

Bastien and Bastienne

Comic Opera in One Act

Intrada Allegro

'Cello and Bass

Wolfgang Amadeus Mozart, K. 50

First staff of the Intrada, measures 1-11. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes. The dynamic increases to fortissimo-piano (*fp*) in the latter half of the staff.

Second staff of the Intrada, measures 12-21. The music continues with a fortissimo-piano (*fp*) dynamic, followed by a fortissimo (*f*) dynamic. A rehearsal mark '11' is placed above the final measure.

Third staff of the Intrada, measures 22-35. The music features a fortissimo-piano (*fp*) dynamic followed by a fortissimo (*f*) dynamic.

Fourth staff of the Intrada, measures 36-45. The music continues with a fortissimo (*f*) dynamic. A rehearsal mark '10' is placed above the final measure.

Fifth staff of the Intrada, measures 46-55. The music concludes with a piano (*p*) and pianissimo (*pp*) dynamic. Rehearsal marks '18' and '11' are present above the staff.

Nº 1 Aria

Andante un poco Adagio

First staff of the Nº 1 Aria, measures 1-6. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. A rehearsal mark '6' is placed above the final measure.

Second staff of the Nº 1 Aria, measures 7-13. The music continues with a piano (*p*) dynamic. A rehearsal mark '9' is placed above the final measure.

Third staff of the Nº 1 Aria, measures 14-17. The music continues with a piano (*p*) dynamic.

Fourth staff of the Nº 1 Aria, measures 18-23. The music continues with a piano (*p*) and pianissimo (*pp*) dynamic. A rehearsal mark '14' is placed above the first measure.

Fifth staff of the Nº 1 Aria, measures 24-30. The music concludes with a piano (*p*) and pianissimo (*pp*) dynamic. A rehearsal mark '18' is placed above the first measure.

Orch. B. 1275.

NOTE: These parts have been edited so as to agree with the English Vocal Score and the Stage Guide obtainable from Associated Music Publishers, Inc., as well as with the original German.

It should be noted that the *rehearsal numbers* have been chosen from among the many action cues to be found in the Stage Guide, and since only a few of these needed to be included in the orchestra parts, the *rehearsal numbers* are not in consecutive numerical order, and do not always fall on the first beat of the measure. Accordingly, it should be understood by all concerned that "Start at No. 16", for example, means "Start on the first beat of the measure in which No. 16 occurs".

'Cello & Bass

Recit. I [Original, p.16]

Bastienne.

Bas-tien has fled from me, for-sak - en his own! I call him with-out ceas - ing — but in

vain. And, think - ing of him now, I fain would turn to weep - ing, that *espr.*

brings me no re-pose. Ah, un - faith-ful one! to lav-ish on i - dle beau - ty a love that once was

mine! A - las! de-vo-tion was my er-ror, for-ev-er and a day. A - dieu, fair dream, fare-well.

Nº 2 Aria

Andante

f p f p fp

fp

f p fp

p p

p pp

Nº 3 (Allegro)

'Cello & Bass

1

Musical notation for N° 3 (Allegro) in bass clef, 6/8 time, key of D major. It begins with a first ending bracket over the first measure.

Nº 4 Aria
Allegro

Musical notation for N° 4 Aria in bass clef, 2/4 time, key of D major. It includes dynamic markings such as *f*, *p*, *fp*, *cresc.*, and *dim.*. Measure numbers 3, 6, 8, and 11 are indicated in boxes.

Recit. II [Original, p. 17]
Bastienne.

Colas.

Good mor - row, Sir Co - las! A small re - quest I'd ven - ture. With plea - sure! But

Recitative musical notation for Bastienne and Colas, featuring a vocal line and a piano accompaniment line.

Bastienne.

speak, what may it be? A pot - ion strong to ease my poor heart's an - guish. You know as

Musical notation for Bastienne's part of the recitative, including a vocal line and piano accompaniment.

con - jur - or the pot - ion that I crave. Please sir, I sore - ly need your

Continuation of Bastienne's part of the recitative musical notation.

'Cello & Bass

Colas.

aid! Of course, of course, my child. I'm cer-tain we can find, in my list of

Bastienne.

rem-e-dies, one wor- thy of my ti- tle. A- las, I have no

mon- ey, Sir Co- las. May- hap this tri- fle would be some- thing, this

Colas.

bit of gold, this ear- ring that I wear. Oh, no! No! Of all things, child, not

Bastienne.

Colas.

that! What, you dis- dain it? I would not wish to rob you. A kiss were bet- ter!

Bastienne.

