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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 source¹ lists Mlada Boleslav, near where Georg went to school, as the town in which he was born. Another Czech source² indicates that Staré Benatky was his birthplace. Such an eminently authoritative source on music and musicians as Die Musik in Geschichte und Gegenwart³ agrees with Helfert's account. Regardless of his birthplace, there is general agreement that Georg Benda was born in 1722, and died at Kostrice 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-Bixi 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 Bixi 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.

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

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

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

⁴Helfert, 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

⁵Ibid.

⁶Ibid., p. 31.

⁷Friedrich von Schlichtegroll, Musiker-Nekrolog (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 Fortezza, 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

⁸Ibid.

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.

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

¹¹Ibid, 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--the 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 Jičín, 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 Jičín, 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

¹²Ibid.

¹³Ibid., p. 95.

¹⁴Ibid.

¹⁵Ibid.

¹⁶Ibid., 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

¹⁷Ibid., p. 100.

¹⁸Ibid., p. 101.

¹⁹Ibid., p. 102.

²⁰Ibid., 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 1749²³ 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 Jicin experiences with music which not only supported its dramatic aspects, but enhanced the total production as well. From Hasse, the eminent dramatic composer, Benda recognized the great effective-

²¹Ibid., p. 108.

²²Ibid., p. 121.

²³Otto, 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

²⁴Ibid., p. 176.

²⁵Ibid., p. 179.

²⁶Ibid., p. 183.

²⁷Ibid., 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. Stizel, 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.

²⁸Ibid.

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

³⁰Otto, 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 Traetta's opera, Antigone, was also very important to him since it employed dramatized Italian opera accompanied by recitative portions.³⁵

³¹Ibid.

³²Helfert, op. cit., XXXIX, p. 222.

³³Ibid., p. 224.

³⁴Ibid., p. 226.

³⁵Ibid.

Italian comic opera was enjoying great popularity at the time of Benda's visit. Piccini and Traetta 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.

³⁶Ibid., p. 227.

³⁷Ibid.

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 Jičín 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.

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

¹Jess 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

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

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

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

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

⁷Apel, 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

⁸Thompson, op. cit., p. 1368.

⁹Ibid., p. 570.

¹⁰Scholes, op. cit., p. 625.

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

¹²Ibid.

rhythm is curved to fit the rhythm of the language. Instead of a purely musical line, recitative is often characterized by a rapid patten 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 monotonous 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,

¹³Ibid.

¹⁴Apel, 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

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

¹⁶Ibid., p. 295.

¹⁷Ibid., p. 464.

¹⁸Alfred 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.

¹⁹Ibid.

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 1772²⁰ 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:

²⁰Grove's, op. cit., VII.

²¹Ibid.

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

²³Lang, 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 dilettante 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

²⁴Ibid.

²⁵Ibid., VI, p. 42.

²⁶Ibid., IX, pp. 38-40.

²⁷Ibid., p. 318.

²⁸David 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

²⁹Einstein, op. cit., p. 5.

³⁰Ibid.

³¹Grove's, op. cit.

³²Istel, op. cit., p. 47-48.

³³Brückner, 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

³⁴Einstein, 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 Ariane 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-

¹Grove's, op. cit., VI.

²Lang, 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-

³Einstein, op. cit., p. 7.

⁴Lang, op. cit., p. 583.

⁵Istel, op. cit., p.10.

⁶Bruckner, 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

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 score¹⁴ and the manuscript used for the orchestral transcription accompanying the present work,¹⁵ one finds an omission of a part of the text

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

¹⁰Einstein, op. cit., p. 7.

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

¹²Champlin, op. cit.

¹³Istel, op. cit., p. 16.

¹⁴Einstein, op. cit.

¹⁵Georg 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 (Graz, 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.

¹⁶Einstein 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.
 Verzweiflung ist mein Loos,
 ich kann ihm nicht entrinnen.
 O war ich schuldlos! -

does not occur in one manuscript used by Einstein (Berlin, Staatsbibliothek, 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).

¹⁷Istel, 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 satisfaction 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.

¹⁸Brückner, 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.

¹⁹Einstein, op. cit., p. 11.

²⁰Ibid.

²¹Plutarch, 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

²²Ibid., 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 Naxos¹

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 ^b	$\frac{4}{4}$	dotted eighth, sixteenth notes, presentation of all motifs
Allegro	44 - 54	11		d	$\frac{4}{4}$	Theseus has forlorn and reminiscent feelings
Andante moderato	55 - 56	2		d	$\frac{4}{4}$	agitated rhythm, Theseus asks himself if he can leave Ariadne
Allegro	57 - 63	7		Fluctuating	$\frac{4}{4}$	Theseus tries to convince himself that he can't leave Ariadne
Allegro moderato	64-86	23		C	$\frac{3}{4}$	flowing rhythm in strings later supported by winds, bassoon - Ariadne begins to awaken
Andante	87 - 94	8		C	$\frac{3}{4}$	Ariadne calls to Theseus in her sleep
Allegro assai	95 -114	20		Fluctuating	$\frac{4}{4}$	Ariadne (while sleeping) voices thoughts of Theseus leaving
Andante	115-117	3	Motif B after fanfare	E ^b	$\frac{4}{4}$	trumpets are heard behind curtain
Allegro	118-120	3		E ^b	$\frac{4}{4}$	Theseus asks the god to help him decide whether to leave or stay
Andante	121-123	3		E ^b	$\frac{4}{4}$	trumpets heard again
Allegro	124-129	6	Motif B	E ^b	$\frac{4}{4}$	Theseus asks how the Greeks knew of their presence on Naxos
Andante con moto	130-132	3		A	$\frac{4}{4}$	Theseus remembers how the island seemed a refuge for them
Allegro	133-147	15	Modified B	A to D	$\frac{4}{4}$	Theseus regains control of his emotions - Decides to go with Greeks
Allegro moderato	148-180	34		D	$\frac{3}{4}$	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	299-310	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 ^b	$\frac{4}{4}$	
Andante	332-361	30		E ^b	$\frac{3}{8}$	Ariadne (with orchestra) asks about turmoil in the forest
Allegro	362-365	4		E ^b	$\frac{4}{4}$	
Allegro	366-404	39	F-Lion Motif	g to E ^b	$\frac{6}{8}$	Nymph speaks to Ariadne, tells her Theseus has left her; lion motif is heard
Adagio	405-413	9		c	$\frac{4}{4}$	Ariadne asks gods if Theseus could forsake her
Allegro	414-422	9		E ^b	$\frac{4}{4}$	Ariadne sees a ship on the horizon
Adagio	423-427	5		E ^b	$\frac{4}{4}$	
Piu andante	428-440	13		E ^b	$\frac{4}{4}$	Ariadne remembers how she saved Theseus from the Minotaur
Un poco largo	441-444	4		G	$\frac{4}{4}$	Ariadne remembers when she met Theseus
Allegro moderato	445-446	2		G	$\frac{4}{4}$	one and two measure orchestral interpolations interrupt Ariadne's recollections
Allegro assai	447-456	10		G	$\frac{4}{4}$	
Un poco grave	457-470	14	Motif A & Motif B	E ^b	$\frac{4}{4}$	over orchestra, Ariadne asks for a quick death
Allegro	471-510	40	G - Lightning motif	d	$\frac{4}{4}$	Ariadne thinks again of revenge
Adagio	511-513	3		B ^b	$\frac{4}{4}$	Ariadne repents and declares her love for Theseus
Allegro	514-515	2		d	$\frac{4}{4}$	Ariadne thinks about her fate
Andante moderato	516-527	12		a	$\frac{3}{4}$	
Andante con moto	528-530	3		a	$\frac{4}{4}$	Ariadne bemoans her fate

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

¹Benda, 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 NAXOS¹

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

Ariadne auf Naxos

Georg Benda⁴¹

Un poco grave

Flutes

Oboe

Bassons

Clarinets

Horns

Violins

Viola

Basso

1. 2.

3.

4.

Flutes

Musical notation for two flute staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The second staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. Both staves contain notes and rests across two measures.

Oboe

Musical notation for an oboe staff. It begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The staff contains notes and rests across two measures.

Bassoons

Musical notation for two bassoon staves. The first staff begins with a bass clef, a key signature of two flats, and a 4/4 time signature. The second staff begins with a bass clef, a key signature of two flats, and a 4/4 time signature. Both staves contain notes and rests across two measures.

Horns

Musical notation for two horn staves. Both staves begin with a treble clef, a key signature of two flats, and a 4/4 time signature. The first staff has a dynamic marking of 'f' (forte). Both staves contain notes and rests across two measures.

Violins

Musical notation for two violin staves. Both staves begin with a treble clef, a key signature of two flats, and a 4/4 time signature. The first staff has a dynamic marking of 'f' (forte). The second staff has a dynamic marking of 'p' (piano). Both staves contain notes and rests across two measures.

Violas

Musical notation for a viola staff. It begins with a bass clef, a key signature of two flats, and a 4/4 time signature. The staff contains notes and rests across two measures. The word 'unison' is written below the staff in two locations.

Basso

Musical notation for a bassoon staff. It begins with a bass clef, a key signature of two flats, and a 4/4 time signature. The staff contains notes and rests across two measures.

5. 7. 6.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

44

Handwritten musical score for a symphony orchestra, starting at measure 44. The score is written in 7/8 time and features a key signature of three flats (B-flat, E-flat, A-flat). The instruments are arranged in the following order from top to bottom: Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (two staves), Violins (two staves), Violas (one staff), and Bass (one staff). The Flutes, Oboe, and Bassoons parts are primarily melodic, with long notes and slurs. The Horns part is mostly rests. The Violins, Violas, and Bass parts are more rhythmic and harmonic, with the Violins playing a complex melodic line and the Bass playing a steady accompaniment. Dynamic markings include *f* (forte) and *p* (piano) in the Violins and Bass parts. The score is written in a clear, legible hand.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

p *f*

f *p* *f* *p*

f *p* *f* *p*

9.

10.

45

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Handwritten musical score for Flutes, Oboe, Bassoons, Horns, Violins, Viola, and Basso. The score is divided into measures 9 and 10. The Flutes and Horns parts are mostly rests. The Oboe and Bassoons have melodic lines. The Violins and Viola have rhythmic patterns with dynamic markings (f, p, pp). The Basso has a melodic line with dynamic markings (f, p, pp).

46

11.

12.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

The image shows a handwritten musical score for a symphony orchestra. The score is divided into two measures, 11 and 12. The instruments are arranged in a standard orchestral layout: Flutes, Oboe, Bassoons, Horns, Violins, Violas, and Basso. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. In measure 11, the Flutes and Oboe play a simple melody, while the Bassoons, Violins, Violas, and Basso play a more complex, rhythmic pattern. In measure 12, the Flutes and Oboe continue their melody, and the Bassoons, Violins, Violas, and Basso play a similar pattern. Dynamic markings like 'f' (forte) and 'p' (piano) are used throughout the score. The score is written in a clear, legible hand.

13.

14.

47

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

48 15.

16.

Flutes

Musical notation for Flutes in measures 15 and 16. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). In measure 15, the flute part consists of a quarter note followed by a dotted quarter note, then a half note, and finally a whole note. In measure 16, the pattern is similar but with a different melodic contour.

Oboe

Musical notation for Oboe in measures 15 and 16. The notation is in treble clef with a key signature of two flats. The melodic line is similar to the Flutes, featuring a quarter note, a dotted quarter note, a half note, and a whole note.

Bassoons

Musical notation for Bassoons in measures 15 and 16. The notation is in bass clef with a key signature of two flats. The melodic line is similar to the other woodwinds, with a quarter note, a dotted quarter note, a half note, and a whole note.

Horns

Musical notation for Horns in measures 15 and 16. The notation is in treble clef with a key signature of two flats. The horns play a sustained note, with dynamics markings of *f* and *p* indicated below the notes.

Violins

Musical notation for Violins in measures 15 and 16. The notation is in treble clef with a key signature of two flats. The violin part features a rhythmic pattern of eighth and sixteenth notes, with dynamics markings of *f* and *p*.

Violas

Musical notation for Violas in measures 15 and 16. The notation is in bass clef with a key signature of two flats. The viola part consists of a sustained note with dynamics markings of *f* and *p*.

Basso

Musical notation for Basso in measures 15 and 16. The notation is in bass clef with a key signature of two flats. The bass part features a rhythmic pattern of eighth and sixteenth notes, with dynamics markings of *f* and *p*.

17.

49

Flutes

Two staves of musical notation for Flutes. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a half note followed by a whole note. The bottom staff also begins with a treble clef, a key signature of two flats, and a common time signature, containing a half note followed by a whole note. A long horizontal line is drawn above the top staff, extending from the first measure to the end of the page.

Oboe

One staff of musical notation for Oboe. It begins with a treble clef, a key signature of two flats, and a common time signature. It contains a half note followed by a whole note. A long horizontal line is drawn above this staff, extending from the first measure to the end of the page.

Bassoons

Two staves of musical notation for Bassoons. The top staff begins with a bass clef, a key signature of two flats, and a common time signature. It contains a half note followed by a whole note. The bottom staff also begins with a bass clef, a key signature of two flats, and a common time signature, containing a half note followed by a whole note.

Horns

Two staves of musical notation for Horns. Both staves begin with a treble clef, a key signature of two flats, and a common time signature. Each staff contains a half note followed by a whole note. A dynamic marking 'f' is placed below the first measure of the top staff.

Violins

Two staves of musical notation for Violins. The top staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a melodic line with slurs and accents. The bottom staff also begins with a treble clef, a key signature of two flats, and a common time signature, containing a rhythmic accompaniment.

Violas

Two staves of musical notation for Violas. The top staff begins with an alto clef (C-clef on the third line), a key signature of two flats, and a common time signature. It contains a rhythmic accompaniment. The bottom staff also begins with an alto clef, a key signature of two flats, and a common time signature, containing a rhythmic accompaniment.

Basso

One staff of musical notation for Basso. It begins with a bass clef, a key signature of two flats, and a common time signature. It contains a rhythmic accompaniment.

50
18.

19.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

This is a handwritten musical score for a symphony orchestra. The score is written on ten staves, grouped into seven sections: Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (two staves), Violins (two staves), Violas (one staff), and Basso (one staff). The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The score is divided into two measures by a vertical bar line. The first measure contains the beginning of the piece, and the second measure contains the continuation. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations and corrections throughout the score.

