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GEORG BENDA AND HIS MELODRAMA

Ariadne Auf Naxos

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Doris J. Richards, B.A.
Denton, Texas

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CHAPTER I

GEORG BENDA

The eighteenth century composer, Georg (Jiří) Benda was born in Bohemia and is claimed by both Czechs and Germans. The former base their claim on the accident of birth, while the latter point out that he moved to Germany as a young man and wrote all of his music there. There are also conflicting reports concerning Georg's birthplace. One Czech source[1] lists Mlada Boleslav, near where Georg went to school, as the town in which he was born. Another Czech source[2] indicates that Staré Benatky was his birthplace. Such an eminently authoritative source on music and musicians as Die Musik in Geschichte und Gegenwart[3] agrees with Helfert's account. Regardless of his birthplace, there is general agreement that Georg Benda was born in 1722, and died at Kostřice in 1795, having written most of his important works after the age of forty.

Georg came from a musical family, one of a whole group of prominent composers and/or performers, which came to be known as the Benda-Brixi family. The first records of the Bendas, in the area of Stare Benatky, date from 1682.[4] About this time Jan Jiri Benda married Dorothy Brixi and of their ten children, four died in infancy. The seventh child was born in June of 1722 and was christened Jiří (Georg) Antonin Benda.

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[1]B. Bianchi, "Benda," Ottův Slovnik Naučný, edited by J. Otto (Prague, 1890), III, pp. 728-729.

[2]Vladimir Helfert, "Jiří Benda," Spisy Filosofické Fakulty Masaryk University (Brno, 1929), XXVIII, p. 29.

[3]Helmut Wirth, "Benda Familie," Die Musik in Geschichte und Gegenwart, edited by Friedrich Blume (Kassel und Basel, 1949-1951), I, p. 1622.

[4]Helfert, op. cit., p. 27.

Music played an important part in the lives of the Bendas. Georg's grandparents were musicians, as were his parents. Helfert points out that:

> From his father, Georg inherited the natural musicianship of the country musician; from his mother, the more cultivated and traditional ability of a genuinely musical family. . . . . He brought music with him into the world and was constantly surrounded by it.[5]

In the eighteenth century bands of traveling musicians were common and Georg's father was a member of one of these groups. František, the older brother, felt that Georg assimilated "rhythmic definiteness and relevancy"[6] from his proximity to these groups. The sons of Jan Jiří surpassed their father in musical stature and prominence. Both František and Jan became violin virtuosi, while Josef attained the position of royal concert master. Georg achieved great success with his melodramas and singspiele and his oldest son, Bedrich, was a violinist, composer, and conductor.

As a young man, Georg went to a Jesuit school. In his later years he lived in Berlin and Gotha, spent a year in Italy, and returned to Germany. These separate phases of his life will be dealt with at greater length below.

There is little information available concerning Georg's physical appearance or his personality. For what little we do know, we are indebted to Schlichtegroll who tells us that, "Georg had an enduring and strong body and with his regular diet, he lived a long life without the affliction of dysentery."[7] Schlichtegroll goes on to say that in his younger years

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[5] Ibid.

[6] Ibid., p. 31.

[7] Friedrich von Schlichtegroll, Musiker-Nekrelog (Kassel und Basel, 1795), p. 24.

Georg drank much wine, but as he grew older and suffered from hemorrhoids, he drank only beer.[8] In addition, we know that throughout his life he was characterized by his absent-mindedness and his fondness for the table.[9]

His biographers agree that Georg was basically self-taught in the intricacies of composition, although he obtained some training at the Jesuit school. One of the dominant influences in the formative years of Georg's musical career seems to have come from the church and its cantor, Alexius, at Nové Benatky, across the Jizera River from Staré Benatky.

Church music in Nové Benatky was at the crossroads, as was generally the case with religious music during this period. English oratorios bore the marks of the theater and the Italian church cantatas were being invaded by the da capo aria. These innovations were not without influence on the remainder of the continent, especially in places such as Nové Benatky where the local citizens were assuming the responsibility for the musical portions of the services. It is possible to assume that Georg, who attended church regularly, was affected by liturgical experimentations with forms of opera and musical accompaniment. Outside the church, Benda's contact with Count Sporck and other members of the nobility, who employed such musicians as Vivaldi, Albinoni, Alberti, Romano, and Valentini, broadened and deepened his appreciation of musical forms.

Georg's first acquaintance with opera probably came through his older brother, František, who had been involved in opera when Georg was still an infant. In 1723, when Georg was only one year old, František had gone to Prague to sing in Fux's opera, Costanza e Forteza, on the occasion of the coronation of Charles VI. In 1724, and in the years after, the impresario Antonio Denzio, brought his troupe to Nové Benatky where their productions

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[8] Ibid.

[9] "Georg Benda," Cyclopedia of Music and Musicians, edited by John D. Champlin, Jr., (New York, 1888), I.

were staged in the castle of Count Sporck. The Denzio-produced operas were completely different from anything previously performed in the castles or on the estates of the nobility in Bohemia. Operas presented were by Porta, Gasparini, and Fiore, all contemporary Venetian composers. As young Georg grew older, the opportunity to attend such performances provided invaluable training for him. He was also influenced by such teachers as Hasse and Graun; it was the latter who is said to have brought him an appreciation of the oboe. Istel writes, however, that "He (Georg) probably at this time never came face to face with the full score of . . . these composers."[10] (Hasse and Graun)

Benda's Jesuit Years

Throughout his early years, Georg seemed destined for a scholarly career rather than that of a musician; music was slated to be a secondary aspect of his career. He was educated in the Piarist College in Kosmonosy and the Jesuit school in Jicin. Although they both greatly influenced his later efforts, the Jesuit school had the most profound effect on his musical philosophy.

Georg was a seminarian at Jicin from 1739 to 1742,[11] during the time the Jesuit school was going through an anti-Reformation period, with which Benda did not sympathize. The school's program, however, was aimed at providing the fullest education and cultural enrichment possible. Georg received a classical education in the Greek and Roman tradition, in which the stress was placed on the study of Latin.

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[10]Edgar Istel, Die Entstehung des deutschen Melodrams (Berlin, 1906), p. 40.

[11]Ibid, p. 83.

Benda was fortunate in being able to attend the Jesuit school at the time he did, for previous to 1625 music of any kind was forbidden in churches served by Jesuits. This position, however, was untenable because of the intense musical development coming to flower in Italy and then spreading to the rest of Europe. Benda was at the Jesuit school when dramas with music, oratorios, and baroque church music were at their zenith. It was important, therefore, that seminarians be trained as competent instrumentalists and singers. There were many feast days and church celebrations when musical performances were needed, and instrumental music was dominant in those performances. Vocal presentations of the mass and litany were often accompanied by instruments.

The greatest influences on Benda during his years of study with the Jesuits were probably those of declamation and drama. Jesuit dramatic plays had their own dramaturgy, their own peculiar content and dramatic style. The leading Jesuit dramatists of the period were Avancini, Masenius, and Balde. The plays were of two types: one was the pageant play in tribute to the Eggenberg and Schwarzenberg noble families, based on Catholic and anti-Reformation themes. The other was based on ancient mythology, biblical events, ancient history, or events from the Middle Ages. Historical fact in these plays was under the influence of baroque thinking with its highly stylized patterns of thought and behavior and the idea of absolutism characterized by the acceptance of the theory of "Divine Right" monarchy.

All of these plays had one common feature--[illegible] tragic ending. In a time when the "happy ending" dominated, Jesuit plays emphasized austerity and tragedy. This theme was consistent with the Jesuit concept of the struggle in life, and the dire and tragic consequences of the after-life, which frightened, and thereby attracted, adherents and believers. Death, as the

end result of faith, was necessary in the content of these plays. This dramatic theme of sadness, tragedy and self-denial was never to be forgotten by Benda.[12]

Georg's idea of drama was the basis of his artistic development. The foundations in his drama, acquired with the Jesuits, came through in his later church cantatas, and especially in his melodramas, Ariadne auf Naxos and Medea.[13] Here Benda found a chance, more than thirty years after leaving Jičin, to develop tones in combinations of instruments and homophonic patterns, which aroused tragedy. This desire on his part, to relate music to tragedy, had its roots deep inside Benda and reached from Gotha back to his youth.[14]

Another one of Benda's artistic talents, also based on his experience in Jičin, was his sense of tragic pathos in dramatic declamation.[15] The basic characteristic of this form is the special attention and emphasis on speech effect and how to achieve it. This "effect" theory crystallized in the second half of the eighteenth century in French and German arts and almost completely dominated music at this time. Textbooks of the period defined "effect" as "the yearning for something like emotion, with a strong will factor. It is the blood and soul of speaking. . ."[16] Benda stood in the midst of these theories and the form of his melodrama resulted directly

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[12] Ibid.

[13] Ibid., p. 95.

[14] Ibid.

[15] Ibid.

[16] Ibid., p. 97.

from them. In his later works, Benda implemented the effect theory which he had experienced in the field of drama and declamation in the Jesuit school. Helfert feels that, "Ariadne auf Naxos is structured on this effect theory."[17]

Benda's Jesuit experiences also taught him the importance of speech rhythm and acoustical impressions of the spoken word, as well as careful and sensitive attention to speech mimicry. Clear and distinct speaking was a requirement that went along with the rhythmic division of speech. The next requirement was proper voice modulation, to be used according to the content of the speech, for the purpose of strengthening the desired effect. Jesuit declamatory practices rejected monotone or "sung speeches."[18] According to the Jesuits, the true declamation concerned itself with the spoken word, even though grammatical requirements did not always coincide with the declamatory requirements.

This emphasis on rhythmic divisions of the spoken word and distinctness of speaking, left in Georg's mind, valuable lessons which he retained in later years. ". . . This foundation became his most valuable trademark and distinguished him from other composers of that time."[19] In Helfert's estimation, Benda's sung verse is an outgrowth of the declaimed word:

> . . . and often creates the impression of musical recitation or declamation. . . . In the end the requirement about the declaimed word caused Benda to do away with recitative in opera and substitute the spoken word.[20]

The root and basis of Benda's melodramas is a combination of understanding and declamation of the spoken word with the expressions of the rendered

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[17] Ibid., p. 100.

[18] Ibid., p. 101.

[19] Ibid., p. 102.

[20] Ibid., p. 103.

music, all of which Benda acquired with the Jesuits. Jesuit textbooks also went into detail about what to do with certain portions of the body, although the face, eyes, and lips were said to be the principal repositories of dramatic effect. Benda heard, at Jicin, many dramatic monologues combined with distinct declamation and mimicry. "His Ariadne auf Naxos is, from beginning to end, one long dramatic monologue and lament."[21]

In the Jesuit plays, the spoken word alternated with sung insertions. These were spoken plays with interpolated arias, recited parts, and choruses. They were midway between opera and pure spoken plays. This was important for Benda, since he later encountered the Singspiel form in Germany, the difference being only that the Jesuit plays had the spoken word alternated with recitative portions and the aria, while the Singspiel had no recitative in the beginning. Prior to the Singspiel, Benda's only acquaintance with opera had been the Italian works heard at Sporck's productions.[22]

Benda's Berlin Years

Georg was in Berlin from 1742 until 1749[23] where he held a position as violinist in the court orchestra of Friedrich II. It was there that he came in contact with Italian opera, Friedrich's favorite. Berlin opera was dominated by K.H. Graun from whom Benda learned of the recitative. The simple accompaniment of the recitative secco in which the rhythm follows the verbal accentuation, revealed to Benda the possibility of implementing the dramaturgy of his Jičin experiences with music which not only supported its dramatic aspects, but enchanced the total production as well. From Hasse, the eminent dramatic composer, Benda recognized the great effective-

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[21] Ibid., p. 108.

[22] Ibid., p. 121.

[23] Otto, op. cit., p. 729.

ness of the accompagnata and the dramatic life of entire scenes and arias. In Helfert's opinion, Benda's style came closer to that of Hasse than to that of Graun.[24]

If Benda's later melodramas are to be understood, it must be noted that he saw pantomime ballet for the first time in Berlin. Here he met with the theme which was later employed by Rousseau in melodrama form and which Benda used in his melodrama, Pygmalion.[25] In addition to his other Berlin experiences, Benda came in contact with French and German spoken dramas. From Crebillon's tragedy to Molière's satires, Benda acquired knowledge of drama, which he later used in his own melodramas.

The important years in Berlin for Benda, however, were those that shaped his "aesthetic direction." Batteux's treatise, in which he wrote of nature not as an actual perceptible phenomenon, but as it could be, had a great effect on German musical-aesthetic ideas of the time. This added a new sense to Mattheson's theory, which did not consider music a science of harmony and measurements, but as the artistic expression of sentiments which must not be used to excess. This naturalism called for the creation of effects and the depicting of nature, and to "tone painting,"[26] whether painting natural scene or tone painting of effects.

Mizler's periodical, Neu eröffnete musikalische Bibliothek, published in Leipzig from 1739 to 1754, explains, "Music is a portrayal of nature and effects. If music is to accomplish this, however, the composer must know what he is doing."[27] Mizler seems to be saying that the prerequisite of

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[24] Ibid., p. 176.

[25] Ibid., p. 179.

[26] Ibid., p. 183.

[27] Ibid., p. 189.

composing is the knowledge of nature and effects; hence, of logic, metaphysics, mathematics, and the natural sciences. Helfert writes that Benda was not far removed from this theory, since Graun was a member of Mizler's society, and the theory thus found its way to Benda.[28] Benda's association with musicians versed in new aesthetic ideas, and his acquaintance with the accompanied recitative which he heard in Berlin, helped to shape his thinking for the productive years he spent later in Gotha.

Benda's Gotha Years

On May 1, 1750, Benda was appointed Kapellmeister at the Thuringian court of Gotha as successor to G.H. Stlzel, and in preference to his Berlin colleague, J.F. Agricola, who had also applied for the post.[29] Benda remained in Gotha for twenty-eight years, where he married in 1751. It was here that he raised his family and where, about 1775, he began the most fruitful period of his life, in terms of musical composition. It was during this time that he wrote his melodramas and Singspiele. His melodrama, Ariadne auf Naxos, presented on all the major stages of Europe and translated into Italian, French, and Russian, dates from early in this period.[30]

After some disagreements in Gotha he spent time in Hamburg, in 1778, as musical director in Schroeder's Theater and travelled to various music centers such as Vienna, Paris, and Mannheim. About 1785, Benda retired with a small pension, presumably from his former post in Hamburg, and lived at the little Thuringian villages of Ronneburg, Ohrdruff, and Georgenthal.

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[28] Ibid.

[29] Alfred Loewenberg, "Georg Benda," Grove's Dictionary of Music and Musicians, edited by Eric Blom (New York, 1954), I.

[30] Otto, op. cit., p. 729.

Finally in 1792, he took up residence in a convalescent home in Kostrice, near Gotha, where he died.[31]

Benda's Italian Sojourn

On October 10, 1765, Benda asked for permission to leave Gotha in order to travel to Italy for further study and experience. He remained there a little over half a year, returning to Gotha on June 5, 1766.[32] His most personal contact and acquaintance in Venice was with J.A. Hasse, but certain musical experiences were even more important to his development.[33] He was impressed by the popular women's choruses in church hospitals, especially those of dei Orfelini and della Pietà. His friend, Berenhorst, described these experiences, and both he and Benda marvelled at the solo voices of Luise Bertolotti and Magdalen Lombardini.

Although Benda did not have the good fortune of attending serious opera in Venice as he had in Rome, he did come to know comic opera as it was played in the St. Moise Theatre. Which comic operas he saw is not known, but they were most probably Martinelli-Guglielmi's, Il Ratto della sposa, and Palomba-Avo's, Il ciarlone, since these were presented in that theatre in the fall of 1765. Other comic operas known to have been presented there were, L'amora industrioso and Le villegiatori ridicole, which were of the buffa type.[34] Traëtta's opera, Antigone, was also very important to him since it employed dramatized Italian opera accompanied by recitative portions.[35]

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[31] Ibid.

[32] Helfert, op. cit., XXXIX, p. 222.

[33] Ibid., p. 224.

[34] Ibid., p. 226.

[35] Ibid.

Italian comic opera was enjoying great popularity at the time of Benda's visit. Piccini and Traëtta were the most popular comic opera composers and proponents of buffoonery in comic opera. Others were Galuppi and Paisiello. Scarlatti's Lisola disabitata, was one of the buffa operas most enjoyed at the time. The main center of buffa opera in this period was the Goldoni Theatre in Venice.

On one occasion, Benda was said to have become disappointed with the "empty music" of one of Galuppi's operas and left after the first act. His friend, Rust, persuaded him to hear it again and it is said to have been from this time that Benda acquired a love and appreciation for the real significance of dramatic music.[36] Helfert indicates that, "this episode probably proves that Benda was irked by Italian lackadaisicalness, with which they could listen to opera as a mere form of entertainment."[37] There is no doubt, however, that Benda fell under the spell of the type of comic opera composed by Galuppi, which, in turn, greatly influenced his Singspiel form.

Benda returned to Gotha from Italy as an artist who had broadened his musical experiences and horizon. His Italian trip greatly influenced the direction of his interests, and thereafter, he concentrated his efforts on intermezzos and buffa opera with little interest in serious opera. He returned with a large collection of music, and in a sense, brought comic opera to Gotha through his newly found acquaintance with the works of Perez, Zopis, and Jomelli.

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[36] Ibid., p. 227.

[37] Ibid.

The influence of the French Enlightenment was being slowly replaced by German culture, and music found many new forms. German spoken drama and the Singspiel found their way to Gotha through Benda; these were among the first signs of the truly German form in opera. Singspiel, in turn, established a firm basis for Benda's melodramas in which he combined his dramatic experiences at Jičin with musical knowledge gained from personal experience and effort, and also enabled him to use the German folk song and local airs in his Singspiele.

CHAPTER II

GEORG BENDA AND THE MELODRAMA

Explanation of the Melodrama

In the past three centuries, the success of new musical productions in achieving wide and lasting acceptance has depended upon the development of the proper combination of music and voice to create a desired effect. The melodrama, introduced in the eighteenth century, was a specific experiment that sought to achieve a more satisfactory combination of music and voice than then existed in opera.

As defined in a standard English dictionary, a melodrama is

> 1. a play form that does not observe the dramatic laws of cause and effect and that intensifies sentiment and exaggerates emotion. 2. (in the 17th, 18th, and 19th centuries) a romantic dramatic composition with music interspersed.[1]

While the form of dramatic musical stage production pioneered by Georg Benda fits both of these definitions, the principal object at this point is an examination of those compositions specifically described by the second definition.

A survey of standard dictionaries of musical terms reveals little consistency in the definition of melodrama. For example, Thompson, in defining melodrama, says that it is: "In opera, a scene in which the actor recites his part while the orchestra comments upon the situation. . ."[2] The Harvard Dictionary of Music defines melodrama as, "music designed as an instrumental

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[1]Jess Stein (Editor in Chief), The Random House Dictionary of the English Language (New York, 1966).

[2]"Melodrama," Thompson, op. cit., p. 1319.

accompaniment to a spoken text."[3] Moser's Musik Lexikon gives the first definition of melodrama as simply: "Oper."[4] The Oxford Companion to Music defines melodrama as: "A play, or a passage in a play, or a poem, in which the spoken voice is used against a musical background. . ."[5] Grove's says that melodrama is: "A kind of dramatic composition, or portion of a work, in which the actor recites his part while the orchestra plays a more or less elaborate commentary on the situation of the moment. . ."[6] The list of variant definitions could be extended by the simple expedient of consulting more dictionaries of musical terms. Such extension is less than necessary in order to determine the specific musical form with which we are concerned here.

Thompson and Moser equate melodrama with opera. The definition in The Oxford Companion to Music is virtually as inclusive as the generic dictionary definition. The definition in Grove's is more to the point. Apel, in the Harvard Dictionary of Music, after discussing numerous experiments in the melodramatic style, concludes: ". . . the term melodrama (also monodrama, duodrama), applies to complete plays written in this style, as was repeatedly done in the eighteenth century; . . ."[7] It is this last observation that precisely defines the type of composition that is the subject of our interest.

Encyclopedists of musical terminology and/or musicologists have further refined definitions of the melodramatic style by using the terms

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[3]Willi Apel, Harvard Dictionary of Music (Cambridge, Mass., 1947).

[4]Hans Joachim Moser, Musik Lexikon (Hamburg, 1955), v. 2, p. 759.

[5]Percy A. Scholes, The Oxford Companion to Music (London, 1955), p. 624.

[6]George Grove, "Melodrama," Grove's, op. cit., V.

[7]Apel, op. cit., p. 435.

monodrama and duodrama to describe the type of work associated with Benda. Thompson defines monodrama as: "The word used for melodramatic stage presentations in the 18th century which consisted largely of monologues on the part of the heroine, to the accompaniment of the orchestra,"[8] while duodrama is: "A sort of musical melodrama, in which the words were spoken and not sung, to the accompaniment of the orchestra. . ."[9] The Oxford Companion to Music states, more succinctly, "Melodrama for one speaker is Monodrama; for two, Duodrama."[10] Brückner prefers the term monodrama since the music plays a side role with the production taking on one entire dramatic shape.[11]

The reference to melodrama, "in opera," quoted above, is supported by Brückner's comment on the relationship between melodrama and opera when he notes that: "Melodrama per musica is nothing but the designation for opera."[12]

Prior to experimentation with the melodramatic style of musical production, composers of opera had tried various methods of reconciling the combination of music and voice which would produce the desired effect, both musically and dramatically. The operatic development most closely related to the spoken dialogue of the melodrama was the recitative. This vocal style imitates and emphasizes the natural inflections of speech; its

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[8]Thompson, op. cit., p. 1368.

[9]Ibid., p. 570.

[10]Scholes, op. cit., p. 625.

[11]Fritz Brückner, "Georg Benda und das deutsche Singspiel," Sammelbände der internationalen Musikgesellschaft, IV, Pt. iv, 1904, p. 581.

[12]Ibid.

rhythm is curved to fit the rhythm of the language. Instead of a purely musical line, recitative is often characterized by a rapid patter on the same pitch. The recitative also uses a rapid question and answer dialogue that serves to build tension in a dramatic situation. In short, recitative constitutes a style in which the purely musical factors of the composition are subordinated to a speech substitute.

Eighteenth century opera developed two types of recitative. One was the secco or dry recitative that had a very slight instrumental support in the form of chords. The other was called accompagnato and was a more elaborate type of recitative with an expressive orchestral accompaniment. The spoken dialogue of the subsequent melodramatic style might be considered simply the carrying of the recitative of opera to its logical extreme. In fact, in opera of a less serious variety, the sung recitative was often replaced by dialogue - an obvious extension of this experimental trend resulted in the melodramatic style in which the entire dialogue of the production is spoken.

While the search for adequate music-voice combinations might seem to be reason enough for the development of melodrama, this style of dramatic musical stage production was also designed to compensate for other inadequacies that existed at the time. Brückner explains that certain lack of facilities in the eighteenth century theater helped to foster the popularity of melodrama. Many theaters, particularly on the estates of the nobility where many dramatic and musical works were produced, were small and could not accommodate large orchestras. As a result, the orchestras

tended to be small and the music was used mainly as a support for the part of the heroine.[13] The monodrama or duodrama form of the melodramatic style was more adapted to the limitations of the physical environment than were the more ambitious productions of opera.

Melodrama, as an eighteenth century attempt to revive Greek tragedy, attracted large audiences but met with little lasting success. The short-lived enthusiasm for this form of musical-dramatic composition is, perhaps, best explained by Apel when he tells us that this was:

> . . . because of the acoustic incongruity of the spoken word and music. In the Greek drama, which made ample use of melodramatic performance, this contrast was less noticeable because of the more 'musical' character of the Greek language and the more 'speech-like' nature of Greek music. Modern speech, with its monotonic pitch, and modern music with its richness of harmonies do not combine very well.[14]

Background of the Melodrama

Vast social changes taking shape in the eighteenth century greatly affected both the form and content of the lyric theater. Baroque opera seemed to be geared to an era of absolute monarchy and, therefore, found little place in a time of burgeoning nationalism and republicanism. Men of letters all over Europe, adapting to the emerging styles and patterns of social and political development, satirized the Baroque for its pretensions. This trend led to the downfall of opera seria in London with the production of the Beggars Opera in 1728, followed by a similar occurrence in 1752 in Paris,

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[13] Ibid.

[14] Apel, op. cit., p. 435.

when a troupe of Italian singers presented Pergolesi's comic opera La Serva Padrona. Shortly thereafter, a curious conflict arose between proponents of Italian comic opera and French partisans of traditional court opera. Those who favored the latter form of musical expression found support from Louis XIV, Mme. de Pompadour, and the French aristocracy in general. Those who saw in the Italian opera buffa a new realistic art form were led by the French queen, the Encyclopedists, d'Alembert and Diderot, and Rousseau, who hailed the comic form because of its natural sentiment, and because they believed it had thrown off the outmoded "fetters of counterpoint."[15] This development was particularly important, because the opera house was a focal point of musical activity and experimentation in the Classical era. The most important branch of musical entertainment was the opera, and it reached the widest public.[16]

One of the consequences of the "War of the Buffoons" was Rousseau's Letter on French Music (1753) in which he bitterly attacked French music. He had previously put theory into practice by composing an opéra comique, Le Devin du village, in 1752, to illustrate his argument.[17] This little operetta gave impetus to the trend toward simplicity and naturalness for which critics of traditional French opera were striving. These were qualities that were to play a central role in the new middle-class art that was developing, of which the melodrama became a part.

Indeed, Einstein feels that melodrama owed its existence to Rousseau, through his production, Pygmalion, in 1762, in which spoken discourse was bound with music.[18] He goes on further to say that, ". . . melodrama was

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[15]Joseph Machlis, The Enjoyment of Music (New York, 1963), p. 464.

