

KALMUS VOCAL SCORES

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ORPHEUS

C. VON GLUCK.

English and Italian text

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ARGUMENT.

At the opening of the first Act the friends and companions of Orpheus are heard invoking Euridice to listen to their lamentations at her tomb, and to come to console her bereaved husband, Orpheus meanwhile calling on her name. On the entreaty of Orpheus, the lamentations cease, and Orpheus is left alone, to give full vent to his hopeless sorrow. In the very depth of his despair, the god of Love appears, to tell him that the gods, beholding his devotion and his grief, have taken pity on him, and that he has their permission to go to the under-world, and endeavour, with voice and harp and supplication, to prevail on the rulers of that world to restore Euridice to her former state of existence. The gods, however, impose one condition, namely, that if the prayer of Orpheus be granted, he shall not look on Euridice until they have returned to earth. Orpheus, not without hesitation and dread, resolves to make the venture.

The second Act is occupied with the visit of Orpheus to the under-world, his reception there, his vehement importunity, and his ultimate success in prevailing on the rulers to allow Euridice to leave the abode of the departed, and accompany him to earth again.

In the third Act, Orpheus, obedient to the command of the gods, forbears, at whatever cost to himself, to look on Euridice; but she, knowing nothing of the condition laid upon him, is filled with grief, wonder, doubt, and resentment, at his apparent coldness and indifference. Orpheus, bound to be silent, and to keep his promise to the gods, only urges her to hasten onward, telling her that as soon as earth is reached, all will be made clear. Euridice, unable to endure the suspense, returns, not unwillingly, to the kingdom of the dead, from which her loving husband has prevailed to set her free. Orpheus bewails his second, and, as he thinks, final loss, in a strain of immortal beauty. The god of Love again appears, and announces to Orpheus that the gods, in reward for his faithfulness and constancy, have decreed that Euridice shall be restored to him once more. The god of Love then calls upon Euridice to awake, and the Opera closes with a chorus of thanks to the god, and a Trio in praise of Love.

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ORPHEUS.

OVERTURE.

Allegro molto.

PIANO.

The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a forte (*ff*) dynamic and features a series of chords and eighth notes. The second system continues with similar rhythmic patterns. The third system introduces a piano (*p*) dynamic. The fourth system features a fortissimo piano (*fp*) dynamic. The fifth system is marked with a forte (*f*) dynamic and includes a section labeled 'A'. The sixth system concludes with a piano (*p dolce*) dynamic and a crescendo (*cres.*) marking.

2

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment of chords. A dynamic marking of *f* is present at the beginning.

Second system of the piano score. The right hand continues with intricate melodic patterns. The left hand accompaniment remains consistent. A dynamic marking of *f* is visible in the lower part of the system.

Third system of the piano score. The right hand has a more melodic and flowing line. The left hand accompaniment is simpler. Dynamic markings include *poco f* and *cre.* (crescendo).

Fourth system of the piano score. The right hand features a dense texture with many beamed notes. A dynamic marking of *ff* is present. A section marker **B** is located above the right hand staff.

Fifth system of the piano score. The right hand has a melodic line with some slurs. The left hand accompaniment is steady. A dynamic marking of *p* is present.

Sixth system of the piano score. The right hand has a complex, rhythmic melody. The left hand accompaniment is steady. A dynamic marking of *f* is present.

Seventh system of the piano score. The right hand has a melodic line with some slurs. The left hand accompaniment is steady. Dynamic markings include *f* and *p*.

First system of musical notation, featuring a treble and bass clef. The music is marked with a forte *f* dynamic. The right hand plays a complex, rhythmic melody with many beamed notes, while the left hand provides a steady accompaniment.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand features a *p* (piano) dynamic marking. A 'C' time signature change is indicated at the beginning of the system.

Third system of musical notation. The right hand has a *poco f* (poco forte) dynamic marking, and the left hand has a *cres.* (crescendo) marking. A *f* dynamic marking appears later in the system.

Fourth system of musical notation. The right hand continues with complex melodic lines, and the left hand maintains a rhythmic accompaniment.

Fifth system of musical notation. The right hand features a *p* (piano) dynamic marking. The left hand has a *p* dynamic marking and a *v* (accents) marking.

Sixth system of musical notation. The right hand has a *D* (D major) chord marking. The left hand has a *p* dynamic marking and a *v* marking. A 'A' time signature change is indicated at the end of the system.

Seventh system of musical notation. The right hand has a *v* marking. The left hand has a *v* marking. The system concludes with a final chord.

4

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A dynamic marking of *p* (piano) is present in the right hand.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. A dynamic marking of *f* (forte) is present in the right hand.

Third system of the piano score. The right hand has a melodic line with some grace notes, and the left hand has a dense accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in the right hand.

Fourth system of the piano score. The right hand features a complex, rapid melodic passage with many sixteenth notes. The left hand has a steady accompaniment of quarter notes. A dynamic marking of *poco f cres.* (poco forte crescendo) is present in the right hand.

Fifth system of the piano score. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment of quarter notes. A dynamic marking of *f* (forte) is present in the right hand.

Sixth system of the piano score. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment of quarter notes. A dynamic marking of *p* (piano) is present in the right hand.

Seventh system of the piano score. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment of quarter notes. A dynamic marking of *p* (piano) is present in the right hand.

ACT I.

No. 1. CHORUS.—“IF HERE, WHERE ALL IS DARK AND SILENT.”

Moderato.

PIANO. *p*

SOPRANO. *A p*

ALTO. *p*

TENOR. *p*

BASS. *p*

If here, where all . . . is dark . . . and si - lent,
Ah! se in - tor - no a quest' ur - na fu - ne - sta,

A

Eu - ri - di - ce, flits thy spi - rit round thy so - li - ta - ry
 Eu - ri - di - ce, om - bra bel - la, om - bra bel - la, l'ag.

Eu - ri - di - ce, flits thy spi - rit round thy so - li - ta - ry
 Eu - ri - di - ce, om - bra bel - la, om - bra bel - la, l'ag.

Eu - ri - di - ce, flits thy spi - rit round thy so - li - ta - ry
 Eu - ri - di - ce, om - bra bel - la, om - bra bel - la, l'ag.

Eu - ri - di - ce, flits thy spi - rit round thy so - li - ta - ry
 Eu - ri - di - ce, om - bra bel - la, om - bra bel - la, l'ag.

ORPHEUS.

D

Eu - ri - di - ce!
Eu - ri - di - ce!

tomb, . . . Ah, then, hear us, hear us wail - ing, look up -
gi - ri; O - di s pian - ti, i la - men - ti, i so -

tomb, . . . Ah, then, hear us, hear us wail - ing, look up -
gi - ri; O - di i pian - ti, i la - men - ti, i so -

tomb, . . . Ah, then, hear us, hear us wail - ing, look up -
gi - ri; O - di i pian - ti, i la - men - ti, i so -

tomb, . . . Ah, then, hear us, hear us wail - ing, look up -
gi - ri; O - di i pian - ti, i la - men - ti, i so -

B

Solo.

C TUTTI.

on . . us, look up - on . . us, See the tears we are shed - ding for
spi - ri, che do - len - ti, che do - len - ti si spar - gon per

Solo.

TUTTI.

on us, look up - on us, See the tears we are shed - ding for
spi - ri, che do - len - ti, che do - len - ti si spar - gon per

Solo.

TUTTI.

on us, look up - on us, See the tears we are shed - ding for
spi - ri, che do - len - ti, che do - len - ti si spar - gon per

on us See the tears we are shed - ding for
spi - ri. che do - len - ti si spar - gon per

C

pp

f

Ru - ri - di - - ce!
Eu - ri - di - - ce!

Solo.

thea. See how he weeps, thy poor un-hap-py Or - pheus, Does his ..
te. Ed a scol - ta il tuo spo - so in - fe - li - ce, Che pian Solo.

thea. See how he weeps, thy poor un-hap-py Or - pheus, Does his
te. Ed a scol - ta il tuo spo - so in - fe - li - ce, Che pian p Solo.

thea. See how he weeps, thy poor un-hap-py Or - pheus, Does his
te. Ed a scol - ta il tuo spo - so in - fe - li - ce, Che pian

thea. See how he weeps, thy poor un-hap-py Or - pheus,
te. Ed a scol - ta il tuo spo - so in - fe - li - ce,

D

Eu - ri - di - - ce!
Eu - ri - di - - ce!

Tutti

grief move thee not, O does his grief move thee not! Thou hast
gen - do ti chia - ma, ti chia - ma, e si la - - gna. Co - me

Tutti

grief move thee not, O does his grief move thee not! Thou hast
gen - do ti chia - ma, ti chia - ma, e si la - - gna. Co - me

Tutti

grief move thee not, O does his grief move thee not! Thou hast
gen - do ti chia - ma, ti chia - ma, e si la - - gna. Co - me

Thou hast
Co - me

f

left.. him quite for - sak - en; Care and sor - row
quan - do, la dol - ce com - pa - gna, tor - to - rel - la

left.. him quite for - sak - en; Care and sor - row
quan - do, la dol - ce com - pa - gna, tor - to - rel - la

left.. him quite for - sak - en; Care and sor - row
quan - do, la dol - ce com - pa - gna, tor - to - rel - la

left.. him quite for - sak - en; Care and sor - row
quan - do, la dol - ce com - pa - gna, tor - to - rel - la

p *E* *Trombe.*

press up - on .. him; Come, then, come, set him free from dis - tress.
a - mo - ro - sa, tor - to - rel - la a - mo - ro - sa per - dè.

press up - on him; Come, then, come, set him free from dis - tress.
a - mo - ro - sa, tor - to - rel - la a - mo - ro - sa per - dè.

press up - on him; Come, then, come, set him free from dis - tress.
a - mo - ro - sa, tor - to - rel - la a - mo - ro - sa per - dè.

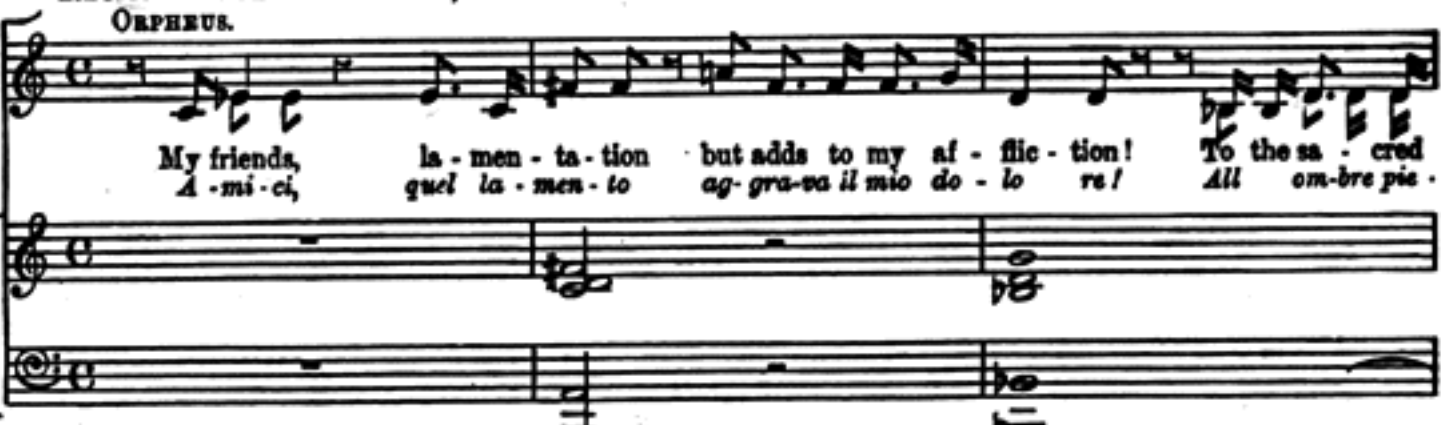
press up - on him; Come, then, come, set him free from dis - tress.
a - mo - ro - sa, tor - to - rel - la a - mo - ro - sa per - dè.

dim. *p* *dim.* *dim.* *f* *dim.* *p* *Trombe.*

No. 2. RECIT.—“MY FRIENDS, LAMENTATION BUT ADDS TO MY AFFLICTION!”

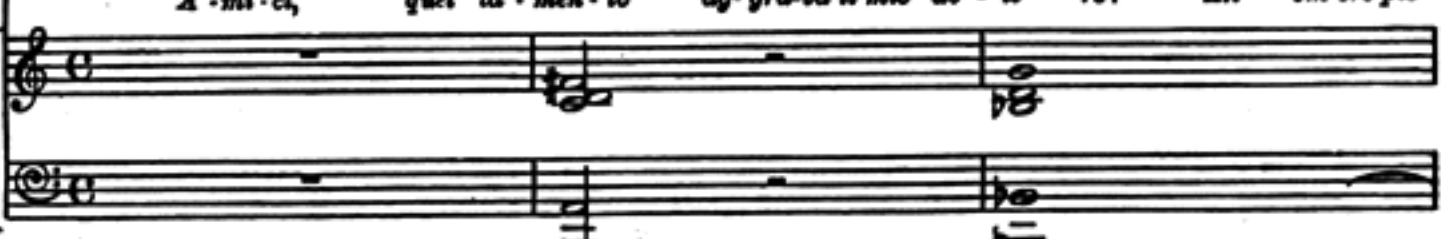
ORPHEUS.

VOICE



My friends, la - men - ta - tion but adds to my af - flic - tion! To the sa - cred
A - mi - ci, quel la - men - to ag - gra - va il mio do - lo - re! All om - bre pie -

PIANO



shade of Eu - ri - di - ce the la - test honours let us pay, And scat - ter flowers up - on her gra - ve.
to - se d'Eu - ri - di - ce ren - de - te gli ul - ti - mi o - no - ri, e il mar - mo in ghir - lan - da te.

No. 8.

PANTOMIME.

Lento.

PIANO



p

cresc.

p

cresc.

p

cresc.

f

No. 4. CHORUS.—“IF HERE, WHERE ALL IS DARK AND SILENT.”

Lento.

SOPRANO.
 If here, where all . . . is dark and si - lent, Eu - ri - di - ce, fits thy
 Ah! se in - tor - no a quest' ur - na fu - ne - sta, Eu - ri - di - ce, om - bra

ALTO.
 If here, where all . . . is dark and si - lent, Eu - ri - di - ce, fits thy
 Ah! se in - tor - no a quest' ur - na fu - ne - sta, Eu - ri - di - ce, om - bra

TENOR.
p
 If here, where all . . . is dark and si - lent, Eu - ri - di - ce, fits thy
 Ah! se in - tor - no a quest' ur - na fu - ne - sta, Eu - ri - di - ce, om - bra

BASS.
p
 If here, where all . . . is dark and si - lent, Eu - ri - di - ce, fits thy
 Ah! se in - tor - no a quest' ur - na fu - ne - sta, Eu - ri - di - ce, om - bra

PIANO.
Lento.
Sotto voce.

cres. **F**

spi - rit round thy so - li - ta - ry tomb, . . . Ah, then, hear us,
 bel - la, om - bra bel - la, tag - gi - ri, . . . O - di s pian - ti,

cres.

spi - rit round thy so - li - ta - ry tomb, Ah, then, hear us,
 bel - la, om - bra bel - la, tag - gi - ri, O - di s pian - ti,

cres.

spi - rit round thy so - li - ta - ry tomb, . . . Ah, then,
 bel - la, om - bra bel - la, tag - gi - ri, . . . O - di s

cres. **F** *dim.*

spi - rit round thy so - li - ta - ry tomb, Ah, then, hear us,
 bel - la, om - bra bel - la, tag - gi - ri, O - di s pian - ti,

crec. *f*
 hear us wail - ing, look up - on us, look up - on us, See the
 i la - men - ti, i so - spi - ri, che do - len - ti, che do -

crec.
 hear us wail - ing, look up - on us, look up - on us, See the
 i la - men - ti, i so - spi - ri, che do - len - ti, che do -

crec.
 hear us, hear us wail - ing, look up - on us, See the
 pian - ti, i la - men - ti, i so - spi - ri, che do -

crec. *f*
 hear us wail - ing, look up - on us, look up - on us, See the
 i la - men - ti, i so - spi - ri, che do - len - ti, che do -

dim. *pp*
 tears we are shed - ding for thee, we .. are shed - ding, are shed - ding for thee.
 - len - ti si spar - gon per te, che .. do - len - ti si spar - gon per te.

dim. *pp*
 tears we are shed - ding for thee, we .. are shed - ding, are shed - ding for thee.
 - len - ti si spar - gon per te, che .. do - len - ti si spar - gon per te.

dim. *pp*
 tears we are shed - ding for thee, we are shed - ding, are shed - ding for thee.
 len - ti si spar - gon per te, che do - len - ti si spar - gon per te.

dim. *pp*
 tears we are shed - ding for thee, we are shed - ding, are shed - ding for thee.
 - len - ti si spar - gon per te, che do - len - ti si spar - gon per te.