No, a kiss I'll not per- mit! I save those for Bas- tien. Come now, this

'Cello & Bass

oth - er mat - ter let us set - tle. What then, do you ad - vise? Shall I

Colas.

die? Fool - ish thought, my child: to die, so young? 'Twould tru - ly be a

Bastienne. Colas.

pit - y. 'Tis ru - mored ev - 'ry - where I've lost Bas - tien for - ev - er. Ah, ru - mor's tongue is false; he

Bastienne.

loves but you a - lone; false fa - vor's turned his head. Fa - vor? On him I've

squan - dered gift and kiss! Who taught him how to dance, and sing, and talk in seem - ly man - ner? Such

chang - es have I wrought in him that oth - er lad - ies in the town seek now to learn my meth - od.

Nº 5 Aria

'Cello & Bass

Tempo grazioso

p

f *p*

fp *pp* *fp* *pp* *fp*

f *fp* *fp*

fp

fp

f *p* *fp* *fp*

f *p* *fp*

fp *fp* *f* *fp* *fp*

f

The original contains a recitative at this point which will be found on page 20.

Nº 6 Aria*

Allegro moderato

p

fp

fp

*Omitted in the "Salzburg version".

(B)

(C)

(D)

Recit. III [Original, p. 21].

Colas.

Bastienne.

'Cello & Bass

quickly

throat. And then, I'd see on-ly if sleeve and bo-dice right-ly fall, and flounce and rib-bon plain-ly show a-right

deliberately *a tempo*

and to ad-van-tage, if shoe and stock-ing well ap-pear, and wheth-er ev-'ry curl show

Colas.

so in seem-ly fash-ion. My child! 'twould not a-vail to re-a-wak-en dor-mant

love, on for-mer gra-ces so to fast-en, but rath-er greet him so as though you'd from his

pres-ence go. Light-heart-ed-ly must you ap-pear to him, and soon a-gain he'll strive your love to

win. When you pre-tend to flee, he by your side will be. And so with

wit and guile, my maid-en, con-duct your-self as do in town the court-ed la-dies.

Nº 7 Duetto

Allegro

2

3

6

9

11

14

17

20

Nº 8 Aria

Allegretto

2

3

5

7

10

12

cresc. f

Nº 9 Aria

Moderato

f *p* *fp* *fp* *fp* *fp* *f* *fp* *f*

Nº 10 Aria

Andante Maestoso

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

Nº 11 Aria**

Tempo di Menuetto

p

Orch. B. 1275.

*In the "Salzburg version" a few spoken words are interpolated at this point.

**The first 8 measures are omitted in the "Salzburg version".

1

8



5

1



15

8

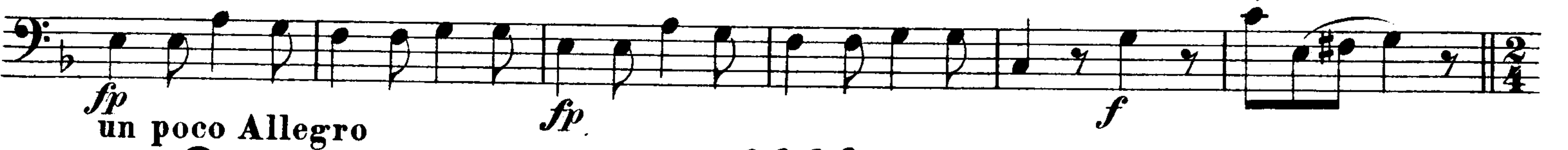


Da Capo dal Segno*

Nº 12 Aria**
Andante



3



Adagio

10 (Tempo I)



*Omitted in the "Salzburg version".

**The first 6 measures are omitted in the "Salzburg version".

Nº 13 Aria

Adagio maestoso

Allegro

Musical notation for the first part of the Aria, measures 1-9. It features a bass clef, a key signature of two flats, and a 3/4 time signature. The music starts with a forte (*f*) dynamic and includes a section marked with a circled '9'.

Grazioso un poco Allegretto

Musical notation for the second part of the Aria, measures 10-19. It features a bass clef, a key signature of two flats, and a 6/8 time signature. The music starts with a mezzo-forte (*mf*) dynamic and includes a section marked with a circled '9'.

* Adagio

Allegro

Musical notation for the third part of the Aria, measures 20-31. It features a bass clef, a key signature of two flats, and a 3/4 time signature. The music starts with a fortissimo (*fp*) dynamic and includes a section marked with a circled '9'.

Nº14 Recit.

