



Y THE  
LANTHROPIC  
S

~~LIB.~~

LIB.





Digitized by the Internet Archive  
in 2011 with funding from  
University of North Carolina at Chapel Hill



# 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  
With German and English words

Property in all countries of the Publisher  
Adolph Fürstner  
Berlin W.

Tous droits d'exécution, de représentation, de reproduction, de traduction et d'arrangements  
réservés pour tous pays.

Copyright including right of performance 1912, 1916 and 1922 by Adolph Fürstner

*Das Recht der Aufführung ist vorbehalten  
Le droit de représentation est réservé.  
All rights of public performance reserved*

*Dr. Richard Strauss.*



Library, Univ. of  
North Carolina

*Dedicated to*  
**Max Reinhardt**  
*in admiration and gratitude.*

*Richard Strauss. Hugo von Hofmannsthal.*

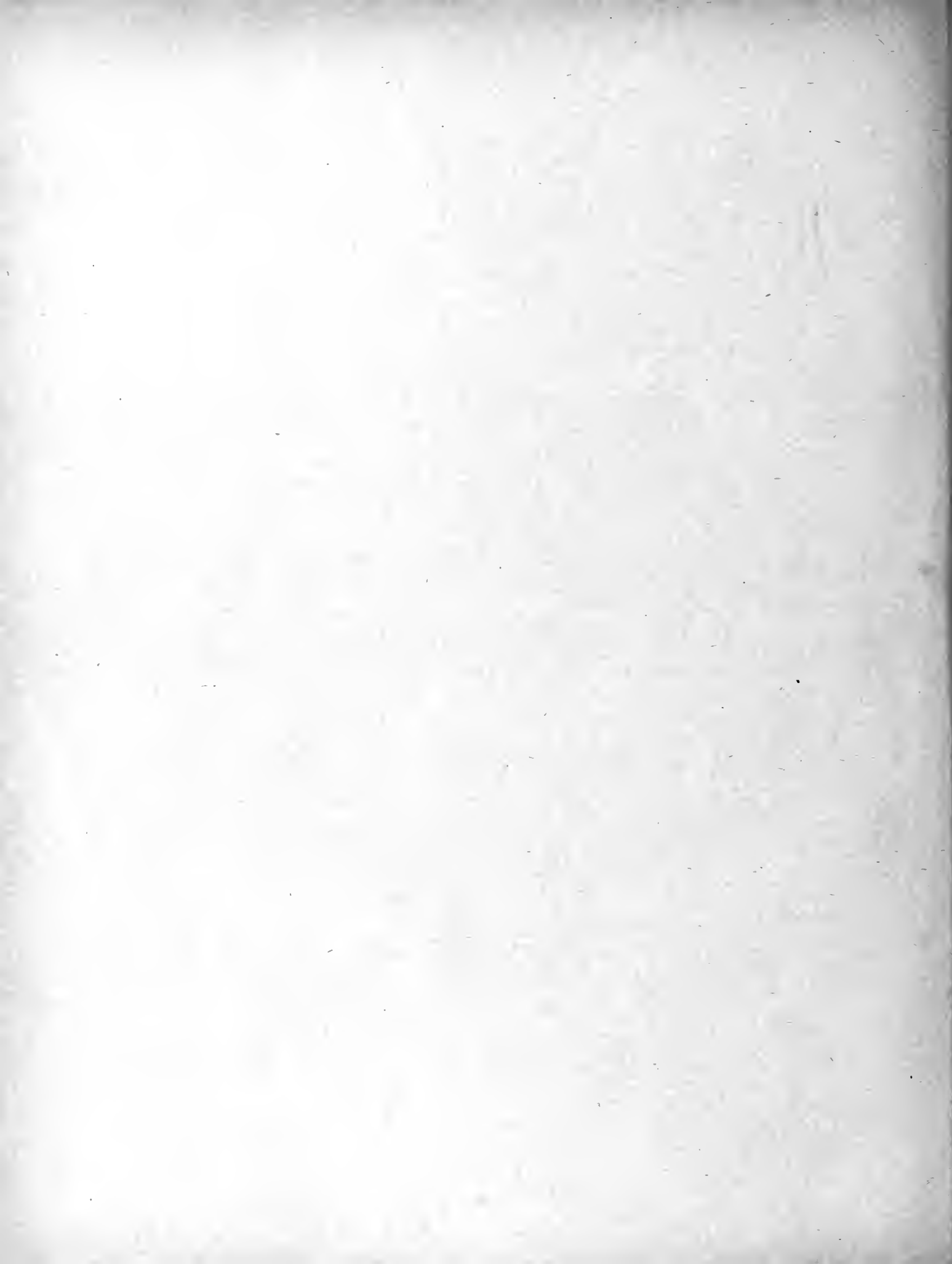
324429

M 78 2  
S 111 5 art K  
11 6 2 11



## *Characters in the Prelude.*

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



# ARIADNE ON NAXOS

BY

## RICHARD STRAUSS

### PRELUDE

Very vivacious and cheerful.

The musical score is arranged in four systems. The first system shows the piano introduction with a forte (*f*) dynamic and a trill in the right hand. The second system continues the piano accompaniment with a mezzo-forte (*mf*) dynamic. The third system introduces the violin part with a *grazioso* marking and piano (*p*) dynamics, followed by a section marked *espress.* (espressivo). The fourth system concludes the prelude with a first ending marked '1' and a forte (*f*) dynamic.

Copyright 1916 and 1922 by Adolph Fürstner.  
 Adolph Fürstner, Berlin W 10, Victoriastraße 34 a.  
 Arrangement of the Prelude by Carl Bestl.

6368  
 A. 7453 F.

Tous droits d'exécution, de représentation,  
 de reproduction, de traduction et d'ar-  
 rangements réservés pour tous pays.

This copy must not be used for mechanical  
 reproduction of any kind, or for the purpose  
 of sound films, without special licence.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff features a rhythmic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation, continuing the piece with similar notation and dynamics.

*poco calando* 2 tempo primo

Third system of musical notation. It includes the tempo change *poco calando* and *2 tempo primo*. The treble clef staff has a melodic line with a *dim.* (diminuendo) marking. The bass clef staff has a rhythmic accompaniment with triplets. Dynamics include *pp espr.* (pianissimo, espr.) and *p* (piano).

Fourth system of musical notation, featuring triplets in both the treble and bass clef staves.

*espr.*

Fifth system of musical notation, featuring triplets and dynamic markings like *mf* (mezzo-forte).

3 poco più moderato.

Musical score for section 3, measures 1-4. The score is written for grand staff (treble and bass clefs). It features triplets in both hands. Dynamic markings include *dim.* (diminuendo) and *ff* (fortissimo). The tempo is marked *poco più moderato*.

4 furioso, quicker.

Musical score for section 4, measures 1-3. The score is written for grand staff. It features a five-note arpeggio in the right hand. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). The tempo is marked *furioso, quicker*.

Musical score for section 4, measures 4-7. The score is written for grand staff. It features a fast sixteenth-note pattern in the right hand. Dynamic markings include *f* (forte) and *cresc.* (crescendo).

Musical score for section 4, measures 8-10. The score is written for grand staff. It features a triplet in the right hand. Dynamic markings include *ff* (fortissimo).

5 Begin a little more quietly.

Musical score for section 5, measures 1-3. The score is written for grand staff. It features a triplet in the right hand. Dynamic markings include *ff* (fortissimo), *poco rit. dim.* (poco ritardando, diminuendo), and *p* (piano). The tempo is marked *Begin a little more quietly*.

*p* *p grazioso*

*p* (sustained)

*poco tranquillo*  
(sustained) *mf*

*f* *mf*

*accelerando* *f*

*f*



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 mansior 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?

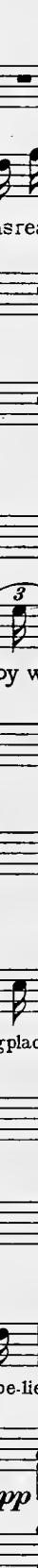
M.D. 

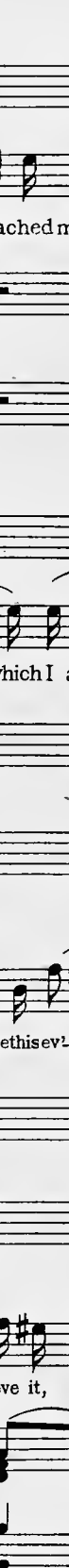
M.M.  *3*

A message has reached me, which indeed I find hard to un-der-stand.

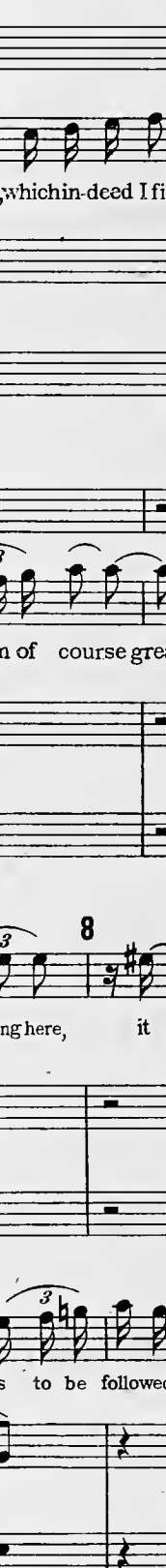


Tell me briefly, please.


M.D. 

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


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

 *mf*

(sustained)


M.M.  *3* *8* *3* *3* *3* *3* *3* *3*

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

 *f* *p*

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

pu-pil - so mon-strous, I scarce be-lieve it, is to be followed by - there is sure - ly some - er-ror some-where

 *mf* *pp* *p* *pp*

M.M. *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?  
Pray, how?

Your pardon.

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

10 *sempre Allegro*

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

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 gratu-  
ity.

M.D.

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

ti-vities ex-pressly, 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 provid-  
ing your crotchets and quavers.  
Can I serve you in aught else?

M.D.

M.M. *p* *p*

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

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

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 Buf-fa. With which I have the honour to wish you good evening. (Exit)

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-cell-en-cy find Mam-sell Zer-bi - net - ta. Just now she's at her toi-let, I'll knock and

The first system shows the vocal line for Lackey in a bass clef with lyrics: "Here will your Ex-cell-en-cy find Mam-sell Zer-bi - net - ta. Just now she's at her toi-let, I'll knock and". Below it is the piano accompaniment in a grand staff (treble and bass clefs) with a *pp* dynamic marking.

Officer. 13

(knocks at the door front R.) Do not dis-turb her and go to the de - - - vil!

Lackey. say you're here.

The second system features three parts: Officer's vocal line in a treble clef with lyrics "Do not dis-turb her and go to the de - - - vil!", Lackey's vocal line in a bass clef with lyrics "say you're here.", and piano accompaniment in a grand staff. Dynamics include *p* and *ff*. There are also performance instructions like *>* and *f*.

(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

The third system shows Officer's vocal line in a treble clef with a performance instruction: "(Lackey staggers, just saves the candle by placing it on a console R between the two doors, and arranges his dress.)". Below it is Lackey's vocal line in a bass clef with lyrics "That is the language of". The piano accompaniment in a grand staff includes a *fp* dynamic marking and a sixteenth-note figure labeled "6".

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

flowing movement

The fourth system shows Lackey's vocal line in a bass clef with lyrics "sin-ful love, that is — by an un-wor-thy ob-ject in-spired." Below it is the piano accompaniment in a grand staff with a *pl* dynamic marking and the instruction "flowing movement".

14 Composer (enters hurriedly from the back)

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

*dim.*  
*p*

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

Lackey (vulgar and insolent)

*pp*  
*f*  
*p*

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

*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

Lackey. se-cond - ly, they're in hand now.

*p*

Comp. play - ers.

