

Intermezzo

"LA NOTTE DI SANT'ELIGIO,"

S: ELIGIO NACHT

**Andante
molto Sostenuto.**

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, with a dynamic marking of *ff* (fortissimo) at the beginning. The lower staff is in bass clef and features a steady, rhythmic accompaniment with a dynamic marking of *p* (piano). The music is in a 3/4 time signature and begins with a key signature of one sharp (F#).

The second system continues the piece. The upper staff shows a melodic line with a dynamic marking of *p* (piano) and a slur over several measures. The lower staff continues the accompaniment with a dynamic marking of *p* and includes a triplet of eighth notes in the second measure.

The third system features a more active melodic line in the upper staff, with a dynamic marking of *p* and a slur. The lower staff continues the accompaniment with a dynamic marking of *p* and includes a triplet of eighth notes in the second measure.

The fourth system concludes the piece. The upper staff has a melodic line with a dynamic marking of *p* and a slur. The lower staff continues the accompaniment with a dynamic marking of *p* and includes a triplet of eighth notes in the second measure.

A

ff

p

mf

B

f

ff

f

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. It includes dynamic markings *mf* and *p*.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes dynamic markings *p* and *mf*.

Third system of musical notation, starting with a section marked **Allegro vivo e deciso**. The key signature changes to two sharps (D major or F# minor). It includes dynamic markings *pp* and *p*.

Fourth system of musical notation, continuing the *Allegro vivo e deciso* section. It features a grand staff with treble and bass clefs.

Fifth system of musical notation, concluding the *Allegro vivo e deciso* section. It features a grand staff with treble and bass clefs.

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 4/4 time. The first measure starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, measures 5-8. The right hand continues with a melodic line, including a prominent sixteenth-note run in measure 7. The left hand maintains the quarter-note accompaniment.

Third system of musical notation, measures 9-12. The right hand features a more complex melodic line with slurs and ties. The left hand continues with the quarter-note accompaniment.

Fourth system of musical notation, measures 13-16. A box labeled 'D' is placed above the first measure. The right hand has a melodic line with slurs, and the left hand continues with the quarter-note accompaniment. The dynamic is marked *mp*.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs and ties. The left hand continues with the quarter-note accompaniment.

The first system of music consists of two staves. The treble staff contains a series of chords and eighth-note patterns, while the bass staff provides a simple harmonic accompaniment with quarter notes and eighth notes.

The second system continues the musical piece. The treble staff features a more complex melodic line with slurs and ties, while the bass staff maintains a steady accompaniment.

The third system introduces a dynamic marking of *ff* (fortissimo) in the bass staff. A boxed letter 'E' is placed above the treble staff in the third measure. The treble staff has more intricate melodic passages with slurs and ties.

The fourth system features a dynamic marking of *ff* in the bass staff. The treble staff is filled with rapid sixteenth-note passages, and the bass staff has a rhythmic accompaniment with vertical strokes (accents) under many notes.

The fifth system concludes the piece. The treble staff has melodic lines with slurs and ties, while the bass staff features a mix of chords and single notes with various articulation marks.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and accents, and the bass staff has a harmonic accompaniment with chords and single notes.

Third system of musical notation, starting with a key signature change to F major (indicated by a box with 'F'). The treble staff has a melodic line with slurs and accents, and the bass staff has a harmonic accompaniment with chords and single notes. A dynamic marking of *p* is present.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff has a melodic line with slurs and accents, and the bass staff has a harmonic accompaniment with chords and single notes. Dynamic markings include *cresc. poco* and *a poco*.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff has a melodic line with slurs and accents, and the bass staff has a harmonic accompaniment with chords and single notes.

First system of musical notation, consisting of a treble clef staff and a grand staff (left and right bass clefs). The key signature is two sharps (F# and C#). The treble staff contains a melodic line with some rests. The grand staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff begins with a boxed letter 'G' above the first measure. The grand staff continues with accompaniment, featuring some slurs and dynamic markings.

Third system of musical notation, continuing the piece with complex melodic and harmonic textures in both the treble and grand staves.

Fourth system of musical notation, showing further development of the musical themes with various articulations and dynamics.

Fifth system of musical notation. The grand staff includes the instruction *p subito* in the first measure. The system concludes with a final cadence in both the treble and grand staves.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines. The tempo markings *cresc.*, *poco*, and *a poco* are written below the grand staff.

Second system of musical notation, continuing the piece. It features the same instrumental arrangement as the first system, with a melodic line in the treble and piano accompaniment in the grand staff.

Third system of musical notation. The piano accompaniment in the grand staff shows a change in texture, with more active bass lines and sustained chords in the right hand.

Fourth system of musical notation. The piano accompaniment features a prominent bass line with sustained chords and a melodic line in the right hand. A first ending bracket labeled '1' is present at the beginning of the system. The system concludes with a double bar line and repeat signs.

8

p subito

1

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and slurs, marked with a forte dynamic and a first ending bracket. The bass staff contains a supporting line with quarter notes and slurs. The dynamic marking *p subito* is placed in the first measure.

8

Second system of musical notation, continuing the melodic and harmonic development. The treble staff features a more complex melodic line with slurs and ties, while the bass staff continues with a steady accompaniment.

L

mp

Third system of musical notation, marked with a first ending bracket 'L' and a mezzo-forte dynamic *mp*. The treble staff has a melodic line with slurs, and the bass staff has a supporting line with slurs.

Fourth system of musical notation, featuring a long melodic phrase in the treble staff with multiple slurs and ties, and a supporting line in the bass staff.

Fifth system of musical notation, concluding the piece with a final melodic flourish in the treble staff and a supporting line in the bass staff.

The image displays a page of musical notation for piano, consisting of five systems of music. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as notes, rests, slurs, and dynamic markings.

- System 1:** The first system begins with a forte (*ff*) dynamic marking. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a *rit.* (ritardando) marking.
- System 2:** The second system continues the melodic development in the right hand. A *ff* dynamic marking appears in the right hand, and a boxed 'M' is present above the staff. The left hand continues with eighth-note accompaniment.
- System 3:** The third system shows a change in the right hand's texture, with more complex chordal structures and slurs. The left hand features a long, sustained note in the bass register.
- System 4:** The fourth system maintains the complex right-hand texture. The left hand continues with sustained notes and some rhythmic movement.
- System 5:** The fifth system concludes the page with similar textures to the previous systems, featuring intricate right-hand passages and sustained bass notes.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex melodic line with many beamed notes and slurs. The bass clef part has a simpler accompaniment. A square box containing the letter 'N' is positioned above the treble clef staff in the third measure. A dynamic marking 'p' is located below the bass clef staff in the third measure.

Second system of musical notation. The treble clef part continues with a melodic line. The bass clef part features a steady accompaniment. A dynamic marking 'cresc.' is placed below the bass clef staff in the third measure.

Third system of musical notation. The treble clef part continues with a melodic line. The bass clef part features a steady accompaniment. Dynamic markings 'poco a poco' are placed below the bass clef staff in the first and second measures.

Fourth system of musical notation. The treble clef part continues with a melodic line. The bass clef part features a steady accompaniment.

The image displays a page of musical notation for piano, consisting of six systems of staves. The music is in G major and 3/4 time. The first system shows the beginning of the piece. The second system includes a circled '0' in the treble clef. The third system features a 'P' dynamic marking in the treble clef. The fourth system has a 'P' dynamic marking in the bass clef. The fifth system has a 'P' dynamic marking in the treble clef. The sixth system has a 'P' dynamic marking in the bass clef. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

First system of musical notation, measures 1-3. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with a long slur over measures 1 and 2, and a more active line in measure 3. The left hand provides a steady bass line with eighth notes and rests.

Second system of musical notation, measures 4-6. The right hand continues the melodic development with slurs and ties. The left hand maintains a consistent rhythmic pattern of eighth notes.

Third system of musical notation, measures 7-9. The right hand has a long slur over measures 7 and 8, followed by a final phrase in measure 9. The left hand has a rest in measure 8 and then resumes in measure 9.

Fourth system of musical notation, measures 10-12. The right hand features a melodic line with slurs. The left hand has a rhythmic accompaniment with eighth notes and rests.