[16]Ibid., p. 295.

[17]Ibid., p. 464.

[18]Alfred Einstein, Ariadne auf Naxos, (Leipzig, 1920), p. 5.

the most fashionable of everything modern in the eighteenth century."[19] The period of the popularity of the melodrama did not, however, follow immediately upon the heels of Rousseau's Pygmalion. A decade of musical experimentation in music and voice combination elapsed between the production of Pygmalion and Benda's Ariadne auf Naxos. It was probably Gluck, a German-born composer, who led the return to the ideal fusion of musical and dramatic elements which had been established by Monteverdi as the valid goal of the lyric theater. The new German opera appeared briefly when Anton Schweitzer and Christoph Wieland collaborated in writing Alceste, produced in 1773. It was the first German five-act opera sung from beginning to end. This compromise of styles did not last and German grand opera fell by the wayside.

During this period an anti-Italian feeling permeated Germany. The Germans wanted to reserve the use of music for the highpoints of the action, restoring the spoken dialogue for the animated exchange of ideas. This technique resulted in the development of the Singspiel. The first ones were imitations of English models. Hiller and Weisse created truly German Singspiele, writing vocal parts for actors who were not outstanding singers, but who, nevertheless, overcame this handicap beautifully. The melodrama went even further in utilizing the dramatic rather than the vocal element. As an attempt to present a musical drama without the distortion of the voice by orchestral interference, the melodrama was short-lived. But in reviving the form, the developments in opera of this period can best be studied, for this history is largely the story of a struggle for hegemony between music and drama.

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[19] Ibid.

Contributing Composers

Other composers and authors experimenting with the new form were J.E. Eberlin, who wrote Sigismundus, and Mozart, who introduced two long melodramatic monologues in his Zaïda, in 1780. Goethe also wrote various plays for melodramatic performance, one of which was Proserpina, written in 1776.

The German-born composer-conductor, Anton Schweitzer, is credited in Grove's with having produced the first German melodrama, Pygmalion, in Weimar in 1772[20] which was based on the well-known text by Rousseau. Of Schweitzer's ability, Mozart said that he would never learn to write for the voice.[21] With regard to Rousseau's philosophy of music it might be said that he juxtaposed the naturalness of Italian buffo style to the archaic splendors of Rameau.[22] Rousseau felt that, in the melodrama, words and music should never go together, but should be heard alternately. In this way, the spoken word would be announced or prepared for by the music. In reality, he was probably trying, through this medium, to support his claim of the unsuitability of the French language for operatic purposes.[23] Because of the impact of his Pygmalion and Le Devin du village on the development of classic opera, he can hardly be omitted from any list of contributing composers, in the genre of the melodrama.

Johann F. Reichardt, German composer and writer on music, attained proficiency under Viechtner, a pupil of Benda. He wrote two melodramas:

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[20] Grove's, op. cit., VII.

[21] Ibid.

[22] Alec Harman and Wilfrid Mellers, Man and His Music (New York, 1962), p. 712.

[23] Lang, op. cit., p. 583.

Cephalus and Prokris, with a text by Ramler, produced in 1777; and Ino, with a text by Brandes, produced in 1779. He also used Gerstenberg's text for a dramatic cantata, Ariadne auf Naxos, produced in 1779.[24]

Christian G. Neefe, who married Georg Benda's foster daughter, Suzanne Zink, a member of Sayler's Company, subsequently assumed direction of the Company, succeeding Hiller. Neefe wrote one monodrama, Sophonisbe, with a text by Meissner, which was produced in Mannheim in 1778.[25]

The Abbé Vogler became a priest in 1773, after his disillusionment with his teachers of composition. He felt that Vallotti and Martini were using erroneous methods, and later started schools of his own. He is considered to have been an outstanding teacher, particularly of singing and composition. He wrote one melodrama, Lampedo, in 1779.[26]

Peter von Winter, according to Thompson, wrote melodramas but their names seem to be unobtainable.[27] Another melodrama, entitled Andromeda, was said to have been set by a dilletante who was an officer in the Prussian service. The most ambitious later practitioner of the melodrama, according to Ewen, was Zdeněk Fibich (1850-1900) who wrote Hippodameia (1890-92), a trilogy. He tried to realize a closer unity between poetry and music than had previously been achieved.[28] There were, undoubtedly, others who experimented with the new dramatic musical form; but with the exception of Benda, they concentrated their efforts on types of musical

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[24] Ibid.

[25] Ibid., VI, p. 42.

[26] Ibid., IX, pp. 38-40.

[27] Ibid., p. 318.

[28] David Ewen, Encyclopedia of the Opera (New York, 1963).

composition other than the melodrama.

Opinions Concerning Benda's Melodrama

Georg Benda was admired by many other musicians, both during his lifetime and after his death. Einstein writes:

> . . . The achievements of Benda had a great effect on the dramatic and lyrical musical production of the following times, not in the unfortunate and impossible type itself, which after a short time of sensation. . . almost disappeared, but in Schubert's songs, in Haydn's oratorios, whose artistic drawings without the melodrama are not entirely conceivable, and finally in the opera, in which melodrama became one of its components.[29]

Of Ariadne auf Naxos specifically he says that, "it has not only historical interest but is a strong authentic work which is characteristic of German musicians."[30]

According to Grove's, we find that, "Benda was much admired by his contemporaries; Gerber calls him in 1790 'the pride of the Germans amongst living musicians which he will remain as long as true expression coupled with the noblest melody and the purest harmony will be considered essential for a vocal composer'."[31]

Istel states that Benda gave rise to the enhancement of the musical and specific picturesque expressions in the works of his great successors, particularly Mozart, Haydn, and Beethoven and to Schubert and Loewe.[32] With regard to the text of Benda's melodrama, Brückner pointed out that "it is the essence of the study, of monologue. The effect in this direction on the Schauspiel poet has become very great."[33]

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[29]Einstein, op. cit., p. 5.

[30]Ibid.

[31]Grove's, op. cit.

[32]Istel, op. cit., p. 47-48.

[33]Brückner, op. cit., p. 581.

Mozart was particularly impressed with two of Benda's melodramas. In a letter to his father on November 12, 1778, he wrote:

> . . . I do not know the extent to which I wrote you about this type of composition the first time I was here. I have seen such a composition twice with the greatest pleasure. This achievement was beyond my expectations. I had always assumed that it would not impress me. You knew that there would be no singing, but it would be declaimed. The music in that way seemed bound to the recitative, occasionally being spoken under the music, in which way the most magnificent work is done. What I have seen was Benda's Medea. He had produced only one other, Ariadne auf Naxos, both genuinely excellent. You know that Benda was always my favorite among the Lutheran Kapellmeisters and I love these two works so that I carry them with me.[34]

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[34]Einstein, op. cit., p. 5.

CHAPTER III

BACKGROUND AND STORY OF BENDA'S *Ariadne auf Naxos*

The subject of Ariadne has been treated often and by great masters both before and after Benda, seriously as well as in parody versions. One of the earliest settings of the story was Monteverdi's *Arianne* of 1608, of which only the *Lament* remains. The latest version of *Ariadne auf Naxos* was composed by Richard Strauss, in 1916, to a libretto written by Hugo von Hofmannsthal. The Benda setting of the text was done in 1775.

Rousseau's treatment of the Pygmalion myth has been suggested as the source of inspiration for Benda's *Ariadne auf Naxos*. Although there is some controversy about the dates of *Pygmalion*, it seems certain that Benda heard this work before he composed *Ariadne auf Naxos*. The first production of *Pygmalion* caused quite a sensation because of its novelty. There is no singing and the only music consisted of orchestral pieces in the intervals of the declamation. Rousseau has been accused of stealing the greater part of *Pygmalion* from a Lyonnais named Coignet.[1] However, there seem to have been two different *Pygmalions* produced in 1772. One was produced in Weimar with music by Schweitzer while the other took place in Vienna. The music for the latter work was by Franz Asplmayr.[2] Since both of these scores are now lost, it is impossible to determine the correctness of this conjecture.

Benda was not in sympathy with Rousseau's aesthetic ideas of dramatic production, and attempted to create a vibrant drama in *Ariadne*. Where Rous-

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[1] *Grove's*, *op. cit.*, VI.

[2] Lang, *op. cit.*, p. 583.

seau used detached instrumental numbers in support of the pantomime of the actors, Benda interrupted the speech with short musical interludes, which served as commentary to the words, but not necessarily accompanying the pantomime. As the emotional quality of the words grows, the treatment of these musical motives increases in intensity.[3]

Benda's treatment of the spoken word and the music is said, by Lang, to be simultaneous while he goes on to say that Rousseau used them consecutively.[4] The word that would be more appropriate than "simultaneous" would be the word "alternately." There are many instances in Ariadne where one or more measures of music interrupt a speech, especially in Ariadne's long lament. The orchestra, in these interruptions, depicts the sentiments and feelings which the words alone could not do.

About the comparison of Ariadne and Pygmalion, Christian Gottlieb Neefe said, "Benda had made an epic achievement. Rousseau had already instigated the idea but did not develop it. His play is mere pantomime."[5] Benda conceived the idea of confining the whole musical part of the opera to the orchestra, while the dialogue was all spoken, partly because the alternation of set musical forms and spoken dialogue in Hiller's Singspiele and Reichardt's Leiderspiele seemed to be inartistic and dramatically false to him. Benda also felt that the musical recitative of the Italian and French grand opera was incompatible with a national German form of musico-dramatic art.

After 1783, Benda himself wrote an article stating his principles "about the recitative,"[6] and dialogue for the Singspiele. Later Benda turned entirely away from the theater after he could no longer reach agree-

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[3]Einstein, op. cit., p. 7.

[4]Lang, op. cit., p. 583.

[5]Istel, op. cit., p.10.

[6]Bruckner, op. cit., p. 578.

ment with Gotter, his librettist, concerning their working relationship. Toward the end of his life, Benda became inconsistent in his principles and wanted his Julie und Romeo translated into Italian and provided with recitative, a last proof to Brückner that the German Singspiele period had drawn to a close in an intellectual decline.[7]

Of the dramatic poet, Brandes, who did the text for Ariadne, Schlichtegroll mentions, that, "while Brandes had no talent for song, Benda was a great admirer of his declamation and his pantomiming."[8] Benda thought he could easily combine the skill of the dramatic poet with his music.

Einstein presents, in Brandes' own words, an account of how the writing of Ariadne came about. Brandes wrote Ariadne, published as the third work in his first volume, in Weimar in 1774. Many of his friends, one of whom was Schweitzer, had often requested him to write a Singspiel or a play with musical accompaniment. Brandes made several attempts but found that he was never able to complete a piece, mainly due to lack of musical knowledge. Because he wished to provide an outstanding role for his wife, Charlotte, who was an approved reciter and pantomimist, he finally wrote the duodrama, Ariadne. The subject of the duodrama was based on the well-known cantata of the same title by Heinrich von Gerstenberg, with additions from Antoine Bannier's Explication historique des fables, probably translated by Johann Schlegel. The widowed Duchess Anna Amalia, of Weimar, encouraged Brandes, and he then gave the small drama to Schweitzer for composing. Schweitzer played it in the presence of music critics at Weimar, but an unfortunate fire at the palace made an end to

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[7] Ibid.

[8] Schlichtegroll, op. cit., p. 18.

performances. Schweitzer's musical masterpiece remained incomplete.[9]

Brandes met Benda "owing to the transfer of the theater productions from Weimar to Gotha,"[10] where Benda was the ducal conductor. They became friends and since Schweitzer was occupied with his opera Alceste, Benda took over the composing of the Music for Ariadne. It was the duke of Thuringia's idea to do the melodrama after the old Greek style. In a week Benda had finished the composition and it was produced on January 27, 1775. According to Einstein, the production was well received. Ariadne was also performed in Germany, France, Bohemia, and Russia.[11] In 1781, Benda went to Paris to superintend the production of a French version of the melodrama, but he returned to Georgenthal, a village about nine miles from Gotha, disappointed at the failure of his work.[12]

Ariadne was also translated into Italian, with sung recitative added. Theseus was sung by a castrato and Ariadne and the Voice of the nymph were altos. Istel writes that an unknown Italian wrote the music, probably Altistin Bianca Sacchetti, whose name appears on the corner of the title page.[13]

With the popularity of the melodrama, there were illegal productions and Benda made every effort to stop them. Indeed, in comparing Einstein's piano score[14] and the manuscript used for the orchestral transcription accompanying the present work,[15] one finds an omission of a part of the text

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[9]Lang says that Schweitzer used the music for his own opera Alceste. Lang, op. cit., p. 583.

[10]Einstein, op. cit., p. 7.

[11]Bol'shaia Sovetskaia Entsiklopediia (Moskva, 1951), IV, p. 594.

[12]Champlin, op. cit.

[13]Istel, op. cit., p. 16.

[14]Einstein, op. cit.

[15]Georg Benda, Ariadne auf Naxos (Microfilm of MSS, Sibley Library, Eastman School of Music, Rochester, New York).

which is included in the former.[16] One might conclude that the manuscript is possibly not authentic, especially since one oboe part and one tympani part have been omitted from the orchestration.[17]

There are several parodies written on Ariadne auf Naxos. One originated in Vienna by Joachim Perinet and the composer, Satzenhoven and was called a travesty or travestiert. Although an offspring of the legitimate Vienna comedy, the melodrama is intentionally made to look ridiculous and exaggerated. The slow country waltz and popular song are used for the musical parts which are then interspersed with couplets. The drama does not end tragically, for, following the last words of Ariadne, she dances down off the mountain and lies in the water. Then there is a frantic burlesque epilogue after which Theseus comes with the Greeks who have grasped him by the forelock. Ariadne lifts herself out of the water and, after a great reconciliation scene, she is assured she is to be "eternally a human being and lover." Perinet very wittily mocks the defects of the play. The Greeks let forth a lusty drinking song, the trumpets sound, and Theseus proclaims he has no courage and is therefore no hero. Istel feels that Perinet's libretto is very well done and that it resembles the style of Offenbach. Concerning the August von Kotzebue version (Gratz, 1805), he adds, "It is foolish and lascivious and should not be produced." There is a further anonymous parody entitled, Theseus ohne Ariadne auf Naxos, which is unobtainable.

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[16]Einstein mentions only two manuscripts in the commentary accompanying his piano version. This omitted section:

> Umsonst sträubt sich mein Stolz!
> Ich war's, die sündigte; ich
> bin's die büssen muss.
> Verz weiflung ist mein loos,
> ich kann ihm nicht entrinnen.
> O war ich schuldlos! -

does not occur in one manuscript used by Einstein (Berlin, Statsbibliothek, Music Manuscript 1352/1 and the other (Music Manuscript 1352) was unobtainable. Nor does this section occur in the two printed copies held by the Library of Congress (LC M1510. B45A6; M1513. B48A7) nor the remaining copies in the Berlin Staatsbibliothek (Music Manuscript Nos. 1352/2; 1352/3; 1352/5; 1352/7; 1352/8; 1352/9; 1352/10; 1352/11; 1552; MDS.O. 65 040; and Mus. Tb 512).

[17]Istel, op. cit., p. 13.

The old text or plot of the story of Ariadne was not strictly followed by Brandes. Brückner writes that Brandes' monodrama breaks down into three parts: (1) Theseus bids farewell to the sleeping Ariadne; (2) Ariadne awakens, reminisces, is frightened, and searches for Theseus; and (3) Ariadne jumps into the sea.[18] In the preface to his piano reduction of the orchestral score, Einstein elaborates on this brief outline by going back into the events previous to those occurring on Naxos.

At one time, Minos, the King of Crete, laid seige to Athens, oppressing the Athenians. They asked for advice from the oracle about deliverance on their behalf. The answer was that the gods would not end their misfortune until the Athenians had given total statisfaction to the King of Crete. They then requested peace from the King, and Minos said he would forgive them under the condition that every seven years, fourteen Athenian youths, seven males and seven females, be given him. By the time Theseus, who had been living with his grandfather, Pitheus, in Troezen, was old enough to go to Athens, the Athenians had already paid this tribute three times. Theseus was the son of Aegeus, King of Athens, and after receiving permission from his grandfather, he started his journey, enduring many misfortunes on the way. Upon his arrival, he was taken off to Crete by Minos, as were his predecessors. There he was put in the Labyrinth of Daedalus, to fight the Minotaur. Ariadne, the daughter of Minos, with whom Theseus fell in love at first sight, marked a path through the Labyrinth for Theseus with a length of thread.

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[18]Brückner, op. cit., p. 582.

Ariadne was so overcome with love that she decided to leave her parents and fatherland and go with Theseus to the island of Naxos. After staying for a few days, Theseus left Ariadne, not out of thoughtlessness, but mainly to safeguard her life against the Greeks who had landed on Naxos. He returned with them to his homeland.[19] Einstein mentions that this tale follows that of Diodor, with the exception that the Diodor tale ends with Theseus' completely abandoning Ariadne with no thought for her safety.[20]

The events occurring on Naxos have many variations. Some historians and poets relate that Ariadne, after being deserted by Theseus, hanged herself. Others say that, because Theseus had fallen in love with another and had left her, Ariadne was carried to Naxos by sailors, where she married Oenarus, priest of Bacchus. Still another version is that Ariadne and Theseus had two sons, Oenopion and Styphylus. The poet, Ion of Chios, writes of his native city, "Which one Oenopion, son of Theseus built."[21]

Paeon, the Amathusian, gives a story differing from the rest. He writes that Theseus and Ariadne were in a ship, which was driven by a storm to the isle of Cyprus. Theseus left Ariadne and went to help the ship. A sudden violent wind carried him out to sea again. Ariadne, who was expecting a child, was cared for by the women of the island. She died, however, before her baby could be delivered. When Theseus returned, he was greatly saddened by his loss. He left a sum of money with the people of the island, asking them to make images and dedicate them to Ariadne.

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[19]Einstein, op. cit., p. 11.

[20]Ibid.

[21]Plutarch, The Lives of the Noble Grecians and Romans, translated by John Dryden and revised by Arthur Hugh Clough (New York, n. d.), p. 12.

Some of the Naxians write that there were two Kings named Minos, and two Ariadnes. One of the latter married Bacchus on the isle of Naxos and bore two sons, one of whom was Styphylus. The other Ariadne, of a later time, was carried off by Theseus, who later deserted her. She then retired to Naxos with her nurse, Corcyna, and remained there until her death and burial, after which she was worshipped by the islanders.[22]

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[22] Ibid., p. 13.

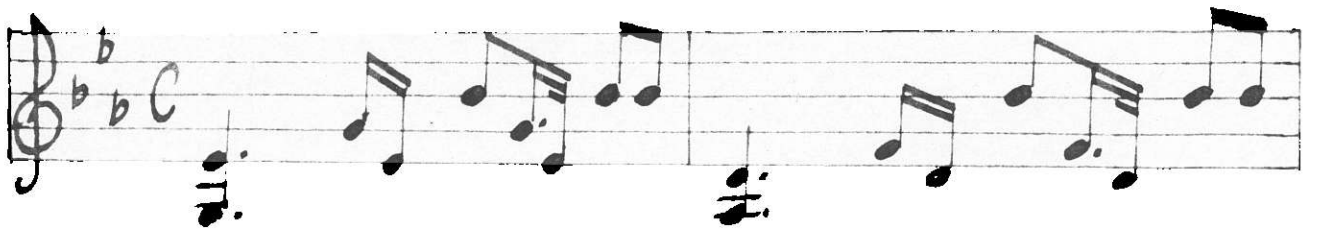
CHAPTER IV

ORCHESTRAL ANALYSIS OF Ariadne auf Naxos

The orchestral interpolations in this melodrama are written to support and enhance the spoken parts rather than compete with them. The alternating music and speech result in an intricately woven pattern which presents, ultimately, one dramatic picture. While the fragmented quality of the production could present many problems to a composer, Benda has woven the dramatic and the musical aspects of the composition together so well that one does not detract from the other.

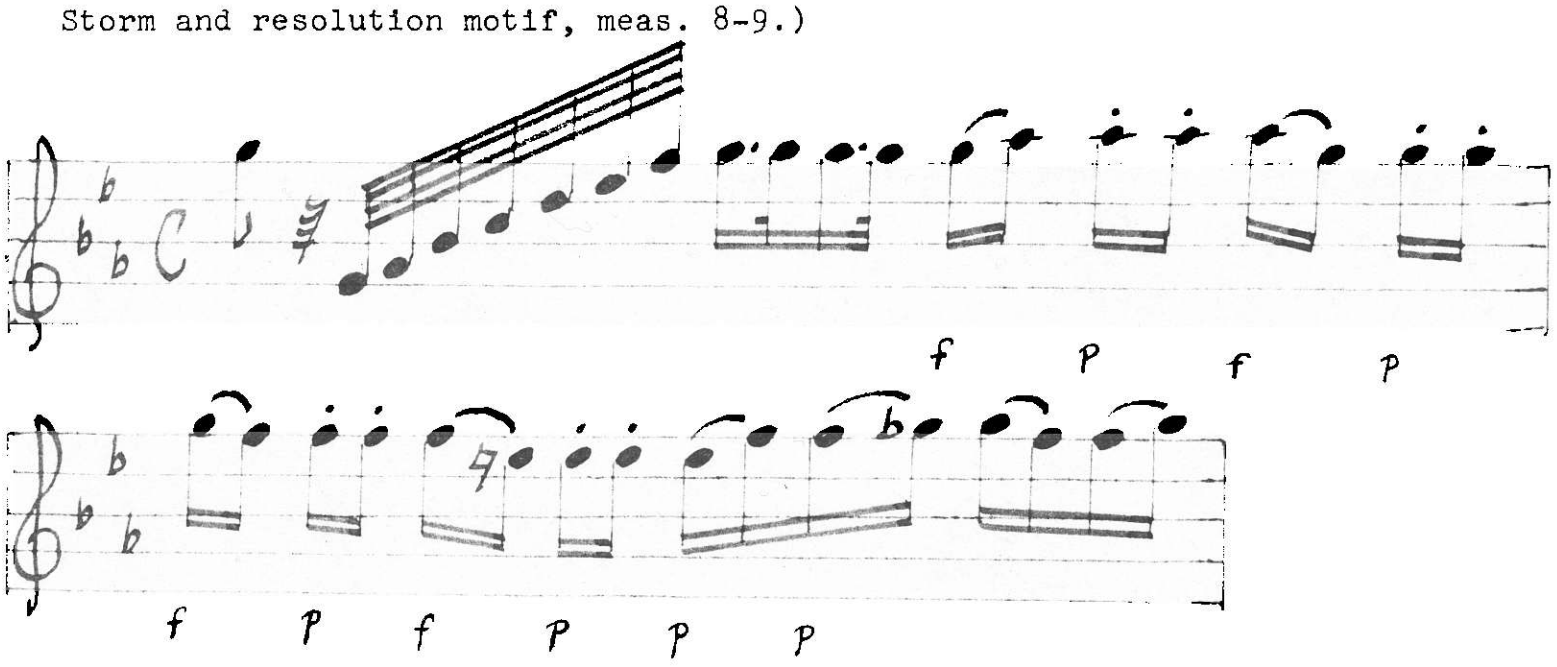
Only three times do the spoken parts coincide with the music (measures 356-357; 468-471; and 639-648); at these points the composer was emphasizing the high points of the drama. There are many moods shown by the two characters, but these moods are rarely sustained; the many sections of the music are meant to parallel these diversified moods. Occasionally recurring motifs are used as reminders of people and events.

The overture of twenty-nine measures presents all three of the main motifs in the melodrama. These motifs, and fragments of them, reappear at various times. Ariadne's motif appears at the very beginning of the overture. (Ex. 1, Ariadne's motif, meas. 1-2.)



The motif for the departure of Theseus with the Greeks, and for Theseus himself occurs in measure three. (Ex. 2, Theseus' motif, meas. 3.)

Motif C, or the "storm and resolution" motif, which bears a strong relationship in its beginning to Ex. 2, appears in measures eight and nine. (Ex. 3, Storm and resolution motif, meas. 8-9.)



There are frequent changes in meter and many varieties of tempo. The shortest section is two measures in length, while the longest is seventy-one. The key is changed frequently, both with accidentals and with the more regular signature changes. E flat occurs more frequently than any other key.

Tonal relationships in this composition are conservative and dissonance is not a distinctive quality. The most common rhythm used is that of a dotted eighth followed by a sixteenth. Thirty-second and sixty-fourth notes are employed quite frequently, in different tempos.

Dynamics are rarely shown on the manuscript. In places where they do occur there are many sudden changes in contrast. Piano (p) and forte (f) are the predominant instructions used by Benda. Sequences are used abundantly and transitional periods frequently contain these passages. Phrases are usually four measures in length except where the orchestra and speaker seem to engage in dialogue; there the musical portion is sometimes only one measure.

In Ariadne auf Naxos, it is obvious that the dramatic qualities were the most highly sought after and the music was a secondary consideration. Musically the work is difficult to judge because of its fragmented nature. In any case, Benda was not up to the musical genius of his contemporaries, Haydn and Mozart. Benda's main contribution to music stemmed from his unique combination of musical elements - a striving after the same balance between the arts that Wagner achieved almost a century later.