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

Comp. (naively, gently) And

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

16 (agitated)

Gomp. 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.*

Comp. *- sic with the la - dy -*  
 (Prevents him)

Lackey. *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*  
 (laughs derisively)

Lackey *he, he*

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

Comp. **Poco più tranquillo.** *In - so - lent ass! Shame*

Lackey. *he! he he he!* (Exit)

**Quicker.**

19

Comp. less\_\_ block-head, brain-less don - key. The

Comp. in - so - lent\_\_ i - dot 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 Ope-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. *ff* TomakethatBac-chus learn thathe'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. Othousym - bol of youth, thou om-ni - potent god! Othousym - 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 ur-gent!

Wig Maker.

I can

accelerando tempo primo

dim. p

Wig Maker.

più moderato

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

fp

25 Composer (approaching him again)

My dearest friend! (shouting at the door.)

Wig Maker

(The Tenor bangs the door.)

Let me tell you, Sir, I des-pise clowns and im-be-

Detailed description: This system contains the first musical passage. The top staff is the vocal line for the Composer, starting with the lyrics 'My dearest friend!' followed by '(shouting at the door.)'. The middle staff is the vocal line for the Wig Maker, with the lyrics 'Let me tell you, Sir, I des-pise clowns and im-be-'. The bottom two staves are the piano accompaniment, starting with a piano (*p*) dynamic and moving to fortissimo (*ff*) and then *fp*. The key signature has one sharp (F#) and the time signature is 4/4.

(approaching him with naïve modesty)

Comp.

May I ask for a piece of pa - per, Sir?

Wig Maker

-ciles, on whom beau-ti - ful work like mine is was - ted!

Detailed description: This system contains the second musical passage. The top staff is the vocal line for the Composer, with the lyrics 'May I ask for a piece of pa - per, Sir?'. The middle staff is the vocal line for the Wig Maker, with the lyrics '-ciles, on whom beau-ti - ful work like mine is was - ted!'. The bottom two staves are the piano accompaniment, starting with a piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is 4/4.

I've a shoc - king me - mo - ry - just to jot down a few notes.

Comp.

Wig Maker

(Exit running)

I have none, Sir.

Detailed description: This system contains the final musical passage. The top staff is the vocal line for the Composer, with the lyrics 'I've a shoc - king me - mo - ry - just to jot down a few notes.'. The middle staff is the vocal line for the Wig Maker, with the lyrics 'I have none, Sir.' and '(Exit running)'. The bottom two staves are the piano accompaniment, which is mostly silent with some initial chords. The key signature has one sharp (F#) and the time signature is 4/4.

Poco più tranquillo

26

Zerbinetta

(still very much in negligé, comes out of the room R. with the officer.)

quick

We do not

Zerbin.

start, un-til the op-ra's done. I fear it will be no ea - sy matter to raise a laugh they'll not

Zerbin.

feel in the hu-mour: they' want to sleep for the first play is migh - ty te - dious.

(The officer kisses her hand without speaking; they go to the back of the stage conversing)

(coquettishly)

27

Zerbin.

Or do you be-lieve I can be suc-cessful?

*espr.*



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)

You can-not speak to her now. The

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

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 -

hair-dress-ers with her.

M. M.

D. M.

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

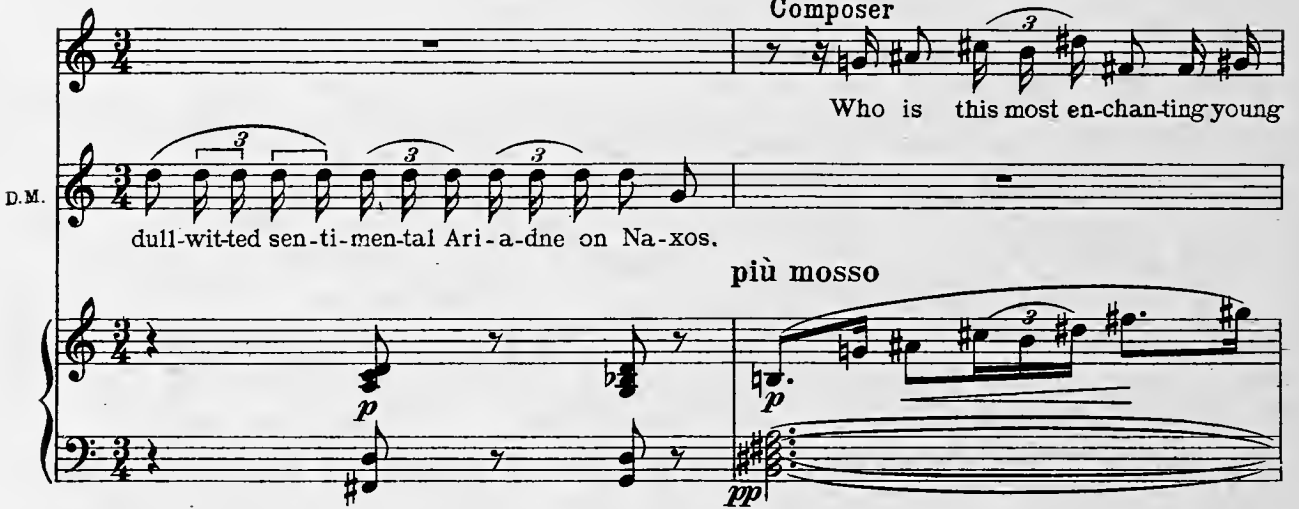
M. M.

Be as you al - ways are!

D.M. 

-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. 

Who is this most en-chanting young  
dull-wit-ted sen-ti-men-tal Ari-a-dne on Na-xos.

*più mosso*

Comp. 

la - dy?

D.M. 

Well, so much the bet-ter if you like her. It's Mam-selle Zer - bi - net - ta. With

(nonchalantly)

D.M. *mf*

four of her com-pa - nions shall be singing and dan-cing 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*

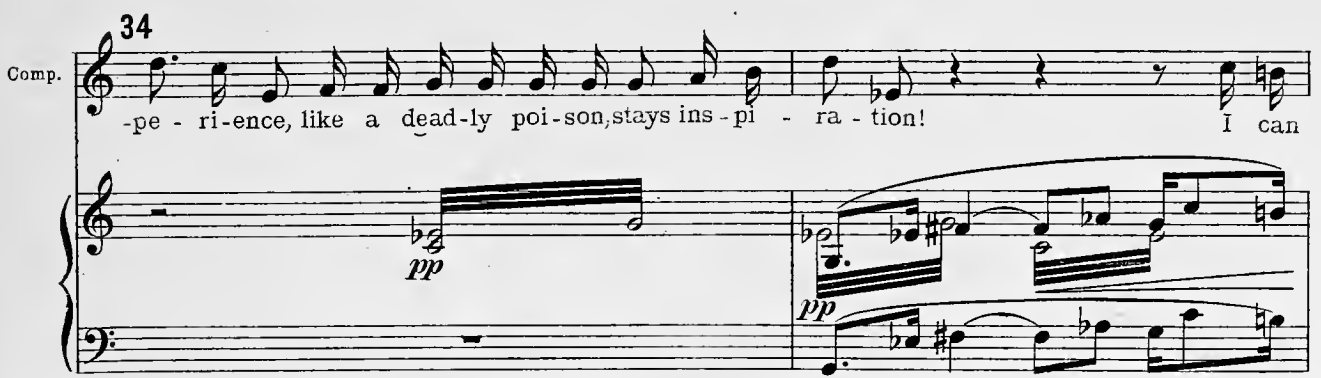
A co - medy to fol-low! To lead them back — to e-vry day

Comp.  *fp* *p* *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 -

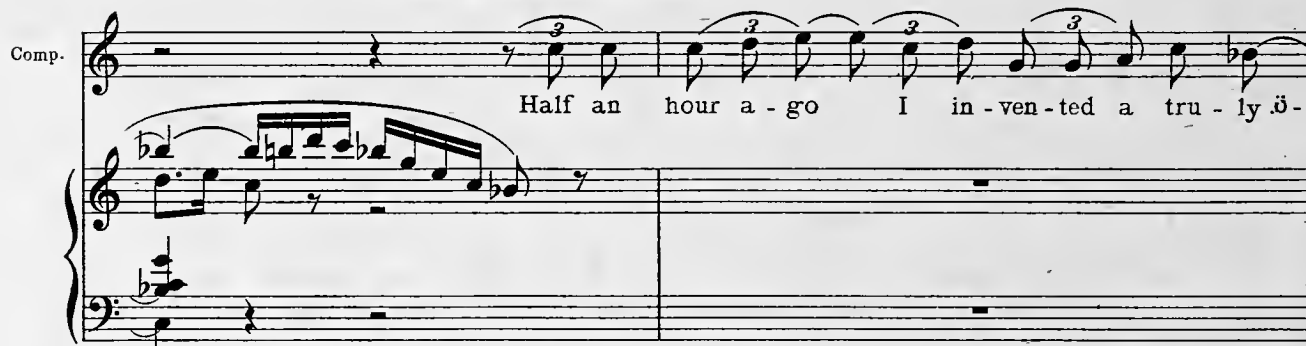
34  *pp* *pp*

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

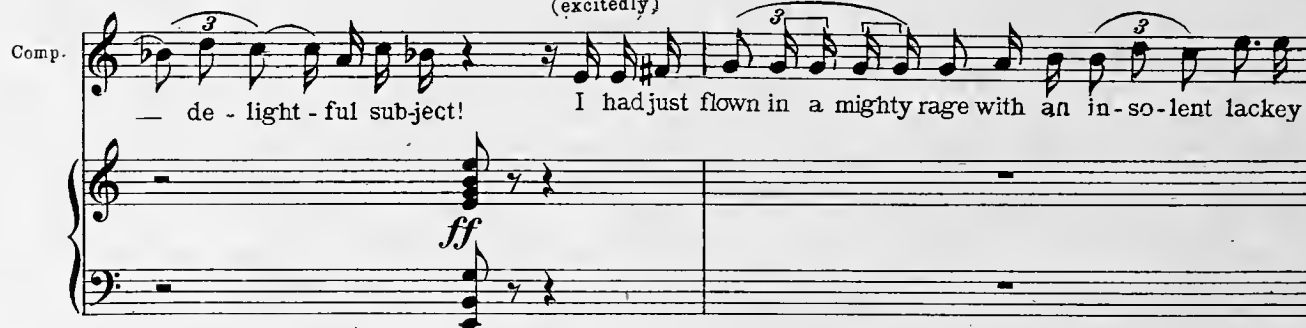
Comp.  *scarce be-lieve I shall e-ver a-gain in-vent a me-lo-dy! How*

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

(with sudden change of tone quite genially)

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

(excitedly)

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

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

(Improvising the text)

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

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

38  
Comp. heart, re-joice Not long in vain shalt thou lan -

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.



# Moderate March-Tempo

(Arluchino, Scaramuccio, Brighella, Truffaldino come out of Zerbinetta's room in single file, doing the goose-step)  
(Music Master gives him some. The Composer writes, Zerbinetta laughs in the course of her conversation.)

39

Musical notation for piano accompaniment, measures 39-40. The score is in 2/4 time with a key signature of one flat. It features a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *sfz*, and *p*.

Zerbinetta (introducing them) 40

Musical notation for piano accompaniment, measures 40-41. It continues the melody and bass line from the previous system. Dynamics include *mf*, *dim.*, and *pp*.

Zerbin.

Vocal line and piano accompaniment for measures 40-41. The vocal line includes the lyrics: "old friends and trusty colleagues. Bring me my mirror, my rouge,". The piano accompaniment features triplets and a dynamic of *p*.

(The four run into the room, returning soon with a small stool, a mirror, boxes, powderpuff etc)

Zerbin.

Vocal line and piano accompaniment for measures 41-42. The vocal line includes the lyrics: "and all there's. Composer (to the Music-Master) (with a glance at Zerbinetta suddenly remembers) And you, knew\_ it". The piano accompaniment features triplets and a dynamic of *f*.