Fifth system of musical notation, measures 13-16. The right hand has a long slur over measures 13 and 14, followed by a phrase in measure 15 and a final phrase in measure 16. The left hand continues with eighth notes and rests.

First system of musical notation. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment with a '7' marking. A dynamic marking *all. V* is present at the beginning.

Second system of musical notation. The right hand continues the melodic line with a long slur. The left hand accompaniment remains consistent with the first system.

Third system of musical notation. A circled '0' is placed above the first measure of the right hand. The right hand has a more active melodic line with many slurs and accents. The left hand accompaniment is more complex, with a '7' marking.

Fourth system of musical notation. The right hand has a melodic line with a dotted line and a fermata-like symbol above it. The left hand has a dynamic marking *ff* and a '7' marking.

Fifth system of musical notation. The right hand has a melodic line with a dotted line and a fermata-like symbol above it. The left hand has a dynamic marking *ff* and a '7' marking. The system concludes with a double bar line.

ATTO TERZO



DRITTER AKT

ATTO TERZO

LA FATTORIA DI CASTELET

Una grande sala della fattoria. — Il fondo di essa ad arcate s'apre su d'una terrazza che si prolunga sino all'angolo della fiancata sinistra.

La terrazza sporge sopra una valle profonda, chiusa in lontananza da un panorama di verdi colline. Nell'angolo destro della sala, accanto alla terrazza, una scaletta di legno mette alla torretta del fienile. Anche a destra, lungo la parete della sala s'aprono due porte: una delle quali, la più lontana è la porta d'ingresso e l'altra è quella della camera di Federico e dell'Innocente. Di fronte a queste, nella parete sinistra della sala, si aprono altre due porte che conducono alle camere di Rosa e di Vivetta.

Tutti i vani degli archi che mettono sulla terrazza sono muniti di vetrate, alcune chiuse, altre aperte e adorni di tralci di vite e di piante.

Spira un'aria di festa. — Sta per annottare.

DRITTER AKT

DIE FAKTOREI VON CASTELET

Ein grosser Saal der Faktorei. — Die Hinterwand mit Bogengängen geht auf eine Terrasse, die sich bis zur Ecke des linken Seitenflügels hinzieht.

Die Terrasse ragt über ein tiefes Tal hinaus, das in der Ferne von einem Kreise grüner Hügel eingeschlossen ist. — In der rechten Ecke des Saales neben der Terrasse führt eine kleine Holztreppe zum Türmchen des Heubodens. — Ebenfalls rechts, in der Längswand des Saales, befinden sich zwei Türen: weiter rückwärts die Eingangstüre, weiter vorn die Türe zum Zimmer Federicos und des kleinen Schwachsinnigen. Gegenüber, in der linken Saalwand, befinden sich zwei Türen, die zu den Zimmern von Rosa und Vivetta führen.

Die Höhlungen der Bogengänge, die auf die Terrasse hinausgehen sind mit theils offenen, theils geschlossenen Glastüren versehen und mit Rebschossen und Topfpflanzen geschmückt.

Festliche Stimmung. — Anbruch der Nacht.

Atto Terzo

Dritter Akt

All.^o con brio

Piano accompaniment for the first system, featuring a treble and bass staff with various musical notations including slurs, accents, and dynamic markings like "ff".

DIE MÄDCHEN (cres.)
LE FANCIULLE

Di gi - gli can - di - di fa - re - mo do - no, do - ma - ni al
Schnee - weis - se Li - lien, die schen - ken wir mor - gen un - se - ren

Vocal line and piano accompaniment for the second system, including the lyrics "Di gi - gli can - di - di fa - re - mo do - no, do - ma - ni al Schnee - weis - se Li - lien, die schen - ken wir mor - gen un - se - ren".

prov - vi - do no - stro Pa - tro
gü - ti - gen Herrn zu der Hoch

Vocal line and piano accompaniment for the third system, including the lyrics "prov - vi - do no - stro Pa - tro gü - ti - gen Herrn zu der Hoch".

no. *pp* *cres.* *dim.*
 -zeit. *Nè ro-se e a-ne-mo-ni do-vran man-car ai no-stri gio-va-ni pronti a spo-*
Auch A-ne-mo-nen und Ro-sen sind da für un-ser jun-ges und glückli-ches

-sar
 Part:

p *p* *f*
E fior a fior le-ghia-moo-
Gib her, nimm hin den Blu-men-

-gnor.
 -kans.

p *cres.* *a* *poco* *a* *poco*

.....

I fior, che ef - fon - do - no lor mi - tio - les - zi, son qua - si il
 Blu - men mit ih - ren lieb - li - chen Düf - ten, sie sind das

sim - bo - lo dei no - stri vez zi: Nim - bi ful -
 Sym - bild von un - so - ren Rei sen; strah - len - der

cres.

-gen - ti del - la vir - tù; a - li - ti ar - den - ti di gio - ven - tù!

2 Tw - gend Kro - ne sind sie, pran - gen - der Ju - gend glü - hen - der Hauch!

p

B
Gib

fior a fior le - ghia - mo o - gnor:

her, nimm dich den Blu - men - kranz:

p cres.

a *poco* *a* *poco* **f**

pp

al so par che a mo re
so sein det Lie be

si av vin ceal co ro
sich um die Her son

**ZUSAMMEN
UNITE**

Ah!
Ah!

3

p

BALDASSARRE

(tritt auf)
(entrando)

0
Ge

bel - la, al - le - gra gioven - tù, sa - lu - te!
 - grüsst sei, du fro - hes jun - ges Volk, ge - grüsst sei!
 ALCUNE
 EINIGE der Mädchen

O pa - pa Bal - das.
 O Pa - pa Bal - das.

Sì, cer - to!
 Ja, si - cher!
 (Die Mädchen umringen den Hirten.)
 (circundano il pastore)

- sar - re, anche voi qui, per le noz - ze?
 - sar - ro, ka - met Ihr auch zu der Hoch - zeit?

ff *ff* *p poco meno* *pp*

All.^o moderato (♩ = 138) *p*

Ho da - to moglie al padre del lo spo - so, e l'ho
 Dem Va - ter hab' die Frau ick einst ge - ge - ben, und dem

All.^o moderato (♩ = 138) *p*

poco rit. *a tempo*

da - - ta, an - che al non - - no!
 Ah - - neu gab ich sei - ne auch

col canto *a tempo* *grazioso* *p*

espressivo *pp* *dim. molto*

Pri - - ma d'a - - ver que -
 Be - - vor sich die - se

p *dulce*

poco rit. *p*

- ste pu - pil - lo im - mo - te..... nel lun - go, ul - ti - mo son - no,
 Au - gen - ster - ne schlies - sen - sum lan - gen, e - wi - gen Schla - fe,

col canto *cres.*

a tempo e deciso

II.

vo_glio provar la gran fe - li - ci - tà ci dar - la
 will ich er - le - ben noch als gröss - tes Glück die Hoch - zeit

a tempo

B.

..... an - che al ni - po - - - - - te.
 auch sei - nes En - - - - - kels.

a tempo

5

p

deciso e ben marcato

CHOR DER MÄDCHEN

SOP. I.

Han - da - ta og - gi pro - mes - sa.
 Heut' ha - ben sie sich ver - lo - bet.

SOP. II.

Doma - ni i re -
 Und morgen Ge -

BALDASSARRE

Sa - ba - to - - - - - le
Samstag ist schon die

Do - ma - ni - re - ga - li, po - i ?
Und morgen Ge - schen - ke Dann?

- ga - li!
- schen - ke!

noz. 20.
Hoch - zeit.

Ma io, la stes - sa se - -
Doch ich, am sel - ben A - -

- ra, men - tre an - dran lue - cio - - - - - lo. fra i te -
- bend, wenn die Glühwürmchen flie - - - - - gen, in der

pp

- por de la no - va pri - ma - ve - - - - - ra, ru - min - ghe al - la cam -
- War - me des neu - er - wach - ten Früh - - - - - lings wie su - chend auf den

- pu - gna. ran - del - lo in pu - gna..... e
Pat - dern... da neh'm' ich mei - nen Stab..... und

6

p *dolce* *cres.*

su per la mon - ta - gna..... e su per la mon - ta - gna.....
wand' - re in die Ber - ge,..... und wand' - re in die Ber - ge!

