. *mf* See how nim-bly, see how zea - lous,

(While the three are making their pirouettes, Zerbinetta throws herself backwards into the arms of Arlecchino, and hurriedly disappears with him.)

Brigh. I will round her pi - rou - ette. _____

Scaram. I will round her pi - rou - ette. _____

Truffald. I will round her pi - rou - ette. _____

sempre f *cresc.*

etwas lebhafter Met. ♩ = 88
poco più mosso

166

Brigh.

Scaram.

Truffld.

Brigh.

Scaram.

Truffld.

167

Brigh. *p* I am her love 'tis me she ex - pec - - teth,

Scaram. *p* I am her love 'tis me she ex - pec - - teth,

Truffld. *p* -cee-ded! Now must I quick - - -

Brigh. *cresc.* Me she has cho - - - sen, Them she re - jec - - teth!

Scaram. *cresc.* Me she has cho - - - sen, Them she re - jec - - teth!

Truffld. - - - ly creep off un - hee - - ded!

Brigh. *f* Me she choo - seth, Them she re - jec - teth! I'm her love, - 'tis

Scaram. *f* Me she choo - seth, Them she re - jec - teth! I'm her love, - 'tis

Truffld. *f* Me she choo - seth, Them she re - jec - teth! I'm her love, - 'tis

Brigh. me she ex - pec - teth!

Scaram. (all three slink into the wings) me she ex - pec - teth!

Truffld. me she ex - pec - teth!

(Immediately afterwards Scaramuccio reappears first of the three, from the right, in front of the stage disguised.)

Scaramuccio

(Softly)

(Looks around)

Hush! where can she be? where has she gone?

p

Scaram. Hush! where is she? where can she

dim.

170

Brighella (Disguised) (Coming from the left stupidly cunning)

(Turns to the right)

Hush! where is she? where can she be?

be?

pp

and runs into Scaramuccio, who is just returning)

171

f

dim.

Truffaldino
(Disguised)

172 (Coming, from the left, at the upper left hand corner, just Brighella is taking his first step to the right)

p
Hush! where is she?

Truffald.

173

(Runs into the two, who are running into each other. All three stagger to the centre of the stage.)

where can she be?

Brighella (To himself)

174

O, curse the fel - low!

Scaramuccio (To himself)

O, curse the fel - low!

(To himself)

Truffald.

O, curse the fel - low! But I can't be

Zerbinetta (Invisible, at the back)

175 $\frac{3}{4}$ etwas gemächlicher
un poco comodo

Brigh. That a heart its own
But I can't be re - cognized!

Scaram. But I can't be re - cog-nized!

Truffld. re - cog-nized!

$\frac{3}{4}$ etwas gemächlicher
un poco comodo

(Brighella, Scaramuccio, Truffaldino look at each other)

Zerbin. se - cret should always read so ill, Its own

176 $\frac{6}{8}$ wieder lebhafter
più animato

Zerbin. se - cret should read so ill!

Arlecchino (Also invisible)
Formand fea - ture praise de - fy - ing!

Zerbin. Hands that clasp me, lips that

Brigh. Oh, oh, oh, oh!

Scaram. Oh, oh, oh, oh!

Truffld. Oh, oh, oh, oh!

Zerbin. kiss!

Brigh. Oh, oh, oh, oh!

Scaram. Oh, oh, oh, oh!

Truffld. Oh, oh, oh, oh!

178 tempo primo aber stets sehr lebhaft
(sempre molto mosso)

Zerbin.
Arle-
cchino

Hands — that clasp, — lips — that

Hands — that clasp, — lips — that

tempo primo aber stets sehr lebhaft
(sempre molto mosso)

Zerbin.
Arl.

kiss, Bin - ding heart to

kiss, Bin - ding heart to

181 poco più mosso

Zerbin.
Harlk.

heart in bliss!

heart in bliss!

Scaramuccio
Oh, oh! Truffaldino
Oh,

Brigh. Oh, oh, oh, oh, the thief! Oh, oh! The

Scaram. Oh, oh!

Truffld. oh! The thief! Oh, oh, oh, oh, the



Brigh. thief! The wic - - - ked, wic - ked thief!