No. 5.

RECITATIVE.—' I PRAY YOU, GO!'

ORPHEUS.

VOICE.

I pray you, go! This spot is sa - cred to my
 La - scia - te - mi! quel luo - go con - vien al mio do -

PIANO

grief, and here I would re - main . . . a - lone with sor - row.
 . lo - re, e re - star vo - glio so . . . lo col mio pian - to.

PIANO

No. 6.

RITORNELLO.

Lento.

PIANO.

p

poco a poco dim.

pp

No. 7.

ARIA.—"I MOURN MY LOVED ONE DEAD."

Andantino. ORPHEUS.

VOICE

I mourn my loved one dead, When each morn is ..
 Chiamo il mio ben co - à, quan - do si mo - stra il

PIANO.

red... When day is dy - ing, when day is .. dy -
 di... quan - do s'a - scon - de, quan - do s'a - scon -

ing;
 de;

Yet she, whom death re - tains, Dead to my
 Ma oh va - no mio do - lor! L'i - do - lo

call re - mains, Nev - er re - ply - ing, nev - er .. re - ply - ing,
 del mio cor, Non mi ri - spon - de, non mi ri - spon - de,

nev - er re - ply - ing.
 non mi ri - spon - de.

pp

No. 8.

RECITATIVE.—"EURIDICE, EURIDICE."

ORPHEUS.

VOICE

PIANO

Eu - ri - di - ce, Eu - ri - di - ce, shade be - lov - ed, Ah, where a -
 Eu - ri - di - ce, Eu - ri - di - ce, om - bra ca - ra, ah, dove

bid - est thou? I, thy hus - band, with woe o - ver -
 sei na - scoe - ta? Af - fun - na - to il tuo spo - so se -

whelm'd, and tor - ment - ed with grief, ev - er call thee, Ask that the gods would re - store
 de - le in va - no sem - pre ti chia - ma, a - gli De - i ti ri - do - man -

thee. The winds, a - laa, dis - pel my la - men -
 da, e spar ge a' ven ti con le la - gri - me

Lento.

ta - tions, dis - pel my la - men - ta - tions.
 sue in van i suoi la - men - ti.

No. 9.

ARIA.—" WEEPING SORELY I STRAY."

VOICE. *Andantino.* ORPHEUS.
 Weep - ing sore - ly I stray, Mourn - ing . . her pass'd a
 Cer - co il mio ben co - st, in que - ste, o - ve mo -

PIANO. *Andantino.*
f *p*

way, I, left here lone ly, I, left . . here lone
 ri . . fu - ne - ste spon - de, fu - ne - ste spon :

I call on her sweet name, E - cho re -
 Ma so - lo al mio do - lor, per - ché co -

peats the same, Kind E - cho on - ly, kind E - cho on - ly,
 nob - be a - mor, l'e - co ri - spon - de, l'e - co ri - spon - de,

kind E - cho on . . . ly.
 l'e - co ri - spon . . . de.

No. 10.

RECITATIVE.—“EURIDICE! THE NAME I LOVE.”

ORPHEUS

VOICE

Eu-ri - di - ce, Eu-ri - di - ce!
Eu-ri - di - ce, Eu-ri - di - ce!

The name I love sounds ev-'rywhere,
Ah! questo no-me san-no le spiagge,

PIANO.

p *pp*

Ped. *

By me is it told to the groves,
E le sel - ve l'ap-pre-se-ro da me,

Ev-'ry vale knows it well, On the
Per o-gni val - le ri-suona, In

leaf - less stems, on the bark of grow-ing oaks,
o - gni tron-co scrisse il mi - se-ro Or-fe-o

My hand has oft en-graved it.
di ma - no tre - mo - lan - te.

pp

Ped. *

Eu-ri - di - ce is no more, Yet is it mine to live. Would she a -
Eu-ri - di - ce non è più, Ed io vi - vo an - co-ra. Dei, da - te.

- gain were liv - ing, O, would that I were dead.
- le nuo-va vi - ta, O uc - ci - de - te mi.

pp

No. 11.

ARIA.—“STILL I SHED BITTER TEARS.”

ORPHEUS.

Andantino.

VOICE

Still I shed bit - ter tears, Ear - ly, .. when day ap -
 Pian - go il mio ben co - st, Se il so - le in - do - ra il

PIANO

f *p*

pears, Late, at its leav on - ing, late, at .. its .. leav on : :
 di, .. Se ra nell on - de, se va .. nell on : : :

ing. The brooka with mur - murs flow, .. As feel - ing
 de. Pie - to so al pian - to mio, .. Va mor - mo

pp *p*

all .. my woe, .. As with me griev - ing, as with me griev - ing,
 .. ran - do il rio, .. E mi ri - spon - de, e mi ri - spon - de,

as .. with me griev - ing
 e mi ri - spon - de

p *f* *pp*

No. 12.

RECITATIVE.—“RELENTLESS GODS OF ACHERON.”

ORPHEUS

VOICE. Re-lent-less gods of A-cheron, Who rule the un-der-world, the a-bode of the de-
 Voi del re-gno del-le om-bre te-mu-ti reg-gi-tor, Cru-di Dei d'a-

PIANO. *mf*

- part-ed, by the dread com-mand of Plu-to, Ye, who ea-ger-ly ful-fill his un-chang-ing de-
 - ver-no, A-di ser-vi del du-ro Plu-to; Voi ch'a-vi-di e se-gui-te gli or-di-ni

- crees, Whom nought can melt or move, Nei-ther youth nor yet beau-ty, from me have ye
 suoi, Voi che non com-mo-ve, nè vir-tu-de, nè bel-lez-za; mi ra-pi-ste la

torn the wife I love so dear-ly. What a hard cru-el fate! Her youth, her pure and win-ning
 mia di-let-ta con-sor-te, Oh me-mo-ria cru-del! Non le in-can-te-vo-li

beau-ty, Did these not stay your hands from deal-ing such a stroke? Ye in-ex-o-ra-ble
 gra-zie la li-be-ra-ro-no da sor-te-tant'a-spra? Im-pla-ca-bi-li-ti.

ty-ranta, my wife I would re-call. I will bold-ly de-scend to the
 ran-ni! *La ri-vo-glio da voi* *Io sa-prò pe-ne-trar nell'a-*

king-dom of Or-cus, where my groans and my tears will be heard, and will pre-vail. My re-
 - scu-ro in-fer-no; *il do-ler mio, il mio pian-to* *vin-ce-ran-no li-ra-vo-stro; lo*

- solve with yours I will mea-sure, I have strength, I have heart e-nough. The God of Love de-scends to con-
adeg-no vo-stro a com-bat-ter, mi ba-stan for-sa e va-lor! *A-mo-re as-si-ste-rà l'infe*

Andor.

- sole the af-flict-ed. Give ear to me: thy grief has prevailed with the gods, The realm of
 - li-ce ma-ri-to. *Cre-di a me, di-te sen-te Gio-ve pie-tà. T'ù puoi di-*

Or-cus thou may'sten-ter. there to see Eu-ri-di-ce, num-bered with the dead.
 - scen-der nell' in-fer-no; *là nel re-gno de' mor-ti* *ve-dra-i Eu-ri-di-ce.*

No. 18.

ARIA.—"GO, AND WITH THY LYRE."

AMOR.
Allegretto.

VOICE.

Go, and with thy lyre and thy sing - ing, Tones that can touch . . . a ruthless
Allegretto.
 Dal - la ce - tra tua dol - ci tuo - ni ar - mo - ni - ci . . . fa - ri - so

PIANO.

p

heart, Pre - vail . . . thou on the ru - lers to let her de - part. . . So thou shalt thence re -
 - nar; Con - lor . . . tu do - me - rai dei ti ran - ni il fu - ror; . . . cer - to u - aci - rai con

- turn,
 les, Her al - so with thee bring - ing, So thou shalt thence re -
 da quel - lo spa - zio in pa - ce, cer - to u - aci - rai con

- turn,
 les, Her al - so with thee bring . . . ing. What,
 da quel - lo spa - zio in pa . . . ce. Ciel!

ORPHEUS.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegretto'. The score includes Italian lyrics and English translations. Dynamics include piano (p), forte (f), and piano (p). The piece concludes with the name 'ORPHEUS' written above the final vocal note.

L. AMOR

shall I be-hold her a-gain? Go, and with thy lyre . and thy sing - ing,
lei ri-ve-der po-trò! *Dal-la ce-tra tua . dol-ci tuo-ni*

Tones that can touch . a ruth-less heart, Pre - vail . thou on the
ar mo-ni-ci . . . fa-ri-so-nar; *Con lor . tu do-me.*

ru - lers to let her de - part, . . So .. thou shalt thence re - turn,
- rai dei ti-ran-ni il fu - vor; . . *cer - to u - sci - rai con lei,*

Her al - so with the bring - ing, So .. thou shalt thus re - turn,
da quel-lo spa - zio in pa - ce, *cer - to u - sci - rai con lei,*

Her al - so with thee bring - ing.
da quel-lo spa - zio in pa - ce.

No. 14.

RECITATIVE.—“WHAT, SHALL I BEHOLD HER AGAIN.”

ORPHEUS.
AMOR.

V. VOICE.
 What, shall I behold her a gain? Yes; but receive thou first What
Ciel! lei ri-ve-der . . po-trò! Sì; ma sen-ti-pri-ma, che gi

PIANO.

thou by the will of the gods Art required to do and to suf-fer. O, no command will keep me
Dei di sop-por-tar e di fa-re or-ti im-pon-go-no. Non lor vo-ler mi fa-tre

ORPHEUS.

back; For her I shrink not from the tri-al. Then hear thou what the gods command: When thou to earth art re-
mar; per lei ad o-gni pro-va reg-go. A-scol-ta che Gio-ve t'im-pon. Pria che la ter-ra tu

turn-ing, Be thou ware of attempting to look on thy wife, Or her life thou wilt forfeit, and will lose her for ev-er
toc-chi, non get-tar mai oc-chia-ta sul-la tua sposa, se la vi-ta sua a-mi, se non per-der-la nuo-i.

This do the gods require to be done by thee, Be thou wor-thy of all they grant.
Tal-men-ta E'i tim-pon, e Gio-ve il vuol! Fat-ti de-gno del suo fa-vor.

No. 15.

ARIA.—"THE GODS, IF THEY CALL THEE."

VoICE. *Lento e grazioso.* AMOR.

PIANO. *Lento e grazioso.* The GK

gods, if they call thee, O - bey thou with glad-ness, What - ev - er be - fall . . . thee, In
 sguar - di trai - tie - ni, af - fre - na gli ac - cen - ti, ram - men - ta che pe - . . . ni, che

sor - row and sad - ness, En - dure, and be still, .. in sor - row and sad - ness, en - dure, and be
 po - chi mo - men - ti hai tu da pe - nar, .. che po - chi mo - men - ti hai tu da pe -

still. For - bear la - men - ta - tion, What - ev - er be - tide thee, Be
 . nar. Sai per che ta - lo - ra con - fu - si, tre - man - ti, con

Meno lento.

yond ex - pec - ta - tion Does rap - ture a - bide thee, Thy bo som to fill, .. for - bear la - men -
 chi gl'in-na - mo - ra, son cie - chi gli a - man - ti, non san - no par - lar; con - fu - si, tre -

- ta - tion, be - yond ex - pec - ta - tion does rap - ture a - bide thee, thy bo - som to fill, be -
 - man - ti, con, cie - chi gli a - man - ti, con chi gl'in - na - mo - ra, non san - no par - lar, con

- yond ex - pec - ta - tion does rap - ture a - bide thee, thy bo - som to fill.
 chi gl'in - na - mo - ra, non san - no par - lar, . . . non san - no par - lar.

Lento.

The gods, if they call thee, O - bey thou with
 Gli sguar - di trat - tie - ni, ram - men - ta che

Lento.

glad - ness, What - ev - er be - fall thee, En - dure, and be still, What -
 pe - ni, che po - chi mo - men - ti hai tu da pe - nar, Che

Meno lento.

ev - er be - fall thee, En - dure, and be still.
 po - chi mo - men - ti hai tu da pe - nar

Meno lento.

No. 16.

Moderato.
ORPHEUS.

RECITATIVE.—"WHAT SAID HE?"

VOCAL

What said he?
Che dis-se!

Is it true?
ch'ascol-tai,

Shall I tru-ly find her a-gain,
Dunque Eu-ri-di-ce vi-vo,

PIANO

and call her mine!
fa-vo' pre-sen-te!

But dou-ble sor-row will be my por-tion in yon-der
E do-po tan-ti af-fan-ni mie-i, in quel mo

world, if I, transport-ed with joy, for-bear to look up-on her, or press her to my
men-to, in quel-la guer-ra d'af-fet-ti, to non do-vo' mi-rar-la, non strin-ger-la al mio

heart. O my un-hap-py wife, thou wilt be seized with unwont-ed pain: I
sen! Spo-sa in-fe-li-ce! Che di-ra' mai, che pen-se-ra! Pre

see thee with an-gry looks. What tor-ture, to think on this. Ah, the an-ti-ci-pa-tion
veg-ge le sma-nie sue! Com-pren-do; la an-gu-stia mie; nel β-gu-rar-lo so-lo

Allegro.

is al-read - y mak - ing my life - blood run cold.
scu - to ge - lar - mi il san - gue, tre - mar - mi il cor. *Allegro.*

I will en-dure, I will, and be fear - less! My sor-row - no
Ma lo po - trò; lo vo - glio! ho ri - so - lu - to! Il mag-gior, L'in sof

long - er can I bear it, and soon - er would I en-coun-terriak of loss, than live on with-out her.
- fri - bil de' ma - li, è l'es-ser pri - vo dell' u - ni-co dell' al-ma a - ma - to og - get - to.

Be the gods my de - fence, I am read - y to o - bey them.
As - si - ste - te - mi, o Dei, la leg - ge ac - cet - to.

No. 17

ARIA.—“AWAY WITH MOURNING AND CRYING.”

Allegro maestoso.

PIANO. *f*

ORPHEUS. M

A - way with mourn - ing and
Ad - dio, ad - dio, o miei so -

cry - ing; Lo, on the gods re - ly - ing, For her all risks de -
spi - ri, han spe - me i miei de - si - ri; per lei sof - frir vo'

- fy - ing, I bold - ly go - on my quest, a
tul - to, ed o gni duo - lo e' - dar. Ad :

- way with mourn - ing and cry - ing, lo, on the gods re - ly - ing, for
- dio, ad - dio, o miei so - spi - ri, han spe - me i miei de - si - ri; per

dolce.

hea all risk de - fy
lei sof - frir vo' tut

ing, I bold-ly
to, ed o - gni

go, I go on my quest. I'll press through hell's gloomy
duo lo e... pe ri... glio sf - dar. Ve... der ben vo - gl'io lin.

por - tal, through hell's gloom - y por - tal, I'll
- fer - no, ve - der vo l'in - fer - no, I

force its powers im - mor - tal To bow to my he - hest. Up
fi - gli d'Or - co vin - cer. quei tut - ti su - pe - rar! Han

on the gods re : ly
 spe . me i miel de : ai

ing, I bold - ly . . .
 ri, quei tut - ti . . .

crea.

tr
 go on my quest.
 vo su . pe - rar!

A - way with mourn ing and
 Ad - dio, ad . dio, o miel so .

p

cry - ing, lo, on the gods re - ly - ing, For
 - spi - ri, han spe - me i miei de - si - ri; per

her all risk de - fy - ing, I go up - on my quest, I
 lei sof - frir vo' tut - to, ed o - gni duol est - dar, ed

go up
 o gai

on my quest, a - way with mourning and cry - ing;
 duol est - dar. Ad - dio, ad - dio, o miei so - spi - ri,

lo, on the gods re - ly - ing, for her all risk de - fy : : : :
 han spe - me i miei de - si - ri' per lei sof - frir vo' tut

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, including the following lyrics:

ing, I bold-ly go . . on my quest. I'll
 to, ed o-gni duo . . lo et - dar. Ve .

Dynamic markings: *crea.* and *f*

Third system of musical notation, including the following lyrics:

press through hell's gloomy por - tal, through hell's gloom - y por - tal,
 - der ben vo - gl'io l'in - fer - no, ve - der vo' l'in - fer - no,

Dynamic marking: *f*

Fourth system of musical notation, including the following lyrics:

I'll force its powers im - mor - tal To bow to my be .
 I f - gli d'Or - co vin - cer, quei tut - ti su - pe .

