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Orfeo Ed Euridice
Dramma Per Musica

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L'ANIMA DEL FILOSOFO

OSSIA

ORFEO ED EURIDICE

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ZUR GESTALTUNG DER AUSGABE

Der musikalische und sprachliche Text ist soweit wie möglich den Hauptquellen entsprechend wiedergegeben, jedoch mit den für notwendig erachteten Berichtigungen und Ergänzungen.

Spätere Varianten, die von Haydn stammen, sind im Kleinstich beigegeben. Sonstige abweichende Lesarten sind in dem besonderen Kritischen Bericht angeführt.

Ergänzungen (von Überschriften, Szenenangaben, Besetzungsangaben, Vortragszeichen, Haltebögen, Noten oder Pausen, Akzidenzien usw.) stehen in runden Klammern (), wenn sie aus Nebenquellen stammen; sie stehen in eckigen Klammern [], wenn es sich um analoge oder musikalisch notwendige Zusätze von seiten des Herausgebers handelt. In eckigen Klammern stehen auch größere Stellen, die vom Herausgeber ohne Quellengrundlage rekonstruiert worden sind; in problematischen Fällen sind sie statt durch eckige Klammern durch Kleindruck gekennzeichnet.

In den Quellen nicht ausgeschriebene, sondern durch Hinweis auf eine andere Stimme (z. B. *col Oboe 1^{mo}, in 8^{va}, in 8^{va} Bassa*, das Zeichen //, einen Baßschlüssel im System der Viola oder des Fagotts) notierte Stellen sind in spitze Klammern < > gesetzt. Von der für solche Stellen zu erwartenden Parallelführung mit der führenden Stimme ist der Herausgeber gelegentlich aus musikalischen Gründen abgewichen.

Ohne Klammern in der Ausgabe und ohne Anführung im Kritischen Bericht sind ergänzt:

- fehlende Akzidenzien a) vor der ersten Note eines Taktes, wenn sie eine Tonrepetition darstellt, b) am Beginn einer neuen Zeile, wenn die Note übergehalten ist, c) vor der zweiten Note eines Oktavsprungs oder vor einer der Noten eines Oktavgriffs;
- ein fehlender Haltebogen bei zwei auf einem System notierten Stimmen, wenn einer der beiden Bögen vorhanden ist (entsprechend auch bei Doppelgriffen);
- einzelne fehlende Staccatozeichen innerhalb einer flüchtig notierten Reihe;
- fehlende Ganzepausen und einige fehlende Schlüssel an unproblematischen Stellen;
- in einigen Stimmen fehlende Textworte, wenn wenigstens eine der homophon geführten Stimmen den Text hat;
- am Ende einer Zeile fehlende Vorausnahme der Generalvorzeichnung.

Gewisse Eigentümlichkeiten der originalen Notierungsweise sind geändert (siehe auch den Kritischen Bericht):

- Die Partituranordnung folgt den heutigen Gepflogenheiten;
- die Schreibweise der Überschriften, Besetzungshinweise, Personennamen, Taktangaben und Vortragszeichen (z. B. „Rec:“, „Recit:“ statt *Recitativo*, „3“ statt $3/4$, „cres:“ statt *cresc.*) ist im allgemeinen modernisiert;
- die Tempoangaben, die bei Haydn meist unter der Akkolade stehen, sind über die Akkolade gerückt worden;
- die Auf- oder Abwärtsstielung der Noten folgt der modernen Stichregel;
- die auf einem System notierten Bläserstimmen sind gewöhnlich zusammengestellt, bei Unisonoführung ist die originale Doppelstielung konsequent durchgeführt oder durch *a 2* ersetzt;
- Doppel- und Akkordgriffe in den Streichern sind zusammengestellt;
- Abkürzungen wie tr und tr sind mit Ausnahme von einigen typischen Tremolo-Stellen ausgeschrieben, „Faulenzer“ // sind immer ausgeschrieben;
- nach heutiger Notierungsweise überflüssige Akzidenzien sind ausgelassen;
- in den Singstimmen sind Sopran- und Altschlüssel durch den Violinschlüssel, der Tenorschlüssel durch den oktavierten Violinschlüssel ersetzt (der Altschlüssel kommt nur in Chören, bei der Besetzungsangabe *Alto*, vor; die *Amorini* in Nr. 12 und 14 stehen schon original im Violinschlüssel);
- Orthographie, Silbentrennung und Interpunktion des italienischen Textes sind den heutigen Gepflogenheiten angenähert;
- Textkürzel (wie *n'* statt *non*) sind aufgelöst;
- einige in den Quellen über dem System notierte Generalbaßziffern sind unter das System gesetzt.

Im übrigen hält sich die vorliegende Ausgabe auch in der Notierungsart möglichst eng an die Hauptquellen. Das gilt namentlich für:

- die Notierung von Stimmenpaaren auf einem oder zwei Systemen (siehe auch den Kritischen Bericht);
- die Staccatonotierung (meistens Strich, manchmal Punkt);
- die Werte der Vorschlagsnoten, jedoch unter Ausgleich störender Widersprüche innerhalb einer Nummer (siehe den Kritischen Bericht);
- die Balkenziehung, abgesehen von der gelegentlich auftretenden Form N und von einzelnen begründeten Änderungen (siehe den Kritischen Bericht);
- die Bezeichnung der Triolen und Sextolen;
- die Unterscheidung von Doppel- und Schlußstrich.

ATTORI

CREONTE	<i>re di Tebe, padre d'Euridice</i>	Basso
EURIDICE	<i>figlia di Creonte e promessa sposa d'Arideo</i>	Soprano
ORFEO	<i>tracio cantore</i>	Tenore
GENIO	<i>messaggero di Sibilla</i>	Soprano

*

PLUTO	<i>dio dell'orco</i>	Basso
Baccante	Soprano
Corista I, II, III, IV	Bassi
Corista V	Tenore

*

Coro, mostri, amorini, vergini, uomini, ombre infelici, furie, baccanti

Ouverture

[1.]

Largo

Flauto
Oboe I
Oboe II
Fagotti
2 Corni in C
2 Trombe in C
Timpani in C-G
Violino I
Violino II
Viola
Violoncello e Basso

The score is written for a full orchestra. The woodwinds (Flute, Oboes, Bassoon) and strings (Violins I & II, Viola, Cello/Double Bass) have melodic lines with dynamic markings of *f* and *p*. The brass (2 Cornets in C, 2 Trumpets in C) and Timpani (C-G) are shown with rests in this section. The woodwinds and strings play in a 3/4 time signature with a key signature of two flats (B-flat major or D-flat minor).

*) Ausführung der Nachschlagsnote wie im nächsten Takt.

Presto

Musical score system 1, measures 7-9. It features a piano accompaniment with a complex rhythmic pattern in the left hand and a melodic line in the right hand. A 'Solo' section is marked in the right hand starting at measure 8, with a long note in measure 9.

Musical score system 2, measures 10-12. This system shows a piano accompaniment with a steady eighth-note pattern in the left hand and a melodic line in the right hand.

Musical score system 3, measures 13-15. The piano accompaniment continues with eighth notes. The right hand has a melodic line with dynamic markings 'p' (piano) and '[p]' (piano) in measures 14 and 15.

Musical score system 4, measures 16-18. The piano accompaniment is mostly silent. The right hand features a melodic line with dynamic markings 'f' (forte) in measures 17 and 18.

Musical score system 5, measures 19-21. The piano accompaniment is mostly silent. The right hand features a melodic line with dynamic markings 'f' (forte) in measures 20 and 21.

Musical score system 6, measures 22-24. This system includes the Violoncello (Vc.) and Bass (Bs.) parts. The piano accompaniment has a complex rhythmic pattern. The right hand has a melodic line with dynamic markings 'f' (forte) and '[f]' (forte) in measures 23 and 24.

*) Vgl. Takt 110.

17

Musical score for measures 17-21, first system. It features a vocal line with a melodic phrase starting in measure 17 and continuing through measure 21. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands.

Musical score for measures 17-21, second system. This system contains the piano accompaniment for the first system, showing the right and left hand parts with chords and rhythmic accompaniment.

Musical score for measures 17-21, third system. This system contains the vocal line and piano accompaniment for measures 17-21, showing the continuation of the melodic and harmonic material.

22

Musical score for measures 22-26, first system. The vocal line begins in measure 22 and includes a 'Solo' section starting in measure 25. The piano accompaniment provides harmonic support.

Musical score for measures 22-26, second system. This system contains the piano accompaniment for the second system, showing the right and left hand parts.

Musical score for measures 22-26, third system. This system contains the vocal line and piano accompaniment for measures 22-26, including dynamic markings such as *p* and *[p]*.

Vc. e Bs.

Musical score system 1, measures 27-31. It features a grand staff with two treble clefs and two bass clefs. The upper two staves contain melodic lines with various note values and slurs. The lower two staves contain accompaniment with rests and some notes.

Musical score system 2, measures 32-36. This system consists of four empty staves, indicating a section where the instruments are silent or the music is not written for this part.

Musical score system 3, measures 37-41. It features a grand staff with two treble clefs and two bass clefs. The upper two staves contain a continuous eighth-note accompaniment. The lower two staves contain a melodic line with some rests.

Musical score system 4, measures 42-46. It features a grand staff with two treble clefs and two bass clefs. The upper two staves contain long, sustained notes with dynamic markings *[f]* and *[a 2]*. The lower two staves contain a melodic line with eighth notes and slurs.

Musical score system 5, measures 47-51. It features a grand staff with two treble clefs and two bass clefs. The upper two staves contain sustained notes with dynamic markings *[f]*. The lower two staves contain a melodic line with eighth notes and slurs.

Musical score system 6, measures 52-56. It features a grand staff with two treble clefs and two bass clefs. The upper two staves contain a complex texture of chords and notes with dynamic markings *[f]*. The lower two staves contain a melodic line with eighth notes and slurs.

37

Musical score for measures 37-41. The score is written for a grand piano with four staves: two for the right hand and two for the left hand. The key signature is one sharp (F#). The music features a complex texture with many sixteenth and thirty-second notes. The right hand has a melodic line with many slurs and ties, while the left hand provides a rhythmic accompaniment with repeated eighth-note patterns. There are several dynamic markings, including *p* and *f*, and some articulation marks like accents and slurs.

Musical score for measures 42-46. This section begins with a [Solo] marking above the first measure. The right hand has a prominent melodic line with long slurs and ties, often marked with *[f]*. The left hand continues with a rhythmic accompaniment. The texture is dense with many sixteenth notes. There are also some dynamic markings like *[f]* and *[a 2]*.

Musical score for measures 47-51. This section features a [Solo] marking above the first measure. The right hand has a melodic line with long slurs and ties, often marked with *[f]*. The left hand continues with a rhythmic accompaniment. The texture is dense with many sixteenth notes. There are also some dynamic markings like *[f]* and *[a 2]*.

Musical score for measures 52-56. This section features a *p* marking at the beginning. The right hand has a melodic line with long slurs and ties, often marked with *[f]*. The left hand continues with a rhythmic accompaniment. The texture is dense with many sixteenth notes. There are also some dynamic markings like *[f]* and *[a 2]*.

47

Musical score for measures 47-51. The system includes a grand staff (treble and bass clefs) and two additional staves. The grand staff features a melodic line with eighth-note patterns and chords, with dynamic markings of *f* and *pp*. The two additional staves provide harmonic support with chords and bass lines. Measure 51 ends with a key signature change to B-flat major.

Musical score for measures 52-56. This system consists of two staves, likely for a second instrument or voice part. It features a series of chords and rests, with dynamic markings of *f* and *pp*. The key signature remains B-flat major.

Musical score for measures 57-61. This system includes a grand staff and two additional staves. The grand staff continues the melodic and harmonic development from the previous system, with dynamic markings of *f* and *pp*. The two additional staves provide further harmonic support. Measure 61 ends with a key signature change to C major.

52

Musical score for measures 62-66. This system features a grand staff and two additional staves. The grand staff has a melodic line with dynamic markings of *f* and *pp*. The two additional staves provide harmonic support with chords and bass lines. Measure 66 ends with a key signature change to D major.

Musical score for measures 67-71. This system consists of two staves, likely for a second instrument or voice part. It features a series of chords and rests, with dynamic markings of *f* and *pp*. The key signature remains D major.

Musical score for measures 72-76. This system includes a grand staff and two additional staves. The grand staff continues the melodic and harmonic development, with dynamic markings of *f* and *pp*. The two additional staves provide further harmonic support. Measure 76 ends with a key signature change to E major.

57

Musical score system 1 (measures 57-61). It features a piano (p) dynamic marking. The system includes a vocal line with a melodic line and a piano accompaniment with a rhythmic bass line. A fermata is present over the final measure of this system.

Musical score system 2 (measures 62-66). This system contains a piano accompaniment with a rhythmic bass line and a vocal line. A fermata is present over the final measure of this system.

Musical score system 3 (measures 67-71). It features a piano (p) dynamic marking. The system includes a vocal line with a melodic line and a piano accompaniment with a rhythmic bass line.

62

Musical score system 4 (measures 72-76). It features a piano (p) dynamic marking. The system includes a vocal line with a melodic line and a piano accompaniment with a rhythmic bass line. A fermata is present over the final measure of this system.

Musical score system 5 (measures 77-81). This system contains a piano accompaniment with a rhythmic bass line and a vocal line. A fermata is present over the final measure of this system.

Musical score system 6 (measures 82-86). It features a piano (p) dynamic marking. The system includes a vocal line with a melodic line and a piano accompaniment with a rhythmic bass line. A fermata is present over the final measure of this system.

Musical score for measures 67-72. The score is written for a grand piano with four staves. The first two staves are for the right hand, and the last two are for the left hand. The music features a variety of dynamics, including *[p]* (piano) and *[f]* (forte). A first ending bracket is present in measures 70-72. A *[1^{mo}] Solo* instruction is placed above the left hand in measure 68. The piece concludes with a *[f]* dynamic in measure 72.

Musical score for measures 73-78. The score is written for a grand piano with four staves. The first two staves are for the right hand, and the last two are for the left hand. The music features a variety of dynamics, including *[p]* (piano) and *[f]* (forte). A *Solo* instruction is placed above the right hand in measure 74. A *[Solo]* instruction is placed above the left hand in measure 74. A *[Solo]* instruction is placed above the left hand in measure 75. The piece concludes with a *p* dynamic in measure 78.

89

Musical score for measures 89-93. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one sharp (F#) and the time signature is 4/4. Measure 89 features a trill (tr.) on the first violin. A slur covers measures 90-91. Measure 92 includes a fortissimo (f) and sforzando (fz) dynamic marking. The bottom two staves are labeled 'Vc.' and 'Bs.'.

94

Musical score for measures 94-98. The score continues for the string quartet. Measure 94 has a forte (f) dynamic marking. A slur covers measures 95-96. Measure 97 includes a fortissimo (f) dynamic marking. The bottom two staves are labeled 'Vc.' and 'Bs.'.

Musical score for measures 99-103. The score is written for piano and violin. The piano part consists of a grand staff (treble and bass clefs). The violin part is written on a single staff. The piano part includes a dynamic marking of *[f]* in the second measure. The violin part has a 'Solo' marking in the second measure. The music is in a key with one sharp (F#) and a 2/4 time signature.

Musical score for measures 104-108. The score is written for piano and violin. The piano part consists of a grand staff (treble and bass clefs). The violin part is written on a single staff. The piano part includes dynamic markings of *p* and *p1*. The violin part has a 'Solo' marking in the second measure. The music is in a key with one sharp (F#) and a 2/4 time signature.

Musical score for measures 109-113. The score is written for a grand piano (G-clef and F-clef) and includes dynamic markings such as *f* and *[f]*. The music features a complex texture with multiple voices and a dense piano accompaniment.

Musical score for measures 114-118. The score continues the complex texture from the previous system, with dynamic markings such as *f*. The piano part is particularly dense and rhythmic.

Musical score for measures 129-133. The score is arranged in two systems. The first system contains measures 129-132, and the second system contains measure 133. Each system has four staves: a grand staff (treble and bass clefs) and two piano staves (treble and bass clefs). The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* is present in measure 132. A key signature change to one flat is indicated by a *b* symbol in measure 132. Measure 133 features a prominent melodic line in the grand staff with a slur and a fermata.

Musical score for measures 134-138. The score is arranged in two systems. The first system contains measures 134-137, and the second system contains measure 138. Each system has four staves: a grand staff (treble and bass clefs) and two piano staves (treble and bass clefs). The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *p* is present in measure 134. A key signature change to one flat is indicated by a *b* symbol in measure 134. Measure 138 features a prominent melodic line in the grand staff with a slur and a fermata.

139

Musical score for measures 139-143. The score is written for a grand piano with four staves: two for the right hand and two for the left hand. The right hand part features a melodic line with a slur over measures 140-141 and a dynamic marking of *f* starting in measure 140. The left hand part provides harmonic support with chords and a steady eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

144

Musical score for measures 144-148. The score continues with four staves. The right hand part has a melodic line with a slur over measures 145-146 and a dynamic marking of *f* starting in measure 145. The left hand part features a steady eighth-note accompaniment. The key signature has one flat, and the time signature is 4/4.

ATTO PRIMO

[SCENA I
Orrida selva montuosa, con una pira nel mezzo.
EURIDICE, Coro, poi mostri]

[2a.]