Scaram. The wic - - - ked, wic - ked thief!

Truffld. thief! The wic - ked, wic - ked thief! The wic - - - ked,



182

Brigh. The wic - ked, wic - ked, wic - ked thief! The

Scaram. The wic - ked, wic - ked, wic - ked thief! The

Truffld. wic - ked, wic - ked thief! The wic - - -

Zerbinetta

183

Form and fea - ture praise de - fy - ing, To ca -
Arlecchino
Form and fea - ture praise de - fy - ing,

Brigh. wic - ked, wic - ked thief! _____

Scaram. wic - ked, wic - ked thief! _____

Truffld. - - ked, wic - ked thief! _____

Zerbin. *-ress ca-ress re-ply-ing* Hands that clasp and lips that kiss, _____ Bin-ding

Arl. *To ca-ress ca-ress re-ply-ing, Love that binds* _____

ffp

184

Zerbin. *lo-ving heart to heart, Bin-ding heart _____ to heart _____*

Arl. *heart to heart, _____ Lo-ving heart _____ to heart _____*

Brighella

The thief, the thief, the

Scaramuccio

The thief, the thief, the

Truffaldino

Oh, oh, oh, oh, the thief, the thief, the

cresc.

Zerbin. *in bliss. Bin-ding heart to heart in bliss.*

Arl. *in bliss. Bin-ding heart to heart in bliss.*

Brigh. *wic - ked, wic - ked thief. Oh, oh, oh, oh, oh, oh, oh, oh,*

Scaram. *wic - ked, wic - ked thief. Oh, oh, oh, oh, oh, oh, oh, oh,*

Truffid. *wic - ked, wic - ked thief. Oh, oh, oh, oh, oh, oh, oh, oh,*

Zerbin. *Hands that clasp lips that kiss, Bin - ding heart to*

Arl. *Lip that rain kiss - es, Bin - ding heart to*

Brigh. *oh! The thief! The thief! The wic -*

Scaram. *oh! The thief! The thief! The wic -*

Truffid. *oh! The thief! The thief! The wic -*

Zerbin. heart _____ to

Arl. heart _____ to heart.

Brigh. - - - - - ked, wic - ked, wic - ked thief!

Scaram. - - - - - ked, wic - ked, wic - ked thief!

Truffld. - - - - - ked, wic - ked, wic - ked thief!

(The three, as they dance off

ff *dimin.*

Zerbin. heart. _____

Arl. _____

angry and disappointed)

p *dim.* *pp*

187 Brighella

Oh, oh, oh, the thief!

Scaramuccio
Oh, oh, oh, oh!

Truffaldino
Oh, oh, oh, the

(Exit)

Brigh. Oh, oh.

Scaram. Oh, oh, oh, oh.

Truffld. thief! Oh, oh.

(Exit)

(Exit)

Scene III

(The Naiad, Dryad and Echo run on, almost simultaneously from the right, the left, and the back respectively.)

188 *Sehr schnell.*

Vivace.

Naiad

Musical staff for Naiad, measures 188-193. Lyrics: A

Dryad (In great agitation)

Musical staff for Dryad, measures 188-193. Lyrics: A

Sehr schnell. M. ♩ = 138

A ra - - diant mar - -

Vivace.

Piano accompaniment for measures 188-193. Dynamics: *pp*, *fpp*.

Nai.

Musical staff for Naiad, measures 194-199. Lyrics: boy, oh how come - ly! You

Echo.

You

Musical staff for Echo, measures 194-199. Lyrics: A youth - - ful god!

Dry.

Musical staff for Dryad, measures 194-199. Lyrics: - - vel! A youth - ful god! His name then...

Piano accompaniment for measures 194-199. Dynamics: *p*, *pp*.

189

Nai.

Musical staff for Naiad, measures 200-205. Lyrics: know it? Bac - chus!

Echo

Musical staff for Echo, measures 200-205. Lyrics: A youth - - ful god! A youth - ful god!

Dry.

Musical staff for Dryad, measures 200-205. Lyrics: Bac - - - - chus!

Piano accompaniment for measures 200-205. Dynamics: *mf*, *f*, *p*, *mf*.

