

Claudio Monteverdi (1567 – 1643)

L'Orfeo

Favola in musica

Libretto: Alessandro Striggio (1573 – 1630)

STRUMENTO III (ALTO)

TOCCATA

Toccata che si suona avanti il levar de la tela tre volte con tutti li stromenti, & si fa un
Tuono più alto volendo sonar le trombe con le sordine.

ALTO E BASSO



5



9



13



STRUMENTO III



5



9



13



PROLOGO

Ritornello I

A musical staff in bass clef and common time. The key signature changes from C major to F major at measure 5. Measures 1-4: C major, 8th-note patterns. Measures 5-8: F major, 8th-note patterns. Measure 9: G major, 8th-note pattern. Measure 10: G major, 8th-note pattern, ending with a fermata over the first note.

Dal mio Permesso amato. Musica

Tacet.

... perch'è tropp' alto il segno.

Ritornello I

15

Io la Musica son. Musica

Tacet.

... le più gelate menti.

Ritornello I

25

A musical score for a bassoon, featuring a bass clef, a common time signature, and a key signature of one sharp. The score consists of two staves of music, with the second staff continuing from the first. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

Io su cetera d'or. Musica

Tacet.

... più l'alme invoglio.

36

A musical score for 'The Star-Spangled Banner' in bass clef, common time, and C major. The melody begins with a bass note followed by a series of eighth notes and sixteenth notes. The key signature changes to F# major at the end of the measure.

Quinci a dirvi d'Orfeo. Musica

Tacet.

... di Pindo e d'Elicona.

47 Ritornello I

Hor mentre i canti alterno. Musica

Tacet.

... in suo camin s'arresti.

59 Ritornello I

Musical score for the first section of the piece, starting with a treble clef, common time, and a key signature of one sharp. The score consists of two systems of music. The first system begins with a forte dynamic and includes a fermata over the eighth note of the first measure. The second system begins with a piano dynamic.

ATTO PRIMO

In questo lieto e fortunato giorno. Pastore

Tacet.

... d'Orfeo nostri concenti.

Questo canto fu concertato al suono de tutti gli stromenti.

Choro

[21]

Vieni, Imeneo, deh vie-ni, e la tua fa-ce arden-te sia quasi un sol na -

[25]

scen - te ch'ap-por-ti a que-sti a-man-ti i dì se-re - ni, e lun-ge ho-

[28]

mai di sgom-bre de gl'affan-ni e del duol gl'or-ro-ri e l'om - bre, e lung-e ho-

[32]

mai di sgom - bre de gli af-fan - ni e del duol gli or - ro-ri e l'om - bre.

Muse, honor di Parnaso. Ninfa

Tacet.

... al nostro suon concorde.

Questo Balletto fu concertato al suono di cinque Viole da braccio, tre Chitarroni, duei Clavicembani, un' Arpa doppia, un contrabasso de Viola, & un Flautino all a vigesima seconda.

Choro

[47]

Nin - fe vez-zo - se e lie - te, vez - zo-se e lie - te

[51]

va - go il bel piè ren-de - te, il bel piè ren - de -

[55]

te. Qui mi - ri il so - le vo-stre ca - ro - le più va-ghe as - sai di quel -
Poi di bei fio - ri per voi s'ho - no - ri di que - sti a - man - ti il cri -

[59]

le ond' a la lu-na, la not - te bru-na, dan-za - no in ciel le stel -
ne, c'hor dei mar - ti - ri de i lor de - si - ri go-don be - a - ti al fi -

[63]

le.
ne.

[68]

[73]

Ma tu, gentil cantor. Pastore

Tacet.

Rosa del ciel. Orfeo

Tacet.

Io non dirò qual sia. Euridice

Tacet.

... gioisca e quanto t'ami.

Choro

A musical score for soprano voice in G major, common time. The vocal line consists of eighth and sixteenth notes. The lyrics are: "Nin - fe vez-zo - se e lie - te, vez - zo-se e lie - te". The vocal range is approximately from middle C to A above middle C.

