

KALMUS VOCAL SCORES

INDIANA UNIVERSITY
SCHOOL OF MUSIC
LIBRARY
Bloomington, Indiana

ORPHEUS

C. VON GLUCK.

English and Italian text

EDWIN F. KALMUS
PUBLISHER OF MUSIC
NEW YORK, N. Y.

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.

INDEX.

ACT I.

No.									PAGE
	OVERTURE	...	...	...	...	...	...	...	1
1.	CHORUS	...	...	...	"If here, where all is dark and silent"	...	...	...	5
		...	...	...	" <i>Ah! se intorno a quest'urna funesta</i> "	...	...	...	
2.	RECIT.	...	...	...	"My friends, lamentation but adds to my affliction!"	...	...	...	9
		...	...	...	" <i>Amici, quel lamento aggrava il mio dolore!</i> "	...	...	...	
3.	PANTOMIME	...	...	...	...	...	...	...	9
4.	CHORUS	...	...	...	"If here, where all is dark and silent"	...	...	...	10
		...	...	...	" <i>Ah! se intorno a quest'urna funesta</i> "	...	...	...	
5.	RECIT.	...	...	...	"I pray you, go!"	...	...	...	12
		...	...	...	" <i>Lasciatemi!</i> "	...	...	...	
6.	RITORNELLO	...	...	...	...	...	...	...	12
7.	ARIA	...	...	...	"I mourn my loved one dead"	...	...	...	13
		...	...	...	" <i>Chiamo il mio ben così</i> "	...	...	...	
8.	RECIT.	...	...	...	"Euridice, Euridice"	...	...	...	14
		...	...	...	" <i>Euridice, Euridice</i> "	...	...	...	
9.	ARIA	...	...	...	"Weeping sorely I stray"	...	...	...	15
		...	...	...	" <i>Cerco il mio ben così</i> "	...	...	...	
10.	RECIT.	...	...	...	"Euridice! the name I love"	...	...	...	16
		...	...	...	" <i>Euridice! Ah! questo nome</i> "	...	...	...	
11.	ARIA	...	...	...	"Still I shed bitter tears"	...	...	...	17
		...	...	...	" <i>Piangi il mio ben così</i> "	...	...	...	
12.	RECIT.	...	...	...	"Relentless gods of Acheron"	...	...	...	18
		...	...	...	" <i>Voi del regno delle ombre</i> "	...	...	...	
13.	ARIA	...	...	...	"Go, and with thy lyre"	...	...	...	20
		...	...	...	" <i>Dalla cetra tua</i> "	...	...	...	
14.	RECIT.	...	...	...	"What, shall I behold her again"	...	...	...	22
		...	...	...	" <i>Ciel! lei riveder potrò!</i> "	...	...	...	
15.	ARIA	...	...	...	"The gods, if they call thee"	...	...	...	23
		...	...	...	" <i>Gli sguardi trattieni</i> "	...	...	...	
16.	RECIT.	...	...	...	"What said he?"	...	...	...	25
		...	...	...	" <i>Che disse!</i> "	...	...	...	
17.	ARIA	...	...	...	"Away with mourning and crying"	...	...	...	26
		...	...	...	" <i>Addio, addio, o miei sospiri</i> "	...	...	...	

INDEX.

ACT II.

No.		Page
18.	DANCE OF THE FURIES	83
19.	CHORUS ...	"Who is the mortal one"
		<i>"Chi mai dell' Erebo"</i> ...
20.	DANCE OF THE FURIES	84
21.	CHORUS ...	"Who is the mortal one"
		<i>"Chi mai dell' Erebo"</i> ...
22.	SOLO AND CHORUS	"O be merciful to me!"
		<i>"Deh placatevi con me!"</i> ...
23.	CHORUS ...	"Sorrowing mortal"
		<i>"Misero giovane"</i> ...
24.	ARIA ...	"Thousand tortures"
		<i>"Mille pene"</i> ...
25.	CHORUS ...	"What feeling, strange to us"
		<i>"Ah! quale incognito"</i> ...
26.	ARIA ...	"My entreating, my complaining"
		<i>"Men tiranne, voi sareste"</i> ...
27.	CHORUS ...	"His moving elegies"
		<i>"Le porte stridano"</i> ...
28.	DANCE OF THE FURIES	50
29.	BALLET ...	56
30.	BALLET ...	57
31.	BALLET ...	58
32.	AIR AND CHORUS	"On these meadows are all happy-hearted"
		<i>"È quest' asilo ameno e grato"</i> ...
33.	QUASI RECIT. ...	"How pure a light!"
		<i>"Che puro ciel!"</i> ...
34.	CHORUS ...	"In this realm of souls departed"
		<i>"Vieni a' regni del riposo"</i> ...
35.	BALLET ...	73
36.	RECIT. ...	"O blessed and happy spirits"
		<i>"Oh voi, ombre felici"</i> ...
37.	CHORUS ...	"From the realm of souls departed"
		<i>"Torna, o bella, al tuo consorte"</i> ...

ACT III.

38.	RECIT. ...	"O come, Euridice"	78
		<i>"Ah vieni, o diletta"</i> ...	
39.	DUET ...	"Come, on my trueness relying"	82
		<i>"Sù, e con me vieni, cara"</i> ...	
40.	RECIT. ...	"Ah, how can he persist in such unwonted silence?"	88
		<i>"Ah! dovess' io saper, perche ei tace tanto!"</i> ...	
41.	ARIA AND DUET	"A change how deceiving!"	90
		<i>"Che fiero momento!"</i> ...	
42.	RECIT. ...	"Now recommences my trial"	95
		<i>"Ah! per me il duol ricomincia"</i> ...	
43.	ARIA ...	"She is gone, and gone for ever"	99
		<i>"Che farò senza Euridice"</i> ...	
44.	RECIT. ...	"Then let my grievous pain be ended"	102
		<i>"Il duol del cuore mio"</i> ...	
45.	CHORUS, WITH ALTERNATE SOLO...	"The god of love has prevailed"	106
		<i>"Trionfi Amore"</i> ...	
46.	BALLET ...		112
47.	GAVOTTE		118
48.	BALLET ..		114
49.	MENUET		118
50.	TRIO ...	"Sweet affection, heavenly treasure"	120
		<i>"Gaudio gaudio son al cuore"</i> ...	
51.	BALLET ...		126
52.	BALLET ...		126
53.	CHACONNE		128

ORPHEUS.

OVERTURE.

Allegro molto.

PIANO.

The musical score is written for piano and consists of six systems of music. The first system begins with the tempo marking *Allegro molto.* and the dynamic *ff*. The second system continues the melodic and harmonic development. The third system features a *ff* dynamic marking. The fourth system includes a *fp* (fortissimo piano) dynamic marking. The fifth system is marked with a section letter 'A' and a *f* (forte) dynamic. The sixth system concludes with a *p dolce.* (piano dolce) marking and a *cres.* (crescendo) instruction. The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.







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,

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

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

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!

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

Tutti.

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 - dà.

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 - dà.

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 - dà.

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 - dà.

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 grave.
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.

PIANO

No. 8. PANTOMIME.

Lento.

PIANO

p

crea.

p

f

1.

2.

p

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, flits 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, flits thy
 Ah! se in - tor - no a quest' ur - na fu - ne - sta, Eu - ri - di - ce, om - bra

TENOR.

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

BASS.

If here, where all . . is dark and si - lent, Eu - ri - di - ce, flits 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 i 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 i 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 i

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 i pian - ti,

cres. **F** *dim.*

cres. *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 -

cres.