(Table 1.) Diagrammatical analysis of Benda's Ariadne auf Naxos[1]

Section	Measures	Number of Measures	Motif	Tonal Center	Time	Characteristics
Un poco grave	1 - 43	44	A - Ariadne B - Theseus & departure C - Storm & resolution	E♭	4/4	dotted eighth, sixteenth notes, presentation of all motifs
Allegro	44 - 54	11		d	4/4	Theseus has forlorn and reminiscent feelings
Andante moderato	55 - 56	2		d	4/4	agitated rhythm, Theseus asks himself if he can leave Ariadne
Allegro	57 - 63	7		Fluctuating	4/4	Theseus tries to convince himself that he can't leave Ariadne
Allegro moderato	64-86	23		C	3/4	flowing rhythm in strings later supported by winds, bassoon - Ariadne begins to awaken
Andante	87 - 94	8		C	3/4	Ariadne calls to Theseus in her sleep
Allegro assai	95 -114	20		Fluctuating	4/4	Ariadne (while sleeping) voices thoughts of Theseus leaving
Andante	115-117	3	Motif B after fanfare	E♭	4/4	trumpets are heard behind curtain
Allegro	118-120	3		E♭	4/4	Theseus asks the god to help him decide whether to leave or stay
Andante	121-123	3		E♭	4/4	trumpets heard again
Allegro	124-129	6	Motif B	E♭	4/4	Theseus asks how the Greeks knew of their presence on Naxos
Andante con moto	130-132	3		A	4/4	Theseus remembers how the island seeme a refuge for them
Allegro	133-147	15	Modified B	A to D	4/4	Theseus regains control of his emotions - Decides to go with Greeks
Allegro moderato	148-180	34		D	3/4	Theseus reveals his guilty feelings and his undying love

Section	Measures	Number of Measures	Motif	Tonal Center	Time	Characteristics
Andante	181-183	3		E^b	$\frac{4}{4}$	trumpets are heard
Allegro	184-188	5		E^b	$\frac{4}{4}$	Theseus feels that Ariadne will be harmed if he doesn't leave
Adagio	189	1		E^b	$\frac{4}{4}$	
Allegro	190-200	11		E^b	$\frac{4}{4}$	Theseus asks the gods to send Ariadne a deliverer
Andante quasi allegretto	201-209	9		A^b	$\frac{12}{8}$	Theseus observes Ariadne stirring in her sleep
Allegro	210-214	5	D - Lamentation	D	$\frac{4}{4}$	Theseus states that the gods will determine Ariadne's fate
Andante sostenuto	215-234	20		D	$\frac{3}{4}$	Theseus leaves with the Greeks
Andante con moto	234-237	4		A	$\frac{4}{4}$	Ariadne awakens
Andante	238-249	12		D	$\frac{6}{8}$	Ariadne greets the beautiful day
Allegro	250-264	15		C	$\frac{4}{4}$	
Allegretto	265-268	4		C	$\frac{12}{8}$	Ariadne reminisces
Andante	269-271	3		d	$\frac{12}{8}$	
Allegretto	272-281	10		d	$\frac{12}{8}$	Ariadne thinks about her home
Allegro	282-289	8	E - Raging sea	E^b	$\frac{4}{4}$	Ariadne is frightened of the ocean
In poco grave	290-294	5	F - Lion motif	G	$\frac{4}{4}$	Ariadne hears the lion
Adagio	295-298	4		F	$\frac{4}{4}$	Ariadne wonders where Theseus is
Andante con moto	299-210	12		F	$\frac{4}{4}$	Ariadne thinks about Theseus with longing
Allegro	311-316	6		g to E^b	$\frac{4}{4}$	Ariadne thinks about the dangers for Theseus on the island
Andante quasi allegretto	317-328	12		A^b	$\frac{12}{8}$	Ariadne weeps for Theseus

Section	Measures	Number of Measures	Motif	Tonal Center	Time	Characteristics
Allegro	329-331	3		A♭	4/4	
Andante	332-361	30		E♭	3/8	Ariadne (with orchestra) asks about turmoil in the forest
Allegro	362-365	4		E♭	4/4	
Allegro	366-404	39	F-Lion Motif	g to E♭	6/8	Nymph speaks to Ariadne, tells her Theseus has left her; lion motif is heard
Adagio	405-413	9		c	4/4	Ariadne asks gods if Theseus could forsake her
Allegro	414-422	9		E♭	4/4	Ariadne sees a ship on the horizon
Adagio	423-427	5		E♭	4/4	
Piu andante	428-440	13		E♭	4/4	Ariadne remembers how she saved Theseus from the Minotaur
Un poco largo	441-444	4		G	4/4	Ariadne remembers when she met Theseus
Allegro moderato	445-446	2		G	4/4	one and two measure orchestral interpolations interrupt Ariadne's recollections
Allegro assai	447-456	10		G	4/4	
Un poco grave	457-470	14	Motif A & Motif B	E♭	4/4	over orchestra, Ariadne asks for a quick death
Allegro	471-510	40	G - Lightning motif	d	4/4	Ariadne thinks again of revenge
Adagio	511-513	3		B♭	4/4	Ariadne repents and declares her love for Theseus
Allegro	514-515	2		d	4/4	Ariadne thinks about her fate
Andante moderato	516-527	12		a	3/4	
Andante con moto	528-530	3		a	4/4	Ariadne bemoans her fate

Section	Measures	Number of Measures	Motif	Tonal Center	Time	Characteristics
Andante moderato	531-535	5		E♭	4/4	
Adagio	536-554	19		E♭	4/4	Ariadne thinks about her childhood
Allegro	555-581	27		C	3/4	Nymph tells Ariadne she has an avenger
Allegro assai	582-652	71	Motif G	d	4/4	storm grows worse - nymph advises Ariadne to jump into ocean as her only deliverance--tympani heard unison passages lead to climax--Ariadne jumps into ocean

[1]Benda, Georg, Ariadne auf Naxos, Microfilm of MSS, Sibley Library, Eastman School of Music, Rochester, New York. (no. 302322)

CHAPTER V

ORCHESTRAL SCORE OF ARIADNE AUF NAXOS[1]

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[1]Georg Benda, Ariadne auf Naxos, Microfilm of MSS, Sibley Library, Eastman School of Music, Rochester, New York, Microfilm No. 302322.

Ariadne auf Naxos — Georg Benda

Un poco grave

1. 2.

Flutes

Oboe

Bassoons

Clarini

Horns

Violins

Viola

Basso

3.

4.

Flutes

Oboe

Bassoons

Horns

f

f

Violins

f

p

Violas

f

unison

p

unison

Basso

5.

6.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

p

p

7.

8.

Flutes

Oboe

Bassoons

p f

Horns

Violins

f p f p

Violas

Basso

f p f p

9.

10.

Flutes

Oboe

Bassoons

Horns

Violins

f p f p pp

Viola

f p f p pp

Basso

f p f p pp

11. 12.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

unison

13.

14.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

f p f p pp

f p f p pp

15.

16.

Flutes

Oboe

Bassoons

Horns

f p

Violins

Violas

Basso

Flutes

Oboe

Bassoons

Horns

f

Violins

Violas

Basso

18.

19.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

p

p

p

20.

21.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

p

f p f p

f p f p pp

f

unison

f p f p pp

f p f p

f p f p pp

22.

23.

Flutes

Oboe

Bassoons

Horns

f p

Violins

f p

Violas

f p

Basso

curtain opens

24.

25.

Flutes

Oboe

Bassoons

Horns

f P

f

Violins

f

P

Violas

f P

f

Basso

f

26.

27.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

p

p

p

p

unison

28. 29.

Flutes

Oboe

Bassoons

Horns

Violins

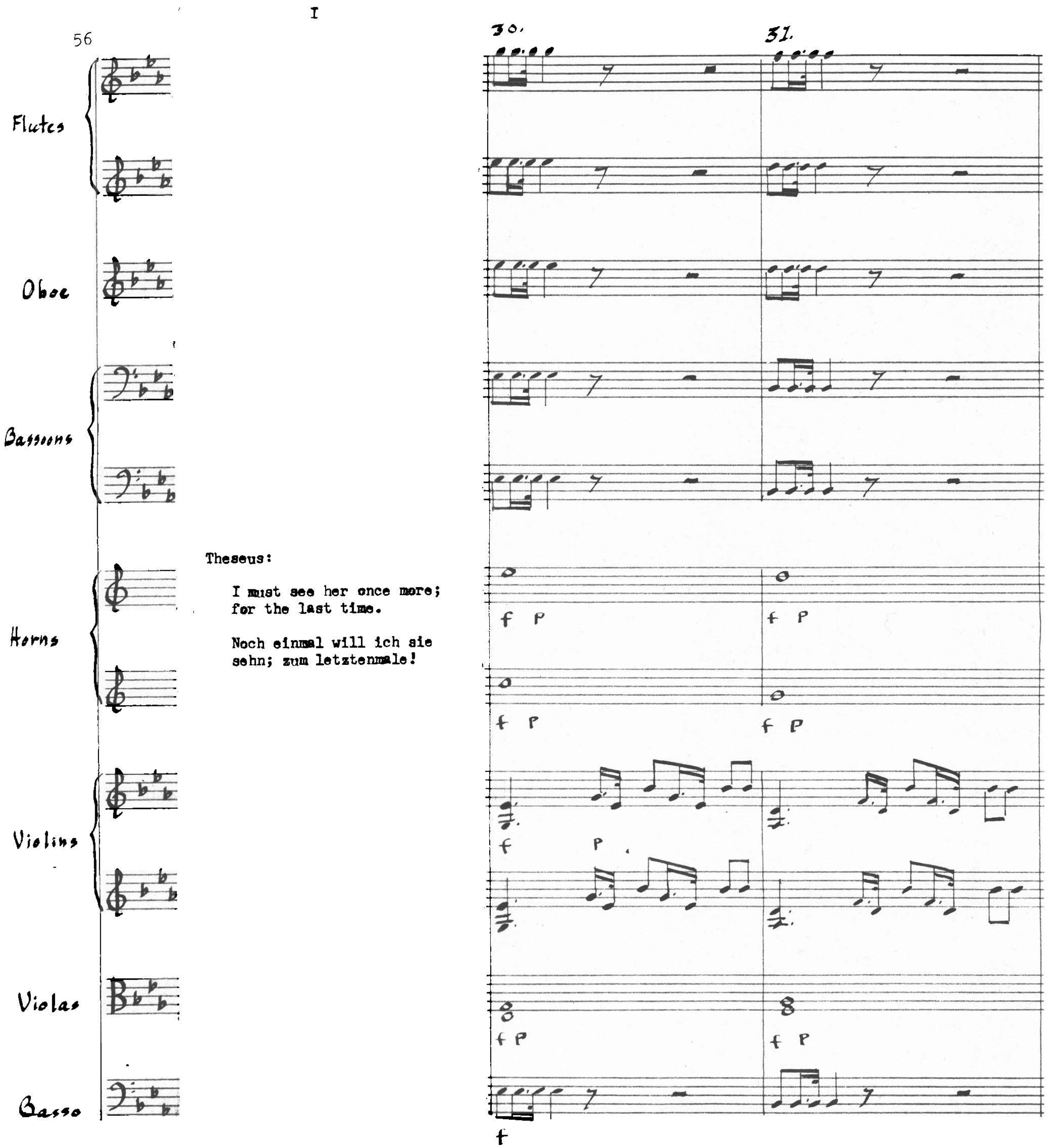
Violas

Basso

pp

pp

pp


I
30.
31.
Flutes
Oboe
Bassoons
Theseus:
I must see her once more;
for the last time.
Noch einmal will ich sie
sehn; zum letztenmale!
Horns
Violins
Violas
Basso

32.

Flutes

Oboe

Bassoons

Horns

f

Violins

Violas

Basso

33.

34.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

p

p

35.

Flutes

Oboe

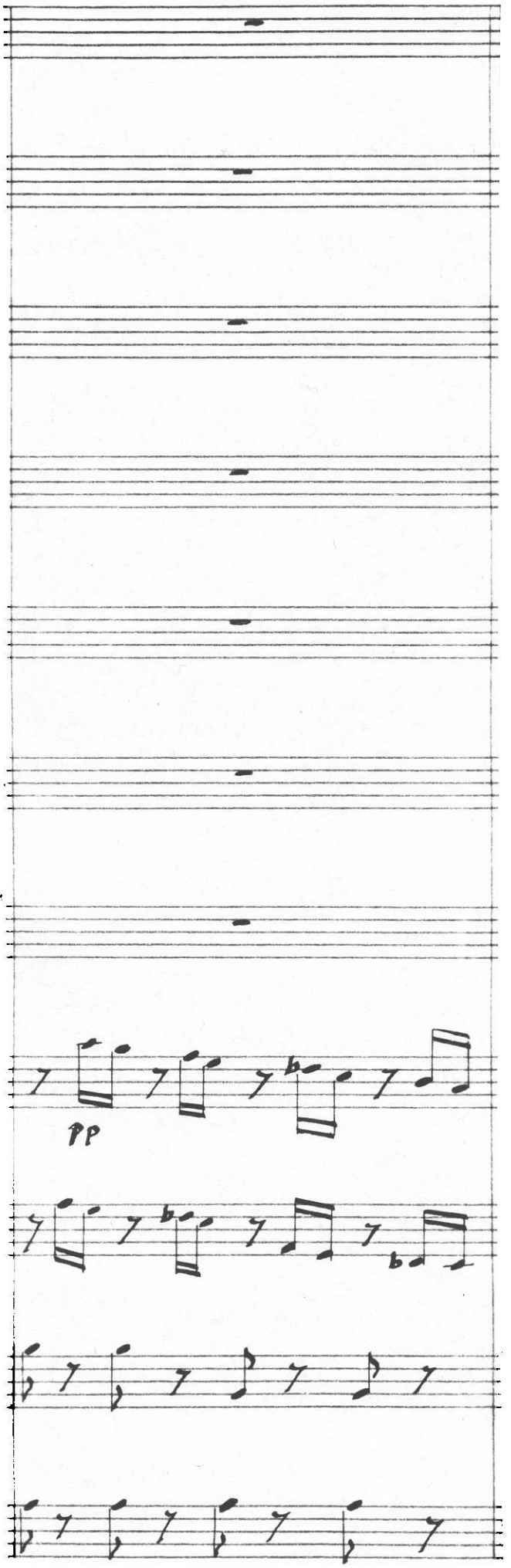
Bassoons

Horns

Violins

Violas

Basso



You sleep so softly, Ariadne? Do you not know that this is your last gentle sleep?

So sanft schläfst du, Ariadne? Ahndest nicht, dass dies dein letzter sanfter Schlaf ist?

You believe that you are still in my arms;

Du glaubst dich noch in meinen Armen;

6036.

37.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

P

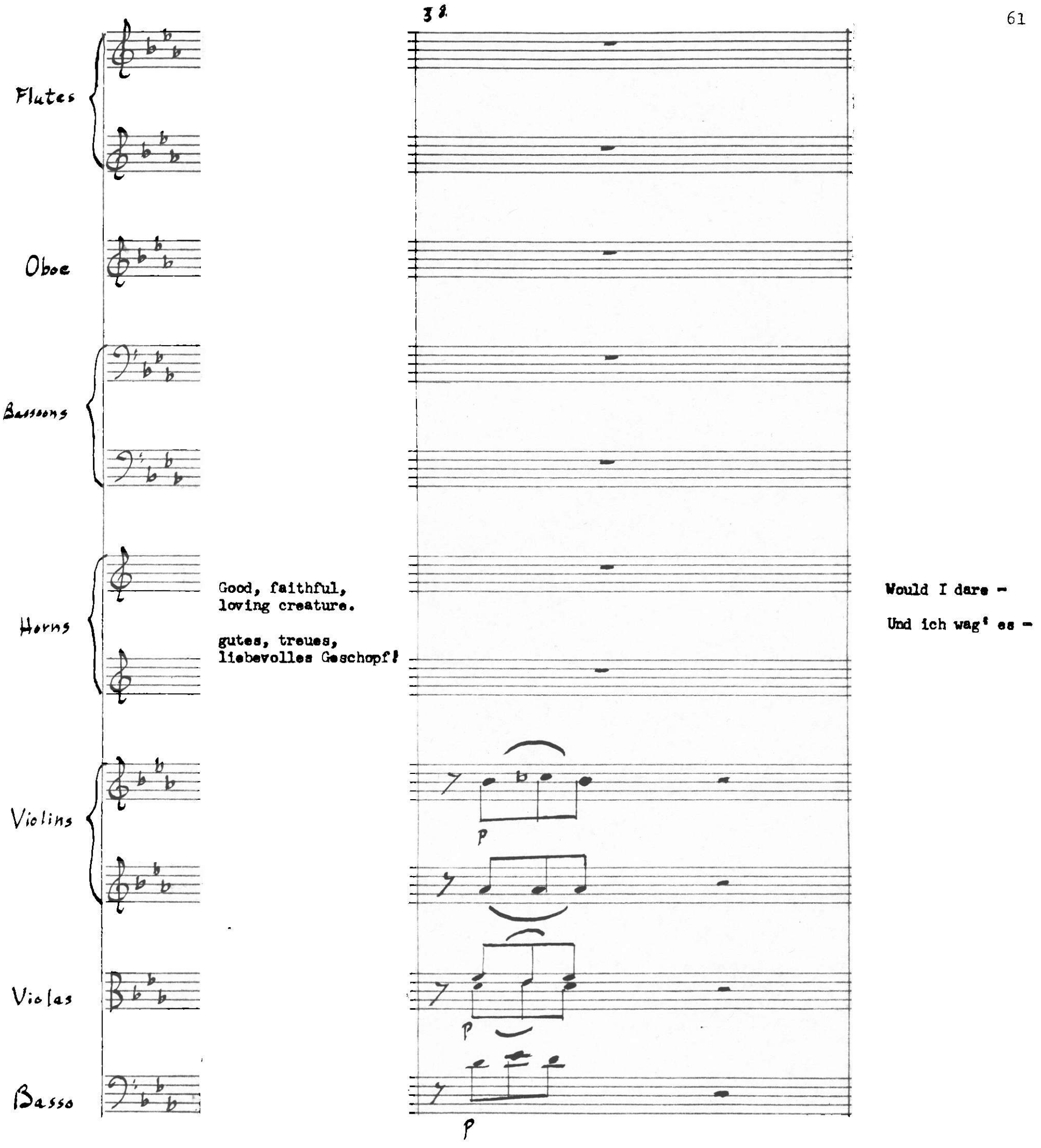
Hold me again on
your bosom.

drückst mich noch
an deinen Busen,

P

Violoncello

(1) Small notes like these in horn and oboe parts of measure 37 appear throughout manuscript copy of score. They are cited in some places, but in others are interpolated without comment, enclosed in parentheses.


3 8
Flutes
Oboe
Bassoons
Horns
Violins
Violas
Basso
Good, faithful,
loving creature.
gutes, treues,
liebevolles Geschopf!
Would I dare -
Und ich wag' es -
p
p
p

62

37.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Dare I think . . .

darf ich ihn denken
den Gedanken?

40.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

of leaving ypu?

ich wag' es, dich zu verlassen?

64 41.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

(1) Small notes in second violin appear to be in another hand; also undecipherable notes in viola and cello parts.

Protector of my life! My benefactress, my beloved, mistress mine.

"Schutzgöttinn meines Lebens! Meine Wohlthäterinn, meine Geliebte, meine Gattinn!

42.

f p f p f p f p

f p f p f p f p

f p f p f p f p

43.

44. Allegro

Flutes

Oboe

Bassoons

Horns

Violins

pp

Allegro

Violas

pp

Basso

pp

45.

46.

47.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

f

Ha, miscreant!
Could hell produce
such a detestable
monster as you?

Ha! Bösewicht
Zeugte je die
Hölle ein
abscheuliches
Ungeheuer?

48.

49.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

She snatched me away from the vengeance of Minos

Sie entriss mich der Rache des Minos

XII

XIII

50.

51.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Saved me from the
Labyrinth

rettete mich aus
dem Labyrinth

gave the Minotaur
into my hands;

gab mir den Minotaurus
in die Hände

52.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

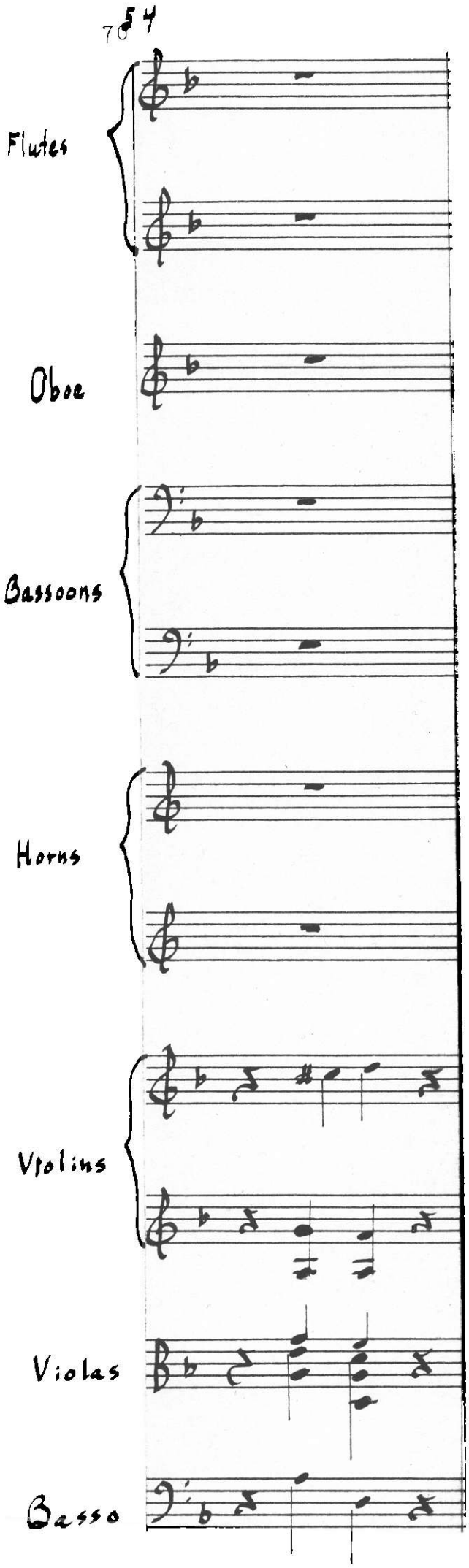
she left parents,
friends, homeland-

verliess Aeltern,
Freunde, Vatterland

53.

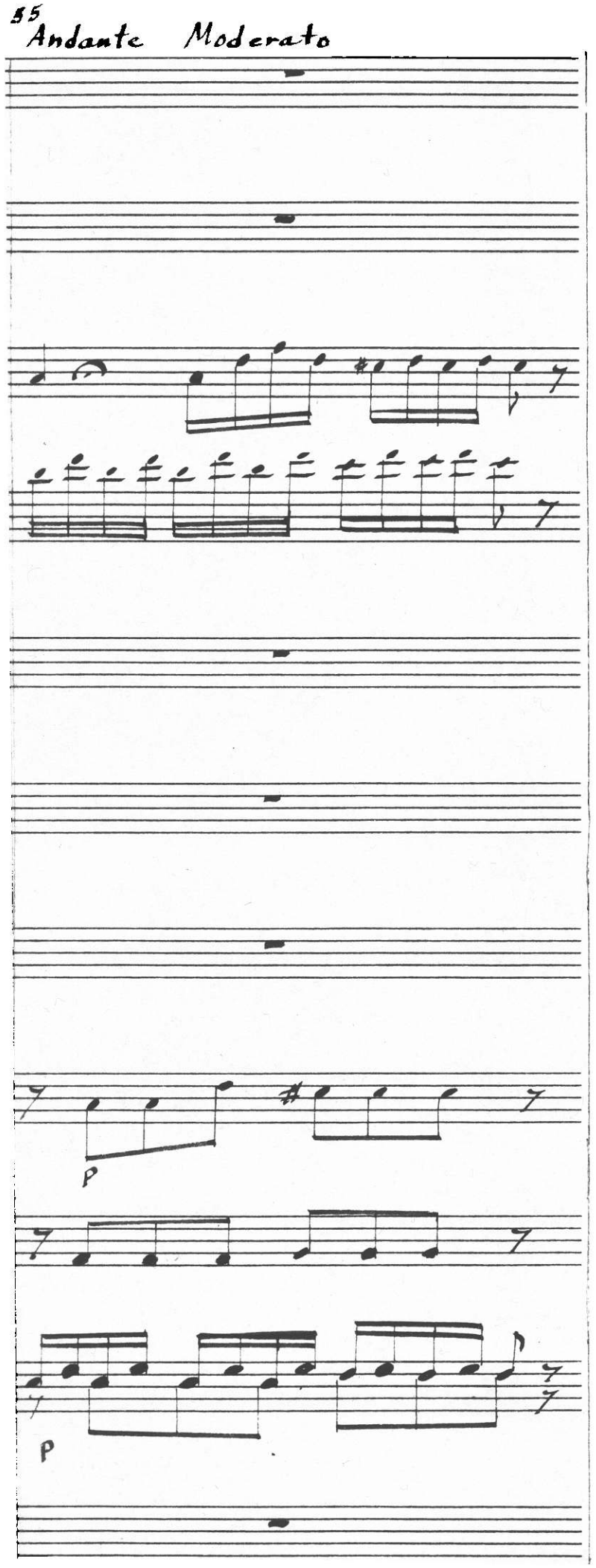
to follow me into the
desert.

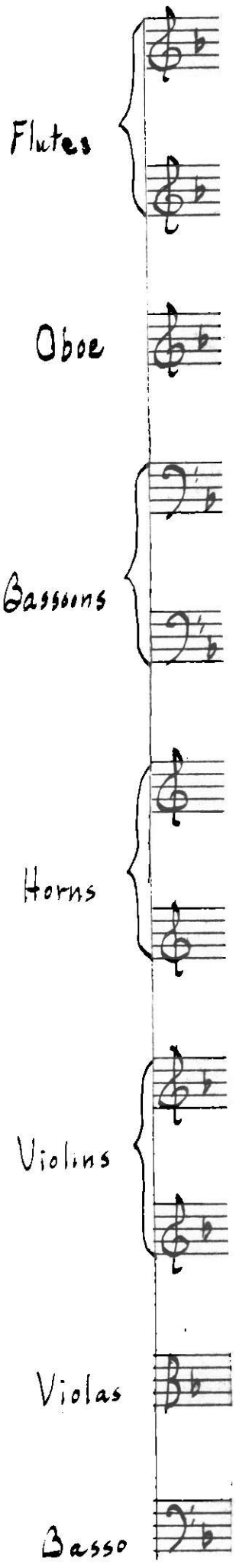
um mir in eine Wüste
zu folgen!