Dynamic marking: *rit.*

Fifth system of musical notation, including the following lyrics:

heat. Lo, on the gods re - ly . .
 rar. tut - ti . . quei su - pe - rar, . . .

Dynamic marking: *p*

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth notes, followed by a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

The second system includes the vocal line with lyrics: "ing, I boldly go on my quest, tut-ti, tut-ti quei su-pe-rar,". The piano accompaniment includes performance markings: *cres.*, *mf*, and *ff*. There are also trills (*tr*) and triplets (*3*) indicated in the piano part.

The third system includes the vocal line with lyrics: "I bold-ly go on my quest vo' tut-ti quei su-pe-rar!". The piano accompaniment includes a dynamic marking of *f* and a trill (*tr*) in the vocal line.

The fourth system is primarily piano accompaniment, showing the right and left hand parts with various chordal and melodic textures.

The fifth system is primarily piano accompaniment, continuing the musical texture from the previous system.

The sixth system is primarily piano accompaniment, concluding the page with a final cadence.

ACT II

No. 18.

DANCE OF THE FURIES.

FIRST SOUNA
Macioso.

PIANO.

No. 19.

CHORUS.—"WHO IS THE MORTAL ONE."

Andante.
Harp.

PIANO.

Un poco Andante.

SOPRANO.

Who is the mor - tal one now draw - ing near to this re - gion of
Chi mai dell' E - re - bo frat - le ca - li - gi - ni sull' or - me

ALTO.

Who is the mor - tal one now draw - ing near to this re - gion of
Chi mai dell' E - re - bo frat - le ca - li - gi - ni sull' or - me

TENOR.

Who is the mor - tal one now draw - ing near to this re - gion of
Chi mai dell' E - re - bo frat - le ca - li - gi - ni sull' or - me

BASS.

Who is the mor - tal one now draw - ing near to this re - gion of
Chi mai dell' E - re - bo frat - le ca - li - gi - ni sull' or - me

Un poco Andante.

marcato.

gloom i - ness, bold to in - trude on these aw - ful a - bodes ?
d'Er . co - le e di Pi - ri - to - o con - du - ce il piè ?

gloom i - ness, bold to in - trude on these aw - ful a bodes ?
d'Er . co - le e di Pi - ri - to - o con - du - ce il piè ?

gloom i - ness, bold to in - trude on these aw - ful a - bodes ?
d'Er . co - le e di Pi - ri - to - o con - du - ce il piè ?

gloom i - ness, bold to in - trude on these aw - ful a - bodes ?
d'Er . co - le e di Pi - ri - to - o con - du - ce il piè ?

No. 20.

DANCE OF THE FURIES.

Presto.

PIANO.

f

1mo.

2do.

Attacca.

CHORUS.—"WHO IS THE MORTAL ONE."

Un poco Andante.

SOPRANO.

Who is the mor - tal one now draw - ing near to this
Chi mai dell' E - re - bo frat - le ca - li - gi - ni

ALTO.

Who is the mor - tal one now draw - ing near to this
Chi mai dell' E - re - bo frat - le ca - li - gi - ni

TENOR.

Who is the mor - tal one now draw - ing near to this
Chi mai dell' E - re - bo frat - le ca - li - gi - ni

BASS.

Who is the mor - tal one now draw - ing near to this
Chi mai dell' E - re - bo frat - le ca - li - gi - ni

PIANO.

Un poco Andante.

re - gion of gloom - i - ness, bold to in - trude on these
sull' or - me d'Er - co - le e di Pi - ri - to - o

re - gion of gloom - i - ness, bold to in - trude on these
sull' or - me d'Er - co - le e di Pi - ri - to - o

re - gion of gloom - i - ness, bo'd to in - trude on these
sull' or - me d'Er - co - le e di Pi - ri - to - o

re - gion of gloom - i - ness, bo'd to in - trude on these
sull' or - me d'Er - co - le e di Pi - ri - to - o

aw - ful a - bodes? Dead - ly af - fright and a - maze - ment take
con - du - ceil piè? D'or - ror l'in - gom - bri - no le fe - re Eu -

aw - ful a - bodes? Dead - ly af - fright and a - maze - ment take
con - du - ceil piè? D'or - ror l'in - gom - bri - no le fe - re Eu -

aw - ful a - bodes? Dead - ly af - fright and a - maze - ment take
con - du - ceil piè? D'or - ror l'in - gom - bri - no le fe - re Eu -

aw - ful a - bodes? Dead - ly af - fright and a - maze - ment take
con - du - ceil piè? D'or - ror l'in - gom - bri - no le fe - re Eu -

Told of him, While on his en-ter-ing, dread-ful and
me-ni-di, e lo spa-ven-ti-no gli ur-li di

hold of him, While on his en-ter-ing, dread-ful and
me-ni-di, e lo spa-ven-ti-no gli ur-li di

hold of him, While on his en-ter-ing, dread-ful and
me-ni-di, e lo spa-ven-ti-no gli ur-li di

men-ac-ing, Cer-be-rus waits, while on his en-ter-ing,
Cer-be-ro, se un Dio non e lo spa-ven-ti-no

men-ac-ing, Cer-be-rus waits, while on his en-ter-ing,
Cer-be-ro, se un Dio non e lo spa-ven-ti-no

men-ac-ing, Cer-be-rus waits, while on his en-ter-ing,
Cer-be-ro, se un Dio non e lo spa-ven-ti-no

dread-ful and men-ac-ing, Cer-be-rus waits,
gli ur-li di Cer-be-ro, se un Dio non e!

dread-ful and men-ac-ing, Cer-be-rus waits,
gli ur-li di Cer-be-ro, se un Dio non e!

dread-ful and men-ac-ing, Cer-be-rus waits,
gli ur-li di Cer-be-ro, se un Dio non e!

C

Dead - ly af -
D'or - ror Fin -

Dead - ly af -
D'or - ror Fin -

Dead - ly af -
D'or - ror Fin -

- fright and a - maze - ment take hold of him, While on his
- gom - bri - no le fe - re Eu - me - ni - di, e lo spa -

- fright and a - maze - ment take hold of him, While on his
- gom - bri - no le fe - re Eu - me - ni - di, e lo spa

- fright and a - maze - ment take hold of him, While on his
- gom - bri - no le fe - re Eu - me - ni - di, f e lo spa -

en - ter - ing, dread - ful and me - nac - ing, Cer - be - rus waits!
- ven - ti - no gli ur - li di Cer - be - ro, se un Dio non è!

en - ter - ing, dread - ful and me - nac - ing, Cer - be - rus waits!
- ven - ti - no gli ur - li di Cer - be - ro, se un Dio non è!

en - ter - ing, dread - ful and me - nac - ing, Cer - be - rus waits!
- ven - ti - no gli ur - li di Cer - be - ro, se un Dio non è!

No. 22.

SOLO AND CHORUS.—"O BE MERCIFUL TO ME!"

VOICE *Più lento.* ORPHEUS

O be
Deh pla

PIANO *Più lento.*
Harp.

mer - ci - ful to me! Fu - ries,
ca - te - vi con me! Fu - rie,

CHORUS. SOPRANO & ALTO.

TENOR & BASS.

No,
No,
No,
No,

spec - tra, phan - toms ter - ri - fic, O
lar - ve, om - bre ar - glo - se, vi

no,
no,
no,
no!

let your hearts have pi - ty on my soul - torment - ing
ren - da al - men pie - to - se il mio bar - ba - ro do .

pain, . . . O let your hearts have pi - - ty on my
 - lor, . . . wi ren - da al - men pie - to - se il mio

soul - torment - ing pain, on my soul - torment - ing
 bar - ba - ro do - lor. il mio bar - ba - ro do

A
 pain.
 - lor!

No, no, no!
 No, no, no!
 No, no, no!

A
f *p*

O be mer - ci - ful, be mer - ci - ful to
 Deh! pia - ca - te - vi, pla - ca - te - vi con

me! Fu - ries, spec tres,
me' Fu - rie, lar - ve.

No, no,
No, no,
No, no.

phan - toms ter ri - fic, O let . . . your hearts have
om - bre ade - gno - es, vi ren - da al - men pie -

no!
no!
no!
no!

pi - ty on my soul - torment - ing pain
to - se il mio bar - ba ro do - lor!

B

Fu - ries, spec - tres, phan - - toms ter - ri - fic, O
 Fu - rie, lar - ve, om - - bre ade - gno - se, vi

No, no, no, no!
 No, no, no, no!
f *f* *f* *f*

B

let your hearts have pi - ty on my soul - tor - ment ing
 ren - da al - men pie - to - se il mio bar - ba - ro do -

pain, on my soul - - - - - tor
 - lor, il mio bar - - - - - ba

ment ing, yea, . . . on my soul - tor - mens - ing pain!
 - ro, do - - - - - lor, . . . il mio bar - ba - ro do - tor!

f p f p f p f p

Un poco lento. *f* *Meno lento.*

SOPRANO.
 Sor - row - ing mor - tal, in this place what seek - est thou? Gloom as of
 Mi - se - ro gio - va - ne, che vuoi, che me - di - ti? Al - tro non

ALTO.
 Sor - row - ing mor - tal, in this place what seek - est thou? Gloom as of
 Mi - se - ro gio - va - ne, che vuoi, che me - di - ti? Al - tro non

TENOR,
 Sor - row - ing mor - tal, in this place what seek - est thou? Gloom as of
 Mi - se - ro gio - va - ne, che vuoi, che me - di - ti? Al - tro non

BASS.
 Sor - row - ing mor - tal, in this place what seek - est thou? Gloom as of
 Mi - se - ro gio - va - ne, che vuoi, che me - di - ti? Al - tro non

PIANO.
p *f*

mid - night, and moan - ing, and cry - ing, a - bide in this sphere of af - flic - tion and
 a - bi - ta che lut - to e ge - mi - to in quest' or - ri - bi - li so - glie fu -

mid - night, and moan - ing, and cry - ing, a - bide in this sphere of af - flic - tion and
 a - bi - ta che lut - to e ge - mi - to in quest' or - ri - bi - li so - glie fu -

mid - night, and moan - ing, and cry - ing, a - bide in this sphere of af - flic - tion and
 a - bi - ta che lut - to e ge - mi - to in quest' or - ri - bi - li so - glie fu -

ter - ror. Mor - tal, what seek - est thou, mor - tal, what seek - est thou?
 ne - ste. Che vuoi, che me - di - ti, mi - se - ro gio - va - ne?

ter - ror. Mor - tal, what seek - est thou, mor - tal, what seek - est thou?
 ne - ste. Che vuoi, che me - di - ti, mi - se - ro gio - va - ne?

ter - ror. Mor - tal, what seek - est thou, mor - tal, what seek - est thou?
 ne - ste. Che vuoi, che me - di - ti, mi - se - ro gio - va - ne?

A Animato.

What? Here is the dwell - ing of death's fear - ful
Che? *Al - tro* non a - bi - ta *che lu - to e*

What? Here is the dwell - ing of death's fear - ful
Che? *Al - tro* non a - bi - ta *che lu - to e*

What? Here is the dwell - ing of death's fear - ful
Che? *Al - tro* non a - bi - ta *che lu - to e*

f Animato.

a - go - ny, here is the dwell - ing of death's fear - ful a - go - ny, here on - ly
 ge - mi - to, *al - tro* non a - bi - ta *che lu - to e* ge - mi - to, in quest' or -

a - go - ny, here is the dwell - ing of death's fear - ful a - go - ny, here on - ly
 ge - mi - to, *al - tro* non a - bi - ta *che lu - to e* ge - mi - to, in quest' or -

a - go - ny, here is the dwell - ing of death's fear - ful a - go - ny, here on - ly
 ge - mi - to, *al - tro* non a - bi - ta *che lu - to e* ge - mi - to, in quest' or -

wail - ing is, here are but pangs, . . . but pangs.
ri - bi - li so - glie fu - ne etc.

wail - ing is, here are but pangs, . . . but pangs.
ri - bi - li so - glie fu - ne etc.

wail - ing is, here are but pangs, . . . but pangs.
ri - bi - li so - glie fu - ne etc.

No. 24.

ARIA.—"THOUSAND TORTURES."

Moderata ORPHEUS.

VOICE. Thou sand tor - tures, phan - toms of
 Mil le pe - ne, om - bre sde

Moderato, Harp.

PIANO. *p*

ter - ror, are to me al lot - ted; The fire of
 gno - se, co - me voi . . . sop - por to an
 - lot - ted, are to me al lot - ted; The fire of
 ch'i - o, sop - por to an - ch'i - o; l'in - fer - no

hell ra - ges in me, in - flam - ing my in - most
 mio ho con me, lo sen - to in mez - so al mi - o

heart, in - flam - ing, in - flam - ing my in - most heart.
 cor, lo sen - to in mez - so al mi - o cor.

CHORUS.—"WHAT FEELING, STRANGE TO US."

Sotto voce, un poco lento.

SOPRANO.
 What feel-ing, strange to us, ten-der and pit-i-ful, Checks our re-sis-tance, in
Ah / quale in - cog - ni-to af - fet - to fe - bi-le dol - ce a sos - pen - de-re

ALTO.
 What feel-ing, strange to us, ten-der and pit-i-ful, Checks our re-sis-tance, in
Ah / quale in - cog - ni-to af - fet - to fe - bi-le dol - ce a sos - pen - de-re

TENOR.
 What feel-ing, strange to us, ten-der and pit-i-ful, Checks our re-sis-tance, in
Ah / quale in - cog - ni-to af - fet - to fe - bi-le dol - ce a sos - pen - de-re

BASS.
 What feel-ing, strange to us, ten-der and pit-i-ful, Checks our re-sis-tance, in
Ah / quale in - cog - ni-to af - fet - to fe - bi-le dol - ce a sos - pen - de-re

Sotto voce, un poco lento.

PIANO.
pp

- clines us to mer-cy, and melts these our hearts? what feel-ing, strange to us, ten-der and
vien l'impla - ca - bi-le no - stro fu - ror! Ah / quale in - cog - ni-to af - fet - to

- clines us to mer-cy, and melts these our hearts? what feel-ing, strange to us, ten-der and
vien l'impla - ca - bi-le no - stro fu - ror! Ah / quale in - cog - ni-to af - fet - to

- clines us to mer-cy, and melts these our hearts? what feel-ing, strange to us, ten-der and
vien l'impla - ca - bi-le no - stro fu - ror! Ah / quale in - cog - ni-to af - fet - to

pi-ti-ful, checks our re-sis-tance, in-clines us to mer-cy, and melts these our hearts?
fe - bi-le dolce a sos - pen - de-re vien l'impla - ca - bi-le no - stro fu - ror!

pi-ti-ful, checks our re-sis-tance, in-clines us to mer-cy, and melts these our hearts?
fe - bi-le dolce a sos - pen - de-re vien l'impla - ca - bi-le no - stro fu - ror!

pi-ti-ful, checks our re-sis-tance, in-clines us to mer-cy, and melts these our hearts?
fe - bi-le dolce a sos - pen - de-re vien l'impla - ca - bi-le no - stro fu - ror!

Andante. ORPHEUS

VOICE.

My en - trea - ting, my com - plain - ing, would at
Men ti - ran - ne, *voi es - re - ste,* *al mio*

Andante.
Harp.
 PIANO.

length your pi - ty move, Had ye ev - er felt the an - guish of the
pian - to, al mio do - lor, *se pro - va - ste un mo - men - to,* *co - sa*

loss of one ye love, had ye ev - er felt the an - guish of the
sia languir d'a - mor, *se pro - va - ste un mo - men - to,* *co - sa*

loss of . . . one ye love, . . . of the loss of . . . one ye love.
sia lan - guir d'a - mor, . . . co - sa sia lan - guir d'a - mor!

No. 27.

OBOUS.—"HIS MOVING ELEGIES."

p Lento.

SOPRANO.
His mov-ing el - e-gies, his mourn-ful mel - o - dies wa-ken our sym - pa-thy,
Le por-te stri - da-no su' ne - ri car - di - ni, e il pas - so la - sci-no

ALTO.
His mov-ing el - e-gies, his mourn-ful mel - o - dies wa-ken our sym - pa-thy,
Le por-te stri - da-no su' ne - ri car - di - ni, e il pas - so la - sci-no

TENOR.
His mov-ing el - e-gies, his mourn-ful mel - o - dies wa-ken our sym - pa-thy,
Le por-te stri - da-no su' ne - ri car - di - ni, e il pas - so la - sci-no

BASS.