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 -

cres.

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

cres. *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.

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.

f *p* *p*

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, Deaf to my
 Ma oh, va - no mio do - lor! L'i - do - lo

pp *p*

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,

p *pp*

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

p *f* *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 - sco - 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* *p*

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

ly; I call on her sweet name, E - cho re -
 de. 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.

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

No. 10.

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

ORPHEUS

VOICE

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

PIANO.

p *pp*

Ped. *

By me is it told to the groves, Ev-'ry vale knows it well, On the
E le sel - ve l'ap-pre-se-ro da me, Per o-gni val - le ri-suona, In

leaf - less stems, on the bark of grow-ing oaks, My hand has oft en-graved it.
o - gni tron-co scrisse il mi - se-ro Or-fe-o 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.

p

Ped. *

- 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."

Andantino.

ORPHÉUS.

VOICE

PIANO.

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

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

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

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

No. 12.

RECITATIVE.—"RELENTLESS GODS OF ACHERON."

ORPHEUS.

VOICE. Re-lent-less gods of A-che-ron, 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-ate 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 aor-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*

Amor.
 - 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

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

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

ORPHEUS.

f

L. AMOR

shall I be-hold her a-gain?
lei ri-ve-der po-trò!

Go, and with thy lyre : and thy sing-ing,
Dal-la ce-tra tua : dol-ci tuo-ni

Tones that can touch : a ruth-less heart,
ar-mo-ni-ci : fa-ri-so-nar;

Pre-vail : thou on the
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-ror; : : cer-to u-sci-rai con lei,

Her al-so with the bring-ing,
da quel-lo spa-zio in pa-ce,

So.. thou shalt thus re-turn,
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. JON. What, shall I be-hold her a gain? Yes; but receive thou first What
Oiel! 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. Nien lor vo-ler mi fa tre

AMOR.
 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-te Ei tim-pon, e Gio-ve ti vuol! Fat-ti de-gno del suo fa-vor.

No. 15.

ARIA.—"THE GODS, IF THEY CALL THEE."

VOICER. *Lento e grazioso.* AMOR.
The GK

PIANO. *Lento e grazioso.*

gods, if they call thee, O - bey thou with glad-ness, What - ev - er be - fall . . . thee, In
suar - 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, tra -

- ta - tion, be - yond ex - pec - ta - tion does rap - ture a - bide thee, thy bo - som to fill, be -
 - man - ti, con, cie - chigli 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,
 Gli sguar-di trai - tie - ni, O - bey thou with
 ram - men - ta che

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.

Moderate.
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-erò,

PIANO.

and call her mine!
*l'a-vrò 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-vrò 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-fel-li-ce! Che di-rà mai, che pen-se-rà! Pre

Andante.

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-prèn-do; l'an-gu-s-tia mie; nel fl-gu-rar-lo so-lo

Allegro.

is al-read - y mak - ing my life - blood run cold.
 sen - 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-ter risk of loss, than live on with-out her.
 - fra - 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, al - dio, o miei, so -

p

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 a - dar. Ad :

mf *p* *mf*

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 *p* *p*

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 af - dar, Ve - der ben vo - gl'io l'in -

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 miei de : si

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 miei 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 -

on duol 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. The vocal line (treble clef) contains a series of eighth and sixteenth notes. The piano accompaniment (grand staff) features a steady eighth-note pattern in the left hand and chords in the right hand.

Second system of musical notation. The vocal line continues with the lyrics: "ing, I bold-ly go . . on my quest. I'll / to, ed o-gni duo . . lo sf - dar. Ve .". The piano accompaniment includes a *cres.* (crescendo) marking and a *f* (forte) dynamic marking.

Third system of musical notation. The vocal line contains the 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,". The piano accompaniment features a *f* (forte) dynamic marking.

Fourth system of musical notation. The vocal line contains the lyrics: "I'll force its powers im - mor - tal To bow to my be - / I sf - gli d'Or - co vin - cer, quei tut - ti su - pe .". The piano accompaniment includes a *rin.* (ritardando) marking.

Fifth system of musical notation. The vocal line contains the lyrics: "heat, Lo, on the gods re - ly / rar. tut - ti . . quei su - pe - rar, . . .". The piano accompaniment begins with a *p* (piano) dynamic marking.

ing, I boldly go on my quest,
tut-ti, tut-ti quei su - pe - rar,

I bold - ly go on my quest
vo' tut - ti quei su - pe - rar!

END OF THE FIRST ACT.

ACT II

No. 18.

DANCE OF THE FURIES.

FIRST SOEUR.
Macabro.

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 fra - 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 fra - 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 fra - 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 fra - le ca - li - gi - ni sull' or - me

Un poco Andante.

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 fral - le ca - li - gi - ni

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

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

BASS. Who is the mor - tal one now draw - ing near to this
Chi mai dell' E - re - bo fral - 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

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 fie - 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 fie - 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 fie - re Eu -

A *mf* *cres.*

hold me 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 me 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 me 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 fie - re Eu - me - ni - di, e on lo spa -

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

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

cres.

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!"

Più lento. ORPHEUS.

VOICE. O be
Deh pla

PIANO. *Più lento.*
Harp.
p

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 aie - gno - se, vi

no,
no,
no,
no!

no!
no!
no!
no!

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

soul - tor-ment-ing pain, . . . on my soul - tor-ment-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! me! Fu - ries, spec tres, lar - ve.

No, no, No, no.

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

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!
 re, 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.
Un poco lento. *f* *Meno lento.*

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?
Che?Here is the dwell - ing of death's fear - ful
Al - tro non a - bi - ta che lu - to eWhat?
Che?Here is the dwell - ing of death's fear - ful
Al - tro non a - bi - ta che lu - to eWhat?
Che?Here is the dwell - ing of death's fear - ful
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."

Moderato ORPHEUS.

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

Moderato, Harp.
 p

ter - ror, are to me me, as to you, al -
 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

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

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
Andante. *Harp.* Men ti - ran - ne, voi ex - re - ste, al mio

PIANO. *p*

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.

CHORUS.—"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. 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

PIANO. *Lento.*

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

- 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

- 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.

*dim. poco a poco.***A**

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.*B *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.

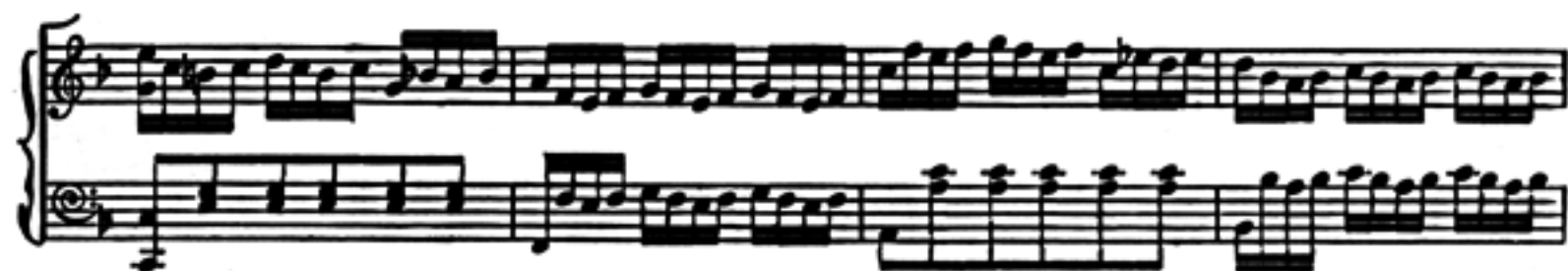
ff

A

The musical score is written for piano in 2/4 time, marked 'Vivace'. It consists of six systems of two staves each. The first system begins with a piano (p) dynamic and a crescendo (crec.) marking. The second system features a double bar line in the middle of the right staff. The third system includes a fortissimo (ff) dynamic marking. The fourth system continues the rhythmic pattern. The fifth system shows a change in the right-hand melody. The sixth system concludes with a section marked 'A'.