Nai. A boy, oh how come - ly! Pay heed.

Dry. Pay heed to my words! His

190

Nai. Born of king - ly li-neage!

Dry. mo - ther died gi-ving him birth! A great

Nai. Born of ro - - yal li-neage!

Dry. god's be - lo - ved! A great god's be -

Nai. Who the god that loved her?
 Echo. (with enthusiasm) A great god's be - lo - ved!
 Dry. lo - ved! But the young wean - - - ling.

Nai. reared and ten - - - ded by Nymphs.
 Echo. (Carried away) A great god's be - lo - ved! 'Twas by Nymphs he was reared.
 Dry. Lis - ten! 'Twas by Nymphs he was reared!

Nai. Guar - ded by Nymphs was his boy - hood di -
 Echo. 'Twas by Nymphs he was reared!
 Dry. Guar - - - ded by

Nai. - vine!

Echo His_ boy-hooddi - vine, his_ boy-hooddi - vine!

Dry. Nymphs his boy - - - hood di - vine.

193

Nai. Would that so gra - cious_a task had been mine. (In a birdlike voice)

Echo Would that so

Dry. Would that so gra - cious a task had been mine.

Echo gra-cious a task had been mine.

Dry. He grows, like a flamesoft breezes

Nai. A boy no long - er, a youth - a

Echo A boy no long - er,

Dry. fan,

195

Nai. man!

Dry. Dryad.

Wild com - panions he sum - mons to aid him,

196

Nai. Trim - ming his sails To the fa - vou - ring breeze!

Dry. He the

Nai. Dan - - ger not hee - ding!

Dry. helms - man. Dan - - ger not hee - ding!

197

Nai. Echo. (In a birdlike voice) To his first ad - ven - - ture

Dan - - ger not hee - - ding!

Nai. spee - ding!

Echo. Dan - ger not hee - - ding!

Dry. The first? Ye know what it

accelerando

mf *cresc.*

espr.

198 *noch schneller.*
piu vivo

Nai. *ff* Cir - - - ce! Cir - - - ce! Right soon her is - - - land

Echo *ff* Cir - - - ce! Cir - - - ce!

Dry. was? *noch schneller.*

199

Nai. ha - ven they reach, Straight - way to her pa - lace the path he

Echo Right soon her is - - - land ha - ven they reach,

Nai. treads - Tor - - ches are fla - ming -

Echo The path to her pa - - - lace straight - - - way he

200

Echo
treads. Tor - ches are fla-ming_

Dry.
On the thre - shold she

M. ♩ = 69

f *appassionato*
dim. *p* *espr.*
p

Dry.
wei - - comes him, To the ban - quet leads_

legato

201

Dry.
him in, Meat she gives

Echo.

Meat she gives him,

him,

sfz *p* *appassionato*

Naiad. 202

(eagerly)

The ma - - gic wine.

The ma - - gic

Gives him wine.

sfz *molto cresc.* *molto cresc.*

The lips of

wine, Dan - - ger in the sweet - - ness hid - - -

(Triumph in her voice)

Then by her the

p *cresc.*

203

Nai. ma - - - - gic!

Echo - - den!

Dry. god is bid - den, Naught, she proud - - ly deems, can

Dry. save him, Prone to fall in swi - - - -

204

Dry. - nish guise - - - - But all her

Dry: spells are vain, None can en - slave him, All her arts the god de -

espr. dim.

205 Naiad.

But her spells, — But her spells —

Echo
But her spells, — But her spells —

Dry: fies. All her art de - fies For her spells do

mf cresc.

Nai. Do not en - slave him, Do not en - slave him, All her

Echo Do not en - slave him, Do not en - slave him, All her

Dry: not en - slave him. All her

cresc. - f sfz sfz sfz

Nai. arts the god de - fies!

Echo arts the god de - fies!

Dry. arts the god de - fies! From the dead - ly arms that bound

dim. *p* getragen *sostenuto* *pp* *pp*

207

Dry. — him, Pale, — a - mazed — be - hold — him freed, 'Mid the

pp *sostenuto* *pp* *tenuto*

208 Echo

beasts that gro - vel round him, Stands re - vealed a god in - deed!