[Recitativo accompagnato]

Adagio

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Oboe I, Oboe II, Fagotti) and brass (2 Corni in Es). The middle section includes strings (Violino I, Violino II, Viola) and the vocal part for EURIDICE. The bottom section includes the cello and bass parts (Violoncelli e Bassi). The score is marked 'Adagio' and 'Recitativo accompagnato'. Dynamics range from *ff* (fortissimo) to *p* (piano). Articulations include accents (*fz*) and slurs. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into measures by vertical bar lines, with some measures containing repeat signs or first/second endings.

7

pp *f*

Sven - tu - ra - ta, che fo? Do - ve mi ag -

pp *f*

pp *f*

pp *f*

pp *f*

pp *f*

10

f

f

f

f

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

gi - ro? In - van cer - co in - vo - lar - mi

f *p*

13

al - le mie pe - ne. Mil - le fo - schi pen - sie - ri m'an - nu - vo - lan la

16

men - te ad o - gni i - stan - te, e cia - sche - du - no d'es - si for - ma un a - tro va - por a me d'in -

19

tor - no, che mi na - scon - de il gior - no e la ra - gion m'o - scu - ra.

22

f *[p]* *[p]* *[p]*

E per mia mag-gior scia - gu - ra il mio po - ve - ro cor lan -

f *[p]*

25

f *f* *f* *f*

gui - sce op - pres - so fra le sma - nie d'a - mor nell' a - go - nia di mor - te,

f *[f]* *f*

29

[f]

e mai, e mai non muo - re.

[f]

(Segue Coro)

[2b.]

Coro [con Solo]

32 **Vivace**

Oboe I *f*

Oboe II *f*

Fagotti *f*

2 Corni in Es *f*

Violino I *ff*

Violino II *f(f)*

Viola *(f)*

EURIDICE

Coristi

Coristi

Violoncelli e Bassi *f*

38

EURIDICE

Coristi

Coristi

8 Fer - ma, fer - ma il pie - de, o prin - ci - pes - sa, fer - ma,

Fer - ma, fer - ma il pie - de, o prin - ci - pes - sa, fer - ma,

46

8 fer - mail pie - de, o prin - ci - pes - sa! Nell' or - ror di que - ste

fer - mail pie - de, o prin - ci - pes - sa! Nell' or - ror di que - ste

51

8 sel - ve, più fe - ro - ci del - le bel - ve tro - ve - rai gli a - bi - ta - tor,

sel - ve, più fe - ro - ci del - le bel - ve tro - ve - rai gli a - bi - ta - tor,

56

f

[f]

[f]

ff

ff

[ff]

p

p

8 tro - ve - rai, tro - ve - rai gli a - bi - ta - tor. Deh,

tro - ve - rai, tro - ve - rai gli a - bi - ta - tor.

[ff]

62

f

f

f

[f]

f

f

8 per pie - tà, la - scia - te-mi, Fer - ma il pie-de, o prin-ci - pes - sa, fer - ma il

Fer - ma il pie-de, o prin-ci - pes - sa, fer - ma il pie-de, o prin-ci -

p

f

70

[p]

p

per pie - tà, la - scia - te - mi, la - scia - te - mi, per pie -
 pie - de! Nell' or - ror di que - ste sel - ve, più fe - ro - ci del - le
 pes - sa! Nell' or - ror di que - ste sel - ve, più fe - ro - ci del - le

p

76

f *fz* *fz*

f *fz* *fz*

tà!
 bel - ve tro - ve - rai gla - bi - ta - tor; nell' or - ror di que - ste sel - ve, più fe - ro - ci del - le
 bel - ve tro - ve - rai gla - bi - ta - tor; nell' or - ror di que - ste sel - ve, più fe - ro - ci del - le

f *fz* *fz*

82

Piano accompaniment for measures 82-87. The music is in a minor key with a 3/4 time signature. It features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand, including a prominent sixteenth-note figure.

a 2

Piano accompaniment for measures 88-93. The texture continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand. The right hand features a series of sixteenth-note runs.

8 bel - ve tro - ve - rai gli a - bi - ta - tor, tro - ve - rai gli a - bi - ta - tor, tro - ve -

bel - ve tro - ve - rai gli a - bi - ta - tor, tro - ve - rai gli a - bi - ta - tor, tro - ve -

Vocal line and piano accompaniment for measures 88-93. The vocal line is in a tenor range, with lyrics in Italian. The piano accompaniment provides harmonic support with a consistent eighth-note pattern in the left hand.

88

Piano accompaniment for measures 94-97. The music continues with the established accompaniment pattern. Dynamic markings include *fz* (forzando) in the right hand and *fz* in the left hand.

Piano accompaniment for measures 98-103. The piano accompaniment continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand. Dynamic markings include *fz* in the right hand and *fz* in the left hand.

8 rai, tro - ve - rai gli a - bi - ta - tor, tro - ve - rai gli a - bi - ta - tor.

rai, tro - ve - rai gli a - bi - ta - tor, tro - ve - rai gli a - bi - ta - tor.

Vocal line and piano accompaniment for measures 98-103. The vocal line continues with the lyrics. Dynamic markings include *fz* in the right hand and *fz* in the left hand. A *Deh* marking is present in the vocal line.

fz

95

Musical notation for measures 95-102. The piano accompaniment consists of a grand staff (treble and bass clefs) with a key signature of two flats. The vocal line is in a single treble clef. The vocal melody is mostly rests, with some notes appearing in measure 102.

Musical notation for measures 103-108. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line. Dynamic markings include *[f]* in measures 103, 104, and 105. The vocal line has lyrics: "per pie - tà, la - scia - te - mi! Non vo - glio che me stes - sa com - pa - gna".

Musical notation for measures 109-116. The piano accompaniment continues with a rhythmic pattern. Dynamic markings include *[f]* in measure 110 and *[fz]* in measure 111. The vocal line has lyrics: "al mio cor - do - glio. Tor - na, tor - na al - la reg - gia! In - vo - la - ti al pe - ri - glio".

Musical notation for measures 117-124. The piano accompaniment features a rhythmic pattern. Dynamic markings include *[f]* in measure 117 and *[fz]* in measure 118. The vocal line has lyrics: "Tor - na, tor - na al - la reg - gia! In - vo - la - ti al pe - ri - glio".

Musical notation for measures 125-132. The piano accompaniment features a rhythmic pattern. Dynamic markings include *[fz]* in measure 125. The vocal line has lyrics: "Tor - na, tor - na al - la reg - gia! In - vo - la - ti al pe - ri - glio".

Piano introduction for measures 111-115. The music is in a minor key (three flats) and 4/4 time. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble, with some chords in the right hand.

Piano accompaniment for measures 116-120. The music continues with the eighth-note accompaniment in the bass. The right hand has a more complex melodic line with some grace notes and slurs. Dynamics include *fz* (forzando) in the right hand and *[fz]* in the bass.

Vocal entry for measures 116-120. The vocal line begins with a rest in measure 116, then enters in measure 117 with the lyrics "che ti so - vra - sta." The melody is simple and follows the piano accompaniment. The vocal line ends with "Pen - sa" in measure 120. Dynamics include *fz* in the bass.

Piano introduction for measures 118-122. The music is in a minor key (three flats) and 4/4 time. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble, with some chords in the right hand.

Piano accompaniment for measures 123-127. The music continues with the eighth-note accompaniment in the bass. The right hand has a more complex melodic line with some grace notes and slurs. Dynamics include *a 2* (second ending) in the right hand.

Vocal entry for measures 123-127. The vocal line begins with a rest in measure 123, then enters in measure 124 with the lyrics "ch'in - fe - stan que - ste piag - ge". The melody is simple and follows the piano accompaniment. The vocal line ends with "mo - stri in sem - bian - te u -" in measure 127. Dynamics include *b2* in the bass.

124

Piano accompaniment for measures 124-127. The right hand features a melodic line with a fermata over the final measure. The left hand provides a steady harmonic accompaniment.

Piano accompaniment for measures 128-130. The right hand has a more active, rhythmic pattern. Dynamic markings *fz* and *[fz]* are present.

Vocal line and piano accompaniment for measures 128-130. The vocal line is in a soprano or alto register. The piano accompaniment continues with rhythmic patterns.

ma - no, al - me sel - vag - ge. Ve - di co - stor che
 ma - no, al - me sel - vag - ge. Ve - di co - stor che

131

Piano accompaniment for measures 131-134. The right hand has a melodic line with a fermata. The left hand continues with harmonic support.

Piano accompaniment for measures 135-138. The right hand features a rhythmic pattern. Dynamic markings *[fz]* are present.

Vocal line and piano accompaniment for measures 135-138. The vocal line is in a soprano or alto register. The piano accompaniment continues with rhythmic patterns.

scen - do - no dal mon - te! Fug - gi, fug - gi, ché im - bel - li noi
 scen - do - no dal mon - te! Fug - gi, fug - gi, ché im - bel - li noi

[fz]

[a 2]

sia - mo al - la di - fe - sa, ché im - bel - - li noi
 sia - mo al - la di - fe - sa, ché im - bel - - li noi

sia - mo, ché im - bel - - li noi sia - mo al - la di -
 sia - mo, ché im - bel - - li noi sia - mo al - la di -

150

fe - - - - sa, al - la di - fe - - - -

fe - - - - sa, al - la di - fe - - - -

156

p [*f* *p* *f*

[*p* *f* *p* *f*

Per pie - ta, deh, la - scia - te-mi,

sa. Fug - gi! fug - gi!

sa. Fug - gi! fug - gi!

[*p* *f* *p* *f*

Musical score for measures 161-165. The score includes piano accompaniment and vocal lines. The piano part features a bass line and a treble line with various dynamics like *p* and *f*. The vocal line includes the lyrics: "per pie - tà! fug - gi! fug - gi! fug - gi!". Dynamics include *p* and *f*.

Musical score for measures 166-170. The score includes piano accompaniment and vocal lines. The piano part features a bass line and a treble line with dynamics like *p* and *[p]*. The vocal line includes the lyrics: "gi - gi!". Dynamics include *p* and *piano*.

[3a.]

Recitativo [accompagnato]

Violino I *ff*

Violino II *f*

Viola *f*

EURIDICE

Bassi *f*

Che chie - de - te da me? Che mai bra - ma - te? Di

4

quell' in - fau - sta pi - ra ben ri - co - no - sco il bar - ba - ro di - se - gno. Già nell'

7

a - ra d'a - mo - re in so - len - ne o - lo - cau - sto ar - se il mio co - re. A nuo - vo sa - cri -

The musical score is written for five parts: Violino I, Violino II, Viola, Euridice (soprano), and Bassi (bass). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into three systems. The first system (measures 1-3) features a piano accompaniment of chords in the strings, with dynamics ranging from *ff* to *f*. Euridice's vocal line begins with the lyrics 'Che chie - de - te da me?'. The second system (measures 4-6) continues the piano accompaniment and Euridice's vocal line with the lyrics 'Che mai bra - ma - te? Di'. The third system (measures 7-9) shows the piano accompaniment and Euridice's vocal line with the lyrics 'quell' in - fau - sta pi - ra ben ri - co - no - sco il bar - ba - ro di - se - gno. Già nell'' and 'a - ra d'a - mo - re in so - len - ne o - lo - cau - sto ar - se il mio co - re. A nuo - vo sa - cri -'. The bass line provides a simple harmonic accompaniment throughout.

11

fi - zio di an - dar io non pa - ven - to. Mo - ra - si pur.

14

Nel - la pro - ter - va sor - te pe - na non è. Non ha ter - ror di mor - te

18

la se - mi - vi - va a - man - te; è fa - ci - le mo - rir al cor spi - ran - te.

(Siegue) Aria

[3b.]

[Aria]

Adagio

Flauto I (21) *p* *fz* [*p*] *fz* [*p*]

Flauto II *p* *fz* [*p*] *fz* [*p*]

Oboe I

Oboe II

Fagotti [a 2] [*fz*] [*fz*] *p*

2 Corni in F [*fz*] [*fz*] [*p*] *tr* [*tr*] *fz* *p* *fz* [*p*]

Violino I *p* *fz* *p* [*tr*] [*tr*] *fz* *p* *fz* *p*

Violino II *p* *fz* [*p*] [*tr*] [*tr*] *fz* *p* *fz* *p*

Viola *fz* *p* *fz* *p*

EURIDICE

Violoncelli e Bassi *fz* *p* *fz* *p*

26

Fi - lo - me - na ab - ban - do - na - ta spar - ge all' au - rei suoi la -

Musical score for measures 31-35. The score includes vocal lines and piano accompaniment. Dynamics include *p* (piano) and *[p]* (piano). The vocal line begins with a rest in measure 31, followed by notes in measures 32-35. The piano accompaniment features arpeggiated chords and rhythmic patterns.

Musical score for measures 36-40. The vocal line includes the lyrics: "men - ti, e le no - te sue do - len - ti mai non tro - va - no pie - tà". Dynamics include *fz* (forzando), *p* (piano), and *[fz]* (forzando). The piano accompaniment continues with arpeggiated figures.

Musical score for measures 41-45. The score includes vocal lines and piano accompaniment. Dynamics include *[p]* (piano). The vocal line has rests in measures 41-44, followed by notes in measure 45. The piano accompaniment features arpeggiated chords.

Musical score for measures 46-50. The vocal line includes the lyrics: "e le no - te sue do - len - ti mai non tro - va - no pie - tà. Co - sì". Dynamics include *fz* (forzando), *p* (piano), and *[fz]* (forzando). The piano accompaniment continues with arpeggiated figures.

Vc.

Bs.

41

me - sta ab - ban - do - na - ta spie - go al ciel - l'af - fan - no - mi - o, l'af - fan - no mi - o;

Vc. e Bs.

47 **Allegro**

e per me sol cre - sce, oh di - o! e per me sol cre - sce, oh di - o! del de - stin la

52

cru - del - tà, del de - stin la cru - del - tà

56

la cru - - del - -

tà, la cru - - del - -

tà; e per me sol cre - sce, oh di - o! del de -

fz fz fz fz fz

72

stin la cru - del - tà

p *fz* *p* *f[z]* *p*

fz *p* *fz* *p*

76

, la cru - - del - - - tà, del de - stin la cru - del -

Musical score for measures 80-83. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "tà, la cru - del - tà." The piano accompaniment includes a harpsichord part with a *f* dynamic and a lute part with a *p* dynamic. Dynamics like *[f]* and *[p]* are marked throughout.

Musical score for measures 84-87. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "Fi - lo - me - na ab-ban-do - na - ta spar-ge all' au - rei suoi la - men - ti,". The piano accompaniment includes a harpsichord part with a *p* dynamic and a lute part with a *fz* dynamic. Dynamics like *[p]* and *[fz]* are marked throughout.

90

e le no - te sue do - len - ti mai non tro - va - no pie - tà, mai non

95

tro - - - va - no pie - tà _____, non tro - - - va - no _____ pie - - -

100

tà. Co - sì me - sta ab - ban - do - na - ta spie - go al

ciel l'af - fan - no mi - o; spie - goal ciel l'af - fan - no

mi - o; e per me sol cre - sce, oh di - o! del de -

stin la cru - del - ta

119

123

la cru - del - tà; e per me sol cre - sce, oh

Musical score for measures 128-131. The score is in G major and 4/4 time. It features a piano introduction with dynamics *p* and *fz*. The piano part includes a grand staff with treble and bass clefs. The vocal line begins in measure 131.

Musical score for measures 131-134. The piano accompaniment continues with a steady eighth-note pattern in the bass and a more active melody in the treble. Dynamics include *fz* and *[p]*. The vocal line has the following lyrics: "di - o! del de - stin la cru - del - tà".

Musical score for measures 132-135. This section is a piano introduction consisting of four measures of music in the grand staff, with no vocal entry.

Musical score for measures 135-138. The piano accompaniment features a complex rhythmic pattern with sixteenth notes. The vocal line has the following lyrics: ", la cru - - del - - tà, del de - stin la cru - del -".

136

Musical score for measures 136-140. The score includes a vocal line and a piano accompaniment. The vocal line has lyrics: "tà, la cru - del - tà, la cru - del -". The piano accompaniment features various dynamics including *[f]* and *f*. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand.

140

Musical score for measures 140-144. The score continues the vocal line and piano accompaniment. The vocal line has the lyric: "tà.". The piano accompaniment continues with various dynamics including *f* and *[f]*. The key signature remains one flat (B-flat), and the time signature is 4/4. The piano part maintains the complex rhythmic patterns established in the previous measures.

19

8 li - ci, del - la ra - gion, del - la vir - tù ne - mi - ci non men che di voi stes - si. Qual in - sa - no fu -

23

8 ror, qual rio di - se - gno può mai di - su - ma - nar - via que - sto se - gno? In quel

26

8 ca - ro sem - bian - te, in quel - le va - ghe lu - ci tut - ti so - no dei

29

8 nu - mi i pre - giac - col - ti; e voi vo - le - te, o stol - ti, la fe - ro - cia ac - cop -

32

8 pian - do a re - o fal - la - ce ze - lo, al ciel sa - cri - fi - car l'i - stes - so cie - lo? A

35

8 si mal - na - to, a co - si va - no in - ten - to pon - ga ra - gion il fre - no.

[Siegue Recitativo ed Aria]

12

Musical score for measures 12-15. The system includes a grand piano (Gp) with treble and bass staves, and a vocal line. The vocal line begins with the lyrics "Ren-de-te a que-sto se-no il co-re del mio".

16

Musical score for measures 16-19. The system includes a grand piano (Gp) with treble and bass staves, and a vocal line. The vocal line continues with the lyrics "cor, l'a-ni-ma mi-a.".

21

Musical score for measures 21-24. The system includes a grand piano (Gp) with treble and bass staves, and a vocal line. The vocal line is silent in these measures. The piano part features trills (tr) in the right hand.