Musical notation for the Recitativo, measures 1-4. It features a bass clef, a key signature of two flats, and a 2/4 time signature. The music starts with a fortissimo (*fp*) dynamic and includes a section marked with a circled '4'.

Orch. B. 1275.

*In the "Salzburg version" the Aria ends here.

'Cello & Bass

Nº 15 Duetto *
Allegro moderato

The musical score is written for Cello and Bass in a 2/4 time signature with a key signature of one flat (B-flat). It begins with a dynamic of *p* (piano) and features a variety of articulations and dynamics including *fp* (fortissimo piano), *f* (forte), and *cresc.* (crescendo). Measure numbers 4, 8, 10, 15, 17, 20, 21, and 24 are clearly marked. At measure 15, the tempo is marked *Adagio*. The score concludes with a final *fp* dynamic at measure 24.

Orch. B.1275.

*The first 4 measures are omitted in the "Salzburg version".

fp fp fp fp fp fp fp

29

31 *f* *Andantino*

fp p fp fp

32

33

cresc. f

36

f p f

p f

41

fp fp fp

Nº 16 Terzetto
Allegro moderato

p f p

'Cello & Bass

The musical score consists of 13 staves of music. The first staff begins with a dynamic marking of *f*, followed by *p*, *f*, *p*, *f*, and *p*. A circled measure number '4' is present. The second staff features *fp* markings and a circled measure number '5'. The third staff has a circled measure number '5' and a 3/4 time signature. The fourth staff includes a circled measure number '5' and a circled measure number '10'. The fifth staff is marked 'Allegro' and *f*, with a 2/4 time signature and a circled measure number '10'. The sixth staff has a circled measure number '10' and a circled measure number '10'. The seventh staff has a circled measure number '10' and a circled measure number '10'. The eighth staff has a circled measure number '10' and a circled measure number '10'. The ninth staff has a circled measure number '10' and a circled measure number '10'. The tenth staff has a circled measure number '10' and a circled measure number '10'. The eleventh staff has a circled measure number '10' and a circled measure number '10'. The twelfth staff has a circled measure number '10' and a circled measure number '10'. The thirteenth staff has a circled measure number '10' and a circled measure number '10'.

*In the "Salzburg version" a cut is made from ⊕ to ⊕

'Cello & Bass

Recit. I

Bastienne

Bas.tien, du fliest von mir, ver.läs.serst die Ge.lieb.te! war je ein Ti.gerthier, das

sol.che Gräul ver.üb.te? ge.hört nicht dei.ne Treu', und du, nach so.viel theuren Schwüren, nur Bas.ti.en.nen

zu? kann dich mein Leid nicht rühren? O weh! ich ruf' und schrei' beständig, doch ver.gehens, Bastien bleibt

un.ge.treu, mir droht das En.de mei.nes Le.bens. So

oft ich an ihn denk' weint ihm mein Au.ge Thrä.nen, und stets denk' ich an ihn. und der

Treu.lo.se giebt jetzt ei.ner frem.den Schö.nen die et.wa schö.ner ist, statt mir sein Her.ze hin. O

Schmerz! für mei.ne zar.ten Trie.be, auf e.wig gu.te Nacht, o mei.ne ar.me Lie.be.

Recit. II

Bastienne.

Colas.

Willkommen Herr Co - las! dürft' ich dich nicht was bit - ten? Von Herzen gern, nur sprich, mein Kind, um

Bastienne.

was? Mein Herz wird stets von Lieb' und Gram be - stritten, ach schaff' als Zauberer für den Verdruss, der mich sonst

Colas.

tö - dten muss, ein sich' - res Mit - tel her; du weisst doch wohl ein sol - ches Mit - tel! Ja ganz ge - wiss, mein

Kind, da gehst du gar nicht blind; ich tra - ge nicht um - sonst als Zau - berer mei - nen Tit - tel. Potz

Blitz! wenn du erst weisst, was mein ge - heimniss - vol - ler Zau - bergeist für selt' - nes Wun - der kann er - we - cken, ich

brauch' so vie - le Mü - he nicht, Ver - lieb - ten blos aus dem Ge - sicht ihr gan - zes Glück und Un - glück zu ent -

Bastienne.

de - cken. Al - lein, mein lie - ber Herr Co - las, es fehlt mir noch et - was, ich hab' kein Geld dich zu be -

'Cello & Bass

loh-nen: drum nimm gleichwohl für dein Be - mü-hen, mein ein - zi - ges Ge - schmuck, die Oh-ren - bu - ckeln