Stands re -

p *pp*

Echo

vealed_ stands re - vealed, Stands re - vealed a god in -

cresc.

209 Naiad. (At the Entrance of the cave)

A - ria - - dne! Slee -

(In a birdlike voice, entranced)

Echo *pp* deed! God in - deed!

Dryad. (At the Entrance of the cave)

A - ria - - dne! Slee - ping?

pp subito

espr.

Red.

210

(Bringing tidnings to Ariadne)

Nai. - ping? A beau - teous

Echo God in - deed

Dry. No, she hears us!

pp

espr.

pp *cresc.*

Red.

Nai. mar - veil!

Echo. God in - deed *f* Re -

Dry. A beau - teous mar - vel!

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

Nai. 211 A god!

Echo. vealed! (Still speaking into the cave)

Dry. Yes - - ter - day the

mf *ff* *sostenuto* *pp*

Echo. *p* Stands re -

Dry. guest of Cir - ce, at the feast by her side re - cli - ning.

p

212

Naiad.

Echo
vealed _____ a god! _____

Dry.
Quaf - - - fing of the ma - - - gic wine _____

213

Nai.
- ther has he come to - day! Hearst thou, A - ria - -

Dry.
A god! Hearst thou, A -

214

Nai.
- dne?

Dry.
ria - - - dne?

ruhiger werden *calando*

p *pp* *mf* *pp*

Ariadne, as if drawn by magic, comes, listening, out of the cave.

The three Nymphs, also listening, withdraw to the sides and the back.

Gemäßigter, aber immer noch schnell (♩) Metr. $\text{♩} = 104$

Meno mosso ma sempre Allegro (♩)

(Young, supernatural, dreamy)

215

Bacchus (His voice behind the scene)

Cir - ce, Cir - ce, Canst thou hear me call to thee? What thou

pp

216

Bacch.

— didst to me is naught, But those now held in

sempre pp

Bacch.

thrall to thee, For them, what hast thou

217

Bacch. wrought? Cir - ce,

Bacch. I could es - cape thee. See; I can smile with all my soul at

218 *f*

Bacch. peace. Cir - - ce, Cir - - ce, What though-test

219 *Schneller.*
Più mosso

Bacch. thou to do, To do to me?

Ariadne (Breaking into his song, to herself, softly.)

Through all my woe I hear it: bring-

220

Ariad.

balm to ev-ry pain: Thy voice my

Half as fast Metr. $\text{♩} = 48$

221 Mezzo Movimento

Ariad.

heart en-thralls.

Naiad. (softly, timidly)

Pause not, pause not, voice en-

Echo (softly, timidly)

Pause not, pause not, voice en-

Dryad. (softly, timidly)

Pause not, pause not, voice en-

Half as fast

Mezzo Movimento cantando

Nai. chan - ting, Sing on, mys - tic song - - ster sad - ly,

Echo chan - ting, Sing on, mys - tic song - - ster sad - ly,

Dry. chan - ting, Sing on, mys - tic song - - ster sad - ly,

222

Nai. La - men - ta - tion so me - - lo - dious, Who its -

Echo (La - men - ta - tion so me - - lo - dious, Who its

Dry. La - men - ta - tion so me - - lo - dious, Who its

223

Nai. ca - dence hears not glad - ly? Who its

Echo ca - dence hears not glad - ly? Who its

Dry. ca - dence hears not glad - ly? Who its

Nai. ca - dence hears not glad - - - ly!

Echo ca - dence hears not glad - - - ly!

Dry. ca - dence hears not glad - - - ly!

224 **Früheres Zeitmaß, doppelt so schnell.**
Tempo primo. Doppio movimento.

The Voice of Bacchus. (Melancholy, sweetly.)

But since — no change I suf - - - fered, Un -

225

Bacch. *-scathed by thy ca - ress, Why then are my*

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

Bacch. *heart and my sen - ses O'er come with hea - - - - vi -*

pespr.

226

Bacch. *-ness?— I sink like a beast of the fo - - rest Be-*

pp

227

Bacch. *num - bed by venom's pain Must— then their fate be -*

fp *pp* *f* *mf*

Ariad. hearts in sor - - - - row!