25

Piano introduction for measures 25-28. The right hand features a rapid sixteenth-note scale starting on G4, with a trill [tr] on the final note. The left hand provides a harmonic accompaniment with chords and single notes.

Piano accompaniment for measures 25-28. The right hand has a melodic line with notes G4, A4, B4, and C5, each with a fermata. The left hand has a bass line with notes G2, F2, E2, and D2, also with fermatas. The instruction *coll'arco* is written above the right hand.

Vocal line for measures 25-28. The melody starts on G4 and moves through A4, B4, and C5. The lyrics are: Dell' in-sen-sa - te bel-ve l'a-mo-ro - so de - si - o do-mar suo-le il fu-
coll'arco

29

Piano introduction for measures 29-32. The right hand has a melodic line with a trill [tr] on the final note. The left hand has a steady eighth-note accompaniment.

Piano accompaniment for measures 29-32. The right hand has a melodic line with notes G4, A4, B4, and C5, each with a fermata. The left hand has a bass line with notes G2, F2, E2, and D2, also with fermatas. The instruction *pizz.* is written above the right hand, and *coll'arco* is written above the left hand.

Vocal line for measures 29-32. The melody starts on G4 and moves through A4, B4, and C5. The lyrics are: *ror.* *pizz.* Le ti-gri i-stes-se, di
coll'arco

33

Piano introduction for measures 33-36. The right hand has a melodic line with a triplet of eighth notes. The left hand has a steady eighth-note accompaniment.

Piano accompaniment for measures 33-36. The right hand has a melodic line with notes G4, A4, B4, and C5, each with a fermata. The left hand has a bass line with notes G2, F2, E2, and D2, also with fermatas.

Vocal line for measures 33-36. The melody starts on G4 and moves through A4, B4, and C5. The lyrics are: san-gue u-ma-no in-gor - de, ai so-spi - ri da - mor non son mai sor - de.

[Siegue Aria]

[5b.]

[Aria]

38 **Largo assai**

Flauto

Oboe I

Oboe II

Fagotti

2 Corni in B

Violino I

Violino II

Viole

ORFEO

Violoncello e Bassi

Ca - - - - - ra

41

spe - me!

Al - me di sco - glio! Chi spie-

44

gar può il mio cor - do - glio, chi spie-gar può il mio cor - do - glio, chi spie-

8 gar, chi spie - gar ————— può il mio cor - do - glio? Ah, voi

8 fa - te in un sol pun - to mil - le mor - ti a me pro - var; ah, voi

56

fa - te in un sol pun - to mil - le mor - ti a me

60

pro - - - var! Ca - ra spe - me, per pie-

63

tà! Ah, voi fa - te in un sol pun - to mil - le

66

Measures 66-68. Piano accompaniment in the upper system. Measure 66: Treble clef, piano (*p*). Measure 67: Treble clef, forte (*f*). Measure 68: Treble clef, forte (*f*). Bass clef: Measure 66: piano (*p*). Measure 67: forte (*f*). Measure 68: forte (*f*).

Measures 69-71. Piano accompaniment in the lower system. Measure 69: Treble clef, forte (*fz*). Measure 70: Treble clef, piano (*p*). Measure 71: Treble clef, forte (*fz*). Bass clef: Measure 69: forte (*fz*). Measure 70: piano (*p*). Measure 71: forte (*fz*).

Vocal line (8): mor - ti, mil - le mor - ti a me pro - var! Eu - ri -

Measures 72-74. Piano accompaniment in the lower system. Measure 72: Treble clef, forte (*fz*). Measure 73: Treble clef, piano (*p*). Measure 74: Treble clef, forte (*fz*). Bass clef: Measure 72: forte (*fz*). Measure 73: piano (*p*). Measure 74: forte (*fz*).

Vocal line (8): di - ce! Per pie - tà! Ca - ra spe-me! Eu - ri - di - ce!

73 Allegro

8 Per pie - tà del mio tor - - men - to

77 *p cresc.* *f* [b]

p cresc. *f*

[*p cresc.*] [*f*]

f

cresc. *f* [b]

cresc. [*f*]

cresc. *fz*

8 ge - - - me l'on - da e fre - - - me il ven - to; nel-le

cresc. *poco f* *f*

Musical score for measures 81-84. The top system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal staves contain whole rests. The piano accompaniment is mostly whole rests, with some notes in the bass line.

Musical score for measures 85-88. The top system consists of four staves: two vocal staves and two piano staves. The vocal staves contain whole rests. The piano accompaniment is active, with dynamics *f p* and *[f p]* indicated. The lyrics are:
 8 sel - - ve im - pie - to - si - te sen - to l'e - co ri - suo - nar

Musical score for measures 89-92. The top system consists of four staves: two vocal staves and two piano staves. The vocal staves contain whole rests. The piano accompaniment is mostly whole rests.

Musical score for measures 93-96. The top system consists of four staves: two vocal staves and two piano staves. The vocal staves contain whole rests. The piano accompaniment is active, with dynamics *f p* indicated.

88

88

f *f* [*f*] Solo

[*f*] [*f*] [*f*]

f *f* [*f*]

f *p* [*f* *p*]

f [*p*] [*f* *p*]

f *p* [*f*] [*p*]

8 nel - le sel - ve im - pie - to -

f [*f*] *f* *p*

92

92

fz [*fz*]

fz

8 si - te sen - to l'e - co ri - suo - nar, nel - le

fz

8 sel-ve im-pie - to - si - te sen - to l'e - co ri - suo - nar.

8 , sen - to l'e - co ri - suo - nar., sen - to l'e - co, sen - to

107

Musical score for measures 107-110. The score is in 3/4 time and B-flat major. It features a piano accompaniment and a vocal line. The piano part includes a 'Solo' section in measure 108 with a triplet of eighth notes. The vocal line begins in measure 109 with the lyrics 'l'e - co ri - suo - nar'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

111

Musical score for measures 111-114. The score continues in 3/4 time and B-flat major. The piano accompaniment features a more complex texture with a sixteenth-note pattern in the right hand and a bass line in the left hand. The vocal line continues with a melodic line in the right hand and a bass line in the left hand. The piano part includes a 'Solo' section in measure 111 with a triplet of eighth notes.

8 *fz* *p*

ri - - suo - nar. Per pie-

fz *p* *fz* [*p*]

p

p

cresc. [*cresc.*]

cresc.

8 tà! Eu - ri - di - ce! Chi spie - gar, chi spie -

cresc.

125

8 gar — può il mio cor - do - glio? Ah, voi fa - te in

Vc. *f* [p] [p] [p]

Bs. *f* *p* *p*

[p] [p] [p]

[divisi]

131

8 un sol pun-to mil - le mor - ti a me pro - var!

[p] [p]

Musical score for measures 137-140. The top system shows vocal lines with rests. The piano accompaniment consists of three staves. Dynamics include *p* and [*p*].

Musical score for measures 141-144. The top system shows vocal lines with lyrics: "Per pie - tà del mio tor - men - to ge - - - - me". The piano accompaniment includes a section labeled "Vc. e Bs." with a rhythmic pattern of eighth notes. Dynamics include *p* and [*p*].

Musical score for measures 145-148. The top system shows piano accompaniment with dynamics *cresc.*, *f*, and [*f*]. The bottom system shows vocal lines with rests. Dynamics include [*f*] and [*f*].

Musical score for measures 149-152. The top system shows piano accompaniment with dynamics [*cresc.*], [*f*], and *f p*. The bottom system shows vocal lines with lyrics: "l'on - da e fre - - - - me il ven - to; nel - le sel - ve im - pie - to -". Dynamics include [*cresc.*], [*f*], *f p*, and [*f p*].

145

si - te sen - to l'e - co ri - suo - nar _____, sen - to

f p

f p

f p

f p

150

l'e - co ri - suo - nar _____, sen - to l'e - co, sen - to

f p

8 l'e - co ri - suo - nar

[p]

8 , ri - suo - nar, sen - to l'e - co ri - suo -

162

Musical score for measures 162-165. The score includes a vocal line and a piano accompaniment. The vocal line has lyrics: nar, sen - to l'e - co ri - suo - nar. The piano accompaniment features various dynamics such as *[f]*, *[a 2]*, and *f*, along with articulations like *tr* (trill) and *fz* (forzando).

166

Musical score for measures 166-170. The score includes a vocal line and a piano accompaniment. The piano accompaniment features complex rhythmic patterns and dynamics such as *fz* (forzando) and *[a 2]*. The vocal line continues with lyrics: nar, sen - to l'e - co ri - suo - nar.

[6.]

[Recitativo]

Un corista

O pro - di - gio, o stu - por, por - ten - to ra - ro! Roz - zi pez - zi di fer - ro e cor d'ac -

4

cia - ro dell' ar - mo - nia ce - le - ste ha il sa - cro fo - co in - te - ne - ri - to,

7

ed Eu - ri - di - ce è sal - va. Euridice
Nu - me de' miei pen - sie - ri, a - ma - to Or -

10

fe - o! Ben pos - so dir che la mia vi - ta se - i, se la vi - ta ti deg - gio

13

ei gior - ni mie - i. Orfeo
8 Se col mio can - to i gior - ni tuoi sal - va - i,

16

8 con gli a - mo - ro - si ra - i, co' tuoi dol - ci sor - ri - si, co' ca - riam - ples - si

19

8 tuo - i, bel - la Eu - ri - di - ce, tu ren - di ap - pie - no l'a - ni - ma mi - a fe - li - ce.

*) Vgl. die beiden ersten Akkorde der nächsten Nummer.

(Segue Coro)

[7.]

[Coro]

[Allegro]

Oboe I *fz*

Oboe II

Fagotti

2 Corni in C

Violino I *fz*

Violino II

Viola

Coristi ₈ O po - ter dell' ar - mo - ni - a!

Coristi O po - ter dell' ar - mo - ni - a!

Violoncello e Bassi

4

[mo]

₈ La fa - vel - la de - gli de - i ed il net - ta - re tu

La fa - vel - la de - gli de - i ed il net - ta - re tu

Musical score for measures 8-11. The piano part features arpeggiated chords in the right hand and a steady bass line in the left hand. The vocal line consists of a single melodic line with lyrics.

Musical score for measures 12-15. The piano part continues with arpeggiated chords. The vocal line includes dynamic markings *fz* and *[fz]*, and a performance instruction *[divisi]*.

8 se - i dell' af - flit - ta u - ma - ni - tà, ed il
 se - i dell' af - flit - ta u - ma - ni - tà, ed il

Musical score for measures 12-15, showing the piano accompaniment with arpeggiated chords in both hands.

Musical score for measures 16-19, showing the piano accompaniment with arpeggiated chords in both hands.

8 net - ta - re tu se - i dell' af - flit - ta u - ma - ni -
 net - ta - re tu se - i dell' af - flit - ta u - ma - ni -

15

Musical score for measures 15-17. The score includes vocal lines with lyrics and piano accompaniment for voice and piano. The lyrics are:

8 tà, dell' af - flit - ta, dell' af - flit - ta u - ma - ni -
 tà, dell' af - flit - ta, dell' af - flit - ta u - ma - ni -

The piano accompaniment features a complex texture with multiple staves. The right hand of the piano part includes a section marked [a 2] in the second measure.

18

Musical score for measures 18-20. The score includes vocal lines with lyrics and piano accompaniment for voice and piano. The lyrics are:

8 tà, dell' af - flit - ta u - ma - ni - tà, dell' af - flit - ta u - ma - ni - tà.
 tà, dell' af - flit - ta u - ma - ni - tà, dell' af - flit - ta u - ma - ni - tà.

The piano accompaniment continues with intricate textures, including a prominent sixteenth-note pattern in the right hand of the piano part.

(SCENA III)

[Reggia.]

[CREONTE, CORISTI [I, II, III]]

[8.]

[Recitativo]

Creonte

Ah! chi sa dir - mi do - ve il pie - de er - ran - te vol - ga di que - sto cor

4

Corista

l'u - ni - ca spe - me, la mia fi - glia a - do - ra - ta? Con - for - ta - ti, si -

7

Creonte

gnor, l'ab - biam tro - va - ta. Di - te - mi, do - ve? Oh de - i! Nar - ra - te - mi che

10

Corista

fu! Da - gli i - me - ne - i dell' o - dia - to A - ri - de - o Eu - ri - di - ce fug - gen - do

13

in te - ne - bro - se sel - ve ed in - co - gni - ta piag - gia, o - ve di - mo - ra sol gen - te sel -

16

vag - gia, sven - tu - ra - ta i - nol - tros - si. Sta - van co - stor in - ten - ti d'in - no - cen - te don -

19

zel - la a far con cru - do e dis - pe - ra - to e - sem - pio sull' al - tar del - le

22

fu - rie or - ri - do scem - pio. Eu - ri - di - ce mi - ran - do, di sua bel - ta - de

25

i sin - gu - la - ri pre - gi in - ve - ce d'am - mol - lir quei co - ri al - pe - stri più la fe -

28

ro - cia lor re - se sfre - na - ta. Né vit - ti - ma più gra - ta né più de - gna di

31

le - i cre - det - te - ro a - gli de - i po - ter of - frir; e il san - gui - no - so ri - to

34

sta - van per co - min - ciar, quan - do op - por - tu - no giun - se il fla - vo can - tor di - vin, l'a - mi - co Or - fe - o. Co' -

37

suoi ca - no - ri ac - cen - ti in quell' al - me im - pie - to - se, o me - ra - vi - glia, de - stò pie - ta - de,

Creonte

[Un altro]
Corista

40

e ti sal - vò la fi - glia. Nu - mi, che a - scol - to! A ca - so tu

43

de - stia lei la vi - ta; ma la vir - tù d'Or - fe - o, la sua pos - sen - te li - ra è ca -

[Un altro]
Corista

46

gion ch'Eu - ri - di - ce an - cor re - spi - ra. Es - sa in con - sor - te il bra - ma. Ai vo - ti

Creonte

49

suo - i op - por più non ti puo - i. La mia re - al pro - mes - sa ad A - ri - de - o ser -

52

ba - re io pur vor - re - i; ma'l de - sti - no re - si - ste ai vo - ler mie - i.

54

Sven - tu - ra - ti mor - ta - li! Or - go - glioso il de - sir im - pen - na l'a - li, e in - con -

57

trar poi gli av - vie - ne, pria che giun - ga al suo fin, mil - le ca - te - ne.

(Segue Aria)

[9.]

Aria

Andante

Flauto

Violino I

Violino II

Viola

CREONTE

Basso

6

Il pen - sier sta ne-gli og-

12

get - ti, da lor na - sce o-gni de - si - o. Son ti - ran - nii no - stria - fet - ti, e van - tia - mo li - ber -

18

Musical score for measures 18-21. The key signature is three sharps (F#, C#, G#). The vocal line begins with a rest, followed by the lyrics "tà." and "Co-si au - gel ta - lor si". The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a steady bass line. Dynamics include *f*, *p*, *fz*, and *[f]*.

22

Musical score for measures 22-26. The key signature is three sharps (F#, C#, G#). The vocal line continues with the lyrics "cre - de di spie - gar all' au - re il vo - lo; e'l me - schi - no, av - vin - to al pie - de, ser - ba un". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p*, *fz*, and *[p]*.

27

Musical score for measures 27-31. The key signature is three sharps (F#, C#, G#). The vocal line continues with the lyrics "lac - cio, e non lo sa —, e non lo sa —; il me - schi - no, av - vin - to al pie - de, ser - ba un lac - cio, e non lo". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p*.

33

sa, ser-baun lac - cio, e non lo sa, e non lo sa, e non lo sa.

38

Il pen - sier sta ne-gli og - get - ti, da lor

43

na - sce o-gni de - si - o. Son ti - ran - ni i no-stri af - fet - ti, e van - tia - mo li - ber - tà.

49

Co - si au - gel ta - lor si cre - de di spie -

53

gar all' au - re il vo - lo; e'l me - schi - no, av - vin - to al pie - de, ser - ba un

57

lac - cio, e non lo sa, ser - ba un lac - cio, e non lo sa;

Violoncello
Contrabasso

62

il me - schi - no av - vin - to al pie - de, ser - ba un lac - cio, e non lo

66

sa —, e non lo sa, ser - ba un lac - cio, e non lo sa, e non lo sa, no, no, e non lo

Vc. e Bs.

71

[f]

f

f

[partel]

sa.

f

[SCENA IV
ORFEO, EURIDICE, poi CREONTE]

[10.]

[Recitativo]

Orfeo Euridice

8 Gra-zie a-gli de-i, se-re-no il cie-lo al-fin per noi ri-splen-de. Al-fin ri-sor-ge l'al-ma op-

4 pres-sa. 8 Il ge-ni-tor s'ap-pres-sa. Pa-dre. 8 Si-gnor. Sor-ge-te. Euridice Il no-stro a-

7 Creonte mor... Non più. Con-giun-ge il cie-lo i co-ri, e di-su-nir-li a noi non li-ce. Le

10 Orfeo*) tue a-mo-ro-se bra-me, i vo-ti tuo-i 8 pro-pi-zio il ciel se-con-di. Av-ven-tu-ro-so il

13 Euridice 8 ta-la-mo ti si-a. La tua fe-li-ci-tà sa-rà la mi-a. Le

*) Dieser Abschnitt bis Takt 15 wird entgegen Haydns Autograph besser von Creonte statt von Orfeo gesungen.