20.

21.

51

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

The musical score is written for a full orchestra. It consists of seven staves, each representing a different instrument or section. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two measures, 20 and 21. The Flutes and Horns parts are mostly silent in these measures. The Oboe, Bassoons, Violins, Violas, and Basso parts are active. The Oboe and Bassoons play melodic lines with some slurs. The Violins, Violas, and Basso parts play rhythmic patterns, often in unison. Dynamic markings are used throughout to indicate volume changes.

f p f p f p f p pp

f

unison f p f p pp

f p f p pp

22.

23.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

The musical score consists of seven staves, each representing a different instrument. The key signature is three flats (B-flat major or D-flat minor). The time signature is not explicitly shown but appears to be 4/4 based on the note values. Measure 22 shows the following: Flutes (rest), Oboe (melodic line with accents), Bassoons (melodic line with accents), Horns (rest), Violins (melodic line with accents), Violas (melodic line with accents), and Basso (melodic line with accents). Measure 23 shows: Flutes (staccato notes), Oboe (staccato notes), Bassoons (staccato notes), Horns (staccato notes with dynamics *f p*), Violins (staccato notes with dynamics *f p*), Violas (staccato notes with dynamics *f p*), and Basso (staccato notes). The score ends with the instruction "curtain opens" below the Basso staff.

curtain opens

24.

25.

55

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Handwritten musical score for a symphony orchestra, divided into two measures: 24 and 25. The score includes parts for Flutes, Oboe, Bassoons, Horns, Violins, Violas, and Basso. Measure 24 shows rhythmic patterns for Flutes, Oboe, Bassoons, and Basso, with Horns and Violins playing sustained notes. Measure 25 features a complex texture with rapid sixteenth-note passages in the Violins and Violas, and sustained notes in the other instruments. Dynamic markings like 'f' and 'p' are present throughout.

54
26.

27.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Handwritten musical score for a woodwind and string ensemble. The score is divided into two measures, 26 and 27. The Flutes, Oboe, Bassoons, and Horns parts are relatively simple, with notes and rests. The Violins and Violas parts feature more complex, melodic lines with slurs and dynamics. The Basso part provides a bass line with some harmonic support. The key signature has three flats, and the time signature is not explicitly shown but appears to be 4/4.

unison

29,

29,

55

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Handwritten musical score for a symphony orchestra, measures 29-55. The score includes staves for Flutes, Oboe, Bassoons, Horns, Violins, Violas, and Basso. The Flutes, Oboe, and Bassoons staves are mostly empty with rests. The Violins, Violas, and Basso staves contain musical notation, including notes, rests, and dynamic markings like 'pp'.

56

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Theseus:

I must see her once more;
for the last time.

Noch einmal will ich sie
sehn; zum letztenmale!

30.

31.

f P

f P

f P

f P

f P

f P

f

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

This is a handwritten musical score for a woodwind and string ensemble. The score is organized into systems for Flutes, Oboe, Bassoons, Horns, Violins, Violas, and Basso. The key signature is B-flat major (two flats), and the time signature is 4/4. The Flutes, Oboe, and Bassoons parts are relatively simple, featuring whole notes and rests. The Horns part is mostly empty. The Violins and Violas parts are more complex, with the Violins playing a melodic line with slurs and accents, and the Violas playing a rhythmic accompaniment. The Basso part provides a steady bass line. The score is marked with a '32.' at the beginning and a '57' at the top right. A dynamic marking 'f' (forte) is present above the first Violin staff.

58

33.

34.

Flutes

Two staves of musical notation for Flutes. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a whole note chord in measure 33 and a half note chord in measure 34. The bottom staff contains a whole note chord in measure 33 and a half note chord in measure 34.

Oboe

One staff of musical notation for Oboe. It begins with a treble clef, a key signature of two flats, and a common time signature. It contains a whole note chord in measure 33 and a half note chord in measure 34.

Bassoons

Two staves of musical notation for Bassoons. The top staff begins with a bass clef, a key signature of two flats, and a common time signature. It contains a whole note chord in measure 33 and a half note chord in measure 34. The bottom staff contains a whole note chord in measure 33 and a half note chord in measure 34.

Horns

Two staves of musical notation for Horns. The top staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a whole note chord in measure 33 and a half note chord in measure 34. The bottom staff contains a whole note chord in measure 33 and a half note chord in measure 34.

Violins

Two staves of musical notation for Violins. The top staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a complex melodic line with many sixteenth notes in measure 33, followed by a half note chord in measure 34. The bottom staff contains a complex melodic line with many sixteenth notes in measure 33, followed by a half note chord in measure 34.

Violas

One staff of musical notation for Violas. It begins with a bass clef, a key signature of two flats, and a common time signature. It contains a complex melodic line with many sixteenth notes in measure 33, followed by a half note chord in measure 34.

Basso

One staff of musical notation for Basso. It begins with a bass clef, a key signature of two flats, and a common time signature. It contains a complex melodic line with many sixteenth notes in measure 33, followed by a half note chord in measure 34.

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.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

37.

Hold me again on
your bosom.

druckst mich noch
an deinen Busen,

p (1) Small notes like those 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.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Good, faithful,
loving creature.
gutes, treues,
liebevolles Geschöpf!

Would I dare -
Und ich wag' es -

32

33

p

p

p

62 39.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Detailed description: This is a page of a musical score, page 62, marked with a rehearsal sign '39.'. The score is for a full orchestra and includes parts for Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (two staves), Violins (two staves), Violas (one staff), and Bass (one staff). The key signature has three flats (B-flat, E-flat, A-flat). The Flutes, Oboe, and Horns parts feature long, sustained notes with slurs. The Bassoons, Violas, and Bass parts feature melodic lines with slurs. The Violins play a rhythmic accompaniment of chords. The page number '62' is in the top left, and the rehearsal sign '39.' is above the first staff.

Dare I think . . .
darf ich ihn denken
den Gedanken?

40.

The musical score consists of seven staves. The top three staves are for Flutes, Oboe, and Bassoons. The next two staves are for Horns. The bottom two staves are for Violins and Bass. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked '40.'. The Flutes, Oboe, and Horns parts have a long horizontal line above them, indicating a sustained note. The Bassoons, Viola, and Bass parts have a melodic line that starts with a series of eighth notes and then moves to a series of quarter notes. The Violins part has a rhythmic pattern of eighth notes.

of leaving you?
ich wag' es, dich zu
verlassen?

64 41.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

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

42.

Violins

Violas

Basso

f p f p f p f p

f p f p f p f p

f p f p f p f p

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

Schutzgöttin meines
Lebens! Meine
Wohlthäterinn, meine
Geliebte, meine
Gattinn!

43.

44. Allegro

65

Flutes

Oboe

Bassons

Horns

Violins

Violas

Basso

Handwritten musical score for measures 43 and 44. The score is written for a full orchestra. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The tempo is marked 'Allegro' at the beginning of measure 44. The score includes staves for Flutes, Oboe, Bassons, Horns, Violins, Violas, and Basso. In measure 43, the strings (Violins, Violas, and Basso) play a rhythmic pattern starting with a *pp* (pianissimo) dynamic. In measure 44, the strings continue with a similar pattern, and the tempo is explicitly marked 'Allegro'. The woodwinds (Flutes, Oboe, Bassons) and Horns are mostly silent in these measures, indicated by rests.

66 45.

46.

47.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

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

68 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.

53.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Musical score for measures 52-53, measures 1-5 of the section. The score includes staves for Flutes (two), Oboe, Bassoons (two), Horns (two), Violins (two), Violas, and Basso. The key signature is one flat (B-flat). The music consists of whole notes and rests.

she left parents,
friends, homeland-
verliess Aeltern,
Freunde, Vatterland

Musical score for measures 52-53, measures 6-10 of the section. The score includes staves for Flutes (two), Oboe, Bassoons (two), Horns (two), Violins (two), Violas, and Basso. The key signature is one flat (B-flat). The music consists of whole notes and rests.

to follow me into the
desert.
um mir in eine Wüste
zu folgen!

70 ⁵⁴

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

⁵⁵ *Andante Moderato*

And I should forsake her?
Und ich sollte sie verlassen?

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

56.

Leave Ariadne?
Ariadnen verlassen?

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

Sie der schrecklichsten ver-
zweiflung, dem Hunger, den
reissenden Thieren des Waldes
Preis geben?

72 57. Allegro

58.

59.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

f

f unison

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

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

60. 61.

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
befreit, 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 sind mir
nicht minder heilig.

64. *Allegro moderato*

65.

66.

75

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

The musical score is written for seven instruments: Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (two staves), Violins (two staves), Violas (one staff), and Basso (one staff). The time signature is 3/4. The tempo is *Allegro moderato*. The score is divided into three measures corresponding to measures 64, 65, and 66 of the piece. In measure 64, the Flutes, Oboe, Bassoons, and Horns are marked with a whole rest. The Violins play a melody starting on G4, moving up stepwise to D5. The Viola and Bassoon play a whole note G3. In measure 65, the Flutes, Oboe, Bassoons, and Horns remain with whole rests. The Violins continue their melody. The Viola and Bassoon play a whole note G3. In measure 66, the Flutes, Oboe, Bassoons, and Horns remain with whole rests. The Violins play a more active melody. The Viola and Bassoon play a whole note G3.

76 67.

68.

69.

Flutes

Musical notation for Flutes, measures 67-69. The Flutes part consists of two staves. In measure 67, both staves have a whole rest. In measure 68, both staves have a whole rest. In measure 69, both staves have a whole rest.

Oboe

Musical notation for Oboe, measures 67-69. In measure 67, there is a quarter note with a fermata. In measure 68, there is a half note with a fermata. In measure 69, there is a quarter note with a fermata.

Bassoons

Musical notation for Bassoons, measures 67-69. The Bassoons part consists of two staves. In measure 67, both staves have a whole rest. In measure 68, both staves have a whole rest. In measure 69, both staves have a whole rest.

Horns

Musical notation for Horns, measures 67-69. The Horns part consists of two staves. In measure 67, both staves have a whole rest. In measure 68, both staves have a whole rest. In measure 69, both staves have a whole rest.

Violins

Musical notation for Violins, measures 67-69. The Violins part consists of two staves. In measure 67, both staves play a continuous eighth-note pattern. In measure 68, both staves play a continuous eighth-note pattern. In measure 69, both staves play a continuous eighth-note pattern.

Violas

Musical notation for Violas, measures 67-69. In measure 67, there is a whole note with a fermata. In measure 68, there is a half note with a fermata. In measure 69, there is a quarter note with a fermata.

Basso

Musical notation for Basso, measures 67-69. In measure 67, there is a quarter note. In measure 68, there is a quarter note. In measure 69, there is a quarter note.

70.

71.

72.

77

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

This musical score page contains seven staves for different instruments. The Flutes and Horns staves are mostly empty, with only a few notes in measure 72. The Oboe staff has a melodic line starting in measure 70. The Bassoons, Violins, Violas, and Basso staves all play a rhythmic accompaniment of eighth notes, starting in measure 70. The Basso staff begins with a forte (f) dynamic marking. The Violins and Bassoons also have dynamic markings. The score is divided into measures 70, 71, 72, and 77.

78 73.

74.

75.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Handwritten musical score for a symphony orchestra. The score is divided into three measures labeled 73, 74, and 75. The parts include Flutes, Oboe, Bassoons, Horns, Violins, Violas, and Basso. The Flutes and Horns parts are mostly silent. The Oboe, Bassoons, Violins, Violas, and Basso parts contain musical notation including notes, rests, and dynamic markings like 'p'.

76. 77. 78. 79. 79

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

pp *cresc.*

pp *cresc.*

pp *cresc.*

80 *ff* *ff*

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Her bosom rises-
Ihr Busen steigt empor

82.

83.

84.

85.

86.

31

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

cresc.

cresc.

cresc.

ff

82

Flutes

Oboe

Bassoons

Horns

She sighs!
Sie seufzt!

Violins

Violas

Basso

87.

88.

Andante

89.

90.

83

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

The musical score is handwritten and spans two measures, 89 and 90. The instruments are arranged in a standard orchestral order from top to bottom: Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (two staves), Violins (two staves), Violas (one staff), and Basso (one staff). Measures 89 and 90 are clearly marked at the top of the page. The Flutes, Oboe, and Bassoons staves are mostly empty, with a few rests. The Violins, Violas, and Basso staves contain musical notation with dynamic markings (p, f) and articulation marks. The Basso staff has a key signature change to one sharp (F#) in measure 90.

892. 92.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Ariadne:

Theseus!
Oh, Theseus!
Theseus!
Ach, Theseus!

93.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Musical score for various instruments. The score is written on ten staves. The first two staves are for Flutes, the third for Oboe, the next two for Bassoons, the next two for Horns, the next two for Violins, the next for Violas, and the final one for Basso. The key signature is one flat (B-flat). The Flutes and Bassoons have rests. The Oboe and Violins have melodic lines. The Bassoon (lower staff) has a rhythmic accompaniment of eighth notes. The Viola has a melodic line starting with a piano (P) dynamic. The Basso has a rest.

Theseus:

She calls me! Even in a dream-

Sie ruft mich! Auch im Traume-

86 94.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

The musical score consists of seven staves. The Flutes and Horns staves are mostly empty with a whole rest. The Oboe and Bassoon staves have melodic lines with slurs and a fermata. The Violin and Viola staves have rhythmic accompaniment with slurs and a fermata. The Basso staff is empty with a whole rest.

Ariadne:

Help! Save, save your
Ariadne!

Hilf! Rette, rette
deine Ariadne!

95.

96.

97.

Flutes

Oboe

Bassoons

Horns

Allegro Assai

Violins

Violas

Basso

The musical score is arranged in a system with seven staves. The top four staves (Flutes, Oboe, Bassoons, and Horns) are currently silent, indicated by horizontal lines. The bottom three staves (Violins, Violas, and Basso) contain musical notation. The Violins part consists of two staves with a melody of eighth and sixteenth notes, starting with a forte (f) dynamic. The Viola and Basso parts provide harmonic support with chords and lower-register notes. The key signature has one flat (B-flat), and the tempo is marked *Allegro Assai*. Measure numbers 95, 96, and 97 are printed above the first three measures of the score.