PIANO.
Lento.
pp

Allegro.

meek - ly ap - peal to us, mas - ter our will. There - fore, ye gates, we com -
si - cu - ro e li - be-ro al vin - ci - tor! Le por - te stri - da-no

meek - ly ap - peal to us, mas - ter our will. There - fore, ye gates, we com -
si - cu - ro e li - be-ro al vin - ci - tor! Le por - te stri - da-no

meek - ly ap - peal to us, mas - ter our will! There - fore, ye gates, we com -
si - cu - ro e li - be-ro al vin - ci - tor! Le por - te stri - da-no

Allegro.

mand you, un - close yourselves, In - to the un - der-world en - trance we grant to him, he has pre -
su' ne - ri car - di - ni, e il pas - so la - sci-no si - cu - ro li - be-ro al vin - ci -

mand you, un - close yourselves, In - to the un - der-world en - trance we grant to him, he has pre -
su' ne - ri car - di - ni, e il pas - so la - sci-no si - cu - ro li - be-ro al vin - ci -

mand you, un - close yourselves, In - to the un - der-world en - trance we grant to him, he has pre -
su' ne - ri car - di - ni, e il pas - so la - sci-no si - cu - ro li - be-ro al vin - ci -

dim. poco a poco.

A

- vailed, in - to the un - der-world en - trance we grant to him,
 - tor, e il pas - so la - sci - no si - cu - ro e li - be - ro

dim. poco a poco.

- vailed, in - to the un - der-world en - trance we grant to him,
 - tor, e il pas - so la - sci - no si - cu - ro e li - be - ro

dim. poco a poco.

- vailed, in - to the un - der-world en - trance we grant to him,
 - tor, e il pas - so la - sci - no si - cu - ro e li - be - ro

dim. poco a poco.

A

dim. poco a poco.

he has pre - vailed: there - fore, ye gates, we com - mand you, un - close your - selves,
 al vin - ci - tor! le por - te atri - da - no su' ne - ri car - di - ni,

he has pre - vailed: there - fore, ye gates, we com - mand you, un - close your - selves,
 al vin - ci - tor! le por - te atri - da - no su' ne - ri car - di - ni,

he has pre - vailed: there - fore, ye gates, we com - mand you, un - close your - selves,
 al vin - ci - tor! le por - te atri - da - no su' ne - ri car - di - ni,

in - to the un - der-world en - trance we grant to him, he has pre - vailed,
 e il pas - so la - sci - no si - cu - ro e li - be - ro al vin - ci - tor!

in - to the un - der-world en - trance we grant to him, he has pre - vailed,
 e il pas - so la - sci - no si - cu - ro e li - be - ro al vin - ci - tor!

in - to the un - der-world en - trance we grant to him, he has pre - vailed,
 e il pas - so la - sci - no si - cu - ro e li - be - ro al vin - ci - tor!

B calando.

in - to the un - der-world en - trance we grant to him,
 e il pas - so la - sci - no ai - cu - ro e li - be - ro

in - to the un - der-world en - trance we grant to him,
 e il pas - so la - sci - no ai - cu - ro e li - be - ro

in - to the un - der-world en - trance we grant to him,
 e il pas - so la - sci - no ai - cu - ro e li - be - ro

*calando.**p calando.*

he has pre - vailed,
 al vin - ci - tor,

he has pre - vailed,
 al vin - ci - tor,

he has pre -
 al vin - ci -

he has pre - vailed,
 al vin - ci - tor,

he has pre - vailed,
 al vin - ci - tor,

he has pre - vailed,
 al vin - ci - tor,

he has pre - vailed.
 al vin - ci - tor!

vailed.
 tor!

he has pre - vailed.
 al vin - ci - tor!

he has pre - vailed.
 al vin - ci - tor!

No. 28.

DANCE OF THE FURIES.

Vivace.

PIANO.

p

crec.

ff

A

The image displays a musical score for a piano piece titled "Dance of the Furies" (No. 28). The score is written for piano and is divided into six systems, each consisting of a right-hand (treble clef) and left-hand (bass clef) part. The tempo is marked "Vivace." at the beginning. The first system includes dynamic markings "p" (piano) and "crec." (crescendo). The second system features a horizontal line above the right-hand staff, likely indicating a repeat or a specific performance instruction. The third system is marked with "ff" (fortissimo). The fourth system includes an accent mark (^) above the right-hand staff. The fifth system also features an accent mark (^) above the right-hand staff. The sixth system is marked with "A" above the right-hand staff, possibly indicating a section change or a specific performance instruction. The music is characterized by a driving, rhythmic pattern in the left hand and a more melodic line in the right hand.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. There are some dynamic markings above the treble staff.

Second system of musical notation. The treble staff continues the melodic line, and the bass staff provides accompaniment. Dynamic markings *p* and *f* are present in the bass staff, and a *ten.* marking is above the treble staff.

Third system of musical notation. The treble staff has a *ten.* marking above it. The bass staff has *p* and *f* markings.

Fourth system of musical notation. The bass staff has a *p* marking at the beginning and a *cres.* marking later in the system.

Fifth system of musical notation. The bass staff has a *f* marking and a *cres.* marking.

Sixth system of musical notation. The bass staff has a *cres.* marking at the beginning.

Seventh system of musical notation. The bass staff has a *f* marking. The system concludes with a double bar line and repeat signs.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many beamed notes. The lower staff provides a harmonic accompaniment with chords and some melodic fragments.

Second system of musical notation, continuing the piece. It maintains the same two-staff structure with intricate melodic and harmonic details.

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

Fourth system of musical notation, marked with a 'B' in the upper left. It includes dynamic markings such as *pp*, *mp*, *fp*, and *mp*. Pedal points are indicated with 'Ped.' and an asterisk.

Fifth system of musical notation, featuring dynamic markings *pp*, *mp*, *f*, *p*, and *f*. A 'Ped.' marking is present at the beginning.

Sixth system of musical notation, with dynamic markings *p* and *f*. A 'ten.' marking is visible above the upper staff.

Seventh system of musical notation, concluding the page with a final melodic flourish in the upper staff and a sustained harmonic accompaniment in the lower staff.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a complex, rhythmic melody in the treble clef and a supporting bass line in the bass clef. A dynamic marking of *ff* is present at the end of the system.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns in both staves. A dynamic marking of *ff* is present at the beginning of the system.

Third system of musical notation. The treble clef part shows a melodic line with some rests. The bass clef part has a more active line. A dynamic marking of *sempre f* is present.

Fourth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part has a more active line. A dynamic marking of *ff* is present at the end of the system.

Fifth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part has a more active line. Dynamic markings of *ten.*, *p*, and *f* are present.

Sixth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part has a more active line.

Seventh system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part has a more active line. Dynamic markings of *pp* and *vp* are present. A *Ped.* marking is at the bottom.

Musical notation for the first system, measures 1-4. The right hand plays a melody with eighth notes and quarter notes. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *sfz* and *sf*. Pedal markings are present: *Ped.* at the start and ** Ped.* in the second measure.

Musical notation for the second system, measures 5-8. The right hand continues the melody. The left hand accompaniment features some sixteenth-note passages. Dynamics include *sfz*, *f*, *p*, and *f*. Pedal markings include *Ped.* and ** Ped.*. A *ten.* marking is present in the final measure.

Musical notation for the third system, measures 9-12. The right hand melody includes some triplet-like figures. The left hand accompaniment has a steady eighth-note pattern. Dynamics include *p*, *f*, and *p*. A *ten.* marking is present in the second measure.

Musical notation for the fourth system, measures 13-16. The right hand features some sixteenth-note runs. The left hand accompaniment continues with eighth notes. Dynamics include *f*, *p*, and *f*. *ten.* markings are present in the first and third measures.

Musical notation for the fifth system, measures 17-20. The right hand melody has some chromatic movement. The left hand accompaniment features a mix of eighth and sixteenth notes. Dynamics include *p*, *f*, *p*, and *f*.

Musical notation for the sixth system, measures 21-24. The right hand features a prominent chord marked *D*. The left hand accompaniment has a steady eighth-note pattern. Dynamics include *p*.

Musical notation for the seventh system, measures 25-28. The right hand melody is more active with sixteenth notes. The left hand accompaniment continues with eighth notes. Dynamics include *f*. The instruction *crec. poco a poco.* is written at the beginning of the system.

First system of musical notation, measures 1-4. The right hand features a complex, flowing melodic line with many sixteenth notes and slurs. The left hand provides a steady accompaniment with chords and eighth notes.

Second system of musical notation, measures 5-8. The right hand continues its intricate melodic pattern. The left hand accompaniment remains consistent. A dynamic marking of *ff* (fortissimo) is placed above the right hand in measure 8.

Third system of musical notation, measures 9-12. The right hand's melody becomes more rhythmic with some dotted notes. The left hand accompaniment consists of chords and eighth notes.

Fourth system of musical notation, measures 13-16. The right hand melody is characterized by slurs and eighth notes. The left hand accompaniment continues with chords and eighth notes.

Fifth system of musical notation, measures 17-20. The right hand melody features a prominent chord marked with a capital 'E' in measure 18. The left hand accompaniment consists of chords and eighth notes.

Sixth system of musical notation, measures 21-24. The right hand melody is highly rhythmic with many sixteenth notes. The left hand accompaniment consists of chords and eighth notes. A dynamic marking of *dim. poco a poco.* is placed below the right hand in measure 24.

Seventh system of musical notation, measures 25-28. The right hand melody continues with slurs and eighth notes. The left hand accompaniment consists of chords and eighth notes.

First system of musical notation, featuring a treble and bass clef with a piano (*p*) dynamic marking.

Second system of musical notation, featuring a treble and bass clef with an *smorzando* dynamic marking.

Third system of musical notation, featuring a treble and bass clef with a *pp* dynamic marking.

No. 29.

BALLET.

Fourth system of musical notation, marked **PIANO** and *Andante*, with a *p dolce* dynamic marking.

Fifth system of musical notation, featuring a piano (*p*) dynamic marking.

Sixth system of musical notation, featuring a *cres.* dynamic marking.

Seventh system of musical notation, concluding the piece.

No. 80.

BALLET.

Lento.

PIANO

fl.

pp

The musical score is arranged in seven systems. Each system consists of two staves: the upper staff is for the flute (labeled 'fl.') and the lower staff is for the piano (labeled 'PIANO'). The tempo is marked 'Lento.' and the dynamic is 'pp'. The piano accompaniment features a steady eighth-note pattern in the left hand, while the right hand plays a more complex melodic line with various ornaments and slurs. The flute part has a melodic line with some grace notes and slurs, often mirroring the melodic ideas in the piano's right hand.

A series of five systems of piano accompaniment. Each system consists of a treble and bass staff. The music features a constant eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics include 'f' and 'p'.

No. 81.

BALLET.

Dolce, con espressione.

Musical score for No. 81, Ballet. It includes a piano part and a vocal part. The piano part has a constant eighth-note accompaniment. The vocal part is melodic. Dynamics include 'p'.

cres.

Minore
p

f *f*

Da Capo al Fine

No. 32. AIR AND CHORUS.—“ON THESE MEADOWS ARE ALL HAPPY-HEARTED.”

Grazioso.

Piano *p* *cres.*

EURIDICE (OR A BLESSED SPIRIT).

On these
E quae

p *pp*

mea - dows are all hap - py heart - ed; On - ly peace and rest are known;
 a - si - lo a - me - no e gra - to del ri - po - so il ter - ren, . . .

Here, for the spi - rits from earth de - part - ed, Is bliss a - lone; . . . Here are
 è il sog - gior - no ri - den - te be - a - to del som - mo ben; . . . non in -

dried the tears of the sad for ev - er, Eas - i - ly de - sires tor - ment us nev - er;
 gom - bra l'al - ma si - cu - ra pu - ra, l'au - ra tran - quil - la gi - ra, spi - ri -

With in the breast what rap - tures reign! . . . From our
 la - cal - ma pia - ce - re nel sen; . . . e dell

lives . . . our for - mer griefs we sev - er, Plea - sure and trans - port re -
 a - ni - ma il do - lo - re muo - re fug - gen - do il ra - do ter -

And.
 - main. . . On these meadows are all hap-py - heart - ed, On - ly peace and rest are known ;
 - ren / . . . *E quest' a - si - lo a - me - no e gra - to del ri - po - so il ter - ren.*
CHORUS. SOPRANO.

ALTO.
 On these meadows are all hap-py - heart - ed, On - ly peace and rest are known ;
E quest' a - si - lo a - me - no e gra - to del ri - po - so il ter - ren,

TENOR.
 On these mea : : : dows On - ly peace and rest are known ;
E quest' a : : : si - lo ri - po - so il ter - ren,

BASS.
 On these meadows are all hap-py - heart - ed, On - ly peace and rest are known ;
E quest' a - si - lo a - me - no e gra - to del ri - po - so il ter - ren,

And.
 Here, for the spi - rits from earth de - part - ed, is bliss a - lone,
e il sog - gior - no ri - den - te be - a - to del som - mo ben ;

CHORUS.
 Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits, the spi - rits . . . is bliss a - lone.
e il sog - gior - no ri - den - te . . . te . . . del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
e il sog - gior - no ri - den - te be - a - to del som - mo ben.

Here are dried the tears of the sad for ev - er; Earth - ly de - sires... tor -
 Non in - gota - bra l'al - ma si - cu - ru pu - ra, l'av - ra tran - qui - la

- ment us nev - er; With - in the breast what rap - tures
 gi - ra, spi - ra la - cal - ma pia - ce - re nel

reign! From our lives our form - er griefs we sev - er, Plea - sure and trans - port re -
 sen; . . . e dell a - ni - ma il do - lo - re muo - re fug - gen - do il ca - sto ter -

main... On these meadows are all hap - py - heart - ed; On - ly peace and rest are known;
 ren! . . . E' quest' a - si - lo a - me - no e gra - to del ri - po - so il . . . ter - ren, . . .

1st SOPRANO.

On these meadows are all hap - py - heart - ed; On - ly peace and rest are known;
 E' quest' a - si - lo a - me - no e gra - to del ri - po - so il . . . ter - ren, . . .

ALTO.

On these meadows are all hap - py - heart - ed; On - ly peace and rest are known;
 E' quest' a - si - lo a - me - no e gra - to del ri - po - so il . . . ter - ren, . . .

TENOR.

On these mea . . . dows On - ly peace and rest are known;
 E' quest' a . . . si - lo ri - po - so il . . . ter - ren,

BASS.

On these meadows are all hap - py - heart - ed; On - ly peace and rest are known;
 E' quest' a - si - lo a - me - no e gra - to del ri - po - so il . . . ter - ren,

Here, for the spi-rits from earth de-part-ed, is bliss a-lone. . . .
 è il soj - gior-no ri - den-te be - a - to del som - mo ben, . . .

Here, for the spi-rits from earth de-part-ed, is bliss a-lone. . .
 è il soj - gior - no ri - den - te be - a - to del som - mo ben. . .

Here, for the spi-rits from earth de-part-ed, is bliss a-lone. . .
 è il soj - gior - no ri - den - te be - a - to del som - mo ben. . .

Here, for the spi-rits, the spi - - rits is bliss a-lone. . .
 è il soj - gior - no ri - den - - te del som - mo ben. . .

Here, for the spi-rits, from earth de-part-ed, is bliss a-lone. . .
 è il soj - gior - no ri - den - te be - a - to del som - mo ben. . .

Four systems of piano accompaniment. The first system shows a complex rhythmic pattern with many beamed notes. The second system includes dynamic markings: *cra.* above the first measure, *f* above the fifth measure, and *p dolca.* above the eighth measure. The third and fourth systems continue the intricate piano texture.

No. 88.

QUASI RECIT.—"HOW PURE A LIGHT."

Two systems of piano accompaniment. The first system is marked *Andante.* and *PIANO.* with a *p* dynamic. It features a treble staff with a simple melody and a bass staff with a dense, rhythmic accompaniment of beamed notes. The second system continues the piano accompaniment.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

The second system continues the musical piece, with the vocal line and piano accompaniment maintaining their respective parts.

The third system shows the vocal line and piano accompaniment progressing through the piece.

The fourth system continues the musical score with the vocal and piano parts.

ORPHEUS.