16

no - stre de - stre u - ni - te sa - ran, fin - ché le stel - le spi - rar l'au - re vi - ta - li a

19

noi con - ce - de - ran - no, i - do - lo mi - o. Orfeo 8 Ma sa - ran l'al - me u - ni - te ol - tre l'o -

22

8 bli - o. Pria ch'io ces - si d'a - mar - ti, ar - de - rà il gel, sa - ran le fiam - me al - gen - ti.

25

Al dol - ce suon de' tuoi soa - viac - cen - ti si di - la - ta il mio co - re. Ra - pi - ta io
Euridice

28

so - no in e - sta - si d'a - mo - re. Orfeo 8 Spie - ga - re non ti pon gliac - cen - ti

31

8 mie - i, quan - to di - let - ta e ca - ra a me tu se - i. Dir - ti so - lo poss' i - o che sen - za

34

8 te sa - ri - a sven - tu - ra - ta an - che in ciel l'a - ni - ma mi - a.

Siegue il Duetto

[11.]

Duetto

Adagio

Flauto

Oboe I

Oboe II

Fagotti

2 Corni in G

Violino I

Violino II

Viola

EURIDICE

ORFEO

Violoncello e Bassi

8

[1^{mo} Solo]

pp

pp

pp

pp

Co - me il fo - co al - lo splen-

[*pp*]

12

p

p

p

[1^{mo} Solo]

p

do - re a te u - ni - ta è l' al - ma mi - a. Il mio cor dal tu - o bel

co - re mai di - vi - so, mai di - vi - so non sa - rà , mai, mai di -

vi - so non sa - rà.

26

Se per me tu sen - ti a - mo - re, per te av - vam - pa l'al - ma

30

mi - a. Il mio cor dal tu - o bel co - re mai di - vi - so, mai di -

35

vi - so non sa - rà, mai, mai di - vi - so

8

39

non sa - rà. Ca - ro

Ca - ro nu - me so - spi - ra - to;

8

43

spo - so, i - do - lo a - ma - to.

ca - ro nu - me so - spi - ra - to.

8

fz

fz

fz

fz

47 Allegro

[divisi]

Sen - - -to il net - ta - re di Gio - ve che pio - ven - do in sen mi

8 Vc. Sen - - -to il net - ta - re di Gio - ve che pio - ven - do in sen mi

Bs.

52

sta; sen - - -to il net - ta - re di Gio - ve che pio - ven - do in sen mi

8 sta; sen - - -to il net - ta - re di Gio - ve che pio -

57

sta, che pio - ven - do in sen mi sta _____,
8 ven - do in sen mi sta _____, in sen mi sta _____,
Vc. e Bs.

This system contains measures 57 through 60. It features a piano accompaniment with a treble and bass clef. The vocal line is in a soprano register. The lyrics are: "sta, che pio - ven - do in sen mi sta _____," followed by "8 ven - do in sen mi sta _____, in sen mi sta _____," and "Vc. e Bs." below the vocal line.

61

che pio - ven - - do in sen mi sta _____
8 che pio - ven - - do in sen mi sta _____

This system contains measures 61 through 64. The piano accompaniment continues with a treble and bass clef. The vocal line is in a soprano register. The lyrics are: "che pio - ven - - do in sen mi sta _____" followed by "8 che pio - ven - - do in sen mi sta _____".

65

This system contains measures 65 through 68. It features a piano accompaniment with a treble and bass clef. The vocal line is in a soprano register. The lyrics are not explicitly written in this system, but the musical notation continues.

69

69

che pio -
che pio -

73

73

ven - do in sen mi sta; sen - to il net - ta - re di
ven - do in sen mi sta; sen - to il net - ta - re di

77

77

p

fz *p*

fz *p*

fz *p*

Gio - ve che pio - ven - do in sen mi sta,

Gio - ve che pio - ven - do in sen mi sta,

81

fz *p*

fz *p*

fz *p*

che pio - ven - do in sen mi sta, che pio -

che pio - ven - do in sen mi sta, che pio -

86

ven - do in sen mi sta, in sen mi sta, in sen mi sta.

ven - do in sen mi sta, in sen mi sta, in sen mi sta.

[f]

[a2]

[f]

[f]

[f]

[f]

[f]

[f]

90

Ca - - ri det - ti,

p

[f]

Vc.

Bs.

p

[f]

104 (Molto vivace)

Musical score for measures 104-113. The score is in 2/4 time with a key signature of one sharp (F#). The piano accompaniment includes dynamic markings such as *fz*, *f*, *tr*, and *p*. The vocal line includes the lyrics "Né la sor-te,".

Musical score for measures 114-123. The score continues in 2/4 time with a key signature of one sharp (F#). The piano accompaniment includes dynamic markings such as *p*, *pizz.*, and *fz*. The vocal line includes the lyrics "né la mor-te l'a-mor mi-o can-giar po-trà; né la".

sor - te, né la mor - te l'a - - mor mi - o can - giar po -
 né la mor - te l'a - - mor mi - o can - giar po -
 Vc. e Bs. Violoncello coll'arco
 [pp]

tra, l'a - - mor mi - o can - giar po - tra.
 tra, l'a - - mor mi - o can - giar po - tra.
 [Vc. e Bs. coll'arco]

146

Né la sor - te, né la mor - te l'a -
 Né la sor - te, né la mor - te l'a -

f *adagio* *fz*

156

- mor mi - o, l'a - - mor mi - o can - giar po - trà.
 - mor mi - o, l'a - - mor mi - o can - giar po - trà.

[p] *fz* *p* *fz* *fz* *p* *fz* *fz* *p*

Tempo Imo

188

mi - o can - giar po - trà, l'a - - mor mi - o

mi - o can - giar po - trà, l'a - - mor mi - o

[Vc. e Bs. coll'arcol]

197

can - giar po - trà. Né la

can - giar po - trà. Né la

Musical score for measures 206-212. The score includes vocal lines and piano accompaniment. The vocal lines feature the lyrics: "sor - - - te, né - - - la mor - - - te". The piano accompaniment includes a bass line with a [a 2] marking and a treble line with a rhythmic pattern. Dynamics include *p cresc.*, *cresc.*, and *f*.

Musical score for measures 213-219. The score includes vocal lines and piano accompaniment. The vocal lines feature the lyrics: "l'a - - - mor mi - - - o, l'a -". The piano accompaniment includes a bass line with a [Vc.] marking and a treble line with a rhythmic pattern. Dynamics include *pp*, *f*, and *[f]*.

221

- mor mi - o can - giar po - - tra

- mor mi - o can - giar po - - tra

p

228

[Imo Solo]

[p]

can - giar po - tra

can - giar po - tra

can - giar - po -

can - giar - po -

trà, can - - - giar po - - - trà, can - - - giar

trà, can - - - giar po - - - trà, can - - - giar

f

249

Musical score for measures 249-253. The score is in G major and 2/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line has lyrics: "po - - - trà." in both the soprano and alto parts. A dynamic marking of *[f]* is present in the piano part at measure 250.

254

Musical score for measures 254-258. The score is in G major and 2/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line is silent. The score concludes with a double bar line.

Fine dell' Atto I^{mo}

ATTO SECONDO

[SCENA I
ORFEO, EURIDICE, Amorini]

[12.]

Coro

Allegretto

Oboe I

Oboe II

Fagotti

2 Corni in A

Violino I

Violino II

Viola

Amorini I

Amorini II

Violoncelli e Bassi

8

Fin-ché cir-co-la il vi-go-re, fin-ché sei nell'e-tà bion-da, be-viil net-ta-re d'a-

Fin-ché cir-co-la il vi-go-re, fin-ché sei nell'e-tà bion-da, be-viil net-ta-re d'a-

14

mo - re nel - la taz - za del pia - cer. Ar - ri - va - to il gel degl' an - ni, taz - za d'o - sti - co li -
 mo - re nel - la taz - za del pia - cer. Ar - ri - va - to il gel degl' an - ni, taz - za d'o - sti - co li -

20

co - re por - ge - ran - no a te gli af - fan - ni, ti da - ran le fu - rie a ber.
 co - re por - ge - ran - no a te gli af - fan - ni, ti da - ran le fu - rie a ber.

fz

26

Fin - ché cir - co - la il vi - go - re, fin - ché sei nell' e - tà
 Fin - ché cir - co - la il vi - go - re, fin - ché sei nell' e - tà

Performance markings: *tr*, *[fz]*, *[tr]*

32

bion - da, be - vi il net - ta - re d' a - mo - re nel - la taz - za del pia - cer, nel - la
 bion - da, be - vi il net - ta - re d' a - mo - re nel - la taz - za del pia - cer, nel - la

Performance markings: *[a 2]*, *fz*, *[tr]*

Vc.
Bs.

38

taz - za, nel - la taz - za del pia - cer, nel - la taz - za, nel - la taz - za del pia -
 taz - za, nel - la taz - za del pia - cer, nel - la taz - za, nel - la taz - za del pia -

44

cer, nel - la taz - za del pia - cer.
 cer, nel - la taz - za del pia - cer.

[13.]

[Recitativo]

Orfeo

8 A - do - ra - ta con - sor - te, or io co - no - sco che s'in - gan - na chi

4
8 di - ce che be - a - to nel mon - do es - ser non li - ce: è ver, che tut - to è

7
8 spa - si-mo ed af - fan - no, che un te - ne - bro - so in - gan - no con - fon - de e in - sie - me o - scu - ra le

10
8 men - ti dei mor - ta - lie la na - tu - ra; ed è pur ver, che il so - le è il

13
8 so - lo og - get - to de - gno del no - stro af - fet - to. Or es - so in te, mia

16

8 vi - ta, rad-dop-pia-si, ché so - no due so - lii tuo - i bei lu - mi. Fin - ché sei me - co

20

Euridice

8 io non in - vi - dio i nu - mi. Dol - ce spe - ran - za mi - a, gli ac - cen - ti

23

tuo - i so - no stil - le d'am - bro - sia nel cor mi - o. Il tuo lab - bro a - mo -

26

ro - so im - pa - ra - di - sa il dol - ce mio de - si - o, mi ren - de al

29

sen la so - spi - ra - ta cal - ma, l'al - ma in cie - lo mi po - ne, il ciel nell' al - ma.

*) Vgl. die beiden ersten Akkorde der nächsten Nummer.

(Segue Coro (con Duetto))

[14a.]

[Coro con Duetto]

[Allegretto]

Oboe I

Oboe II

Fagotti

2 Corni in A

Violino I

Violino II

Viola

EURIDICE

ORFEO

Amorini I

Amorini II

Violoncelli e Bassi

Fin-ché cir-co-la il vi-go-re, fin-ché sei nell'e-tà bion-da, be-vi il net-ta-re d'a-

Fin-ché cir-co-la il vi-go-re, fin-ché sei nell'e-tà bion-da, be-vi il net-ta-re d'a-

7

Violino I

Violino II

Viola

EURIDICE

ORFEO

mo-re nel-la taz-za del pia-cer. A-mar può l'e-tà ca-nu-ta, quan-do l'al-me a-man-ti so-no. Fi-do a-

mo-re nel-la taz-za del pia-cer. A-mar può l'e-tà ca-nu-ta, quan-do l'al-me a-man-ti so-no. Fi-do a-

14

Musical notation for measures 14-16, piano accompaniment. The system consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). The music features a melodic line in the Treble staff and a more active bass line in the Bass staff.

Musical notation for measures 17-18, piano accompaniment. The system consists of two staves: Treble and Bass. The music continues with a melodic line in the Treble staff and a bass line in the Bass staff.

Musical notation for measures 19-21, piano accompaniment. The system consists of three staves: Treble, Middle, and Bass. The music features a melodic line in the Treble staff and a more active bass line in the Bass staff. Dynamics include *f* (forte).

Musical notation for measures 22-24, vocal and piano accompaniment. The system consists of four staves: Treble (Vocal), Middle (Piano), Bass (Piano), and Bass (Piano). The vocal line is in the Treble staff. The piano accompaniment is in the other three staves. Dynamics include *f* (forte). The word "Coro" is written above the vocal line.

mor mai non si mu-ta, quan-do re - gna in mez-zo al cor. Ar - ri - va - to il gel degl' an - ni, taz-za d'o - sti - co li -

8 mor mai non si mu-ta, quan-do re - gna in mez-zo al cor. Ar - ri - va - to il gel degl' an - ni, taz-za d'o - sti - co li -

21

Musical notation for measures 25-27, piano accompaniment. The system consists of three staves: Treble, Middle, and Bass. The music features a melodic line in the Treble staff and a more active bass line in the Bass staff.

Musical notation for measures 28-29, piano accompaniment. The system consists of two staves: Treble and Bass. The music continues with a melodic line in the Treble staff and a bass line in the Bass staff.

Musical notation for measures 30-32, piano accompaniment. The system consists of three staves: Treble, Middle, and Bass. The music features a melodic line in the Treble staff and a more active bass line in the Bass staff. Dynamics include *f* (forte).

Musical notation for measures 33-35, vocal and piano accompaniment. The system consists of four staves: Treble (Vocal), Middle (Piano), Bass (Piano), and Bass (Piano). The vocal line is in the Treble staff. The piano accompaniment is in the other three staves. Dynamics include *f* (forte).

co - re por - ge - ran-no a te gli af - fau - ni, ti da - ran le fu - rie a ber.

co - re por - ge - ran-no a te gli af - fau - ni, ti da - ran le fu - rie a ber.

27

Euridice
 Dell' ac - ce - so mio de - si - o, dell' af - fet - to ch'ho nel pet - to l'on - da
 Orfeo
 Dell' ac - ce - so mio de - si - o, dell' af - fet - to ch'ho nel pet - to l'on - da
 [p]

34

stes - sa dell' o - bli - o non può spe - gne - re l'ar - dor.
 stes - sa dell' o - bli - o non può spe - gne - re l'ar - dor. Mie lu - ci

[14b.]

[Recitativo accompagnato]

56 **Vivace**

Musical score for measures 56-59. The score is in 3/4 time and features a piano accompaniment and a vocal line. The piano part includes a right-hand melody with a *ff* dynamic and a left-hand accompaniment with a *f* dynamic. The vocal line is in *Es* (E major) and features a *ff* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for measures 60-63. The score continues the piano accompaniment and vocal line from the previous section. The piano part includes a right-hand melody with a *fz* dynamic and a left-hand accompaniment with a *fz* dynamic. The vocal line is in *Es* (E major) and features a *fz* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

64

fz

fz

[*fz*]

fz

[*fz*]

Euridice

Nu - mi, che a - scol - to!

69

fz

fz

f

fz

f

Orfeo

8 Che sa - rà

73

8 ma - i que - sto stre - pi - to o - sti - le, al no - stro a - mor mo - le - sto?

78

(Euridice) Mi tre - mail cor. Orfeo 8 Non smar - rir - ti, o ca - ra.

83

Orfeo

Dell' im-por-tun fra - go-re la ca-

88

Euridice

gio - ne qual fi - a co - no - sce-re de - si - o. Ca - ro mio be - ne, ad - di - o! E ab - ban - do - nar - mi

94

Orfeo

vuo - i? Del ne - mi - co la tra - ma ad e - splo - rar io vo - lo. Per un i - stan - te

100

Musical score for measures 100-104. The first system shows piano accompaniment with chords and arpeggiated figures. The second system shows the vocal line with lyrics: *sol da te m'in - vo - lo.* and a *[partel]* marking.

105

Musical score for measures 105-109. The first system shows piano accompaniment with chords and arpeggiated figures. The second system shows the vocal line with lyrics: *Cre - sce il ru - mor. Che sa - rà mai? Lo spo - so io* and a character name *Euridice*.

111

te - mo che non sia len-to al ri - tor-no. Nes-sun me - co re - stò. So - la ed im - bel - le son co -

117

stret-ta a coz-zar col mio pe - ri - glio sen - za soc-cor-so, oh di - o, sen - za con - si - glio!

[SCENA II
EURIDICE, UN CORISTA [IV]]

[15.]

[Recitativo]

Un Corista

Ec - co, si-gnor, la prin-ci-pes-sa è so - la. Non v'ha chi la di-fen-de. È si - cu - ra la pre-da. Che

Euridice

5

Corista

sen - to, oh dio! chi sie - te? Sa - i che il tuo ge-ni-tor ad A - ri - de - o la tua de - stra pro -

9

Euridice

mi - se; on - de di lui con - sor - te es - ser tu de - i. In - van fug - gir tu cer - chi. Nu - mi pos -

12

Corista Euridice Corista Euridice

sen - ti, a - i - ta! Deh, vie - ni! Ahi-mè! Che av-ven - ne? Quell' an - gue, che co -

15

Corista Euridice

là stri-sciar mi-ra - te, mi pun-se in quest' i - stan-te. O sven-tu - ra! Nel san-gue io te - mo che non

18

m'ab - bia in - fu - so il suo fe - ro - ce a - spro ve - le - no. Già sen - to - mi nel co - re cen - to

21

pal - pi - ti, e cen - to a - ma - ri, di ter - ro - re ch'as - se - dia - no il mio co - re.

[16a.]

[Recitativo accompagnato]

Adagio

Oboe I

Oboe II

Fagotti

2 Corni in B

Violino I

Violino II

Viola

EURIDICE

Violoncelli e Bassi

3

EURIDICE

Recitativo*)

Recitativo

Dov' è, dov'...

*) Die kleingedruckten Vortragsangaben in Nummer 16a und 16b entstammen ebenso wie die kleingedruckten Varianten einer Partiturabschrift, in der Haydn sie nachgetragen hat.