The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in eighth notes, with a repeat sign at the end. The second system consists of two staves. The upper staff continues the melody from the first system, also in eighth notes, with a repeat sign at the end. The lower staff is a bass line, written in eighth notes, with a repeat sign at the end. The bass line includes a 'Ped.' (pedal) marking at the beginning and a '*' Ped. marking at the end. The piece concludes with a final chord in the bass line.

A musical score for a piano piece titled "The Song of the Lark". The score is written for two staves: a treble clef staff (top) and a bass clef staff (bottom). The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with a piano (*p*) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *p*, *f*, and *ten.* (tension). A "Ped." (pedal) marking is present at the beginning of the left hand part. The score ends with a double bar line and a repeat sign.

A musical score for a piano and voice. The piano part is written in G major, 2/4 time, with a key signature of one sharp (F#). The voice part is in the soprano range. The score consists of two systems. The first system has a piano introduction marked 'p' (piano) and a vocal entry marked 'f' (forte). The second system continues the piano accompaniment and vocal line. The vocal line includes a 'ten.' (tenor) marking. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall mood is lyrical and expressive.

[illegible]

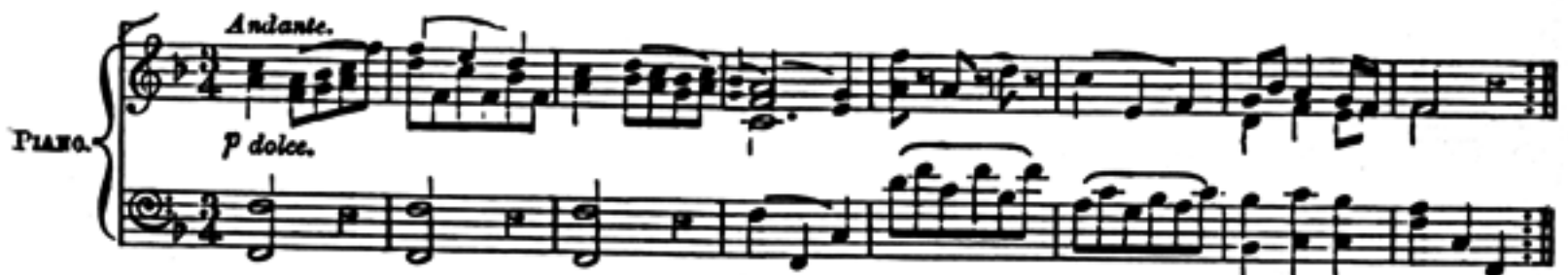
A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano introduction is in 2/4 time, with a key signature of one sharp (F#). The vocal melody is in 4/4 time, with a key signature of one sharp (F#). The piano introduction consists of a series of chords in the right hand and a bass line in the left hand. The vocal melody is a simple, catchy tune. The piano introduction is marked with a 'p' (piano) dynamic. The vocal melody is marked with a 'D' (D major) chord symbol. The piano introduction is followed by a double bar line, and then the vocal melody begins. The piano introduction is marked with a 'p' (piano) dynamic. The vocal melody is marked with a 'D' (D major) chord symbol.





No. 29.

BALLET.



No. 80.

BALLET.

*Lento.**Fl.*

PIANO

pp

The musical score is for a ballet piece, No. 80, in 3/4 time. It is marked 'Lento.' and 'PIANO'. The score consists of six systems of piano accompaniment. Each system has a treble and bass staff. The piano part features a continuous eighth-note accompaniment in the bass and a melody in the treble. The melody includes various musical notations such as slurs, ties, and dynamic markings like 'pp' and 'fl'. The score is written in a single system of six systems of piano accompaniment.

Measures 1-10 of a piano piece. The score is written for piano with a treble and bass staff. The key signature has one flat (B-flat). The tempo/mood is not explicitly stated for this section. The music features a continuous eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *f* (forte) and *p* (piano).

No. 81.

BALLET.

Dolce, con espressione.

Measures 11-20 of a piano piece, labeled "No. 81. BALLET." and "Dolce, con espressione." The score is written for piano with a treble and bass staff. The key signature has one flat (B-flat). The tempo/mood is "Dolce, con espressione." The music features a continuous eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *p* (piano).

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.

f

EURIDICE (OR A BLESSED SPIRIT).

p

pp

On these
E meadows



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, Earth - 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 - ra



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 -

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,

A.
 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,

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

f
 Here, for the spi - rits from earth de - part - ed, is bliss a - lone.
è 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 - gora - bra fal - ma si - cu - ru pu - ra, l'av - ra tran - quili - la

pp

- 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 nuo - re fug - gen - do il ca - sto ter -

B
 - 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.

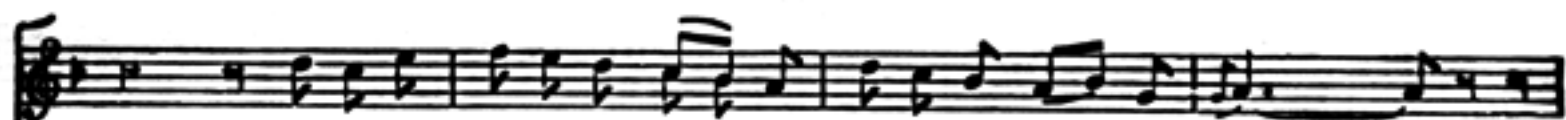
On these mea . . . dows On - ly peace and rest are known;
 E quest' a . . . si - lo ri - po - so il . . . ter - ren,

BASS.

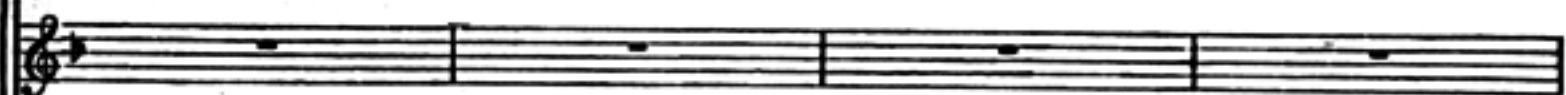
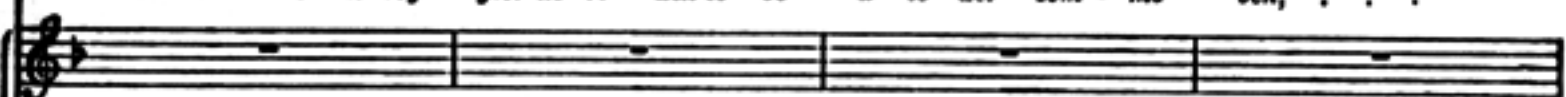
On these meadows are all hap - py - heart - ed; On - ly peace and rest are known;
 E quest' a - si - lo a - me - no e gra - to del ri - po - so il . . . ter - ren,

B

pp



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, . . .