XXVII

38

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Theseus:

Your Ariadne?

Deine Ariadne?

98.

99.

Musical score for measures 98 and 99. The score is divided into two measures, 98 and 99. The instruments listed on the left are Flutes, Oboe, Bassoons, Horns, Violins, Violas, and Basso. The Flutes, Oboe, Bassoons, and Horns parts are mostly blank in measures 98 and 99. The Violins, Violas, and Basso parts have musical notation. The Violins part has two staves, the Violas part has one staff, and the Basso part has one staff. The notation includes notes, rests, and dynamic markings.

100. 101. 89

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.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

105.

91

Ariadne:

He flees?
Barbarian! Oh!

Er flieht?—
Barbar! Ach!

92 106.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

107

Theseus:

Ariadne!

Ariadne!

109. 109.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Which power, which
irresistible spell
pulls me back?

Welche Gewalt,
welche
unwiderstehbare
Zauberkräft reißt
mich zurück?

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

113.

114.

95

Flutes

Musical notation for two flutes. Measure 113 shows a whole rest. Measure 114 shows a half note G4.

Oboe

Musical notation for oboe. Measure 113 shows a whole rest. Measure 114 shows a half note G4.

Bassoons

Musical notation for two bassoons. Measure 113 shows a whole rest. Measure 114 shows a half note G4.

Horns

Musical notation for two horns. Measure 113 shows a whole rest. Measure 114 shows a half note G4.

Violins

Musical notation for two violins. Measure 113 shows a rhythmic pattern of eighth notes. Measure 114 shows a half note G4.

Violas

Musical notation for violas. Measure 113 shows a rhythmic pattern of eighth notes. Measure 114 shows a half note G4.

Basso

Musical notation for the basso. Measure 113 shows a rhythmic pattern of eighth notes. Measure 114 shows a half note G4.

Is this the will of fate?
Will es das Schicksal?

Main musical score for measures 113 and 114. Measure 113 contains rests for woodwinds and horns, and rhythmic patterns for strings. Measure 114 contains half notes G4 for woodwinds and horns, and half notes G4 for strings.

96

215.

Andante

216.

Flutes

Oboe

Bassoons

Clarini

Horns

Violins

Violas

Basso

4 trumpets behind the scene

4 clarini in E (in a later hand)

The image shows a page of a musical score for orchestra, covering measures 215 and 216. The tempo is marked 'Andante'. The score is written for several instruments: Flutes (two staves), Oboe (one staff), Bassoons (two staves), Clarini (two staves), Horns (two staves), Violins (two staves), Violas (one staff), and Basso (one staff). The key signature is three flats (B-flat, E-flat, A-flat). The music is mostly silent in measures 215 and 216, with some activity in measure 216. There are handwritten annotations: '4 trumpets behind the scene' and '4 clarini in E (in a later hand)'. The page number '96' is in the top left corner.

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. 97

Allegro

f

f Allegro

98

Flutes

Oboe

Bassoons

Clarini

Horns

Violins

Violas

Basso

Almighty Deities! How do I
decide?

Allmächtige Gottheit! Wozu
entschliess ich mich?

119.

120.

121. 122. 123. 99

Flutes

Oboe

Bassoons

Clarini

Horns

Violins

Violas

Basso

Andante

P

Flutes

Oboe

Bassoons

Clarinets

Horns

Violins

Violas

Basso

124.

125.

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

Clarinets

Horns

Violins

Violas

Bass

What fury revealed our presence to you?

Welche Furie entdeckte Euch unsern Aufenthalt!

102 128. 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, belagerte Felsen,
dieser von Lowen bewohnte
Wald, war für unsere Liebe
ein Elysium!

130.

Flutes

Musical notation for two flutes. Both staves are in treble clef with a key signature of two sharps (F# and C#). The notation consists of whole rests for the first three measures, followed by a final measure containing a pair of eighth notes.

Oboe

Musical notation for Oboe in treble clef with a key signature of two sharps. The text "Clarinetti in A" is written above the staff. The notation features a melodic line with slurs and ties across four measures.

Bassoons

Musical notation for two bassoons in bass clef with a key signature of two sharps. The notation consists of whole rests for the first three measures, followed by a final measure containing a pair of eighth notes.

Horns

Musical notation for two horns in treble clef with a key signature of two sharps. The notation consists of whole rests for all four measures.

Andante con moto

Violins

Musical notation for two violins in treble clef with a key signature of two sharps. The notation includes a dynamic marking "P" (piano) at the end of the first measure and a melodic line with slurs and ties across four measures.

Violas

Musical notation for Violas in bass clef with a key signature of two sharps. The notation includes a dynamic marking "P" (piano) at the beginning and sparse notes across four measures.

Basso

Musical notation for the Bassoon in bass clef with a key signature of two sharps. The notation includes a melodic line with slurs and ties across four measures.

Andante con moto

104 131.

132.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

The musical score consists of seven staves. The top four staves (Flutes, Oboe, Bassoons, Horns) are mostly empty, indicating rests for these instruments. The bottom three staves (Violins, Violas, Basso) contain active musical notation. Measure 131 shows a complex rhythmic pattern with slurs and dynamic markings of *f* and *p*. Measure 132 continues this pattern with similar dynamics and articulation. The key signature has two sharps (F# and C#), and the time signature is 7/8.

133.

134.

105

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.

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 Überwinder des
Minotaurus seufzt zu den
Fussen eines Weibes!

136.

137.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Away with sympathy! Away with
love!
Fort Mitleid! Liebe, fort!

108

140.

141.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Become a man, pampered
lad!

Ermanne Dich,
verzärtelter Jungling!

The musical score for measures 140 and 141 is arranged in a standard orchestral format. The Flutes and Oboe parts feature melodic lines with slurs. The Bassoons play a rhythmic accompaniment. The Horns play sustained notes, with the second horn part including the vocal lyrics. The Violins and Violas provide harmonic support with various textures, including sixteenth-note patterns. The Basso part provides a steady bass line.

142.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Detailed description: This block contains the first six staves of the musical score for measures 142 and 143. The instruments are Flutes, Oboe, Bassoons, Horns, Violins, Violas, and Basso. The key signature is one sharp (F#) and the time signature is 4/4. In measure 142, the Flutes and Bassoons play a quarter note followed by a quarter rest. The Oboe, Horns, Violins, and Basso play a quarter note followed by a quarter rest. The Viola plays a quarter note followed by a quarter rest. In measure 143, the Flutes and Bassoons play a quarter note followed by a quarter rest. The Oboe, Horns, Violins, and Basso play a quarter note followed by a quarter rest. The Viola plays a quarter note followed by a quarter rest.

143.

109

Detailed description: This block contains the last six staves of the musical score for measures 142 and 143. The instruments are Flutes, Oboe, Bassoons, Horns, Violins, Violas, and Basso. In measure 142, the Flutes, Oboe, Bassoons, Horns, Violins, and Basso play a quarter note followed by a quarter rest. The Viola plays a quarter note followed by a quarter rest. In measure 143, the Flutes, Oboe, Bassoons, Horns, Violins, and Basso play a quarter note followed by a quarter rest. The Viola plays a quarter note followed by a quarter rest.

Tear these demeaning ties from you.

Zerreiss diese Dich entehrende Bänder!

unison

110

244.

245.

246.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

The musical score is written for a woodwind and string ensemble. It consists of seven staves: Flutes (two parts), Oboe, Bassoons (two parts), Horns (two parts), Violins (two parts), Violas, and Basso. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into measures 110, 111, 112, and 113. Above the Flute staff, measures 144, 145, and 146 are indicated. The Flutes and Violins play active, melodic lines, while the Oboe, Bassoons, and Horns play more static, harmonic parts. The Basso provides a steady bass line.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Be Theseus again.
 Sey wieder Theseus!

2 Viola con basso

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!

11248.

149.

150.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Allegro Moderato

Andante

P Allegro Moderato

151.

152.

153.

113

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

This musical score page contains seven staves for different instruments. The Flutes and Horns staves are mostly empty, with only a few notes in the first measure. The Oboe staff has a few notes in the first measure. The Bassoons staff has a complex rhythmic pattern starting in the second measure. The Violins and Basso staves have a rhythmic pattern starting in the first measure. The Viola staff has a few notes in the first measure. The score is written in a key signature of one sharp (F#) and a common time signature (C). The measures are numbered 151, 152, and 153. The page number 113 is in the top right corner.

114

154.

155.

156.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

This musical score page contains seven staves for different instruments. The Flutes and Horns staves are mostly empty, with only a few rests. The Oboe staff has a melodic line starting in measure 154. The Bassoons staff has a rhythmic accompaniment of eighth notes. The Violins and Basso staves have similar rhythmic accompaniments. The Viola staff has a melodic line. The score is divided into three measures: 154, 155, and 156. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. There are dynamic markings 'p' (piano) in measures 155 and 156. The Flutes and Horns staves have a brace on the left side. The Violins and Basso staves have a brace on the left side. The Viola staff has a brace on the left side. The Oboe staff has a brace on the left side. The Bassoons staff has a brace on the left side. The Flutes staff has a brace on the left side. The Horns staff has a brace on the left side. The Violins staff has a brace on the left side. The Viola staff has a brace on the left side. The Basso staff has a brace on the left side.

157. 158. 159.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

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

Fluche mir nicht,
Liebenswürdige! Fluche mir
nicht! Ich muss! Ich muss!

160. 161. 162.

(#) f P

163.

164.

165.

166.

117

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

The musical score is written for a full orchestra. It consists of seven staves: Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (two staves), Violins (two staves), Violas (one staff), and Basso (one staff). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures, numbered 163, 164, 165, and 166. Measure 163 starts with a dynamic marking of *f*. Measures 164 and 165 have dynamic markings of *p*. Measure 166 has dynamic markings of *f* and *p*. The Flutes and Oboe parts have rests in measures 164 and 165. The Bassoons, Violins, Violas, and Basso parts have melodic lines with slurs and dynamic markings. The Horns part has rests in all four measures.

118

167.

168.

169.

170.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Handwritten musical score for measures 167-170. The score is arranged in a system with seven staves. The instruments are: Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (two staves), Violins (two staves), Violas (one staff), and Basso (one staff). The key signature is one sharp (F#) and the time signature is 4/4. Measure 167 shows the Flutes playing a half note G#4 and a half note A4. The Oboe plays a half note G#4. The Bassoons play a half note G#3 and a half note A3. The Violins play a half note G#4 and a half note A4. The Violas play a half note G#3 and a half note A3. The Basso plays a half note G#2 and a half note A2. Measure 168 shows the Flutes playing a half note G#4 and a half note A4. The Oboe plays a half note G#4. The Bassoons play a half note G#3 and a half note A3. The Violins play a half note G#4 and a half note A4. The Violas play a half note G#3 and a half note A3. The Basso plays a half note G#2 and a half note A2. Measure 169 shows the Flutes playing a half note G#4 and a half note A4. The Oboe plays a half note G#4. The Bassoons play a half note G#3 and a half note A3. The Violins play a half note G#4 and a half note A4. The Violas play a half note G#3 and a half note A3. The Basso plays a half note G#2 and a half note A2. Measure 170 shows the Flutes playing a half note G#4 and a half note A4. The Oboe plays a half note G#4. The Bassoons play a half note G#3 and a half note A3. The Violins play a half note G#4 and a half note A4. The Violas play a half note G#3 and a half note A3. The Basso plays a half note G#2 and a half note A2.

171. 172. 173.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

f

f

Detailed description: This is a page of a musical score for a symphony orchestra. It contains seven staves of music, labeled on the left as Flutes, Oboe, Bassoons, Horns, Violins, Violas, and Basso. The music is in a key with two sharps (F# and C#) and a common time signature. The score is divided into three measures, numbered 171, 172, and 173 at the top. The Flutes and Bassoons have melodic lines with some slurs and accents. The Violins and Basso have a dynamic marking of *f* (forte). The Horns and Oboe staves are mostly empty, indicating they are silent in these measures. The notation includes various note values, rests, and articulation marks.

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

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

120

174.

175.

176

177.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Handwritten musical score for measures 174-177. The score is written for seven instruments: Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (two staves), Violins (two staves), Violas (one staff), and Basso (one staff). The key signature is two sharps (F# and C#). Measure 174 shows rests for Flutes, Oboe, and Horns, while Bassoons, Violins, Violas, and Basso play. Measure 175 shows Flutes and Oboe playing a half note, while Bassoons, Violins, Violas, and Basso play a sixteenth-note pattern. Measure 176 shows Flutes and Oboe playing a half note, while Bassoons, Violins, Violas, and Basso play a sixteenth-note pattern. Measure 177 shows Flutes and Oboe playing a half note, while Bassoons, Violins, Violas, and Basso play a sixteenth-note pattern. Dynamics include *p* (piano) and *f* (forte).

178.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

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

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

179. 180. 121

122

181 *Andante.*

192.

Flutes

Oboe

Bassoons

Clarinets

Horns

Violins

Violas

Basso

Handwritten musical score for an orchestra, measures 181-192, marked *Andante.* The score includes parts for Flutes, Oboe, Bassoons, Clarinets, Horns, Violins, Violas, and Basso. The Flutes, Oboe, Bassoons, and Horns parts are mostly rests, with some activity starting at measure 192. The Clarinets part has a rhythmic pattern of eighth notes with accents. The Violins, Violas, and Basso parts have rests until measure 192, where they play a melodic line.

L

183.

Flutes

Oboe

Bassoons

Clarini

Horns

Violins

Violas

Basso

184.

123

Ah! Once again! Ye Gods!
Ah! Noch einmal! Götter!

115.
11

116.
11

Flutes

Oboe

Bassoons

Clarini

Horns

Violins

Violas

Basso

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

Sie kommen selbst! Ich sehe sie,
die Uerbittlichen!

Flutes

Oboe

Bassoons

Clarinets

Horns

Violins

Violas

Basso

127.

128.

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

189.

190.

Allegro

Ariadne? My Ariadne?

Ariadne?
Meine Ariadne?

Adagio

Allegro

p *Adagio*

f

191. 192. 193. 194. 127

Flutes

Oboe

Bassoons

Clarini

Horns

Violins

Violas

Basso

128

195.

196.

197.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

No! No! I hasten to
save her life!