Half as fast. Metr. $\text{♩} = 48$.

Mezzo movimento

Naiad. (softly) (as the voice seems to die away)

Pause not, pause not, voice en - chan - ting; Sing on,

Dryad. (softly)

Pause not, pause not, voice en - chan - ting; Sing on,

Dryade (softly)

Pause not, pause not, voice en - chan - ting; Sing on,

Half as fast. Metr. $\text{♩} = 48$.

Mezzo movimento

230

Nai. mys - tic songs - ter sad - ly. La - men - ta - tion

Echo mys - tic songs - ter sad - ly. La - men - ta - tion

Dry. mys - tic songs - ter sad - ly. La - men - ta - tion

Nai. so me - lo - dious, Who its ca - dence hears_ not

Echo so me - lo - dious, Who its ca - dence hears_ not

Dry. so me - lo - dious, Who its ca - dence hears_ not

Nai. glad - ly! Who its ca - dence hears_ not glad - - -

Echo glad - ly! Who its ca - dence hears_ not glad - - -

Dry. glad - ly! Who its ca - dence hears_ not glad - - -

Twice as fast (faster than the first verse)
 231 Doppio movimento (più mosso che la prima volta)

Nai. - - - - ly!

Echo - - - - ly!

Dry. - - - - ly!

Bacchus voice. (Nearer and louder)

(More joyous, with a little gracious irony) Cir - - - ce, Cir - - -

Twice as fast (faster than the first verse)
 Doppio movimento (più mosso che la prima volta) Metr. ♩ = 56.

Bacch. ce, Cir - ce, I could es - cape thee!

232

Bacch. Cir - - - ce, what thou didst to me was

233

Bacch. naught. Cir - ce, I could es - cape

Bacch. thee, See I can smile with all my soul at peace.

Ariadne, with closed eyes, raising hands in the direction from which the voice comes.)

Bacch. 234 Cir - - ce, Cir - - ce, What thoughtest thou to do

Ariadne.

235

Bacch. Such la - vish gifts be - stow - - not Of joy, of To do to me?

236

Ariad. death, of dark - ness On my _____ my dis - -

Ped. *fp*

237

Ariad. trac - ted heart! My _____

cresc. *fp* *espr.*

Ariad. wea - ry wai - - ting, Let it be en - -

p *espr.*

238

Ariad. ded. Take, o take me hence! _____

cresc. *acceler.*

274

Molto vivace.

Bacchus enters

Ariad.

Musical score for Ariadne's entrance, measures 274-278. The score is in 3/4 time with a key signature of one sharp (F#). It features a vocal line for Ariadne and a piano accompaniment. The piano part includes dynamic markings *ff marcato* and *cresc.*

Bacchus stands before Ariadne.

Sehr schnell (whole bars) M. J. = 80

Molto allegro (♩)

275 Ariadne (In frantic terror, covers her face with her hands.)

Musical score for Ariadne's reaction, measures 275-278. The score is in 3/4 time with a key signature of one flat (Bb). It features a vocal line for Ariadne and a piano accompaniment. The piano part includes a dynamic marking *fff*. The vocal line includes the lyrics "The - - - - - seus!".

(Naiad, Dryad, Echo retire, making deep obeisances.)

Piano accompaniment for the final section, measures 275-278. The score is in 3/4 time with a key signature of one flat (Bb). It features a piano accompaniment with dynamic markings *ff* and *cresc.*

276 Ariadne

No, no!

noch schneller
più allegro

Ariad. It is

Ariad. the beau- - - - teous peace - - - -

277

Ariad. - - - - ful god!

Bacch. *be - - ing! Art thou the god - - - - dess of this*

281
Bacch. *is-land? And is this ca - vern thy a - bode? And these, are they thy*

282 (Bacchus, timid, his

Bacch. *serving wo-men? Chan - test thou, wea - ving, songs of*

innermost being confused by his adventure with Circe, the first in his life.)

Bacch. *ma - gic? Dost take the stran - ger to thy cave, And dost thou, at the*

Bacch. feast re - clining By his side, pour out the ma - gic wine?