How pure a light! the sun is
Che pu - ro ciel! *che chia - ro*

The fifth system introduces the character Orpheus. The vocal line includes the lyrics "How pure a light! the sun is" and "Che pu - ro ciel! che chia - ro". The piano accompaniment continues with its characteristic rhythmic pattern.

clear! No bright his
sol! *che nuo - - - us*

The sixth system continues the vocal line with the lyrics "clear! No bright his" and "sol! che nuo - - - us". The piano accompaniment remains consistent with the previous systems.

ray ne'er have I seen! How
luc *é* *que - sta* *mas!* *che*

rich the har - mo - nies I hear, Out
del *ci* *lu - sin - ghie* *ri* *mo - ni* *dei*

- poured by a cho - - rus an - gel - - ic, Through
dei *an - to - - ri* *a - la - - ti* *de - don*

all the am - bient air. The breeze full - scent - ed
qui *in que - sta val!* *dell* *au - rei* *su - sur*

blows,
rar,

The brook - let soft - ly
il suor - no - rar de

mur - - - - - mura,
ri - - - - - vi,

And ev - 'ry sight and sound of
al ri - po - sar e - ter - no

A

peace e - ter - nal tells.
fatto in - vi - 'a qui!

Yet though peace - ful is all a - round me, Peace of mind nev - er more re -
Ma la quie - te che qui tan - to re - gna, non mi dà la fe - li - ci -

- turna
- là!

By
Sol

thee, thee a-lone, Eu - ri - di - ce, can all the sor - row from my strick-en soul be
- tun - to tu, Eu - ri - di - ce, puoi far spu - rir dal tri - sto cue - re mio l'a/

ban . . . ish'd :
- fan . . . no!

Thy

voice, ten - der and en - dear - ing,
 tuoi soa - vi ac - cen - ti,

thy look of af - fec - tion,
 gli a mo - ro in tuoi aguar - di,

thy smile of kind - ness,
 un tuo sor - ri - so,

These can a lone with joy in - spire me.
 so no il som mo ben che chie - der vo - glio.

No. 84.

CHORUS.—"IN THIS REALM OF SOULS DEPARTED."

Andantino.

SOPRANO. In this realm of
Vie - ni a' re - gni

ALTO. In this realm of
l'ie - ni a' re - gni

TENOR. In this realm of
Vie - ni a' re - gni

BASS. In this realm of
Vie - ni a' re - gni

PIANO. *Andantino.*

souls de - part - ed, Thou, of hus - bands ten - der - est -
del . . ri - po - so, grande E - ro - e, te - ne - ro

souls de - part - ed, Thou, of hus - bands ten - der - est -
del . . ri - po - so, grande E - ro - e, te - ne - ro

souls de - part - ed, Thou, of hus - bands ten - der - est -
del ri - po - so, grande E - ro - e, te - ne - ro

heart - ed, Shalt, like us, . . be tru - ly blest.
spo - so, ra - ro e - sem - pio in o - gni e - ta . . .

heart - ed, Shalt, like us, . . be tru - ly blest.
spo - so, ra - ro e - sem - pio in o - gni e - ta . . .

heart - ed, Shalt, like us, . . be tru - ly blest.
spo - so, ra - ro e - sem - pio in o - gni e - ta . . .

A

For thy truth will Love re-ward thee, Eu-ri-
 Eu-ri-di-ce a-mor ti-ren-de, gid-ri

For thy truth will Love re-ward thee, Eu-ri-
 Eu-ri-di-ce a-mor ti-ren-de, gid-ri

For thy truth will Love re-ward thee, Eu-ri-
 Eu-ri-di-ce a-mor ti-ren-de, gid-ri

A

di-ce is re-stored thee, All in heaven-ly gra-ces
 sor-ge, gid-re-pren-de la pri-mie-ra sua bel-

di-ce is re-stored thee, All in heaven-ly gra-ces
 sor-ge, gid-re-pren-de la pri-mie-ra sua bel-

di-ce is re-stored thee, All in heaven-ly gra-ces
 sor-ge, gid-re-pren-de la pri-mie-ra sua bel-

Soll.

drest, Eu-ri-di-ce, Eu-ri-
 ta, Eu-ri-di-ce, Eu-ri-

Soll.

drest, Eu-ri-di-ce, Eu-ri-
 ta, Eu-ri-di-ce, Eu-ri-

Soll.

drest, Eu-ri-di-ce is re-stored thee, Eu-ri-
 ta, Eu-ri-di-ce gid-ri-sor-ge, Eu-ri-

Soll.

Tutti. B

- di - ce,
 - di - ce,
 is re - stored thee,
 già ri - sor - ge,
 - di - ce is re - stored thee,
 - di - ce, già ri - sor - ge,
 stored . . . thee,
 - pren - de,
 - stored thee,
 - pren - de,
 - stored thee,
 - pren - de,
 drest,
 - tà, . . .
 drest,
 - tà, . . .
 drest,
 - tà,

Tutti. *mf* Eu - ri - di - ce is re -
 già ri - sor - ge, già ri -
 Tutti. *mf* Eu - ri - di - ce is . . . re -
 già ri - sor - ge, già . . . ri -
 Tutti. *mf* Eu - ri - di - ce is . . . re -
 già ri - sor - ge, già . . . ri -
 All . . . in . . . heaven - ly gra - ces
 la . . . pri - mie - ra sua . . . bel -
 All in heaven - ly gra - ces
 ia pri - mie - ra sua . . . bel -
 All in heaven - ly gra - ces
 la pri - mie - ra sua . . . bel -
 all in heaven - ly gra - ces drest.
 tut - to il fior . . . di sua bel - tà.
 all in heaven - ly gra - ces drest.
 tut - to il fior di sua bel - tà.
 all in heaven - ly gra - ces drest.
 tut - to il fior di sua bel - tà.

Lento.
dolce.

PIANO.

The image displays a page of piano music for a ballet, consisting of seven systems of two staves each. The music is in a minor key and marked 'Lento' and 'dolce'. The left hand features a steady eighth-note accompaniment, while the right hand plays a more melodic line with various ornaments and phrasing. The piece concludes with a double bar line at the end of the seventh system.

No. 86.

RECITATIVE.—"O BLESSED AND HAPPY SPIRITS."

ORPHEUS

VOICE.

O bless - ed and happy spi - rits, give her for whom I mourn, O give her back to
 Oh voi, om - bre fe - li - ci, quel-la chio tan - to pian - go, ren - de - te - la a

PIANO.

me. Ah, if ye could but feel the fire that burns with - in me, could ye but know what
 me: Se voi sen - tir po - te - ste, qual fuo - co mi con - su - ma, qual a - mo-ro-so ar -

long - ing glows with - in my breast, Once more to call her mine, my be - lov - ed, my
 dor m'in - flam - ma il me - sto cor, già mia sa - via da lun - go fa - do - ra - ta con -

sweet one— give her back, give her back to me.
 sor - te: deh, la bel - la si ren - da a me.

CHORUS SOPRANO.

Be it so! we yield her to thee.
 ALTO. Il de - stin ri - spon - de a che vuoi.

Be it so! we yield her to thee.
 TENOR. Il de - stin ri - spon - de a che vuoi.

Be it so! we yield her to thee.
 BASS. Il de - stin ri - spon - de a che vuoi.

Be it so! we yield her to thee.
 Il de - stin ri - spon - de a che vuoi.

No. 37.

CHORUS.—"FROM THE REALM OF SOULS DEPARTED."

Andantino. FIFTH SYSTEM.

SOPRANO. From the realm of
Tor - na, o bel - la, ai

ALTO. From the realm of
Tor - na, o bel - la, ai

TENOR. From the realm of
Tor - na, o bel - la, ai

BASS. From the realm of
Tor - na, o bel - la, ai

PIANO. *Andantino.*

souls de - part - - ed Seek thy spouse, .. the faith - ful .
suo .. con - sor - - te, che non vuol, .. che più di .

souls de - part - - ed Seek thy spouse, the faith - ful .
suo .. con - sor - - te, che non vuol, che più di .

souls de - part - - ed Seek thy spouse, the faith - ful .
suo con - sor - - te, che non vuol che più di .

- heart - ed, Let him joy .. thy face .. to see ..
vi - ar sia da te, .. pie - to .. so il ciel ..

- heart - ed, Let .. him joy .. thy face .. to see ..
vi .. so sia .. da te, .. pie - to .. so il ciel ..

- heart - ed, Let .. him joy thy face .. to see.
vi .. so sia .. da te, pie to .. so il ciel.

Thine be pure and glad e - mo - tion: His af - fec - tion, his de -
 Non la - gnar - ti di tua sor - te, che può dir - si un' al - tro E.

vo - tion, Make a - - se - cond heaven for thee, his af - fec - tion, his de -
 li - so u - no spo - so a - - se - del, non la - gnar - ti, di tua

his af - fec - tion, his af - fec - tion,
 non la gnar - ti, che può dir - si un' al - tro E.

vo - tion, his de - vo - tion, his af - fec - tion,
 sor - te, di tua sor - te che può dir - si un' al - tro E.

vo - tion, his af - fec - tion, his de - vo - tion, his af - fec - tion,
 sor - te, non la gnar - ti, di tua sor - te, che può dir - si un' al - tro E.

his de - vo - tion, Make a se - cond heaven for
al - tro E - li - so u - no spo - so et . . . fe

his .. de - vo - tion, Make a se - cond heaven for
al - tro E - li - so u - no spo - so et . . . fe

his .. de - vo - tion, Make a se - cond heaven for
al - tro E - li - so u - no spo - so et . . . fe

thee, make a se - cond, a se - cond heaven for thee.
del, u - no spo - so, u - no spo - so et . . . fe - del.

thee, make a se - cond heaven for thee.
del, u - no spo - so et . . . fe - del.

thee, make a se - cond heaven for thee.
del, u - no spo - so et . . . fe - del.

ACT III.

No. 88.

RECITATIVE.—"O COME, EURIDICE."

Animato. **PIANO.**

ORPHEUS

O come, Eu - ri - di - ce, fol - low me, my ev - er faith - ful
 Ah vie - ni, o di - let - ta, tien con me, tu bel - la mia e -

EURIDICE

wife, whom I love so en - tire - ly. Who speaks? Is it thou? Say, is it thou, or a phantom.
 - man - te, che io tan - to a - do - ro. Sei tu? tu or qual? Ah! è so - gno, è ve - ro?

ORPHEUS

Yes, thou se - est thy Or - pheus, him - self, and yet a - live. From the realm of the dead would I bear thee a -
 Sì, io son que - gli ste - so, so - nò Or - feo, e vi - vo an - cor. Da quel re - gno dei mor - ti ti ho tol - ta

EURIDICE

- way. Per - suad - ed by my tear - ful pleading, have the gods re - newed thy ex - ist - ence. What! to
 io; gli Dei dal pian - to mio si mos - ser, es - si te a me dier di nuo - va. Che! viv'

ORPHEUS A

live! to be-thine! Might-y gods, what a joy! Fol-low me, Eu-ri-di-ca. Let us-
 io, io son tua? Gran-di Nu-mi, bea-ta me! Vien con me, o di-let-ta; via, an-

has-ten, while yet the gods re-main pro-pi-tious, And let us fly this place of ter-ror. No more art thou a
 - dia-mo, An-chè i Nu-mi ci pro-teg-gon; fug-gia-mo noi dal tuo Os-cu-ro! Non più sei tu un'

EURIDICE

phan-tom. The god of Love will u-nite us in ev-er-last-ing de-light. What is it? 'Tis not a
 om-bra; A-mo-re ci vuo-le u-ni-re a som-ma fe-li-ci-tà. Oh Nu-mi! che ver-cò

dream? O hap-pi-ness trans-port-ing! My Or-pheus, ev-er true let us live, by
 sia? oh e-sta-si-ce-le-stel Mio ca-ro, ma sa-rem noi o-gnor u-

pp

ORPHEUS

EURIDICE

Love him-self made one to-ge-ther. Yes; on-ly quick-en thou thy steps. But— with thy hand thou
 ni-ti col no-do dell'a-mo-re? Sì, or il pas-so mo-vi; via! Ma la tua man, per-

Lento.

elasp - est mine no long - er! What - thou turn - est a - way, and wilt not meet mine eyes? *My heart -*
 - ché la mia non tie - ne! Ah! non più guar - di me, che pria tua vi - ta fui? *Il cor*

Lento.

and is it cold, now that we have met once more? Is my beau - ty de - cayed, are my charms al - rea - dy
 hai tu al nuo - vo ve - der - ci fred - do si? Ho per - du - to co - st, non son più co - st gra -

ORPHEUS (aside.) *(aloud.)*

Down? A - las, what shall I an - swer? Eu - ri - di - ce, tar - ry not, there's dan - ger in de -
 - zio - sa? Che far, bar - ba - ri Nu - mi! Ca - ra, vie - ni, non tur - dar, as no do - trem pe -

(aside.)

- lay. Do not lin - ger. Ah, how glad - ly I'd shew thee to - kens of af - fec - tion. It must not be. How
 - nar; va a - van - ti; ah po - tes - si a te d'a - mo - re dar - ti pro - ve! Ah ciò non va! nol

C

EURIDICE *ORPHEUS.* *EURIDICE.*

dread - ful this command! A sin - gle look but give me. Thou dost fill me with ter - ror. He
 vo - glio - no gli Dei. Sol u - no sguar - do dam - mi! Di ter - ror io son pre - so. Ah,

... thou traitor! Then are these the delights which thy heart has pre - par'd me? And dost thou thus re -
 i - ni - quo! Que - ste son 'le gran gio - je che il tuo cuor mi pre - pa - ra? tal gui - der - don pei

- pay my faithful love? O . . . how great a misfortune! A sin - gle look thou re - fus - est to give; can'st not
 fuo - co mio d'a - mor? Oh, . . . ben du - ra la sor - te! Nem - men guardar tu mi - puoi, mio di - let - to, nè or

ORPHEUS

share in the rap - ture of me, thy lov - ing wife. Be slow to judge: give to mis - trust no
 sen - ti la gio - ja di spo - sa tan - to lie - ta! Tu pen - si mal; mai so - spet - tar ta

RUBINON

place. Is my life giv - en back that I may suf - fer pain? Gods, I will glad - ly re -
 dei. Tu, ti - ran, per pe - nar in vi - ta me tor - rai? Nu - mi, si vos - tro re -

- nounce what ye gave me. Go, . . . dis - loy - al heart, set me free.
 - gal io ri - fu - to! Va, . . . in - fa - do tu, l'al - lon - ta - na!

No 89.

DUET.—"COME, ON MY TRUENESS RELYING."

Andante. ORPHEUS.

VOICE

PIANO

Andante.

f *v* *v* *p*

come, on my true - ness re - ly - ing, come, on my true - ness re
 sì, e con me vie - ni, ca - ra, sì, e con me vie - ni,

EURYDICE.

No, I stay; Would I might, by dy - ing A - new, be di - vid - ed from thee.
 No, qui sto! Sì, mo - rir piu - to - sto, ma mai sof - fe - rir tan - to duol,

ly - ing. Mark my
 ca - ra! Tu in

delce.

Leave me be - hind thee!
 Qui tu mi la - scia!

an - guish! Free from dan - ger on - ly to find thee! On
 gra - tia. Ah, an - dia - mo sù fra' mor - ta - li, e

Speak thou, re - gard my sup - pli - ca - tion, re -
 Par - la, ri - spon - di, te or pre - go! ri -

earth I may thine for ev - er be.
 tuo io per sem - pre, tuo sa - rò.

poco a poco cres.

- gard my sup - pli - ca - tion.
 - spon - di, te or pre - go!

Though pressed by a sore temp - ta - : - tion,
 Do - veas' io mo - rir di du - : - glia,

Sweet the hope once set be
 Dei, ben dol - ce è la

Si - lent I still have to be, si - lent I still have to be,
 et, io ta - ce - re sa - rò, et, io ta - ce - re sa - rò.

- fore me That heaven my loved one would re - store me,
 spe - me, che voi mi de - ste per o - mag - gio;

Sweet the hope once set be - fore me, That heaven my loved one would re -
 Dei, ben dol - ce è - la spe - me, che voi mi de - ste per o -

Yet will grief soon o-ver-power me, All in vain from
 ma il do-lor, con cui sen-vie-ne, è in-sof-fri-bi-

store mio, Yet will grief soon o-ver-power me, All in vain from
 mag-gio, ma il do-lor, con cui sen-vie-ne, è in-sof-fri-bi-

death to flee, from death to flee, all in vain from death to
 le, in-sof-fri-bi-le per me, è in-sof-fri-bi-le per

death to flee, from death to flee, all in vain from death to
 le, in-sof-fri-bi-le per me, è in-sof-fri-bi-le per

Più lento.

flee, all in vain from death to flee.
 me, è in-sof-fri-bi-le per me.

flee, all in vain from death to flee.
 me, è in-sof-fri-bi-le per me.

f Tempo lmo.