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

The musical score consists of seven staves. The Flutes and Oboe staves have a whole note in measure 195, a whole note in measure 196, and a whole note in measure 197. The Bassoons and Basso staves have a rhythmic pattern of eighth notes in measure 195, followed by a whole note in measure 196 and a whole note in measure 197. The Horns staves have a whole note in measure 195, a whole note in measure 196, and a whole note in measure 197. The Violins staves have a melodic line with slurs and accents in measure 195, followed by a whole note in measure 196 and a whole note in measure 197. The Viola staves have a whole note in measure 195, a whole note in measure 196, and a whole note in measure 197.

198. 199.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Bass

200. 129

Gods! Have pity!
Send her a deliverer!

Götter! Erbarmt Euch!
Sendet ihr einen
Erretter!

Flutes

Oboe

Coroons

Horns

Violino

Violas

Basso

The musical score consists of seven staves. The top four staves (Flutes, Oboe, Coroons, and Horns) contain mostly rests, indicating that these instruments are silent during this section. The bottom three staves (Violino, Violas, and Basso) contain active musical notation. The Violino part features a melodic line with eighth notes and rests, starting with a piano (*p*) dynamic. The Violas and Basso parts provide harmonic support with rhythmic patterns of eighth notes and rests, also starting with a piano (*p*) dynamic. The tempo is marked as *Andante quasi allegretto*.

Andante quasi allegretto

p

p

Andante quasi allegretto

203.

204.

131

Flutes

Oboe

Bassoons

Horns

Violins

Violas
viola 2 con basso

Basso

cresc.

uni. cresc.

cresc.

Detailed description: This is a handwritten musical score for a symphony orchestra. The score is divided into two measures, 203 and 204. The instruments are arranged in a standard orchestral layout. Flutes and Horns are in the upper woodwind section. Oboe and Bassoons are in the lower woodwind section. Violins and Violas are in the string section. The Bassoon part includes the instruction 'viola 2 con basso'. The Violin part includes the instruction 'cresc.'. The Viola part includes the instruction 'uni. cresc.'. The Bass part includes the instruction 'cresc.'. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4. The notation includes various note values, rests, and dynamic markings.

207.

The musical score consists of seven staves, each representing a different instrument. The Flutes and Oboe staves are in the upper register, while the Bassoons, Horns, Violins, Violas, and Bass staves are in the lower register. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The Flutes and Oboe parts are mostly rests. The Bassoon part starts with a forte (f) dynamic and includes a *trp* marking. The Horns part starts with a forte (f) dynamic. The Violins part starts with a forte (f) dynamic and includes a *un:* marking. The Viola and Bass parts start with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

She stirs-
Sie bewegt sich-

134 208.

209.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

Detailed description: This is a handwritten musical score for a woodwind and string ensemble. The score is divided into two measures, 208 and 209. The key signature is three flats (B-flat, E-flat, A-flat). The Flutes and Horns parts are mostly silent, indicated by rests. The Oboe, Bassoons, Violins, Violas, and Basso parts have active notation. The Oboe and Violins play a rhythmic eighth-note pattern with slurs. The Bassoons play a similar pattern with longer note values. The Violins have a complex texture with a sixteenth-note accompaniment in the lower staff. The Violas and Basso play a simple eighth-note line. The notation is in black ink on a white background.

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!

210.

211.

135

Allegro

136

212.

213.

214.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

The musical score is written for a symphony orchestra. It consists of seven staves, each representing a different instrument. The top two staves are for Flutes, the next is for Oboe, followed by two staves for Bassoons, then two for Horns, and finally Violins, Violas, and Basso. The score is divided into three measures, labeled 212, 213, and 214. The Flutes, Bassoons, Violins, Violas, and Basso parts contain musical notation, while the Oboe and Horns parts are mostly empty. The key signature is one sharp (F#) and the time signature is 4/4. The Flutes and Bassoons play a melodic line, while the Violins, Violas, and Basso provide harmonic support. The Oboe and Horns are silent in this section.

138

218.

219.

220.

221.

Flutes

Oboe

Bassoons

Horns

Violins

Violas

Basso

This musical score page contains seven staves for different instruments. The top four staves (Flutes, Oboe, Bassoons, and Horns) are mostly empty, with only a few horizontal lines indicating rests. The Violins section consists of two staves with handwritten musical notation, including a melodic line with a slur and a fermata. The Viola and Basso staves also contain handwritten notation, with the Basso staff featuring a piano keyboard diagram below the notes. The score is divided into four measures corresponding to measures 218, 219, 220, and 221. The key signature is two sharps (F# and C#).

222.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Ariadne!
Ariadne!
Ariadne!
Ariadne!

223. 224. 139

140

225.

226.

227.

228.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Musical score for measures 225-228. The score is written for seven instruments: Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (two staves), Violins (two staves), Viola (one staff), and Basso (one staff). The key signature is two sharps (F# and C#). Measure 225 shows the beginning of the section with various rhythmic patterns. Measure 226 features a prominent melodic line in the Oboe and Bassoons. Measure 227 includes a dynamic marking of *p* (piano) for the Violins and Basso. Measure 228 concludes the section with a melodic flourish in the Violins and Basso, and a *rit.* (ritardando) marking for the Viola and Basso.

229.

230.

231.

141

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

A musical score for a woodwind and string ensemble. The score is written for seven parts: Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (two staves), Violins (two staves), Viola (one staff), and Basso (one staff). The music is in a key with two sharps (F# and C#) and a common time signature. The score is divided into three measures, labeled 229, 230, and 231. Measure 229 shows the beginning of the piece with various notes and rests. Measure 230 features a prominent melodic line in the Violins and Viola, marked with a 'p' (piano) dynamic. Measure 231 continues the melodic development. The Flutes, Oboe, and Bassoons play a more rhythmic accompaniment. The Horns play a sustained chordal accompaniment. The Viola and Basso provide a steady bass line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

142 232. 233.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

pp

pp

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.

143

Flutes

Musical notation for two Flute staves. Both staves are in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The notation shows rests for the first two staves, followed by a measure with a fermata, and a final measure with a chord of two notes.

Oboe

Musical notation for the Oboe staff in treble clef with a key signature of two sharps and common time. It features rests, a fermata, and a final measure with a chord of two notes. The instruction "con viol. I at oct." is written above the staff.

con viol. I at oct.

Bassoons

Musical notation for two Bassoon staves in bass clef with a key signature of two sharps and common time. The notation shows rests, a fermata, and a final measure with a chord of two notes.

Horns

Musical notation for two Horn staves in treble clef with a common time signature (C). Both staves contain rests throughout the section.

Andante con moto

Violins

Musical notation for two Violin staves in treble clef with a key signature of two sharps and common time. The top staff has a fermata and a final measure with a chord marked with a plus sign (+). The bottom staff features a piano (p) dynamic marking and a complex melodic line with many slurs.

Viola

Musical notation for the Viola staff in bass clef with a key signature of two sharps and common time. It begins with a piano (p) dynamic marking and contains a melodic line.

Basso

Musical notation for the Bassoon staff in bass clef with a key signature of two sharps and common time. It begins with a piano (p) dynamic marking and contains a melodic line.

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.

f p

f p

f

237.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Be greeted,
magnificent dawn!

Sey mir gegrüsst,
herrliches
Morgenroth!

146 238

239.

240.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Andante

Violoncello solo.

The musical score consists of seven staves. The top four staves (Flutes, Oboe, Bassoons, and Horns) contain mostly rests, indicating that these instruments are silent during these measures. The fifth staff (Violins) shows two staves of music with a melodic line. The sixth staff (Viola) contains rests. The seventh staff (Basso) shows a rhythmic pattern of eighth notes, with the instruction 'Violoncello solo.' written below it. The tempo is marked 'Andante' above the Violins staff. The key signature has two sharps (F# and C#), and the time signature is 7/8. The measures are numbered 238, 239, and 240 at the top.

241.

242.

1A7

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!

f violoncello

148 243. 244. 245.

Flutes

Musical notation for Flutes, measures 148-150. The notation is in treble clef with a key signature of two sharps (F# and C#). Measure 148 contains two staves with notes and rests. Measure 149 contains two staves with notes and rests. Measure 150 contains two staves with notes and rests.

Oboe

Musical notation for Oboe, measures 148-150. The notation is in treble clef with a key signature of two sharps (F# and C#). Measure 148 contains one staff with notes and rests. Measure 149 contains one staff with notes and rests. Measure 150 contains one staff with notes and rests.

Bassoons

Musical notation for Bassoons, measures 148-150. The notation is in bass clef with a key signature of two sharps (F# and C#). Measure 148 contains two staves with notes and rests. Measure 149 contains two staves with notes and rests. Measure 150 contains two staves with notes and rests.

Horns

Musical notation for Horns, measures 148-150. The notation is in treble clef with a key signature of two sharps (F# and C#). Measure 148 contains two staves with notes and rests. Measure 149 contains two staves with notes and rests. Measure 150 contains two staves with notes and rests.

Violins

Musical notation for Violins, measures 148-150. The notation is in treble clef with a key signature of two sharps (F# and C#). Measure 148 contains two staves with notes and rests, including dynamic markings 'f' and 'p'. Measure 149 contains two staves with notes and rests. Measure 150 contains two staves with notes and rests.

Viola

Musical notation for Viola, measures 148-150. The notation is in bass clef with a key signature of two sharps (F# and C#). Measure 148 contains one staff with notes and rests, including dynamic markings 'f' and 'p'. Measure 149 contains one staff with notes and rests. Measure 150 contains one staff with notes and rests, including the marking 'un:'.

Basso

Musical notation for Basso, measures 148-150. The notation is in bass clef with a key signature of two sharps (F# and C#). Measure 148 contains one staff with notes and rests, including dynamic markings 'f' and 'p'. Measure 149 contains one staff with notes and rests, including dynamic markings 'p'. Measure 150 contains one staff with notes and rests.

246. 247. 248. 149

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

249.
150

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

The sun rises with such splendour!
Jetzt steigt die Sonne herauf, mit welcher Pracht!

250.

P

P

P

Allegro movement

P

P

251.

252.

253.

254.

Flutes

Musical notation for Flutes. Measure 251: Treble clef, whole note G4. Measure 252: Treble clef, whole note Bb4. Measure 253: Treble clef, whole note G4. Measure 254: Treble clef, whole note G4. A 'Cresc.' marking is present in measure 254.

Oboe

Musical notation for Oboe. Measures 251-254: Treble clef, whole rests.

Bassoons

Musical notation for Bassoons. Measure 251: Bass clef, whole note G3. Measure 252: Bass clef, whole note Bb3. Measure 253: Bass clef, whole note G3. Measure 254: Bass clef, whole note Bb3.

Horns

Musical notation for Horns. Measures 251-254: Treble clef, whole rests.

Violins

Musical notation for Violins. Measure 251: Treble clef, eighth notes G4, A4, B4, C5. Measure 252: Treble clef, eighth notes G4, A4, Bb4, C5. Measure 253: Treble clef, eighth notes G4, A4, Bb4, C5. Measure 254: Treble clef, eighth notes G4, A4, Bb4, C5. A 'Cresc.' marking is present in measure 254.

Viola

Musical notation for Viola. Measure 251: Bass clef, eighth notes G3, A3, B3, C4. Measure 252: Bass clef, eighth notes G3, A3, Bb3, C4. Measure 253: Bass clef, eighth notes G3, A3, Bb3, C4. Measure 254: Bass clef, eighth notes G3, A3, Bb3, C4. A 'Cresc.' marking is present in measure 254.

Basso

Musical notation for Basso. Measure 251: Bass clef, whole note G2. Measure 252: Bass clef, eighth notes G2, A2, B2, C3. Measure 253: Bass clef, eighth notes G2, A2, B2, C3. Measure 254: Bass clef, eighth notes G2, A2, B2, C3. A 'Cresc.' marking is present in measure 254.

152

255.

256.

257.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Musical score for Flutes, Oboe, Bassoons, Horns, Violins, Viola, and Basso. The score is divided into three measures corresponding to measures 152, 255, 256, and 257. The Flutes and Oboe parts feature long notes with slurs. The Bassoons part includes dynamic markings *pp* and *p*. The Violins, Viola, and Basso parts feature rhythmic patterns of eighth notes. The Violins and Viola parts include a dynamic marking *f* in measure 257. The Basso part includes a dynamic marking *f* in measure 257.

258.

259.

260.

153

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

This musical score page contains seven staves of music. The Flutes, Oboe, and Horns parts are relatively simple, featuring whole notes in measures 258, 259, and 260. The Bassoons, Violins, and Basso parts are more complex, with the Bassoons and Basso playing eighth-note patterns and the Violins playing a mix of eighth and sixteenth notes. The Viola part consists of a few whole notes. The score includes various musical notations such as clefs, notes, rests, and accidentals (flats and naturals).

154 261.

262.

263.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

The musical score consists of seven staves, each representing a different instrument. The first three measures are labeled 261, 262, and 263. The Flutes and Oboe parts are in the upper register, playing whole notes. The Bassoons and Basso parts are in the lower register, playing eighth-note patterns. The Horns part is in the middle register, playing a sustained note in measure 261. The Violins part is in the upper register, playing a melodic line with a sustained note in measure 261. The Viola part is in the middle register, playing a sustained note in measure 261 and a sixteenth-note pattern in measure 263.

156 266.

Flutes

Obre

Bassons

Horns

Violins

Viola

Basso

267.

p

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

Sie erröthet nicht umsonst, die
Verrätherinn unsrer Freuden!

268.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Detailed description: This block contains the first six staves of a musical score. The instruments listed are Flutes, Oboe, Bassoons, Horns, Violins, Viola, and Basso. Measures 268 and 269 are indicated at the top. The notation includes various note values and rests for each instrument.

Its appearance made this wilderness seem more inviting!

Wie durch ihren Anblick sich diese Wildniss erheitert!

269.

157

Detailed description: This block contains the next six staves of the musical score. It includes dynamic markings such as 'p' (piano) and 'f' (forte). The tempo marking 'Andante' is present above the staves. The notation continues with various note values and rests.

270.
158

271.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Without you, beloved, what a
dreadful place!

Ohne Dich, Geliebter! Welch
schauervoller Aufenthalt!

272.

273.

274.