(almost tragically)

Poco più tranquillo.

Comp. *all!* You knew\_ it all. !

Music-Master.

My friend, I'm thir-ty long years ol - - der,

*Poco più tranquillo.*

*fp* *espr. p* *p*

M.M. ful - ly, than you: one les - son I've learnt:

Composer. **42 Quicker**

All men that use me thus I

M.M. what we can't cure we must endure.

**Quicker**

*pp sfz* *sfz*

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:

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

Comp. *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

*dim.* *mf* *mf* *ff* *dim.*

45

Arietta

Zerbin.

jo - 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?"

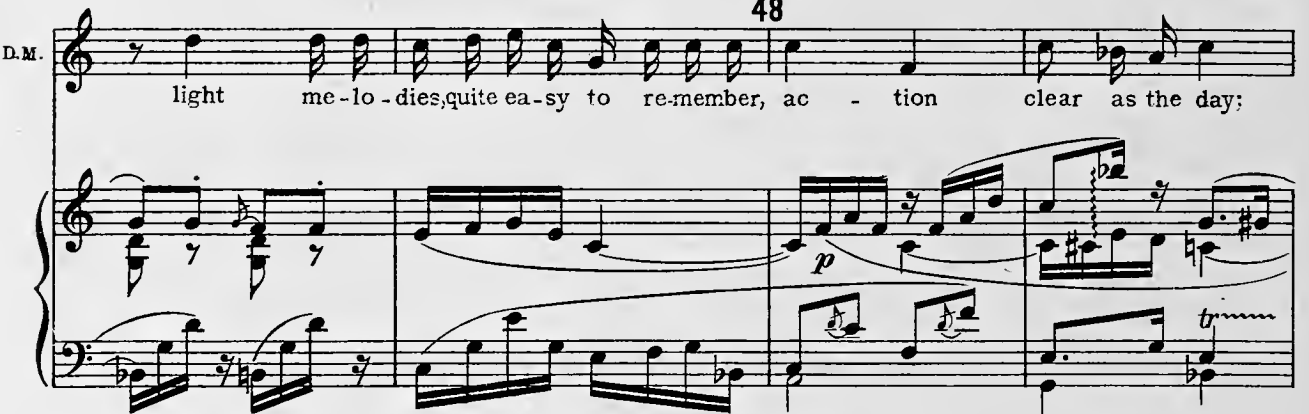
D.M. 

"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* *trium*

D.M. 

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

*mf* *pp*

49

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,

50

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

## L'istesso tempo, poco lar-

Prima Donna, trying to soothe her)

51

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

gamente

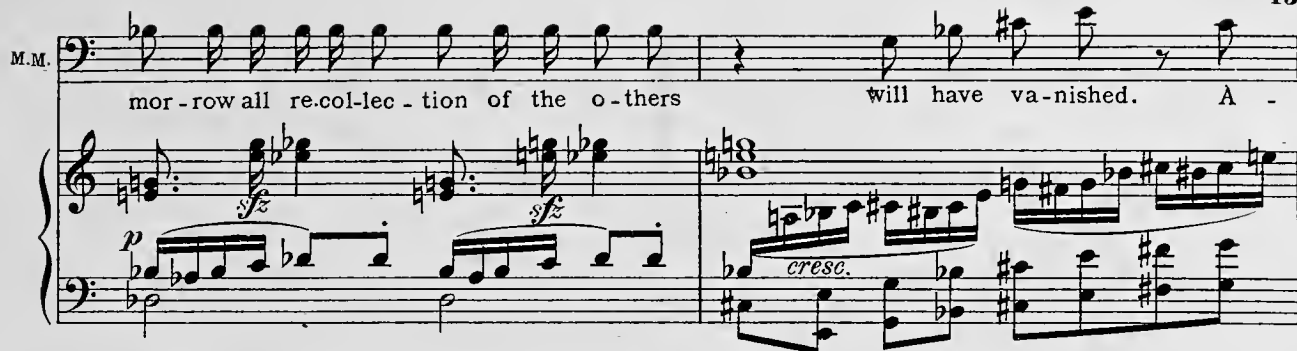
M.M. vent of the e - - v'ning, 'tis A - ria - dne that draws — all who tru - ly love

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

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

52



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

M.M.  ria - dne that's the on - ly thing will dwell in their minds. **Very quick**  
 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, la - 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.  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 score for piano and bass. The piano part features a rhythmic accompaniment with 'trm' markings. Dynamics include 'ff', 'dim.', and 'p'. The bass line has a few notes with a fermata.

più vivace. Music Master (briskly)

Vocal line for Music Master: "It has been done. We are pre-pared to start the ope-ra A - ri - ad - ne in two -". Accompanied by piano with a rhythmic accompaniment. Dynamics include 'p'.

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

Maestoso

Musical score for M.D. and M.M. M.D. has a fermata. M.M. sings: "or three mi - nutes. The".

Maestoso

Musical score for piano and bass. Dynamics include 'ff'. The piano part has 'trm' markings. The bass line has a fermata. Text: "(still impressively) Your pardon. Where is the Dancing Master? I have a command from his Lordship for you gentlemen both."

Prima Donna

Musical score for M.D. and M.M. M.D. sings: "What is that?". M.M. sings: "order is changed and the o - pe - ra now comes se - cond?". Piano accompaniment includes a melodic line with a fermata and dynamics 'mf' and 'p'. The piano part has '5' and '6' markings.

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

The first system of the musical score features three staves. The top staff is for the Dancing Master (M.D.), with a vocal line starting on a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics are "And what is your wish?". The middle staff is for Musikl., with a vocal line starting on a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics are "(alarmed) Now, now just at the last? That". The bottom staff is for the piano accompaniment, with a treble clef and a bass clef. It begins with a forte (f) dynamic and a piano (p) dynamic, followed by a piano (pp) dynamic. The music consists of chords and moving lines in both hands.

altered, and as follows. 55

M.D.

D.M.

M.M.

D.M.

Più vivace

Re - ver - sing the or - der: the

sure - ly is out of all rea - son!

Più vivace

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

The second system of the musical score features four vocal staves and a piano accompaniment. The top staff is for M.D., with a vocal line starting on a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics are "Re - ver - sing the or - der: the". The second staff is for D.M., with a vocal line starting on a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics are "sure - ly is out of all rea - son!". The third staff is for M.M., with a vocal line starting on a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics are "sure - ly is out of all rea - son!". The fourth staff is for D.M., with a vocal line starting on a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics are "first piece will be The Tale of Fic - kle Zer - bi - net - - ta, then A - ria - dne. Ve - ry". The piano accompaniment is marked "Più vivace" and includes dynamics such as p, mf, and p. The music is more rhythmic and features more complex chordal structures.

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**

D.M.

**Prima Donna**

**Tenor**

**Music Master**

56

**Primad.**

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.

(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\_

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!

M.M.

Why si-mul-ta-neous? *tempo primo* And

*acceler.*

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.

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.

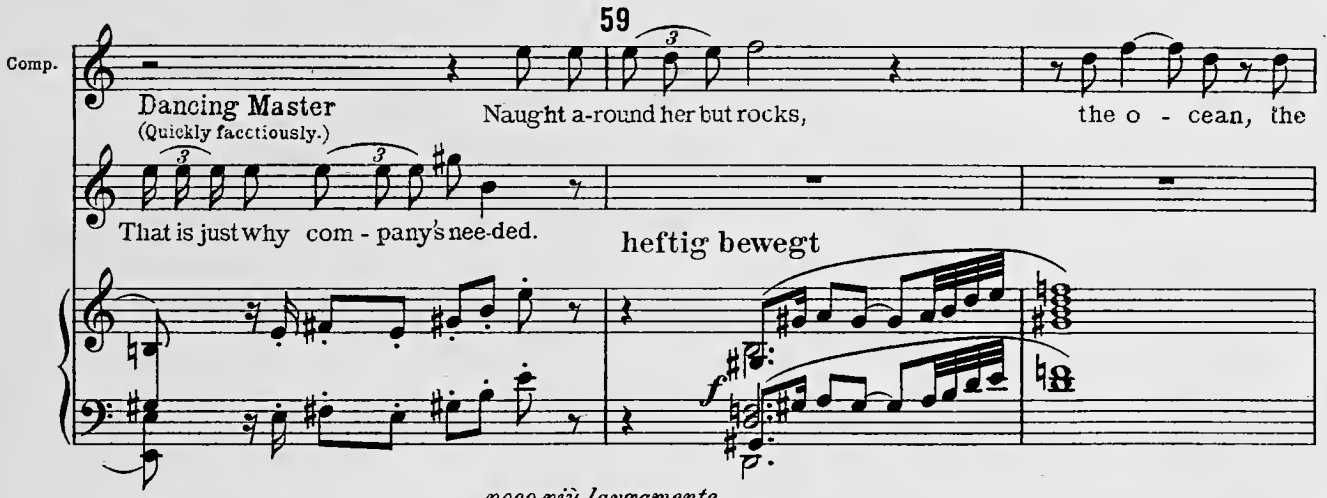
Comp.

58  
 Poco più vivace.  
 Dancing Master. A -  
 I find that ve-ry pro-per. There's no-thing shows more want of taste than a de-sert is-land.

Comp.

Comp.  *p*

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

Comp.  **59**

**Dancing Master**  
(Quickly facetiously.)

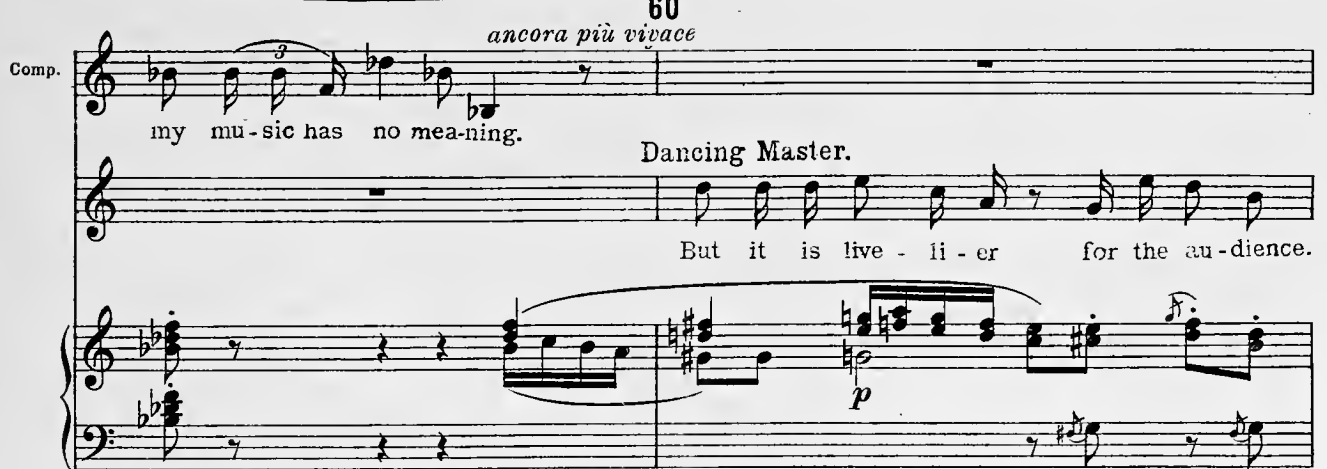
Naught a-round her but rocks, the o-cean, the

That is just why com-pany's need-ed. *heftig bewegt*

Comp.  *poco più largamente*

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

*fp* *mf*

Comp.  **60** *ancora più vivace*

my mu-sic has no mea-ning. **Dancing Master.**

But it is live-li-er for the au-dience.

*p*

(pirouetting.)

D.M.

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

*pp* *p* *dim.*

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

*poco rit.* *p* *ff*

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

*pp* *ff*

Composer

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

*pp* *ff*



62

Comp. crass vul - ga - ri - ty con - fronts 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.