7

[p]

[p]

a tempo

a tempo

è l'a-ma-to be-ne? So-ste-

11

Recitativo

Recitativo

ne-te-mi. Oh pe--ne! Co-me i flut-ti di

14

a tempo

Le - te già l'on - da mia vi - tal len - ta si muo - ve.

18

fz

Recitativo

Ah, mai più, sven - tu -

21 *Recitativo* *a tempo*

ra - ta, non po - trò ri - mi - rar il mio te - so - ro!

26

M'ab - ban - do - na il re - spi - ro;

30

io man - co, io mo - ro.

[16b.]

Cavatina

Largo

36 Corno inglese I [in B1]*)

Corno inglese II [in B1]*)

Cor. [in Es]

Del mio co-re il vo - to e - stre-mo del - lo spo-so io vo' che si - a. Al mio

45

ben l'a - ni-ma mi-a do - na, do - na l'ul - ti-mo so - spir, do - na, do - na

*) Siehe Vorwort.

54

l'ul - ti - mo so - spir. Del mio co - re il vo - to e - stre - mo del - lo spo - so io vo' che

Vc.

Bs.

63

si - a. Al mio ben l'a - ni - ma mi - a do - na, do - na l'ul - ti - mo so - spir,

72

do - na, do - na l'ul - ti - mo so - spir.
al - mi - o ben

Vc. e Bs.

pp

pianiss.

pp

pp

[17.]

[Recitativo]

Corista

Con Eu - ri - di - ce e - stin - te son le ge - lo - se cu - re,

3

e gli a - mo - ro - si af - fan - ni son spen - ti an - cor. Sol l'o -

5

nor ne af - fret - ta del ge - ni - tor in - fi - do al - la ven - det - ta. [parte]

Siegue Recitativo strumentato

[SCENA III]
[ORFEO solo]

[18a.]

[Recitativo accompagnato]

Vivace

Flauto *f*

Oboe I *f*

Oboe II *f*

Fagotti *f* [a 2]

Violino I *f*

Violino II *f*

Viola *f*

ORFEO

Violoncello e Bassi *f*

Dov' è quell' al-ma au-da - ce, che

cer - ca del mio cor la pa - ce in - vo - la - re, il mio ben, l'i - do - lo mi - o?

17

8 On-ni-po-ten-ti de-i! Che mi-ro? A-ma-ta spo-sa!

21

8 Ah! non ri-spon-di. Oh di-o!

25

[f]

f

f

[a 2]

[f]

[f]

[f]

[f]

8

L'i - ra del

[f]

28

fz

fz

(fz)

fz

fz

(fz)

fz

p

(p)

p

8

fa - to, il bar - ba - ro de - sti - no fe - li - ce non mi vuo - le. L'a - ni - ma mia mo - ri;

fz

p

32

spen - to è'l mio so - le. [1]

pp

36

f

f

f

Spet - ta - co - lo fu - ne - sto!

39

p

[p]

p

p

Quell' a - do - ra - to vol - to, che ren - de - re so - le - a eb - bro il mio cor di

42

f

[f]

f

ossia:

or di - ve - nu - to og -

gio - ia e di con - ten - to, or di - ve - nu - to og - get - to è di spa - ven - to.

[f]

Cantabile

46 Ob. I

p *fz* *fz*

p [*fz*] [*fz*]

p

8 Vc. *p*

Bs. (*p*)

Del - le va - ghe pu - pil - le

51

8 l'a - mo - ro - se fa - vil - le, ah! do - ve so - no?

56

[1] [1]

8 Do - ve so - no i so - spi - ri, i tron - chi ac -

61

cen - ti, do - ve gli am - ples - si te - ne - ri e vi - va - ci,

Vc. e Bs.

65

fz

fz

i dol - ci sor - ri - set - ti ei ca - ri ba - ci?

71

f

f

f

Tut - to e - stin - to è per me. Bar - ba - ra sor - te!

[f]

Siege Aria

88

Musical score for measures 88-94. The score is written for piano and includes a vocal line. The piano part consists of a complex texture of chords and arpeggios in the right hand and a rhythmic bass line in the left hand. The vocal line is written in a single staff with lyrics. The key signature has two flats, and the time signature is 4/4.

95

Musical score for measures 95-99. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line has lyrics. Dynamics include *p* and *[p]*. The key signature has two flats, and the time signature is 4/4.

8 In un mar d'a - cer - be pe - ne son fra
Vc. f f f b e

Bs. *[p]*
p

100

Musical score for measures 100-104. The piano accompaniment features a more active eighth-note pattern. The vocal line has lyrics. Dynamics include *fp*. The key signature has two flats, and the time signature is 4/4.

8 tur - bi - ni e tem - pe - ste, son fra tur - bi - ni
Vc. e Bs. *fp fp fp fp fp fp*

105

f
(f)
f
(f)
f
f
f
f
f
f

a 2
8

e — tem - pe - ste.

111

p
[p]
[p]
[p]
[p]

Ho per - du - to il ca - ro be - ne, e mai più non tro - ve -
ossia: ca - ro

Musical score for measures 118-122. The piano part features a series of chords and melodic lines with dynamic markings *[f]* and *fz*. The violin part (Vc.) is mostly silent, with a few notes in measure 122.

Musical score for measures 123-127. The piano part continues with rhythmic accompaniment. The vocal line (Vc.) has lyrics: "In un mar d'a - cer - be pe - ne son fra". Dynamic markings include *f*, *fz*, and *p*. There are also some performance instructions like *[fz]* and *[p]*.

Musical score for measures 128-132. The piano part continues with rhythmic accompaniment. Dynamic markings include *f* and *fz*. There are also some performance instructions like *[fz]* and *[p]*.

Musical score for measures 133-137. The piano part continues with rhythmic accompaniment. The vocal line (Vc.) has lyrics: "tur - bi - nie tem - pe - ste. Ho per - du - to il". Dynamic markings include *f*, *fz*, and *p*. There are also some performance instructions like *[f]* and *[p]*.

129

8 *ossia: ca - ro ro be - ne, e mai più non tro - ve - rò, e mai -*
 Vc. e Bs.

136

8 *più non tro - ve - rò, e mai più non tro - ve - rò, non tro - ve -*

143

f
(f)
f
 [a 2] *(f)*
f
f
 [11] [11] [11] [11] [11]
 8 *rò, non tro - ve - rò.*
f

Musical score for measures 134-149. The score includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern of sixteenth notes in the right hand and a bass line with some rests in the left hand. The vocal line has lyrics: "Spo - sa a - ma - ta, ah, ch'io de -".

Musical score for measures 155-160. The score includes a vocal line and a piano accompaniment. The piano part continues with sixteenth-note patterns. The vocal line has lyrics: "li - ro! Que - - - - sti son - - - - lu - gu - bri a -".

161

161

fz

p

[a 2]

8 van - zi, spo - - - - glie in - fau - - - - ste, ch'io ri -

167

167

[p]

8 mi - ro, spo - - - - glie in - fau - - - - ste, ch'io ri -

mi - ro. La con - sor - te io più non ho,
 ossia: più non

la con - sor - te io più non ho. D'o - gni

gio - ia e d'o - gni in - can - to del mio sol io so - no

pri - vo, io so - no pri - vo. La mia

Musical score for measures 138-144. The score consists of five staves of piano accompaniment. The first two staves are treble clef, and the last three are bass clef. The music is in a key with two flats and a common time signature. Measures 138-144 show a series of rests in all staves, indicating a section of silence or a specific performance instruction.

Musical score for measures 145-151. It includes a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of four staves (two treble, two bass). A dynamic marking 'p' is present in measure 145. The lyrics are: "ce - tra è vol - ta in pian - to, ma - pian - gen - do in - dar - no io vo'".

Musical score for measures 205-211. It includes a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of four staves (two treble, two bass). The lyrics are: "ma pian - gen - do, ma pian - gen - - - do in -".

212

Musical score for measures 212-218. The score includes piano accompaniment in the upper system and vocal lines in the lower system. The key signature is three flats (B-flat, E-flat, A-flat). The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line begins with a rest and then enters with a melodic phrase.

Musical score for measures 212-218, including lyrics and dynamic markings. The lyrics are: "dar-no io vo', in - dar - no io vo', ma pian - gen - do in - dar -". Dynamic markings include *fz*, *p*, and *[p]*. The piano accompaniment continues with its rhythmic pattern, and the vocal line follows the melody.

219

Musical score for measures 219-225. The score includes piano accompaniment in the upper system and vocal lines in the lower system. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line begins with a rest and then enters with a melodic phrase.

Musical score for measures 219-225, including lyrics and dynamic markings. The lyrics are: "- no, in - dar - no io vo'". Dynamic markings include *fz* and *p*. The piano accompaniment continues with its rhythmic pattern, and the vocal line follows the melody.

226

Piano accompaniment for measures 226-231. The score consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The music is in a minor key with a 3/4 time signature. The right hand of the grand staff features a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

Vocal line for measures 226-231. The melody is written on a single treble clef staff. The lyrics are: "la mia ce - tra è vol - ta in pian - to, ma — pian - gen - do,". The music is in a minor key with a 3/4 time signature.

232

Piano accompaniment for measures 232-237. The score consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The music is in a minor key with a 3/4 time signature. The right hand of the grand staff features a rhythmic pattern of eighth notes, while the left hand provides a steady bass line. Dynamic markings *fz* and *p* are present.

Vocal line for measures 232-237. The melody is written on a single treble clef staff. The lyrics are: "ma — pian - gen - do in - dar - no, in - dar - - - - -". The music is in a minor key with a 3/4 time signature. Dynamic markings *fz* and *p* are present.

238

Piano accompaniment for measures 238-243. The score consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The music is in a minor key with a 3/4 time signature. The right hand of the grand staff features a rhythmic pattern of eighth notes, while the left hand provides a steady bass line.

Vocal line for measures 238-243. The melody is written on a single treble clef staff. The lyrics are: "- - no, in - dar - no io vo', in - dar - no io vo' —, in - dar - no io vo', in -". The music is in a minor key with a 3/4 time signature.

245

245

fz fz fz

fz (fz fz) fz

fz fz fz fz

(fz fz fz)

[f]

f fz fz fz

(f) (fz fz fz)

f [fz] [parte] fz fz

8 dar - no io vo, in - dar - no io vo.

f [fz] fz [1] fz

251

251

fz fz fz fz

(fz)

fz [1] [1] [1]

(fz)

fz

8 *[1] [1] [1]*

fz

[SCENA IV
Reggia.
[CREONTE, CORISTA [V]]

[19.]

[Recitativo]

Corista Creonte Corista

8 Eu - ri - di - ce, si - gnor... Che fu, che av - ven - ne? 8 Mo - ri.

4 Creonte Corista

8 Stel - le, che a - scol - to! Av - ver - so fa - to! 8 D'A - che - ron - te sa - et - ta, un an - gue ar - ma - to fe -

7 8 ril - la nel - le pian - te, men - tre es - sa d'A - ri - de - o s'in - vo - la - va all' in - si - die.

10 Creonte Corista Creonte

8 Dun - que A - ri - de - o... 8 Si - gnor, co' suoi se - gua - ci ei ven - ne per ra - pir - la. E fu co -

13 Corista

8 lui si au - da - ce? 8 An - zi di rab - bia in - fel - lo - ni - to o - gni ri - spet - to o - bli - a.

16

8 La - gna - si che di fe - de tu gli man - ca - sti; e par che fiam - me e lam - pi

19

8 vi - bri per gli oc - chi; e con or - ri - bil fac - cia la reg - gia, il tro - no

22

8 ei gior - ni tuo - i mi - nac - cia. Creonte Ve - glia in di - fe - sa mi - a quest' ac -

25

cia - ro che A - stre - a ge - ne - ro - sa do - nom - mi, e in un sol col - po ben sa -

28

prà del su - per - bo e reo ne - mi - co, s'e - gli non è più

30

sag - gio, pu - nir l'or - go - gio e ven - di - car l'ol - trag - gio.

[Segue Aria]

[20.]

[Aria]

Allegro

Oboe I *[f]* *[p]*

Oboe II *[f]* *[p]*

2 Corni in C *[f]* *a 2* *p*

Timpani in C-G *[f]*

Violino I *f* *p* *[f]* *[p]*

Violino II *f* *p* *[f]* *[p]*

Viola *[f]* *[p]* *[f]* *[p]*

CREONTE

Violoncelli e Bassi *[f]* *[p]* *[f]*

Mai non sia i - nul - to. Ful - mi - na e

6

[f] *[p]* *[f]*

[f] *[p]* *[f]*

f *p* *[f]*

[f] *[p]* *[f]*

[f] *[p]* *[f]*

[f] *[p]* *[f]*

tuo - na, tuo - - - na e ful - mi - na cin - ta d'al - lo - ro

11

la spa-dai - ra - ta. Vi sta scol -

16

pi - to che non per - do - na l'on - te ne - mi - che,

21

l'of - fe - so o - nor; vi sta scol - pi - to che non per - do - na

25

l'on - te ne - mi - che, l'of - fe - so o - nor, l'of - fe - so o - nor.

30

[f]

[f]

ff

[f]

[f]

Al - la ven-det-ta!

f

35

2 Trombe

[f]

S'o-dan le trom-be

de' miei cam-pio-ni de-star lo

41

sde-gno, per o - gni do - ve l'e - co rim - bom - be del mio guer - rie - ro giu - sto fu - ror, del mio guer -

47

[2 Trombe]

rie - - - ro giu - - - sto fu - ror; s'o - dan le trom - be de' miei cam -

52

[p] [f] [2 Cor.]

p *f*

pio - ni de - star lo sde - gno, per o - gni do - ve l'e - co rim - bom - be del mio guer -

56

tr. *tr.* *tr.*

p *f*

rie - ro giu - sto fu - ror, del mio guer - rie - - - ro

60

giu - - - sto fu - ror, del giu - sto fu - ror, del giu - sto fu - ror.

64

Fine dell' Atto 2do

ATTO TERZO

SCENA I
 Alla bara d'Euridice.
 ORFEO, CREONTE, Coro (vergini, uomini)

[21.]

Coro

Andante

Oboe I
 Oboe II
 Clarinetto I in B
 Clarinetto II in B
 Fagotti
 2 Corni in Es
 Violino I
 Violino II
 Viola
 Soprano I
 [Vergini]
 Soprano II
 Uomini
 Bassi

[f]
 [f]
 [f]
 [f]
 [a 2]
 [f]
 [f]
 [f]
 [f]
 [f]
 [f]
 [f]

7

Musical score for measures 7-12. The score is written for a grand piano with five staves. The key signature has two flats (B-flat and E-flat). The first system (measures 7-8) shows a melodic line in the right hand and a bass line in the left hand. The second system (measures 9-12) features a complex texture with multiple voices in the right hand and a bass line. Dynamics include *p* (piano) and *f* (forte). There are also some rests and a fermata in measure 10.

13

Musical score for measures 13-18. The score continues with five staves. The first system (measures 13-14) consists of a single melodic line in the right hand with a forte (*f*) dynamic. The second system (measures 15-18) is more complex, featuring a rapid sixteenth-note pattern in the right hand and a bass line. Dynamics include *f* (forte) and *p* (piano).

18

Musical score for measures 18-22. The score includes piano accompaniment and vocal lines. The piano part features complex rhythmic patterns with sixteenth and thirty-second notes. The vocal lines are mostly rests, with some notes appearing in the lower vocal staves. Dynamics include piano (*p*) and forte (*f*).

23

Musical score for measures 23-27. The score includes piano accompaniment and vocal lines for Soprano I and Soprano II. The piano part continues with complex rhythmic patterns. The vocal lines show Soprano I and II with rests and vocalizations. Dynamics include piano (*p*) and forte (*f*).

Sopr. I

Sopr. II

Ah,

Ah,

28

spo - so in - fe - li - ce! Per - du - to hai per sem - pre la ca - ra Eu - ri - di - ce, la
 spo - so in - fe - li - ce! Per - du - to hai per sem - pre la ca - ra Eu - ri - di - ce, la

34

ca - ra Eu - ri - di - ce, il co - re del tuo cor; per -
 ca - ra Eu - ri - di - ce, il co - re del tuo cor; per -

40

du - to hai per sem - pre la ca - ra Eu - ri - di - ce, il co - re del tuo cor. La

du - to hai per sem - pre la ca - ra Eu - ri - di - ce, il co - re del tuo cor. La

[Uomini]

46

ce - tra, che tan - to a - mi - ca del ri - so, ri - vol - ta s'è in pian - to, è

ce - tra, che tan - to a - mi - ca del ri - so, ri - vol - ta s'è in pian - to, è

52

fle - bi - le o - gnor. Un nu - bi - le ve - lo le gra - zie na - scon - de; son
 fle - bi - le o - gnor. Un nu - bi - le ve - lo le gra - zie na - scon - de; son

[Vc.]

58

spar - se di ge - lo le ro - se d'a - mor. Son chiu - se le bel - le pu -
 spar - se di ge - lo le ro - se d'a - mor. Son chiu - se le bel - le pu -

[Vc. e Bs.]

64

64

Uomini

Vergini

Ah,

pil - le a - mo - ro - se; Uomini Ah, spo - so in - fe - li - ce! Per - du - to hai per sem - pre la

pil - le a - mo - ro - se; a - sce - so al - le stel - le è il lo - ro splen - dor; a -

70

70

ca - ra Eu - ri - di - ce, il co - re del tuo cor; per -

sce - so al - le stel - le è il lo - ro splen - dor; a -

du - to hai per sem - pre la ca - ra Eu - ri - di - ce, il co - re del tuo
sce - so al - le stel - le, a - sce - so al - le stel - le è il lo - ro splen -

cor, il co - re del tuo cor, il co - re del tuo cor.
dor, è il lo - ro splen - dor, è il lo - ro splen - dor.