SOP. I.

Tan - to pre - sto per - chè vuoi par - tir?
Willst du wirk - lich so schnell wieder fort?

SOP. II.

Tan - to pre - sto per - chè vuoi par - tir?
Willst du wirk - lich so schnell wieder fort?

I - o vo - glio al - fin sul - l'Al - pi mo - rir!
Ich lie - be die Ber - ge, dort sei einst mein Grab!

ten. *rit.*

f *col canto* *f p* *rit.*

A tempo

.....
 (untereinander, während sie Blumen auflesen.)
DIE MÄDCHEN
LE FANCIULLE (fra di loro raccogliendo fiori)

A tempo

pp leggero

fi - ri a fio
 rin - del del Lio

ri - lo ghia o
 be - sic - sen - mo die Her

**ZUSAMMEN
 UNITI**

- gnor. Ah!
 - sen. Ah!

7

Ah!
 Ah!
Con brio

ff

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The tempo is marked 'A tempo'. The score is divided into four systems. The first system shows the vocal line with lyrics and the piano accompaniment. The second system continues the vocal line with lyrics. The third system is marked 'ZUSAMMEN UNITI' and features a piano solo with a circled number '7'. The fourth system continues the piano solo with dynamic markings like 'ff' and 'Con brio'. The score includes various musical notations such as slurs, accents, and dynamic markings.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note followed by a quarter note, then a half note with a slur over it. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with dotted rhythms in the left hand.

(Die Mädchen umringen fröhlich Baldassarre und gehen mit ihm ab.)
 (strocando allegramente Baldassarre ed escono con lui)

The second system begins with the tempo marking "In uno (♩ = 80)". It features a vocal line and piano accompaniment. The piano accompaniment has a more active right hand with sixteenth-note patterns and a steady bass line.

The third system continues the piano accompaniment with similar rhythmic patterns and melodic lines in both hands.

The fourth system includes the instruction "staccatissimo e leggero" above the vocal line. The piano accompaniment features a more complex rhythmic texture with many sixteenth notes. A circled number "8" is placed above the final measure of the system.

The fifth system concludes the piano accompaniment with a final melodic flourish in the right hand and a bass line that ends with a double bar line.

con leggerezza

p *pp*

dim. *molto*

(Der Mond erhellt allmählich die Bühne)
(La luna intanto illumina a poco a poco la scena.)

9

pp

p

This system contains the first ten measures of the piano accompaniment. It features a complex texture with multiple voices in both the treble and bass staves. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). A measure number '10' is enclosed in a box above the treble staff at the beginning of the fourth measure.

(Aster der BIAN)

SOP. (Voci interne)

This system contains measures 11 through 15. The top staff is a soprano vocal line with the lyrics "Ah!" and "AA!". The piano accompaniment continues with complex textures and includes the dynamic marking *pp*.

Ah!
Ah!

pp

11

Andante (*trill auf den Arm zärtlich um Federico's Schulter legend.*)
(*entra in scena, e si siede teneramente col braccio le spalle di Federico*)

VIVETTA

Non lo ne - gar:..... non sei fe - li - ce?...
O leugn'es nicht:..... du bist nicht glück - lich!

Andante

So - no fe - li - ce, si!
Doch, ich bin glück - lich, ja!

Andante ($\text{♩} = 68$)

a tempo

p

Te - mi pel tuo ma - la - to? ..
Fürchtest du, für mich Kran - ken?

p espress.

VIVETTA

p

Cre - di
Viel - leicht

Ti ras - si - cu - ra; e - gli è gua - ri - to.
So sei nur ru - hig; ich bin ge - hei - let.

animando

V. *d'es-ser-lo, e for-se... for-se non lo se-i!*
glaubst du es nur und bist..... doch noch krank!.....

animando
p cres.

p a tempo

FEDERICO

Di-co il ver, non soingan-na-re: io, fi-no-ra, non t'a-
Hör mich an; ich kann nicht li-gen: ich komst' vor-her dich nicht

meno p

F. *-ma-i, t'amo ades-so, e tuo m'a-vra-i. T'a-mo!*
lie-ben; meno a-ber jetzt ge-hör'ich, Lie-be, dir nur!

p *pp* *mf rall.* *espress.*

12

VIVETTA (con gioia) (coll. Frenzi) *ppbs.*

sentito *M'a-mi, dun-que, è pro-prio*
Wie, du liebst mich, ist's wirk-lich

dolcemente a tempo *p*

Andante **Adagio ma non troppo**

ver?
 wahr?

(con rat sic)
FEDERICO (abbracciandola)

Andante Va, di - sper, di ogni tri - ste pen - sie - ro: Va, mo
Nun ver giss al le trü - ben Ge - dan - ken, denn ich

Adagio ma non troppo

tan - to, o so - a - ve mio fior. Vie - ni,
lie - be dich in - nig, mein Schatz! Komm,

vie - ni sul mio cor!
komm zu mir, mein Herz!

dim. *P. rit. col canto*

Poco più

Pa - ce, vi - ta è il tuo a - mo - re per me;
Frie - de, Le - ben ist dei - ne Lie - be für mich,

Poco più

p

F. per me è il tuo dir u-na dol-ce ca-rez - - - za! Ah!
und ein Wort von dir ei-ne hol-de Lieb-ko - - - sung! Ah!

F. Qui sul mio sen..... Vi - vet - ta, tu m'al - lie-tao mio dol - ce te -
Komm an mein Herz,..... Fi - vet - ta, mei-ne Son-ne, mein Stern du, mein

F. - sor..... tu so - la or - ma - i re - gni sul
Glück..... Fi - vet - ta, dich ein - sig liebt die - ses

f. *dim.* *col canto* *ten. p*

VIVETTA **Più Animato** (♩ = 69)

rall. Non pen - si dunque al'al - tra?
Du denkst nicht an die And're?

F. cor!
Herz!

Più Animato (♩ = 69)
a tempo No; a to
Nein, nur an

p *pp* *rall.* *col canto*

(schüchtern)
(timidamente)

V. *Perchè tu ser. bi qui... Si... le lettere sue...*
Warum bewahrst du hier...? (sorridente) (lächelnd) Doch... die Briefe von ihr.....

F. *so. ta! Non serbo nul - la.*
dich! Ich hab' hier gar nichts.

(überrascht)
(sorpreso)

F. *Cho?! Tu sa. pe. vi? E ho conserva. te, è ver, gran tem. po...*
Wie? Du erfuhrest es? Ich trug sie bei mir, ja. wohl, sehr lan. ge...

Meno
VIVETTA

(frendig)
(con gioia)

F. *Fiaver? Ist's wahr?*
Stama. ne Baldas. sar. re le ri. por. tò, sie schon zu. rück.
Meno Heut' früh trug Baldas. sar. re

sp *rit.* *assai stentato*

1^o tempo

V. Ve - di del mio af - fet - to la lo - ce l'ar -
 Glü - hen - de Lie - be er - greift mich, wenn ich dich

R. Tre - mo, se tu mi - par - li, se mi av - via - ci col pu - ro can -
 Glü - hen - de Lie - be er - greift mich, wenn in dei - ne Au - gen ich

1^o tempo

f p *p* *f p*

V. - dor. Vedi il mio grande a - mor... o mio dol - ce te -
 sek! Ah! Heil' ge Lie - be für

R. - dor o ca - sto, ca - sto san - to a -
 sek! O heil' - go, süs - se Lie - be für

res. molto *rit. e dim.*

And^{te} appassionato

V. - sor! (sie entfernen sich langsam)
 dich! (si allontanano lentamente)

R. - mor!
 dich!

And^{te} appassionato

p *espressivo*

6 *6* *6* *6* *6* *6*

M. 2800 S.

VIVETTA

14

Deh! guarda mi ne gli occhi' ve - di la.
Ach, schau in mei - ne Au - gen und lies da -

And.^{te} sostenuto

FEDERICO

lu - ce del mio gran - de a - mor.
- rin der grossen Lie - be Licht.