159

Flutes

Oboe

Bassoons

Horns

Detailed description: This section of the score covers measures 272, 273, and 274. It includes staves for Flutes (two), Oboe, Bassoons (two), and Horns (two). In all measures, every instrument has a whole rest, indicating they are silent during this passage.

Allegretto

Violins

Viola

Basso

Detailed description: This section of the score covers measures 272, 273, and 274. It includes staves for Violins (two), Viola, and Basso. The tempo is marked *Allegretto*.
- Measure 272: All instruments play a rhythmic pattern of eighth notes. The Violins and Basso start with a dynamic marking of *f*.
- Measure 273: The pattern continues. The Violins and Basso end with a dynamic marking of *f*.
- Measure 274: The Violins play a melodic phrase starting with a dynamic marking of *p*. The Viola and Basso play a rhythmic pattern of eighth notes.

275.
160

276.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

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 Sommer-
tag, wie in den königlichen
Garten meines Vaters: hier blühen
keine Rosensträucher, 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.

161

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

The musical score consists of seven staves, each representing a different instrument. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into three measures: 277, 278, and 279. The Flutes, Oboe, Bassoons, and Horns parts are mostly silent, indicated by rests. The Violins, Viola, and Basso parts are active. In measure 277, the Violins play a melody starting on G4, moving up to B4, then down to A4 and G4. The Viola and Basso play a rhythmic accompaniment of eighth notes. In measure 278, the Violins play a sustained note on G4, while the Viola and Basso continue their accompaniment. In measure 279, the Violins play a melody starting on G4, moving up to B4, then down to A4 and G4. The Viola and Basso continue their accompaniment. Dynamics are marked with 'p' (piano) and 'f' (forte).

1290. 281.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

All is wild here,
frightening!

Alles ist hier wild,
fürchterlich!

282.

283.

163

Flutes

Oboe

Bassoons

Horns

Allegro

Violins

Viola

Basso

The musical score is divided into two measures, 282 and 283. The Flutes and Oboe parts are mostly rests. The Bassoons and Basso parts play a rhythmic pattern of eighth notes. The Violins and Viola parts play a similar rhythmic pattern. The Horns part is mostly rests. The score is marked with dynamics like 'f' and 'p' and includes the tempo marking 'Allegro'.

16284.

285.

The musical score is arranged in a system with seven staves. The Flutes and Oboe staves are mostly empty, with only a few notes in the second measure. The Bassoons and Viola staves play a rhythmic pattern of eighth notes with slurs. The Horns staves are empty. The Violins play a melodic line starting with a forte (f) dynamic. The Basso staff plays a similar rhythmic pattern to the Bassoons. The key signature has two flats, and the time signature is 4/4.

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

Das Meer tobt gegen diesen Felsen, will ihn verdrängen!

286.

287.

This musical score page contains seven staves for different instruments. The Flutes and Oboe staves are mostly blank, with only a few notes at the beginning and end of the measures. The Bassoons, Viola, and Bass staves feature complex rhythmic patterns, primarily consisting of eighth and sixteenth notes, often beamed together. The Violins play a simple melodic line with dynamic markings of *f* and *p*. The Viola part includes the instruction *f violoncello*. The Bass part also includes the instruction *f Basso*. The score is divided into two measures, 286 and 287, by a vertical bar line.

288.

289.

The musical score is arranged in a standard orchestral format. It consists of seven staves, each representing a different instrument. The Flutes and Oboe staves are at the top, followed by the Bassoons, then the Horns. Below these are the Violins, Viola, and Cello. The score is divided into two measures, 288 and 289. The key signature is B-flat major (two flats), and the time signature is 4/4. The Flutes and Oboe parts are mostly rests. The Bassoons play a rhythmic pattern of eighth notes. The Horns are also mostly rests. The Violins and Cello play a melodic line with dynamic markings of *f* and *p*. The Viola plays a similar melodic line with dynamic markings of *f* and *p*.

The cliff is bending
dreadfully, threatening
to collapse.

Schrecklich beugt sich der
Felsen, droht einzustürzen!

290.

291.

292.

167

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Un poco grave

The musical score consists of seven staves. The Flutes, Oboe, Bassoons, and Basso parts are grouped together with a brace on the left. The Violins and Viola parts are grouped together with a brace on the left. The Horns part is a single staff. The score is divided into three measures: 290, 291, and 292. In measure 290, the Flutes, Oboe, Bassoons, and Basso parts have whole rests. The Violins and Viola parts have a melodic line starting with a half note. The Horns part has a whole rest. In measure 291, the Flutes, Oboe, Bassoons, and Basso parts enter with a melodic line starting with a half note. The Violins and Viola parts continue their melodic line. The Horns part has a whole rest. In measure 292, the Flutes, Oboe, Bassoons, and Basso parts have a melodic line ending with a half note. The Violins and Viola parts continue their melodic line. The Horns part has a whole rest. The tempo marking 'Un poco grave' is written above the Violins part in measure 290.

168

293.

294.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

The lion roars!
Der Löwe brüllt.

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

Ach Theseus!
Theseus, komm, ich bin
erwacht!

295.

Flutes

Oboe

Bassoons

Horns

Adagio

Violins

Viola

Basso

Where are you?
Wo bist Du?

296.

169

170

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

297.

298.

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

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

LXXVII

299.

300.

171

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Come, she is awake, come
into my arms!

Komm! Sie ist erwacht, komm
in meine Arme!

Andante con moto

p *f* *p* *f* *p*

172 *301.*

302.

The musical score consists of seven staves, each with a bracketed label on the left. The Flutes, Oboe, Bassoons, and Horns staves are mostly empty, with only a few notes in the second measure. The Violins, Viola, and Basso staves contain more detailed musical notation, including eighth and sixteenth notes, rests, and slurs. The Flutes and Oboe staves are in treble clef with a key signature of one flat. The Bassoons and Basso staves are in bass clef with a key signature of one flat. The Viola staff is in alto clef with a key signature of one flat. The Violins staff is in treble clef with a key signature of one flat.

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

This page of a handwritten musical score covers measures 303, 304, and 305. The score is arranged in a standard orchestral layout with seven staves. The Flutes part (measures 303-305) features a melodic line with some complex rhythmic patterns, including sixteenth-note runs. The Oboe part (measures 303-305) plays a similar melodic line. The Bassoons part (measures 303-305) has a more active role with sixteenth-note patterns. The Horn part (measures 303-305) is mostly silent. The Violins part (measures 303-305) starts with a piano (p) dynamic and transitions to a forte (f) dynamic. The Viola part (measures 303-305) also starts with a piano (p) dynamic and transitions to a forte (f) dynamic. The Basso part (measures 303-305) provides a steady bass line. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

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

Basso

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

Himmelf! Wenn sein muth ihn
zu weit verleitete!

176 309.

310.

The musical score consists of seven staves. The top four staves are for Flutes (two), Oboe, and Bassoons (two), all of which are silent. The fifth and sixth staves are for Horns (two), also silent. The seventh staff is for Violins, with two parts. The eighth staff is for Viola. The ninth staff is for Bass. Dynamics are indicated as *f* (forte) and *p* (piano). The score is divided into two measures, 309 and 310.

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.

177

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Allegro

Handwritten musical score for Flutes, Oboe, Bassoons, Horns, Violins, Viola, and Basso. The score is divided into three measures labeled 311, 312, and 313. The Flutes and Oboe parts have long horizontal lines in measures 311 and 312, indicating rests. The Bassoons, Violins, Viola, and Basso parts have active musical notation throughout. The Violin part features a 'pizzicato' section in measure 312, indicated by a diagonal line and a wavy line below the staff. The Viola and Basso parts have similar rhythmic patterns. The Horns part is mostly empty with some rests. The page number 177 is in the top right corner.

LXXXIII

178

Flutes

Oboe

Bassoons

Horn

Violin

Viola

Basso

314 315.

Tearing animals could attack
him. Snakes encircle him!

Reissende Thiere können ihn
anfallen! Schlangen ihn
umwinden!

316.

Flutes

Oboe

Bassoons

Horns

Violin

Viola

Basso

Who, Gods! Who
rescues him?

Wer, Götter!
Wer rettet ihn?

317. 318. 179

Andante quasi allegretto

p *f p*

p

180

319.

320.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

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

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

p

321.

322.

181

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

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 weib-
 liches, zur Furcht geneigtes
 Herz, und kannst mich so
 ängstigen!

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Bass

The musical score is written on seven staves. The top two staves are for Flutes (treble clef), the next two for Bassoons (bass clef), and the next two for Horns (treble clef). The bottom three staves are for Violins (treble clef), Viola (bass clef), and Bass (bass clef). The key signature is three flats (B-flat, E-flat, A-flat). Measure 323 shows the beginning of the section with mostly rests. Measure 324 shows the Oboe and Bassoons starting with half notes. Measure 325 shows the Oboe and Bassoons continuing with half notes, while the Violins, Viola, and Bass play more active parts. The Viola and Bass parts in measure 325 are marked with 'cresc.' and a hairpin crescendo symbol.

326.

327.

183

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

This musical score page contains seven staves for different instruments. The Flutes and Horns staves are mostly empty, with only a few rests. The Oboe staff has two measures of music in the first system, each with a long slur. The Bassoons staff has two measures of music in the first system, each with a long slur. The Violins, Viola, and Basso staves have music in both systems. The first system for Violins, Viola, and Basso starts with a forte (f) dynamic. The second system for these three instruments starts with a piano (p) dynamic. The Violins staff has a slur over the first four notes of the first system. The Viola staff has a slur over the first four notes of the first system. The Basso staff has a slur over the first four notes of the first system. The Violins staff has a slur over the last four notes of the second system. The Viola staff has a slur over the last four notes of the second system. The Basso staff has a slur over the last four notes of the second system.

184 328.

Flutes

Musical notation for two flutes. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The bottom staff is in bass clef with the same key signature. Both staves contain a whole rest.

Oboe

Musical notation for the oboe in treble clef with a key signature of three flats. The staff contains a sequence of notes: a dotted quarter note, an eighth note, a quarter note, a quarter note, and a quarter note.

Bassoons

Musical notation for two bassoons. The top staff is in bass clef with a key signature of three flats and includes a dynamic marking of *pp.* The bottom staff is also in bass clef with the same key signature. Both staves contain a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

Horns

Musical notation for two horns. The top staff is in treble clef with a key signature of three flats. The bottom staff is also in treble clef with the same key signature. Both staves contain a whole rest.

Violins

Musical notation for two violins. The top staff is in treble clef with a key signature of three flats and includes a dynamic marking of *f*. The bottom staff is also in treble clef with the same key signature. Both staves contain a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

Viola

Musical notation for the viola in bass clef with a key signature of three flats and includes a dynamic marking of *f*. The staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

Basso

Musical notation for the basso in bass clef with a key signature of three flats. The staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

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

Theseus!
Theseus!

Horns

Andante

Violins

Viola

Basso

Violoncello solo pizzicato

337.

338.

339.

340

342.

187

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Detailed description of the musical score: The score is arranged in a system with seven staves. The Flutes and Horns parts are mostly silent, indicated by rests. The Oboe part has a melodic line starting in measure 343. The Bassoons part has a low, sustained line. The Violins part has a rhythmic, ascending line with dynamics p and f. The Viola part has a rhythmic, descending line with dynamics p and f. The Basso part has a low, rhythmic line with dynamics p and f. A handwritten note (4) is present above the first violin staff in measure 343.

(4) interpolated notes in first violin

347.

348.

349.

350.

351.

189

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

The musical score is arranged in a system with seven staves. The top two staves are for Flutes, the next two for Oboe and Bassoons, then two for Horns, and finally three for Violins, Viola, and Basso. The key signature has three flats (B-flat, E-flat, A-flat). Measure numbers 347, 348, 349, 350, and 351 are written above the first five staves. The page number 189 is in the top right. Flutes and Horns have whole rests in all measures. Oboe and Bassoons play sustained notes with slurs in measures 347-349, and then have rests in 350 and 351. Violins play a melodic line starting in measure 347, with dynamics *p* and *pp*. Viola and Basso play sustained notes with slurs, with *pp* markings in measures 350 and 351.

pp

190

352.

353.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

What a frightening
echo!

Welch ein
fürchterlicher
Wiederhall!

354.

355.

356.

357.

Flutes

Oboe

Bassoons

Horns

What signifies the

turmoil in the forest?

Was bedeutet das

Brausen im Walde?

Violins

Viola

Basso

Flutes

Musical notation for Flutes, measures 358-360. The part consists of two staves. In measure 358, both staves begin with a forte (f) dynamic and a half note G4. A slur spans across measures 358, 359, and 360. In measure 359, the notation continues with a half note G4. In measure 360, the notation continues with a half note G4.

Oboe

Musical notation for Oboe, measures 358-360. The part consists of one staff. In measure 358, it begins with a forte (f) dynamic and a half note G4. A slur spans across measures 358, 359, and 360. In measure 359, the notation continues with a half note G4. In measure 360, the notation continues with a half note G4.

Bassoons

Musical notation for Bassoons, measures 358-360. The part consists of two staves. In measure 358, both staves begin with a forte (f) dynamic and a half note G3. A slur spans across measures 358, 359, and 360. In measure 359, the notation continues with a half note G3. In measure 360, the notation continues with a half note G3.

Horns

Musical notation for Horns, measures 358-360. The part consists of two staves. In measure 358, both staves begin with a forte (f) dynamic and a half note G3. A slur spans across measures 358, 359, and 360. In measure 359, the notation continues with a half note G3. In measure 360, the notation continues with a half note G3.

Violins

Musical notation for Violins, measures 358-360. The part consists of two staves. In measure 358, both staves begin with a forte (f) dynamic and a sixteenth-note figure: G4, A4, B4, C5, B4, A4, G4. A slur spans across measures 358, 359, and 360. In measure 359, the notation continues with the same sixteenth-note figure. In measure 360, the notation continues with the same sixteenth-note figure.

Viola

Musical notation for Viola, measures 358-360. The part consists of one staff. In measure 358, it begins with a forte (f) dynamic and a half note G3. A slur spans across measures 358, 359, and 360. In measure 359, the notation continues with a half note G3. In measure 360, the notation continues with a half note G3.