283
Bacch. And those who yield themselves to thee, Dost change them

stacc.
pp
poco cresc.

Bacch. too? A - - - las! Art thou too such a

dimin.

Bacch. sor - - - ce - ress?

p
dim.
pp

284 Ariadne (full of tenderness, ready to die)

I know not what thou say - est. Art thou then but come to

espr. espr. pp

Ariad. question me? Mazed is my mind with wea-ry wai-ting here a - lone.

espr. pp p

Ariad. In dull des - pair I wait thy co - ming, Wait for naught but thee,

espr. pp

Ariad. The nights of watching, the tear la - den days, Their num - ber

dim. pp

Ariad. *who knows?*

Bacchus **288** *ruhig beginnend*
tranquillo da prima

How? Know'st thou me then? A name I heard thee call when thou didst

trem.
dim. *pp*

Ariadne **289.** *poco acceler.*

No, no! Thou art not he,

Bacch. *greet me.*

poco acceler. *cresc.*

Ariad. **Tempo primo (tranquillo) M. ♩ = 76**

my mind is quite o'er-thrown. (quietly.)

Bacch. *Who then am I?*

Tempo primo (tranquillo)

pp

Ariad. Captain art thou, lord of a sa - ble ship, That sails un-to night and gloom.

p *cresc.*

291 **lebhafter**
più animato

(impetuously)

Ariad. Bacchus (nods assent) Take me! What boots it here with
Yes, of a ship I am the lord.

pp *ff* *lebhafter più animato*

Ariad. bro - ken heart — to tar - ry? Whom can it serve or pro - fit in this

dim. *p*

292

Ariad. world My pur-
Bacchus (gently) pose
Wilt thou then go with me — u - pon my ship?

poco ritard. *espr.* *pp* *p* *cresc.*

(Bacchus shakes his head)

Ariad.

holds. Dost ask? Art thou :come to ques-tion me?

293

(In suppressed terror)

Ariad.

How wilt thou then trans-

Ariad.

-form me? Wilt thou touch me? or wave thy wand? How? or ist ma-gic wine

294

Ariad.

That thou wilt give to me? Thy words were of ma-gic wine!

sehr ruhig
molto tranquillo
Bacchus (Half dreaming as he gazes on her.)

Spake I of ma - gic wine? I know no

295 **tempo primo**
Ariadne (nods assends)
I know, so will it be yon - der
more.

Bacch.

tempo primo M. ♩ = 69.

Ariad.
where thou lea - dest me. All who a - bide there

(softly) **296**
Ariad.
in a trice for - get: Of speech, of breath bereft, they cease to

297

Ariad. be. And peace to

Musical score for measure 297. The vocal line (Ariad.) has lyrics: "be. And peace to". The piano accompaniment includes triplets and a dynamic marking of *p*.

298

Ariad. all E - ter - ni - ty their lot, For there none weep, and none are wea -

Musical score for measure 298. The vocal line (Ariad.) has lyrics: "all E - ter - ni - ty their lot, For there none weep, and none are wea -". The piano accompaniment includes a dynamic marking of *pp*.

Ariad. - - ry; For all for - get what here had brought them an - guish: All

Musical score for measure 299. The vocal line (Ariad.) has lyrics: "- - ry; For all for - get what here had brought them an - guish: All". The piano accompaniment includes triplets, a *cresc.* marking, a dynamic marking of *sf*, and a *dim.* marking.

299 Dasselbe Zeitmaß, etwas feierlich gemessen.
L'istesso tempo, un poco solenne. M. ♩ = 69

(She closes her eyes)

Ariad. there is naught that here is prized, I know. Bacchus (Deeply moved with unconscious solemnity.)
 As I am a god

Musical score for measure 299. The vocal line (Ariad.) has lyrics: "there is naught that here is prized, I know. Bacchus (Deeply moved with unconscious solemnity.) As I am a god". The piano accompaniment includes a dynamic marking of *p*.

Dasselbe Zeitmaß, etwas feierlich gemessen.
L'istesso tempo, un poco solenne.

Piano accompaniment for measure 299. It features sixteenth-note patterns in the right hand and a dynamic marking of *pp*.