(in fondo, fra le piante)
(im Hintergrund zwischen den Pflanzen)

Al - tro non bra - mo.
Nicht mehr be - gehr' - ich

And.^{te} sostenuto

V.

F.

Sol questo io so - gno!
Erfüllt ist mein Seh - nen!

(Baldassarre tritt auf)
(Entra Baldassarre)

Tu
Lieb - ste!

pp *pp dolce*

BALDASSARRE

Bra - vi ra - gaz - zi mie - i,..... col vo - stro pu - ro a -
O mei - ne lie - ben Kin - der!..... Seit ihr euch so in - nig

p

B. mor la gio - la qui è tor - na - ta.....
 li - b - te die Freu - de zu - rück.....
 lebt,

B. Sin - te fe - li - ci - ta - ti - gnor!
 Mögt im - mer glück - lich ihr sein!
 ff poco affrettando

(*tebhaft*) (*vivamente*) Sei tu? Che vuoi? Co - me? Le ho da - te sta -
 Bist du's? Was gibt's? Wie? Heu - te früh gab ich
 METIFIO (*entra concoltaio*) (*tritt erregt auf*) p
 Le mie let - te - re. *deciso*
 Gib die Bris - se mir. p
 col canto

M. Mosso (♩ = 168) - ma, no a tuo padre!
 sie deinem Va - ter!
 (teise) a piac.
 (nottovoca)
 Ca - pi - sco... Sondue not - ti che dor - mo ad
 Sisi' gni so... sei suoi Nüchten schlaf ich in
 Mosso (♩ = 168) Meno

B. *f* Ah, ah, dunque con-ti-nua?... Dav-ver? Do-po la sto-ria del-le let-te-re, a-
Ha, ha! So geht das weiter? Ist's wahr? Nach der Geschichte mit den Briefen da hab'-

M.

Arles. *Arles.* Sempre, sempre... **15**
Immer, immer.

(Vivetta und Federico überqueren im Hintergrund die Bühne)
(Vivetta e Federico traversano la scena in fondo)

B. *f* -vrei cre-derlo il con-tra-rio.
ich ge-glaubi, dass es aus wär?

M. *f* Per-do-na-no le don-no, quan-do per lor siam
Gar bald verzeih'n die Frau-en, wenn es für sie ge-

B. *p* **Con moto**
Che Dio t'a-in-ti, gio-vi-not-to!
Dass Gott dich be-schüt-ze, Me-ti-fio!

M. *p* vi-li, o-gni no-stro vil-tà.
-tan wird,.....uns die schändlich-ste Tat!

Con moto

B. *p* Guarir-to pos-sa, co-mo qui è gua-ri-to il ra-gaz-zo. Ei prende mo-glie, fra quattro
Dass du genäsest, so wie hier uns genas Fe-de-ri-co. Er fei-ert Hochzeit schon in vier

mf a piac.

Con moto

(Im Hintergrund erscheinen wieder
Vivetta und Federico)
(Ricompono in fondo Vivetta e Federico)

(♩ : Quasi come il precedente. ♩)

VIVETTA

giorni, e spo- *p* Ve - di te - sor, ne -
Ta - gen und nimmt als Glü - hen - de Lie - be - er -

pp sa u - n'o - ne - sta fan -
Frau sich ein ehr - ba - res

Con moto

pp

Tea *

V. - gli oc - chi del mio af - fet - to la lu - ce... l'ar -
- graff mich wenn in dei - ne Au - gen ich

B. - cial - la. (just gesprochen)
Mäd - chen. (quasi parlato)

METIFIO

Oh, lui fe - li - ce, davve - ro! Lui che le po - trà dar - mi - re sul cor tran - quil - la.
O, er ist glücklich zu preisen! Denn er kann an ih - rem Herzen in Ruh' und Frie - den.

Tea *

V. - dor; Ve - di, di,
seh; heil' ge,
Opp. *incalzando*

M. - men - te. Fra noi sma - nie, rim - brot - ti, ed im - pe - ti fe -
schla - fen. Wir zwei strei - ten und san - ken und ra - sen stots und

cres.

Tea *

V. - dor; Ve - di, di,
seh; heil' ge,
Opp. *incalzando*

M. - men - te. Fra noi sma - nie, rim - brot - ti, ed im - pe - ti fe -
schla - fen. Wir zwei strei - ten und san - ken und ra - sen stots und

cres.

Tea *

V. *p rit. ten.*
 Ve - - - di o dol - - - ce a -
 heil' - - - go Lie - - - be für

M.
 - ro - ei di ge - lo - sia, Co - si passan le not - ti...
 to - ben vor Er - fer - sucht. So sind un - se - rs Näch - te.

dim. p rit.

(Vivetta und Federico verschüden wieder zwischen den Pflanzen)
 (Vivetta e Federico spariscono nuovamente fra le piante)

V.
 - mor!
 dich!

M.
p Ma tanto in - ferno ormai sta per fi - ni - re. Insieme vi - vre - mo, e al - lo - ra, a - ri per
 Doch die - se Höl - le wird nicht lang' mehr dau - ern. Wir zieh'n zu - sam - men, und dann heisst's ich halt' die
 col canto

16

Sp

BALDASSARRE

(verwundert)
 (oon meraviglia)

Che?..... Vi spo - sa - te?
 Was?..... Willst sie frei - en?

(entsetzten)
 (risoluto)

be - ne, a - ri drit - to... o gua - i!
 Zü - gel, vorwärts, Schützchen...sonst weh dir!

No,..... io la ra.
 Nein:..... ich will sie

deciso

All^o risoluto (♩ = 160) (Federico und Violetta treten wieder auf)
(Federico e Violetta tornano in scena)

M. *pi . sco !
rau . ben !* *Se
Wenn
cul
heut'*

All^o risoluto (♩ = 160)

p

M. *greg - ge sta - not - le tu sta - i, la pia - nu - ra per -
nacht bei der Her - de du wa - chest, wirst du hör'n, wie die*

cres.

M. *- cos - sa u . di - rai da un ga - lop - po ter - ri - bi -
Er - de er be - bel vom Ga - lopp si - ner wil - den*

cres.

p *cres.*

17

Lo stesso mov.^{to}

Lo stesso mov.^{to}

M. *- le:.....
Jagd!* *p in
Im*

Lo stesso mov.^{to} **Lo stesso mov.^{to}**

ff *ff* *p* *cres.*

M. 

sel - la, stretta a me, stretta a me, gri - do -
 Sat - tel, dicht bei mir, dicht bei mir, da wird

M. 

- ra la mia bel - la; ma il suo gri - do col ven - to ne an -
 schrei'n mei - ne Schö - ne; doch ihr Schrei wird vom Win - de ver -

crescendo molto

Lo stesso mov.^{to}

M. 

- dra!
 weht!

Lo stesso mov.^{to}

Lo stesso mov.^{to}

BAL. D'ASNÈRE (a Metiffo)

18 Ma ve - ra - men - - - te l'a - mi tu?
 Liebst du sie wirk - - - lich denn so sehr? Stro - ga -
 Hat so

Lo stesso mov.^{to}

p *cres.* *p*

B. *- to ti ha co - si la ma - le - det - ta Ar - le - si -*
sehr dich denn be - heut die - se vor - fluch - te Ar - le -

crescendo molto

(stifflst einen Ruf der Überraschung aus)
 (manda un'esclamazione di sorpresa)

FEDERICO

B. *- a - - - na ?*
sia - - - na?

METIFIO

Sì!
 Ja!

(perucch' ihn zurückzuhalten)
 (cercando di trattenerlo)

VIVETTA

P. *Me-co ne vic-ni! Non re-star*
Geh mit mir wei-ter! O bleib nicht
 (svincolandosi) (er macht sich los)

Ah fi-nalmen-te! Hab'ich ihn end-lich!
 Oh si, è lui!
 Ha, das ist er!

per il mo-mento so-no il suo bel ca-priccio.
 im Augen-blick bin ich ihr Herzensliebster.