Basso

Musical notation for Basso, measures 358-360. The part consists of one staff. In measure 358, it begins with a forte (f) dynamic and a half note G2. A slur spans across measures 358, 359, and 360. In measure 359, the notation continues with a half note G2. In measure 360, the notation continues with a half note G2.

361.

362.

363.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Allegro

unison

Allegro

The musical score consists of seven staves. The top three staves are for Flutes, Oboe, and Bassoons. The next two staves are for Horns. The bottom three staves are for Violins, Viola, and Basso. The score is divided into three measures: 361, 362, and 363. The Flutes, Oboe, and Horns parts are relatively simple, with few notes. The Bassoons and Basso parts have more complex rhythmic patterns. The Violins and Viola parts are more active, with many notes and some slurs. The Viola part has a 'unison' marking. The tempo is marked 'Allegro' at the beginning and end of the section.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Allegro

pp

pp

pp

367. 368. 369. 370. 371. 195

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

cresc.

196 372.

373.

374.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

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.

197

Flutes

Oboe

Bassoons

Horns

Violins

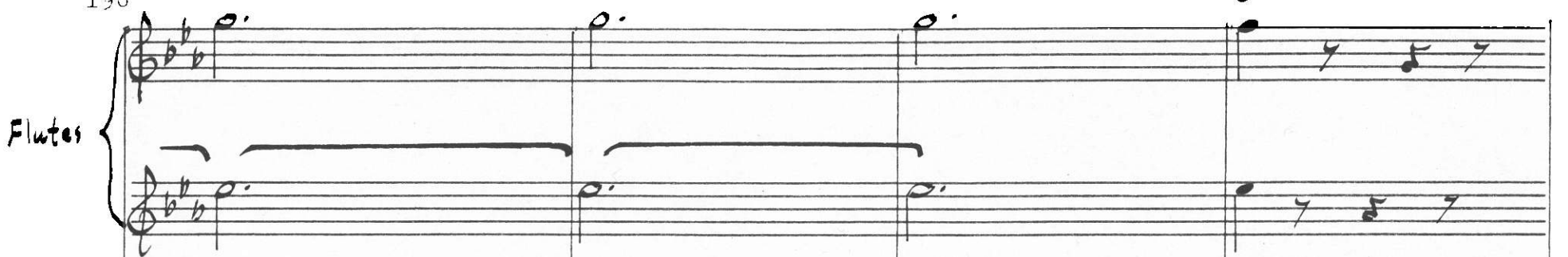
Viola

Basso

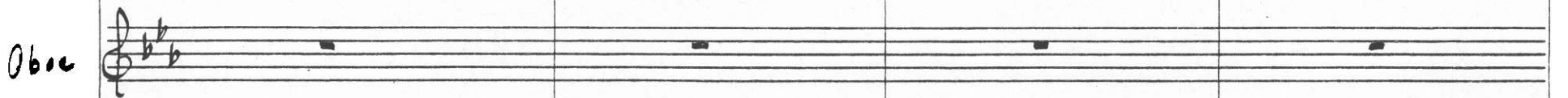
This musical score page contains seven staves of music for measures 375 through 379. The instruments are Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (two staves), Violins (two staves), Viola (one staff), and Basso (one staff). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The Flutes, Oboe, Bassoons, and Horns parts are mostly rests in measures 375 and 376, with notes appearing in measures 377 and 379. The Violins, Viola, and Basso parts are more active, starting with a *pp* dynamic in measure 375 and moving to *f* by measure 377. The Viola and Basso parts have *pp* markings in measures 375 and 376, and *f* markings in measures 377, 378, and 379. The Violins part has *pp* in measure 375 and *f* in measures 377, 378, and 379. The page number 197 is located at the top right.

198 380. 391. 392. 393.

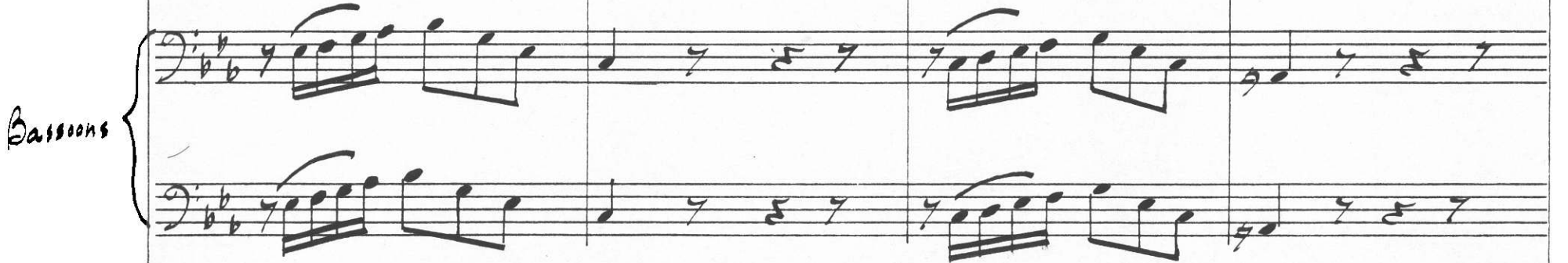
Flutes



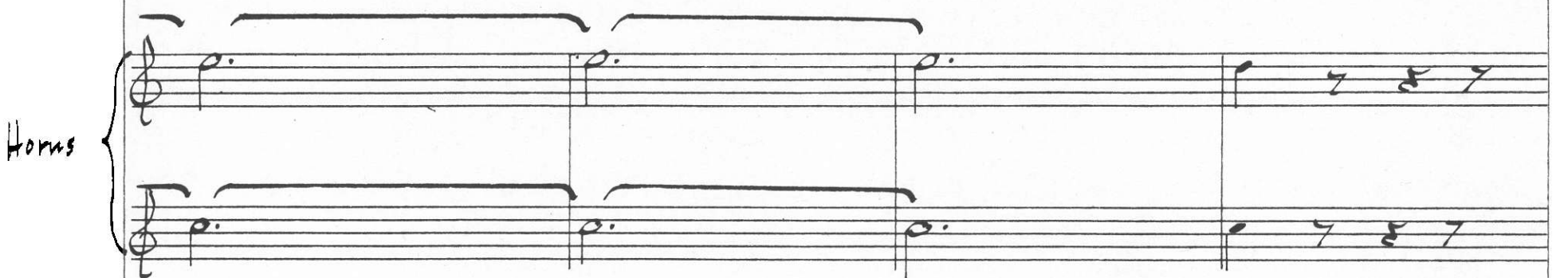
Oboe



Bassoons



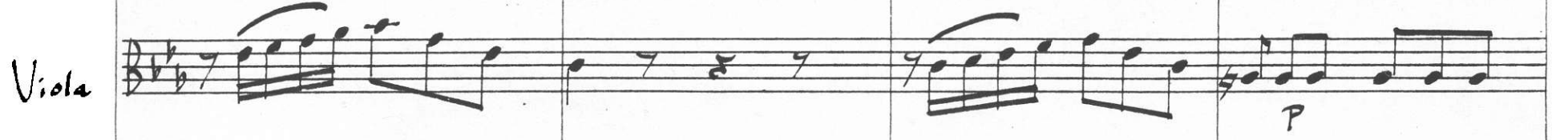
Horns



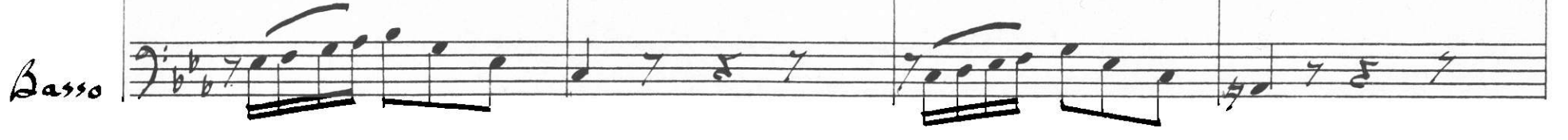
Violins



Viola



Basso



384.

385.

386.

387.

388.

199

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

This musical score page contains seven staves for different instruments: Flutes (two staves), Oboe, Bassoons (two staves), Horns (two staves), Violins (two staves), Viola, and Basso. The score is divided into measures 384 through 388. Measures 384, 385, and 386 show mostly rests for the woodwinds and horns, while the strings play a rhythmic pattern. In measure 387, the woodwinds and horns enter with a melodic line, and the strings continue their pattern. Measure 388 continues this entry. Dynamics markings include 'f' (forte) in measures 387 and 388 for the strings and woodwinds. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

200 **389.**

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Theseus! My beloved!
 Where are you? Where can I
 find you?

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

390. **391.** **392.** **393.**

394. 395. 396.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

The musical score consists of seven staves. The Flutes and Oboe parts are in treble clef with a key signature of two flats. The Bassoons, Horns, Viola, and Basso parts are in bass clef with the same key signature. The Violins are in treble clef. The score is divided into three measures: 394, 395, and 396. The Flutes and Oboe parts play a rhythmic pattern of eighth notes. The Bassoons and Basso parts play a more complex, flowing line. The Horns play a simple harmonic accompaniment. The Violins play a melodic line with a forte dynamic marking. The Viola and Basso parts provide a bass line with a forte dynamic marking.

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!

202 397. 398. 399.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Ariadne:

Escaped? Gone? Whose
voice? Where?

Entflohn? Entflohn?
Welche Stimme? Wer?

400. 401. 402.

Flutes

Oboe

BASSOONS

Horns

Violins

Viola

Basso

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

204

403.

404.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Cello

405.

Gods!
Götter!

Adagio

Flutes

Two staves of musical notation for Flutes. Both staves are empty in measures 408 and 409, with a whole rest on each staff.

Oboe

Staff of musical notation for Oboe. In measure 408, it plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. In measure 409, it plays a sequence of eighth notes: G5, F5, E5, D5, C5, B4, A4, G4.

Bassoons

Two staves of musical notation for Bassoons. The upper staff contains a complex rhythmic pattern of sixteenth and thirty-second notes. The lower staff is empty with a whole rest.

Horns

Two staves of musical notation for Horns. Both staves are empty in measures 408 and 409, with a whole rest on each staff.

Violins

Two staves of musical notation for Violins. Both staves play a melodic line of eighth notes. The upper staff starts on G4 and the lower staff starts on E4. The melody moves up stepwise in measure 408 and then has some chromatic movement in measure 409.

Viola

Staff of musical notation for Viola. It plays a few notes in measure 408 (G3, A3, B3) and then has a whole rest in measure 409.

BASSO

Staff of musical notation for Bassoon. It plays a melodic line of eighth notes in measure 408, starting on G3. A dynamic marking 'p' is present at the beginning. In measure 409, it has a whole rest.

410.

411.

207

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 an Meer?

Violins

Viola

Basso

P

P

XCVIII

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.

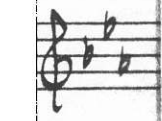
413.

Musical score for measures 412 and 413. The score includes staves for Violins, Viola, and Basso. The Violins and Viola parts feature melodic lines with slurs and dynamics markings. The Basso part has a melodic line with a slur. The vocal line (Horns) contains the lyrics from the previous block. The score is in a key with three flats and a 7/8 time signature.

Flutes



Oboe



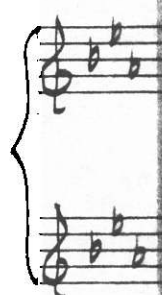
Bassoons




Horns



Violins



Viola



Basso



414. 415. 416. 209



Righteous Gods!
He?
Gerechte Götter!
Er?

P

P

210 417.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

418.

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!

419. 420. 421.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

p

p

The musical score is written for a full orchestra. It consists of seven staves: Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (two staves), Violins (two staves), Viola (one staff), and Bass (one staff). The key signature is three flats (B-flat, E-flat, A-flat). The score is divided into three measures, numbered 419, 420, and 421. The Flutes and Bassoons have melodic lines, while the Oboe, Horns, Viola, and Bass provide harmonic support. The Violins play a rhythmic accompaniment. Dynamics include piano (*p*) in measures 420 and 421.

Ah, betrayer! My unhappiness
is assured!

Ah Verräther! Mein Unglück ist
gewiss!

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Adagio

p

p

p

violoncello solo

The musical score consists of seven staves. The first two staves are for Flutes, the third for Oboe, the next two for Bassoons, and the last two for Horns. The bottom three staves are for Violins, Viola, and Basso. The score is divided into three measures: 422, 423, and 424. The Flutes and Horns parts are mostly rests. The Oboe part has a melodic line starting in measure 423. The Bassoons part has a rhythmic accompaniment starting in measure 423. The Violins, Viola, and Basso parts have a complex accompaniment starting in measure 423. The tempo is marked 'Adagio' and dynamics include 'p'.

425.

426.

427.

213

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

The musical score is written for seven instruments: Flutes, Oboe, Bassoons, Horns, Violins, Viola, and Basso. The score is divided into three measures, numbered 425, 426, and 427. The key signature is B-flat major (two flats). The Flutes and Horns parts are mostly silent, indicated by rests. The Oboe, Bassoons, Violins, Viola, and Basso parts are active. The Violins and Viola parts feature a prominent melodic line with a dynamic marking of *P* (piano) in measure 425 and *PP* (pianissimo) in measure 426. The Basso part has a dynamic marking of *P* (piano) in measure 426. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

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

431.

432.

433.

215

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Oh Theseus! Theseus! Can
 you forsake me? I, who saved
 you from the claws of the mon-
 sters, 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?

216 434. 435.

Flutes

Oboe

Bassoons

Horns

diminuendo

Violins

Viola

marcato

Basso

436 437.

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

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

438. 439. 440.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

f *P* *f* *P* *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; Alcidents
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?

442.

Un poco largo

f

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^e und
Mitleid!

443. 444.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

p

Detailed description: This is a page of a musical score for an orchestra. It contains seven staves, each for a different instrument. The top two staves are for Flutes, the next for Oboe, then Bassoons, followed by two staves for Horns, then Violins, Viola, and finally Basso. The score is divided into two measures, 443 and 444. In measure 443, the Flutes, Oboe, Bassoons, and Basso have active parts, while the Horns and Violins are silent. In measure 444, all instruments have active parts. The Flutes, Oboe, Bassoons, and Basso parts in measure 443 are marked with a piano (*p*) dynamic. The Violins have a more complex, melodic line in measure 443, also marked *p*. The Viola and Basso parts in measure 443 are also marked *p*. The Horns are silent in both measures.