Speak . . . thou, re-gard my sup-pli-
 Par-la, ri-spon-di, te or

ca - tion, re - gard my sup - pli - ca - tion.
 pre - go, ri - spon - di, te or pre - go!

Though pressed by a sore temp -
 Do - vess' io mo - ris di

ta - tion, I si - lent still have to be, I
 do - glia, A io ta - ce - re sa - pro, st,

Speak . . . thou!
 Par . . . la!

Sweet the hope once set be - fore me, That
 Dei, ben dol - ce è la spe - me, che

si - lent still have to be. Sweet the hope once set be -
 io ta - ce - re sa - pro. Dei ben dol - ce è la

heaven my loved one would re - store me, Yet will
 voi mi de - ste per o - mag - gio; ma il do -

fore me, That heaven voi my loved one would re - store me; Yet will
 spe - me, che voi mi de - ste per o - mag - gio; ma il do -

grief soon o - ver - power . . me, All in vain from death to flee, from
 lor, con cui - sen vic - me, è in - sof - fri - bi - le, in sof - fri - bi -

grief soon o - ver - power me, All in vain from death to flee, from
 lor, con cui - sen vic - me, è in - sof - fri - bi - le, in sof - fri - bi -

fp *fp* *f* *p* *cre.* *f*

death . . . to flee, all in vain from death to . . . flee.
 le, . . . per me, è in sof - fri - bi - le per me.

death to flee, all in vain from death to . . . flee. Sweet as the
 le, per me, è in sof - fri - bi - le per me. Dol - ce è la

Più lento. *pp* *H a tempo.*

Più lento. *pp* *H a tempo.*

Sweet as the hope is, once set be - fore me, Yet will
 Dol - ce è la spe - me, che de - sta voi; . . . ma il do -

hope is, once set fore me, Yet will
 spe - me, che de - sta voi; . . . ma il do -

Più lento

Più lento

grief soon o - ver - power me, yet will grief soon o - ver - power me,
 lor, con cui - sen vic - me, ma il do - lor, con cui - sen vic - me,

grief soon o - ver - power me, yet will grief soon o - ver - power me,
 lor, con cui - sen vic - me, ma il do - lor, con cui - sen vic - me,

All in vain from death to.. flee, all in vain,
 è in - sof - fri - bi - le per me, ma quel do - lor,

All in vain from death to.. flee, all in vain,
 è in - sof - fri - bi - le per me; ma quel do - lor,

f *p* *f*

I *p* *f* *ff* *a tempo.*
 all.. in.. vain from death to flee, all.. in.. vain, all in vain from death to..
 è in - sof - fri - bi - le per me, ma quel do - lor, è in - sof - fri - bi - le per

p *f* *ff* *a tempo.*
 all.. in.. vain from death to flee, all.. in.. vain, all in vain from death to..
 è in - sof - fri - bi - le per me. ma quel do - lor, è in - sof - fri - bi - le per

I *p* *fp* *ff*

flee.
 me.

flee.
 me.

No. 40. RECITATIVE.—“AH, HOW CAN HE PERSIST IN SUCH UNWONTED SILENCE?”

Allegro. EURIDICE

Voice: Ah, how can he per - sist in such un-wont ed
 Ah, do-ress' io sa - per, per - che ei ta - ce

Piano: *Allegro.* *f* *p*

si - lence?
 tan - to? What is the se - cret his heart con - ceals?
 qual è - gre - to tien in cor?

Moderato.

Piano: *f* *p*

Has he brought me a - way out of peace - ful re - pose, to make me learn how cold he is, how
 Mi a - vrà tol - ta mai da quel luo - go lag - già per far sen - tir a me, quan-t'è cru -

care-less? O how sad is my lot! My strength is near - ly spent: be - fore my clouding
 - de - le? OÀ av - ver - so de - stin! Sen van le for - se tut - te; lo ajuar - do vi - ve

Allegro moderato.

eyes the light be-gins to fail. I la-ment, and I sigh,
 mio o - scu - ro fus - a già. lo tre mar, ni tre-mar

Allegro moderato.
pp

and I trem - ble with ter - ror; I am cold.
 tut - ta de - vo nel co - ra. Stom - mi qui

I hear the beat of my heart, through dis - tress and an - guish; I am
 di pau - ra pie - na, bat - ten - do il cor ap - re - na. Par-mi

crea.

seized by the pains of death, I shall suc - cumb to all my woe.
 ch'io ad un trop . . . po duol soc-com-ber deg - gia, ah! mo-rir.

f

No. 41.

ARIA AND DUET.—"A CHANGE HOW DECEIVING!"

Allegro.
PIANO. *f*

cres. *f*

K
EURIDICE.

A change how de - ceiv - - ing! Re -
Che fe - ro mo - men - to, che

Lento. *rit.* *Allegro.*

- pose I am leav - - ing, Once more to be griev - ing At life and its pain; A
bar - ba - ra sor - - te, pas - sar dal - la mor - te a tan - to do - lor! Che

Lento. *rit.* *Allegro.*

change how de - ceiv - - ing! Re - pose I am leav - - ing, Once more to be
fe - ro mo - men - to, che bar - ba - ra sor - - te, pas - sar dal - la

mf

griev - ing At life and its pain, Once more to be griev - ing At life . . .
 mor - te a tan - to do - lor! pas - sar dal - la mor - te a tan . . .

cres. *f*

. . . and its pain, at life . . . and its pain.
 to do - lor, a tan . . . to do - lor!

cres. *f* *mf* *f*

Dum.
Andante.

There was nought to a - larm me, On - ly rap - ture to charm me, on - ly
 Av - vez - zo al con - ten - to d'un pla - ci-do ob - bli - o, d'un

ORPHEUS.

How the sight of my grief increas-es her dis -
 Qual do lor al mio cor al gran te-mer che

Andante.

p

rap - ture to charm me, No dan - ger to harm me, no
 pla - ci-do ob - bli - o, fra que - ste ten - pe - ste, fra

- trust!
fa! What is there to help me?
 Che di - re? che fa - re?

dan - ger to . . harm me For ev - er a - gain. There was nought to a -
 que - ste tem - pe - ste si per de il mio cor. Av - vez - zo al con -

Ah! I am quite de - spair - ing!
 Ah! quai pensier mi cruc - cian!

- larm me, On - ly rap - ture to charm me, on - ly rap - ture to charm me, No
 - ten - to d'un pla - ci - do ob - bli - o, d'un pla - ci - do ob - bli - o, fra

Nowhere can I find what will comfort her heart! What
 Ai - ta, ai - ta vuol un si - gra - zia - to cor! Che

dan - ger to harm me, no dan - ger to harm me For
 que - ste tem - pe - ste, fra que - ste tem - pe - ste si

is there to help me?
 di - re? che fa - re?

ev - er a - gain, for . . ev - er a - gain. I have
 per - de il mio cor, si . . per de il mio cor. Io va -

I am doomed to mis - for
 Quan-to son da com - pian . . .

rin.

on - ly mis - for - tune, I can bear up no long - er.
 cil - lo, io tre - ma io va - ci / - lo, io tre - mo.

ger! I can bear up no long - er!
 Nol più pos - so sof - fri - re!

p pp

Andante. EURIDICE.

A change how de - ceiv - ing, a change how de - ceiv - ing!
 Che fe - ro mo - men - to, che bar - ba - ra sor - te,

Andante.

f p f p f p f p f p f p

Allegro

Once more to be griev - ing At life and its pain, A change how de - ceiv . . .
 pas - sar dal - la mor - te a tan - to do - lor, Che fe - ro mo - men . . .

Allegro.

f p f p f p f p poco f

ing! Re - pose I am leav - - ing, Once more to be griev - ing At
to, che bar - ba - ra sor - te, pas - sar dal - la mor - te a

life and its pain, once more to be griev - ing at life . . . and its
tan - to do - lor, pas - sar dal - la mor - te a tan - - - - to do

pain, at life . . . and its pain.
- - lor, a tan - - - - to do - lor!

No. 42.

RECITATIVE.—"NOW RECOMMENCES MY TRIAL."

ORPHEUS.

EURIDICE.

Now re - com - men - ces my tri - al.
 Ah! per me il duol ri - co - min - cia!

My dear - est Or - pheus, wouldst thou
 Ma - ri - to ca - ro, quan - do

leave me? Im - plores in vain thy un - hap - py for - sak - en wife a sin - gle
 vis - si? In quel mo - men - to la tua spo - sa de - so - la - ta im - plo - ram

sign of love from thee? Ye gods, un - to you do I turn. Am I to end my
 van il tuo soc - cor - so? Oh Nu - mi, ho re - fu - gio so - lo a voi. Dun - que mo - rir do -

life, and not re - ceive a look from Or - pheus? I can - not en - dure a - ny
 - vrò, e non ve - drò il coro Or - fe - o? Non so co - me reg - ger an -

more; flut - ters my fail - ing heart, and all my strength this yield - ing; I
 - co - ra; tre - ma as - sai il cor, mi man - cu o - gni for - za; ob -

care not for the gods, Eu - ri - di - ce, or my - self.
 blio la leg - ge du - ra, Eu - ri - di - ce, e me ste - so.

EURIDICE. Ah! O be mer - ci - ful, I feel that death is near. **ORPHEUS.** Take heart a - gain, And thou shalt know it. Now
 Ah! Ca - ro spo - so mio, mi sen - to or mo - rir! A - ma - ta mia, spe - rar tu de - vi

learn - What say I? O ye gods, When shall I be
 - drai che so - io? Ma fin quan - do pe - nar io do -

Allegro.

free from all this an - guish! Fare thee well! Think on Eu - ri - di - ce, forget me not, Fare thee
 - vrò in que - sto luo - go? Tu ad - dio! ti sov - ven - ga sem - pre di me, di me, Sì, ad -

Lento.

well. What sor - row! To lose her will break my heart.
 - dio! Qual pe - na! L'af - fan - no di lei m'uc - ci - drà.

Allegro.

Nay, the gods can-not ask me for an off-'ring so cost-ly, O be-
 No, non vo-glion i Nu-mi, che si sof-fra co-tan-to. Oa a-

EURIDICE.

My Or-phens, I faint, I die.
 Io ca-do, mio ben, e mus-jo.

Lento.

- lov-ed Eu-ri-di-ce.
 - ma-ta, ca-ra spo-sa.

What is this I have done? Un-to
 Che ho fat-to io? Do-ve

Lento.

what am I driv-en, un-to what, by my love and grief?
 mi i quest' a-mo-re, do-ve spin-se-mi il pian-to suo?

Allegro.

Eu-ri-di-ce!
 Ca-ra spo-sa!

My be-lov-ed!
 Eu-ri-di-ce.

crea.

Eu-ri - di - ce!
Eu-ri - di - ce!

My be - lov - ed!
Ah di - let - ta!

f

Recit. *Allegro.*

Ah, she hears not my voice, she re - turns not a - gain.
Ah, non più m'o-de lei; mor-ta è di do-lor. *Allegro.*

fp Recit. *f*

'Tis I, 'tis I, to whom her death is due: more than
Son' io, son' io, le die-di io la morte; quan-to,

ev - er do I re - pent me: my grief is past en - dur - anca.
quan - to agra - zia - to so - no! il duol mio dir non pos - so!

f

In such an hour of tor-ture nought else is left ex - cept to die, . . . and make a - tonement.
In tal ter - ri - bil or - a mi re-sta sol del mo-rir la via; . . . e tut-to ces-sa.

f

No. 48.

ARIA — "SHE IS GONE, AND GONE FOR EVER."

Andante con moto.

PIANO.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *sf*.

ORPHEUS.

She is gone, and gone for ev - er, All my joy, a - las, is flown; Life with -
 Che fa - rò sen - za Eu - ri - di - ce, do - ve an - drò sen - za il mio ben! che fa -

The first vocal line is accompanied by piano. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *p* and *fp*.

The second vocal line continues the melody. The piano accompaniment remains consistent. Dynamics include *p* and *fp*.

The third vocal line includes a repeat sign (N) and a key signature change to D major. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *fp*.

The final vocal line is marked *Adagio*. The piano accompaniment slows down and features a *cres.* (crescendo) leading to a *f* (forte) dynamic before ending with a *p* (piano) dynamic.

an - swer, I be - seech thee, If truth and love, if truth and love can
 pu - re il tuo fe - de - le, son pu - re il tuo fe - de - le, il tuo fe -

sp *sp*

O *Tempo lmo.*

reach thee. She is gone, and gone for ev - er, All my joy, a - las, is
 - de - le. *Che fa - rò sen - za Eu - ri - di - ce,* do - ve an - drò sen - za il mio

Tempo lmo.

p *sp*

flown; Life with - out her would I nev - er, Why re - main on earth a -
 ben! *che fa - rò, . . do - ve an - drò, . . che fa - rò sen - za il mio*

v *v*

Moderato.

- lone, why re - main on earth a lone! Eu - ri - di - ce! Eu - ri - di - ce!
 ben, do - ve an - drò sen - za il mio ben! Eu - ri - di - ce! Eu - ri - di - ce!

Moderato.

mf *f*

Adagio.

She can-not hear me. Vain ex-pec-ta-tion! No-where, to cheer me, con-so-la-tion,
 Ah! non m'a-van-za più . . soc-cor-so, più . . spe-ran-za nè dal mon-do,

Adagio.

p *sp*

Tempo lmo. **P**

No-where re - lief. She is gone, and gone for ev - er, All my joy, a - las, is
 né . . . dal ciel! Che fa - rò sen - za Eu - ri - di - ce, do - ve an - drò sen - za il mio

Tempo lmo.

p **fp**

flown; Life with - out her would I nev - er, Why re - main on earth a -
 ben? che fa - rò, . . . do - ve an - drò, . . . che fa - rò sen - za il mio

cres. **f**

- lone? Life with - out her would I nev - er, Why re - main on earth a - lone, re -
 ben? do - ve an - drò, . . . che fa - rò, . . . che fa - rò sen - za il mio ben, sen -

mf *cres.* **p** *cres.* **f**

ff

- main a - lone, . . . on earth a - lone?
 - za il mio ben, . . . sen - za il mio ben?

ff

v **v**

No. 41.

RECITATIVE.—" THEN LET MY GRIEVOUS PAIN BE ENDED."

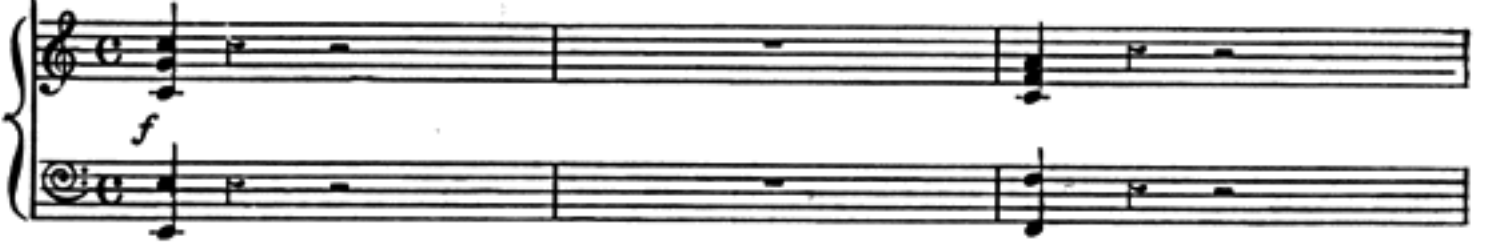
ORPHEUS.

VOICE.