19

Lo stesso mov.^{to}

(dolorosamente)
(schmerzlich)

V. qui! (a Vivetta) Ah! tu l'a-mi an-co
hier! (zu Vivetta) Ach! im-mer noch liebst du

F. Lasciamidunque!
Lass mich doch gehen!

M. Al-la ven-tu-ra, cor-rer lo stra-de, sa-
Aufs Gra-de-wohl hin Stras-sen durch-ja-gen, ver-

Lo stesso mov.^{to}

p

V. -ra!
sie!

M. -per-si in-se-gui-ta, tre-mar dal-la pa-u-ra, mu-tar d'al-ber-ghi e non a-
-folgt sich zu wis-sen, vor Angst und Furcht zu zit-tern, die Her-berg' wechseln, und nie im

V. Ah! tu l'a-mi an-
Ach! im-mer noch

M. -ra!
sie!

M. -per-si in-se-gui-ta, tre-mar dal-la pa-u-ra, mu-tar d'al-ber-ghi e non a-
-folgt sich zu wis-sen, vor Angst und Furcht zu zit-tern, die Her-berg' wechseln, und nie im

V. -co
lieb-
FEDERICO

M. -ver mai pa-ce nel cor, mai nel-la to-sta son-noo quie-te; a lei
Her-zen Frieden und Ruh, nie-mals, nein niemals Schlaf zu fin-den: So ge

(für sich)
(für sich)

E co-
Al-so

(a Federico)
(a Federico)

V. Vie - - ni se di pie -
Hör' mich, hör: wenn du

2. - stui il mio ri - val? Que - sto vil -
das ist mein Ri - val? ein sol cher

BALDASSARRE (a Metitio)
(a Metitio)

M. Ri - nun - zia a
Du musst sie

que - sto sol pia - ce. Can - ta ue - cel - lo di mar con la tem -
fällt ihr das Le - bent... Mee - res - vö - gel, die sie gen in dem

crec... molto...

V. ta ti re - sta un rag -
sub lest ein biss - chen Mit -

P. la nol ling!
Wüst

R. le i: la tua men - te è smar - ri - ta!
las sen; dein Ver - stand ist ver - wir - ret!

M. po sta.
Stur ma!

20

ff p

V. gio, deh tor - na a me...
- leid, dann komm zu mir, rai - co - gliù tuo co

B. Cer - ca la dol - ce pa - ce del - la vi - ta!
Su - che den hoi - den Frie - den dei - nes Le - bens!

V. - rag - gio.
- sam - men.
FEDERICO (grinsend)
(sogghignando)

METIPIO (zu Baldassarre)
(a Baldassarre) Ah, ah!
Ha, ha! O male - det - to!
O du Ver - fluch - ter! più

È tar - di... È la ter - tu - ra! Al mio buon
Zu spät ist's... Ich lei - de Qua - len! Ach, mei nen.

V. (zu Federico) (a Federico) Non restar qui!
O bleib nicht hier! (für sich, voll Wut)
(tra sé, con rabbia)

BALDASSARRE (zu Metifio)
(a Metifio) Fi - nal -
Du Ver -

M. ve - cchio pen - so che so - lo la - scie - rò!
gu - ten Va - ter lass' ich al - lein su - rück!

Ri - ma - ni dun - que: ri -
So - blei - be hier doch; ver -

M. V. *men. te!*
- fluchtet

B. *Ab! Ah!*
Ha, ha!

Ab! Ah!
Ha, ha!

- nun - zia..... a quel - la don - - na..... e prendi mo - glie anche
- zick - te..... auf je - nes Mä - - chen..... und nimm auch du ei - ne

cras. molto

va

VIVETTA

B. *Fe - de -*
Fe - de -

tu!
Fräul

Ma - le -
Die Ver -

Non pos - so: è co - sì bel - la!
Ich kann nicht: weil sie so schön ist!

21

cras. a anim.

V. *- ri - col*
ri col

B. *Fe - de - ri - co!*
Fe - de - ri - col!

Ah
Ah!

Me - co
Komm mit

O ma - le - det - to!
O du Ver - fluchter!

O ma - le - det - to!
O du Ver - fluchter!

E a par -
Und er kommt

- det - ta!
- fluchte!

Ma - le - det - ta!
Die Ver - fluchte!

a tempo

(supplichevole)
(lehend)



V. *vi - ni... ti... stringial mio se - no... il mi - o co - ro*
mir doch, komm... an mei-ne Sei - te; mein ar - mes Her - se

F. *lar vien qui, che ancor l'a - ro ma del - lo su - o car - nie -*
her zu mir, der noch be - rauscht ist von ih - ren Küs - sen

B. *Con la su - a fa - tal bel - lez - za or dif -*
IA re un - glückbringen - de Schön - heit brei - let

METIPPIO

Fug - gi - rò al - la ven - tu - ra... fra un - po -
Ich will flieh'n aufs Gra - de wohl hin; un - ter

V. *rò - si - ster non può! Vien! Vien!*
kann... nicht wi - der - steh'n! Komm! Komm!

F. *sa - la, o scia - gu - ra - to! Ed ei me noma il for - tu -*
und von ih - rer Um - ar - mung! Und die - ser; da, der nennt mich

B. *fon - de pian - to e dan - ni! rings - um Trä - nen und Jam - mer!*

M. *ri - gli e... pa - u - ra sul mio fi - do de -*
Ang - sten und... Ge - fah - ren will mit ihr ich ent -

V *deh! Ach!* *deh! Ach!* *vien! Komm!*

F *- na - to!* *Me!* *me l.*
glück - lich! *Mich!* *nicht!*

B *O ma - le - det - ta* *ma*
O du ver - fluch - te *Zaub'*

M *- stric - ro* *la* *in - vo - le - ro*
flie - hen *auf* *dem treu - en* *Pferd*

molto *ff*

(für sich, verzweifelt)
(fra sé, disperato)

V *..... Ri non m'a scol - ta!* *O qua - le*
..... Er hört mich nicht *an!* *O sel - cher*

F *..... che..... da - re..... i sol per un'*
..... der..... ich *gä - be* *für ei - ne*

B *- ga, or - di - tri - ce d'in -*
- rin, du bringst Al - len *nur*

M *..... fra pe - ri - gli e pa -*
..... un - ter *Äng - sten* *und Ge -*

V
 stra - zio, qua - le mar - tir! Ei non m'a
 Kum - mer, o... così - ches Leid! Er hört mich

F
 o - ra del - l'in - fer - no su - o: tut - to il
 Stun - de sei - ner Höl - len qua - len mei - ne

B
 gan ni. Ma le - det - ta, ma - le -
 Un heil! Du ver - fluch - te, du ver -

M
 - u ra, sin la mor - te per
 - fah - ren... ja, ich trot - se für

stringendo

V
 - scol - ta: io son per - du - ta.
 nicht, ich bin ver - lo - ren.

F
 mi - o pa - ra - di - so!
 Pa - ra - die - ses - won - ne!

B
 - det - ta ma - ga - rin. Ma le - det - ta!
 - fluch - te Zaub' - rin. Du Ver - fluch - te!

M
 es - sa - sfi - do - rò!
 ste so - gar dem Tod!

Meno

fp col canto

P.

..... ch'è bel . la , per Dio, lo so;..... ma tu, tu ri . por . tar . me . no . no .
 schön ist sie, bei Gott, ich weiss;..... doch du, du gra . de . muss: mir dar . er .

P.

.. vel . la pro . prio in que . sto . . ra... e qui? Tuo . ei . de .
 .. sü . len in die . ser Stum . . da... und hier? Das ist dein

f p.

Presto

(spaventata) (entsetzt)

VIVETTA

Ah!.....
 Ah!.....
 (afferra uno dei grossi martelli, con cui si sono piantati gli alberi di maglio, e si slancia con forsennata veemenza contro il rivale) (a Metifio, con forza) (cu Metifio, stark)

P.

.. rò! (Federico ergreift einen der grossen Hämmer, mit denen man die Malbäume eingepflanzt hat, und geht mit wahnsinniger Heftigkeit auf seinen Rivalen los) Di . fen . di . ti . ban .
 Tod! Verteidige dich, du

MRTIFIO (minacciosa) (drohend)

Presto

Indietro, indie . tro, di . eo!
 Lass ab von mir, ich warn' dich!