86

p

p

p

p

p

p

p

p

[22.]

[Recitativo]

Orfeo

8 Al cie-lo te ne vo-li, a - ni-ma bel-la, e su i van-ni tu por-ti tut-te le mie spe-ran-ze

5
8 ei miei con-for-ti. Per - du-to ho la mia vi-ta, ep - pur io vi-vo del mio bel so - le pri-vo. Fra le

9
8 te - ne-bre io so - no, e sol rav-vi - so il mio de - sti - no re - o: O mio co - stan - te a - mor,

13 **Creonte**

8 mi - se-ro Or-fe - o! Ru - gia - do-si di pian-to i lu-mi io sen-to, e mi pe - ne-tra l'al-ma il

17 **Orfeo**

suo la - men - to. 8 Eu - ri - di - ce, Eu - ri - di - ce, in - van ti chia - ma

21

8 il tuo spo - so in - fe - li - ce... O voi, ca - no - ri au - gel - li, d'a - mo - re il sen fe -

24

8 ri - ti, o voi fe - ro - ci bel - ve, o fiu - mi, o fon - ti, o val - li, o

27

8 col - li e sel - ve, me - co tut - ti pian - ge - te; fa - te tut - ti

30

8 al - le mie no - te do - len - ti e - co pie - to - so, e fac - cia o - gni

33

8 sas - so, o - gni sco - glio rim - bom - bar al - le stel - le il mio cor - do - glio.

[23.]

Coro

[Andante]

[Oboe I] *[f]*

[Oboe II] *[f]*

[Clarinetto I in B] *[f]*

[Clarinetto II in B] *[f]*

[Fagotti] *[f]* [a 2]

[2 Corni in Es] *[f]*

[Violino I] *[f]*

[Violino II] *[f]*

[Viola] *[f]*

[Soprano I]
[Vergini] Ah, spo - so in - fe - li - ce! Per - du - to hai per sem - pre la ca - ra Eu - ri -

[Soprano II] Ah, spo - so in - fe - li - ce! Per - du - to hai per sem - pre la ca - ra Eu - ri -

[Bassi] *[f]*

6

di - ce, la ca - ra Eu - ri - di - ce, il co - re del tuo cor;
 di - ce, la ca - ra Eu - ri - di - ce, il co - re del tuo cor;

12

per - du - to hai per sem - pre la ca - ra Eu - ri - di - ce, il co - re del tuo
 per - du - to hai per sem - pre la ca - ra Eu - ri - di - ce, il co - re del tuo

18

cor, il co-re del tuo cor, il co-re del tuo cor.
cor, il co-re del tuo cor, il co-re del tuo cor.

This block contains the musical score for measures 18 through 22. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex texture with six staves, including a double bass line. The lyrics are: "cor, il co-re del tuo cor, il co-re del tuo cor." repeated twice.

23

p

This block contains the musical score for measures 23 through 27. It features a piano accompaniment with six staves, including a double bass line. The piano part includes a complex texture with various dynamics, including piano (*p*).

[SCENA II
[CREONTE, CORISTA [V]]

[24.]

[Recitativo]

Creonte Corista Creonte

Che sa-rà mai d'Or-fe-o? 8 Mi-se-ro a-man-te, il sen-no l'ab-ban-do-na. Non è stu-

por, che giun-ge il di-spe-ra-to af-fet-to d'un cor fe-de-le a co-

si gra-ve ec-ces-so. Chi per-de il ca-ro ben, per-de se stes-so.

Siegue Aria

[25.]

[Aria]

Andante

Flauto [f]

Oboe I

Oboe II

Fagotti

2 Corni in A

Violino I [f]

Violino II [f] fz

Viola [f]

CREONTE*) [f]

Violoncello e Bassi [f]

*) Original im Tenorschlüssel; s. Vorwort.

8

[f]
[a 2]
[f]
[f]

Chi

13

[p]
[p]
[p]

8 spi - ra e non spe - ra d'a - mar e gio - i - re, è me - glio mo - ri - re che vi - ver co -

20

[p]

p

[p]

[p]

8 sì; chi spi-ra e non spe-ra d'a-mar e gio-i-re, è

27

8 me-glio mo-ri-re che vi-ver co-sì, è me-glio mo-ri-re che vi-ver co-

[Solo]

34

si. Rad - dop - pia i suoi sen - si, gli in -

39

can - ti del co - re, in grem - bo d'a - mo - re chi pas - sai suoi di;

45

rad - dop - pia i suoi sen - si, gli in - can - ti del

[p]

50

co - re, in grem - bo d'a - mo - re chi pas - sai suoi di, chi pas - sai suoi di, chi

69

[p]

p

[p]

[p]

[p]

8 si; chi spi - ra e non spe - ra d'a - mar e gio - i - re, è

76

[f]

[f]

[f]

[f]

[f]

[f]

[f]

[f]

[f]

8 me - glio mo - ri - re che vi - ver co - si.

[f]

[Solo]

93

grem - bo d'a - mo - re chi pas - sa i suoi di; rad -

99

dop - pia i suoi sen - si, gli in - can - ti del co - re, in grem - bo d'a - mo - re, in

105

grem-bo d'a - mo - re chi pas-sa i suoi di, chi pas - sa i suoi di, chi pas - sa i suoi

f

(1)

f

f

112

[f]

[f]

[f]

[a 2]

[f]

[f]

[partel]

di.

[SCENA III
ORFEO, GENIO]

[26.]

[Recitativo]

Orfeo

8 Ve - ne - ra - ta Si - bil - la, tu che del ciel ser - bi gli ar - ca - ni in se - no,

4
8 dim - mi, dov' è la spo - sa, quel - la che m'in - vo - lò la sor - te ri - a,

7
8 Eu - ri - di - ce, il mio ben, l'a - ni - ma mi - a? Se ri - mi - rar tu vuo - i la tua con -

10
8 sor - te, sie - gui con al - ma for - te i pas - si mie - i ai te - ne - bro - si a - bis - si.

13
8 Que - sta ti scor - ge - rà. Splen - di - da fa - ce un rag - gio di spe - ran - za al - le tue bra - me a -

16 Orfeo Genio

mi-ca in lei ba-le - na. ⁸ La spe-ran-za non è che u - na si - re - na. I ge-mi-ti ed i

19

pian - ti non ti pon - no gio - var. Se tro - var bra - mi ef - fi - ca - ce con - for - to al

22

cor do - len - te, del - la fi - lo - so - fi - a cer - ca il Ne - pen - te. ⁸

25 Orfeo

⁸ Ah, la fi - lo - so - fi - a, se vuol far - mi fe - li - ce, al mio ve - do - vo sen

28

⁸ ren - da Eu - ri - di - ce! O a - mo - re, o spo - sa, o di - o, mai più non ti ve -

31 Genio

⁸ drò! La ri - ve - dra - i, se mo - de - rar il tuo de - sir sa - pra - i.

[Segue] Aria

[27.]

[Aria]

Allegro

Musical score for measures 1-4 of an aria. The score includes parts for Oboe I, Oboe II, Fagotti, 2 Corni in C, 2 Clarini in C, Timpani in C-G, Violino I, Violino II, Viola, GENIO, and Violoncelli e Contrabassi. The tempo is marked 'Allegro'. The key signature has one flat (B-flat). The time signature is common time (C). The score features various dynamics, including *[f]* (forte), and includes performance markings such as *[a 2]* and *[1]*. The GENIO part is a vocal line that remains silent in these measures.

Musical score for measures 5-8 of the aria. This section continues the instrumental accompaniment from the previous page. It features parts for Violino I, Violino II, Viola, GENIO, and Violoncelli e Contrabassi. The GENIO part is a vocal line that begins in measure 5. The score includes various dynamics and performance markings, such as *[f]* and *[1]*.

10

[a 2]

14

p

[*p*]

[*p*]

[*p*]

[*p*]

[*p*]

Al tuo se - - - no for - - - tu - na - to

[*p*]

19

strin - - ge - rai l'a - ma - - to be - ne, se tu

24

ser - bi'l co - rear - ma - to di co - stan - zae di va - lor,

30

di co - stan - za e di va - lor; al tuo se - - - no for - - - tu -

36

na - to strin - ge - rai l'a - - - to be - ne, se - tu

42

Musical score for measures 42-47. The score is written for voice and piano. The piano part consists of three staves: two for the right hand and one for the left hand. The voice part is on a single staff. The lyrics are: ser - bi'l co - re ar - ma - to di co - stan - za e di va - . Dynamic markings include *f* and *p*. The key signature has one sharp (F#).

48

Musical score for measures 48-52. The score is written for voice and piano. The piano part consists of three staves: two for the right hand and one for the left hand. The voice part is on a single staff. The lyrics are: lor, di co - stan - . Dynamic markings include *f* and *p*. The key signature has one sharp (F#).

53

Musical score for measures 53-56. The score is written for voice and piano. The piano part consists of three staves: two for the right hand and one for the left hand. The voice part is on a single staff. The lyrics are: . Dynamic markings include *f* and *p*. The key signature has one sharp (F#).

57

Musical score for measures 57-60. The score is written for voice and piano. The piano part consists of three staves: two for the right hand and one for the left hand. The voice part is on a single staff. The lyrics are: . Dynamic markings include *f* and *p*. The key signature has one sharp (F#).

61

Musical score for measures 61-65. The score consists of five systems of staves. The first system contains vocal staves with lyrics: "za e di va - -lor,". The second system contains piano accompaniment. The third system contains a vocal line with a trill (tr) and piano accompaniment. The fourth system contains piano accompaniment. The fifth system contains piano accompaniment. Dynamics include *[f]*, *fz*, and *f*.

66

Musical score for measures 66-70. The score consists of five systems of staves. The first system contains vocal staves with lyrics: "di co - stan-". The second system contains piano accompaniment. The third system contains piano accompaniment. The fourth system contains piano accompaniment. The fifth system contains piano accompaniment. Dynamics include *fz*, *[fz]*, and *p*.

71

Musical score for measures 71-75. The score is written for a grand piano and includes a vocal line. The piano accompaniment features a complex texture with multiple voices, including a prominent left-hand bass line and a right-hand treble line with intricate patterns. The vocal line enters in measure 71 with the lyrics "- za e di va - lor." The dynamic markings include *f*, *fz*, and *[fz]*.

76

Musical score for measures 76-80. The score continues the piano and vocal parts. The piano accompaniment maintains its complex texture, with the left hand providing a steady bass line and the right hand playing more melodic and rhythmic figures. The vocal line continues with the lyrics "Chi cre -". The dynamic markings include *f* and *[fz]*.

cui non li - ce pe - ne - trar.

Al tuo se - - no for - - tu - na - to

111

strin - - ge - rai l'a - ma - to be - ne, se tu ser - bi'l

Musical score for measures 111-116. The score includes a vocal line and piano accompaniment. Dynamics include *p*, *f*, and *[f]*.

117

co - re ar - ma - to di co - stan - zae di va - lor, di co - stan - zae di va - lor, e di va - lor, e di va -

Musical score for measures 117-122. The score includes a vocal line and piano accompaniment. Dynamics include *p*, *f*, and *[f]*.

124

Musical score for measures 124-128. The score is arranged in two systems. The first system contains three staves: a grand staff (treble and bass clefs) and a piano accompaniment staff (treble and bass clefs). The second system contains four staves: a grand staff, a piano accompaniment staff, and a vocal line with lyrics. The lyrics are: "lor, di co - stan -". The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes. The vocal line includes a melodic phrase with a slur and a fermata. Dynamic markings include *p* and [*p*].

129

Musical score for measures 129-133. The score is arranged in two systems. The first system contains three staves: a grand staff and a piano accompaniment staff. The second system contains four staves: a grand staff, a piano accompaniment staff, and a vocal line. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes. The vocal line includes a melodic phrase with a slur and a fermata. Dynamic markings include [*p*].

133

p

p

p

[9]

za e

137

f

f

f

fz

fz

fz

p

p

p

di - va - - - lor; al - tuo se - - - no

f

p

143

for - tu - na - to strin - ge - rai l'a - ma - to be - ne, se tu

150

ser - - bi'l co - - - rear - ma - to di co - stan - za e di va - lor,

164

- za, di co - stan - za e di va - lor.

Musical score for measures 164-168. The system includes a vocal line with lyrics and a piano accompaniment with multiple staves. Dynamics include *[f]* and *f*. The lyrics are: - za, di co - stan - za e di va - lor.

169

Musical score for measures 169-173. The system includes a piano accompaniment with multiple staves. The music is primarily chordal and rhythmic.

[SCENA IV
ORFEO, Coro, poi GENIO]

[28.]

[Recitativo]

Orfeo

Co-stan-zaa me si chie-de? Ah, pria che l'a-mo - ro - sa mia co-stan-za, che'l mio ar-dor m'ab-ban-

do - ni, si spe - gne-ran le stel - le, di-ver-ran il sol di ge - lo, le te - ne-bre splen -

den-ti, o-scu-ro il cie-lo! La bel-tà, che m'ac - cen-de, in - vit-to il cor mi ren-de. Per le - i, per va-gheg-

giar-la un sol i-stan-te con in - tre-pi-do ci-glio, son pron-to ad af-fron-tar o - gni pe - ri-glio. Non han-no or-ror per

me gliur-li fe-ro - ci del tri - fau - ce ma-stin. No, non pa - ven-to l'Eu - me - ni - di spie -

ta - te, il pian-to e - ter-no, la ro - ta, il sas-so, il vo-ra-tor, l'a - ver-no.

Siegue il Coro

[29.]

[Allegro]

[Coro]

Oboe I

Oboe II

2 Clarini e 2 Corni in D

Timpani in D-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

[Bassi]

La giu - sti-zia in cor re - gi - na,

La giu - sti-zia in cor re - gi - na,

La giu - sti-zia in cor re - gi - na,

La giu - sti-zia in cor re - gi - na,

La giu - sti-zia in cor re - gi - na,

o mor - ta - le, o - gnor ti si - a.

o mor - ta - le, o - gnor ti si - a.

o mor - ta - le, o - gnor ti si - a.

o mor - ta - le, o - gnor ti si - a.

Ti sov - ven - gau - na di -

Ti sov - ven - gau - na di -

Ti sov - ven - gau - na di -

Ti sov - ven - gau - na di -

15

vi - na so - la es - sen - - - za, so - la es - sen - za dia - do - rar.
 vi - na so - la es - sen - za, so - la es - sen - za dia - do - rar. La giu -
 vi - na so - la es - sen - - - za, so - - - la es - sen - za dia - do - rar.
 vi - na so - la es - sen - za, so - la es - sen - za dia - do - rar.

21

La giu - sti - zia in cor re - gi - na, o mor - ta - le, o - gnor ti si - a. Ti sov - ven - - - gau -
 sti - zia in cor re - gi - na, o mor - ta - le, o - gnor ti si - a. Ti sov - ven - gau - na di - vi - na
 La giu - sti - zia in cor re - gi - na, o mor - ta - le, o - gnor ti si - a. Ti sov - ven - - - gau -
 La giu - sti - zia in cor re - gi - na, o mor - ta - le, o - gnor ti si - a. Ti sov - ven - - - gau -

na di - vi - na so - la es - sen - za dia - do - rar, so - la es -
 so - - la es - sen - za, so - - la es - sen - za dia - - do - rar, so - la es -
 na di - vi - na so - la es - sen - za dia - do - rar, so - la es -
 na di - vi - na so - - la es - sen - za dia - - do - rar, so - la es -

sen - za dia - do - rar, so - la es - sen - za dia - do - rar.
 sen - za dia - do - rar, so - la es - sen - za dia - do - rar.
 sen - za dia - do - rar, so - la es - sen - za dia - do - rar.
 sen - za dia - do - rar, so - la es - sen - za dia - do - rar.

39

La giu - sti-ziain cor re - gi - na,
 La giu - sti-ziain cor re - gi - na,
 La giu - sti-ziain cor re - gi - na,
 La giu - sti-ziain cor re - gi - na,

45

o mor - ta - le, o - gnor ti si - a. Ti sov - ven-gau - na di -
 o mor - ta - le, o - gnor ti si - a. Ti sov - ven-gau - na di -
 o mor - ta - le, o - gnor ti si - a. Ti sov - ven-gau - na di -
 o mor - ta - le, o - gnor ti si - a. Ti sov - ven-gau - na di -

vi - na so-la es - sen - - - - za, so - - laes - sen - za dia - do - rar. La giu -
 vi - na so-la es - sen - za, so - laes - sen - za dia - do - rar.
 vi - na so-la es - sen - za, so - - laes - sen - za dia - do - rar.
 vi - na so-la es - sen - za, so - laes - sen - za dia - do - rar.

sti-ziain cor re - gi - na, o mor - ta - le, o - gnor ti si - a. Ti sov - ven - gau - na di - vi - na
 La giu - sti-ziain cor re - gi - na, o mor - ta - le, o - gnor ti si - a. Ti sov - ven - gau -
 La giu - sti-ziain cor re - gi - na, o mor - ta - le, o - gnor ti si - a. Ti sov - ven - gau -
 La giu - sti-ziain cor re - gi - na, o mor - ta - le, o - gnor ti si - a. Ti sov - ven - gau -

64

so - la es - sen - za, so - la es - sen - za dia - do - rar, so - la es -
 na di - vi - na so - la es - sen - za dia - do - rar, so - la es -
 na di - vi - na so - la es - sen - za dia - do - rar, so - la es -
 na di - vi - na so - la es - sen - za dia - do - rar, so - la es -

70

sen - za dia - do - rar, so - la es - sen - za dia - do - rar, dia - do - rar,
 sen - za dia - do - rar, so - la es - sen - za dia - do - rar, dia - do - rar,
 sen - za dia - do - rar, so - la es - sen - za dia - do - rar, dia - do - rar,
 sen - za dia - do - rar, so - la es - sen - za dia - do - rar, dia - do - rar,

dia - do - rar.
dia - do - rar.
dia - do - rar.
dia - do - rar.