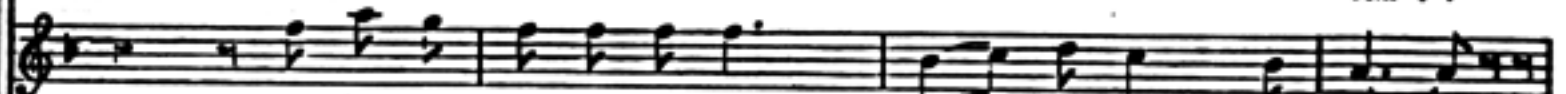
Here, for the spi-rits from earth de-part-ed, is bliss a-lone. . .
 è il soj - gior-no ri - den-te be - a - to del som - mo ben. . .



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 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. . .





No. 38.

QUASI RECIT.—"HOW PURE A LIGHT."



A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a melody in the left hand and a bass line in the right hand. The voice part is a single melodic line. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle. The tempo is marked "Moderato".

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The score is presented in a clear, black-and-white format.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes some triplets and rests. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and contains the melody, which includes a key signature change from one flat to two flats. The bottom staff is in bass clef and contains a continuous accompaniment of eighth notes, with some notes beamed in groups of four.

ORPHEUS.

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

clear !
sol !

No bright
che nuo . . . his
us

The musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with chords and single notes. The bottom staff is a piano accompaniment with a continuous arpeggiated pattern. The lyrics are in Italian and English.

ray ne'er have I seen! How
lucis é que - sta mas! Che

rich the har - mo nies I hear, Out
dol - ci lu - sin - ghie ra suo - ni dei

- poured by a cho - rus an - gel - ic, Through
bei an - to - ri a - la - ti s'o - 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 - mio - rar de

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

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

peace e - ter - nal tella.
tutto 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 cuo - re mio l'a/

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

Thy
I

voice, ten - der and en - dear - ing,
tuo a - vi ac - cen - ti,

thy look of af - fec - tion,
gli a - mo - ro a 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.

ALTO.

TENOR.

BASS.

PIANO.

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

Andantino.

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. . .

A

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

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

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

A

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

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

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

SOLL.

drest, Eu-ri-di-ce, Ru-ri-
 la, Eu-ri-di-ce, Eu-ri-

drest, Eu-ri-di-ce, **SOLL.** Eu-ri-di-ce,
 la, Eu-ri-di-ce,

drest, Eu-ri-di-ce is re-stored thee, Ru-ri-
 la, Eu-ri-di-ce già 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,
 ta, ...
 drest,
 ta, ...
 drest,
 ta, ...

Tutti. B
 Eu - ri - di - ce is re -
 già ri - sor - ge, già ri -
 Tutti. Eu - ri - di - ce is re -
 già ri - sor - ge, già ri -
 Tutti. Eu - ri - di - ce is re -
 già ri - sor - ge, già ri -
 Tutti. B
 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 -
 f
 all in heaven - ly gra - ces drest.
 tut to il fior di sua bel - ta.
 all in heaven - ly gra - ces drest.
 tut to il fior di sua bel - ta.
 all in heaven - ly gra - ces drest.
 tut to il fior di sua bel - ta.

Lento.
dolce.

PIANO.

The musical score is written for piano and consists of seven systems of staves. Each system contains a treble staff and a bass staff, connected by a brace. The tempo is marked 'Lento.' and the mood is 'dolce.' The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line at the end of the seventh system.

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 l'a - 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.
 Il de - stin ri - spon - de a che vuoi.

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

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

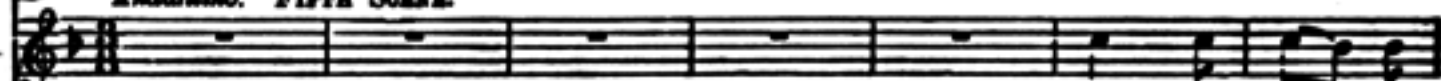
BASS.
 Be it so! we yield her to thee.
 Il de - stin ri - spon - de a che vuoi.

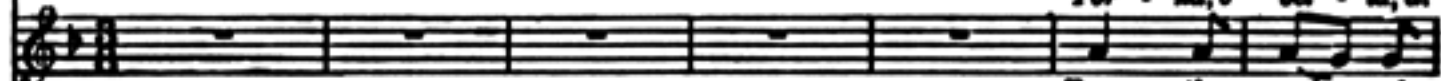
PIANO.

No. 37.

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

Andantino. FIFTH SONN.

SOFRANO.  From the realm of
Ter - na, o bel - la, ai

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

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

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

PIANO.  *Andantino.*

souls de - part - ed te, Seek thy spouse, .. the faith - ful di -

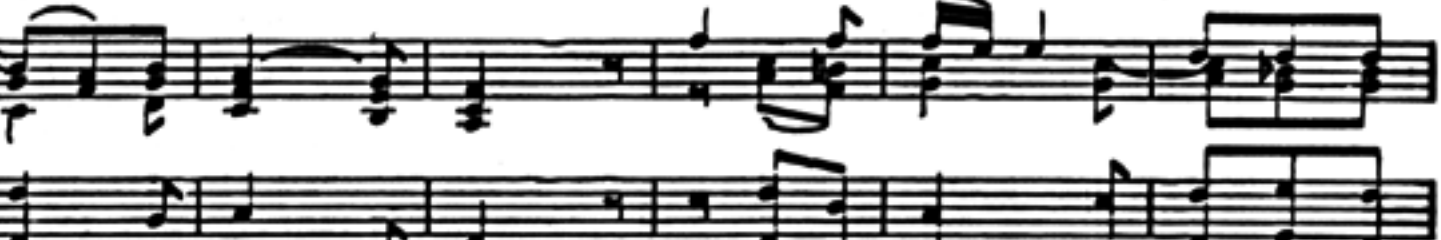
sue .. con - sor - te, che non vuol, .. che più di

souls de - part - ed te, Seek thy spouse, the faith - ful -

sue .. con - sor - te, che non vuol, che più di

souls de - part - ed te, Seek thy spouse, the faith - ful -

sue con - sor - te, che non vuol, che più di



heart - ed, Let him joy .. thy face .. to see ..

vi - or 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.

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.

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.

A

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

vo - tion, Make a... se - cond heaven for thee, his de -
 li - so u - no spo - so sì fe - del, Solo.

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

Tutti. B m/

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

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

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'

Tutti. B

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

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

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

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

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

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

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 qui? Ah! è so - guo, 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 a - tes - 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! Follow me, Eu-ri-di-ce. 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, fan-chè i Nu-mi ci pro-teg-gon; fug-gia-mo noi dal tuo or-o-scu-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 vuol 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-phen, ev-er true let us live, by
 sia? oh e-sta-si ce-le-ste! Mio ca-ro, ma sa-rem noi o-gnor u-

pp

ORPHEUS.

B
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*

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 - el 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 - vrem 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! not

C
EURIDICE

ORPHEUS.

EURIDICE

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

... these traitor! Then are these the de-lights which thy heart has pre-pared 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

RURIDIUM
 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, al 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-ru, t'al-lon-ta-na!

No 89.

DUET.—"COME, ON MY TRUENESS RELYING."

Andante. ORPHEUS.

VOICE

PIANO.

Andante.

f *v* *v* *p*

Come, Sì,

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,

v *p*

EURYDICE.

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

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

dolce.

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

an - guish! Free from dan - ger on - ly to find thee! On
 gra - ta. Ah, an - dia - mo su 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 crea.

- 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-le.

store me, 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-le.

fp fp f

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. p

cres. pp

Tempo lmo.