123

The musical score shows ten measures for the bassoon. The key signature changes from G major (one sharp) to F major (one flat) at the beginning of measure 10. The bassoon part consists of continuous eighth-note patterns, with some notes being sustained or accented. The vocal line continues below the bassoon.

127

te. Qui mi - ri il so - le vo - stre ca - ro - le più va - ghe as - sai di quel -
Poi di bei fio - ri per voi s'ho - no - ri di que - sti a - man - ti il cri -

131

135

A musical score for a single melodic line. The key signature is B-flat major (two flats), indicated by a B-flat symbol and a 'F' below it. The time signature is common time (indicated by a '4'). The melody consists of quarter notes and eighth notes, primarily on the B-flat and A notes of the scale. The vocal line starts with a half note, followed by a series of eighth notes, then a half note, and continues with eighth notes. The lyrics 'le.' and 'ne.' are written below the staff.

140

A musical staff consisting of five horizontal lines and four spaces. It begins with a bass clef (F-clef) on the fourth line. The first measure contains two eighth notes on the fifth line and two eighth notes on the fourth line. The second measure contains one eighth note on the fifth line, followed by a vertical bar line. The third measure contains two eighth notes on the fifth line, two eighth notes on the fourth line, and one eighth note on the fifth line. The fourth measure contains one eighth note on the fifth line, followed by a vertical bar line. The fifth measure contains one eighth note on the fifth line, one eighth note on the fourth line, and one eighth note on the fifth line.

145

Choro

150

Vieni, Imeneo, deh vie-ni, e la tua fa-ce arden-te sia quasi un sol na -

154

scen-te ch'ap-por-ti a que-sti a-man-ti i dì se-re - ni, e lun-ge ho -

157

mai disgom-bre de gl'affan-ni e del duol gl'or-ro-ri e l'om - bre, e lun-ge ho -

161

mai di-sgom-bre de gli af-fan-ni e del duol gli or-ro-ri e l'om - bre.

Ma s'il nostro gioir. Pastore

Tacet.

... il nostro ben conservi.

Ritornello II

174

178

184

Alcun non sia. Due pastori

Tacet.

... che nostra vita inforsa.

Ritornello II

[201]



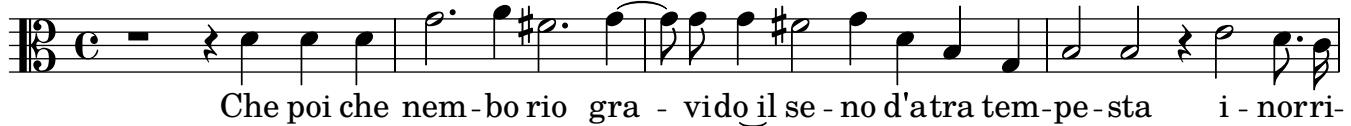
[205]



[211]

**Che poi che nembo rio.** A tre

[216]



[220]



[224]



Ritornello II

228



231



236



239

243 **E dopò l'aspro gel.** Due pastori

E dopò l'aspro gel. Due pastori

E do - - pò l'a - spro gel del ver - no i - gnu - do

246

ve - - - - - ste di fior la pri-ma-

249

ve - - - - - ra i cam - pi.

Choro

252

256

260

A musical score for voice and piano. The vocal line starts on a B-flat note, moves to A-sharp, then G, followed by a dotted half note on F-sharp, E, D, C, B, A, G, F, E, D, C, B, A, and ends on G. The piano accompaniment consists of eighth-note chords in the bass clef, primarily on B-flat, A-sharp, and G. The lyrics are: "nul - la è più che da bra-mar gli a-van - zi, che da bra-mar gli a-van - zi, che".

263

Musical score for 'da bra-mar' in G major, common time. The vocal line consists of eighth and sixteenth notes on the B, A, G, F, E, D, C, and B strings. The lyrics are: da bra - mar, che da bra-mar gli a-van - zi, gli a - van - - zi.