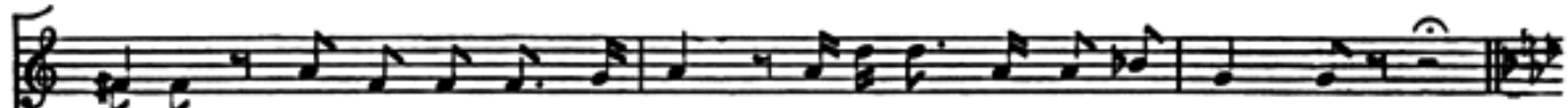


Then let my grievous pain be end - ed with my life. Long - er I can - not
Il duol del cuo - re mio col vi - ver mio fi - ni - sca! No for - za tal non

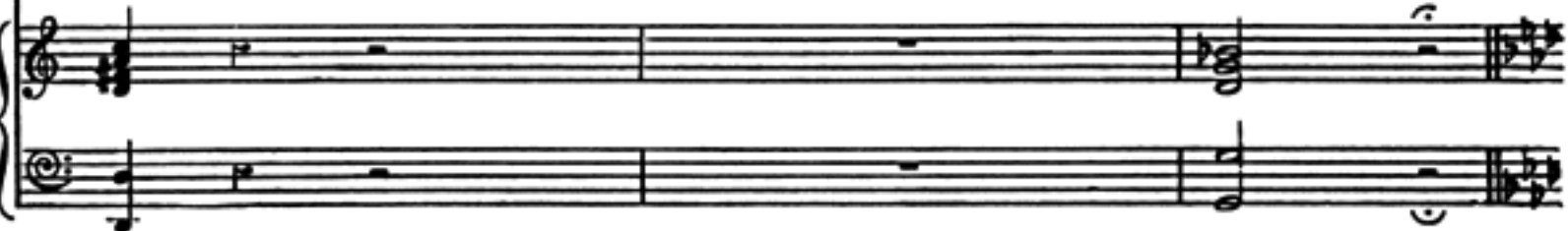
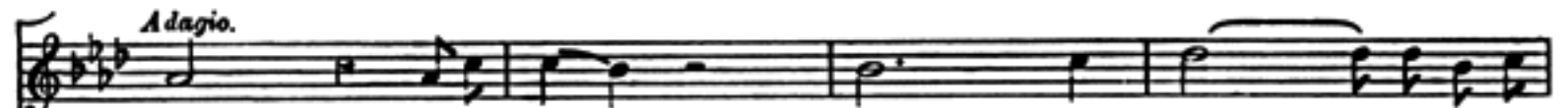
PIANO.



bear the .. - test stroke of fate. I still am near the gates I late - ly
ho per vin - cer col - po ta - le. A - per - ta m'è an - cor la via ad



passed, and soon I can re - join my be - lov - ed Eu - ri - di - ce.
es - sa, e lei ve - drò, sì lei, ch'io d'a - mo - re gran - de a - mo.

*Adagio.*

Thee, on - ly thee, faith - - - ful wife, . . . I long for
Sì, so - la te, ca - - - ra mia, . . . a - ver so -

Adagio.

thee : Till I come, I pray thee to wait for me.
glio, oh sta là, a - spet - ta, a - spet - ta me!



AMOR.

We nev - er shall a - gain be part - ed, but in death ev - er - more u - nit - ed, thou and I. For -
Giam-mai po trai ve - nir - mi tol - ta; et, la mor - te u - nir - mi vuol con te, con te. Non

ORPHEUS.

- bear, and hear me. And thou, wherefore art thou so bold as to hin - der the blow which will
piu! che fui tu? E tu, che ar - di - sci tu mai, il gran col - po fer-mar, fin de

AMOR.

end my af - flic - tion? Why give way to an - ger and fol - ly? For - bear, and
tan - ti do - lo - ri? Fre - na, fre - na tu, in - sen - sa - to, quel dir, to

know me for the god who watch - es o - ver all thy for - tunes.
son per te il Dio, che o - gni tua a - sio - ne ve - glia.

ORPHEUS. AMOR.

What dost thou ask of me? Thy con - stan - cy and faith have been tried long e - nough; wherefore
Or di il tuo vo - ler? Di tua co - stan - za pro - va mag - gior non vo - glio, e s -

now shall thy sor - rows be end - ed. Eu - ri - di - ce,
 nir quin-di dee il tuo sof-fri - re, Eu - ri - di - ce!

a - wake thou! To the lov - ing and true
 re - spi - ra! Ili-com-pen - sa co - lui, give the re-ward of
l'uo - mo di tan - ta

ORPHEUS. EURIDICE. ORPHEUS.
 love. My Eu - ri - di - ce! My Or - pheus! Good are the gods, how can we show that we are
 fe. Ah mia con-sor - te! Mio spo - so! Qual gra-zia Nu - mi! co - pio - se gra-zie a voi ren .

AMOR.
 thankful? By nev - er ques - tion - ing my power. Re - turn ye un - to earth, from out this dread - ful
 - diu - mo! Dub-biar po - tre - te voi di me? U - sciam di qua; or via, an - dium, an - dium las -

place, and en - joy ev - er - more the de - lights of faith - ful love.
 su e go - dre - te per sem - pre le gio - je dell' a - mor.

No. 45. CHORUS, WITH ALTERNATE SOLO.—"THE GOD OF LOVE HAS PREVAILED."

Allegro leggiero.

f
Ped.

p

f

A ORPHEUS.

The god of love has pre-vailed, and is tri-umph-ant, Let us all his al-tar a-
Tri-on - fi A - mo - re, e il mon-do ser-va in-tie - ro all' im - pe - ro del - la bel -

p

- dorn; the god of love has pre-vailed, and is tri-umph-ant, let us all his al-tar a-
- ta. Tri-on - fi A - mo - re, e il mon-do ser-va in-tie - ro all' im - pe - ro del - la bel -

p

- dorn; For mer-cy and free-dom won and im-part-ed, Glad-ly we of-fer a
- ta. Di su - a ca - te - na tal vol-ta a - ma - ra, mai fu più ca - ra la

life new - born, glad - ly we of - fer a life new - born.
 li - ber - tà, vai su più ca - ra la li - ber - tà.

CHORUS. SOPRANO. *f* B

ALTO. *f* The god of love has pre-vailed, and is tri - umph-ant, Let us
 Tri - on - fi A - mo - re, e il mon - do ser - va in tie - ro, all' im -

TENOR. *f* The god of love has pre-vailed, and is tri - umph-ant, Let us
 Tri - on - fi A - mo - re, e il mon - do ser - va in tie - ro, all' im -

BASS. *f* The god of love has pre-vailed, and is tri - umph-ant, Let us
 Tri - on - fi A - mo - re, e il mon - do ser - va in tie - ro, all' im -

The god of love has pre-vailed, and is tri - umph-ant, Let us
 Tri - on - fi A - mo - re, e il mon - do ser - va in tie - ro, all' im -

all his al - tar a - dorn; For mer - cy and free - dom won and im - part - ed,
 - pe - ro del - la bel - tà. Di su - a ca - te - na tal vol - ta a - ma - ra,

all his al - tar a - dorn; For mer - cy and free - dom won and im - part - ed,
 - pe - ro del - la bel - tà. Di su - a ca - te - na tal vol - ta a - ma - ra,

all his al - tar a - dorn; For mer - cy and free - dom won and im - part - ed,
 - pe - ro del - la bel - tà. Di su - a ca - te - na tal vol - ta a - ma - ra,

all his al - tar a - dorn; For mer - cy and free - dom won and im - part - ed,
 - pe - ro del - la bel - tà. Di su - a ca - te - na tal vol - ta a - ma - ra,

Glad - ly we of - fer a life new - born, glad - ly we of - fer a life new - born.
 mai fu più ca - ra la li - ber - tà, mai fu più ca - ra la li - ber - tà.

Glad - ly we of - fer a life new - born, glad - ly we of - fer a life new - born.
 mai fu più ca - ra la li - ber - tà, mai fu più ca - ra la li - ber - tà.

Glad - ly we of - fer a life new - born.
 mai fu più ca - ra la li - ber - tà.

Glad - ly we of - fer a life new - born.
 mai fu più ca - ra la li - ber - tà.

p *f*

C AMOR.

Wound - ed olt by re - serve or an - ger, Deep - ly will sigh a .. lov - ing heart;
 Tal di - spe - ra, .. tal af - fan - na d'u - na ti - ran - na la cru - del - tà.

p

wound - ed olt by re - serve or an - ger, deep - ly will sigh a .. lov - ing heart;
 Tal di - spe - ra, .. tal af - fan - na d'u - na ti - ran - na la cru - del - tà.

But when con - cord sweet re - en - ters, Rap - ture re - vives, to al - lay the
 Ma la pe - na ob - blia l'a - min - te, nel dol - ce i - stan - te . d'i - la pie -

smart, rap-ture re-vives, to al-lay.. the smart
 tà, nel dol-ce i-stan-te.. del-la pie-tà.

CHORUS. **D**

The god of love has prevailed, and is tri-umph-ant, Let us.. all his al-tar a-
 Tri-on - *f* A-mo-re, e il mon-do ser-va in-tie-ro, all'im-pe-ro del-la bel-

The god of love has prevailed, and is tri-umph-ant, Let us.. all his al-tar a-
 Tri-on - *f* A-mo-re, e il mon-do ser-va in-tie-ro, all'im-pe-ro del-la bel-

The god of love has prevailed, and is tri-umph-ant, Let us all his al-tar a-
 Tri-on - *f* A-mo-re, e il mon-do ser-va in-tie-ro, all'im-pe-ro del-la bel-

The god of love has prevailed and is tri-umph-ant, Let us all his al-tar a-
 Tri-on - *f* A-mo-re, e il mon-do ser-va in-tie-ro, all'im-pe-ro del-la bel-

- dorn; For mer-cy and free-dom won and im-part-ed, Glad-ly we
 tà. Di su-a ca-te-na tal vol-ta a-ma-ra, mai su più

- dorn; For mer-cy and free-dom won and im-part-ed, Glad-ly we
 tà. Di su-a ca-te-na tal vol-ta a-ma-ra, mai su più

- dorn; For mer-cy and free-dom won and im-part-ed,
 tà. Di su-a ca-te-na tal vol-ta a-ma-ra,

- dorn; For mer-cy and free-dom won and im-part-ed,
 tà. Di su-a ca-te-na tal vol-ta a-ma-ra,

of - fer a life new - born, glad - ly we of - fer a life new - born.
 ca - ra la li - ber - tà, mai fu più ca - ra la li - ber - tà.

of - fer a life new - born, glad - ly we of - fer a life new - born.
 ca - ra la li - ber - tà, mai fu più ca - ra la li - ber - tà.

Glad - ly we of - fer a life new - born.
 mai fu più ca - ra la li - ber - tà.

Glad - ly we of - fer a life new - born.
 mai fu più ca - ra la li - ber - tà.

E EURIDICE.

Oft by un - faith are wounds made deep - er, Yet will faith re - as - sert its . . . power,
 La ge - lo - si - a strug - ge e di - vo - ra, ma ri - sto - ra . . . la fe - del - tà,

oft by un - faith are wounds made deep - er, yet will faith re - as - sert its . . . power;
 La ge - lo - si - a strug - ge e di - vo - ra, ma ri - sto - ra . . . la fe - del - tà.

When dis - trust from the heart has been ban - ished, Love's true de - light is but felt the
 Quel so - spet - to che il cuo - re tor - men - ta, al - fin di - ven - ta fe - li - ci -

more, love's true de - light is but felt the more.
 tà, al fin di - ven - ta fe - li - ci - tà.

CHORUS **F**

The God of love has pre-vailed, and is tri - umph - ant, Let us all his al - tar a -
 Tri - on - fi A - mo - re, e il mon - do ser - va in - tie - ro, all' im - pe - ro del - la bel -

The God of love has pre-vailed, and is tri - umph - ant, Let us all his al - tar a -
 Tri - on - fi A - mo - re, e il mon - do ser - va in - tie - ro, all' im - pe - ro del - la bel -

The God of love has pre-vailed, and is tri - umph - ant, Let us all his al - tar a -
 Tri - on - fi A - mo - re, e il mon - do ser - va in - tie - ro, all' im - pe - ro del - la bel -

The God of love has pre-vailed, and is tri - umph - ant, Let us all his al - tar a -
 Tri - on - fi A - mo - re, e il mon - do ser - va in - tie - ro, all' im - pe - ro del - la bel -

- dorn; For mer - cy and free - dom won and im - part - ed, Glad - ly we of - fer a life new -
 tà, Di su - a ca - te - na tal vol - ta a - ma - ra, mai fu più ca - ra la li - ber -

- dorn; For mer - cy and free - dom won and im - part - ed, Glad - ly we of - fer a life new -
 tà, Di su - a ca - te - na tal vol - ta a - ma - ra, mai fu più ca - ra la li - ber -

- dorn; For mer - cy and free - dom won and im - part - ed,
 tà, Di su - a ca - te - na tal vol - ta a - ma - ra,

- dorn; For mer - cy and free - dom won and im - part - ed,
 tà, Di su - a ca - te - na tal vol - ta a - ma - ra,

G Allegro. *ff*

born, glad - ly we of - fer a life new - born, the god of love has pre -
 ta, mai fu più ca - ra la li - ber - tà, Tri - on - ð A - mo - re, e il

born, glad - ly we of - fer a life new - born. the god of love has pre -
 ta, mai fu più ca - ra la li - ber - tà, Tri - on - ð A - mo - re, e il

Glad - ly we of - fer a life new - born, the god of love has pre -
 mai fu più ca - ra la li - ber - tà, Tri - on - ð A - mo - re, e il

Glad - ly we of - fer a life new - born, the god of love has pre -
 mai fu più ca - ra la li - ber - tà, Tri - on - ð A - mo - re, e il

G Allegro.

- vailed, and is tri - ump - ant, let us all his al - tar a - dorn, let us
 mon - do ser - va in - tie - ro, all' im - pe - ro del - la bel - tà, all' im -

- vailed, and is tri - ump - ant, let us all his al - tar a - dorn. let us
 mon - do ser - va in - tie - ro, all' im - pe - ro del - la bel - tà, all' im -

- vailed, and is tri - ump - ant, let us all his al - tar a - dorn, let us
 mon - do ser - va in - tie - ro, all' im - pe - ro del - la bel - tà, all' im -

ailed, and is tri - ump - ant, let us all his al - tar a - dorn, let us
 mon - do ser - va in - tie - ro, all' im - pe - ro del - la bel - tà, all' im -

all his al - tar a - dorn, let us all his al - tar a - dorn.
 pe - ro del - la bel - tà, all' im - pe - ro del - la bel - tà.

all his al - tar a - dorn, let us all his al - tar a - dorn.
 pe - ro del - la bel - tà, all' im - pe - ro del - la bel - tà.

all his al - tar a - dorn, let us all his al - tar a - dorn.
 pe - ro del - la bel - tà, all' im - pe - ro del - la bel - tà.

all his al - tar a - dorn, let us all his al - tar a - dorn.
 pe - ro del - la bel - tà, all' im - pe - ro del - la bel - tà.

No. 46.

BALLET.

Grazioso.
dolce.
PIANO. *fp*

fp *fp* *f* *1st time.* *2nd time.*

GAVOTTE.

No. 47.

Allegro.

PIANO.

The first system of the piece begins with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the melodic and accompanimental lines, showing some dynamic markings like *mf* and *f*.

The third system shows the continuation of the piece, with the treble staff featuring more complex melodic patterns and the bass staff providing harmonic support.

Maggiore.

1st time.

2nd time.

The fourth system includes a first ending and a second ending, both marked with repeat signs. The first ending leads back to an earlier section, while the second ending concludes the piece. A dynamic marking of *f* is present at the end of the second ending.

The fifth system continues the piece with a consistent melodic and accompanimental texture.

Minore. X

The sixth system is marked *Minore* and features a change in the melodic line, with a key signature change indicated by the 'X' and the appearance of a flat in the treble staff.

The seventh system concludes the piece with a final melodic flourish and accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with accents. The lower staff is in bass clef and contains a series of chords and single notes, some with accents.

The second system continues the musical piece. It includes the instruction "FINA" above the treble staff. A dynamic marking of "f" (forte) is placed above the bass staff. The notation continues with various rhythmic patterns.

The third system features two endings. The first ending is marked "1st." and the second ending is marked "2nd.". The piece concludes with the instruction "Dal Segno al Fine." at the bottom right of the system.

No. 48.

BALLET.

The first system of the ballet piece is marked "Vivace". It begins with a dynamic marking of "f" (forte) in the bass staff. The music is characterized by rapid sixteenth-note passages in both staves.

The second system continues the ballet piece with similar rapid sixteenth-note patterns in both staves. A dynamic marking of "f" is present in the bass staff.

The third system of the ballet piece shows further development of the sixteenth-note motifs. A dynamic marking of "p" (piano) is visible in the bass staff.

The fourth system concludes the ballet piece with continued sixteenth-note passages in both staves.

This page of musical notation, numbered 115, contains seven systems of piano music. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a style typical of 19th-century piano literature, featuring complex textures with many notes and chords.

Key features of the notation include:

- System 1:** Treble staff has many sixteenth-note chords. Bass staff starts with a *p* dynamic.
- System 2:** Treble staff has many sixteenth-note chords. Bass staff has a *f* dynamic.
- System 3:** Treble staff has many sixteenth-note chords. Bass staff has a *p* dynamic.
- System 4:** Treble staff has many sixteenth-note chords. Bass staff has a *f* dynamic.
- System 5:** Treble staff has many sixteenth-note chords. Bass staff has a *f* dynamic.
- System 6:** Treble staff has many sixteenth-note chords. Bass staff has a *f* dynamic.
- System 7:** Treble staff has many sixteenth-note chords. Bass staff has a *f* dynamic.