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

63

M.M. This world and I have

Composer. (to himself, gloomily)

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

6368  
A. 7453 F.

64 *accelerando*

*Moderato*

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

*accelerando*

*Moderato*

*It sur -*

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

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

*accelerando*

65 *tempo primo*

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

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

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

*pp* *espr.*

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

**accelerando**

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

Hush! If he should hear,

66

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

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

**Quickly**

*pp*

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 - ces far be - yond

69 Composer (pathetically helpless)

Is it so? Is he right? You?

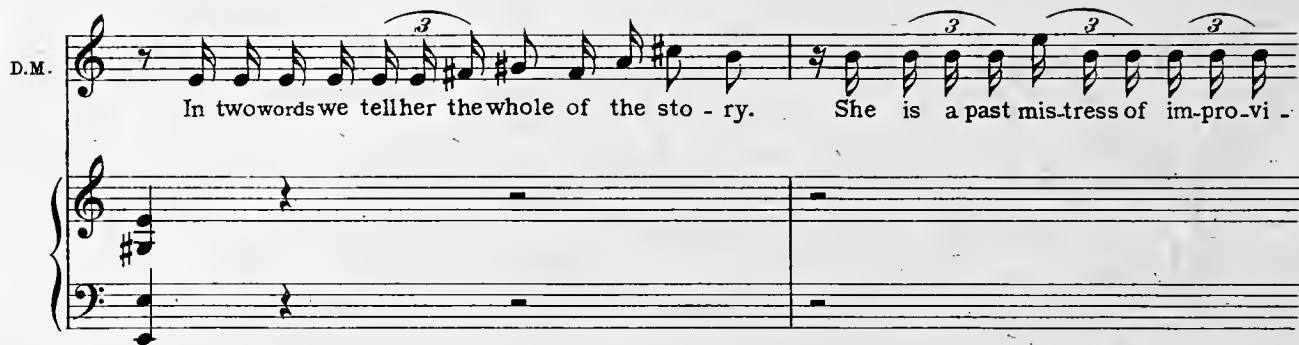
D.M. this.

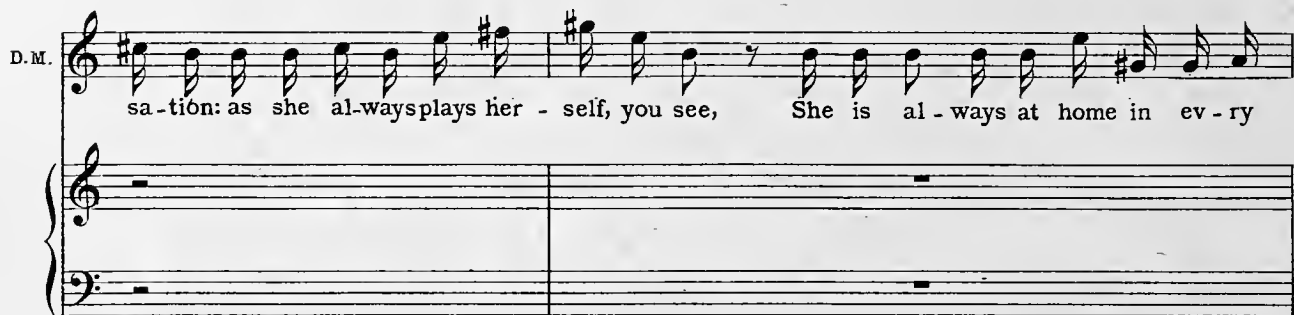
Comp. May I then? Must I then? (To the Music Master)

D.M. See that his cuts are suf -

(gently forces him to the table, where the music is 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 too much, 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

6368  
 A. 7453 F.

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* *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 tak - ing 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-vious-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 (slily) nievöll)

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.

*p* *espr.* *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.

*♩ = ♩ of the 8/8* 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.

78

shi - ning eyes, full of pas-sion e - xact - ly like you.

Music Master

You have guessed it quite right. It

*pp*

Zerbin.

(merrily, scoffing)

As

M.M.

is the god of e-ter-nal youth, Bac - - chus, ans-wring her 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 <sup>81</sup>  $\text{♩} = \text{♩}$  of the  $\frac{4}{4}$

(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. (gloomily) Like her you ne - -

*p* *f*

(shouting) (softly)

Comp. *f* *ff* *sfz* *pp* *espr.*

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

Comp. *p* *cresc.*

one, without a peer among mil - lions, she is the one who can-not for-get.

Più vivace.

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

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

*p* *mf* *pp* *mf* *pp*

very quick

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

Zerbin.

lover, 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

*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 eye — In - scriu - table 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*

Comp. *- bra - ces her life re -*

86 *(grandiosely)*

Comp. *- new - ing! Thus he his god - hood gains.*

*p cresc.*

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)

*cresc.* *fp* *dim. p* *dim.* *sempre più moto.*

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!*

89

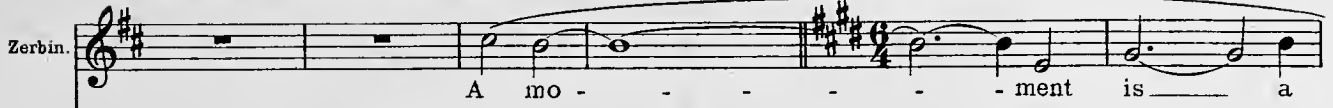
Composer (lost) *What means it all, and why speak thus to me*

*allmählich ruhiger*

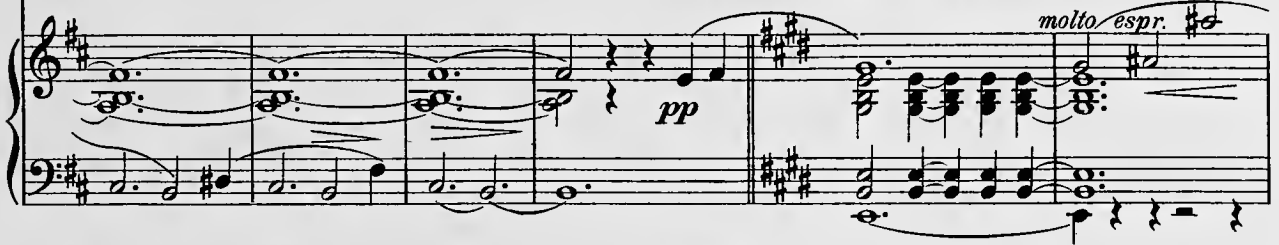
90

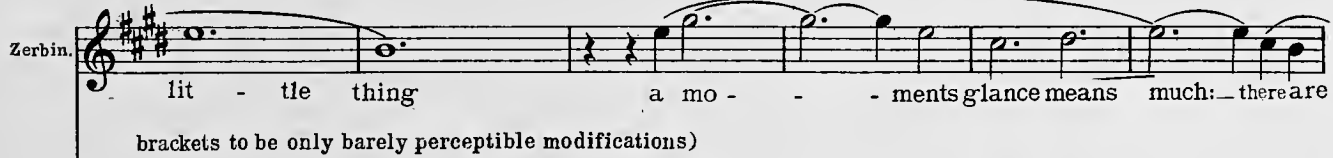
Comp. *at this mo - - ment?*

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

Zerbin. 

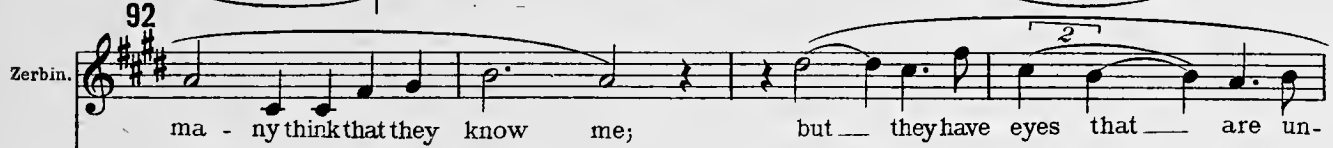
Moderato (strong rubato: the changes of time enclosed in



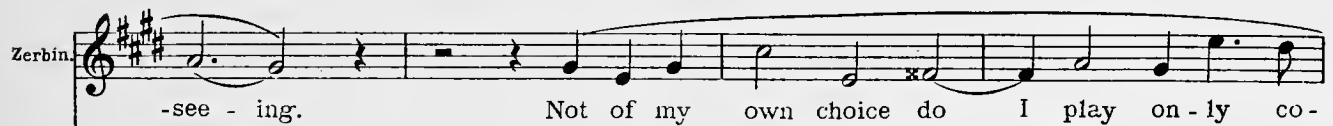
Zerbin. 

brackets to be only barely perceptible modifications)



92 Zerbin. 



Zerbin. 

(poco più scioltamente.)



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 - - -*

*99*  
 Comp. *-gest thou - - - thou - - - art as I, - - - an*  
 (without hurrying)



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

*espr.*

Zerbinetta 100

Comp. Your words ex - fet - ters.

*(poco rall.)*

*p* *cresc.* *espr. pp subito*

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

*(quickenng somewhat)*

Zerbin. I must go.

*(quickly)* *espr.* *pp*

Zerbin. Will you for - - get, in one

(becoming a little quieter)

*pp* *pp* *espr.*

Zerbin. mi - - - nute, this one mo -

*pp* *p*

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

*dim.* *pp* *p*

(Quicker again) Can such

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

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

*mf* *p*

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

*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)

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

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

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

*p*

**Prima Donna** (laughing derisively)

Gulf indeed! ha ha ha

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

*p* *mf*

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 every gesture, and you will*

*cresc.*

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

Composer *sein wir wieder*

returns immediately to fetch the Composer, who embraces him rapturously) *Bemyfriendonce*

M. M. *seethem all fall at your feet in ecstasy! Molto vivace*

Comp. *gut* *Ich sehe jetzt alles mit an deren Augen!*

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

*fp* *p*

Die Tie- fen des Da- seins sind un-er-109

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

Handwritten notes above the vocal line: Die Tie- fen des Da- seins sind un-er-109

Handwritten notes above the piano accompaniment: *dim.*, *pp*

mein lieb-er Freund! Es gibt man- ches auf der Welt, das

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

Handwritten notes above the vocal line: mein lieb-er Freund! Es gibt man- ches auf der Welt, das

Handwritten notes above the piano accompaniment: *cresc.*

lässt sich nicht sa- gen. Die Dich- ter un-ser-

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

Handwritten notes above the vocal line: lässt sich nicht sa- gen. Die Dich- ter un-ser-

Handwritten notes above the piano accompaniment: *110 a tempo (senza accel.)*, *(poco calando)*, *espr.*, *pp*

le- gen ja recht gu- te Wör- te recht gu- te

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

Handwritten notes above the vocal line: le- gen ja recht gu- te Wör- te recht gu- te

Handwritten notes above the piano accompaniment: *poco accelerando*, *cresc.*

111 (with exultation in his voice)

Comp. *je-doch*  
and yet\_ and yet\_ *je-doch*

**Very impetuously**

*fp* *cresc.*

Comp. *je-doch* *je-doch* *je-doch!* 112 *Mut* *ist in*  
and yet\_ and yet\_ and yet\_ Cou - rage I

*allegro (hervortretend)* *f*

Comp. *mir, Mut, Freund!* *Die Welt* *ist*  
have, cou - rage! The world is

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

Comp. *lieb-* *lich* *und nicht* *fürch-ter-lich dem*  
beau - ti - ful, 'tis not ter - ri - ble for



113

*Mu-xi-gen!*

Comp. *da - ringheart. And what then*

*Mu-poco ritard*

(with almost crazy solemnity)

Comp. *is mu - sic? yes, mu -*

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

Comp. *1st sic, mu - sic is the ho - li - est art -*

*zu ver-sammeln alle Ar-ten von*

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

115

Comp. *Wie* like Che - ru - bim *um ei-nen Strah-len-dem* guar - ding a ra - di - ant

Comp. throne! That is why, of all the arts *rum i. t. sic die hei*

Comp. *li-est mu-ter den ein* mu - sic is the ho - li - est, *stern,*

116

Comp. *die hei li-ge* the ho - li - est of all the *mu-*

(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?