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

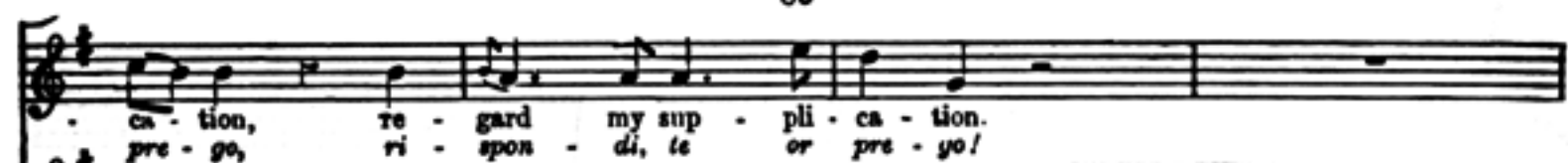
flee, all in vain from death to flee.
 me, è in-sof-fri-bi-le per me.

f Tempo lmo.

F

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

F p



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



Speak . . thou!
Par - la!



si - lent still have to be.
io ta - ce - re sa - prò.

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



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 vie - ne, è in-suf - fri - bi - le, in suf - fri - bi -

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

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

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

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

Più lento. *pp* *H a tempo.*

pp

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 be - fore me, Yet will
 spe - me, che de - sta voi; . . ma il do -

Più lento. *pp*

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

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

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 *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

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* *f*

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

Allegro.
 f p

PIANO.

si - lence?
 lan - to?

What is the se - cret his heart con - ceals?
 qual de - gre - to tien in cor?

Moderato.

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?
 - de - le?

O how sad is my lot! My strength is near - ly spent:
 O! av - ver - so de - stin! Sen van le for - se tut - te;

be - fore my clouding
 lo ajuar - do vi - ve

Moderato.

Allegro moderato.

eyes the light be-gins to fail. I la-ment, and I sigh,
mio o - scu - ro fus - a già. Io tre mar, in 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 - pe - na. Par-mi

cres.

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*

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 - re sor - - te, pas - sar dul-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 - re sor - - te, pas - sar dul-la

griev - ing At life and its pain, Once more to be griev - ing At life . . .
 mor - se 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*

Dum.
Andante.

There was nought to a - larm me, On - ly rap - - ture to charm me, on - ly
 Av - vez - so 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 tem - pe - ste, fra

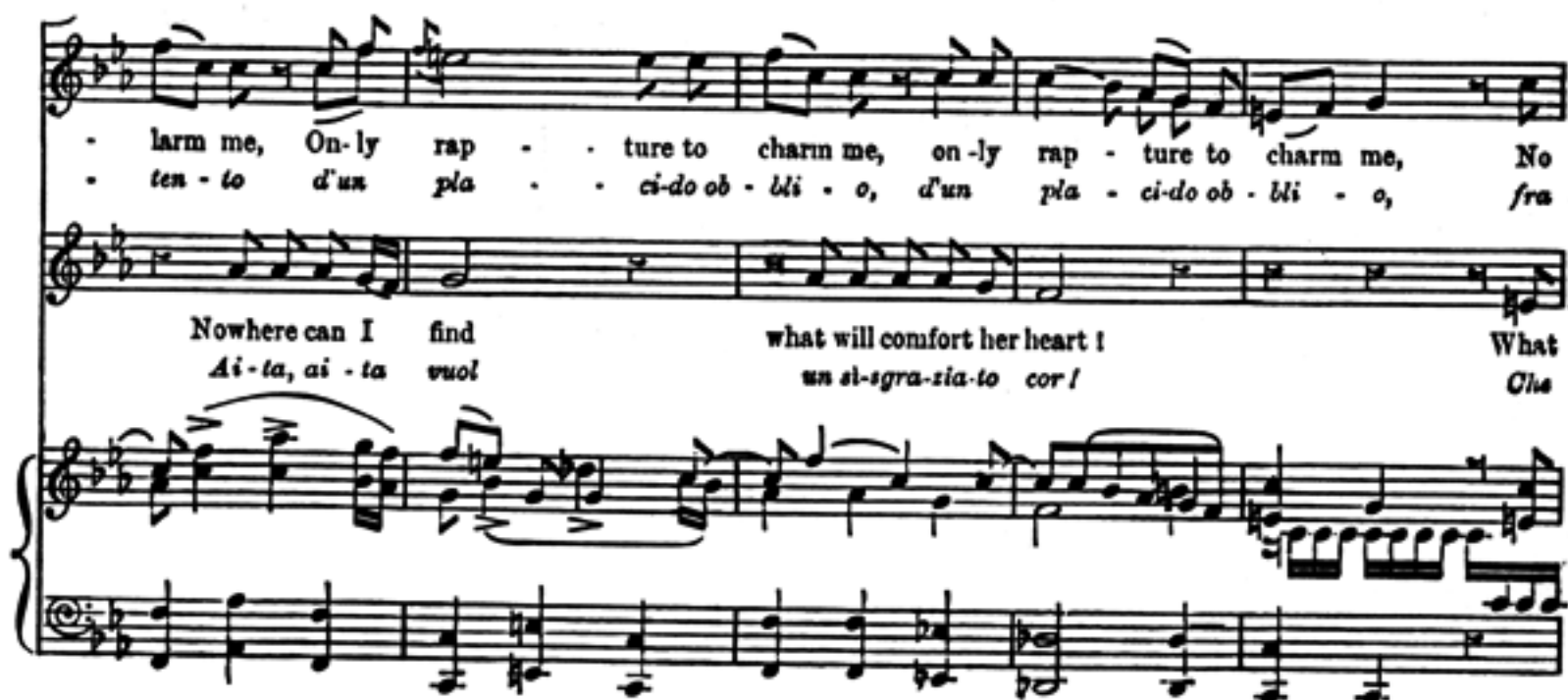
trust!
 fa!