Bacch.

s son of the gods, As thun - ders and lightnings my mo - ther con -

Bacch.

300

sumed When clad in his glo - ry my fa - - - ther ap - proached her,

Bacch.

301

As Cir - ce's fell ma - gic left - - - me unscathed, For ve - nom I

Bacch.

302

fear not, True blood of god - hood

Bacch.

Flows pure in my veins by no mor - tal taint marred.

Bacch.

303

Hear methou mor - tal standing be - fore me, Hear me thou that pray'st for death,

Bacch.

Soo - ner will pe - - rish the stars in their pla - ces,

Bacch.

304

Than that Death should in my arms o'er - take thee!

305 *etwas bewegter* M. = 84
un poco più mosso

Ariadne (Retreating in fear before the majesty of his tone.)

Dread words of in - can - ta - tion! Ah! So soon! Now is there no

Ariad. re - turn! Giv'st thou o - bli - vion thus, Ere I can close an

306
Ariad. eye? Do all things pass from me so? The sun and the

307
Ariad. star - - - light? I from my-self too? Is all my pain From my

Ariad. heart — now lif - ted for - e - - ver, now and for e - ver? Ah!

(as if breathing her last)

Ariad. Dies all of A - riad - - - ne but a

308 *Feierlich getragen.*
sostenuto e solenne

(She is about to fall: he supports her)

Ariad. breath? —

Bacchus (Deeply moved, not loudly)

I say to thee, now, on - ly now doth life be-gin For

poco calando *Feierlich getragen.*
sostenuto e solenne

ppp *p non legato*

309 poco più mosso

(Frees herself from

Ariad. Lay — not the world's whole weight on my heart

Bacch. thee — and me! (He kisses her.)

poco più mosso

pp

him, half unconsciously: looks around her in fear and wonder.)

310 früheres Zeitmaß
tempo primo

Ariad. Did it, as clouds melt, fly before thee?

Bacch. Now,

früheres Zeitmaß
tempo primo

pp

(She points to the cave, in childlike fear.)

Ariad. Wi-thin — that cave the — mourning out — — cast Lay grov'- ling a - lone on

Bacch. now doth thy sor - - - row's ho - - - li - est

pp

Ariad. couch of net - tles, 'Mid loath - ly rep - tiles, and poo - rer than they

Bacch. joy with hope tri - um - - -

311 poco accelerando

Ariad. Thou mas - - - - ter of spells that

Bacch. - - phant fill our hearts!

poco accelerando

p *cresc.*

(Still in terror, like a timid child.)

Ariad. change all the world! See I not from the sha - dow

f *espressivo* *dim.* *p*

312

Ariad. of thy man - tie Thy mo - ther's eye u - pon me—

Ariad. shine? Is this thy sha-dow-land? Is all here so bles - sed? So free from

313 tempo primo

Ariad. need of the things— of our world?

Bacch. Bacchus. En - chant - - ress! 'Tis thy -

Bacch.

self that art now So free from earth-ly needs!

f *espr.* 3

Ariadne 314 *ruhig beginnend* Metr. $\text{♩} = 42$
tranquillo da prima

Is — there no pas-sing?

dim. 3 3 *pp* *sostenuto*

Ariad.

Is this the goal? How was it ac -

sempre pp

Ariad.

315

comp-lished? Is — this E - -ly - si-um? Be - hold, my

p

Ariad. ca - - vern's no - - - ble vault! See how a

mf *cresc.*

col Ped.

Ariad. couch, meet for a god - - - - - dess Is spread be-

316

fp *cresc.*

Ariad. - side a sa-cred fane!

allmählich fließender
poco a poco più mosso

mf *cresc.*

Ariad. Thy ma - gic art, what changes hath it

317

f *dim.*

ziemlich bewegt Metr. $\text{♩} = 48$
con moto

Ariad. wrought!