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.

CVIII

220

445.

446.

Flutes

Oboe

Bassoons

Horns

Violin

Viola

Basso

Allegro Moderato

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!

Flee, save your life
for me!

Flieh, rette mir
Dein Leben!

447. 448.

Flutes

Oboe

Bassoons

Horns

Allegro assai

Violins

Viola

Basso

The musical score consists of seven staves. The top four staves are for Flutes (two staves), Oboe, and Bassoons (two staves). The next two staves are for Horns (two staves). The bottom three staves are for Violins (two staves), Viola, and Basso. The key signature is one sharp (F#) and the time signature is 4/4. Measures 447 and 448 are indicated at the top. The Flutes, Oboe, Bassoons, and Horns parts are mostly rests. The Violins, Viola, and Basso parts have active notation. The Violins and Basso parts start with a forte (f) dynamic. The tempo is marked 'Allegro assai'.

Fly away, beloved!
Entflieh, Geliebter!

222 449.

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 -

CXII

CXIII

452.

Flutes

Oboe

Basoons

Horns

Violins

Viola

Basso

Love will help you
conquer!"
die Liebe hilft Dir
siegen!"

And he slew the
monster!
Und er erschlug das
Ungeheure;

453.

454

455.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Took me in his arms and we fled!
 nahm mich in seinen Arm und floh!

456.

Where? Ah! Into this desert!
 Wohin? Ach! In diese Wüste!

457.

f P

f P

un poco grave

f P

f

458.

459.

460.

225

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Musical score for Flutes, Oboe, Bassoons, Horns, Violins, Viola, and Basso. The score is in 3/4 time and features a key signature of two flats. It includes dynamic markings such as *f*, *p*, and accents. A bracket above measures 459-460 indicates a first ending. The Flutes, Oboe, and Bassoons parts have a similar rhythmic pattern of eighth notes. The Horns part consists of sustained notes. The Violins, Viola, and Basso parts have more complex rhythmic patterns, including sixteenth notes and slurs.

226 461.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

462.

Here I am now — forsaken —
everlastingly forsaken!

Hier bin ich nun — verlassen —
auf ewig verlassen!

463.

227

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

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

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

Ihr hörtet seine Schwure,
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.

229

f P f P f P f P

f P f P f P f P

f P f P f P f P

230

Flutes

Oboe

Bassoons

Chorus

Violins

Viola

Basso

468.

469.

470.

Ah! Not this slow
mortal terror!

Ach! nicht diese
langsame Todesangst!

Not this unceasing

Nicht diesen
unaufhörlichen

death! End my

Tod! Endigt meine

torture! Destroy me! Destroy
me with your crashing

Qualen! Vernichtet mich!
Zerschmettert mich durch

40
P tremelo

40
P tremelo

#0
tremelo

0

0

0

40

#0

40

471. 472. 473. 201

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Allegro

f

Bolts!
Eure Blitze!

474.

475.

476.

477.

478.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

This page of a handwritten musical score covers measures 474 through 478. The score is arranged in a system with six main parts: Flutes, Oboe, Bassoons, Horns, Violins, and Viola/Basso. The Flutes and Bassoons parts are written in treble and bass clefs respectively, with a key signature of one flat (Bb). The Oboe part is in treble clef. The Horns part consists of two staves in treble clef, which are currently empty. The Violins part is in treble clef, and the Viola and Basso parts are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 475 contains a prominent sixteenth-note run in the Flutes, Bassoons, and Violins parts. The notation is clear and legible, with standard musical symbols such as clefs, notes, rests, and accidentals.

479.

480.

233

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?

234

481.

482.

483.

484.

485.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Hark! What shrieking!

Horch! Welch Geheule!!

The musical score consists of seven staves. The Flute staff (top) has five measures, with measures 481-485 marked above. The Oboe staff has five measures. The Bassoon staff has five measures. The Horns staff has five measures, mostly empty. The Violin staff has five measures, with lyrics 'Hark! What shrieking!' above. The Viola staff has five measures, with lyrics 'Horch! Welch Geheule!!' above. The Basso staff has five measures. The Flute and Bassoon parts feature complex rhythmic patterns with many beamed notes. The Oboe part has a melodic line with some rests. The Violin, Viola, and Basso parts have more rhythmic accompaniment. The Horns part is mostly empty. The vocal parts have lyrics in German.

486.

CXXIII

487.

488.

489.

490. 235

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!

Musical score for measures 487-490. The score includes parts for Flutes, Oboe, Bassoons, Horns, Violins, Viola, and Basso. Measures 487, 488, and 489 are grouped together with a bracket. Measure 490 is the final measure on this page. The Flutes and Oboe parts have rests in measures 487-489. The Bassoons and Basso parts play a rhythmic pattern of eighth notes with slurs. The Horns part has rests. The Violins part plays a melodic line with dynamics *p* and *cr.* The Viola part plays a rhythmic pattern of eighth notes with slurs.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

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
weidet!

491.

492.

493.

494.

495.

237

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Handwritten musical score for a woodwind and string ensemble. The score is divided into seven parts: Flutes, Oboe, Bassoons, Horns, Violins, Viola, and Basso. The Flutes, Violins, and Viola parts feature melodic lines with dynamic markings of *f* (forte) and accents. The Bassoons and Basso parts play a rhythmic accompaniment of eighth notes. The Oboe and Horns parts are currently silent. The score is marked with measure numbers 493, 494, and 495, and a page number of 237. The Flutes part includes a key signature change to one sharp (F#) at the beginning of measure 495.

CXXV

CXXVI

CXXVII

238

496.

497.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

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

Unschlingt mit Eurem
Schlangenhaar sein
Herz, sein treuloses
Herz!

Bore through it,
lacerate it!

Durchbort,
zerreißt es!

Aha! Now they
assail him!

Ha! Jetzt fallen
sie ihn an!

498.

499.

500.

239

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

This musical score page contains seven staves of music. The Flutes and Violins staves are in treble clef, while the Bassoons, Viola, and Basso staves are in bass clef. The Oboe and Horns staves are also in treble clef but contain rests. The Flutes and Violins parts feature melodic lines with various accidentals (sharps and naturals) and dynamics (piano, *p*). The Bassoons and Basso parts play a rhythmic accompaniment of eighth notes. The Viola part has a melodic line with some accidentals. The Horns part is silent. The page is divided into three measures corresponding to the measure numbers 498, 499, and 500.

240

501. 502. 503.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

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

Der Abgrund öffnet
sich! Die Flamme
steigt empor!

504.

505.

506.

507.

241

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Violoncello

tutti bassi

This musical score page contains measures 504 through 507. The woodwind section includes Flutes (two staves), Oboe (one staff), and Bassoons (two staves). The string section includes Horns (two staves), Violins (two staves), Viola (one staff), and Basso/Violoncello (one staff). The score shows various musical notations such as rests, notes, and slurs. The key signature has one flat (B-flat), and the time signature is 4/4. The instruction 'tutti bassi' is written at the bottom of the page.

242

508.

509.

510.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

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!

Musical score for measures 508, 509, and 510. The score includes staves for Flutes, Oboe, Bassoons, Horns, Violins, Viola, and Basso. The Flutes and Oboe staves are mostly empty. The Bassoons, Horns, Violins, Viola, and Basso staves contain musical notation. The Bassoon and Basso parts have a 7-measure rest at the beginning of measure 508. The Horns part has a 7-measure rest at the beginning of measure 508. The Violins part has a 7-measure rest at the beginning of measure 508. The Viola part has a 7-measure rest at the beginning of measure 508. The Basso part has a 7-measure rest at the beginning of measure 508.

5

511.

512.

513.

243

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Adagio

mf

mezzo forte

rinf.

rinf.

rinf.

rinf.

rinf.

244

514.

515.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Terrible fantastic
vision! You confuse
my thoughts!

Schreckliche
Phantasie! Wie sie
mein Gehirn
zerwühlt!

Away! Dreadful
vision! Away!

Fort, entsetzliches
Gesicht! Fort
von mir!

Allegro

516.

517.

518.

519.

245

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Andante moderato

pizzicato

2nd Viola *pausieren*

pizzicato

Violoncello pizzicato

The musical score is written for a full orchestra. It consists of seven staves. The top two staves are for Flutes, the next two for Bassoons, and the bottom three for Violins, Viola, and Bass. The time signature is 3/4 and the key signature has one sharp (F#). The score covers measures 516 to 519. In measures 516-518, the Flutes and Horns are silent. The Oboe and Bassoon parts play a sustained note (D5) with some melodic movement in measure 519. The Violin, Viola, and Bass parts play a rhythmic pattern of eighth notes, marked 'pizzicato'. The Viola part is specifically marked '2nd Viola pausieren'.

520.

246

521.

522.

523.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Viola 2

Basso

This page of a handwritten musical score covers measures 520 through 523. The score is organized into systems for different instruments:

- Flutes:** Two staves in treble clef. Measure 520 features a complex, rapid sixteenth-note passage with many accidentals. Measures 521-523 show rests.
- Oboe:** One staff in treble clef. Measures 520-521 have rests, while measures 522-523 contain sustained notes with slurs.
- Bassoons:** Two staves in bass clef. Measures 520-521 have rests, while measures 522-523 contain sustained notes with slurs.
- Horns:** Two staves in treble clef. All measures (520-523) contain sustained notes with slurs.
- Violins:** Two staves in treble clef. Measure 520 has a complex sixteenth-note passage. Measures 521-523 feature a rhythmic pattern of eighth notes.
- Viola:** One staff in alto clef (C4). Measure 520 has a complex sixteenth-note passage. Measures 521-523 feature a rhythmic pattern of eighth notes. A second staff labeled "Viola 2" is present but mostly contains rests.
- Basso:** One staff in bass clef. Measures 520-523 feature a rhythmic pattern of eighth notes.

524

525.

526.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

The musical score is arranged in seven systems, each representing a different instrument or section. The Flutes and Oboe parts feature complex rhythmic patterns with many beamed notes and slurs. The Bassoon part has a similar rhythmic complexity. The Horns part is mostly silent, with only a few notes in the final measure. The Violins, Viola, and Basso parts have more melodic lines, with some measures marked 'col arco' (colored arco) and some notes marked with a '7' (likely indicating a fingering or breath mark). The score is divided into three measures corresponding to the measure numbers 524, 525, and 526.

248
527.

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!

528. 529.

Andante con moto

p

ACT IV

530.

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 Königreiches?
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?

531. 532. 249

Andante moderato

f p f p

f p f p

250 533.

534.

535.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Violin solo

This musical score page contains measures 533, 534, and 535. The instruments are Flutes, Oboe, Bassoons, Horns, Violins, Viola, and Basso. The Flutes and Horns parts are mostly silent, indicated by rests. The Oboe and Bassoons play melodic lines in measures 533 and 534, with the Bassoons playing a more rhythmic accompaniment. In measure 535, the Oboe and Bassoons play a complex, fast-moving passage. The Violins and Basso parts feature dynamic markings of *f* (forte) and *p* (piano). The Viola part provides a steady accompaniment. A 'Violin solo' section is indicated in measure 535, but no notation is present for it.

536.

537.

251

Flutes

Oboe

Bassoons

Horns

Violin Solo

Adagio

Violins

Viola

Basso

P

P

Detailed description: This is a handwritten musical score for a symphony orchestra. The score is divided into two measures, 536 and 537. The instruments are arranged in the following order from top to bottom: Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (one staff), Violin Solo (one staff), Violins (two staves), Viola (one staff), and Bass (one staff). The key signature is B-flat major (two flats). The Violin Solo part features a melodic line with many trills and grace notes. The Violins part is marked 'Adagio' and 'P' (piano), featuring a rhythmic pattern of eighth notes. The Viola and Bass parts provide harmonic support with simple rhythmic figures. The Flutes, Oboe, and Bassoons are mostly silent in this section, indicated by rests.

The musical score consists of eight staves. The Flutes and Oboe staves are in the treble clef with a key signature of three flats. The Bassoon staves are in the bass clef with a key signature of three flats. The Horns staff is in the treble clef with a key signature of three flats. The Violin Solo staff is in the treble clef with a key signature of three flats. The Violins staves are in the treble clef with a key signature of three flats. The Viola staff is in the alto clef with a key signature of three flats. The Bass staff is in the bass clef with a key signature of three flats. The score includes various musical notations such as notes, rests, and slurs.

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.

253

Flutes

Oboe

Bassoons

Horns

Violin Solo

8va

Violins

Viola

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 entfloß sie mir,
 die beste goldne Zeit!

542.

Flutes

Oboe

Bassoons

Horns

Violin Solo

Violins

Viola

Cello

Detailed description: This is a page of a musical score, page 255, marked with the number 542. The score is arranged in a vertical stack of staves. The instruments listed on the left are Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (one staff), Violin Solo (one staff), Violins (two staves), Viola (one staff), and Cello (one staff). The Flutes, Oboe, Bassoons, and Horns staves are mostly empty, with a few rests. The Violin Solo staff features a melodic line with a dynamic marking 'p' and a slur. The Violins and Viola staves have rhythmic accompaniment, also marked with 'p'. The Cello staff is empty with a few rests. The key signature has two flats (B-flat and E-flat), and the time signature is not explicitly shown but appears to be common time.

543.

Can no heartfelt
pleas bring those
days back once more?

Kann sie mir nichts
zurück erleben?

544.

The musical score consists of ten staves. The first five staves are for the piano accompaniment, with the first three in treble clef and the last two in bass clef. The sixth staff is for the voice, starting with a treble clef. The seventh staff is the vocal melody in treble clef, featuring a complex melodic line with many beamed notes and a long slur. The eighth staff is a piano accompaniment line in treble clef. The ninth staff is a piano accompaniment line in bass clef. The tenth staff is a bass clef line, likely for the left hand of the piano.

Am I forsaken without
help?

Bin ich ohne Rettung
verloren?

Flutes

Oboe

Bassoons

Horns

Violin Solo

Violins

Cello

Basso

Because of a single
mistake forsaken?

Durch einen
einzig'en Fehltritt
verloren?