This page of musical notation, numbered 116, consists of seven systems of two staves each. The notation is written in a standard musical format with treble and bass clefs. The first system begins with a piano (*p*) dynamic marking. The second system features a forte (*f*) dynamic marking. The third system includes a mezzo-forte (*f*) dynamic marking. The fourth system has a forte (*f*) dynamic marking. The fifth system includes a mezzo-forte (*f*) dynamic marking. The sixth system includes a mezzo-forte (*f*) dynamic marking. The seventh system includes a mezzo-forte (*f*) dynamic marking. The notation includes various musical symbols such as notes, rests, dynamics (*p*, *f*, *M*), and articulation marks.

The image displays a page of musical notation, numbered 117, consisting of seven systems of two staves each. The notation is written in a standard musical format, including notes, rests, and dynamic markings. The first system shows a complex rhythmic pattern with many beamed notes. The second system includes dynamic markings *p* and *f* alternating. The third system features a *N* (ritardando) marking and *f* dynamics. The fourth system has *f* and *p* dynamics. The fifth system has *f* dynamics. The sixth system is marked *dolce* and features a *f* dynamic. The seventh system has *f* dynamics. The notation is dense and detailed, typical of a classical piano score.

Three systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The first system features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The second system features a piano (*p*) dynamic in the right hand. The third system features a forte (*f*) dynamic in the right hand. The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

No. 49.

MENUET.

Minuet No. 49, marked *Grazioso*. The score is for piano and includes the following markings: *Grazioso*, *tr* (trills), *p* (piano), *staccato*, and *PIANO*. The piece is in 3/4 time and consists of four systems of music. The first system includes a piano (*p*) dynamic and a trill (*tr*) in the right hand. The second system includes a trill (*tr*) in the right hand. The third system includes a trill (*tr*) in the right hand. The fourth system includes a trill (*tr*) in the right hand and a piano (*p*) dynamic in the left hand. The music features a mix of eighth and sixteenth notes, with some trills and staccato markings.

This page of musical notation, numbered 110, features six systems of piano accompaniment. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a single key signature and a consistent time signature. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests and slurs. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout the piece. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

No. 50

TRIO.—“ SWEET AFFECTION, HEAVENLY TREASURE.

Andante. EURIDICE.

VOICE: Sweet af - fec - tion, heavenly trea - sure, It is
 Gau - dio, gau - dio son al cuo - re que - ste

PIANO: *p*

bliss to feel thy chain, it is bliss to feel thy chain. Sweet af -
 pe - ne dell a - mor, que - ste pe - ne dell a - mor. Tu, a -

OPHREUS

- fec - tion, how much plea - sure Thou dost bring to tem - per pain, thou dost
 - mo - re, qual pia - ce - re mi - schi fra af - fan - no tal, mi - schi

bring to tem - per pain The grief ye had will quick - ly wane, If
 fra af - fan - no tal, Di duol spa - ri - sce qual - si - sia pur

AMOR.

yet my fa - vour ye re - tain, if yet my fa - vour ye re - tain.
 om - bra, se lo vo - glio io, pur om - - bra, se lo vo - glio io.

EURIDICE.

Sweet af - fec - tion, heavenly
 Gau - dio, gau - dio son al

OPHREUS.

Sweet af -
 Tu, a -

yet my fa - vour ye re - tain, if yet my fa - vour ye re - tain.
 om - bra, se lo vo - glio io, pur om - - bra, se lo vo - glio io.

EURIDICE.

Sweet af - fec - tion, heavenly
 Gau - dio, gau - dio son al

OPHREUS.

Sweet af -
 Tu, a -

Of the flame now brightly glow - ing, Still with-in your sou's be
Se'l bol - lor, che voi in - flam - ma, *l'al - me vo - stre o - gnor in -*

trea - sure, It is bliss to feel thy chain,
al cuo - re, *que - ste pe - ne dell' a - mor,*

- fec - tion, how much plea - sure Thou dost bring to tem - per
mo - re, *qual pia - ce - re* *mi - schi fra* *af - fan - no*

crea.

grow - ing, Life to you shall ne'er be vain, If the
pen - na, *mai a - vre - te mai al - cun;* *se'l bol -*

It is bliss to feel thy chain; Sweet af - fec - tion,
que - ste pe - ne dell' a - mor; *gau - dio, gau - aio*

pain, thou dost bring to tem - per pain; Sweet af - fec - tion,
tal, *mi - schi fra* *af - fan - no tal;* *tu, a - mo - re,*

f *p*

flame now bright-ly glow - ing, Still with - in your soul be
lor, *che voi in - flam - ma,* *l'al - me vo - stre o - gnor* *im*

heaven - ly trea - sure, sweet af - fec - tion, heaven - ly trea - sure,
son al cuo - re, *son al cuo - re* *que - ste pe - ne,*

how much plea - sure, sweet af - fec - tion, how much plea - sure
qual pia - ce - re, *qual pia - ce - re,* *qual pia - ce - re*

crea.

grow - ing, Life to you shall ne'er be vain, to you shall life be
 - pen - na, mai a - vre - te mal al - cun ; st, mai a - vre - te

It is bliss to feel thy chain, Sweet af - fec - tion, heavenly
 que - ste pe - ne dell' a - mor ; guadio, gau - die son al

Thou dost bring to tem - per pain ; Sweet af - fec - tion how much
 mi - schi fra af - fan - no tal ; tu, a - mo - re, qual pia -

nev - er vain, life to you shall ne'er be
 mal al - cun, mai a - vre - te mal al

trea - sure, It is bliss to feel thy chain, to feel thy
 cuo - re, son al cuo - re que - ste pe - ne dell' a -

plea - sure Thou dost bring to tem - per pain, to tem - per
 - ce - re, qual pia - ce - re mi - schi fra af - fan - no

vain.
- cun.

chain.
- mor.

pain.
tal.

Allegro.

O what rapture all en - tran -
 Qual pia - ce - re, qual dol - ces -

O what rapture all en - tran -
 Qual pia - ce - re, qual dol - ces -
Allegro.

Then with
All A

cing Af - fec - tion brings us, our glad - ness, our gladness en - han - - - cing; Then with
za l'a - mor ci ren - de, ci ren - de, oh gran con - ten - tez - - - za! Lie - ti

cing Af - fec - tion brings us, our glad - ness, our gladness en - han - - - cing; Then with
za l'a - mor ci ren - de, ci ren - de, oh gran con - ten - tez - - - za! Lie - ti

joy .. of - fer ye, Thanks and praise un - to me, thanks and praise . . un - to me, ..
mor .. voi o - gnor gius - bi - lar, rin - gra - zar, gius - bi - lar, . . rin - gra - ziar. . .

joy of - fer we, Thanks and praise un - to thee, thanks and praise . . un - to thee, ..
siam; rin - gra - ziam te o - gnor, Dio A - mor, te o - gnor, . . Dio A - mor. . .

joy .. of - fer we, Thanks and praise un - to thee, thanks and praise un - to thee, ..
siam; rin - gra - ziam te o - gnor, Dio A - mor, te o - gnor, Dio A - mor. . .

f p

T

O what rap - ture all en - tran - cing Af - fec - tion brings us, O . . what
Qual pia - ce - re, qual dol - cez - za l'a - mor ci ren - de, qual dol -

O what rap - ture all en - tran - cing Af - fec - tion brings us, O . . what
Qual pia - ce - re, qual dol - cez - za l'a - mor ci ren - de, qual voi -

f p

Then with joy of - fer ye Thanks and praise, thanks and
All A - mor voi o - gnor giu - bi - lar, giu - bi -

rap - ture, our glad - ness en - han - cing; Then with joy of - fer ye Thanks and praise, thanks and
ces - sa / oh gran con - ten - tes - sa / Lie - te siam; rin - gra - ziam te o - gnor, te o -

rap - ture, our glad - ness en - han - cing; Then with joy of - fer we Thanks and praise,
ces - sa / oh gran con - ten - tes - sa / Lie - te siam; rin - gra - ziam te o - gnor,

praise . . . un - to me, of - fer ye . . . thanks and praise un - to
lar, . . . rin - gra - ziam, all A - mor . . . voi o - gnor giu bi -

praise . . . un - to thee, . . . of - fer we . . . thanks and praise un - to
gnor, . . . Dio A - mor; lie - ti siam; . . . rin - gra - ziam te o -

thanks and praise un - to thee, . . . thanks and praise . . . un - to
te o - gnor, Dio A - mor; rin - gra - ziam . . . te o -

me, of - fer ye . . . thanks and praise un - to me, then with joy of - fer ye thanks and
lar, all A - mor, . . . voi o - gnor giu - bi - lar, all A - mor voi o - gnor giu - bi -

thee, of fer we . . . thanks and praise un - to thee, then with joy of - fer we thanks and
gnor, rin - gra - ziam . . . te o - gnor, Dio A - mor; lie - te siam? rin - gra - ziam te o -

thee, thanks and praise . . . un - to thee, then with joy of - fer we thanks and
gnor, te o - gnor, . . . Dio A - mor; lie - te siam; rin - gra - ziam te o -

cres.

praise un - to thee, then with joy of - fer ye thanks and praise un - to
 lar, rin - gra - ziar, all' A - mor voi o - gnor giu - bi - lar, rin - gra -

praise un - to thee, then with joy of - fer we thanks and praise un - to
 gnor, Dio A - mor, lie - ti siam; rin - gra - ziam te o - gnor, Dio A -

praise un - to thee, then with joy of - fer we thanks and praise un - to
 gnor, Dio A - mor, lie - ti siam; rin - gra - ziam te o - gnor, Dio A -

me, thanks and praise un - to me.
 riar, giu - bi - lar, rin - gra - ziar.

thee, thanks and praise un - to thee.
 mor, te o - gnor, Dio A - mor

thee, thanks and praise un - to thee.
 mor, te o - gnor, Dio A - mor.

f

ff

f

f

f

f

No. 51.

BALLET.

PIANO.

Maestoso.

p leggiero.

p

f

No. 52.

BALLET.

PIANO.

Molto lento.

p *f* *p* *f* *p* *f* *pp*

f *p* *p* *f*

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

f *pp* *f* *p*

p *fp* *fp* *f* *p* *cres.*

f

cres. *ff*

mf *cres.*

ff *p* *f* *p*

f *p* *f* *pp* *f* *p*

cres.

No. 53.

CHACONNE.

PIANO.

f

tr

tr

The first system of the Chaconne is written for piano. It begins with a treble clef and a key signature of two sharps (F# and C#). The music is in 4/4 time. The right hand features a melodic line with trills and slurs, while the left hand provides a harmonic accompaniment. The dynamic marking *f* (forte) is present at the beginning.

The second system continues the musical piece, maintaining the same key signature and time signature. The right hand has a more active melodic line with many slurs, and the left hand continues with a steady accompaniment.

A

p

The third system is marked with a piano (*p*) dynamic. It features a section labeled 'A' with a slur over the right hand. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

B

f

p

The fourth system contains a section labeled 'B'. It features a melodic line in the right hand with slurs and a steady accompaniment in the left hand. The dynamic markings *f* and *p* are used.

fp

The fifth system features a melodic line in the right hand with slurs and a steady accompaniment in the left hand. The dynamic marking *fp* (fortissimo piano) is used.

C

fp

f

The sixth system contains a section labeled 'C'. It features a melodic line in the right hand with slurs and a steady accompaniment in the left hand. The dynamic markings *fp* and *f* are used.

The seventh system concludes the piece with a melodic line in the right hand and a steady accompaniment in the left hand.

System 1, measures 1-4. The piece is in D major, 2/4 time. The right hand features a melodic line with trills and grace notes, while the left hand provides a steady accompaniment. A dynamic marking of *tr* is present above the first measure.

System 2, measures 5-8. The key signature changes to E major. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A dynamic marking of *p* is shown below the fifth measure.

System 3, measures 9-12. The key signature changes to F major. The right hand has a melodic line with slurs, and the left hand features a rhythmic accompaniment. Dynamic markings of *f* and *p* are present.

System 4, measures 13-16. The key signature changes to G major. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A dynamic marking of *mp* is present.

System 5, measures 17-20. The key signature changes to A major. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings of *mp* and *f* are present.

System 6, measures 21-24. The key signature changes to B major. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

System 7, measures 25-28. The key signature changes to C major. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A dynamic marking of *H* is present.

First system of musical notation, featuring a treble and bass staff with a piano accompaniment.

Second system of musical notation, featuring a treble and bass staff with a piano accompaniment.

Third system of musical notation, featuring a treble and bass staff with a piano accompaniment.

Fourth system of musical notation, featuring a treble and bass staff with a piano accompaniment. Includes a first ending bracket labeled "I" and a dynamic marking "p".

Fifth system of musical notation, featuring a treble and bass staff with a piano accompaniment. Includes a key signature change marked "K" and dynamic markings "p" and "poco a poco cres."

Sixth system of musical notation, featuring a treble and bass staff with a piano accompaniment. Includes dynamic markings "f" and "ff".

Seventh system of musical notation, featuring a treble and bass staff with a piano accompaniment.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* is visible at the end of the system.

Second system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line with various intervals and rests. The bass staff has a more rhythmic accompaniment. A dynamic marking of *p* is visible at the end of the system.

Third system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment. A dynamic marking of *M* is visible above the treble staff.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment. A dynamic marking of *f* is visible at the end of the system.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment. Dynamic markings of *p* and *f* are visible in the bass staff.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment.

Seventh system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment. A dynamic marking of *p* is visible in the bass staff.

This page of piano sheet music consists of eight systems, each with a grand staff (treble and bass clefs). The music is written in a minor key, indicated by three flats in the key signature. The first system features a melodic line in the right hand with slurs and a bass line with chords and some melodic movement. The second system continues the melodic development in the right hand, with a dynamic marking of *p* (piano). The third system shows a more active right hand with slurs and a bass line with chords, marked with *sp* (sforzando). The fourth system is characterized by a very active right hand with many slurs and a bass line with chords, marked with *f* (forte). The fifth system continues the active right hand with slurs and a bass line with chords. The sixth system features a right hand with a repeating rhythmic pattern of eighth notes, marked with *R* (ritardando), and a bass line with chords. The seventh system continues the repeating rhythmic pattern in the right hand and the bass line. The eighth system concludes the piece with a final chord in the right hand and a bass line with chords.

First system of a piano score. The right hand features a melodic line with a trill-like figure and a fermata. The left hand has a bass line with a dynamic marking of *p* (piano). A section marker 'S' is placed above the right hand staff.

Second system of a piano score. The right hand has a melodic line with a trill-like figure and a fermata. The left hand has a bass line with a dynamic marking of *p* (piano). A section marker 'T' is placed above the right hand staff, and 'cres.' (crescendo) is written below the left hand staff.

Third system of a piano score. The right hand has a melodic line with a trill-like figure and a fermata. The left hand has a bass line with a dynamic marking of *f* (forte).

Fourth system of a piano score. The right hand has a melodic line with a trill-like figure and a fermata. The left hand has a bass line with a dynamic marking of *f* (forte).

Fifth system of a piano score. The right hand has a melodic line with a trill-like figure and a fermata. The left hand has a bass line with a dynamic marking of *f* (forte). A section marker 'U' is placed above the right hand staff.

Sixth system of a piano score. The right hand has a melodic line with a trill-like figure and a fermata. The left hand has a bass line with a dynamic marking of *f* (forte).

Seventh system of a piano score. The right hand has a melodic line with a trill-like figure and a fermata. The left hand has a bass line with a dynamic marking of *p* (piano). A section marker 'V' is placed above the right hand staff.

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, ending with a fermata and a 'W' marking. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Second system of musical notation. The right hand continues the melodic line with various articulations. The left hand maintains the accompaniment with some chordal changes.

Third system of musical notation. The right hand has a more active melodic line. The left hand includes dynamic markings: *f*, *p*, *d.*, and *f*.

Fourth system of musical notation. The right hand has a melodic line with a fermata. The left hand features a *d.* marking and a *p* dynamic marking, followed by a dense chordal texture.

Fifth system of musical notation. The right hand has a melodic line with a fermata and an 'X' marking. The left hand has a *crea.* marking and a dense chordal texture.

Sixth system of musical notation. The right hand has a melodic line with a fermata. The left hand has a dense chordal texture.

Seventh system of musical notation. The right hand has a melodic line with a fermata. The left hand has a *f* dynamic marking and a dense chordal texture.



THE END