[Segue il Recitativo]

[30.]

[Recitativo]

Orfeo Genio

Do - ve mi gui - di? Vie - ni, vie - ni, non pa - ven - tar. Del sa - cro al -

4

lo - ro se non cin - gi la fron - te, a tenon li - ce di ri - ve - der la tua ca - ra Eu - ri - di - ce.

Coro [29.] da Capo
Fine dell'atto 3^o

ATTO QUARTO

[SCENA I
I campi inferni, sulle sponde del fiume Lete.
ORFEO, GENIO, ombre infelici, poi le furie]

[31.]

Coro

[Andante]

Flauto *p* *fz*

Oboe I *[p]* *fz*

Oboe II *[p]* *fz*

2 Fagotti *[a 2]* *[p]* *fz*

Violino I *con sordino* *[p]* *fz p*

Violino II *con sordino* *[p]* *fz [p]*

Viola *[1 1]* *[p]* *fz [p]*

Soprano

Alto

Tenore

Basso

Bassi continui *[p]* *fz [p]*

7

fz p *[pp]* *[f]*

fz p *pp* *f*

fz p *pp* *[f]*

fz p *pp* *[f]*

fz p *pp* *[f]*

In-fe - li - ci om-bre do - len - ti, cen - to
 In-fe - li - ci om-bre do - len - ti,
 In-fe - li - ci om-bre do -
 In-fe - li - ci

fz p *pp* *f*

13

[f] *[f]*

p *p* *p*

lu - stri var-car dob - bia - mo, me-stee pal-li-de e lan-guen - ti, sen - za mai tro -
 cen - to lu-stri var - car dob-bia-mo, dob - bia - mo, me-stee pal-li-de e lan-guen - ti, sen - za mai tro -
 len - ti, cen - to lu-stri var - car dob - bia - mo, me-stee pal-li-de e lan-guen - ti, sen - za mai tro -
 om-bredo - len - ti, cen - to lu-stri var - car dob-bia-mo, me-stee pal-li-de e lan-guen - ti, sen - za mai tro -

p

Musical score for measures 31-35. The piano part consists of a steady eighth-note accompaniment. The violin part features a melodic line with slurs and accents, including a first ending bracket in measure 34.

Musical score for measures 31-35, continuing the piano and violin parts. The piano part has a dynamic marking of *p* in measure 35. The violin part continues with slurs and accents.

Vocal score for measures 31-35. The lyrics are: *len - ti, cen - to lu - stri var - car dob - bia - - mo, me - ste e pal - li - de e lan - guen - ti,*

Musical score for measures 36-40. The piano part features dynamic markings of *p* and *fz*. The violin part includes first ending brackets and dynamic markings of *p* and *fz*.

Musical score for measures 36-40, continuing the piano and violin parts. The piano part has dynamic markings of *p* and *fz*. The violin part includes first ending brackets and dynamic markings of *p* and *fz*.

Vocal score for measures 36-40. The lyrics are: *e lan - guen - ti, sen - za mai tro - var pie - tà, me - ste e pal - li - de e lan - guen - ti, sen - za mai tro - guen - ti, lan - guen - ti, sen - za mai tro - var pie - tà, me - ste e pal - li - de e lan - guen - ti, sen - za mai tro - e lan - guen - ti, sen - za mai tro - sen - za mai, sen - za mai tro - var pie - tà, me - ste e pal - li - de e lan - guen - ti, sen - za mai tro -*

42

var pie-tà, mai, mai, sen-za mai tro-var pie-tà, mai.

var pie-tà, mai, mai, sen-za mai tro-var pie-tà, mai.

var pie-tà, mai, mai, sen-za mai tro-var pie-tà, mai.

var pie-tà, mai, mai, sen-za mai tro-var pie-tà, mai.

[32.]

[Recitativo]

Orfeo Genio

Che a-scol-to, oh nu-mi! Que-ste son le vo-ci fu-ne-ste di spi-ri-ti sven-tu-ra-ti, a cui non

5

li-ce per cen-to an-ni var-car il cie-co o-bli-o. Ma sie-gui-mi; Ca-ron-te nel-la

8

bar-ca fa-ta-le, dell'a-cer-bo de-sti-no an-che a di-spet-to, a noi da-rà ri-cet-to.

[Segue il Coro]

Coro di furie

Vivace (assai)

Flauti

Oboe I

Oboe II

Fagotti

2 Corni e Trombe in D

2 Tromboni

Violino I

Violino II

Viola

Tenori

Bassi

Bassi

5

10

Musical score for measures 10-14. The score includes piano accompaniment for the right and left hands, and vocal lines for soprano and bass. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The vocal lines enter in measure 10. The lyrics are:

Tutti
 Ur - lior - ren - di, di - spe - ra - ti, qui si sen - te o - gni mo -
 Ur - lior - ren - di, di - spe - ra - ti, qui si sen - te o - gni mo -

14

Musical score for measures 14-18. The piano accompaniment continues with the same rhythmic pattern. The vocal lines continue with the lyrics:

qui si sen - te o - gni mo - men - to, e rim - bom - bi di spa - ven - to,
 men - to, e rim - bom - bi di spa - ven - to, che rad - dop - pia - no il pe -

[fz fz fz fz fz] [fz fz] f
 [fz fz fz fz fz] [fz fz] f
 [fz fz fz fz fz] [fz fz] fz
 [fz fz fz fz fz] [fz fz] f
 [fz fz fz fz fz] [fz fz] p fortiss.
 [fz fz fz fz fz] [fz fz] p fortiss.
 [fz fz fz fz fz] [fz fz] p fz

che rad-dop-pia-no il pe - nar - Fre - mon gli or-si,
 nar - Fre - mon gli or-si,

[b] [b] [b] fz
 [b] [b] [b] fz
 [b] [b] [b] fz
 [b] [b] [b] fz

ei fier le - o - ni rug-ghan, rug - gian;
 ei fier le - o - ni rug-ghan, rug - gian;

27

fi - schia-noi ser - pen - ti, e ac - - com - pa - - gna-noi la - -
 fi - schia-noi ser - pen - ti, e ac - - com - pa - - gna-noi la - -

31

men - ti ed il no - stro la - gri - mar, ed il
 men - ti ed il no - stro la - gri - mar, ed il

Musical score for measures 35-38. The system includes vocal staves and piano accompaniment. The vocal lines feature a melodic line with a long slur across measures 35 and 36, and a final note in measure 38. The piano accompaniment consists of chords and single notes.

Empty musical staves for measures 35-38, likely representing a different instrument or a section of the score that is not fully visible.

Piano accompaniment for measures 35-38. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The music concludes with a series of sixteenth notes in the right hand.

Vocal lines with lyrics for measures 35-38. The lyrics are: "no - stro la - gri - mar, ed il no - stro la - gri - mar." The vocal lines are in a soprano and bass register.

Musical score for measures 39-42. The system includes vocal staves and piano accompaniment. Dynamic markings include *f* (forte) and *fz* (forzando). The piano accompaniment features a rhythmic pattern of eighth notes.

Empty musical staves for measures 39-42, likely representing a different instrument or a section of the score that is not fully visible.

Piano accompaniment for measures 39-42. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. Dynamic markings include *ff* (fortissimo) and *fz* (forzando).

Vocal lines with lyrics for measures 39-42. The lyrics are: "Ter - re -". The vocal lines are in a soprano and bass register. The piano accompaniment continues with a rhythmic pattern of eighth notes.

43

mo - ti, or - ren - di tuo - ni nel - la rea ma - gion del pian - to so - no i
 mo - ti, or - ren - di tuo - ni nel - la rea ma - gion del pian - to so - no i

47

tuo - ni e so - no il can - to che suol l'al - ma tor - men -
 tuo - ni e so - no il can - to che suol l'al - ma tor - men -

Musical score for measures 52-55. The piano part (top two staves) features a melody with a dynamic marking of *f* and a key signature of one flat. The violin part (bottom two staves) features a melody with a dynamic marking of *f* and a key signature of one flat. The music is in a 4/4 time signature.

Musical score for measures 52-55, cello and double bass parts. The cello part (top staff) features a melody with a dynamic marking of *f* and a key signature of one flat. The double bass part (bottom staff) features a melody with a dynamic marking of *f* and a key signature of one flat. The music is in a 4/4 time signature.

Musical score for measures 52-55, woodwind and brass parts. The woodwind part (top two staves) features a melody with a dynamic marking of *fz* and a key signature of one flat. The brass part (bottom two staves) features a melody with a dynamic marking of *fz* and a key signature of one flat. The music is in a 4/4 time signature.

Musical score for measures 52-55, vocal parts. The vocal part (top staff) features lyrics: "tar, che suol l'al - - ma". The vocal part (bottom staff) features lyrics: "tar, che suol l'al - - ma". The music is in a 4/4 time signature.

Musical score for measures 56-59. The piano part (top two staves) features a melody with a dynamic marking of *f* and a key signature of one flat. The violin part (bottom two staves) features a melody with a dynamic marking of *f* and a key signature of one flat. The music is in a 4/4 time signature.

Musical score for measures 56-59, cello and double bass parts. The cello part (top staff) features a melody with a dynamic marking of *f* and a key signature of one flat. The double bass part (bottom staff) features a melody with a dynamic marking of *f* and a key signature of one flat. The music is in a 4/4 time signature.

Musical score for measures 56-59, woodwind and brass parts. The woodwind part (top two staves) features a melody with a dynamic marking of *fz* and a key signature of one flat. The brass part (bottom two staves) features a melody with a dynamic marking of *fz* and a key signature of one flat. The music is in a 4/4 time signature.

Musical score for measures 56-59, vocal parts. The vocal part (top staff) features lyrics: "tor - men - tar". The vocal part (bottom staff) features lyrics: "tor - men - tar". The music is in a 4/4 time signature.

60

Ur - lior - ren - di, di - spe - ra - ti, qui si sen - te o - gni mo -
 Ur - lior - ren - di, di - spe - ra - ti, qui si sen - te o - gni mo - men - to,

64

men - to, e rim - bom - bi di spa - ven - to, che rad - dop - pia - no il pe -
 e rim - bom - bi di spa - ven - to, che rad - dop - pia - no il pe - nar,

Musical score for measures 68-72, upper staves. The system includes a grand staff with piano and violin parts. The piano part features a rhythmic pattern of eighth notes with a dynamic marking of *fz*. The violin part consists of sustained notes with a dynamic marking of *f*.

Musical score for measures 68-72, lower staves. The system includes a grand staff with piano and cello/bass parts. The piano part features a rhythmic pattern of eighth notes with a dynamic marking of *fz*. The cello/bass part consists of sustained notes with a dynamic marking of *f*.

Vocal line for measures 68-72. The lyrics are: nar, e rim - bom - bi di spa - ven - to, che rad - dop - pia - no, e rim - bom - bi di spa - ven - to, che rad - dop - pia - no,.

Musical score for measures 68-72, piano accompaniment. The system includes a grand staff with piano and cello/bass parts. The piano part features a rhythmic pattern of eighth notes with a dynamic marking of *fz*. The cello/bass part consists of sustained notes with a dynamic marking of *fz*.

Musical score for measures 73-76, upper staves. The system includes a grand staff with piano and violin parts. The piano part features a rhythmic pattern of eighth notes with a dynamic marking of *ff*. The violin part consists of sustained notes with a dynamic marking of *[ff]*.

Musical score for measures 73-76, lower staves. The system includes a grand staff with piano and cello/bass parts. The piano part features a rhythmic pattern of eighth notes with a dynamic marking of *ff*. The cello/bass part consists of sustained notes with a dynamic marking of *[ff]*.

Vocal line for measures 73-76. The lyrics are: che rad - dop - - - pia - no il pe - - - nar, che rad - dop - - - pia - no il pe - - - nar,

Musical score for measures 73-76, piano accompaniment. The system includes a grand staff with piano and cello/bass parts. The piano part features a rhythmic pattern of eighth notes with a dynamic marking of *ff*. The cello/bass part consists of sustained notes with a dynamic marking of *ff*.

[SCENA II
ORFEO, PLUTO, GENIO, Coro]

[34.]

[Recitativo]

Orfeo

O si - gnor, che all' om - bre im - pe - ri, il tuo co - re in - te - ne - ri - to da quel fo - co a te gra - di - to, dell' a - mor sen - ta pie - tà.

Siegue Coro

[35.]

Allegro

Coro

Flauti

Oboe I

Oboe II

Fagotti

2 Trombe e 2 Corni in D

Timpani in D-A

Violino I

Violino II

(Viola)

Tenori

Tutti

Bassi

[Bassi]

Tri - on - fi og - gi pie -

Tri - on - fi og - gi pie -

6

8 *p* tà ne' cam - pi in - fer - ni, e si - a la glo - ria e il
 8 *p* tà ne' cam - pi in - fer - ni, e si - a la glo - ria e il

12

8 *p* van - to del - le la - gri - me tu - e, del tuo bel can -
 8 *p* van - to del - le la - gri - me tu - e, del tuo bel can -

18

to, e si - a la glo - ria eil van - to del - le la - gri - me
 to, e si - a la glo - ria eil van - to del - le la - gri - me

25

tu - e, del tuo bel can - - to.
 tu - e, del tuo bel can - - to.

[36.]

[Recitativo]

Pluto

O del - la reg - gia mi - a mi - ni - strie - ter - ni, scor - ge - te

4

vo - i per en - tro all' a - er scu - ro l'a - ma - tor fi - do al - la sua

7

don - na a - man - te. Scen - di, gen - til a - man - te, scen - di lie - to e si - cu - ro

10

en - tro le no - stre so - glie; e la di - let - ta mo - glie te - co ri - ma - ne al ciel se -

13

re - no e pu - ro. Orfeo 8 O for - tu - na - ti miei dol - ci so - spi - ri! Genio O

16

ben ver - sa - ti pian - ti! Orfeo 8 O me fe - li - ce so - vra gli al - tri a - man - ti!

[SCENA III
I campi elisi.
ORFEO, GENIO, Coro, poi EURIDICE]

[37.] Allegretto [Intermezzo]

This musical score is for an orchestral intermezzo, measures 1 through 14. The score is written for a full orchestra and includes the following parts:

- Flauto I
- Flauto II
- Oboe I
- Oboe II
- Fagotto I
- Fagotto II
- 2 Corni in D
- Violino I
- Violino II
- Viola
- Violoncello e Bassi

The music is in the key of D major and 2/4 time. The tempo is marked 'Allegretto'. The score begins with a dynamic marking of *[p]* (piano). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The strings provide a steady accompaniment with a mix of eighth and sixteenth notes. The woodwinds have more melodic lines, often with slurs and accents. The score is divided into two systems, with the first system containing measures 1-6 and the second system containing measures 7-14. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

[38.]

[Recitativo]

Orfeo

8 Quai dol-cie ca-re no-te a-scol-to! O dei del cie-lo,

4 8 o som-mo Gio-ve, ond' è co-tan-ta gra-zia e tan-to do-no? Ec-co la

7 bel-la tua ca-ra Eu-ri-di-ce; a te sen vien per ren-der-ti fe-li-ce.

attacca subito il Coro

[39.]

Allegro

Coro

Flauto e Oboe I

Flauto e Oboe II

2 Fagotti

2 Corni in D

Violino I

Violino II

Viola

[Soprano]

[Alto]

[Tenore]

[Basso]

[Bassi]

la 2]

Son fi - ni - te le tue pe - ne; ma se mi - ri la tua spo - sa, per - de - rai l'a - ma - to

Son fi - ni - te le tue pe - ne; ma se mi - ri la tua spo - sa, per - de - rai l'a - ma - to

Son fi - ni - te le tue pe - ne; ma se mi - ri la tua spo - sa, per - de - rai l'a - ma - to

Son fi - ni - te le tue pe - ne; ma se mi - ri la tua spo - sa, per - de - rai l'a - ma - to

7

be - ne, non fa - rai che so - spi - rar, ma se mi - ri la tua spo - sa, per - de - rai l'a - ma - to be - ne,

be - ne, non fa - rai che so - spi - rar, ma se mi - ri la tua spo - sa, per - de - rai l'a - ma - to be - ne,

8 be - ne, non fa - rai che so - spi - rar, ma se mi - ri la tua spo - sa, per - de - rai l'a - ma - to be - ne,

be - ne, non fa - rai che so - spi - rar, ma se mi - ri la tua spo - sa, per - de - rai l'a - ma - to be - ne,

14

non fa - rai che so - spi - rar, non fa - rai che so - spi - rar, non fa -
 non fa - rai che so - spi - rar, non fa - rai che so - spi - rar, non fa -
 8 non fa - rai che so - spi - rar, non fa - rai che so - spi - rar, non fa -
 non fa - rai che so - spi - rar, non fa - rai che so - spi - rar, non fa -

20

rai che so - spi - rar.
 rai che so - spi - rar.
 8 rai che so - spi - rar.
 rai che so - spi - rar.

[40.]