The main musical score consists of ten staves. The top four staves (Flutes, Oboe, Bassoons, and Horns) are mostly empty, with only a few notes or rests. The Violin Solo part (staff 5) features a melodic line with a fermata over the final note. The Violins (staves 6-7) and Cello (staff 8) play a rhythmic accompaniment of eighth notes. The Bass (staff 9) is mostly empty. The vocal line (staff 10) contains the lyrics in German and English, with a fermata over the final note.

The musical score consists of ten staves. The top five staves are mostly blank, with only clefs and key signatures (two flats) visible. The sixth staff is a vocal line with the following lyrics:
Am I to be rejected
by Man and the Gods
because of a single
mistake?
Um eines einzigen
Fehltritts willen
von Göttern und
Menschen verstossen?
The seventh staff contains a piano accompaniment with a complex texture of many sixteenth notes, spanning across the eighth and ninth staves. The tenth staff continues the piano accompaniment with a bass line. There are dynamic markings 'f' (forte) in the eighth and tenth staves.

268 547.

The musical score consists of eight staves, each with a clef and a key signature of two flats (B-flat and E-flat). The staves are labeled as follows from top to bottom: Flutes (two staves), Oboe, Bassoons (two staves), Horns, Violin Solo, Violins (two staves), Viola, and Bass. The Flutes, Oboe, Bassoons, and Horns staves contain whole rests. The Violin Solo, Violins, Viola, and Bass staves contain a single note followed by a whole rest. The Violin Solo staff has a sharp sign above the first note. The Violins, Viola, and Bass staves have a sharp sign above their respective first notes.

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?

Miss 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.

261

Flutes

Musical notation for Flutes, showing two staves with treble clefs and a key signature of three flats. Both staves contain a single half note G3.

Oboe

Musical notation for Oboe, showing one staff with treble clef and a key signature of three flats. It contains a single half note G3.

Bassoons

Musical notation for Bassoons, showing two staves with bass clefs and a key signature of three flats. Both staves contain a single half note G2.

Horns

Musical notation for Horns, showing one staff with treble clef and a key signature of three flats. It contains a single half note G3.

Violin Solo

Musical notation for Violin Solo, showing one staff with treble clef and a key signature of three flats. It features a complex melodic line with many sixteenth notes, some beamed together, and a final half note G3.

Violins

Musical notation for Violins, showing two staves with treble clefs and a key signature of three flats. Both staves contain a single half note G3.

Viola

Musical notation for Viola, showing one staff with alto clef and a key signature of three flats. It contains a single half note G3.

Basso

Musical notation for Basso, showing one staff with bass clef and a key signature of three flats. It contains a melodic line starting with a half note G2, followed by a long rest, and ending with a half note G2.

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!

Könnst^o ich nur noch einmal zu
 Deinen Füßen sinken, o meine
 Mutter! In den Staub gebeugt
 noch einmal Deine Füße mit
 meinen Thränen netzen!

550.

551.

CXLIII

552.

263

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Don't you recognize
me? Your thankless,
unfaithful, remorse-
ful daughter?

Kennst Du mich nicht
mehr? Deine undank-
bare, pflichtver-
gessene, Deine reuige
Tochter?

264

553.

CXLIV

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!

Flutes

Oboe

Bassoons

Horns

Violins

Allegro

Viola

Basso

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

This musical score page contains seven staves of music for various instruments. The Flutes, Oboe, Bassoons, and Violins parts are written in treble clef with a key signature of two flats (B-flat and E-flat). The Bassoon and Basso parts are written in bass clef with the same key signature. The Horns part is written in two staves in treble clef with a key signature of two flats. The Viola part is written in bass clef with a key signature of two flats. The score is divided into four measures, with measure numbers 559, 560, 561, and 562 indicated above the first four staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the score.

563.

564.

565.

566. 267

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

This is a handwritten musical score for a woodwind and string ensemble. The score is organized into systems for Flutes, Oboe, Bassoons, Horns, Violins, Viola, and Basso. The key signature is B-flat major (two flats). The time signature is 3/4. The score covers measures 563 through 566, with a page number 267 at the end. The woodwinds (Flutes, Oboe, Bassoons) play a melodic line that descends from measure 563 to 564 and then continues. The strings (Violins, Viola, Basso) provide a rhythmic accompaniment with eighth and sixteenth notes. The Horns part is mostly rests in the first two measures, then enters in measure 565. There are some handwritten annotations above the woodwind staves, including 'fz' and 'fz' with a double bar line, indicating dynamic markings.

25

567. 568.

Musical score for measures 567 and 568. The score consists of five staves of music. The first two staves are treble clef, and the last three are bass clef. The key signature is one flat (F major/G minor) and the time signature is 3/4. The music is written in a simple, rhythmic style with many eighth and sixteenth notes.

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!

Two empty musical staves, one in treble clef and one in bass clef, intended for the voice of the nymph.

Die Stimme der Oreade:

Er kommt! Er kommt 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!

Musical score for the Oreade's voice. The score consists of three staves of music. The first two staves are treble clef, and the last one is bass clef. The key signature is one flat (F major/G minor) and the time signature is 3/4. The music is written in a simple, rhythmic style with many eighth and sixteenth notes.

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.

270

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Handwritten musical score for woodwinds and strings, measures 572-574. The score is written on ten staves, grouped into five systems. The instruments are Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (two staves), Violins (two staves), Viola (one staff), and Basso (one staff). The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into three measures: 572, 573, and 574. The Flutes, Oboe, Bassoons, and Basso parts have notes with stems and beams. The Violins and Viola parts have notes with stems and beams. The Horns part is mostly empty. Dynamics markings include *f* (forte) and *p* (piano).

575. 576. 577. 578.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

p *f* *f* *f*

tr

Detailed description of the musical score: The score is written for a full orchestra. It consists of seven staves. The top three staves are for Flutes (two parts), Oboe, and Bassoons (two parts). The next two staves are for Horns (two parts), which are mostly silent. The bottom three staves are for Violins (two parts), Viola, and Basso. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 575 shows the beginning of the section with a piano (*p*) dynamic. Measure 576 features a fortissimo (*f*) dynamic. Measure 577 continues with fortissimo dynamics. Measure 578 concludes the section with fortissimo dynamics and includes a trill (*tr*) in the Oboe part. The Flute and Oboe parts have melodic lines with some grace notes and slurs. The Bassoon and Viola parts have more rhythmic, eighth-note patterns. The Violin parts have a steady eighth-note accompaniment.

579. 272 580. 581.

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

Allegro assai

Violins

Viola

Basso

PP Thunder and lightning

274 586.

587.

588.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

Handwritten musical score for orchestra, measures 586-588. The score is written in a single system with multiple staves. The instruments listed on the left are Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (one staff), Tympani (one staff), Violins (two staves), Viola (one staff), and Basso (one staff). The music is in a key signature of one flat (B-flat) and a common time signature (C). Measures 586, 587, and 588 are indicated at the top. The Flutes, Bassoons, Viola, and Basso parts feature rapid sixteenth-note passages with slurs and accents. The Violins part starts with a fortissimo (ff) dynamic. The Oboe and Horns parts are mostly rests. The Tympani part is also mostly rests. The Basso part includes the instruction 'Thunder, lightning' with a fortissimo (ff) dynamic.

Thunder, lightning

589.

590.

591.

275

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

This musical score page contains eight staves of music. The top three staves are for Flutes, Oboe, and Bassoons, which play a melodic line with a prominent sixteenth-note run in measure 590. The Horns and Tympani staves are mostly empty, with a dynamic marking of *f* *p* appearing in the Tympani staff at the start of measure 591. The Violins, Viola, and Basso staves provide harmonic support, with the Violins and Viola playing a similar melodic line to the woodwinds, and the Basso playing a more active bass line. The score is written in a key with one flat and a common time signature.

592.

593.

594.

276

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

Handwritten musical score for orchestra, measures 592-594. The score includes parts for Flutes, Oboe, Bassoons, Horns, Tympani, Violins, Viola, and Basso. Measures 592 and 594 contain whole notes, while measure 593 contains a complex rhythmic pattern with sixteenth notes and rests. Dynamics include *f* and *p*.

595.

CXLVIII

596.

597.

277

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.

CXLIX

273

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

599.

600.

How black, how
frightening is
the sea!

Wie schwarz, wie
fürchterlich das
Meer!

601.

CL

602.

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

Detailed description: This block contains the first four measures of the musical score for measures 601 and 602. The instruments listed are Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (two staves), Violins (two staves), Viola (one staff), and Basso (one staff). In measure 601, most instruments have a whole rest, while the Flutes and Bassoons have a quarter note. In measure 602, the Flutes, Bassoons, and Viola play a sixteenth-note figure, while the Oboe, Horns, Violins, and Basso have whole rests.

It lightens!
Es blitzt!

Once more!
Noch einmal!

Detailed description: This block contains the last four measures of the musical score for measures 601 and 602. In measure 601, all instruments have whole rests. In measure 602, the Flutes, Bassoons, and Viola play a sixteenth-note figure, while the Oboe, Horns, Violins, and Basso have whole rests.

603.

604.

CLII

260

Flutes

Oboe

Bassoons

Horns

Violins

Viola

Basso

The thunder echoes
from the cliffs!

Der Donner hallt
vom Felsen wieder!

605.

606.

607.

281

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

The musical score is arranged in a standard orchestral format. The Flutes and Oboe parts are in the upper register, while the Bassoons, Horns, and Tympani are in the middle register. The Violins, Viola, and Basso are in the lower register. The score is divided into three measures: 605, 606, and 607. The Flutes and Oboe parts are mostly rests, with some notes in measure 607. The Bassoons play a rhythmic pattern of eighth notes. The Horns and Tympani play a series of notes with dynamic markings of *p* and *f*. The Violins play a series of notes with dynamic markings of *f* and *p*. The Viola and Basso play a series of notes with dynamic markings of *f* and *p*.

282 608. 609.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

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 Greaide!

611.

612.

613.

614.

615.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

Handwritten musical score for an orchestral section. The score is divided into measures 612, 613, 614, and 615. The instruments are Flutes, Oboe, Bassoons, Horns, Tympani, Violins, Viola, and Basso. Flutes and Oboe have rests in measures 612-614. Bassoons, Violins, Viola, and Basso have active parts. Tympani has a rhythmic pattern. Horns are silent.

CLV

616.

CLVI

617.

285

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

Oh! The Heavens
are opening?
Ach! Oeffnet sich
der Himmel? —

Terrible!
Frightening!
Schrecklich!
Schrecklich!

286

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

O compassionate God! Mercy!
 Mercy!
 Barmherz'ge Götter! Gnade!
 Gnade!

Musical score for measures 618 and 619. The score includes parts for Flutes, Oboe, Bassoons, Horns, Tympani, Violins, Viola, and Basso. The woodwinds and strings play a melodic line with a rising inflection, while the percussion (Tympani) remains silent. The lyrics are written in the center of the page.

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 Donner!
 Geschwinde geschwinde
 Vom Felsen, vom Felsen hinab!

622.

623.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

The musical score is divided into two systems. The first system covers measures 288 and 289, with a handwritten measure number '622.' above the first measure. The second system covers measures 622 and 623, with a handwritten measure number '623.' above the first measure. The instruments are arranged vertically from top to bottom: Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (one staff), Tympani (one staff), Violins (two staves), Viola (one staff), and Basso (one staff). The woodwinds and percussion parts are mostly silent, indicated by rests. The string parts (Violins, Viola, Basso) contain musical notation, including eighth and sixteenth notes, rests, and accidentals (sharps and flats).

CLIX

624.

CLX

625.

289

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

Where? Whence can
I flee?

Wohin? Wohin
entflieh ich?

Death is here!

Hier ist der Tod!

CLXI

290

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

Beside me - under
me - above me,
Death!

Neben mir - unter
mir - über mir
Tod!

626.

CLXII

627.

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.

291

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

Handwritten musical score for orchestra, measures 628-630. The score is written on ten staves, grouped into sections: Flutes (two staves), Oboe (one staff), Bassoons (two staves), Horns (one staff), Tympani (one staff), Violins (two staves), Viola (one staff), and Basso (one staff). The key signature is one flat (B-flat). Measure 628 shows the Flutes and Oboe playing whole notes, while the Bassoons play a rhythmic pattern of eighth notes. Measure 629 continues the Bassoon pattern, with the Flutes and Oboe playing whole notes. Measure 630 features a dynamic change to *f* for the Tympani and *p* for the strings, with the Flutes and Oboe playing whole notes. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings.

CLXIII

CLXIV

632.

633.

292

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

Detailed description of the musical score: The score is written in a common time signature with a key signature of one flat (B-flat). It consists of eight staves. The Flutes and Oboe parts are in the upper register, while the Bassoons, Horns, and Tympani are in the lower register. The Violins, Viola, and Basso parts are in the lower register. The score is divided into three measures: 634, 635, and 636. In measure 634, the Flutes and Oboe play a series of eighth notes, while the Bassoons, Horns, and Tympani play a sustained note. In measure 635, the Flutes and Oboe play a series of eighth notes, while the Bassoons, Horns, and Tympani play a sustained note. In measure 636, the Flutes and Oboe play a series of eighth notes, while the Bassoons, Horns, and Tympani play a sustained note. The Violins, Viola, and Basso parts are also present in all three measures, with dynamic markings of *p* and *f*.

637.

638.

CLXV

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 Kräfte

pp

pp

pp

640.

641.

642.

643.

295

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Bass

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

der Sturm unwiderstehlich Götter! Vergebens! Vergebens!

p

644.

645.

646.

647.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

The Reprise

continues until Ariadne jumps into the Sea!

Help! Help!

Theseus! O Fathers!

Theseus!

Hilfe! Hilfe!

Theseus! Götter!

Theseus!

648.

649.

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

Oh!

Ach!

Thunder, lightning

Flutes

Oboe

Bassoons

Horns

Tympani

Violins

Viola

Basso

This musical score page, numbered 298, contains eight staves of music. The woodwind section (Flutes, Oboe, Bassoons) and strings (Violins, Viola, Basso) play sustained notes with various articulations and dynamics. The Flutes, Oboe, and Bassoons have long horizontal lines above their notes, indicating sustained sounds. The Bassoons play a melodic line in the first measure. The Horns and Tympani have sparse notes. The Violins, Viola, and Basso play rhythmic patterns in the first measure. Dynamics include 'p' (piano) and 'P' (Piano). The score is written in a key with one flat (B-flat) and a common time signature.

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