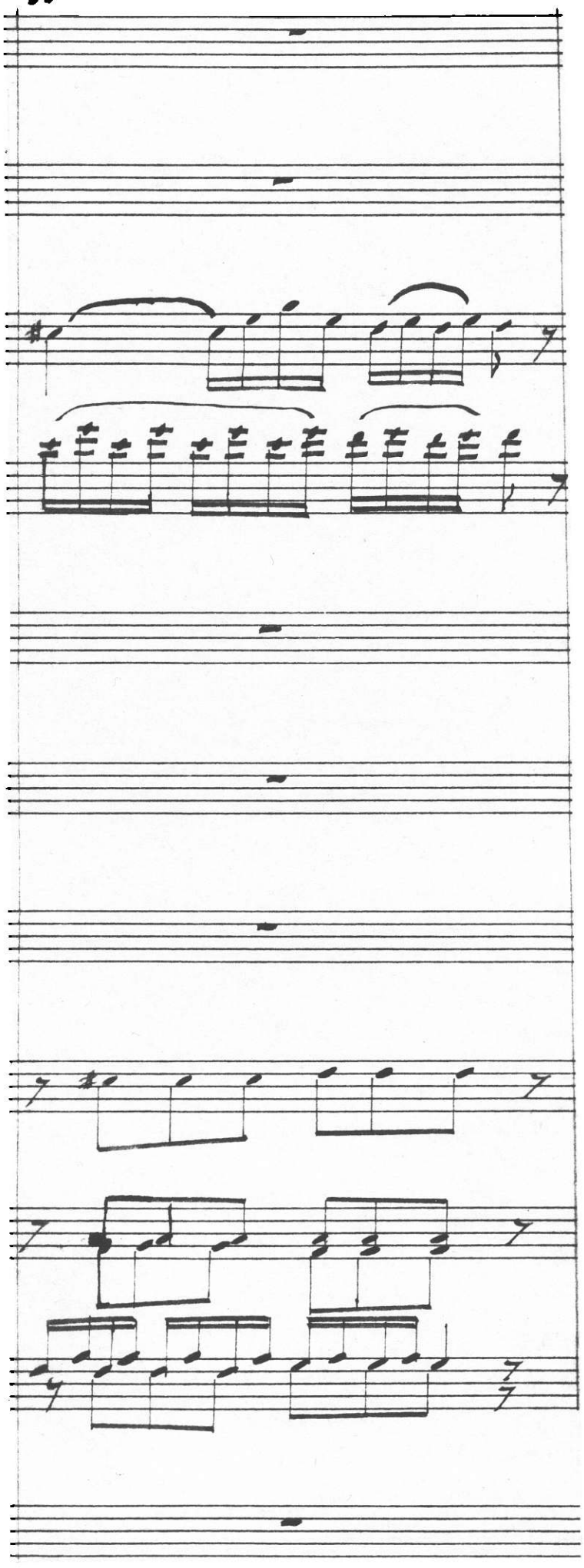
And I should forsake her?

Und ich sollte sie verlassen?





56.



Leave Ariadne?

Ariadnen verlassen?

Leave her to the dreadful despair, the hunger, to the tearing animals of the forest?

Sie der schrecklichsten verzweiflung, dem Hunger, den reissenden Thieren des Waldes Preis geben?

72 57. Allegro

58.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

f unison

f

No, Theseus
No, Athenian, your cruelty
does not go so far.

Nein Theseus!
Nein Athenienser, so weit
geht Eure Grausamkeit
nicht!

59.

60. 67.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

I have freed my homeland from the disgraceful tribute, fulfilled the duty of the citizens.

Ich habe mein Vaterland von dem schimpflichen Tribut befeut, die Pflichten des Bürgers erfüllt;

74

62. 63.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Also love has its duties; they are no less sacred to me.

auch die Liebe hat ihre Pflichten; sie sinde mir nicht minder heilig.

64. Allegro moderato

65.

66.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

p

p

67. 68. 69.

Flutes

Oboe

t

Bassoons

Horns

Violins

Violas

Basso

70. 71. 72.

Flutes

Oboe

Bassoons

f

Horns

Violins

f

Violas

Basso

f

73. 74. 75.

Flutes

Oboe

Bassoons

p

Horns

Violins

p

Violas

Basso

p

76. 77. 78. 79.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

pp

cresc.

pp

cresc.

pp

cresc.

80 80. 81. 82.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Her bosom rises-

Ihr Busen steigt empor

pp

pp

pp

83. 84. 85. 86.

Flutes

Oboe

Bassoons

Horns

Violins

cresc.

Violas

cresc.

Basso

cresc.

82

87. 88.

Flutes

Oboe

Bassoons

Horns

She sighs!

Sie seufzt!

Violins

Violas

Basso

Andante

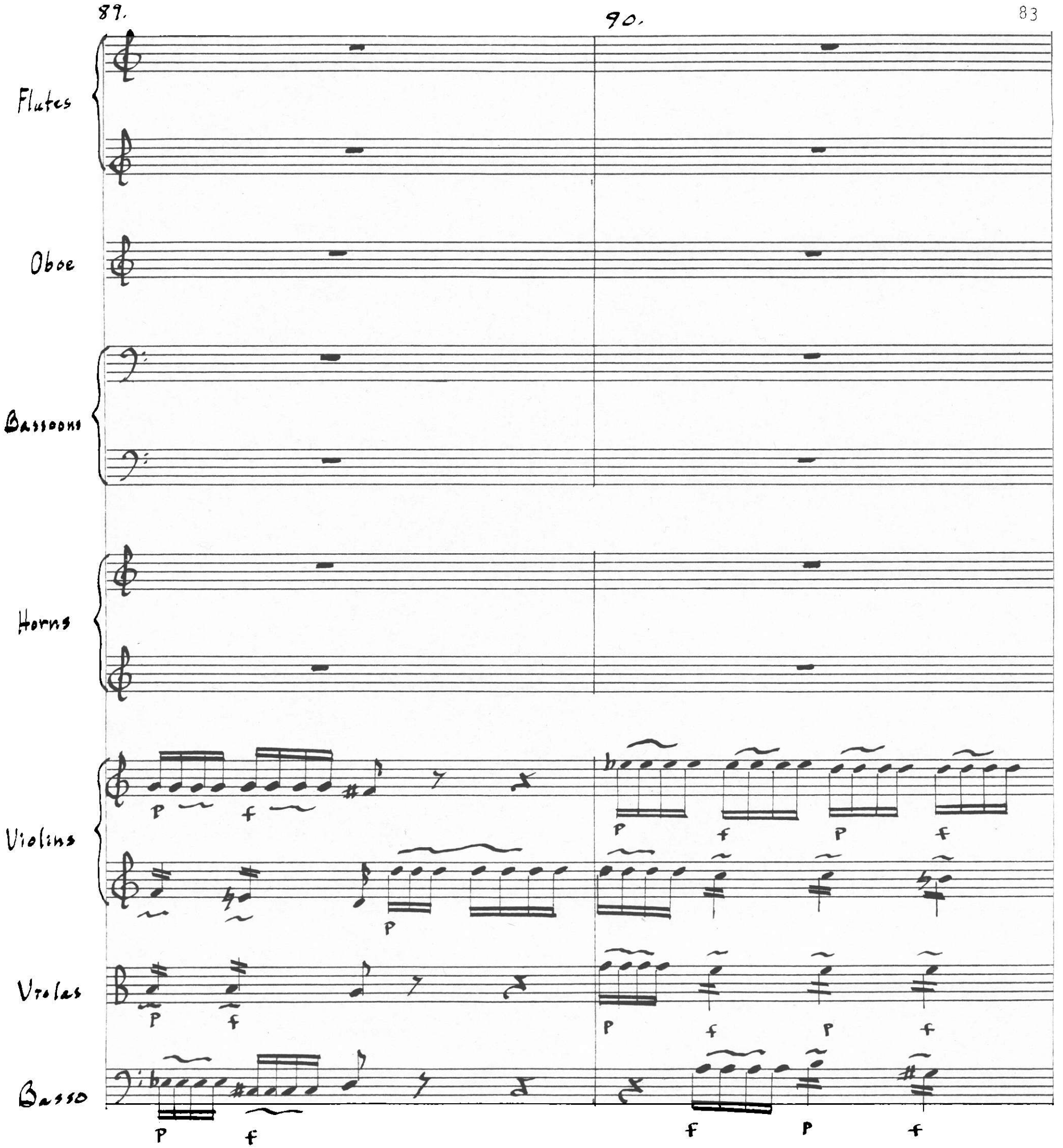
(2)

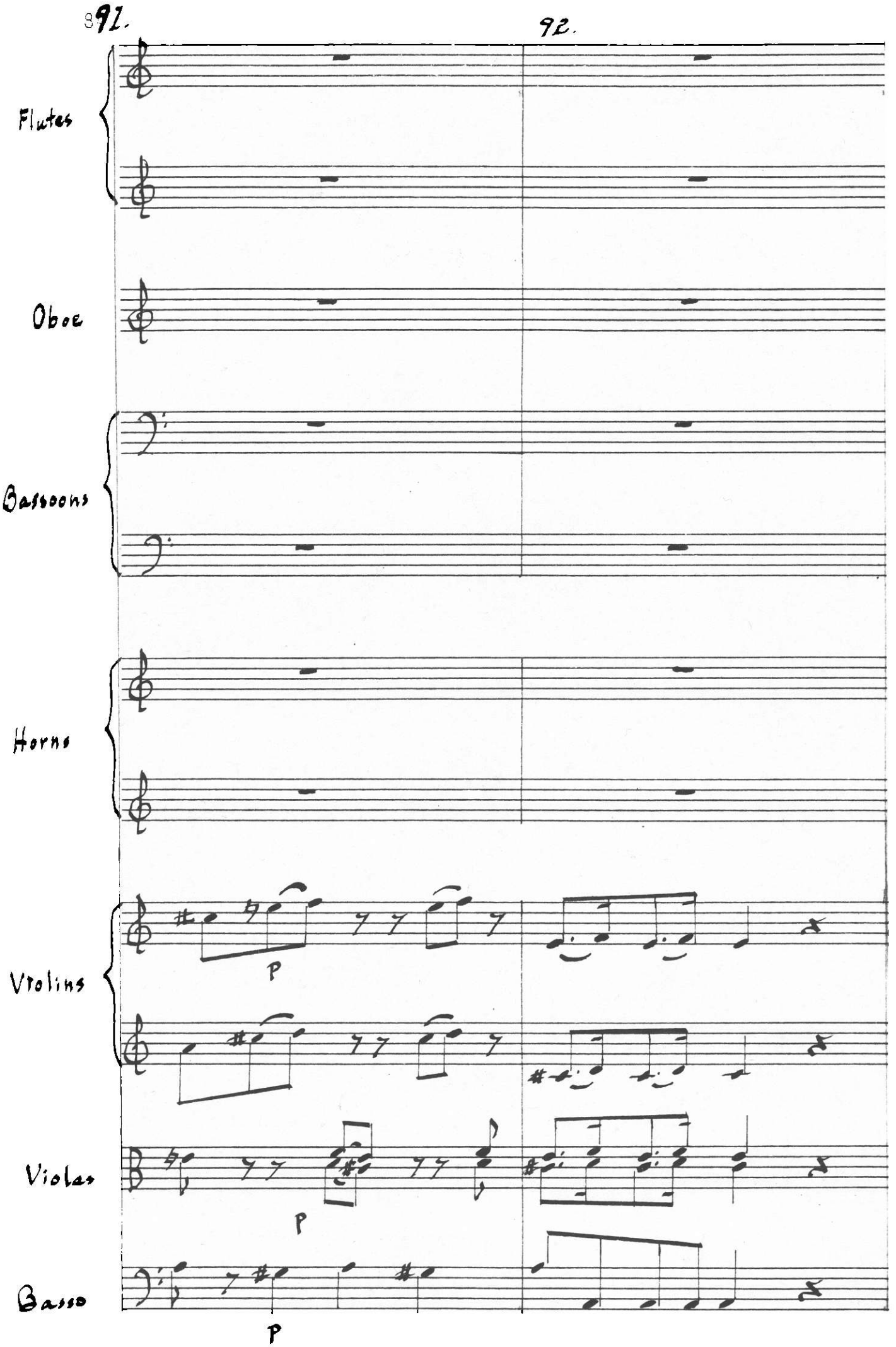
P P f

P P

P P f

P (2) f


89.
90.
Flutes
Oboe
Bassoons
Horns
Violins
Violas
Basso
p
f



Ariadne:

Theseus!
Oh, Theseus!

Theseus!
Ach, Theseus!

93.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

P

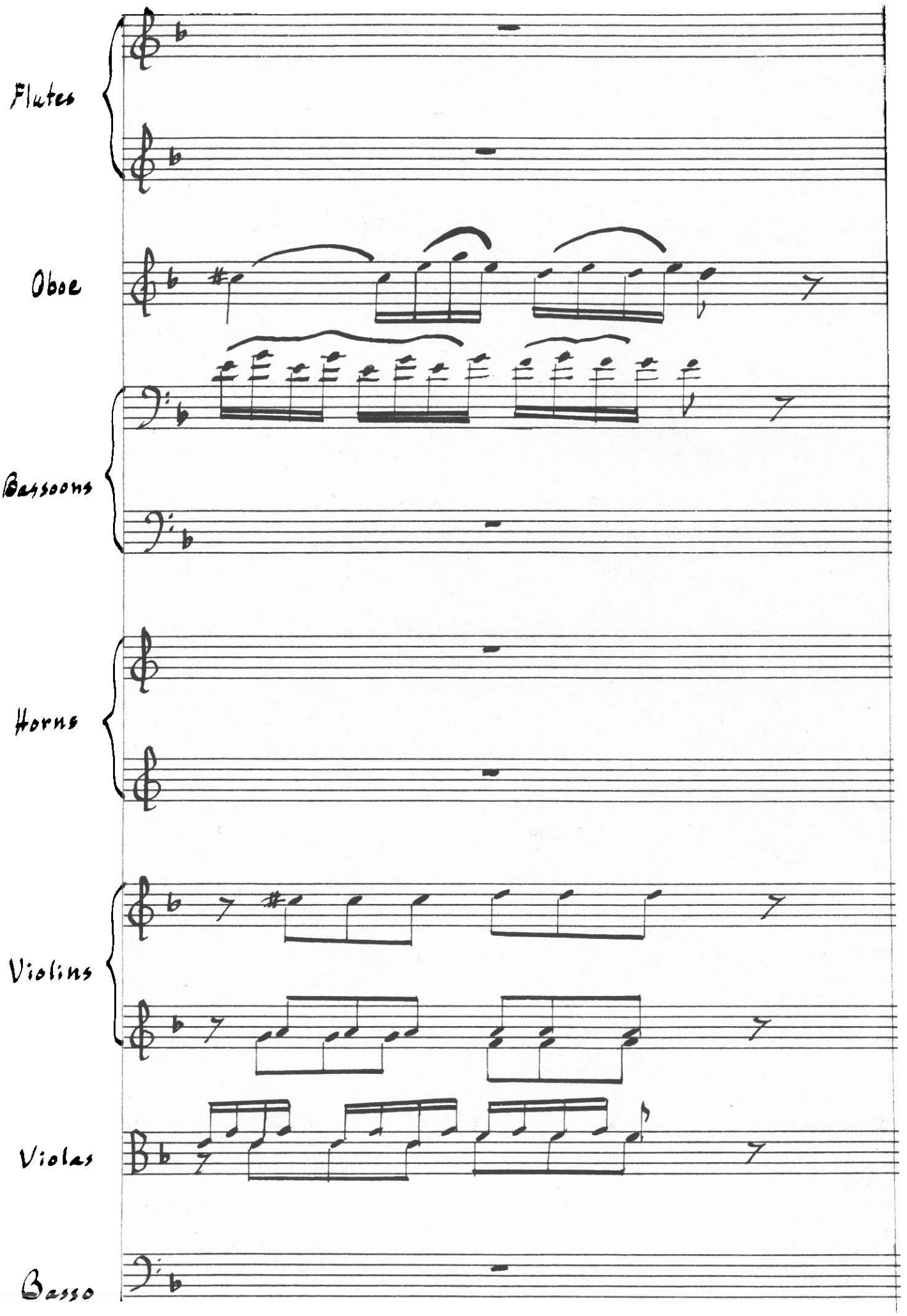
Basso

Theseus:

She calls me! Even in a dream-

Sie ruft mich! Auch im Traume-

86 94.



Ariadne:

Help! Save, save your Ariadne!

Hilf! Rette, rette deine Ariadne!

95. 96. 97.

Flutes

Oboe

Bassoons

Horns

Allegro Assai

Violins

f

Violas

Basso

f

38

98.

99.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Theseus:

Your Ariadne?

Deine Ariadne?

100. 101.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Ariadne:

Forsake? Forsake me?

Verlassen? Mich verlassen?

90 102.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Theseus:

Forsake? What
God betrays your
fate to you,
unlucky one?

Verlassen?
Welcher Gott
verrath dir dein
Geschick,
Unglückliche?

103.

104.

105.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Ariadne:

He flees?
Barbarian! Oh!

Er flieht?-
Barbar! Ach!

92 106.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Theseus:

Ariadne!

Ariadne!

107.

p

p

109. 109.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Which power, which irresistible spell pulls me back?

Welche Gewalt, welche unwiderstehbare Zauberkraft reisst mich zurück?

110. 111. 112.

Flutes

Oboe

Bassoons

Horns

Violins

p

f

p

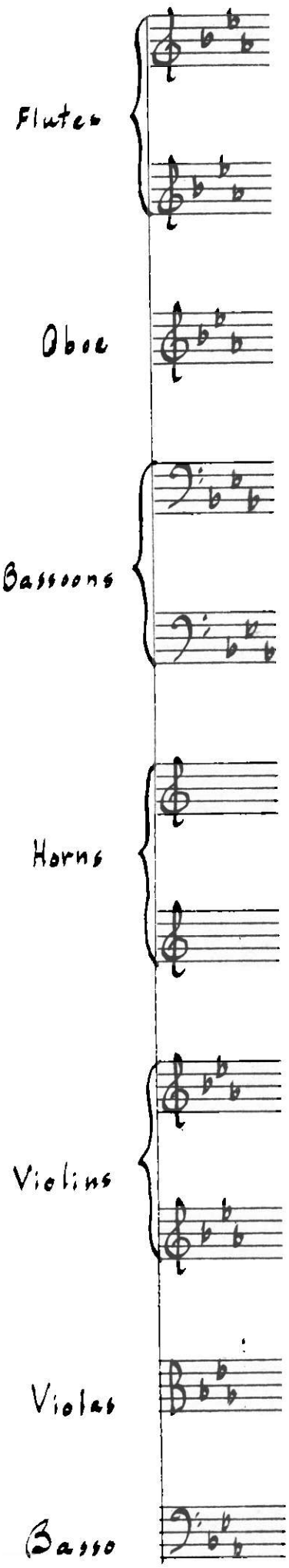
Violas

p

f

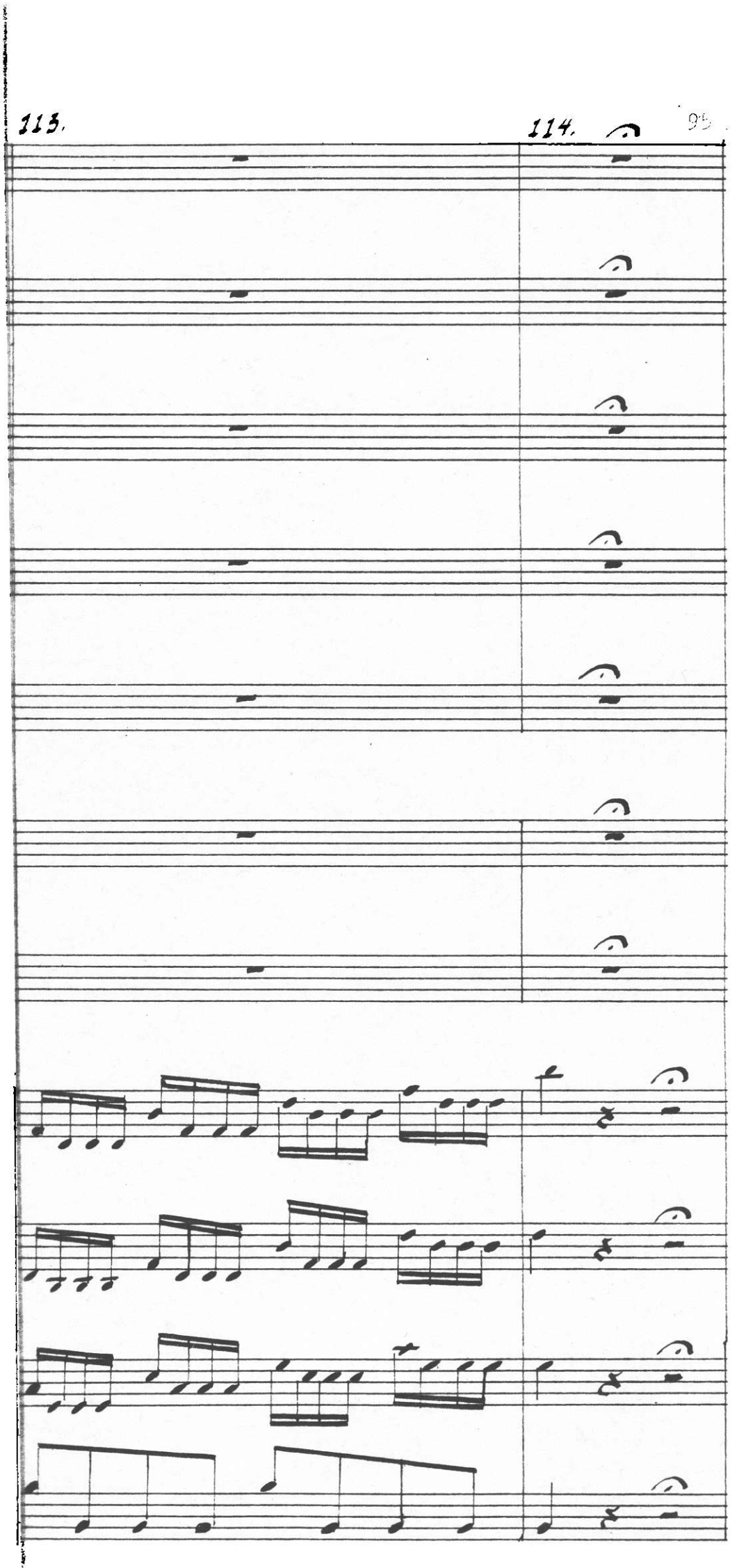
Basso

f



Is this the will of fate?

Will es das Schicksal?



115. Andante

116.

Flutes

Oboe

Bassoons

4 trumpets behind the scene

Clarini

4 clarini in E [in a later hand]

Horns

Violins

Violas

Basso

117.

Flutes

Oboe

Bassoons

Clarini

Horns

Violins

Violas

Basso

I am called! The ships are ready for the departure! Gods!

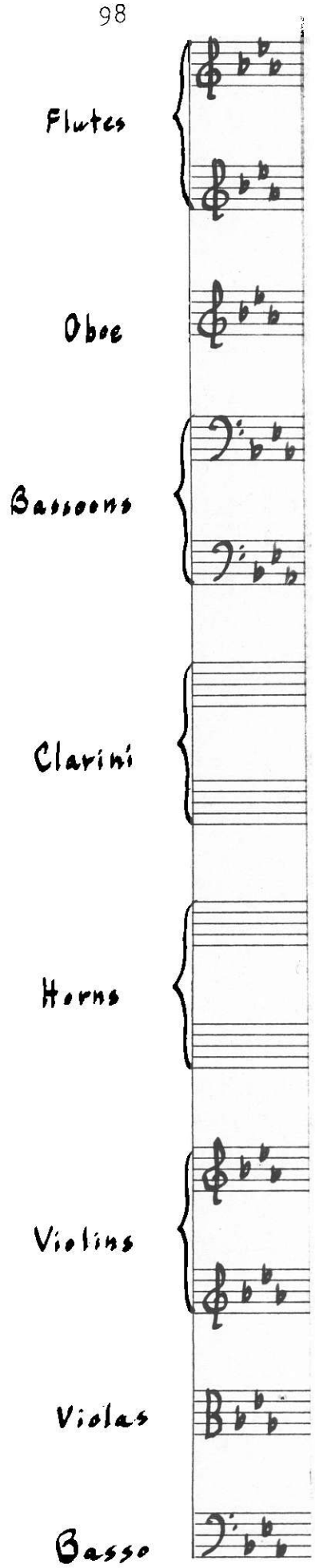
Man ruft! Die Schiffe sind zur Abfahrt bereit! Götter!

118.