*fp ff*

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

*f fp*

118 (Truffaldino, Brighella come)

Comp. To pro - fane


*f*

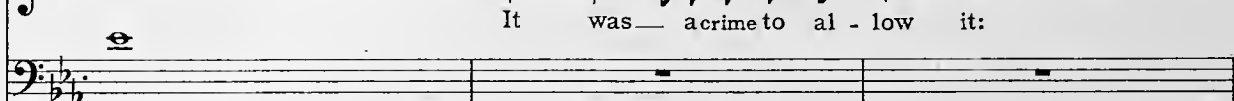
Comp. — my ho-ly place with their lewd an-tics oh! — Music Master

But you have al-

*fp*

119 Very quickly and passionately


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

M.M. 

lowd!....

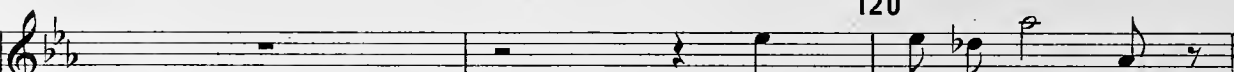
Very quickly and passionately



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

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

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

(Quicker again)

(The Curtain falls quickly)

End of the Prelude.

## Personages of the Opera.

|                          |                      |
|--------------------------|----------------------|
| <i>Ariadne</i> .....     | <i>Soprano.</i>      |
| <i>Bacchus</i> .....     | <i>Tenor.</i>        |
| <i>Naiad</i> .....       | <i>High Soprano.</i> |
| <i>Dryad</i> .....       | <i>Contralto.</i>    |
| <i>Echo</i> .....        | <i>Soprano.</i>      |
| <i>Zerbinetta</i> .....  | <i>High Soprano.</i> |
| <i>Arlecchino</i> .....  | <i>Baritone.</i>     |
| <i>Scaramuccio</i> ..... | <i>Tenor.</i>        |
| <i>Truffaldino</i> ..... | <i>Bass.</i>         |
| <i>Brighella</i> .....   | <i>Tenor.</i>        |

as *Intermezzo*

# ARIADNE ON NAXOS

BY

## RICHARD STRAUSS

### Overture.

Vocal Score by  
Otto Singer.

*Piano.*

*Andante.* Metr. ♩ = 76

*p*

*mf*

Copyright 1912 1916 and 1922 by Adolph Fürstner, Paris.

Adolph Fürstner, Editeur de musique, Paris, 18, Rue Vignon (9<sup>e</sup>)  
Berlin - W. 10, Victoriastraße 34<sup>a</sup>

A. 6303. 7453 F.  
6368

Tous droits d'exécution, de représentation,  
de reproduction, de traduction et d'ar-  
rangements réservés pour tous pays.

2

*dim.* *p*

3

*mf* *espr.*

3

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

*espr.*

4

*cresc.*



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.*, *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*, *(flowing)*, *(scioltamente)*. Dynamics: *p*, *espr.*, *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.*, *pp*. Includes a triplet of eighth notes in the bass clef.

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 bass line features a triplet of eighth notes in the first measure and a fourteenth-note triplet in the second measure.

Second system of musical notation, measures 5-8. The music continues with complex chordal textures. A forte (*f*) dynamic is indicated in measure 7. Measure 8 is marked with a fermata and a measure rest.

Third system of musical notation, measures 9-12. The dynamics fluctuate between mezzo-forte (*mf*) and forte (*f*). The bass line includes a 'marcato' (*marc.*) marking in measures 10 and 12. The word 'sempre f' (always forte) is written above the bass line in measure 11.

Fourth system of musical notation, measures 13-16. The music features a fortissimo (*ff*) dynamic in measure 13. The bass line continues with rhythmic patterns and chordal accompaniment.

Fifth system of musical notation, measures 17-20. The system begins with a measure rest for measure 17. The music concludes with sustained chords in the final measures.

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*  
 See - ping?

Naiad. Hear her wee - ping!

Dryad. Weeps — yet

12

Dryad. wakes not. Hark! — she

Naiad. She wee - peth -

Dryad. sigh - - eth. Lo! she

*espr.*

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

14

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

Dryad. Woun - ded heart \_\_\_\_\_ that

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

Dryad. e - ver e - - ver

15

Naiad. fate de - fies.

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

Dryad. fate de - fies.

tempo primo

*mf* *dim.*

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* *pp* *l. H.*

**noch ruhiger** *più tranquillo*

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

18 *pp*

Naiad. Hee -

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

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

*fließender più mosso cresc.*

Naiad. - 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*

*p*



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 *f*

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

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

*mf* *f* *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*

Naiad.

Echo

Dryad.

*mf*

*dim.*

*p*

*p*

22

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

Echo *pp* *pp*

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

23

Naiad. *tr* *p*

Echo *tr* *p* Like the

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

Like the ebb\_ and flow\_ of

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

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

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

24 *dim.* - *ppp*

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

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

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

*mf espr.*

Echo *Lento.* *p* M. ♩ = 66

(on the ground) Ah!

Ariadne. Ah!

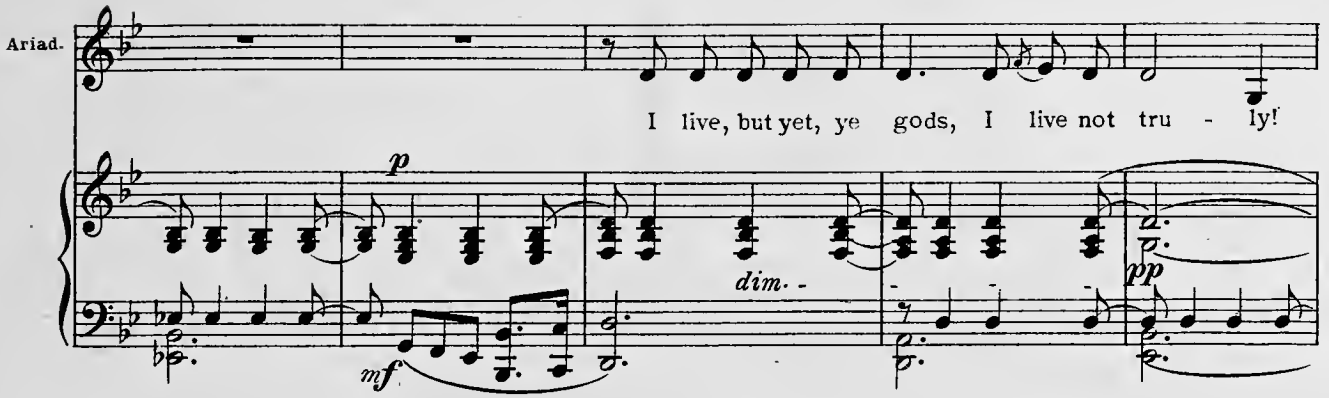
*Lento.* Where was — I? Dead? —

*f* *pp* *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*

26  
Ariad. 

Thou shattered heart, — o cease thy

*p*

27 *schneller*  
*piu moto*  
Ariad. 

boot - - less throb - - bing!

*r. H. dim.*  
*pp*

(Half raises herself)  
Ariad. 

What? — Was it but a

*dolce espr.*  
*sf*

28 ritard. *langsamer*  
*piu lento*

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)

31 *etwas fließender*  
*un poco più mosso*

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

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

*p*

32

Zerbin. marred her fea-tures!

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

Truffaldin

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

*mf* *p* *mf* *fz*

33 **Andante sostenuto**

*pp* *mf* *molto espressivo* *f*

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

34

*dim.* *p* *mf*

35

Ariad.

- ti - ful once \_\_\_\_\_ were Theseus A - riadne.

*espr.* *mf*

36

Ariad.

And went \_\_\_\_\_ their way, \_\_\_\_\_ in light \_\_\_\_\_ and life re - joi - cing, and

*mf*



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*

**39** *pp*

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

*dim.* *pp espr.* *cresc.*

etwas breit (Fainter.)  
un poco allargando

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,

Musical score for measure 42. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. The tempo is not explicitly marked for this section.

Andante

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

Musical score for measure 42, continuing from the previous system. The tempo is marked "Andante". The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. Dynamics include *mf*, *ffp*, and *espr.*. The time signature changes to 3/4. The system ends with a double bar line and an asterisk.

43

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

Musical score for measure 43. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. Dynamics include *fp* and *bd.*.

44

Ariad. Nay not the name - the name is with its

Musical score for measure 44. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. Dynamics include *pp*.

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

The musical score for Ariad. Part 45 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "fel - low grown in - ter - twi - ned so close - ly: One thing — with a se - cond". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features various dynamics including *p* (piano) and *pp* (pianissimo), and includes a triplet of eighth notes in the vocal line.

Naiad. 46 *f*

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

Echo *f*  
A - riad - ne!

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

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

The musical score for Naiad. Part 46 features four vocal parts and piano accompaniment. The vocal parts are: Naiad (with the instruction "(as if trying to remind her, to waken her)"), Echo, Dryad, and Ariad (with the instruction "(motioning them away)"). The lyrics for the vocal parts are "A - riad - ne!". The piano accompaniment is in a grand staff with a key signature of two flats. It includes dynamics such as *f* (forte), *p* (piano), *sfz* (sforzando), and *espr.* (espressivo). The score includes various musical notations like slurs, accents, and dynamic markings.

Molto Andante M. ♩ = 92

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

The musical score for Ariad. Part 47 is marked "Molto Andante" with a tempo of "M. ♩ = 92". It consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "call no more! She lives — here all a -". The piano accompaniment is in a grand staff with a key signature of two flats. It features dynamics such as *dim.* (diminuendo) and *pp* (pianissimo). The score includes various musical notations like slurs, accents, and dynamic markings.

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 - - -

*p* *espr.* *dim.* *pp*

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

*espr.* *pp*

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

*espr.* *pp* *piu espr.* *pp*

Ariad. thus\_ in peace for e - ver Among the dead\_ will rest.

*p* *pp*

52

Zerbinetta

Arlecchino (in the wings) Try mu - sic's healing  
 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)  
 She sure-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. Musical score for Ariad. Part 1, measures 1-4. The vocal line is in G major, 2/4 time. The piano accompaniment features a descending chromatic line in the right hand and a steady bass line in the left hand. Dynamics include *pp* and *sfz*.

To hearts in sor - row — cru - el fate de -

54 *poco acceler.* **Allegretto**  
 Ariad. Musical score for Ariad. Part 2, measures 5-12. The tempo changes to **Allegretto** (M. ♩ = 52). The key signature changes to G minor. The vocal line includes the lyrics "ni - eth. Zerbinetta (in the wings) Ah! from her sor-row woo her with a song." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p* and *bd.*

ni - eth. Zerbinetta (in the wings)  
 Ah! from her sor-row woo her with a song.

Arlecchino 55 *pp*  
 Musical score for Arlecchino, measures 13-20. The vocal line is in G minor, 2/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p*, *f*, and *pp*.  
 Love and hate and e - vry plea - sure,  
 Hope de - ferred — and e - vry pain Hu - man heart can bear in mea - sure

Harlk. Musical score for Harlk., measures 21-28. The vocal line is in G minor, 2/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p* and *mf*.



etwas zögernd  
*poco rit.*

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

56 ruhig  
*tranquillo*

Arl.

The first system shows the vocal line (Arl.) and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Once and ma-ny a time — a - gain.' The piano accompaniment consists of chords and moving lines in both hands.

etwas zögernd  
*poco rit.*

ruhig  
*tranquillo*

Arl.