23

ff *p* *cres.*

(ausser sich, zu Baldassarre)
(fuori di sé, a Baldassarre)

F. *di - to!* (*sich ins Mittel legend*) *Va via, ti soo - stal*
Schreck! (*frappandosi*) *Geh weg und lass mich!*

BALDASSARRE

M. *Ah, no, che fai?*
Halt ein! Halt ein!

In die - tro!
Zu - rick du!

cres. molto e stringendo

(sich emsetzt herbei und wirft sich zwischen die Streitenden)
(accorrendo spaventata, si slancia in mezzo a loro)

ROSA

Ah...
Ach!

spez - za prima a tua madre il
triff zu - erst dei - ner Mut - ter

ff

(Federico hält inne. Er wankt; der Hammer fällt ihm aus den Händen. Baldassarre treibt Metitio hinaus. Rosa und Violetta führen Federico liebevoll in sein Zimmer.)
(Federico si ferma. Vacilla; il martello gli cade dalle mani. Baldassarre spinge Metitio fuori. Rosa e Violetta conducono amorosamente Federico nella sua camera.)

R. *cor!*
Herst!

ff

First system of musical notation, featuring a treble and bass clef with a grand staff. The music includes a complex melodic line in the treble and a supporting bass line. A dynamic marking of *ff* is present in the bass line.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a prominent *ff* dynamic marking in the bass line.

Fifth system of musical notation, starting with a boxed measure number 24. The tempo is marked *Adagio*. The system includes a *p* dynamic marking and a *rit.* (ritardando) marking.

SOPR. e CONTR.

All.^o moderato

caros (inter. per liano)
VOCI
LONTANE

Fer - ve la dan - za nel - l'o - sul tan - za!
 Fest - li - cher Tru - bell! Freu - de und Ju - bell!

Fer - ve la dan - za nel - l'o - sul tan - za!
 Fest - li - cher Tru - bell! Freu - de und Ju - bell!

Fer - ve la dan - za nel - l'o - sul tan - za!
 Fest - li - cher Tru - bell! Freu - de und Ju - bell!

Fer - ve la dan - za nel - l'o - sul tan - za!
 Fest - li - cher Tru - bell! Freu - de und Ju - bell!

All.^o moderato

la la la..... la la la la la la la la la la la la la..... la la la la la la la
 la la la..... la la la la la la la la la la la la la..... la la la la la la la
 la la la..... la la la la la la la la la la la la la..... la la la la la la la

la la la..... la la la la la..... la la la la la.....

la la la la la la la la la la la la la.....

la la la..... la la la la la..... la la la la la.....

la la la..... la la la la la.....

Adagio

Adagio

25

p

(tritt wieder auf, eine Öllampe in der Hand; sie stellt sie auf einen Stuhl
und geht zum Balkonfenster. Einen Augenblick steht sie hinaus, dann dreht sie sich um.)
(rientra con una lucerna in mano, la posa su di una sedia e
si ritorna al balcone: guarda un momento fuori; poi torna.)

ROSA va al balcone: guarda un momento fuori; poi torna.)

Can - tu an - cor lag - giù. Le lie - te vo - ci an -
Dran - ten sin - gen sie. Die fro - hen Stim - men trägt

La la la..... la la la la la..... la la la la la.....

La la la..... la la la la la..... la la la la la.....

La la la..... la la la la la..... la la la la la.....

26

R.
- cor ne ar - re - ca il ven - to...
noch der Wind her - ü - ber.

Ah!..... La no - stra gio - ia giam - mai non
Ah!..... Nie - mand ver - lei - de uns uns' re

Ah!..... La no - stra gio - ia giam - mai non
Ah!..... Nie - mand ver - lei - de uns uns' re

Ah!..... La no - stra gio - ia giam - mai non
Ah!..... Nie - mand ver - lei - de uns uns' re

And.^{te} sost.^o e grave

R. 

27

And.^{te} sost.^o e grave

Esser madre è un inferno. Ho do.lo.
Schweres Los ei-ner Mutter! Ich hab'ge-



R. 

-ra.lo fi.no qua.si a mo-ri.re... il di che venne alla lu.ce.
-lit-ten und bin fast dran ge-storben,... am Tag als er auf die Welt kam.

Si-gnor,
O Herr,



(schmerzfüllt, mit deutlicher Aussprache)
(dolorosamente, facendo ben sentire le parole)

p Adagio

R. 

Tu..... che m'hai vi-sta alla sua cu-na in quel-le pau-ro-se not-ti del-la sua in-
Du,..... der mich sah an sei-ner Wie-ge in den angst-vol-len Näch-ten, da er ein

Adagio



R. 

-fan-zia... e Tu lo sai che te l'ho di-spu-
Kind war, Du, Herr, du weißt; ich hab' mit Dir ge-



cres.

R. *ta - to o - ra per o - ra, con la fron - te di - mossa al pa - vi - men - to,*
- run - gen Stun - de um Stun - de, mei - ne Stirn im Ge - be - te auf dem Bo - den

R. *e con le palme a - per - te, in te con - ver - se, in - vo - cando il tuo*
und mei - ne off - nen Hän - de nach Dir ge - wen - det; und ich rief Dich beim

stentato *p* *rit.*
stentato *p dolce* *rit. col canto*

R. *a tempo* *(mit erstickter Stimme)*
(con voce soffocata)

no - me! Io da quel gior. ninneb - bi requie più.
Na - men! Seit je - nen Ta - gen hatt'ich nimmer Ruh!

a tempo *mf* *p*

Sostenuto

R. *(con tutta l'anima) (mit ganzer Seele)* *cres.*

Sa - i che gli ho da - to a bran - ia bran - i l'a - nima..... per farne un
Du weisst, dass ich ihm..... mein..... Herz und mei - ne See - le gab,..... dass er ein

Sostenuto *p* *cres.*

poco rit. *a tempo*

R. uom..... che fos - se u - no - sto e for - te, a - more e orgo - glio mi - o.
 gw - ter, bra - ver Mensch einst wer - de, der mei - nen Stolz ver - dic - ta.

a tempo

poco rit.

Poco più

R. I - o t'ho pre - ga - to tan - to, ma sempre in va - no!
 28 So oft hab' ich Dich ge - be - ten, doch im - mer ver - ge - bens!

Poco più

mf *cres.*

più sentito

R. Sa - i che, se muor, nè u - n'o - ra gli soprav - vi - vo, e mo - ri - rò dan -
 Du weißt, dass ich ihn, wenn er stir - be, nicht ü - ber - le - be und in Verdammnis

più sentito

f e più animato

R. - na - ta, e mo - ri - rò dan - na - tal Si - gnor!..... tu che hai vo -
 ster - be, und in Verdammnis ster - bel O - Herr,..... der Du ver -

p *cres. molto* *f e più animato*

più f *rall.*

H. *lu - to* *va - ne le pre - ei mi - e..... in - si - ro ad*
- schmäht hast *all' mei - ne Ge - be - te..... und all' mein*

rall. e dim.