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



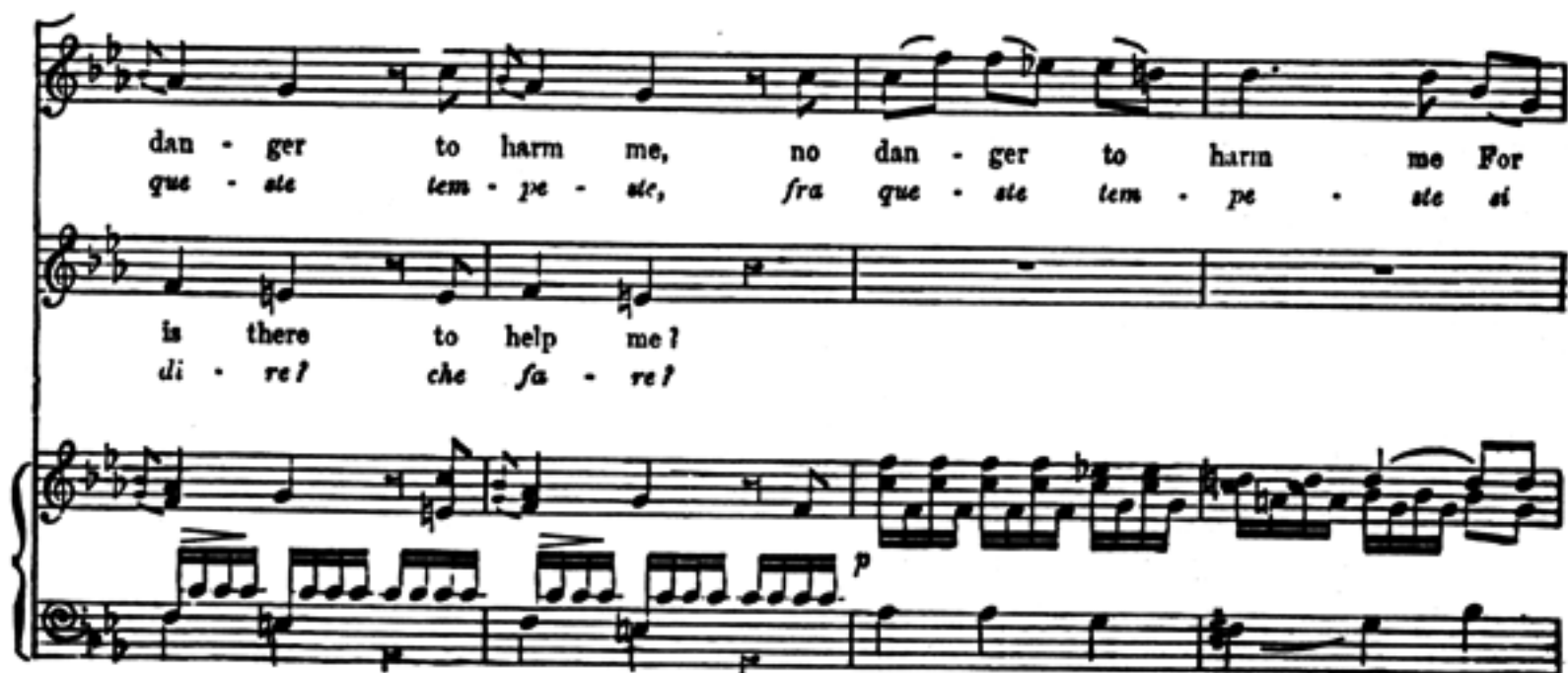
dan - ger to . . harm me For ev - er a - gain. There was nought to a -
 que - ste tem - pe - ste si per de il mio cor. Av - vez - zo al con -

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-sgra-zia-to cor! Ohe



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.

tune! I can bear up no long - er!
 ger! 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* *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 is yield - ing; I
 - co - ra; tre - ma as - sai il cor, mi man - ca 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 oles - 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

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

Lento. **EURIDICE.** free from all this an - guish! Fare thee well! Think on Eu - ri - di - ce, for - get 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 -

Allegro. **ORPHEUS.** 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.



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 quesi' 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 - la 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. 43.

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

Andante con moto.

PIANO.

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 -

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

- main on earth a - lone? Eu - ri - di - ce, Eu - ri - di - ce, Make
 drò sen - za il mio ben? Eu - ri - di - ce, Eu - ri - di - ce, oh

an - swer, I be - seech thee,
 Di - o! ri - spon - di!

make an : : : swer, O make
 ri - spon : : : di! 16 son

Adagio.

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

sf *sf*

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.

f *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* *f*

Tempo lmo.

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*

down; 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.

- 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*

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

ff

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 - spi - ta, a - spi - 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
più! 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 - zio - 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 - glia, 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 give the re-ward of
 re - spi - ra! Ili-com-pen - sa co - lui, 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-diam, an-diam 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 -

- 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 -

- dorn; For mer - cy and free - dom won and im - part - ed, Glor - 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, viai fu più ca - ra la li - ber - tà.

CHORUS. SOPRANO. *f* B

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 -

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 -

f B

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,
mai fu più ca - ra la li - ber - tà,

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

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

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

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

Glad - ly we of - fer a life new - born,
mai fa 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 - fun - 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 - fun - na d'u - na ti - ran - na la cru - del - tà,

But when con - cord sweet re - en - ters, Rap - ture re - lives, to al - lay the
Ma la pe - na ob - blia l'a - min - te, nel dol - ce i - stan - te . d'l - 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 - 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 prevailed, 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 prevailed, 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 prevailed 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
 tà. Di su-a ca-te-na tal vol-ta a-ma-ra, mai fu 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 fu 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,

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

- born, glad - ly we of - fer a life new - born, the god of love has pre -
 tà, mai fu più ca - ra la li - ber - tà, Tri - on - ò 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 - ò 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 - ò 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 -

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 -

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.

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.*

No. 47.

GAVOTTE.

Allegro.

PIANO.

The musical score for Gavotte No. 47 is written for piano. It consists of seven systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked *Allegro.* The score begins with a series of eighth and sixteenth notes in the right hand, accompanied by chords and single notes in the left hand. The piece features several dynamic markings, including *f* (forte) and *ff* (fortissimo). A section of the score is marked *Maggiore.* and includes a first and second ending. The key signature changes to three sharps (F#, C#, G#) for a section marked *Minore.* The score concludes with a final cadence.



No. 48.

BALLET.



This page of musical notation, numbered 115, contains seven systems of piano accompaniment. The music is written in a key with one sharp (F#) and features a variety of rhythmic patterns and dynamic markings.

- System 1:** The right hand plays a series of chords and eighth notes, while the left hand provides a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present.
- System 2:** The right hand continues with chords and eighth notes. The left hand features a more active line with some sixteenth-note passages. Dynamic markings include *f* (forte) and *p*.
- System 3:** The right hand has a melodic line with eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *f* and *p*.
- System 4:** The right hand continues with a melodic line. The left hand plays a steady eighth-note accompaniment.
- System 5:** The right hand has a melodic line with eighth notes. The left hand plays a steady eighth-note accompaniment. A *K dolce* marking is present.
- System 6:** The right hand continues with a melodic line. The left hand plays a steady eighth-note accompaniment. A *f* dynamic marking is present.
- System 7:** The right hand continues with a melodic line. The left hand plays a steady eighth-note accompaniment. A *f* dynamic marking is present.

This page of musical notation, numbered 116, contains seven systems of piano accompaniment. Each system consists of a treble and bass staff joined by a brace. The notation is written in a key with one flat (B-flat) and a 2/4 time signature. The first system begins with a piano (*p*) dynamic marking. The second system includes a *p* marking and a fermata over a whole note in the bass staff. The third system features a forte (*f*) marking and a fermata over a whole note in the bass staff. The fourth system also features a forte (*f*) marking and a fermata over a whole note in the bass staff. The fifth system includes a forte (*f*) marking and a fermata over a whole note in the bass staff. The sixth system includes a forte (*f*) marking and a fermata over a whole note in the bass staff. The seventh system includes a forte (*f*) marking and a fermata over a whole note in the bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This page of musical notation, numbered 117, consists of seven systems of music, each featuring a treble and bass staff. The notation is written in a style typical of 19th-century piano music. The first system shows a continuous flow of eighth and sixteenth notes in both hands. The second system introduces dynamic markings: *p* (piano) and *f* (forte) in the bass staff, with accents over the notes. The third system includes a *N* (ritardando) marking in the treble staff and *p* and *f* markings in the bass staff. The fourth system continues with *p* and *f* markings. The fifth system features a *p* marking in the bass staff. The sixth system is marked *dolce* (dolce) in the bass staff. The seventh system begins with a *f* marking in the bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, and *dolce*.

Piano score for measures 118-124. The music is in 3/4 time. The right hand features a complex, rapid melody with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamic markings include *p* (piano) at measure 118, *f* (forte) at measure 120, and *P* (piano) at measure 122.

No. 49.

MENUET.

Piano score for Minuet No. 49. The piece is in 3/4 time and marked *Grazioso*. The right hand contains trills and grace notes, while the left hand has a rhythmic accompaniment with triplets and staccato markings. The word *PIANO.* is written vertically on the left side of the first system. The score concludes with a double bar line and a repeat sign.