Allegro

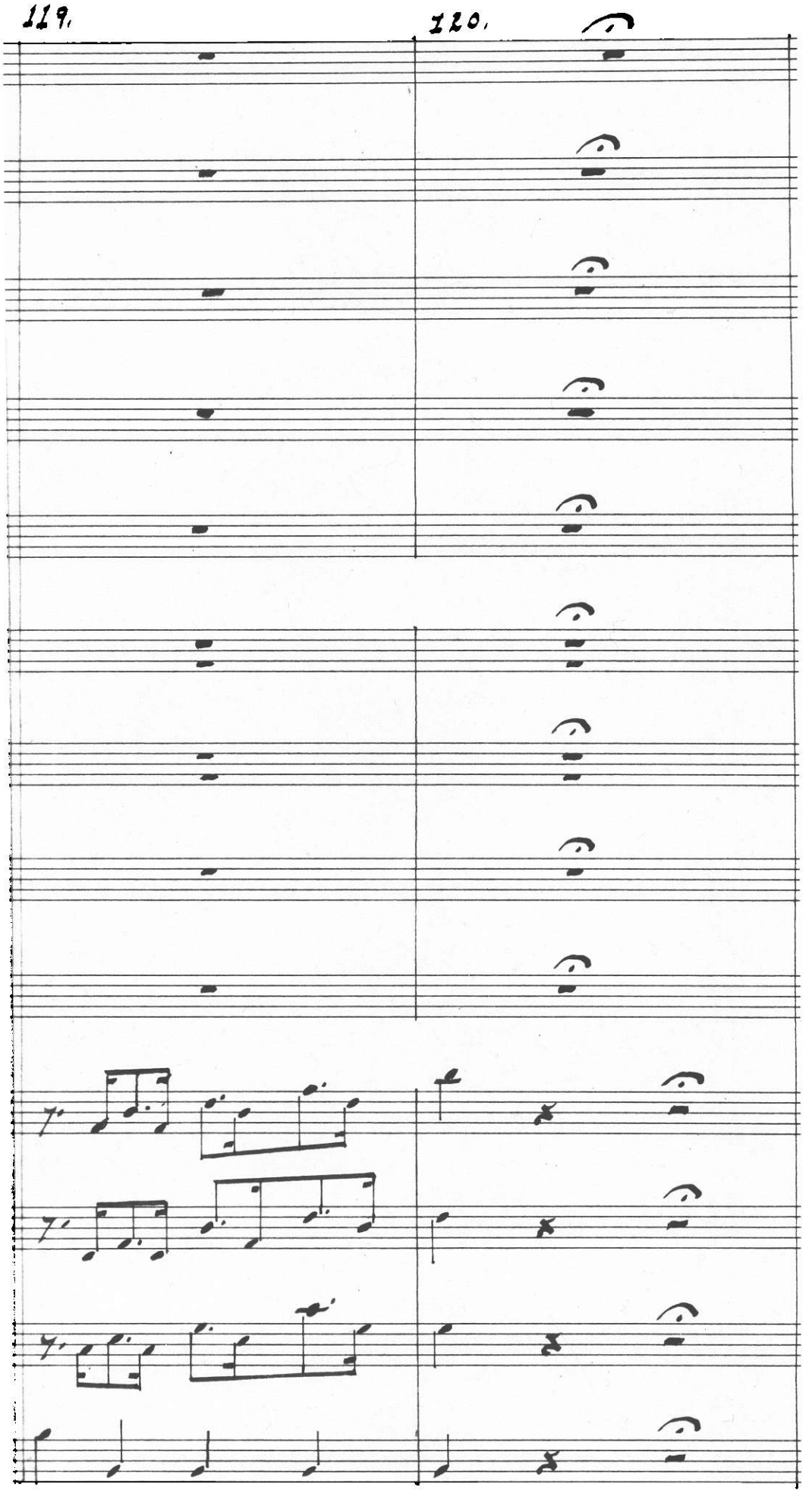
Allegro

98



Almighty Deities! How do I decide?

Allmachtige Gottheit! Wozu entschliess ich mich?



121. 122. 123.

Flutes

Oboe

Bassoons

Andante

Clarini

Horns

Andante

Violins

Violas

Basso

XXXVI

XXXVII

124. 125.

Flutes

Oboe

Bassoons

Clarini

Horns

Violins

Violas

Basso

Once again!
Inhuman one!

Noch einmal!
Grausame!

What hostile demon
led you to Naxos?

Welcher feindselige
Dämon führte Euch
auf Naxos?

126. 127.

Flutes

Oboe

Bassoons

Clarini

Horns

Violins

Violas

Basso

What fury revealed our presence to you?

Welche Furie entdeckte Euch unsern Aufenthalt!

128. 129.

Flutes

Oboe

Bassoons

Clarini

Horns

Violins

Violas

Basso

This cliff inhabited by the lions and surrounded by the sea, was a haven for our love.

Dieser von den Ungeheuern des Meers, belagarte Felsen, dieser von Lowen bewohnte Wald, war fur unare Liebe ein Elysium!

130.

Flutes

Oboe

Clarini in A

Bassoons

Horns

Andante con moto

Violins

P

Violas

P

Basso

Andante con moto

131.

132.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

f p f p f p f p f p

133. 134.

Flutes

Oboe

Bassoons

Horns

All opposition is in vain. They will tear her from my arms with force.

Aller Widerstand est vergebens! Man wird mich mit Gewalt aus ihren Armen reissen!

Violins

Violas

Basso

Allegro

106

135.

136.

137.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Ha, shame! Theseus, the darling, the pride of Athens, the Saviour of his Father-land, the conqueror of the Minotaur, sighs at the feet of a woman.

Ha Schande! Theseus, der Liebling, der Stolz Athens, der Befreyer seines Vater-landes, der Uberwinder des Minotaurus seufzt zu den Fussen eines Weibes!

138. 137.

Flutes

Oboe

Bassoons

Horns

Away with sympathy! Away with
love!

Fort Mitleid! Liebe, fort!

Violins

Violas

Basso

108

140.

141.

Flutes

Oboe

Bassoons

Horns

Become a man, pampered
lad!

Ermanne Dich,
verzärtelter Jüngling!

Violins

Violas

Basso

142.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Tear these demeaning ties from you.

Zerreiss diese Dich entehrende Bande!

143.

unison

144. 145. 146.

Flutes

Oboe

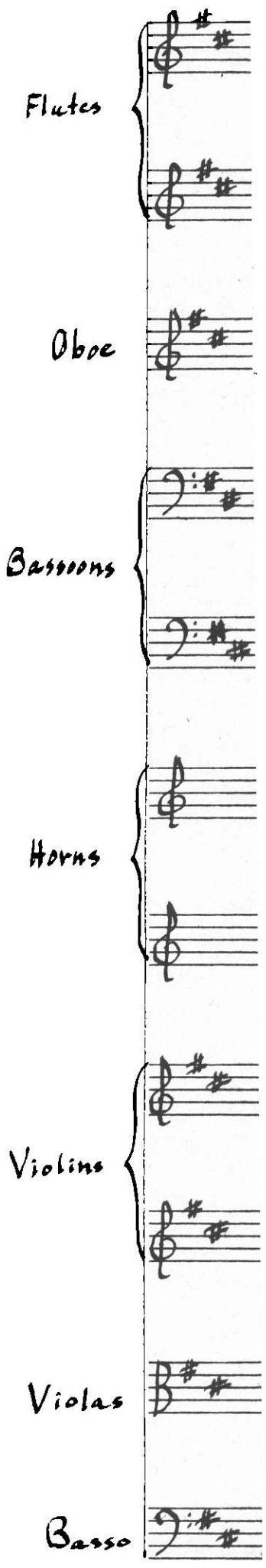
Bassoons

Horns

Violins

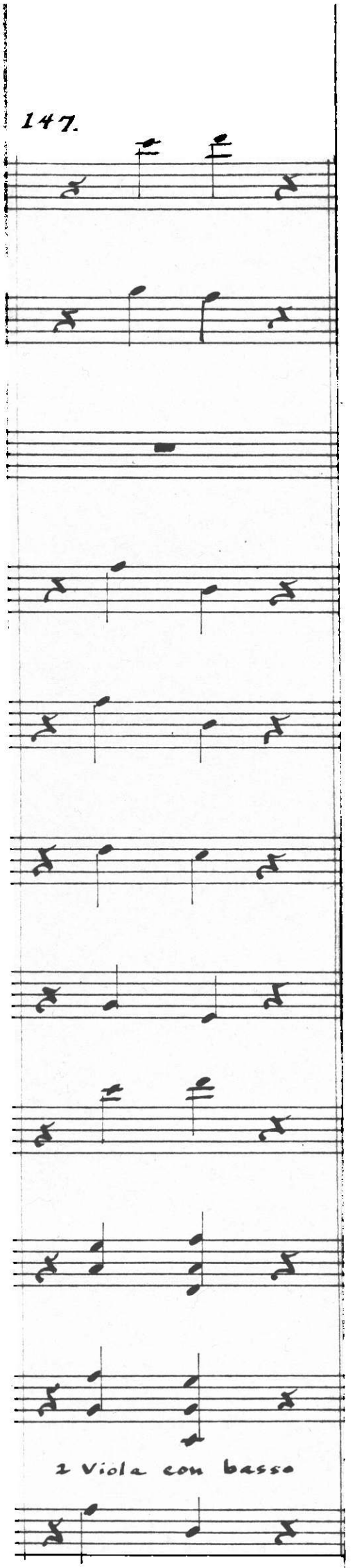
Violas

Basso



Be Theseus again.

Sey wieder Theseus!



I follow you, O Greeks! I follow the call of honor, of uncompromising Fate. I offer you my peace, my life.

Ich folg' Euch Ihr Griechen! Ich folge dem Rufe der Ehre, des unerbittlichen Schicksals; ich opfr' Euch meine Ruhe, mein Leben!

148. 149. 150.

Flutes

Oboe

Bassoons

Horns

Allegro Moderato

Violins

P

Andante

Violas

Basso

P Allegro Moderato

151. 152. 153.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

f

f

154. 155. 156.

Flutes

Oboe

Bassoons

p

Horns

Violins

Violas

Basso

p

157. 158. 159.

Flutes

Oboe

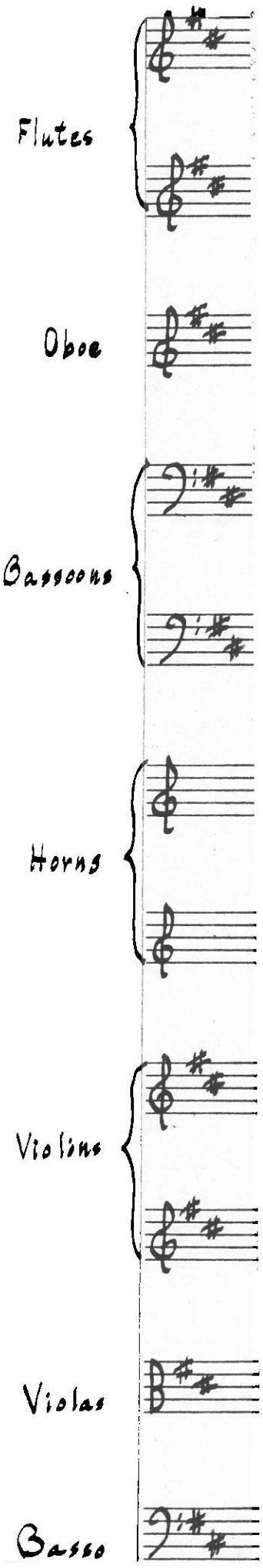
Bassoons

Horns

Violins

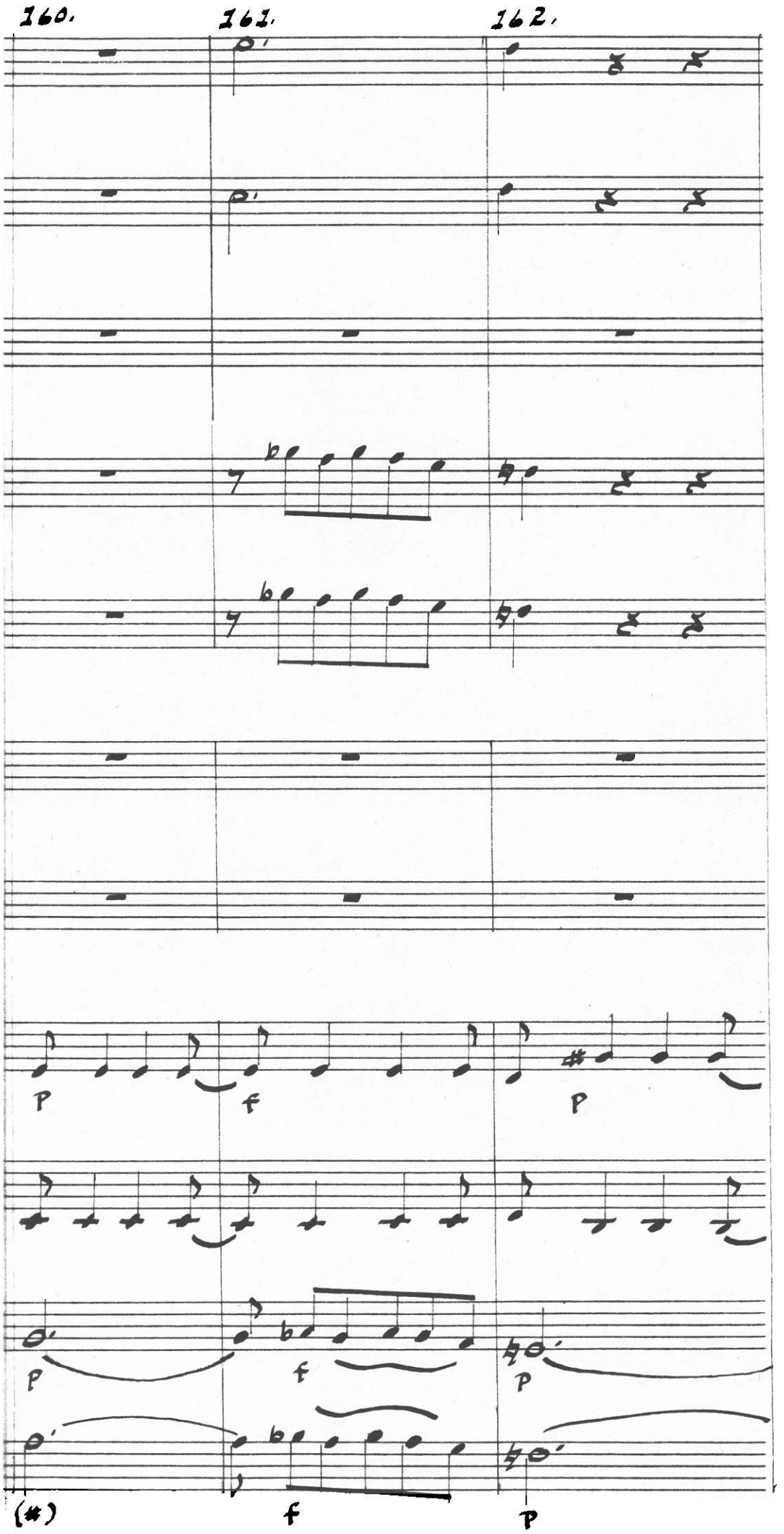
Violas

Basso



Do not curse me, beloved one.
Curse me not! I must! I must!

Fluche mir nicht,
Liebenswurdige! Fluche mir
nicht! Ich muss! Ich muss!



163. 164. 165. 166.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

f P f P

f P f P

167. 168. 169. 170.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

f p f p

f p f p

171. 172. 173.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

f

f

Your avengers are remorse,
fright, pangs of conscience!
They will follow me everywhere.

Reue, Angst, Gewissenbisse, sind
Deine Rächer! Sie werden mir
uberall folgen!

174. 175. 176 177.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

p f p f

p f p f

178.

179.

180.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

I feel that the flame in my heart cannot be suppressed. It is everlasting!

Ich fühl's dieses in dem Innersten meines Herzens lodernde Flamme wird umsonst unterdrückt; sie ist unauslöschlich!

181 Andante.

182.

Flutes

Oboe

Bassoons

Clarini

Horns

Violins

Violas

Basso

183.

Flutes

Oboe

Bassoons

Clarini

Horns

Violins

Violas

Basso

P

184.

Ah! Once again! Ye Gods!

Ah! Noch einmal! Götter!

185.

186.

Flutes

Oboe

Bassoons

Clarini

Horns

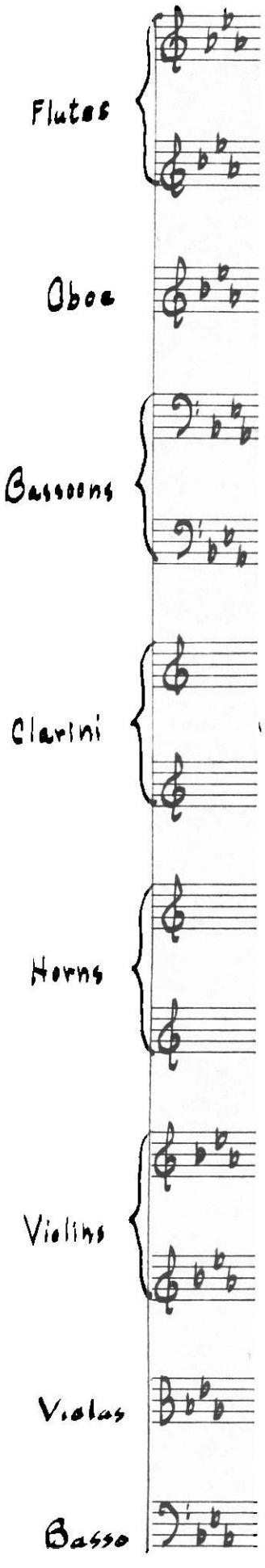
Violins

Violas

Basso

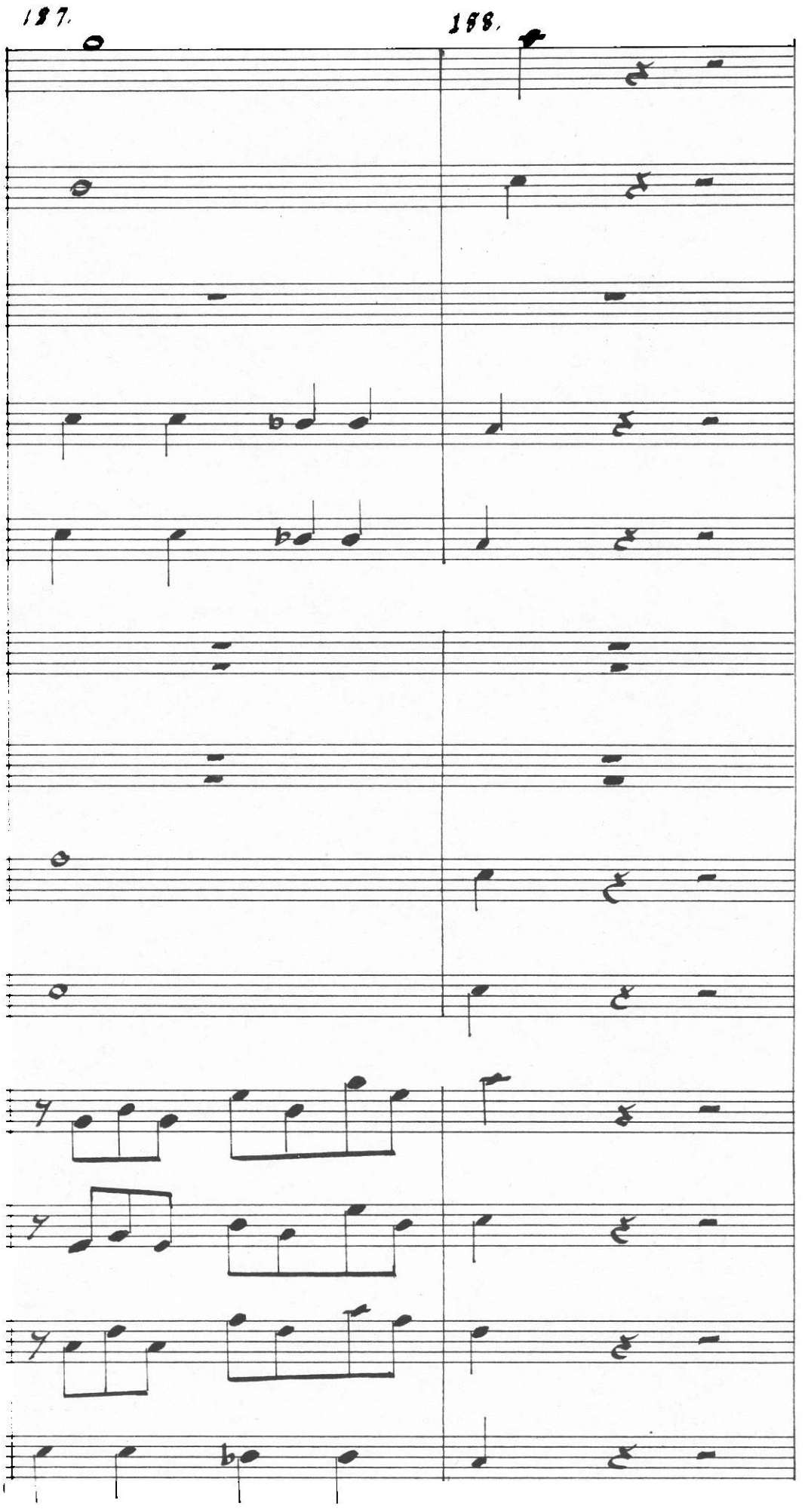
They are coming! I see them-
they are uncompromising.

Sie kommen selbst! Ich sehe sie,
die Unerbittlichen!-



They are beckoning! They threaten! Ha! One moment more, and Ariadne will be sacrificed to their anger.

Sie winken! Sie drohen! Ha! Noch einen Augenblick, und Ariadne wird ihrer Wuth geopfert!



126

Flutes

Oboe

Bassoons

Clarini

Horns

Violins

Violas

Basso

Ariadne? My Ariadne?

Ariadne?
Meine Ariadne?

189.

190.

Allegro

Adagio

Allegro

f

p

f

p Adagio

f

191. 192. 193. 194.

Flutes

Oboe

Bassoons

Clarini

Horns

Violins

Violas

Basso

128

195. 196. 197.

Flutes

Oboe

Bassoons

Horns

No! No! I hasten to save her life!

Nein! Nein! Ich eile, ihr Leben zu erhalten!

Violins

Violas

Basso

198.

199.

200.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Gods! Have pity!
Send her a deliverer!

Götter! Erbarmt Euch!
Sendet ihr einen
Erretter!

201.

202.

Flutes

Oboe

Bassoons

Horns

Andante quasi allegretto

Violins

Violas

Basso

p

Andante quasi allegretto

203.

204.

Flutes

Oboe

Bassoons

Horns

Violins

cresc.

Violas

viola 2 con basso

uni. cresc.

Basso

cresc.

205.

206.

Flutes

Oboe

Bassoons

Horns

Violins

cresc.

p

Violas

p

Basso

f

f

207.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

She stirs-

Sie bewegt sich-

208.

209.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Away! Before she awakens!
Her entreaties would make
me relent! Away! Son of
misfortune!

Fort! Ehe sie erwacht!
Ihr Flehn mochte mich
erweichen! Fort! Sohn
des Unglücks!

212. 213. 214.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

215. 216. 217.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Stand back, O Greeks!
Stand back! Hold your
lives sacred! She saved
my own, the Gods determine
her fate! I follow you!

Zurück, Ihr Griechen!
Zurück! Ihr Leben sey Euch
heilig! Sie rettete das
meinige; die Götter
bestimmen ihr Geschick!
Ich folg' Euch!

Andante Sostenuto

p

p

p

218. 219. 220. 221.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

222.

223.

224.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Ariadne!
Ariadne!

Ariadne!
Ariadne!

f

f

f

225. 226. 227. 228.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

p

p

rinf.

rinf.

229. 230. 231.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

p

p

p

142 232. 233.

Flutes

Oboe

Bassoons

Horns

Violins

PP

Viola

PP

Basso

Ariadne:

Theseus! Are you calling, my Theseus? Did you not speak my name?

Theseus! Riefst Du nicht mein Theseus? Nanntest Du nicht meinen Namen?

234.

Flutes

Oboe

con viol. I at oct.

Bassoons

Horns

Andante con moto

Violins

p

Viola

p

Basso

p

144 235.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

No, it was a dream. The beautiful morn has taken it away from me.

Nein, es war ein Traum! Der schöne Morgen hat mir ihn entführt.

236.

f p

f p

f

237.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Be greeted,
magnificent dawn!

Sey mir gegrüsst,
herrliches
Morgenroth!

238. 239. 240.

Flutes

Oboe

Bassoons

Horns

Andante

Violins

Viola

Basso

Violoncello solo.

241.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

I have never seen you so
lovely, so fervent

Noch nie sah ich es so schön,
so glühend!

242.

147

f

p

f

f violoncello

243. 244. 245.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

f p p

f p p

un:

246.

247.

248.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

f

p

f

p

f

150

249.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

The sun rises with such splendour!

Jetzt steigt die Sonne herauf, mit welcher Pracht!

250.

P

P

Allegro movement

P

P

251. 252. 253. 254.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

cresc.

cresc.

cresc.

cresc.

255. 256. 257.

Flutes

Oboe

Bassons

Horns

Violins

Viola

Basso

f

f

f

258. 259. 260.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

261. 262. 263.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

264.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

For three happy days on the summit of Naxos it surprised me in your arms, my Theseus! Only today have you arrived before it!

Seit den drey glücklichen Tagen auf Naxos Höhen überraschte sie mich in Deinen Armen, mein Theseus! Nur heute bist Du ihr zuvor gekommen!

265.

Allegretto

P

P

P

156

266.

267.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

It blushed not without reason,
the betrayer of our joy:

Sie erröthet nicht umsonst, die
Verrätherinn unsrer Freuden!

p

p

268.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Its appearance made this wilderness seem more inviting!

Wie durch ihren Anblick sich diese Wildniss erheitert!

269.

p

Andante

p f

p f

p

p f

270.
158

271.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

p

p

p

f

Without you, beloved, what a dreadful place!

Ohne Dich, Geliebter! Welch schauervoller Aufenthalt!

272. 273. 274.