[Recitativo]

Genio

Sov - ven - ga - ti la leg - ge, fre - na i de - si - ri

3 Euridice

tuo - i, se la ca - ra Eu - ri - di - ce a - ver tu vuo - i. Dov'è'l

6

dol - ce a - ma - to spo - so, la so - a - ve mia spe - ran - za? An - che in

9

ciel non ho ri - po - so, se mi pri - va del suo a -

11 Orfeo

mor. 8 O sem - pi - ter - ni de - i! Pur veg - gio i tuoi bei

13

8 lu - mi e' l tuo bel vol - to, e par ch'an - co non

15

Euridice

8 cre - da a - gli oc - chi mie - i! Dun - que mor - tal va - lor co - tan - to

17

Orfeo

im - pe - tra. 8 Dell' al - to don fu de - gno mio dol - ce

19

Genio

8 can - to e' l suon di que - sta ce - tra. Oi - mè, che

21

veg - go, oh nu - mi! Giun - to è il mo - men - to re - o.

23

[partel]

Tu sei per - du - to. Io t'ab - ban - do - no, Or - fe - o.

[SCENA IV
I campi inferni.
ORFEO solo]

[41a.]

(Recitativo) [accompagnato]

Allegro con brio

Flauto

Oboe I

Oboe II

Fagotti

2 Corni in Es

Violino I

Violino II

Viola

ORFEO

Violoncelli e Contrabassi

10

15

8

Per - du - to un' al - tra vol - ta ho' l co - re del mio cor, l'a - ni - ma

19

Musical score for measures 19-24. The score is in 3/4 time and features a piano introduction. The first system includes a 'Solo' section for the bass line. Dynamics include *f* (forte) and *p* (piano). The second system includes the vocal line with the lyrics "mi-a. Ah, di me che mai fi-a!". The piano accompaniment includes a section marked *[p]*.

25

Musical score for measures 25-30. The score continues with a piano introduction. The first system includes a section marked *[a 2]* and *(f)*. The second system includes the vocal line with the lyrics "Non mi veg-go d'in-". The piano accompaniment includes a section marked *[p]*.

29

Musical score for measures 29-32, featuring a string quartet with violins, violas, and cellos/contrabass. The music is in a minor key and includes various melodic lines and rests.

Musical score for measures 33-36, featuring piano accompaniment with treble and bass clefs. The piano part includes dynamic markings such as *f* and *p*.

8 tor-no che nem-bi di spa-ven-to.
Vc. e Bs.

Musical score for measures 37-40, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* and *p*.

33

Musical score for measures 41-44, featuring a string quartet with a "1mo Solo" marking. The music includes dynamic markings such as *[p]* and *(p)*.

Musical score for measures 45-48, featuring piano accompaniment with treble and bass clefs. The piano part includes dynamic markings such as *p* and *(p)*.

8 La reg-gia del con-ten-to è spa-ri-ta per sem-pre,

Musical score for measures 49-52, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *p*.

38

8

e in un i-stan-te tor - na-ta è la ma-gion del pian - to e-ter-no.

43

8

Vc.

Bs.

[p]

Ho nel mio cor l'in - fer - no.

[f]

[f]

[41b.] (Aria)

Allegro agitato

48 [a 2] [p] fz [fz] [f] [a 2] f [f] fz fz fz [fz] [fz]

54 fz fz [fz] fz [fz] p (p) p ff p

Mi sen - to lan -

61

gui-re, mo-ri-re mi sen-to; eil fie-ro tor-men-to cre-

68

scen-do già va, cre-scen-do già va, eil fie-ro tor-men-to cre-

[p]

75

75

f *fz*

f *fz*

(f) [*fz*]

f *fz* [*p*]

f [*fz*]

f(f) *p*

(f) *ff* [*fz*] *p*

f *ff* *fz* *fz* [*p*]

scen - do già va. O stel - le spie - ta - te,

f *f(f)* [*p*]

82

82

[*fz*] *p* *f* [*fz*] *p* [Imo] Solo

f *f* *(f)* *p*

[*fz*] *p* [*fz*] [*fz*] [*fz*] [*fz*] [*p*]

[*fz*] *p* (*fz*) *fz* [*fz*] [*p*]

[*fz*] *p* (*fz*) *fz* [*fz*] [*p*]

fie - ri a - stri ti - ran - ni! Per - ché, per - ché

(*fz*) *fz* *fz* *p*

88 *p*

89 *[p]*

89 *f*

90 *[f]*

91 *f*

92 *[f]*

93 *f*

tan - ti af - fan - ni, per - ché si gran cru - del - tà, si

94 *f*

95 *p*

96 *[f]*

97 *fz*

98 *f*

99 *p*

gran cru - del - tà? Stel - le spie - ta - te,

106

Musical score for measures 106-112. The score includes a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line has lyrics: "a - stri ti - ran - ni! Per - ché, per - ché". The piano accompaniment features dynamic markings: *[p]*, *f*, *p*, *f*, *p*, *f*, *p*.

113

Musical score for measures 113-119. The score includes a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line has lyrics: "si gran cru - del - tà, si gran _____, si _____". The piano accompaniment features dynamic markings: *p*, *p*, *[p]*.

121

Musical score for measures 121-127. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a vocal line and a piano accompaniment. The piano part consists of a left hand with sustained notes and a right hand with chords. Dynamics include piano (*p*) and forte (*f*). There are also dynamic markings in brackets: [*f*].

Musical score for measures 128-137. The vocal line begins with the lyrics "gran cru - del - tà?". The piano accompaniment continues with chords and rhythmic patterns. Dynamics include forte (*fz*), forte (*f*), and piano (*p*). There are also dynamic markings in brackets: [*fz*], [*f*], and [*p*].

128

Musical score for measures 138-147. The piano accompaniment continues with chords and rhythmic patterns. Dynamics include piano (*p*) and forte (*fz*). There are also dynamic markings in brackets: [*fz*] and [*p*].

Musical score for measures 148-157. The vocal line begins with the lyrics "Mi sen - to lan - gui-re, mo - ri - re mi sen-to;". The piano accompaniment continues with chords and rhythmic patterns. Dynamics include forte (*fz*) and piano (*p*). There are also dynamic markings in brackets: [*fz*] and [*p*].

8 eil fie-ro tor - men-to cre - scen-dogia va. O stel - le spie-

fz *p* *f* *p* *f* *p* *f* *p*

8 ta - te, a - stri - ran - ni! Per - che si gran cru - del -

p [*p*]

168

eil fie - ro tor - men-to cre - scen - - do già va. Stel - - - le spie-

177

ta - te, a - - - stri ti - ran - ni! Per - ché tan - ti af - fan - ni,

186

per - ché, per - ché tan - ti af - fan - ni, per - ché

194

si gran, si gran — cru - del - tà, per - ché —

202

[a 2]

— si gran cru - del - tà? O stel - le spie -

209

ta - te, a - stri ti - ran-ni! Per - ché, per - ché tan - ti af -

216

fan - ni, per - ché si gran, si gran - cru - del -

224

tà, per - ché si gran cru - del - tà,

231

si gran, si gran cru - del -

[42.]

[Recitativo]

Orfeo

8 Bar - ba - ro in - fi - do a - mo - re, ces - sar non

3

8 nuo - i di la - ce - rar - mi il co - re?

[43.]

Coro di Baccanti

Allegretto

Flauto I

Flauto II

Oboe I

Oboe II

Fagotti

Violino I

Violino II

Viola

Soprano Baccanti

Alto

Violoncello e Bassi

8

Vie - ni, vie - ni, a - ma - to Or - fe - o. Qui do - len - te

Vie - ni, vie - ni, a - ma - to Or - fe - o. Qui do - len - te

15

star - tu vuo - i? Deh, con - sa - cra i gior - ni

star - tu vuo - i? Deh, con - sa - cra i

22

tuo - i all' a - mo - reed al - pia - cer; deh, con -
 gior - ni tuo - i all' a - mo - reed al - pia - cer;

Dynamics: *fz*, [*fz*], *p*

29

sa - cra i gior - ni tuo - i all' a - mo - reed al - pia - cer,
 deh, con - sa - cra i gior - ni tuo - i all' a - mo - reed al - pia - cer,

[44.]

[Recitativo]

Orfeo

8 Per - fi - de, non tur - ba - te di più il mio af - flit - to co - re. Io ri - nun - zio all' a - mo - re

4

Baccante

8 e ai pia - cer de' mor - ta - li, al vo - stro ses - so im - bel - le. Co - me?

6

Orfeo

8 Co - sa mai di - ci? Sì, per vo - i de - vo trar gior - ni in - fe - li - ci.

attacca subito

[45a.]

[Coro con Recitativo accompagnato]

[Allegretto]

Flauto I

Flauto II

Oboe I

Oboe II

Fagotti

Violino I

Violino II

Viola

ORFEO

Soprano

[Baccanti]

Alto

Violoncello e Bassi

Be - vi, be - vi in que - sta taz - za, be - vi il net - ta - re d'a - mo - re.

Be - vi, be - vi in que - sta taz - za, be - vi il net - ta - re d'a - mo - re.

9

Ti da - rà que - sto li - co - re o - gni gran - fe - li - ci -
 Ti da - rà que - sto li - cor o - gni gran - fe - li - ci -

18

tà, o - gni gran fe - li - ci - tà, o - gni gran fe - li - ci - tà,
 tà, o - gni gran fe - li - ci - tà, o - gni gran fe - li - ci - tà,

27

ff

[ff]

[ff]

[ff]

(ff)

fe - li - ci - tà, fe - li - ci - tà.

fe - li - ci - tà, fe - li - ci - tà.

[ff]

35

fz) fz fz) fz)

[fz] [fz] [fz]

fz) fz) fz)

fz) fz fz) fz)

fz fz) fz) fz)

fz [fz] fz) fz)

fz fz) fz) fz)

fz fz) fz) fz)

43

Piano accompaniment for measures 43-48. The score consists of five staves: two treble clefs and three bass clefs. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is mostly rests, with some rhythmic patterns in the lower staves.

Piano accompaniment and vocal line for measures 49-50. The piano part continues with intricate patterns. The vocal line for Orfeo begins in measure 49 with the lyrics "Oi - mè, che già nel". The dynamic marking *p* (piano) is present.

51

Piano accompaniment for measures 51-56. The score consists of five staves. The music is mostly rests, with some rhythmic patterns in the lower staves.

Piano accompaniment and vocal line for measures 57-60. The piano part features a strong *f* (forte) dynamic. The vocal line continues with the lyrics "se-no mi ser-pe un rio ve - le-no! Sen - to man - car la".

59

vi - ta.

p

p⁽¹⁾

68

Il ciel s'o - scu-ra. Fi-ni - rà con la

p

[*p*]

77

8 mor-te o - gni scia - gu - ra.

p

(p)

[p]

86

Le Baccanti
[Sopr.]

[Alto] Mor - - - to è il tra - - - cio can - to - - - re.

Mor - - - to è il tra - - - cio can - to - - - re.

p

[Coro]

Allegro

95

An - dia - mo, a - mi - che, an - dia - mo. D' in - so - li - to fu - ro - re s' ac -

An - dia - mo, a - mi - che, an - dia - mo. D' in - so - li - to fu - ro - re s' ac -

101

cen - de il no - stro cor; d' in - so - li - to fu - ro - re s' ac - cen - de il no - stro cor.

cen - de il no - stro cor; d' in - so - li - to fu - ro - re s' ac - cen - de il no - stro cor.

107

L'i - so-la del di - let - to si pa - ra a noi da - van - ti;
 L'i - so-la del di - let - to si

113

i - vi cer-chiam ri - cet - to, e non ab - biam ti - mor, e non ab - biam ti - mor, e
 pa - ra a noi da - van - ti; i - vi cer-chiam ri - cet - to, e non ab - biam ti - mor, e

119

non ab - biam ti - mor.
non ab - biam ti - mor.

fz *fz*

125

fz *tr*

[45c.]

[Coro]

132 Allegro

2 Flauti

2 Oboi

2 Fagotti

2 Corni e 2 Trombe in D

2 Tromboni

Timpani in D-A

Violino I

Violino II

Viola

Soprano [Baccanti]

Alto

Bassi

135

139

[a2]

Musical score for measures 139-142. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of five systems of staves. The first system includes a vocal line with a melodic phrase starting on a quarter rest, followed by eighth and sixteenth notes, and a fermata. The piano accompaniment features a bass line with chords and a treble line with a melodic line. Dynamics include *f* (forte) and *[a2]*. The second system continues the piano accompaniment with a *p* (piano) dynamic. The third system shows the piano accompaniment with a *f* dynamic. The fourth system continues the piano accompaniment with a *f* dynamic. The fifth system concludes the piano accompaniment with a *f* dynamic.

143

Musical score for measures 143-146. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of five systems of staves. The first system includes a vocal line with a melodic phrase starting on a quarter rest, followed by eighth and sixteenth notes, and a fermata. The piano accompaniment features a bass line with chords and a treble line with a melodic line. Dynamics include *f* (forte) and *[a 2]*. The second system continues the piano accompaniment with a *p* (piano) dynamic. The third system shows the piano accompaniment with a *f* dynamic. The fourth system continues the piano accompaniment with a *f* dynamic. The fifth system concludes the piano accompaniment with a *f* dynamic.

147

Musical score for measures 147-150. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is B-flat major. The music features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include *p*, *f*, and *ff*. There are also dynamic markings in brackets: *[p]* and *[f]*. The piece concludes with a double bar line and repeat dots.

151

Musical score for measures 151-154. The score continues from the previous page and includes a grand staff and a separate bass clef staff. The key signature changes to B major. The music features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include *p*, *f*, and *ff*. There are also dynamic markings in brackets: *[p]* and *[f]*. The piece concludes with a double bar line and repeat dots.

Musical score for measures 156-160. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *[p]*, *f*, *p*, *ff*, and *[f]*. The lyrics are: "Oh, che or - ro - re! Oh, che spa - ven - to!"

Musical score for measures 161-165. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *[f]*, *f*, *[f]*, and *ff*. The lyrics are: "Oh, che ful - mi-ni! Oh, che ful - mi-ni! Oh, che ful - mi-ni! Oh, che ful - mi-ni!"

165

tuo - ni! Cen - - - to fu - - - rie in sen mi
 tuo - ni! Cen - - - to fu - - - rie in sen mi

fz *a2* *fz* *fz* *fz* *fz* *fz* *fz*

169

sen - to; siam vi - ci - ne a nau - - - fra - - - gar,
 sen - to; siam vi - ci - ne a nau - - - fra - - - gar,

fp *fp* *fp* *fp* *fp* *fp* *fp*

Musical score for measures 175-179. The score includes vocal lines and piano accompaniment. The vocal lines are in two parts, with lyrics: "a nau - fra - gar." and "a nau - fra - gar." The piano accompaniment features a complex texture with many sixteenth notes. Dynamics include *fp* (fortissimo piano) and *p* (piano). There are also performance instructions like *[p]* and *[a 2]*.

Musical score for measures 180-183. The score includes vocal lines and piano accompaniment. The vocal lines are in two parts, with lyrics: "a nau - fra - gar." and "a nau - fra - gar." The piano accompaniment features a complex texture with many sixteenth notes. Dynamics include *cresc.* (crescendo), *f* (forte), and *[f]*. There are also performance instructions like *[cresc.]* and *[f]*.

184

Oh, che ful - - mi - ni!

Oh, che ful - - mi - ni!

188

Oh, che tuo - - ni! Cen - to fu - - - rie in

Oh, che tuo - - ni! Cen - to fu - - - rie in

sen mi sen - to; siam vi - ci - ne a
 sen mi sen - to; siam vi - ci - ne a

nau - fra - gar.
 nau - fra - gar.

201

Cen - - - to fu - rie in sen - mi sen - to;
 Cen - - - to fu - rie in sen mi sen - to;

205

siam vi - ci - - - ne a nau - - - fra - gar,
 siam vi - ci - - - ne a nau - - - fra - gar,

Musical score for measures 209-212. The score is in 3/4 time and features a vocal line with lyrics and a piano accompaniment. The lyrics are: "siam vi - ci - - ne a nau - - - fra - - gar,". The piano part includes a prominent sixteenth-note arpeggiated figure in the right hand and a steady bass line in the left hand. The key signature has one flat (B-flat).

Musical score for measures 213-216. The score continues with the vocal line and piano accompaniment. The lyrics are: "siam vi - ci - - ne a nau - - - fra - - gar,". The piano part features a series of chords in the right hand and a rhythmic bass line in the left hand. The key signature has one flat (B-flat). The score includes dynamic markings such as *p* (piano) and *[p]*.

Musical score for measures 219-222. The score includes vocal lines and piano accompaniment. The lyrics are: "a nau - fra - gar." The dynamics are marked with *(f)* and *[f]*. There are also markings for *[a 2]* in the vocal lines.

Musical score for measures 223-226. This section consists of piano accompaniment with various rhythmic patterns and dynamics. The dynamics are marked with *(f)* and *[f]*.

Musical score for measures 226-228. The score is written for a piano and includes a vocal line. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The vocal line consists of a melodic line with some rests. The key signature has one flat (B-flat) and the time signature is 4/4. The score is divided into three measures.

Musical score for measures 229-232. The score is written for a piano and includes a vocal line. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The vocal line consists of a melodic line with some rests. The key signature has one flat (B-flat) and the time signature is 4/4. The score is divided into four measures. Dynamic markings include *f.* (forte) and *[p]* (piano).

234

[p]

[a2]

[p]

(sempre più
sempre più
[sempre più
sempre più

239

piano)

piano

piano)

piano)

piano