Lento $\text{♩} = 54$ *(fraseggiando) (phrasierend)*

R. *o - ra* *e ve - - - der - mi pian - gen - te e do - lo -*
Fle - hen *und in* *Trü - nen* *mich woll - test* *und tie - fem*

Lento $\text{♩} = 64$

p *marcato il canto*

(mit Ergriffenheit)
(con commozione)

R. *- ro - sa.* *ram - men - ta - ti, Si - gnor,* *la* *Ma - dre*
Lei - den: *an - Dei - ne Mut - ter denk',* *wie* *sie am*

R. *tua,* *a - i pie - di del - la Cro - ce pro - ster - na - ta!... An -*
Kreuz *Dir* *su Fü - ß - sen* *schmerz - ser - ris - sen* *hin - ge - streckt lag!... Auch*

p

(mit erstickter Stimme flehend)
(implorando con voce soffocata)

R. *ch'io, Signor, son madre so - la - ta. Per pie - tà, veglia sulla vi - ta su - a per pie - tà! Si -
sch bin ei - ne unglückliche Mut - ter. Hör' mich an, wa - che ti - ber dieses Leben, Grosser Gott! O*

R. *-gnor! Si - gnor!
Gott! mein Herr!*

Assai sostenuto ♩ = 63

pp *rit.* *Assai sostenuto* ♩ = 63

ff stentato

Agitato

R. **29 Agitato**

*Chenot - tel!... Quale ve - glia!...
Wie furcht - bar! dieses Wa - chen!*

sf p *sf p* *sf p* *sf p* *sf p* *sf p*

(Die Türe des Zimmers links wird lebhaft geöffnet)
(s'apre vivamente la porta della camera a sinistra)

(trasalendo) (zusammenfahrend)

R. *Chi va là? Sei tu... che vuoi?...
Wer kommt da? Ach du!... Was ist?*

L'INNOCENTE
DER KLEINE SCHWACHSINNIGE

(l'Innocente, a voce bassa e appressandosi un dito alle labbra)

(spricht leise und nähert einen Finger den Lippen)

**Mamma!
Mutter!**

(mit leiser Stimme,
fast gesprochen)
con voce bassa,
quasi parlato

pa piacere

Va pu_re a let-to senza pa_u-ra, ch'è questa not-te nulla ac-cadrà. lo su lui
Geh du zu Bett und bleibe nur ru_hig, denn die-se Nacht wird gar nichts gesche_h'n. Ich blei-be

ROSA (meravigliata)

Andante

Tu?
Du?

vi-gi-lo... Ti sta-pi-see? Quando il pastor di-ces: si ave-glia!
heut' bei ihm. Das er-staunt dich? Als Bal-dassar-re sprach: „Er wacht auf.“

Andante

R.

Ma come av-
A. der wie

il buon pa-stor non s'ingan-na-va; il bimbo è sveglio, ve-de e capi-see...
da hat der Hirt sich nicht ge-ir-ret; das Kind ist wach nun, sieht und verste-het.

poco più

R. -ven - ne?
kam das?

a piacere

I. Non lo so co - me, ma scemi in ca - sa non ce n'è
Ich weiss es auch nicht, doch keinen Nar - ren gibt's mehr im

30 *poco più*

ff

col canto

(entsetzt)
(spaventata)

R. Nol..... ta - ci, ta - ci, a - hi -
Nein!..... stil - le, stil - le, ach sei

I.

*più.
Haus.*

ff a tempo

Meno

R. - mè! Ah! - mè!
still! Sei still!

*(sich beherrschend)
(dominandosi)*

I. Nulla:
Gar nichts!

*(wie erschöpft)
(come sfinite)
Opp.*

son pazzo!
Ich ra - se!

Meno

Mamma per ch'è?
Mut - ter, wa - rum?

f *p* *p* *pp*

(süßlich) (con tenerezza) **Adagio, ma non troppo** $\text{♩} = 50$

R. *Opp.* *3*
 pazza io son!
 Ich bin verrückt!

Tu **31** pur sei fi-glio, sei sangue mi-o.
 Auch **31** du, mein Jun-ge, bist mein-er Blu-tes

Adagio, ma non troppo $\text{♩} = 50$

poco affrett. (sieht ihn an stich) (attirandolo a sé) *rit.* *a tempo* (liebhaft ihn) (accarezzandolo)

R. *mf*
 Vie-ni, ti sie-di sui miei gi-nee-chi;..... gran-de..... or-tu
 Kom-m doch und setz dich auf mei-nes Kin-d;..... *espress.* mein Kind,..... du mein

poco affrett. col canto *p* *cres.*

più sentito *f* *p* *plen.*

R. se-i e bel-lo: Ah! Di fo-va la-co..... ti splendon gli occhi. Ah! so-
 gros-ses und schö-nes. Ah! Ein neu-es Licht strahl-t... aus dei-nen Augen. Ach, wahr-

cres. *f*

p *rit.* *a tempo*

R. -ni-gli, so-mi-gli a tuo fra-tel-lo.....
 -haftig, er gleichet seinem Bru-der.....

L'INNOCENTE- DER KLEINE SCHWACHSINNIGE *dolcissimo* *3*

Ba-cia-mi o mam-ma!
 Küss mich o, Mut-ter!

mf *p* *rit.* *a tempo* *p*

pdolce

R. Si, lante volte; non u. na so - la!
Ja, vie. le Küs. se; nicht nur ei - nen!

I. *dolcissimo*
Oh..... i dol. ci
O..... wie süs. se

mf *dim.* *p*

(verbirgt kaum die Aufregung ihrer Seele)
(mal dissimulando l'agitazione dell'animo)

R. Ah!
Ah!

I. *Opp.*
ba. ci ch'ò. ra mi da - il Co - si a. mo. ro. si.... non l'eb. bi ma - i!
Küs. se gibst du mir jetz; so zärt. li. che Küsso - be. kam ich nie - mais!

mf

R. *P* *rit. assai* *(küsset ihn)* *(lo bacia)* *pten.*
Va..... fi. gliol mio, a dormir... An. co. ra un bacio... fi. gliol..... Va!
Geh..... lie - ber Sohn, geh zu Bett! Noch et. nen... noch diesen... mein Sohn!..... Geh!

I. *mf* *col canto* *p*

Andante (L'innocente rientra nella sua camera)
(Der kleine Schwachsinnige geht wieder in sein Zimmer)

Val
Geh!

32 Andante

p *cresc.*

(ripetendo le parole dell'innocente) (si arresta pensando)
(die Worte des kleinen Schwachsinnigen wiederholend) (sie bleibt in Gedanken stehen)

Sostenuto ***p a piacere***

«Di se mi in ca, sa non ce n'è più» E se que sto do, vea se por tar ci sven-
«Im Hau-se gibt's keinen Narren mehr!» Und wenn das uns das Unglück ins Haus bringen

ff deciso

(poi scuotendosi) (dann rüttelt sie sich auf).

f a piacere

- tu - ra? Folle, folle son i. oi Folle son i. oi
soi - te? Ich bin törricht, ganz törricht! törricht, ganz törricht!

f ***ff*** ***ff***

Andante Pastorale (♩ = 66)

(Rosa va verso la camera dei figli)
(Rosa geht auf das Zimmer der ...)

pp

SABA su und Aorck)
rimane in ascolto)

8

First system of musical notation, piano accompaniment. Treble clef contains chords and arpeggiated figures. Bass clef contains a steady eighth-note accompaniment.

Second system of musical notation, piano accompaniment. Treble clef contains chords and arpeggiated figures. Bass clef contains a steady eighth-note accompaniment. Dynamics include *p* (piano).

ROSA (beruhigt)
(confortata)

rit $\frac{2}{2}$ a tempo

Dormono entrambi.
Es schlafen bei.de.

Gra - zie Si - gnor!
Gott sei ge - lobt!

Third system of musical notation, including vocal line and piano accompaniment. The vocal line has lyrics. The piano accompaniment includes dynamics like *cresc.* (crescendo) and *rit.* (ritardando).

Fourth system of musical notation, piano accompaniment. Treble clef contains chords and arpeggiated figures. Bass clef contains a steady eighth-note accompaniment. Dynamics include *p* (piano).

Fifth system of musical notation, piano accompaniment. Treble clef contains chords and arpeggiated figures. Bass clef contains a steady eighth-note accompaniment. Dynamics include *cresc.* (crescendo) and *rit.* (ritardando).

(Sie schließt die Balkontüre im Hintergrund und geht, die Öllampe in der Hand, in ihr Zimmer rechts zu.
 (Va a chiudere il balcone in fondo e con la lucerna in mano rientra nella sua camera, a destra,

R.

a tempo

-rück, wobei sie die Türe offen lässt)
 lasciandone aperta la porta)

(Die Morgendämmerung bricht an und erleuchtet nach und nach die Glastüre)
 (Spunta l'alba, che illumina, a poco a poco la vetrata.)

p *pp* *pp*

rit. molto

poco rit. *a tempo* *p* *mf*

poco rit. *p*

Lento *rit.*

33

I: tempo

First system of musical notation for 'I: tempo'. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. It begins with a piano (*pp*) dynamic and includes a crescendo (*cres.*) marking. A fermata is placed over the first measure of the second measure. The lower staff is in bass clef with the same key signature and time signature, starting with a *pp* dynamic.