Flutes

Oboe

Bassoons

Horns

Allegretto

Violins

f

p

Viola

f

Basso

f

275.
160

276.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

p

p

No quiet summerday gleams here, as in the royal gardens of my father: no rose bushes, under whose shadows love concealed us, bloom here; no breeze plays with our locks, no minstrel of the night wakens us to new joy!

Hier glänzt kein stiller Sommertag, wie in den königlichen Gärten meines Vaters: hier blühen keine Rosensträuche, unter deren Schatten uns die Liebe verbarg; kein Zephyr spielt mit unsern Locken, keine Sangerinn der Nacht weckt uns zu neuen Freuden!

277. 278. 279.

Flutes

Oboe

Bassoons

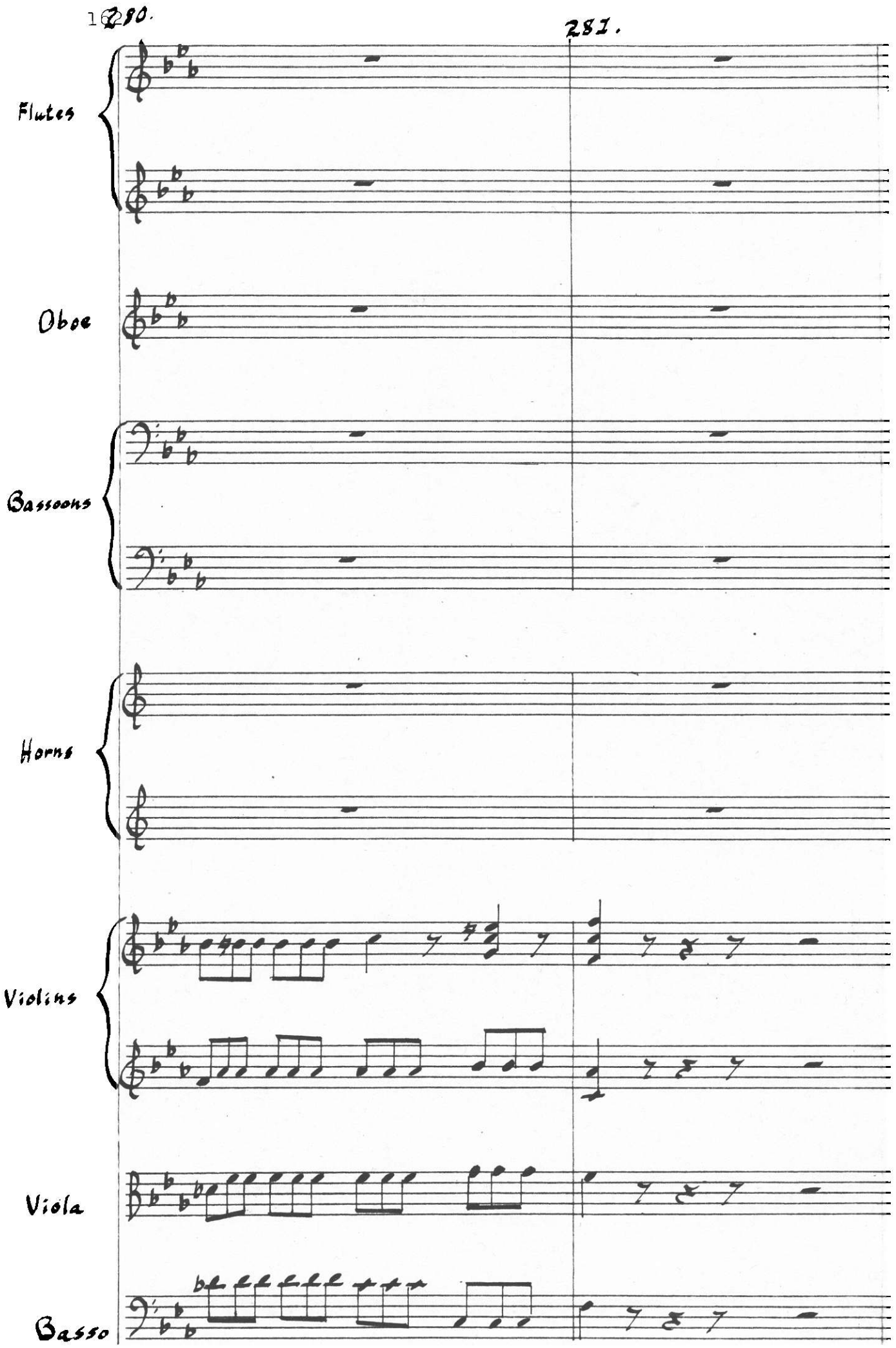
Horns

Violins

Viola

Basso

p p p p f f p f



All is wild here,
frightening!

Alles ist hier wild,
fürchterlich!

282.

283.

Flutes

Oboe

Bassoons

Horns

Allegro

Violins

f

p

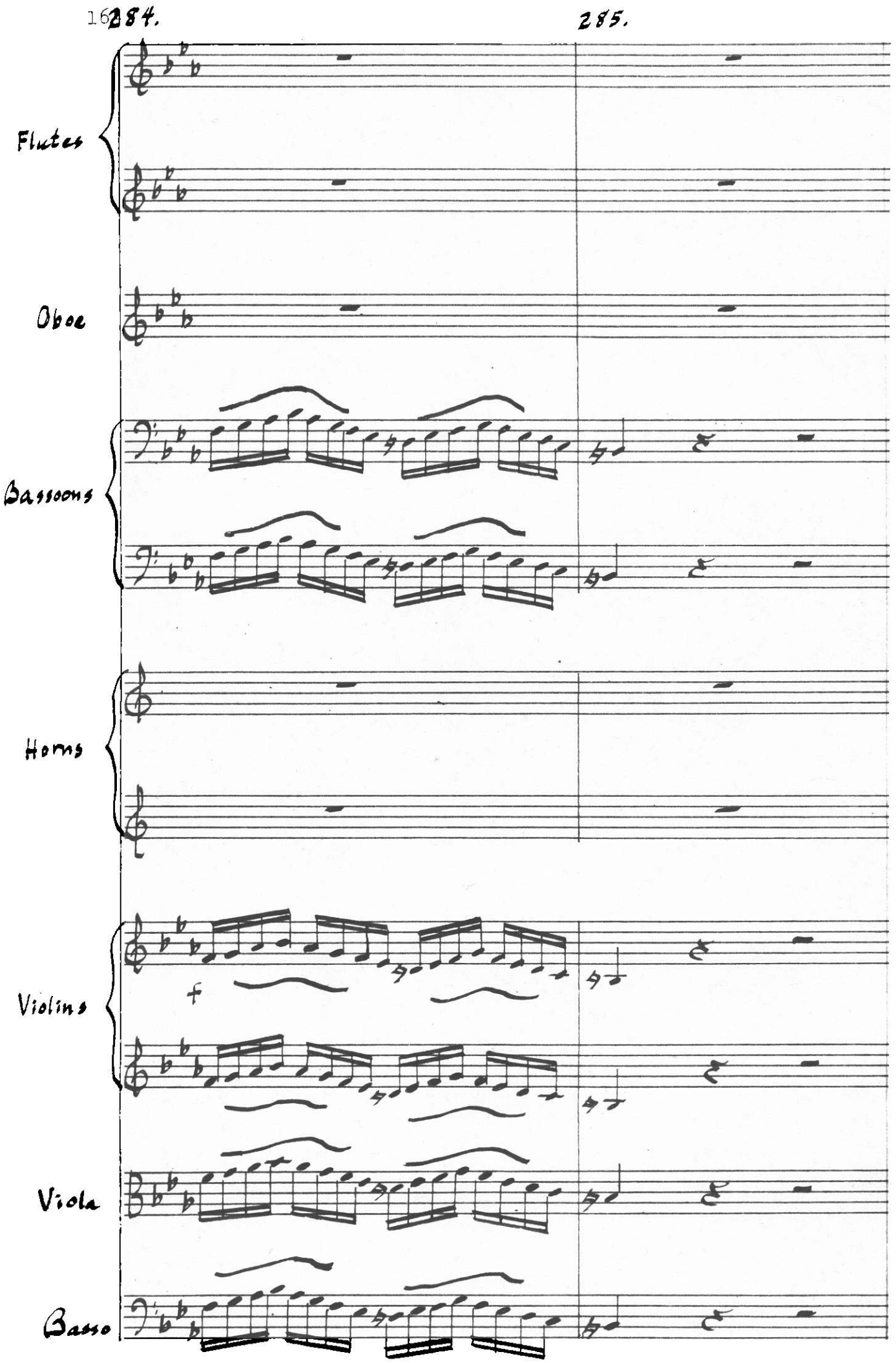
f

p

Viola

Basso

f



The ocean rages against this cliff, desires to remove it!

Das Meer tobt gegen diesen Felsen, will ihn verdrängen!

286.

287.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

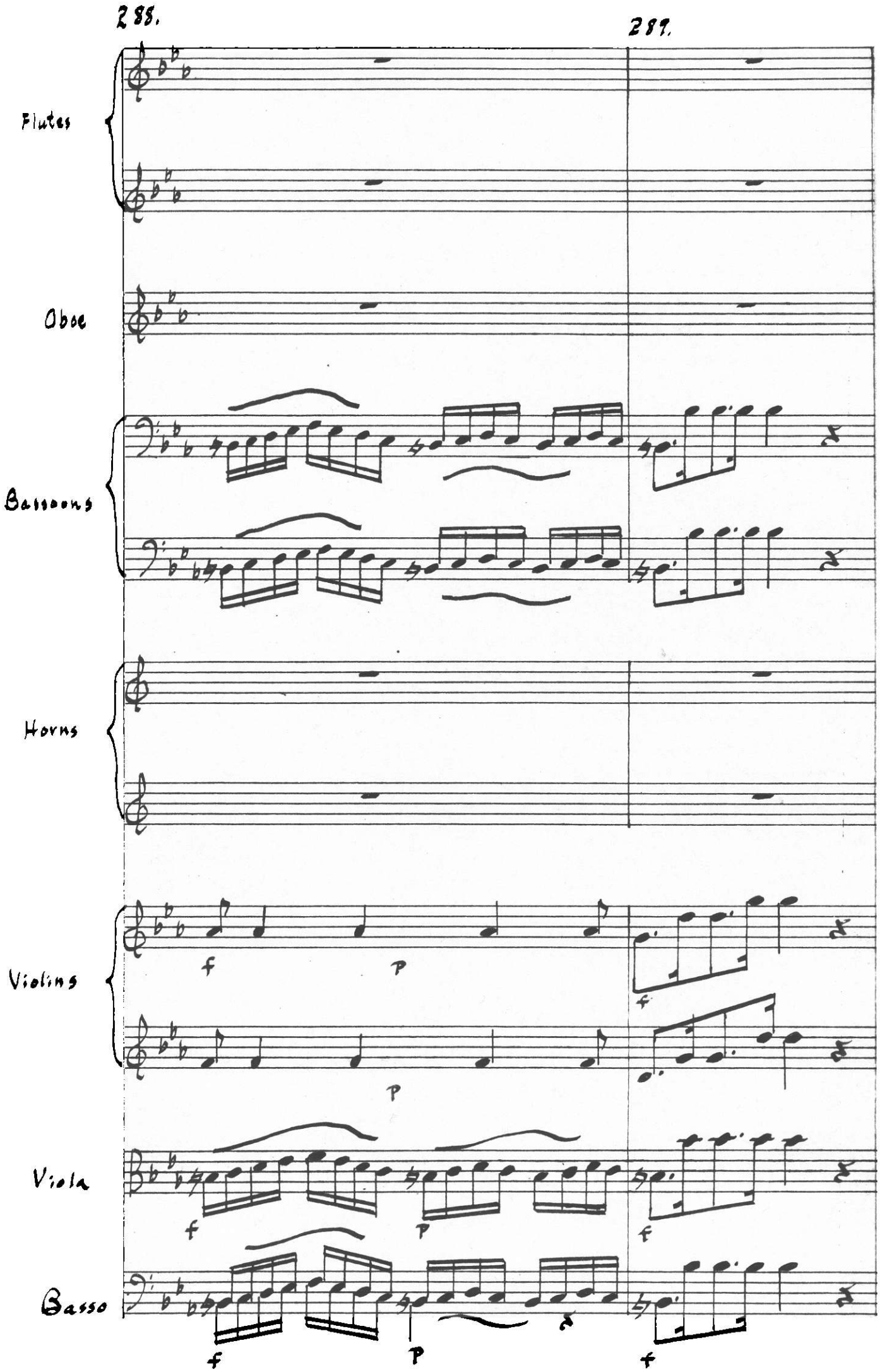
Basso

f violoncello

f Basso

f

p



The cliff is bending dreadfully, threatening to collapse.

Schrecklich beugt sich der Felsen, droht einzustürzen!

290. 291. 292.

Flutes

Oboe

Bassoons

Horns

Un poco grave

Violins

Viola

Basso

168

293.

294.

Flutes

Oboe

Bassoons

Horns

The lion roars!

Der Löwe brullt.

Violins

Viola

Basso

Oh, Theseus!
Theseus! Come, I am awake!

Ach Theseus!
Theseus, komm, ich bin
erwacht!

p f p f

p f p f

295.

296.

Flutes

Oboe

Bassoons

Horns

Where are you?

Wo bist Du?

Adagio

Violins

Viola

Basso

170

297. 298.

Flutes

Oboe

Bassoons

Horns

In the distant valley you pursue the lion and tiger and leave your Ariadne, who trembles for your life!

Dujagst im fernen Thale nach Löwen und Tyger, und verlässt Deine Ariadne, die für Dein Leben zittert!

Violins

Tremolo

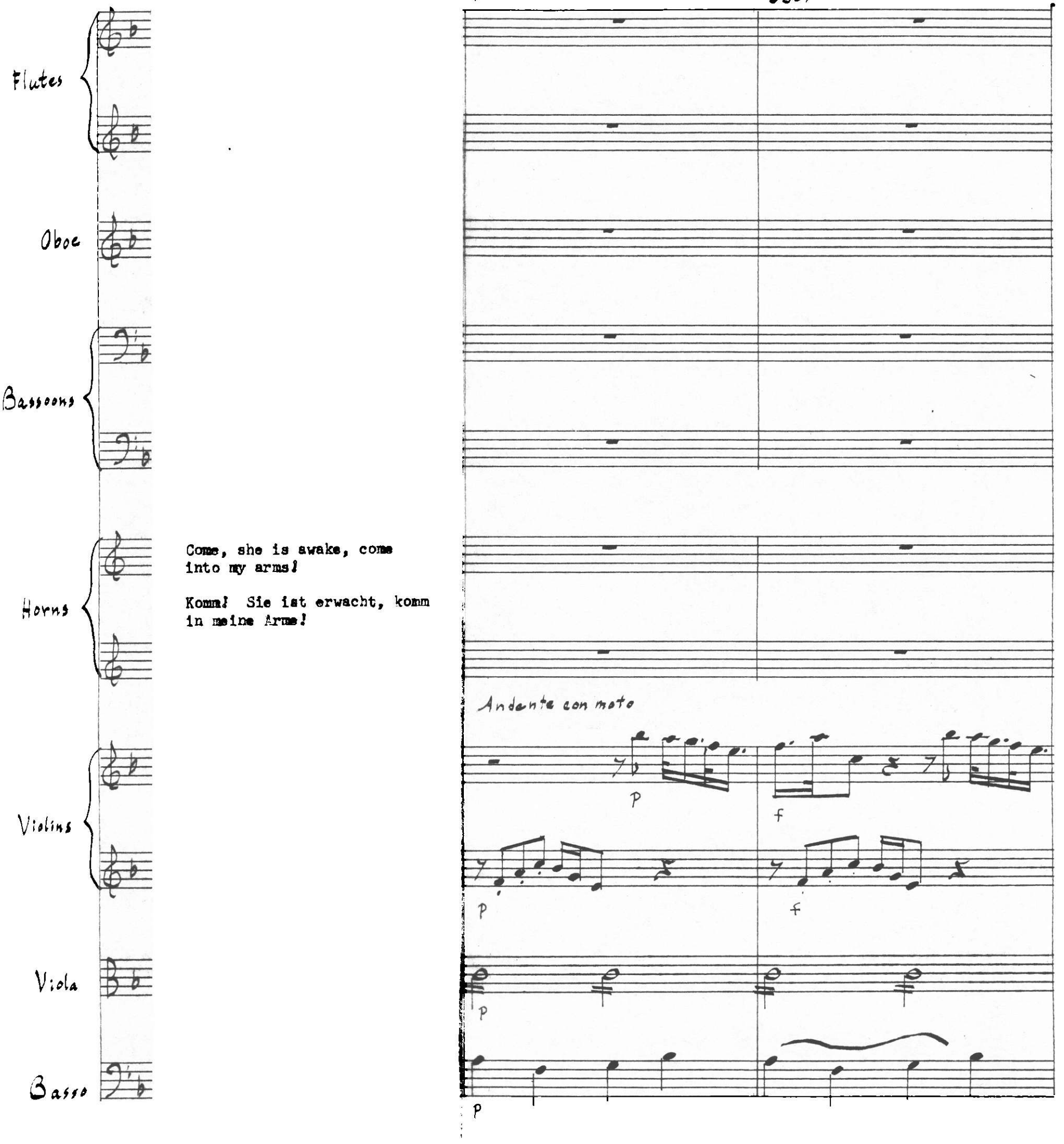
Tremolo

Viola

Basso

Come, she is awake, come into my arms!

Komm! Sie ist erwacht, komm in meine Arme!



172 301. 302.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

How I have mourned for him this night!

Wie hab' ich ihm diese Nacht beweint!

303. 304. 305.

Flutes

Oboe

Bassoons

Horn

Violins

Viola

Basso

p

p

p

f

f

f

174

306.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

I have never had such a frightening dream!

Noch nie hatt' ich einen so schrecklichen Traum!

He wanted to leave me; in vain I stretched out my hand to him, called him in vain, sought him in vain on this peak!

Er wollte mich verlassen; umsonst streckt' ich die Hände nach ihm aus, rief ihn umsonst, sucht' ihn umsonst auf dieser Höhe!

307. 308.

Flutes

Oboe

Bassoons

Horn

Violins

Viola

P

Basso

P

Heaven! If his bravery has led him too far afield!

Himmel! Wenn sein muth ihn zu weit verleitete!

176

309.

310.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

f

p

f

p

Not only the Minotaur was formidable to his cherished life. There are more threats to him in nature!

Nicht der Minotaurus allein war seinem theuern Leben furchtbar; es giebt mehr Schrecken der Natur!

311.

312.

313.

Flutes

Oboe

Bassoons

Horns

Allegro

Violin

Viola

Basso

178

Flutes

Oboe

Bassoons

Horn

Violin

Viola

Basso

Tearing animals could attack him. Snakes encircle him!

Reissende Thiere können ihn anfallen! Schlangen ihn umwinden!

314.

315.

316.

317.

318.

Flutes

Oboe

Bassoons

Horns

Violin

Viola

Basso

Who, Gods! Who rescues him?

Wer, Götter! Wer rettet ihn?

Andante quasi allegretto

p f p

p

180

319.

320.

Flutes

Oboe

Bassoons

Horns

Oh, Theseus, come! See my tears! Your Ariadne weeps for you!

Ach, Theseus, komm! Sieh meine Thränen! Deine Ariadne weint um Dich!

Violins

Viola

Basso

p f p f p

p

321.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

322.

P

You know how tenderly I love you, know my feminine, anxious heart, and can frighten me so?

Du weisst, wie zärtlich ich Dich Liebe; kennst mein weibliches, zur Furcht geneigtes Herz, und kannst mich so ängstigen!

323. 324. 325.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

cresc.

cresc.

326.

327.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

f

P

184 328.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

He comes not. He hears me not! Theseus! Theseus! He does not answer! Such fright grips me!

Er kommt nicht![3] Er hört mich nicht! Theseus! Theseus! Er antwortet nicht! Welch Schrecken ergreift mich!

(3) interpolated music in another hand

329. 330. 331.

Flutes

Oboe

Bassoons

Horns

Allegro

Violins

Viola

Basso

How my heart pounds!

Wie schlägt mein Herz!

186

332. 333. 334. 335. 336.

Flutes

Oboe

Bassoons

Horns

Andante

Violins

pizzicato

pp

Viola

pizzicato

pp

Basso

pp

Violoncello solo pizzicato

Theseus!

Theseus!

337. 338. 339. 340 342.

Flutes

Oboe

Bassoons

Horns

Violins

f con arco

f

f

p

Viola

p

Basso

f

342. 343. 344. 345. 346.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

(4) interpolated notes in first Violin

347. 348. 349. 350. 351.

Flutes

Oboe

Bassoons

Horns

Violins

P

PP

Viola

PP

Basso

PP

352.

353.

354.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

What a frightening echo!

Welch ein fürchterlicher Wiederhall!

pp

pp

pp

pp

355. 356. 357.

Flutes

Oboe

Bassoons

Horns

What signifies the turmoil in the forest?

Was bedeutet das Brausen im Walde?

Violins

Viola

Basso

358. 359. 360.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

f

361. 362. 363.

Flutes

Oboe

Bassoons

Horns

Allegro

Violins

Viola

unison

Basso

Allegro

364. 365. 366.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Allegro

pp

pp

pp

367. 368. 369. 370. 371.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

cresc.

cresc.

cresc.

196

372. 373. 374.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

f

f

f

Thunderclouds ascend—
the storm is close—
and Theseus still does
not come!

Gewitterwolken steigen
auf—der Sturm ist nicht
ferne—und Theseus kommt
noch nicht!

375. 376. 377. 378. 379.

Flutes

Oboe

Bassoons

Horns

f

Violins

PP f f

Viola

PP f f

Basso

PP f f

380. 381. 382. 383.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

p

p

384. 385. 386. 387. 388.

Flutes

Oboe

Bassoons

Horns

Violins

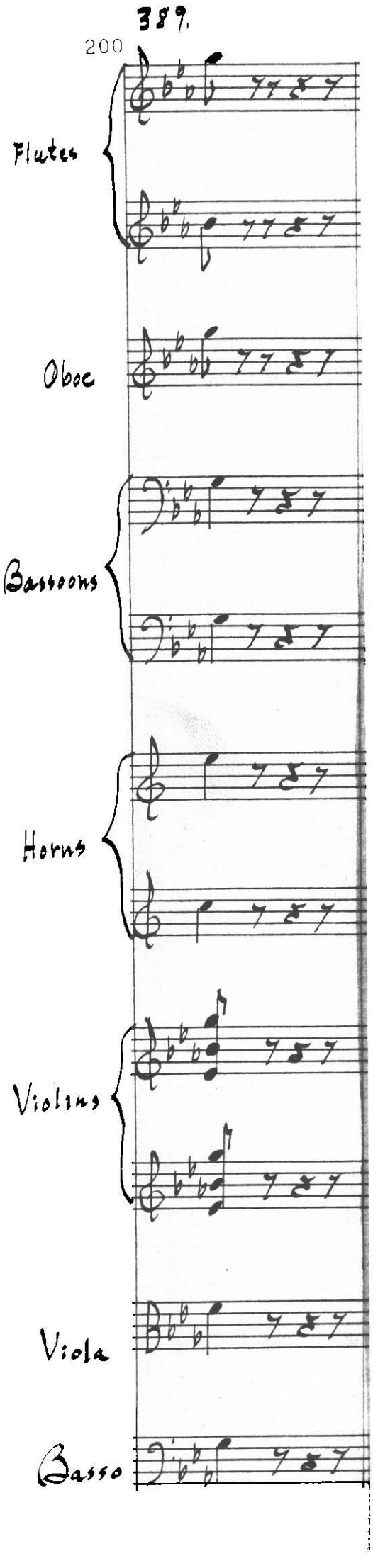
Viola

Basso

f

f

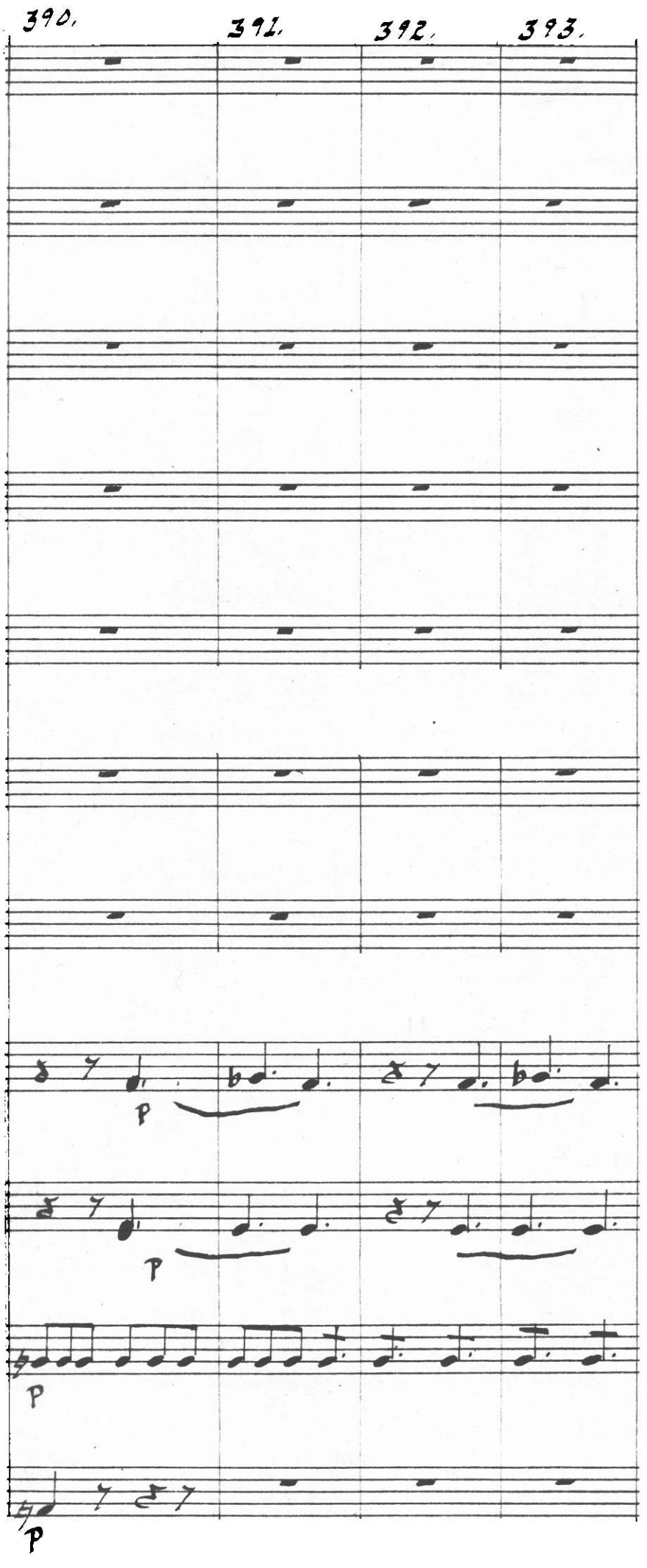
f



Theseus! My beloved!