This page of musical notation, numbered 110, contains six systems of staves. Each system consists of a treble staff and a bass staff, connected by a brace on the left. The notation is written in a single key signature, likely D major or A minor, and a common time signature. The music is characterized by frequent trills, indicated by 'tr' above notes, and a variety of rhythmic patterns including eighth and sixteenth notes. The first system begins with a treble staff containing a trill and a bass staff with a steady eighth-note accompaniment. The second system continues this pattern with more complex melodic lines in the treble. The third system features a trill in the treble and a more active bass line. The fourth system shows a trill in the treble and a bass line with some rests. The fifth system has a trill in the treble and a bass line with a double bar line. The sixth system concludes the page with a trill in the treble and a bass line that ends with a double bar line.

TRIO.—"SWEET AFFECTION, HEAVENLY TREASURE.

Andante. **EURIDICE.**

VOICE. ————

Andante. 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 -

- 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

ORPHEUS. Sweet af -
Tu, a

Of the flame now brightly glow - ing,
Se'l bol - lor, che voi in - flam - ma,

Still with-in your soul's be
l'al - me vo - stre o - gnor in -

treas - ure,
al - tuo - re,

It is bliss to feel thy chain,
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 mal al - cun; se'l bol -

It is bliss to feel thy chain;
que - ste pe - ne dell' a - mor;

Sweet af - fec - tion,
gau - dio, gau - aio

pain, thou dost bring to tem - per pain;
tal, mi - schi fra af - fan - no tal;

Sweet af - fec - tion,
tu, a - mo - re,

flame now bright-ly glow - ing,
lor, che voi in - flam - ma,

Still with - in your soul be
l'al - me vo - stre o - gnor in

heaven - ly treas - ure, sweet af - fec - tion, heaven - ly treas - ure,
son al - tuo - re, son al - tuo - 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 -

f *p*

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

cres. *f*

Allegro.

vain.
- cun.

chain.
- mor.

pain.
tal.

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.

pp

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-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-za! Lie-ti

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

p *cres.*

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 *ff*

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*

This page of musical notation, numbered 127, contains eight systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with two sharps (F# and C#) and a 4/4 time signature. The notation includes various dynamics such as *f* (forte), *pp* (pianissimo), *p* (piano), *fp* (fortissimo), *mf* (mezzo-forte), and *ff* (fortissimo). There are also articulations like *cres.* (crescendo) and *W* (breath mark). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall style is that of a classical piano score.

System 1: *f* *pp* *f* *p*

System 2: *p* *fp* *fp* *f* *p* *cres.*

System 3: *f*

System 4: *cres.* *ff*

System 5: *mf* *cres.*

System 6: *ff* *p* *f* *p*

System 7: *f* *p* *f* *pp* *f* *p*

System 8: *cres.*

No. 53.

CHACONNE.

PIANO.

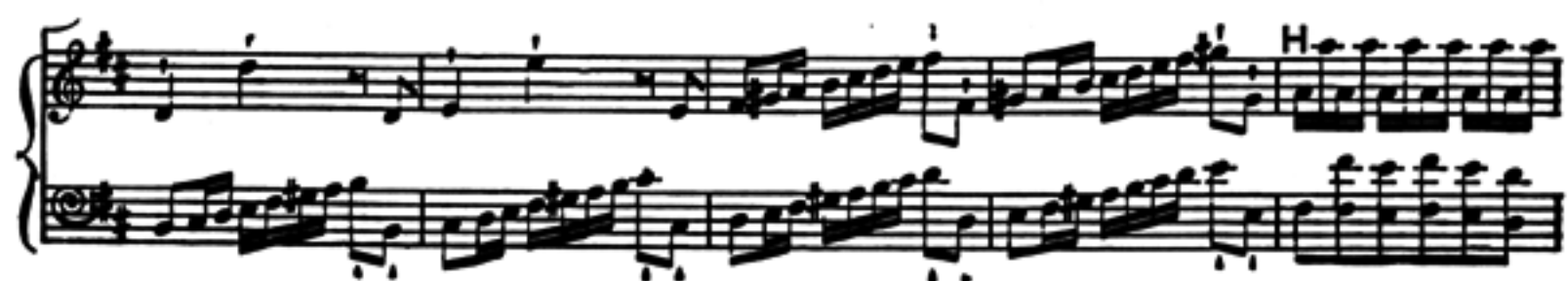
f

p

f

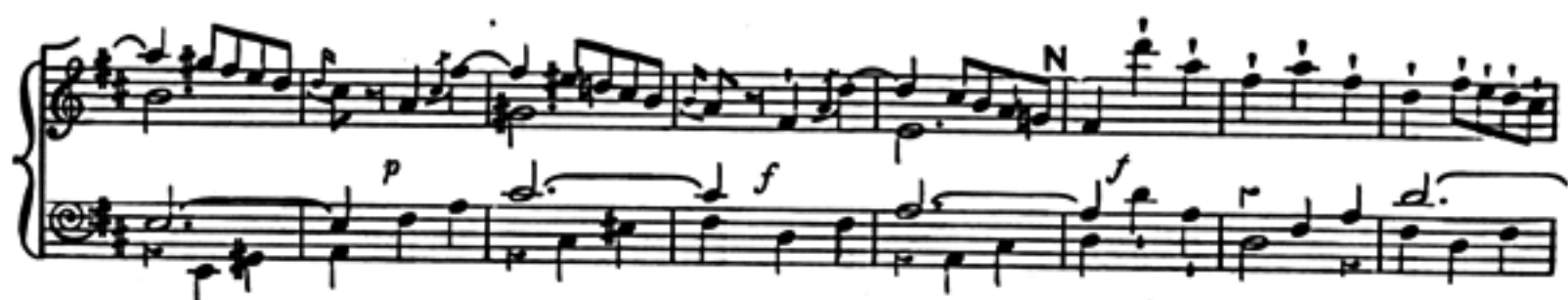
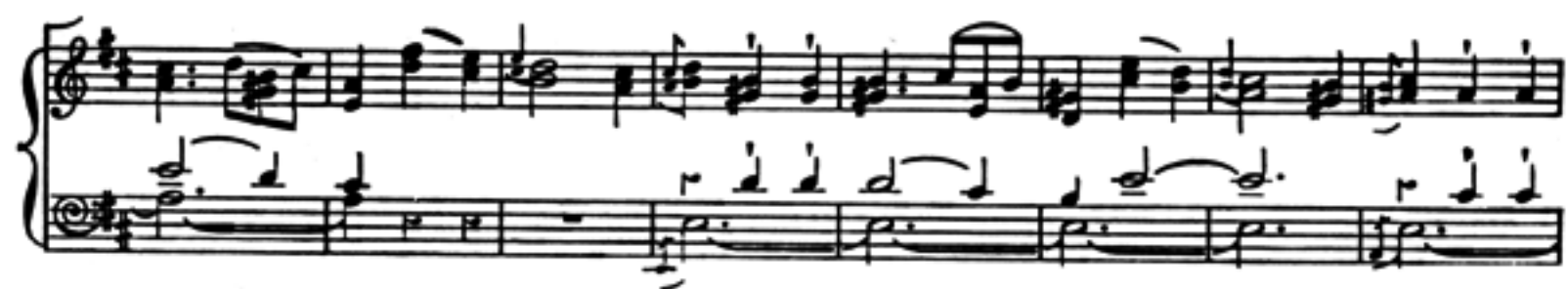
fp