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *p*. The piano accompaniment features a dynamic marking of *ppp*. The vocal line includes the lyrics 'Once and ma-ny a time — a - gain.'

tempo primo

Echo

The Echo part of the third system is shown on a single staff, consisting of a melodic line with a dynamic marking of *p*.

(more emphatic)

Arl.

The vocal part of the third system begins with the lyrics 'But be-reft of sense to lan - guish, Pain - - - less, joy - less numb and cold,'. The vocal line includes a dynamic marking of *p*.

tempo primo

Arl.

The piano accompaniment of the third system features a dynamic marking of *mf* and includes a *cresc.* marking. The vocal line continues with the lyrics 'Who can bear — such cruel an - guish, Worse than — death a — hundred-fold?'.

Arl.

The vocal part of the fourth system continues the lyrics 'Who can bear — such cruel an - guish, Worse than — death a — hundred-fold?'.

Arl.

The piano accompaniment of the fourth system includes a dynamic marking of *dim.* and features a triplet of eighth notes in the right hand.

57

Ar1. *pp* *cresc.*

Wrest thee from such gloom and an-guish, Wake, if but to fier-cer-pain!

58

Ar1. *mf* *dim.*

Live, for joy may come to-mor-row, Live, and wake to

Echo (wie vorhin)

(Ariadne unmoved, dreams on)

Ar1. *p*

love a-gain!

*poco calando*

*pp* *dim.* *pp*

*ca. ca. ca. \**

Zerbinetta (aside)

59 tempo primo

Ar1. *p*

She does not e-ven lift her head. (the same)

All in vain is our

*tempo primo*

Echo

*pp* (quickly)

Zerbin

Say what has moved you so deeply?

Arl.

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. ♩ = 96  
 (♩ nearly ♩ of the 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.

61

(rises from the ground)

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

(She draws her cloak close around her)

Ariad. cor-ruption. poco cal.

62 etwas ruhiger M. = 84  
un poco meno mosso

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

In gentle movement. Ecstatically.

Movimento piano, estatico

63

Ariad. name. His wingéd 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. beautiful, 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

rit. 66 a tempo

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

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

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

Ariad. *wieder etwas ruhiger*  
*poco meno mosso*  
 Full of rap - ture fol - - - lo - weth.  
*dim.* *p*

Ariad.

Ariad. **69** *calando a tempo*  
 - thin this cave my bo - dy Rich - ly dight a - lone will lie.

**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  
*dim.*  
*cresc.*  
*ff*

Ariad.  
 thee \_\_\_\_\_ link'd in u - - nion e - ter - - - nal, With thee will Ari -  
*dim.*  
*cresc.*  
*f*  
*dim.*

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

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

(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

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

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

a little more deliberate

*77 poco comodo p*

Brigh. 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*

Brigh. -passion But oh! what fol - ly Topine in this fa-shion. True love's me-lan-cho-ly Can

Scaram. True love's melan-cho-ly Can move com-pas - - -

Ari. *pp* But oh! what fol - ly Topine in this fa - - shion. *mf* True

Truffld. *pp* But oh! what fol - ly Topine 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.

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

**tempo primo, still somewhat deliberately**  
*tempo comodo*

79

Brigh.  
To stay thy wee-pings since words all fail us: Will dan-cing and singing Per-chance a-vail us?

Scaram.  
(They begin to dance) The

Arl. *p*  
The

**tempo primo, still somewhat deliberately**  
*tempo comodo*

(Brighella (begins to dance))

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

Truffaldino. 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

Truffaldino. 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*

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

*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.**

breezes Dis-pel the tear.

*mf* *allmählich etwas fließender*  
*poco a poco più mosso*



(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)*

**88** tempo primo, a little roughly

*tempo primo, un poco robusto*

Brighella. *ff*  
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

Truffl. words all fail us. The

Zerbinetta. <sup>89</sup> *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.

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

*leggiero e grazioso*

*dim.* *p* *f*



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

Brigh. To stay thy weeping Since

Scaram. *p* 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.

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

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

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

Scaram.  
To

Truffaldino. *f*  
To stay thy weeping Our



(Advancing between the dancers)

93

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

Scaram. *p* 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. *p* she fain would heave peace.

Brigh. *p espr.* In vain our la - bour, In

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

**calando** **tempo primo, behäbig**  
*tempo primo, comodo*

Brigh. *p* 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 dan-cing, Cease your  
 - - cing She deigns not to smile.  
 The wan-ton bree-zes All tears dis - pel.  
 The wan-ton bree-zes All tears dis - pel.

cantabile  
 dim. p

Zerbin. sin - - - ging Cease your sin-ging, Leave us a -  
 Brigh. In vain our la - bour, Vain our dan - cing, Vain our songs en -  
 Scaram. In vain our la - bour, Vain our dan - cing, Vain our songs en -  
 Arl. In vain our la - bour, Vain our dan - - - cing,

Truffaldin. f dim. p  
 To stay thy wee-ping Our words all fail us, Will

p



Zerbin. *p* 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. *dim.* *pp* dan-cing, Our songsen-trancing, She deigns not to smile.

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

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

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

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

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

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

Brighella (Exit to the right) dancing.

Scaramuccio (As he goes) (Exit to the right) *p* In vain our song our dan-cing.....

Arl. (Exit to the left) smile.

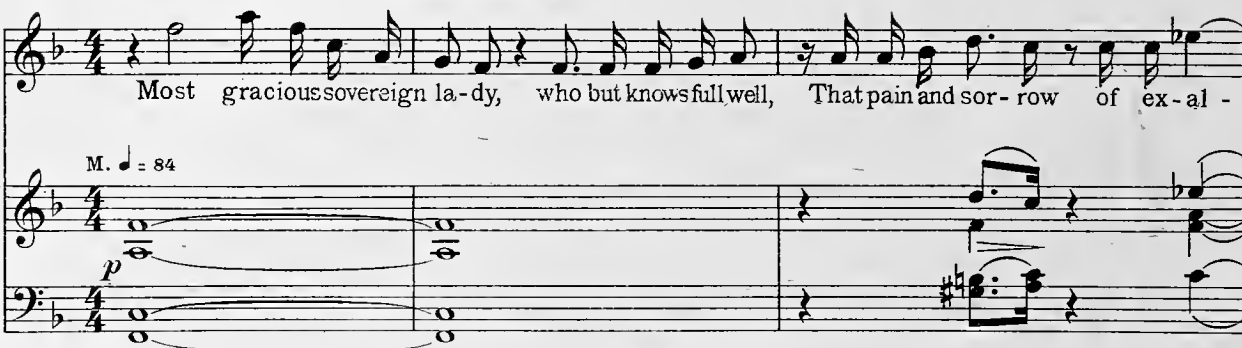
Truffaldino (Exit to the left) *mf* To slay her weeping Our arts all fail us.....

## Recitative and Aria

Moderato, in strict time throughout

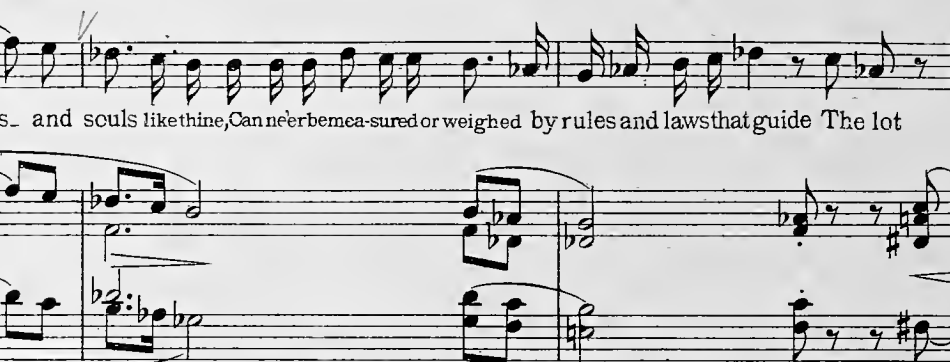
*Moderato, senza alcuna licenza*

Zerbinetta (Making a deep obeisance to Ariadne)

Zerbin. 

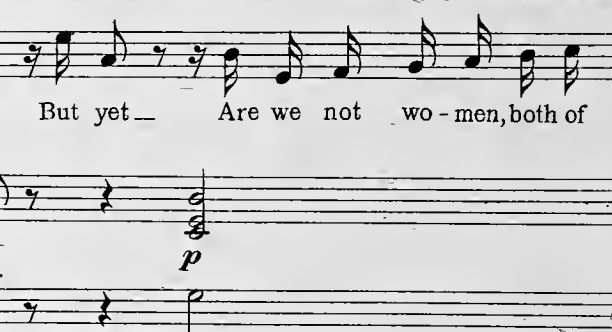
Most gracious sovereign la-dy, who but knows full well, That pain and sor-row of ex-al-

M. ♩ = 84

Zerbin. 

- ted kindly hearts\_ and sculs likethine, 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

101

Zerbin. 

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

*mf espr.*



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

(still weaver, 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

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

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

**lebhafter**  
*piu mosso* (Ariadne retreats to the mouth of the Cave)

Zerbin.  
104  
Most noble la - dy lend an ear: Not thou a - lone — all women, yea all women, All have

M. ♩ = 100

Zerbin. *suf-fered it, there is not one, — That by the same grief hath not — been smitten.*

*poco ritard.*

*dim.* *p.*

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

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

**107** *al rigore di tempo* M. ♩ = 84

Zerbin.    
 — believing, without mea - - sure! A few hours of night, a fe - ve - rish

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

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

(free)

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

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

**Allegretto mosso** M. d. = 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.* *ps.*

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

*3.*

110

Zerbin.

tas - ted a year - - - ning, And soon 'tis a new love in *dplciss.*

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

Zerbin.  
still\_ Though lo - - - ving him still.

*allargando*                      *a tempo*

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

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



for shame!

(Breaks off suddenly)

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

**Allegro scherzando**

Zerbin. So was \_\_\_\_\_ it with Pag-

*cresc.* *p*

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

*pp* *pp*

118

Zerbin.  
see - - ming, Lothere 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

pp p

Zerbin. se - - - - -

pp p

Zerbin. cret should read so - ill - ah!

Cadenza

mf Red.\*

Zerbin.

tr tr tr tr tr tr

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

121

Zerbin. quite.

Red

\*

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. first he greeted my

126

Zerbin. sight, soon

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

Zerbin. cap

*p* *cresc.*

Zerbin.

... tured. Ah!

Zerbin.

Zerbin.

128

Zerbin.



Zerbin.

*poco ritenuto* *a tempo* *ritard.*

*mf*

Zerbin.

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

*pp* *pp* *cresc.*

Zerbin.

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

*f* *ff*

Zerbin.

**130**

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

*dim.* *p* *p*

*poco calando*

Zerbin. *soon* cap - tured *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 seems that la - dy and I, each have a dif - fe - rent lan - guage.  
Arl. deaf ears.

145

Zerbin. (Drily) 'T would 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-

(Tries to embrace her) 146 (She frees herself)

Arl.  
-chanting young woman, with whom 'tis my ear - - nest wish to im-prove my slight ac-

Zerbin.  
What pre-sump-tion! And, worst of all, here! Two steps from the ro-yal lady's man-sion.

Arl.  
quaintance. Pooh! Mansion; 'tis

(Energetically frees herself)

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

(Tries again to kiss her)

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

*3* *4* *cresc.* *f*

**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*

*sf* *sf*

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

Arl. And to think that you are from top to

*fp* *sf*

(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

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

Hi! Hi! Zer-bi-net-ta!

Scaramuccio

Hi! Hi Zer-bi-net-ta!

Truffaldino

Hi! Hi! Zer-bi-net-ta!

Zerbin.

real-ly your in-ten-tion that weshouldre-sist the men in ear-nest, O why\_ then were so

Zerbin.

ma-ny va - rious kinds cre-

*sfz* *Ad.*



Allegretto

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

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

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

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

Truffl. (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-*p*fort she re - fu - ses, Do not

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-*p*fort she re - fu - - ses, Do not baulk

## 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

Musical score for Brigh. featuring a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The piano part includes dynamic markings *p* and *f*.