Where are you? Where can I find you?

Theseus! Mein Geliebter! Wo bist Du? Wo find ich Dich?



394. 395. 396.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

f

f

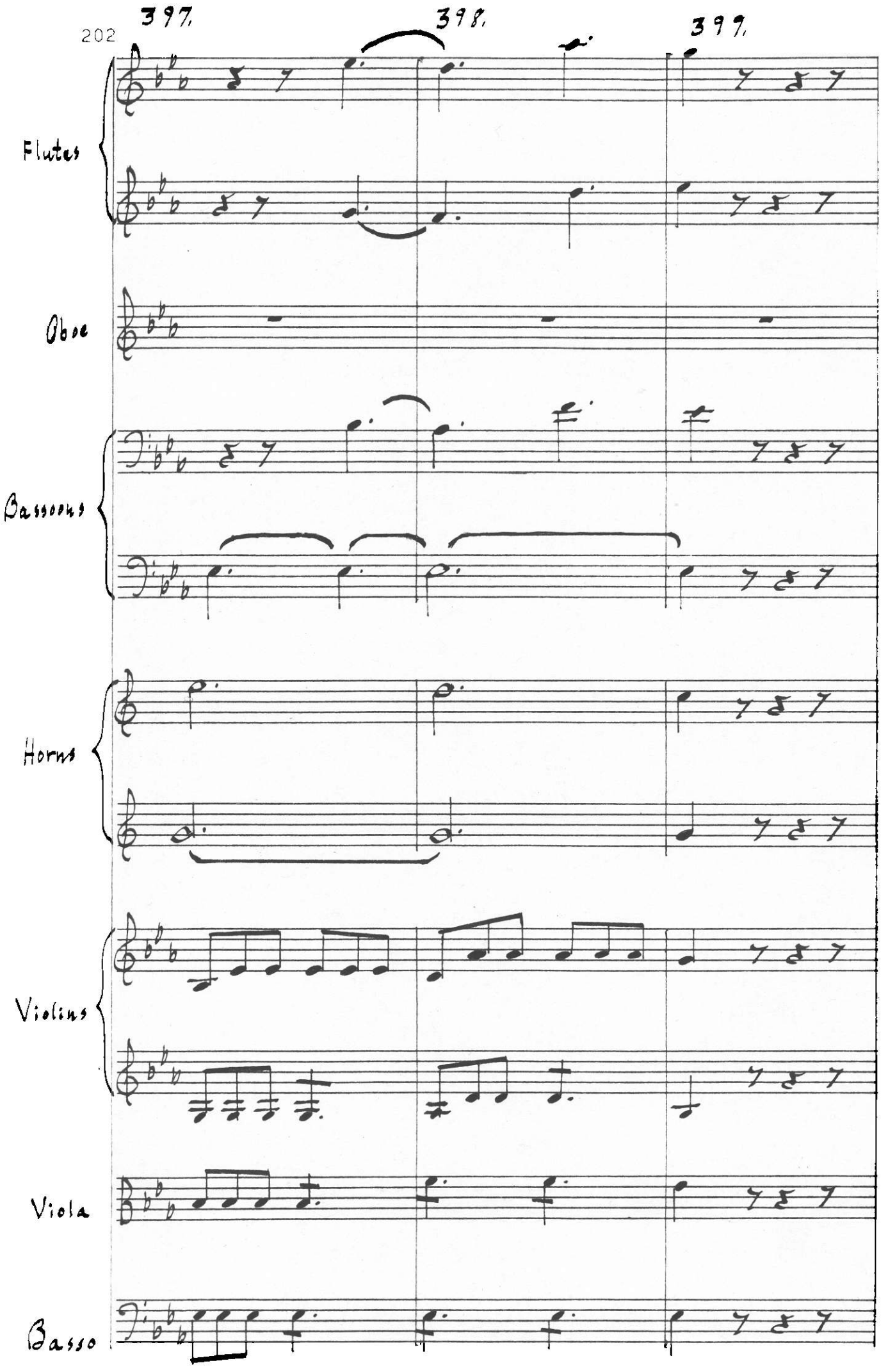
f

The voice of the nymph:

Too far has sailed the
villain out to sea:
He is forever gone from
thee!

Die Stimme der Oreade:

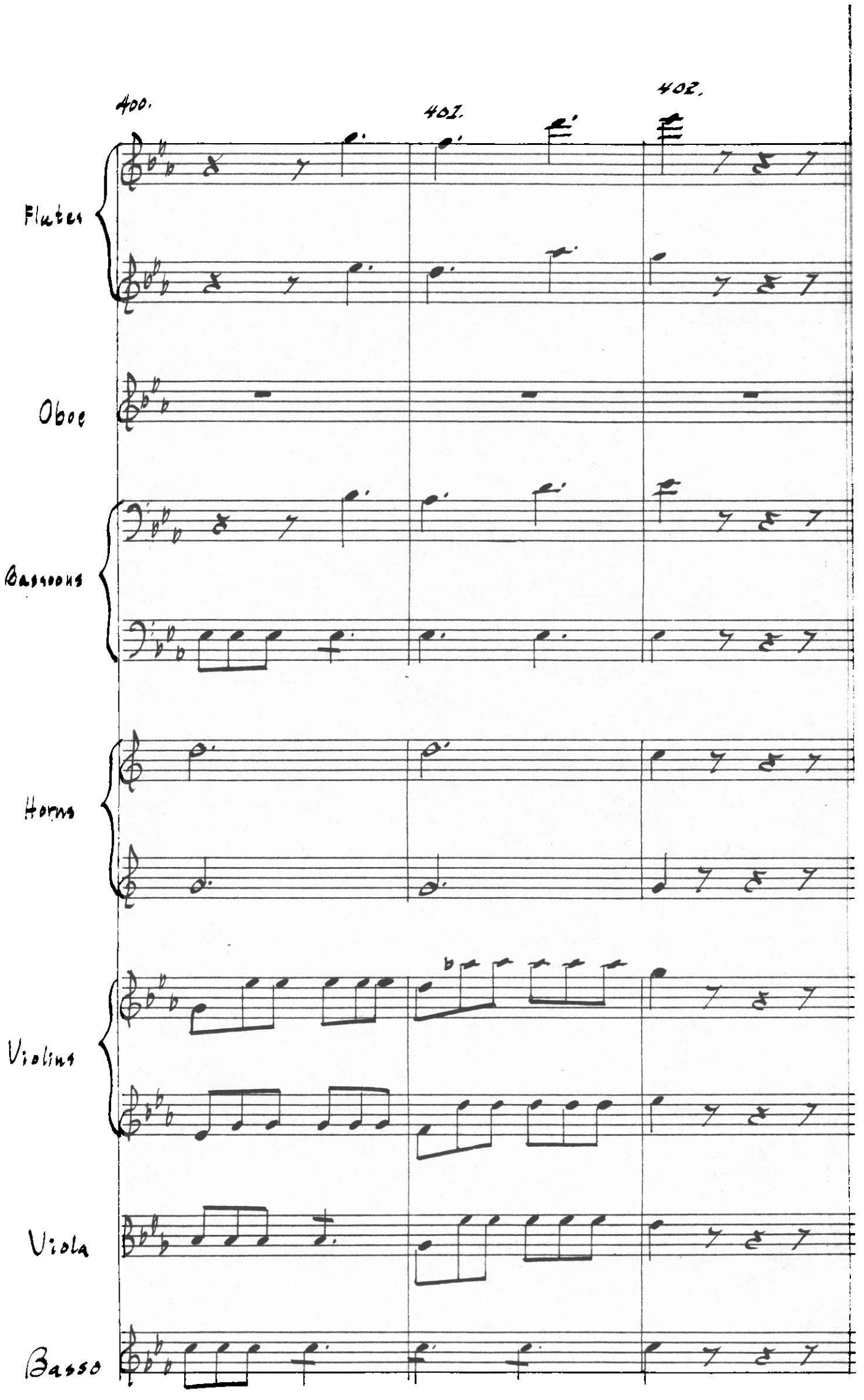
Zu weit entfernt das
Meer den Frevler schon;
Er ist auf ewig Dir
entflohn!



Ariadne:

Escaped? Gone? Whose
voice? Where?

Entflohn? Entflohn?
Welche Stimme? Wer?



The voice of the nymph:

I, nymph of this high view,
Have seen him in the storm
take flight from you;
He greatly feared the plight,
Of your imploring sight;
And tear-filled eyes; yet
faced the crashing waves
with might!

Die Stimme der Oreade:

Ich, Nymphe dieser Hoh'n,
Hab' ihn im Sturme Dir
entfliehen sehn;
Er furchtete das Licht,
Dein bitten Angesicht,
Dein weinend Auge; nur
den Sturm der Wogen nicht!

403. 404. 405.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Gods!

Götter!

Adagio

P

P

P

P

406.

407.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

f

f

p

p

p

408.

409.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

p

410. 411.

Flutes

Oboe

Bassoons

Ariadne:

Has he left me? Forsaken me?
Here alone? On this cliff?
Here by the sea?

Horns

Verlassen. Verlassen? Hier
allein? Auf diesem Felsen?
Hier am Meer?

Violins

Viola

Basso

P

P

208

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Gods! Gods! And Theseus!
He! Can Theseus forsake me?

Götter! Götter! Und Theseus!
Er! kann Theseus mich
verlassen?

412.

413.

P

P

P

414. 415. 416.

Flutes

Oboe

Bassoons

Righteous Gods!
He?

Gerechte Götter!
Er?

Horns

Violins

Viola

Basso

P

P

417.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Ha! What do I see? Who rescues me? A ship on the horizon! It flies!

Ha! Was erblick' ich? Wer rettet mich! Ein Schiff am Horizont! Es fliegt!

418.

419. 420. 421.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

p

p

Ah, betrayer! My unhappiness is assured!

Ah Verräther! Mein Unglück ist gewiss!

422. 423. 424.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Adagio

p

p

p

violoncello solo

425. 426. 427.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

P

P P

PP

PP

P tutti bassi

214

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

I am deceived! I, who loved
him inexpressibly, risked my
life for his, would have
gladly given my life!

Mich so zu hintergehen! Mich,
die ihn unaussprechlich liebte,
ihr Leben für das seinige wagte,
mit Freuden hingegeben hatte!

428. 429. 430.

Piu Andante

P

P

P

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Oh Theseus! Theseus! Can you forsake me? I, who saved you from the claws of the monsters, liberated you with true tenderness from the Labyrinth of Daedalus—you can forsake me?

Ach Theseus! Theseus! Theseus! Du kannst mich verlassen? Mich, die Dich den ausgestreckten Klauen des Ungeheuers entriss, Dich voll wahrer Zärtlichkeit aus dem Labyrinth des Dadalus befreyte——mich kannst Du verlassen?

431. 432. 433. 215

434. 435. 436 437.

Flutes

Oboe

Bassoons

Horns

diminuendo

Violins

Viola

marcando

Basso

Alas! Alas! Why
did I have to see him?

Weh mir! Weh mir!
Warum musst ich ihn
sehn?

f p f p

f p f p

f p f p

438. 439. 440.

Flutes

Oboe

Bassoons

Horns

Violins

f f p

Viola

f p

Basso

f p f p

218

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

When he came to Crete, as a friend of Hercules, he was so courageous, so perfect! His face so handsome! His hair so curly! There was such noble pride in his appearance! Such quiet grandeur, in spite of the threatening danger! Who could have resisted him?

Als er nach Creta kam; Alcidens Freund, so tapfer, so vollkommen! Sein Angesicht so männlich schön! Sein Haar so lockig! Solch ein edler Stolz in seinen Blicken! solche stille Grösse, selbst bey der äussersten Gefahr! Wer hätt' ihm widerstanden?

441.

442.

Un poco largo

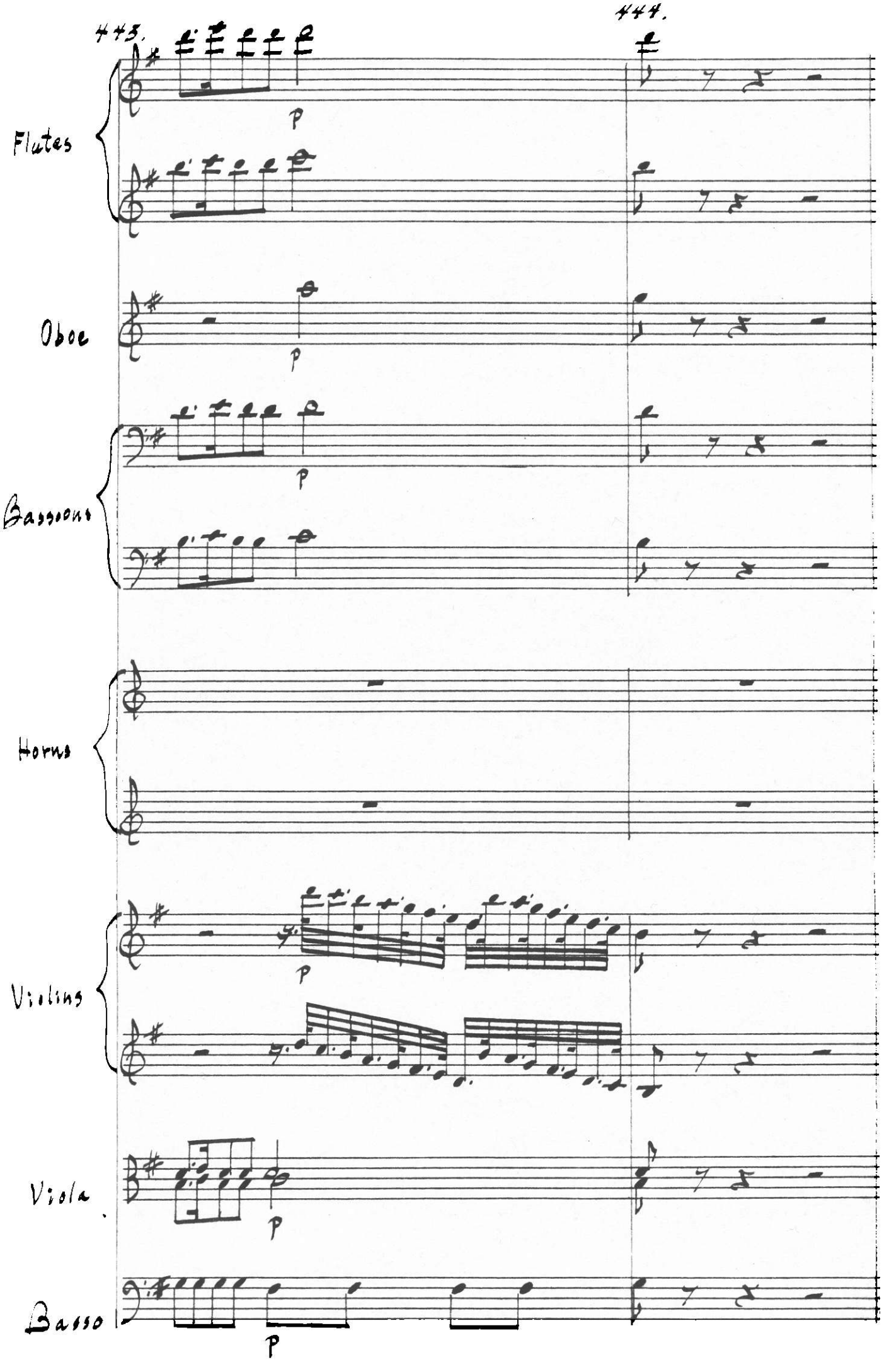
p

f

f p

How my breast heaved! How it fluttered! How it trembled with love and compassion.

Wie hob sich diese Brust! Wie wallte sie, wie bebte sie voll Lieb' und Mitleid!



Chastity and understanding spoke in vain! I hurried, flew to his arms, threw myself at him, and sighed.

Umsonst sprach Tugend und Vernunft! Ich eilte, floh seinem Arme zu, schlang mich an ihn, und seufzte.

220

445.

Flutes

Oboe

Bassoons

Horns

Allegro Moderato

Violin

Viola

Basso

He was astonished when he saw the daughter of Minos! "Why, Theseus? Why are you surprised? Sympathy, love guided me here!

Erstaunt sah er die Tochter Minos! "Warum, Theseus, warum staunst Du? Mitleid, Liebe, führen mich her!

446.

p

p

Flee, save your life for me!

Flieh, rette mir Dein Leben!

447.

448.

Flutes

Oboe

Bassoons

Horns

Allegro assai

Violins

f

Viola

Basso

f

Fly away, beloved!

Entflieh, Geliebter!

449. 450. 451.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

See here the way of escape.
The Minotaur falls by your
hand –

Sich hier den Ausgang; der
Minotaurus fällt von Deiner
hand –

452.

453.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Love will help you conquer!"

die Liebe hilft Dir siegen!"

454

455

And he slew the monster!

Und er erschlug das Ungeheure;

CXIV

CXV

456.

457.

Flutes

Oboe

Bassoons

Took me in his
arms and we fled!

nahm mich in
seinen Arm und floh!-

Where? Ah! Into
this desert!

Wohin? Ach! In
diese Wüste!

Horns

f P

f P

un poco grave

Violins

Viola

f P

Basso

f

458. 459. 460.

Flutes

Oboe

Bassoons

Horns

Violino

Viola

Basso

226

461.

462.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Here I am now — forsaken —
everlastingly forsaken!

Hier bin ich nun — verlassen —
auf ewig verlassen!

P

P

P

463.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

f

f

f

464.

Gods! Righteous offended
Gods! How can you tolerate this offense?

Götter! Gerechte, beleidigte Götter;
Ihr könnt diesen Frevel dulden?

228

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

465.

You heard his oath, know his perjury, his offense, and you punish him not?

Ihr hörtet seine Sohwure, wisst seinen Meyneid, sein Verbrechen, und Ihr bestraft ihn nicht?

Why do you strike me, not him, with the thunder of your vengeance?

Warum trifft mich, nicht ihn der Donner Eurer Rache?

466.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Why do you persecute me?

Warum verfolgt Ihr mich?

467.

230

468. 469. 470.

Flutes

Oboe

Bassoons

Ah! Not this slow mortal terror!

Ach! nicht diese langsame Todesangst!

Not this unceasing death! End my torture! Destroy me! Destroy me with your crashing

Nicht diesen unaufhörlichen Tod! Endigt meine Qualen! Vernichtet mich! Zerschmettert mich durch

Horns

Violins

P tremelo

Viola

P tremelo

Basso

tremelo

471. 472. 473.

Flutes

Oboe

Bassoons

Horns

Bolts!

Eure Blitze!

Violins

Allegro

f

Viola

Basso

f

474. 475. 476. 477. 478.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

479. 480.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Ha! Is this not the bank of the Cocyt? This the Sea of the Phlegeton? Is this abyss the Hell of the Furies?

Ha! Ist diess nicht das Ufer des Cocyt? Diess Meer der Phlegeton? Der Abgrund dort, die Hölle der Furien?

481. 482. 483. 484. 485.

Flutes

Oboe

Bassoons

Horns

Hark! What shrieking!!

Violins

Horch! Welch Geheule!!

Viola

Basso

486. 487. 488. 489. 490.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Yes, it is they, it is! And Theseus among them!

Sie sind's! Sie sind's! Und Theseus unter ihnen!

p cr.

Flutes

Oboe

Bassoons

Horns

Come! Deliver him to me, that my eyes may feast themselves upon his torment!

Kommt! Schleudert ihn her, dass mein Auge sich an seiner Marter weide!

Violins

Viola

Basso

491.

492.

P

P

493. 494. 495.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

f

f

f

CXXV

CXXVI

CXXVII

496.

497.

Flutes

Oboe

Bassoons

Horns

Entangle his heart, his faithless heart, with your winding serpents' hair!

Umschlingt mit Eurem Schlangenhaar sein Herz, sein treuloses Herz!

Violins

Viola

Basso

Bore through it, lacerate it!

Durchbort, zerreisst es!

Aha! Now they assail him!

Ha! Jetzt fallen sie ihn an!

498. 499. 500.

Flutes

Oboe

Bassoons

Horns

Violins

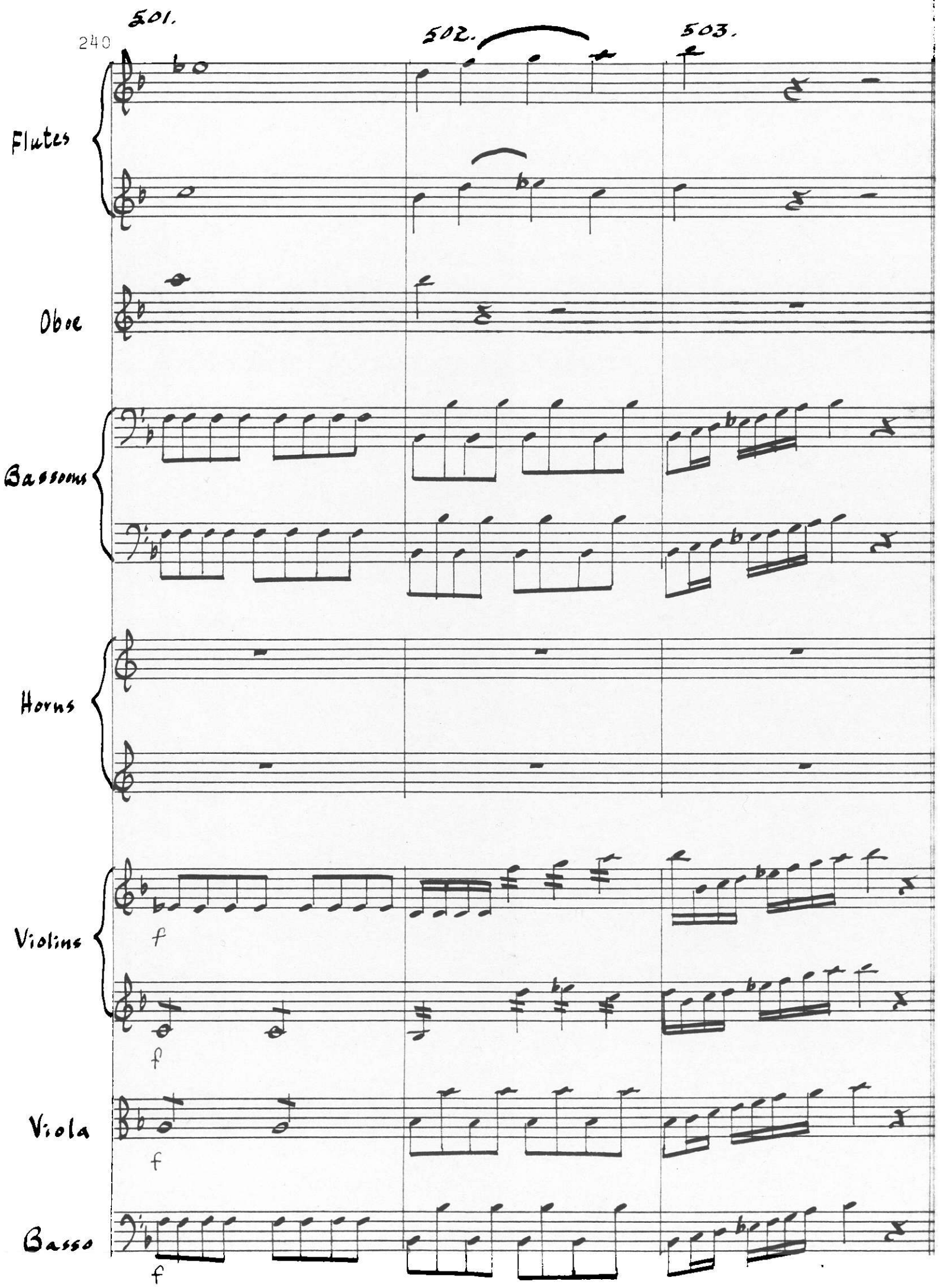
Viola

Basso

p

p

p



The abyss is opening!
The flames spew forth
from the opening
abyss!

Der Abgrund öffnet
sich! Die Flamme
steigt empor!

504. 505. 506. 507.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Violoncello

Basso

tutti: bass:

242

508. 509. 510.

Flutes

Oboe

Bassoons

Horns

Down with him!
Down!

Hinab mit ihm!
Hinab—!

No – Oh no! Stop!
Oh! I love him
still!

Halt! Halt ein!
Ach! Ich lieb'
ihn noch!

Violins

Viola

Basso

511. 512. 513.

Flutes

Oboe

Bassoons

Horns

Adagio

Violins

mf

rinf.

mezzo forte

rinf.

Viola

mezzo forte

rinf.