f

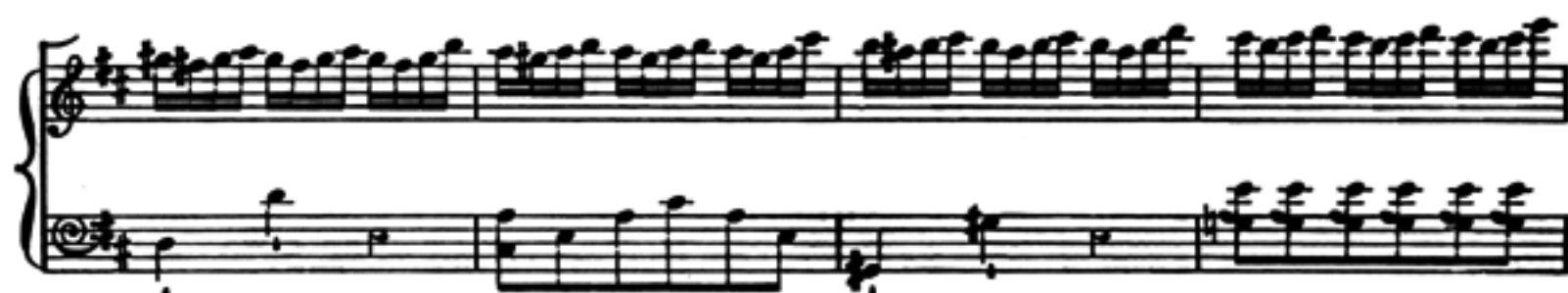
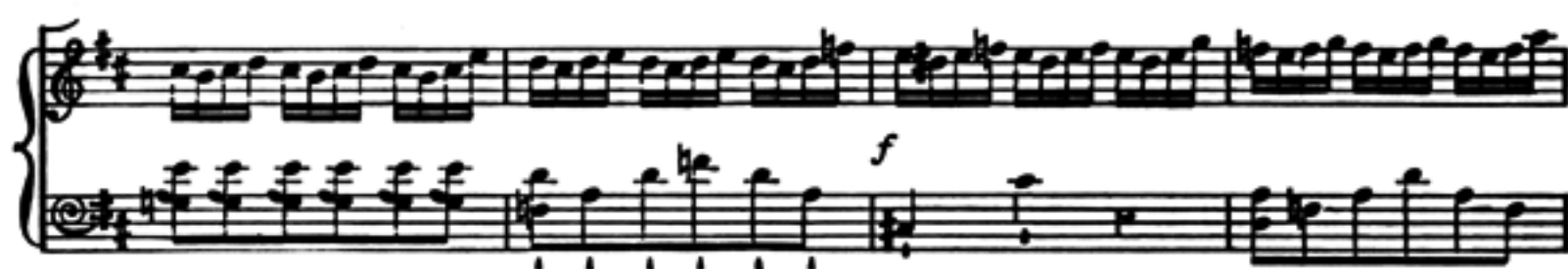
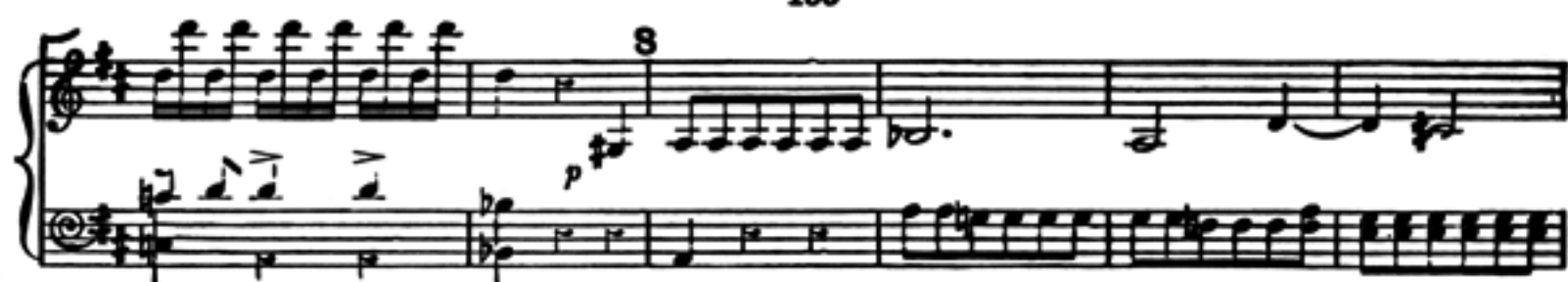


This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in D major (two sharps) and 4/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings.

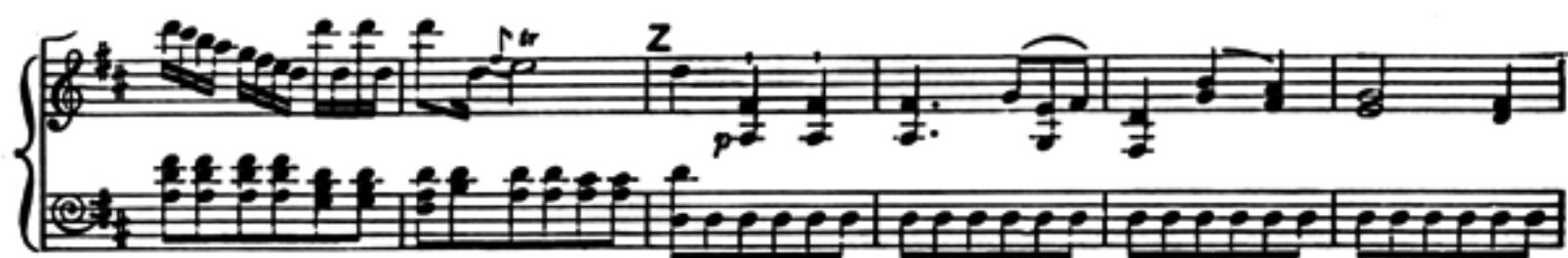
The first three systems feature a continuous eighth-note pattern in the right hand and a more complex, syncopated bass line in the left hand. The fourth system introduces a new melodic line in the right hand, marked with a 'p' (piano) dynamic, while the left hand continues its pattern. The fifth system features a new melodic line in the right hand, marked with a 'p' (piano) dynamic, and a 'poco a poco cres.' (poco a poco crescendo) marking. The sixth system features a new melodic line in the right hand, marked with a 'f' (forte) dynamic, and a 'poco a poco cres.' (poco a poco crescendo) marking. The seventh system features a new melodic line in the right hand, marked with a 'p' (piano) dynamic, and a 'poco a poco cres.' (poco a poco crescendo) marking.



This page of musical notation, numbered 182, contains eight systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a melody in the treble staff with eighth-note patterns and a bass line with chords and eighth notes. The second system shows a melody in the treble staff with a piano (*p*) dynamic marking and a bass line with chords. The third system includes a melody in the treble staff with a piano (*p*) dynamic marking and a bass line with chords. The fourth system features a melody in the treble staff with a piano (*p*) dynamic marking and a bass line with chords. The fifth system shows a melody in the treble staff with a piano (*p*) dynamic marking and a bass line with chords. The sixth system includes a melody in the treble staff with a piano (*p*) dynamic marking and a bass line with chords. The seventh system features a melody in the treble staff with a piano (*p*) dynamic marking and a bass line with chords. The eighth system shows a melody in the treble staff with a piano (*p*) dynamic marking and a bass line with chords.







THE END