Second system of musical notation for 'I: tempo'. It consists of two staves. The upper staff continues the treble clef line with a crescendo (*cres.*) marking. The lower staff continues the bass clef line. A fermata is placed over the first measure of the second measure.

Third system of musical notation for 'I: tempo'. It consists of two staves. The upper staff begins with a piano (*p*) dynamic, followed by a crescendo (*cres.*), a ritardando (*rit.*), and ends with a pianissimo (*pp*) dynamic and the instruction 'perdendosi'. A fermata is placed over the first measure of the second measure. The lower staff continues the bass clef line.

And^{te} con moto

First system of musical notation for 'And^{te} con moto'. It consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a pianissimo (*pp*) dynamic and includes markings for crescendo (*cres.*), poco (*poco*), and decrescendo (*poco*). The lower staff is in bass clef with a common time signature, starting with a *pp* dynamic.

Second system of musical notation for 'And^{te} con moto'. It consists of two staves. The upper staff continues the treble clef line with a *pp* dynamic. The lower staff continues the bass clef line.

Third system of musical notation for 'And^{te} con moto'. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and includes markings for crescendo (*cres.*), poco (*poco*), and decrescendo (*poco*). A box containing the number '34' is located at the beginning of the system. The lower staff continues the bass clef line.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a complex accompaniment with many sixteenth notes and slurs.

Second system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment. Performance markings include *Poco mosso* above the treble staff, *crs.* above the bass staff, and *p* below the bass staff.

Third system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment. A performance marking of *p* is placed below the bass staff.

Fourth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment. Performance markings include *incalzando* above the bass staff and *rit.* below the bass staff.

Fifth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef has a rhythmic accompaniment. Performance markings include *dim.* above the bass staff and *dim.* below the bass staff. A measure number **35** is enclosed in a box above the treble staff. A stage direction in parentheses is written below the bass staff: (Federico entra stravolto. Si arresta.)

FEDERICO (tritt verwirrt auf. Er bleibt stehen.)

p

Già
Schen

Meno

spun - ta il di. La sto - ria è del pa - sto - ro: «Let -
 naht der Tag. So geht das Lied des Hir - ten: «Sie

Meno *rit.* *Andante* *p*

- tò tut - ta la not - te ma - quan - do il sol spun - tò di - mi - se a
 focht die gan - ze Nacht lang, doch als die Son - ne kam, liess sich zu

cres. *cres. scupre*

(quasi parlato)

ter - ra il cor - po san - gui - no - - so .. E or - ri - bi - le! E or -
 Bo - den die Blut - be - deck - le sin - - ken .. Wie schauer - lich! Wie

rit. molto

All° agitato

F. *ri-bi-le!*
schauerlich!
Sem - pre la ve - do, là, nel - le sue
Im - mer seh' ich sie, da, in sei - nèn

All° agitato

F. brac - cia
Ar - men,
Ei la bu - cia,
und er küsst sie... o - i - la - tum

36

F. strin - ge, so la por - ta... Squarcian le sel - ei le for - ra - te
- arat sie, er ent - führt sie. U - ber die Stei - ne geh'n des Pfordes

p *crus.*

F. zam - pe... del suo ca - val - lo... Ah! non
Hu - fe... in wil - der Ei - le. Ach! ich

(*verzweifelt*)
(*disperatamente*) *Meno ton.*

fp *espress.*

pos - so vi - ver più! Ah... non
 kann so nicht mehr le - ben! Ach! ich

pos - so vi - ver più! Ah... non
 kann so nicht mehr le - ben!

37
 Vi - sion ma - le - dot
 Ab - scheu - li - ches Trug

- ta, -
 - bid,
 ti strap - po - rò da - gli oc - chi
 ich reis - so dich aus mei - nen

(er tritt die Treppe zum Erdboden hinauf)
(si slancia su per la scala sul fionile)

die Au-
i. gen.
Ah!
Ah!

VIVETTA
Rosa
ROSA
(con furore)
(da dentro)
Fe-de-ri-oo, sei tu?
Fe-de-ri-oo, bist du's?

(entsetzt)
(spaventata)
Do-ve va-i?
Wo-hin gehst du?

(er steigt ein paar Stufen hinab und blickt wankend, mit ausgebreiteten Armen stehen; sein Gesichtsausdruck gleicht dem eines Wahnsinnigen.)
(ridiscente di qualche gradino e si arresta, vacillante con le braccia tese; ha l'aria smarrita di un pazzo.)

E tu non l'ò di, tu lag-giù, il ga-
Und du, hörst du nicht dort das Pfer-de-ge-

cresc.

V
No! / Nein!

B.
No! / Nein!

F.
-lop po? / -trappel?
Gri - da po - ve - ra bel - - la.
Ach, die Ärm - ste sie schrei - - et.

38

Sem - pro la ve - - do là nel - le sue
Im - mer seh! ich - - ste, da, in sei - nen

B.
O fi - glio mi - o.
O mein - - Sohn!

F.
brac - - cia. Or tra le sue brac - - cia
Ar - - men, Nun in sei - nen Ar - - men

cresc.

V. *No! Nein!* *No! Nein!*

R. *No! Nein!* *No! Nein!*

F. *e - i for - te la strin - go; ei la ba - cia, se la*
er stark um - art sie und er küsst sie er ent -

V. *No! Nein!* *No! Nein!* *Meno*

R. *No! Nein!* *No! Nein!*

F. *por - ta! È là! È là! Più*
- führt sie. Ist da! Ist da! Ich

Meno

V. *Per — pio — tà!*
Hör, — mich an

F. *vi - ve - re non pos - sol Ah! più*
kann so nicht mekr le - ben! Ach! ich

I. Tempo

V. *Per pie-tà!*
Hör mich an!

R. *Fi gliol*
Sohn!

F. *vi - ve - re non pos - so...*
kann so nicht mehr lo - ben...

I. Tempo

V. *o* *vuol strap - par*
und will sich reis

R. *o* *vuol strap - par*
und will sich reis

F. *o* *vuol strap - par*
und will sich reis

sp *cresc.*

V. *No!*
Nein!

R. *No!*
Nein!

F. *- si - sen!* *a quel - le non*
- sen! *aus* *ses*

sp

V. *No!*
Nein!

R. *No!*
Nein! (*protendendo le braccia verso il fondo con-
(er strückt die Arme gegen den Hintergrund*)

F. *brac - - - cia!*
Ar - - - men! *L'o - - di?*
Hörst - - du's?

f cresc.

V. *No!* *Per pie - tà!*
Nein! (*si getta a corpo perduto per raggiungerlo*) *Hör mich an!*
(Bona stürzt (hin mit Aufbietung aller ihrer Kräfte nach)

R. *Fi - - gliol*
Sohn

F. *L'o - - di?* *Ah!*
Hörst - - du's? *Ach!* (*richiude la porta dietro di sé*)
(Federico schließt die Türe hinter sich zu)

ff incalzando

V. *Per pie - tà!*
Hör, mich an! (*si precipita al balcone e l'apre*)
(stürzt auf die Balconstüre zu und öffnet sie)

R. *Fi - - gliol* *M'a - - pri!*
Sohn! *öff - - nel!* (*spingendo la porta con furia disperata*)
(drückt mit verzweifelter Wut gegen die Türe)

V. *(fast geschrieben)* *(quasi gridato)* Al, soc - cor - so!
 Ach, su - bli - fo!
(s'ode un tonfo e s'odono gridi inferni.)
(ridiscendo precipitosamente)

R. Ma - pri! Ma - pri!
 off - no! off - no!
(s'ode un tonfo e s'odono gridi inferni.)
(Man hört einen Aufprall und Stimmen hinter der Bühne.)

39 *f col canto*

(grido) (Schrei) *Adagio* *(Rosa fällt ohnmächtig am Fuss der Treppe hin. Vivetta wirft sich über sie. Der kleine Schwachsinnige läuft erschreckt hinzu und kniet bei der Mutter nieder.)*

V. Ah!
 Ah!

R. *(grido) (Schrei)* Ah!
 Ah!

Adagio

ff marcato

stentato *fff*

FINE DELL'OPERA
 ENDE DER OPER