151

Brigh. bask That is all that I ask. Scaramuccio (With a cunning Expression) *p*

Here in this isle are sweet nooks in

Musical score for Brigh. and Scaramuccio. Brigh. has the lyrics "bask That is all that I ask." Scaramuccio has the lyrics "Here in this isle are sweet nooks in". The piano part includes dynamic markings *mf*, *dim.*, and *p*.

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

Musical score for Scaram. featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *pp*.

152 Truffaldino (Loutishly amorous)

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

Musical score for Truffaldino featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *mf*.



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 -

Arclecchino  
I watch here dis - creet - ly.

156

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

Scaram. lone with her.

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

Truffaldino  
And I know them all.

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

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

157

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

Brighella *p* No moody lad am I.

Arl. *p* I wait here dis-

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

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

Arl. creet - - - ly.

Zerbin. *Sp.* 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. *Sp.* 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 - -

Truff. 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. *ff* times, yes, there are two.

Brigh.

Scaram.

Arl. creet - - ly.

Truffl.

**sehr lebhaft** M. ♩ = 84  
*molto animato*

*cresc.* *ff*

*Red.* (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

*pp*

Zerbin.

163

jea-lous,

Brighella (Dancing stiffly)

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

Me of him

*sempre pp*

*p*

Zerbinetta. 164 Metr. ♩ = 72

Soonyou'll see the coy young

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

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

Truffaldino (dancing)

How the hus-sy

*cresc.*

*p*

*cresc. -*

*p*

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-

*cresc.* *mf*

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

Truffld. -bout her pi - rou - ette! \_\_\_\_\_

*p* *cresc.* *f*



165

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

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

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

Truffld. See how nim-bly, see how zea - lous.

The musical score for this section features four vocal parts and piano accompaniment. Zerbin's part is in the uppermost staff, followed by Brighella, Scaramuccio, and Truffld. in descending order. The piano accompaniment is shown in grand staff notation. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are: Zerbin: "see the coy young fel - low Round a - bout me pi - rou - ette!"; Brighella: "See how nim-bly, see how zeà - lous,"; Scaramuccio: "See how nim-bly, see how zea - lous"; Truffld.: "See how nim-bly, see how zea - lous." The piano part includes various chordal textures and melodic lines.

(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. \_\_\_\_\_

Truffld. I will round her pi - rou - ette. \_\_\_\_\_

*sempre f* *cresc.*

The musical score for this section features three vocal parts and piano accompaniment. Brighella, Scaramuccio, and Truffld. all sing the same line: "I will round her pi - rou - ette." followed by a long horizontal line. The piano accompaniment is shown in grand staff notation. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are: Brighella: "I will round her pi - rou - ette. \_\_\_\_\_"; Scaramuccio: "I will round her pi - rou - ette. \_\_\_\_\_"; Truffld.: "I will round her pi - rou - ette. \_\_\_\_\_". The piano part includes various chordal textures and melodic lines, with dynamic markings *sempre f* and *cresc.*

etwas lebhafter *poco più mosso* Metr. ♩ = 88

166

Brigh. *Mine the*

Scaram. *(the three find themselves alone)* *Mine the shoe.*

Truffld. *Mine the hand,*

*ff* *f*

Brigh. *glance. I have suc-cee-ded!*

Scaram. *I have suc-cee-ded! I have suc-cee-ded!*

Truffld. *I have suc - cee-ded! Mine the hand. I have suc-*

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?

Musical score for Scaramuccio's first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in bass clef. The music is marked *p* (piano). The vocal line consists of a single line of music with lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Scaram.

(Going round the stage to the right)

Hush! where is she? where can she

Musical score for Scaramuccio's second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a 3/4 time signature. The piano accompaniment is in bass clef. The music is marked *dim.* (diminuendo). The vocal line consists of a single line of music with lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

170

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

(Turns to the right)

Hush! where is she? where can she be?

Scaram.

be?

Musical score for Brighella's vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps and a 3/4 time signature. The piano accompaniment is in bass clef. The music is marked *pp* (pianissimo). The vocal line consists of a single line of music with lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

and runs into Scaramuccio, who is just returning)

171

*dim.*

Musical score for piano accompaniment. The music is in bass clef with a key signature of three sharps and a 3/4 time signature. The music is marked *f* (forte) and *dim.* (diminuendo). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Truffaldino  
(Disguised)

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

Hush! where is she?

Truffaldino

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 fellow!

Scaramuccio (To himself)

O, curse the fellow!

(To himself)

Truffaldino

O, curse the fellow! 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!

Truffald. re - cog-nized!

(Brighella, Scaramuccio, Truffaldino look at each other)


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


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

Zerbin. se - cret should read so ill!

Arlecchino (Also invisible) Form and 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.  
Arlecchino

Hands — that clasp, — lips — that

tempo primo aber stets sehr lebhaft  
(sempre molto mosso)

Zerbin.  
Arl.

kiss, Bin - ding heart to

181 poco più mosso

Zerbin.  
Harlk.

heart in bliss!

Scaramuccio

Oh, oh! Truffaldino

Brighl.  Oh, oh, oh, oh, the thief! Oh, oh! The

Scaram.  Oh, oh!

Truffld.  oh! The thief! Oh, oh, oh, oh, the



Brighl.  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

Truffl. 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! \_\_\_\_\_

Truffl. - - - 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. *Lipsthat 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

Zerbin. heart. \_\_\_\_\_

Arl. \_\_\_\_\_

angry and disappointed)

187 Brighella

Oh, oh, oh, the thief!

Scaramuccio

Oh, oh, oh, oh!

Truffaldino

Oh, oh, oh, the

(Exit)

Brigh. Oh, oh.

(Exit)

Scaram. Oh, oh, oh, oh.

(Exit)

Truffald. thief! Oh, oh.

pp

Scene III

(The Naiad, Dryad and Echo run on, almost simultaneously from the right, the left, and the back respectively.)

188 *Sehr schnell.*

Naiad

*Vivace.*

*Sehr schnell. M. ♩ = 138*

*Vivace.*

*pp fpp*

Nai. boy, oh how come - ly! You

Echo. A youth - - ful god!

Dry. - - vell! A youth - ful god! His name then...

*p pp*

189

Nai. know it? Bac - chus!

Echo. A youth - - ful god! A youth - ful god!

Dry. Bac - - - - chus!

*mf f p mf*

*Red.*

6368  
A. 6303.7453 F. \*



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 - - - hooddi - 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 - pa-nions he sum - mons to aid him,

196

Nai. Trim - ming his sails To the fa - vou - ring breeze!

Dry. He the

Nai. *mp.*  
Dan - - ger not hee - ding!

Dry. *mp.*  
helms - man. Dan - - ger not hee - ding!

Nai. *mp.*  
Echo. (In a birdlike voice) To his first ad - ven - - ture  
Dan - - ger not hee - - ding!

197

Nai. *mp.*  
spee - ding!

Echo *mp.*  
Dan - ger not hee - - ding!

Dry. *mp.*  
The first? Ye know what it

*accelerando*  
*mf*  
*espr.*  
*cresc.*

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.*  
*piu vivo*

*ff* *fp*

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,

*mf* *espr.* *cresc.*

Nai. treads - - - Tor - - - ches are fla - ming -

Echo The path to her pa - - - lace straight - - - way - - - he

*f* *dim.*

200

Echo  
treads. Tor - ches are fla-ming\_

Dry.  
On the thre - shold she

M. ♩ = 69

*f* *appassionato*

*dim.* *p* *espr.*

*p*

Dry.  
wel - - comes him, To the ban - quet. leads

*legato*

201

Dry.  
him in, Meat she gives

Echo.

Meat she gives him,

him,

*sfz* *p* *appassionato*

This system contains the first vocal phrase. The vocal line (top) has lyrics 'Meat she gives him,'. The Dry line (middle) has lyrics 'him,'. The piano accompaniment (bottom) includes dynamic markings *sfz*, *p*, and *appassionato*.

Naiad. 202 (eagerly)

The ma - - gic wine.

The ma - - gic

Gives him wine.

*sfz* *molto cresc.* *molto cresc.*

This system contains the second vocal phrase. The vocal line (top) has lyrics 'The ma - - gic wine.'. The Echo line (middle) has lyrics 'The ma - - gic'. The Dry line (bottom) has lyrics 'Gives him wine.'. The piano accompaniment (bottom) includes dynamic markings *sfz* and *molto cresc.*.

The lips of

wine, Dan - - ger in the sweet - ness hid - - -

(Triumph in her voice)

Then by her the

*p* *cresc.*

This system contains the third vocal phrase. The vocal line (top) has lyrics 'The lips of'. The Echo line (middle) has lyrics 'wine, Dan - - ger in the sweet - ness hid - - -'. The Dry line (bottom) has lyrics 'Then by her the'. The piano accompaniment (bottom) includes dynamic markings *p* and *cresc.*.



203

Na.i. 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-

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

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

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*

Dry. — him, Pale, a - mazed, be - hold him freed, 'Mid the

207

*pp* *sostenuto*

*Ped. tenuto*

208 Echo

Stands re -

Dry. beasts that gro - vel round him, Stands re - vealed a god in - deed!

*p*

*Ped.*

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.*

210

(Bringing tidnings to Ariadne)

Nai.

- ping? A beau - teous

Echo

God in - deed

Dry.

No, she hears us!

*pp* *espr.* *pp* *cresc.*

Nai. mar - vel!

Echo. God in - deed Re -

Dry. A beau - teous mar - vel!

*p* *espr.* *pp* *cresc.* *pp* *mf*

Nai. A god!

Echo. vealed! (Still speaking into the cave)

Dry. Yes - - - ter - day the

211

*mf* *ff* *sostenuto* *pp*

Echo. Stands re -

Dry. guest of Cir - ce, at the feast by her side re - cli - ning.

*p*

212

Naiad.

Echo: vealed \_\_\_\_\_ a god! \_\_\_\_\_ Hi -

Dry: Quaf - - - fing of the ma - - - gic wine \_\_\_\_\_

213

Nai: - ther has he come to - day! Hear'st thou, A - ria - -

Dry: A god! Hearst thou, A -

214

Nai: - dne?

Dry: ria - - - dne?

*ruhiger werden calando*

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

216

Bacch.

— didst to me is naught, But— those now held— in

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, Ur -

*espr.*

*f*

*dim.*

Bacch. *-scathed by thy ca - ress, Why then are my*

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

Bacch. *heart and my sen - ses O'er come with hea - - - - vi -*

*p espr.*

Bacch. *-ness?\_ I sink like a beast of the fo - - rest Be-*

*pp*

Bacch. *num - bed by venom's pain Must\_ then their fate be -*

*fp* *pp* *f* *mf*

Bacch. fall me, The fate that they es - caped?

*f* *pp* *espr.* *pp*

Ariadne. *Noch schneller. Metr. 0 = 56.*  
*ancora più allegro*

Bacch. Thou mes - - sen - ger of

*poco acceler.* *Noch schneller. ancora più allegro*  
*pp*

Ariad. death! How sweet is thy sin - - - ging!

228 *(Beat whole bar)* *p molto espr.*

Ariad. That brin - gest peace and hea - lest

229 *p sempre*

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*

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.

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 -

The musical score for measures 236 consists of a vocal line for Ariad and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "death, of dark - ness On my my dis -". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex texture with many sixteenth and thirty-second notes. Dynamics include *fp* (fortissimo piano) and *espr.* (espressivo). There are also some performance markings like *ped.* (pedal) and *\*.* (ornament).