Bacchus. Thine, thine is the ma - - gic! Quite o - - ther

ziemlich bewegt *con moto*

fp

Bacch. am I now than I was! Through thee my god - - -

318

cresc.

f

Bacch. - hood now wa - - kens in me, Thy migh - ty en -

fp

Bacch. chant - - ments, would I could know them! With

319

poco accelerando

fp

Bacch. *god - - like rap - - - ture now burns_ my soul!*

mf *cresc.* *f*

320
Bacch. *The ca - vern there,*

più accelerando

f

Bacch. *Let mel_ The*

fp *cresc.*

321 **Feierlich bewegt, aber ziemlich breit** Metr. $\text{♩} = 48$
Moderato con moto e solenne

Bacch. *ca - vern of thy sor - - - rows, a bow'r of*

f appassionato

(A gust of air carries

322

Bacch.

love shall be for thee and me!

ff

him, and Ariadne with him, headlong to the mouth of the cave.)

weich fließend, sehr gesangvoll
dolce con sciolto, molto cantabile
 Ariadne (clinging to his arm.)

323

What is't of

Naiad. *p*

Pause not, pause not,

Echo *p*

Pause not, pause not,

Dryad. *p*

Pause not, pause not,

All three invisible behind the scenes;
 Not prominent, only sounding with the solos.

weich fließend, sehr gesangvoll
dolce con sciolto, molto cantabile

fp

Ariad. me — that clings to thee? What se - cret was it of my

Nai. voice — en - chan - ting, Sing on, hid - den song - - ster

Echo unsichtbar voice — en - chan - ting, Sing on, hid - den song - - ster

Dry. voice — en - chan - ting, Sing on, hid - den song - - ster

324

Ariad. be - - ing That, in one brief dy - ing kiss, I could to thee — im -

Nai. sad - ly. *pp* La - men - ta - tion so me - lo - dious

Echo unsichtbar sad - ly. *pp* La - men - ta - tion so me - lo - dious

Dry. sad - ly. *pp* La - men - ta - tion so me - lo - dious

Ariad. part? What still lives of A - ria - dne?

Nai. Who its ca - dence hears not glad - ly, Who its

Echo unsichtbar Who its ca - dence hears not glad - ly, Who its

Dry. Who its ca - dence hears not glad - ly, Who its

poco calando 325 ruhiger
meno mosso

Ariad. What lives, what lives of A - ria - dne

Nai. ca - dence hears not glad - ly?

Echo unsichtbar ca - dence hears not glad - ly?

Dry. ca - dence hears not glad - ly?

poco calando ruhiger
meno mosso

Met. ♩ = 84

(Zerbinetta appears from the wings,

Ariad. Let not my sor - rows un - re - qui - - - - - ted

ruhig
dim.
p

points with her fan over her shoulder at Bacchus and Ariadne.)

Zerbinetta. (Softly and discreetly.)

end. When a new god comes to woo us

rit.
zart hervortretend

Zerbin. Cap - - - tive are we, help - - - less, dumb

♩ etwas weniger breit
poco meno lento

327 (Disappears again.)

Zerbin. dumb.

328

Ariadne (Invisible)

Bacchus (Invisible) Let not my
Pas - sing great was my

espr.

Ariad. sor - - - rows un - - - re - - - qui - - - ted
Bacch. need of thee! Now o - ther am I than erst - while I

cresc.

breiter werden
allargando

329

Ariad. end, With thee, with thee let
Bacch. was! Great pas - sing, pas - sing great was my

breiter werden
allargando

f *cresc.*

330 *Sehr breit*
Largamente

Ariad. *ria - - - - dne be!*

Bacch. *need, my need of thee!*

ritard.

Sehr breit
Largamente

ff

331 *Noch breiter (Very expressive,*
più largamente (with great intensity.)
sehr stark

Bacch. *By thy great sor - rows rich am I*

ff

but restrained, so that the voice of the singer may still stand out, radiant.)
non troppo forte)

Bacch. *made, - - - - With god - like rap - - ture now burns my soul!*

fp

cresc.

Bacch. *And soo - ner shall die — the stars — in their places, than Death —*

f *cresc.* *ff*

Bacch. *— shall tear — thee — from my*

332 *Very broad and solemn.* (The Canopy closes over Ariadne and Bacchus.)

Bacch. *arm!*

ff *Ped.*

333

Sempre più tranquillo.

(The curtain falls.)

END.