Colas. **Bastienne.**

hin. Mein Herzchen! Nein! da - mit musst du mich scho - nen, so gei - zig war ich nie. Wie, du ver -

Colas. **Bastienne.**

schmä - hest sie? Ich mag dich nicht be - rau - ben, nur ein paar Mäulchen... Nein, das kann ich nicht er -

lau - ben, sie sind für Bas - ti - en. Ach komm, lass uns vielmehr zur Sa - che ge - hen, von meiner Hei - rath

spre - chen. Soll Ei - fer und Verdruss, den ich er - tra - gen muss, noch gar mein mattes Her - ze

Colas.

bre - chen? Soll ich denn ster - ben? Nein, mein lie - bes Kind, so jung und schön, das wä - re e - wig

Bastienne. **Colas.**

Sünd! Doch sa - get Je - der - mann, Bas - tien hat mich ver - las - sen. Ei, keh - r' dich nichts da - ran: er

Bastienne.

wird dich nie-mals has-sen. Soll's mög-lich sein, kommt er zu-rück? hält er mich noch für

Colas.

Bastienne.

schön? O Glück! Er lie-bet dich von Grund der See-le. Doch ist er un-ge-treu, und weiss, wie ich mich

Colas.

quä-le. Nicht un-ge-treu, nur et-was flat-ter-haft. Ver-lass dich oh-ne Gram auf

Bastienne.

dei-ner Schönheit Kraft. Doch wenn uns einst die E-he ver-bin-det, zum Gei-er, wenn er

Colas.

mir die Haut vom Kop-fe schin-det, ich leid' ihm kei-ne an-dre mehr. Sei ru-hig, eif-re nicht so

sehr, er wird dich treu-lich lie-ben; den Auf-putz liebt er halt, drum ward er durch Ge-

Bastienne.

walt von Schenkungen zum Flat-tern an-ge-trieben. Den Aufputz? hab'ich ihn nicht selbst ge-nug aus-staf-

'Cello & Bass

fi - ret? wer war's, der ihm zu Hut und Stab die golddurch - wirk - ten Bän - der gab? wer

hat ihn so wie ich, dass ihm kein an - drer Schä - fer glich, mit Blu - men aus - ge - zie - ret?

Recit. II a
Colas.

O dei - ne Wohl - that ist zwar gross, al - lein die E - del - frau vom Schloss weiss ihn weit

bes - ser zu ver - binden, durch Schmeiche - lei und Ränke kann er bei ihr die köst - lich - sten Geschen - ke mit

leich - ter Mü - he fin - den. Was Wun - der, wenn sie dir den Bas - ti - en ver - führt. Du weisst ja, dass der

Bastienne.

Daum die ganze Welt regiert. Ei pfui, der Wankelmuth muss mich nicht wenig schmerzen; das steht fürwahr nicht

gut, mir streb - te Geld und Pracht auch oft nach meinem Her - zen, doch hab' ich sie ver - acht.

Nun gieb dich nur zu - frie - den, er keh - ret schon zu - rü - ck zu dir: ich steh' dir gut da -

für, er ist ge - wiss zum Man - ne dir be - schieden. Doch brauch' ein we - nig List, du musst zum

Spass leichtsinnig dich ge - ber - den, und wie es e - ben ist, zum Schein ihm un - treu werden. Denn Scherz und

Scheinbe - trug wird dir am bes - ten die - nen, den Liebsten wie - der zu ge - win - nen. **Bastienne.** Ach! Herr Co -

las, ich bin ja nicht ver - schmitzt ge - nug; ich seh' ihn kaum, muss ich vor Angst die

Sprach' verlie - ren, ich denk' nur wie ich mich ihm reizend g'nug kann zieren; ich schau nur, ob die Är - mel

schön, und ob das Krösel recht in Fal - ten lie - get, ob sich das Mie - der gut zum schlanken Lei - be

fü - get, ob Strümpf' und Schuh' recht sauber steh'n, und ob der net - te Rock sich hübsch um mich ver - breitet.

'Cello & Bass

Colas.

Mein Kind! dies nüt - zet nicht, hie - durch wird er zu sei - ner Pflicht und vor - ger Treu - e nicht ge -

lei - tet. Nein! stelle dich viel - mehr als ob er dir zu - wieder wär! Kurz, flat - terhaft musst du ihm scheinen, dann

wird er sich gar bald mit dir ver - ei - nen, je mehr du ihn wirst flieh'n, wirst du ihn zu dir

zieh'n. Nimm drum nur Witz und List zu - sam - men und mach's, wie in der Stadt die Da - men.