Sinfonia I

267

A musical score for bassoon, featuring ten measures of music. The key signature is C major (one sharp). The bassoon plays eighth-note patterns, including some grace notes and slurs. Measure 10 concludes with a fermata over the bassoon's note.

271

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef, a B-flat key signature, and a common time signature. The score consists of two staves of music, each with eight measures. The melody is primarily composed of eighth-note patterns, with occasional sixteenth-note grace notes and quarter notes. The dynamics are indicated by crescendos and decrescendos throughout the section.

ATTO SECONDO

48 o **71 o.** **30 o** Flautino I 2^a volta CHORO

Dun -
96

que fa de-gno, Or - fe - o, del suon de la tua li - ra que - sti
102

cam - pi o - ve spi - ra au - ra d'o - dor sa - be - o.

Fu sonato questo Ritornello di dentro da cinque Viole da braccio,
un contrabasso, duoi Clavicembani & tre chitarroni.

108 RITORNELLO VI

113

10
128 RITORNELLO VI

Orfeo


-cor - da, o bo - schi om - bro - si?
133

138

10

Orfeo

RITORNELLO VI


al - tro scon - so - la - to?
153

158

10

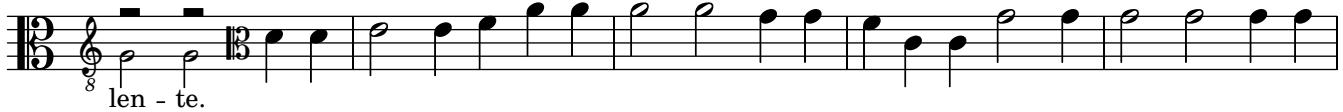
Orfeo

già _ me sto _ e do -



174

RITORNELLO VI



179

**Ahi, caso acerbo.** Messagiera, pastori, Orfeo

Tacet.

282

Ahi ben havrebbe. Pastore, Orfeo

311



315



319



322

**Ma io ch'in questa lingua.** Messaggiera

Tacet.

... al mio dolor conforme.

Sinfonia II

341

**Chi ne consola, ahi lassi.** Due pastori

Tacet.

... dal duol traffitto, ahi lassi, ha spenti.

Choro

368



371



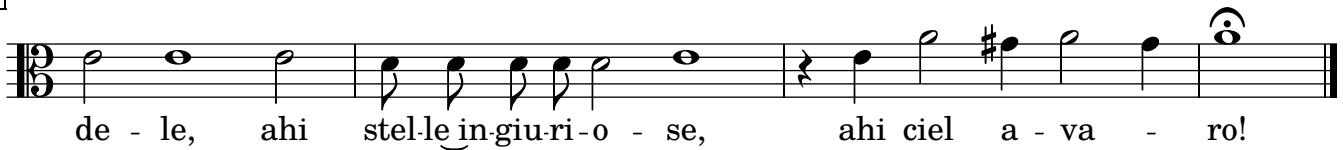
397

Pastore I



401

al cor - po-e-san - gue.

**Ritornello I**

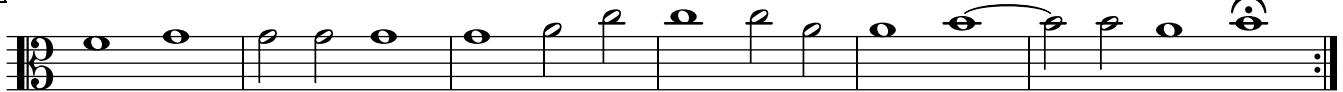
405

**Sinfonia III**

409



415



ATTO TERZO

Scorto da te. Orfeo

Tacet.

Ecco l'atra palude. Speranza

Tacet.

Dove, ah, dove te'n vai. Orfeo

Tacet.

O tu, ch'innanzi mort'. Caronte

Tacet.