Basso

mf

rinf.

244

514.

515.

Flutes

Oboe

Bassoons

Horns

Terrible fantastic vision! You confuse my thoughts!

Schreckliche Phantasie! Wie sie mein Gehirn zerwühlt!

Violins

Viola

Basso

Allegro

Away! Dreadful vision! Away!

Fort, entsetzliches Gesicht! Fort von mir!

516. 517. 518. 519.

Flutes

Oboe

Bassoons

Horns

Andante moderato

Violins

pizzicato

2nd Viola pausieren

Viola

pizzicato

Basso

Violoncello pizzicato

520. 521. 522. 523.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Viola 2

Basso

524.

525.

526.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Col arco

Col arco

248

527.

528.

529.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Where am I? Am I yet alive? Ha! This rugged barren cliff of Naxos announces to me my fate! I am alive now—but will slowly perish!

Wo bin ich? Leb' ich noch? Ha! Dieser schroffe nackte Felsen Naxos verkündigt mir mein Schicksal! Ich lebe noch—um langsam zu verschmachten!

Andante con moto

p

p

530.

531.

532.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

What? Ariadne? You - the joy and hope of a kingdom? The daughter of Minos? Granddaughter of a God - should here, in the dawn of her life, wring her hands and wander, abandoned, on these cliffs, a ridicule of the Gods, to be a prey of animals?

Wie? Ariadne? Sie - die Lust und Hoffnung eines Königriches? Die Tochter Minos? Eines Gottes Enkelinn - soll hier in ihres Lebens Morgenröthe die Hände ringend und verlassen auf diesem Felsen irren, ein Spott der Götter, ein Raub der Thiere seyn?

Andante moderato

f p f p

f p f p

533. 534. 535.

Flutes

Oboe

Bassoons

Horns

Violin solo

Violins

Viola

Basso

f p f

f p f

536.

537.

Flutes

Oboe

Bassoons

Horns

Violin Solo

Violin Solo

Adagio

P

Violins

Viola

P

Basso

252

5 3 8.

Flutes

Oboe

Bassoons

Horns

Violin Solo

Violins

Viola

Basso

Once it was so! My youth
bloomed serene and free,
without sorrow, without
tears - love was yet unknown.

Einst war ich es! Ohn Kummer,
ohne Thränen, heiter und froh
blühte mein Frühling - noch
unbekannt der Liebe!

539.

540.

Flutes

Oboe

(5)

(6)

Bassoons

Horns

Violin Solo

8va

Violins

P

P

Viola

P

Basso

(5) Interpolated notes in oboe part.

(6) Interpolated notes in oboe part.

254

541.

Flutes

Oboe

Bassoons

Horns

Violin Solo

Violins

Viola

Basso

On my mother's bosom resting,
her pride, her beloved Ariadne!
Covered by her kisses, sheltered
in her arms — thus passed the
best, the golden time.

An meiner Mutter Busen ruhend;
ihr Stolz, ihre geliebte
Ariadne! Von Ihren Küssen
Bedeckt, von ihren Armen um-
schlungen — so entfloh sie mir,
die beste goldne Zeit!

Flutes

Oboe

Bassoons

Horns

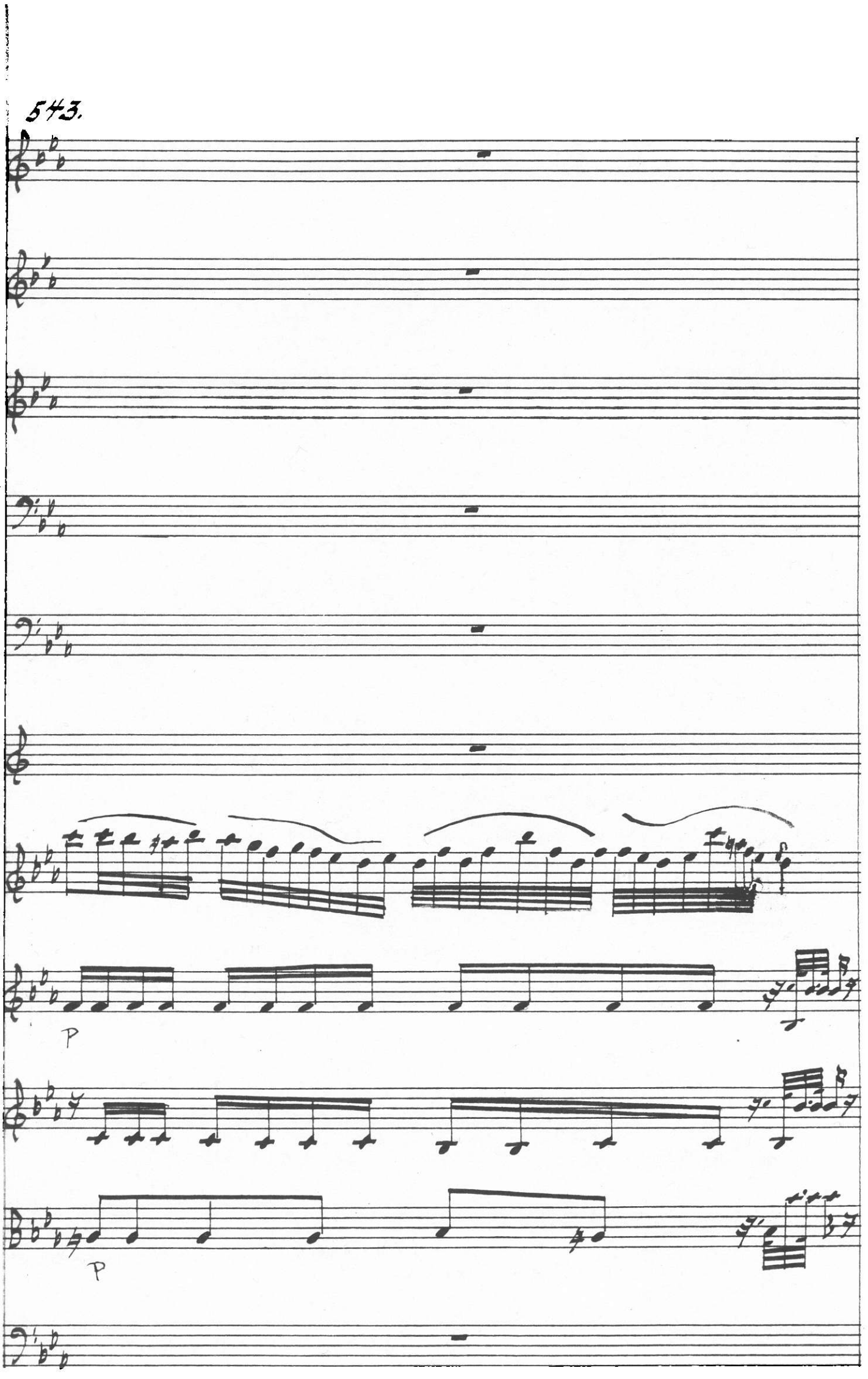
Violin Solo

Violins

Viola

Basso

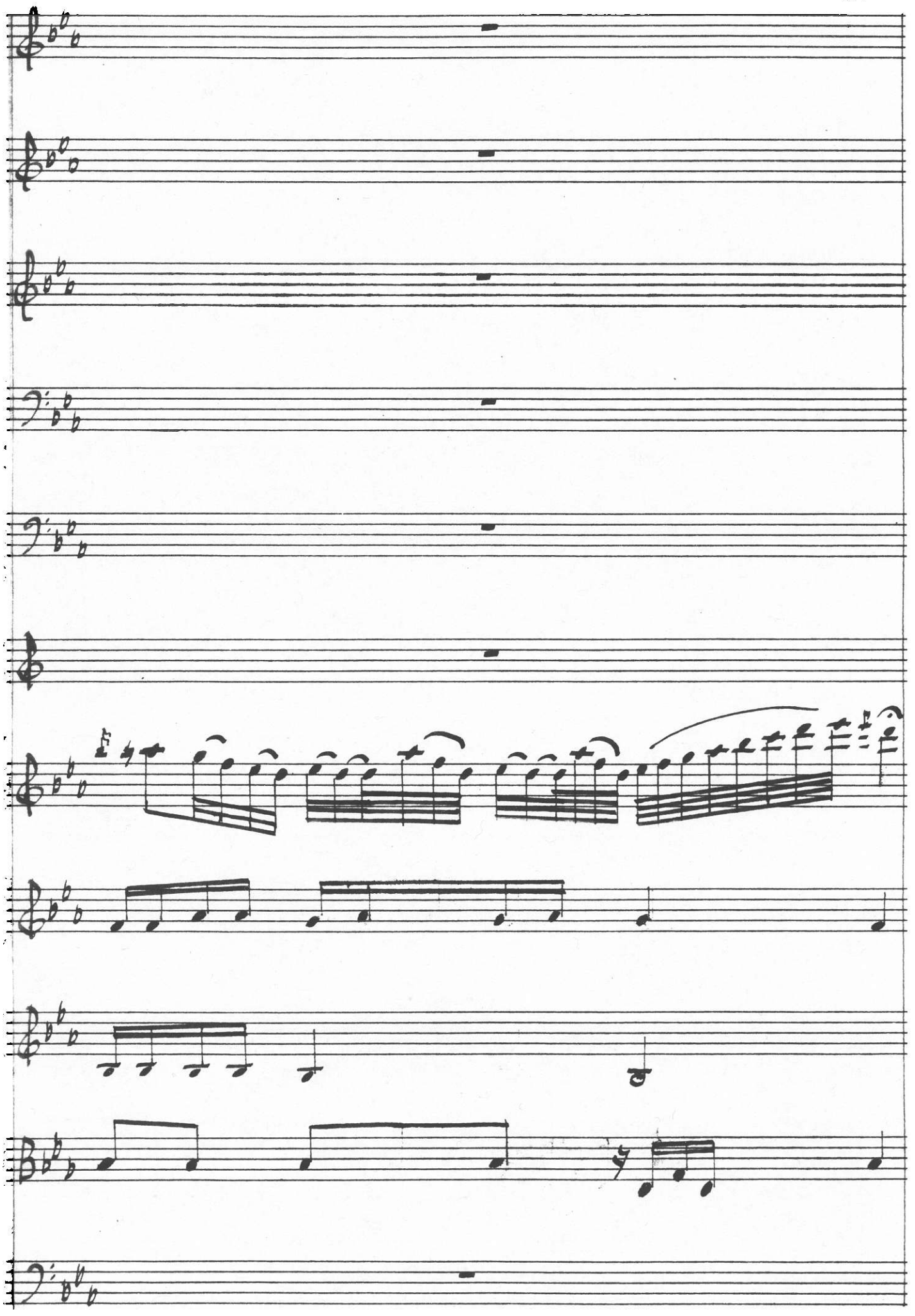
543.



Can no heartfelt
pleas bring those
days back once more?

Kann sie mir nichts
zurück erflehen?

544.



Am I forsaken without help?

Bin ich ohne Rettung verloren?

258

545.

Flutes

Oboe

Bassoons

Horns

Violin Solo

Violins

Cello

Basso

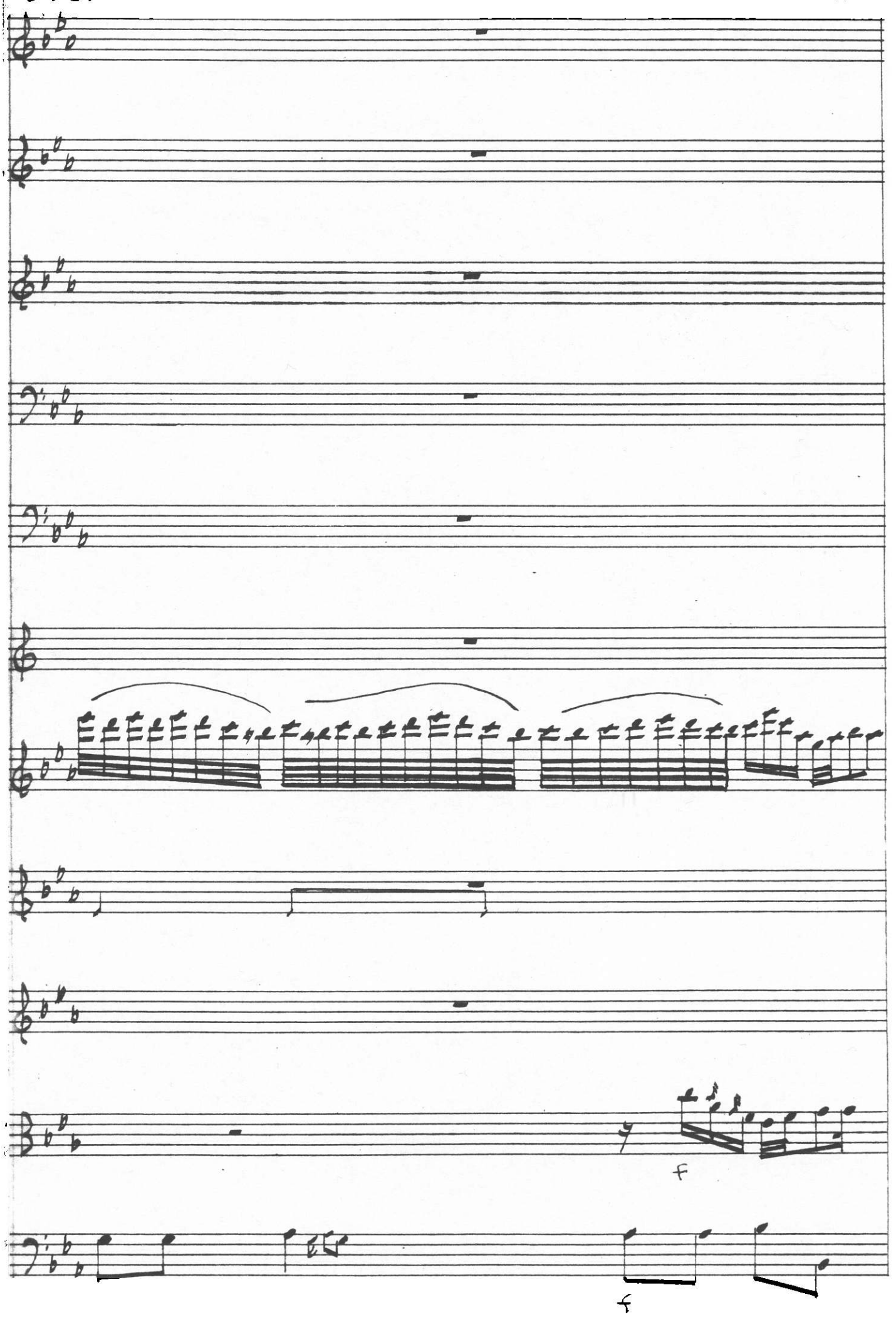
Because of a single mistake forsaken?

Durch einen einz'gen Fehltritt verloren?

546.

Am I to be rejected by Man and the Gods because of a single mistake?

Um eines einz'gen Fehltritts willen von Göttern und Menschen verstossen?



268 547.

Flutes

Oboe

Bassoons

Horns

Violin Solo

Violins

Viola

Basso

Must I forever languish in distress, without a compassionate being to comfort me in my last hour and bear my final utterance to my mother?

Muss ich in gränzenlosem Jammer verschmachten ohne dass irgend ein mitleidiges Wesen mich in der Stunde des Todes tröste, und meine letzten Seufzer meiner Mutter bringe?

548.

Flutes

Oboe

Bassoons

Horns

Violin Solo

Violins

Viola

Basso

262

549.

Flutes

Oboe

Bassoons

Horns

Violin Solo

Violins

Viola

Basso

If only I could fall at your feet once more, my mother! Could only kneel in the dust and once more bathe your feet with my tears!

Konnt' ich nur noch einmal zu Deinen Füssen sinken, o meine Mutter! In den Staub gebeugt noch einmal Deine Füsse mit meinen Thränen netzen!

550.

f

f

f

f

651.

652.

263

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

p

p

p

f

Don't you recognize me? Your thankless, unfaithful, remorseful daughter?

Kennst Du mich nicht mehr? Deine undankbare, pflichvergessene, Deine reuige Tochter?

553.

264

554.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Forgive her! It is so noble, so divine to forgive! Forgive her! Your curse has been fulfilled! Rescind it! Bless me and let me die!

Vergieb ihr! Es ist so edel, so göttlich zu verzeihn! Vergieb ihr! Er ist erfüllt, Dein Fluch! Nimm ihn zurück! Segne mich und lass mich sterben!

pp

pp

pp

555.

Flutes

Oboe

Bassoons

Horns

Allegro

Violins

f

f

p

Viola

Basso

f

f

p

559. 560. 561. 562.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

563. 564. 565. 566.

Flutes

Oboe

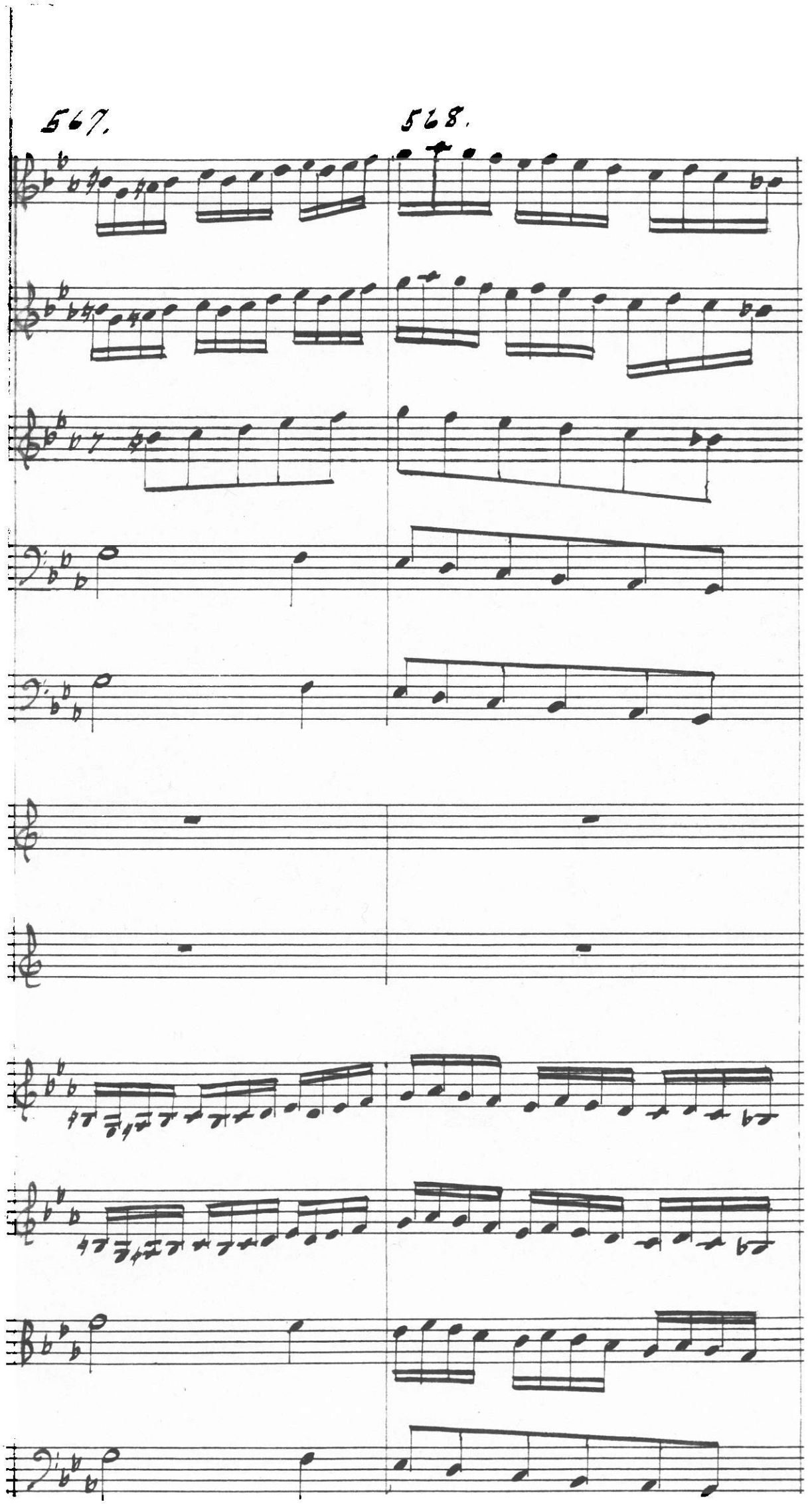
Bassoons

Horns

Violins

Viola

Basso



The voice of the nymph:

He comes! He comes! To
save you from the pain!
He hurried through the wind
and rain,
To quickly set you free.
And now you must your fate
fulfill,
In order Heav'ns wrath to
still,
And you must Neptune's
off'ring be!

Die Stimme der Oreade:

Er kömmt! Er kömmt Dein
Rächer, Dein Erretter!
Er eilt herab im Donnerwetter,
Dich schleunig zu befreyn.
Allein, der Götter Zorn zu
stillen,
Musst Du Dein Schicksal ganz
erfüllen,
Musst Du Neptunens Opfer seyn!

569. 570. 571.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Ariadne:

In what way? For me a saviour — an avenger? Do you deceive me, Goddess of this cliff?

Wie? Für mich ein Rächer? Ein Erretter? Täuschest Du mich, Göttin dieser Felsen?

572. 573. 574.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

f p f

575. 576. 577. 578.

Flutes

Oboe

tr

Bassoons

Horns

Violins

P f

Viola

Basso

P f

579. 580. 582.

272

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Ha! I understand! The promised avenger is death – death in the waves.

Ha! Ich verstehe Deinen Wink! Der Retter, den Du mir ankündigst, ist der Tod; der Tod in den Wellen.

582. 583. 584. 585.

Flutes

Oboe

Bassoons

Horns

Tympani

Allegro assai

Violins

pp

pp

Viola

pp

Basso

pp thunder and lightning

586. 587. 588.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

ff

ff

Thunder, lightning

589. 590. 591.

Flutes

Oboe

Bassoons

Horns

Tympani

f p

Violins

p

Viola

p

Basso

592. 593. 594.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

f p f p f p f

595.

596.

597.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

But, Gods! What a tumult of nature? The sun conceals itself! Night in the early morning? — So suddenly?

Aber, Götter! Welch ein Aufruhr in der Natur? Die Sonne verbirgt sich! Am frühen Morgen Nacht? So plötzlich?

598.

599.

600.

273

Flutes

Oboe

Bassoons

Horns

How black, how frightening is the sea!

Wie schwarz, wie fürchterlich das Meer!

Violins

Viola

Basso

601.

602.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

It lightens!

Es blitzt!

Once more!

Noch einmal!

603. 604.

280

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

The thunder echoes
from the cliffs!

Der Donner hallt
vom Felsen wieder!

605. 606. 607.

Flutes

Oboe

Bassoons

Horns

Tympani

p p f p

Violins

f p

Viola

p f p

Basso

f f

282

608. 609.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

f

Who stands beside me?

Wer steht mir bey? —

610.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

There, up there! To the domain of the nymph!

Hinauf, hinauf zum Sitz der Oreade!

611.

p

p

p

612. 613. 614. 615.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

616.

Flutes

Oboe

Bassoons

Horns

Oh! The Heavens are opening?

Ach! Oeffnet sich der Himmel? —

Tympani

Violins

Viola

Basso

617.

Terrible!
Frightening!

Schrecklich!
Schrecklich!

286

618.

619.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

O compassionate God! Mercy! Mercy!

Barmherz'ge Götter! Gnade! Gnade!

620. 621.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

The voice of the nymph:

O jump from the precipice,
plunge from the summit!
The plea from the Gods is for
you now to plummet
From this mountain top, to
the sea!

Die Stimme der Oreade:

Sie stürzen, die Felsen!
Sie bersten, die Schlünde!
Es donnert der Donnrer!
Geschwinde geschwinde
Vom Felsen, vom Felsen hinab!

622.

623.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

624.

625.

Flutes

Oboe

Bassoons

Horns

Where? Whence can I flee?

Wohin? Wohin entflieh ich?

Death is here!

Hier ist der Tod!

Tympani

Violins

Viola

Basso

626.

627.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

Beside me - under
me - above me,
Death!

Neben mir - unter
mir - über mir
Tod!

It follows me everywhere,
from everywhere assails its
power! Who saves me? Alas!

Von allen Seiten verfolgt,
von allen Mächten bestürmt!
Wer rettet mich? Weh mir!

628. 629. 630.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

632.

633.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

The flashes – they strike me!

Der Blitz! – Jetzt trifft er mich!

The tumult casts me down!

Der Sturm! – Er schleudert mich hinab!

634. 635. 636.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

637.

638.

639.

294

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

Not this end, not such a disgrace, never have I earned such a fate - a watery grave. Oh Theseus! Your Ariadne! She was once so happy!

Nicht diess Ende, nicht diese Schmach, nicht diess Grab in den Wellen hab' ich um Dich verdient, O Theseus! Deine Ariadne! Sie war einst glücklich!

My strength

Meine Krafte

pp

pp

pp

640. 641. 642. 643.

Flutes

Oboe

Bassoons

Horns

Tympani

the storm - irresistible! - Gods! In Vain! In Vain!

der Sturm unwiderstehlich Götter! Vergebens! Vergebens!

Violins

P

Viola

Basso

644. 645. 646. 647.

Flutes

Oboe

Bassoons

The Reprise

Horns

continues until Ariadne jumps into the Sea!

Tympani

Help! Help! Theseus! O Fathers! Theseus!

Hulfe! Hulfe! Theseus! Götter! Theseus!

Violins

Viola

Basso

648.

649.

Flutes

Oboe

Bassoons

Horns

Tympani

Oh!

Ach!

Violins

f

Viola

Thunder, lightning

Basso

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

p

p

p

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