237

Ariad. trac - ted heart! My

The musical score for measures 237 consists of a vocal line for Ariad and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps and a common time signature. The lyrics are "trac - ted heart! My". The piano accompaniment is in a grand staff with the same key signature and time signature. It features a complex texture with many sixteenth and thirty-second notes. Dynamics include *fp* (fortissimo piano), *cresc.* (crescendo), and *espr.* (espressivo).

Ariad. wea - ry wai - - ting, Let it be en - -

The musical score for measures 238 consists of a vocal line for Ariad and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps and a common time signature. The lyrics are "wea - ry wai - - ting, Let it be en - -". The piano accompaniment is in a grand staff with the same key signature and time signature. It features a complex texture with many sixteenth and thirty-second notes. Dynamics include *p* (piano) and *espr.* (espressivo).

238

Ariad. ded. Take, o take me hence!

The musical score for measures 239 consists of a vocal line for Ariad and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps and a common time signature. The lyrics are "ded. Take, o take me hence!". The piano accompaniment is in a grand staff with the same key signature and time signature. It features a complex texture with many sixteenth and thirty-second notes. Dynamics include *cresc.* (crescendo) and *acceler.* (accelerando).

274

Molto vivace.

Bacchus enters

Ariad.

Bacchus stands before Ariadne.

Sehr schnell (whole bars) M. J. = 50

Molto allegro (d.)

275 Ariadne (In frantic terror, covers her face with her hands.)

(Naiad, Dryad, Echo retire, making deep obeisances.)

276 Ariadne

No, no!

noch schneller  
più allegro

Ariad. It is

Ariad. the beau - - - - - teous peace - - - - -

Ariad. - - - - - ful god!

278 Mäßig langsam (♩ = ♩. of the  $\frac{3}{4}$ ) M. ♩ = 72 223  
Moderato

Ariadne

I wel -

279

Ariad. - come thee, thou

280

(Bows before him.)

Noch ruhiger M. ♩ = 66  
più tranquillo

Ariad. he - rald of the im - mor - - tals! Bacchus (very youthful) (In the tenderest tone.)  
Thou beau - teous

Noch ruhiger  
più tranquillo

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

*bd.*  
*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

285  
Ariad. question me? Mazed is my mind with wea-ry wai-ting here a - lone.

286  
Ariad. In dull des - pair I wait thy co - ming, Wait for naught but thee,

287  
Ariad. The nights of watching, the tear la - den days, Their num - ber



Ariad. *who knows?*

The first system shows Ariadne's vocal line starting with a treble clef, a key signature of two flats, and a 3/4 time signature. The lyrics are "who knows?". Below it is the piano accompaniment for the same system, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a 3/4 time signature. The piano part includes a dynamic marking of *p*.

Bacchus **288** *ruhig beginnend*  
*tranquillo da prima*

How? Know'st thou me then? A name I heard thee call when thou didst

The second system features Bacchus's vocal line with a treble clef, a key signature of two flats, and a 3/4 time signature. The lyrics are "How? Know'st thou me then? A name I heard thee call when thou didst". The piano accompaniment is in a grand staff with a key signature of two flats and a 3/4 time signature. It includes dynamic markings of *dim.*, *pp*, and *trem.*, along with triplet figures.

Ariadne **289.** *poco acceler.*

No, no! Thou art not he,

Bacch. *poco acceler.*

greet me.

The third system contains two vocal lines and piano accompaniment. Ariadne's line (top) has a treble clef, a key signature of two flats, and a 3/4 time signature, with lyrics "No, no! Thou art not he,". Bacchus's line (middle) has a bass clef, a key signature of two flats, and a 3/4 time signature, with lyrics "greet me.". The piano accompaniment (bottom) is in a grand staff with a key signature of two flats and a 3/4 time signature, featuring dynamic markings of *poco acceler.* and *cresc.*, and triplet figures.

Ariad. **Tempo primo (tranquillo) M. ♩ = 76**

my mind is quite o'er-thrown. (quietly.)

Bacch. **Tempo primo (tranquillo)**

Who then am I?

The fourth system shows Ariadne's vocal line (top) with a treble clef, a key signature of two flats, and a 3/4 time signature, with lyrics "my mind is quite o'er-thrown. (quietly.)". Bacchus's vocal line (middle) has a bass clef, a key signature of two flats, and a 3/4 time signature, with lyrics "Who then am I?". The piano accompaniment (bottom) is in a grand staff with a key signature of two flats and a 3/4 time signature, featuring dynamic markings of *fp* and *pp*, and triplet figures.

Ariad. *Captain art thou, lord of a sa - ble ship, That sails un-to night and gloom.*

**291 lebhafter**  
*pù animato*  
(impetuously)

Ariad. *Take me! What boots it here with*  
Bacchus (nods assent)  
*Yes, of a ship I am the lord.*

Ariad. *bro - ken heart - to tar - ry? Whom can it serve or pro - fit in this*

**292**

Ariad. *world My pur-pose*  
Bacchus (gently) *poco ritard.*  
*Wilt thou then go with me - u-pon my ship?*

(Bacchus shakes his head)

Ariad. holds. Dost ask? Art thou But 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

Ariadne (nods assents) 295 tempo primo

I know, so will it be yon - der

Bacch. more.

tempo primo M. ♩ = 69.

dim. pp

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.) is in a soprano register, with lyrics "be. And peace to". The piano accompaniment consists of two staves (treble and bass clef) with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *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 continues with similar rhythmic complexity. Dynamics include *pp*.

Ariad. - - ry; For all for - get what here had brought them an - guish: All

Musical score for measure 298 (continued). The vocal line (Ariad.) has lyrics "- - ry; For all for - get what here had brought them an - guish: All". The piano accompaniment features triplets and dynamic markings *cresc.*, *sf*, and *dim.*.

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 is sparse, with dynamic markings *p* and *pp*.

Dasselbe Zeitmaß, etwas feierlich gemessen.  
*L'istesso tempo, un poco solenne.*

Piano accompaniment for measure 299 (continued). The score shows two staves (treble and bass clef) with complex rhythmic patterns, including sixteenth notes and triplets. Dynamics include *p* and *pp*.

Bacch.

s son of the gods, As thun - ders and lightnings my mo - ther con -

300

Bacch.

sumed When clad in his glo - ry my fa - - ther ap - proached her,

301

Bacch.

As Cir - cés fell ma - gic left - - me unscathed, For ve - nom I

302

Bacch.

fear not, True blood of god - hood

Bacch.

Flows pure in my veins by no mor - tal taint marred.

Bacch.

303

Hear me thou 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*)

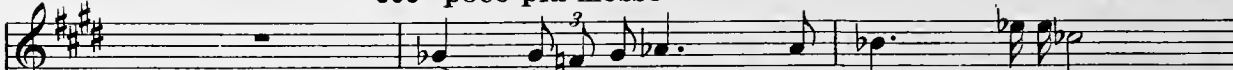
I say to thee, now, on - ly now doth life be-gin For


*poco calando* *Feierlich getragen.*  
*sostenuto e solenne*

*ppp* *p non legato*

## 309 poco più mosso

(Frees herself from

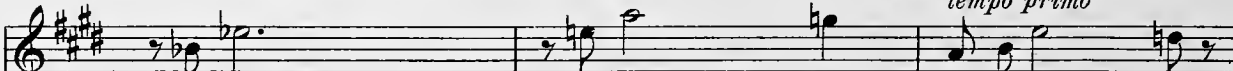
Ariad.  Lay — not the world's whole weight on my heart

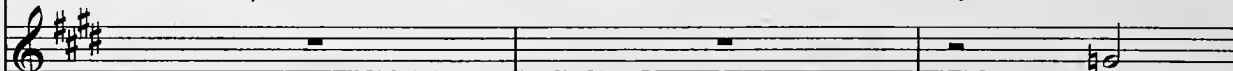
Bacch.  thee — and me! (He kisses her.)

**poco più mosso**  
 *pp*

him, half unconsciously: looks around her in fear and wonder.)

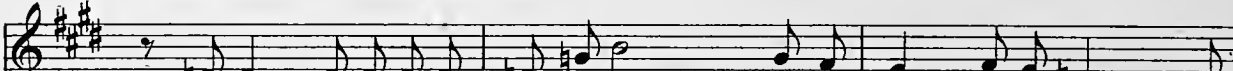
310 früheres Zeitmaß  
tempo primo

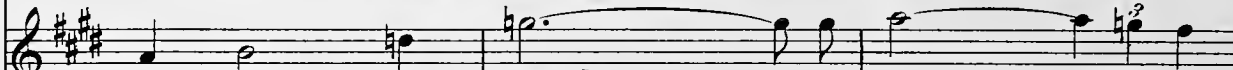
Ariad.  Did it, as clouds melt, fly before thee?

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



Ariad. couch of net - tles, 'Mid loath - ly rep - tiles, and poo - rer than they

Bacch. joy with hope tri - um - -

*p*

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*

Tea \*

312

Ariad. of thy man - tle 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. 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.* *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 Red.*

Ariad. couch, meet for a god - - - - - dess is spread be-

316

*fp*

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*

Bacch.

318

am I now than I was! Through thee my god - - -

Bacch.

- hood now wa - - kens in me, Thy migh - ty en -

Bacch.

319

chant - - ments, would I could know them! With

*poco accelerando*

Bacch. god - - - like rap - - - - ture now burns\_ my soul!

320

Bacch. The ca - vern there,

*più accelerando*

Bacch. Let me!\_ The

*fp cresc.*

321 *Feierlich bewegt, aber ziemlich breit Metr. ♩ = 48*  
*Moderato con moto e solenne*

Bacch. ca - vern of thy sor - - - rows, a bow'r of

*f appassionato*



322

(A gust of air carries

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*

Echo *p*

Dryad. *p*

Pause not, pause not, pause not, pause not, pause not, pause not,

*fp*

weich fließend, sehr gesangvoll  
*dolce con sciolto, molto cantabile*

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

*cresc.* *mf*

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?

*dim.* *pp*

poco calando ruhiger meno mosso

*dim.* *pp* *p*

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

*zart hervortretend*

Zerbin. Cap - - - tive are we, help - - less, dumb

*♩* etwas weniger breit  
*poco meno lento*

327 (Disappears again.)

Zerbin. dumb.

Ariadne (Invisible)

Bacchus (Invisible) Let not my  
Pas - sing great was my

Ariad. sor - - - rows un - - - re - - - qui - - - ted  
Bacch. need of thee! Now o - ther am I than erst - while I

breiter werden  
allargando

329

Ariad. end, With thee, with thee let  
Bacch. was! Great pas - sing, pas - sing great was my

breiter werden  
allargando

330 *Sehr breit*  
*Largamente*

Ariad. *ria - - - - dne* *bel!*

Bacch. *need, my* *need of* *thee!*

*ritard.* *Sehr breit*  
*Largamente*  
*ff*

331 *Noch breiter (Very expressive,*  
*più largamente (with great intensity.)*

Bacch. *sehr stark*  
*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 —*

Bacch. *— shall tear — thee — from my*

332 Very broad and solemn. (The Canopy closes over Ariadne and Bacchus.)

Bacch. *arm!*

333

First system of musical notation, measures 333-334. Treble clef (top) and bass clef (bottom). Measure 333 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 334 continues with similar triplet patterns.

Second system of musical notation, measures 334-335. Measure 334 has a dynamic marking of *fff*. Measure 335 features a right-hand (*R.*) melodic line and a left-hand (*L.H.*) accompaniment.

Sempre più tranquillo.

Third system of musical notation, measures 335-336. Measure 335 has a dynamic marking of *dim.* and a right-hand (*R. H.*) melodic line. Measure 336 has a dynamic marking of *mf* and a triplet of eighth notes in the bass.

(The curtain falls.)

Fourth system of musical notation, measures 336-337. Measure 336 has a dynamic marking of *p* and a triplet of eighth notes in the bass. Measure 337 has a dynamic marking of *pp* and a triplet of eighth notes in the bass. The system concludes with the word **END.**

