83 Sinfonia IV



88



Possente spirto. Orfeo

Tacet.

Ritornello VII. Arpa

Tacet.

Orfeo son io. Orfeo

Tacet.

... ahi, chi niega il conforto à le mie pene?

Furno sonate le altre parti da tre Viole da braccio, & un contrabasso
de Viola tocchi pian piano.

Sol tu, nobile Dio. Orfeo

[224]



[236]

**Ben mi lusinga.** Caronte

Tacet.

Ahi, sventurato amante. Orfeo

Tacet.

... rendete il mio ben, tartarei Numi.

Questa Sinfo. si sonò pian piano, con Viole da braccio,
un Org. di leg. & un contrabasso de Viola da gamba.

Sinfonia IV

[273]



[278]



Ei dorme. Orfeo

Tacet.

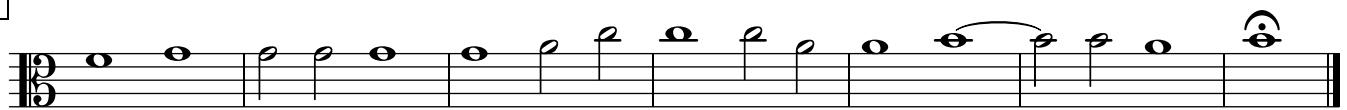
... rendete il mio ben, tartarei Numi.

Sinfonia III

[301]



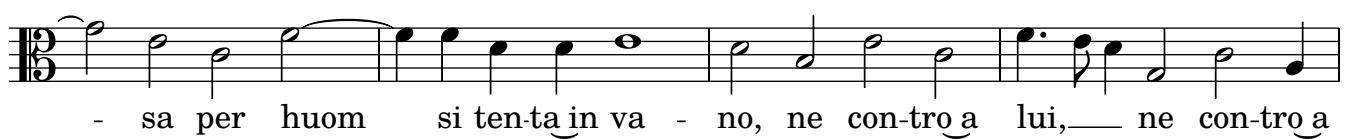
[307]

**Choro**

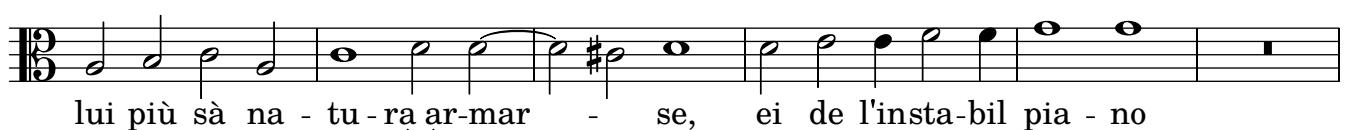
[314]



[318]



[322]



328

The musical score shows ten measures for the bassoon. The first measure has a fermata over the first note. Measures 2-4 show eighth-note patterns. Measures 5-6 feature sixteenth-note patterns. Measures 7-8 show eighth-note patterns again. Measure 9 starts with a fermata. Measure 10 concludes with a fermata. The lyrics below correspond to these measures.

332

A musical score for voice and piano. The vocal line starts with a dotted quarter note followed by eighth notes. The lyrics are: "ti - che ond' au - rea mes - se ac - col - - se. Quin - ci, per-". The piano accompaniment consists of a bass line and harmonic chords.

336

A musical score for soprano voice in B-flat major. The vocal line consists of a series of eighth and sixteenth note patterns. The lyrics are: "che me-mo-ria, per-che me-mo-ria vi - ves - se di sua glo - ria, la". The score includes a basso continuo part with a bassoon line.

340

A musical score for a bassoon part. The score consists of a single staff with ten measures. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The bassoon plays eighth and sixteenth notes. The lyrics are: "fa-m'a a dir _____ di lui sua lin-gua sciol - se, ch'ai po - se fre-no al". The first measure ends with a fermata over the eighth note.

345

A musical score page from Act II, Scene 1 of Puccini's La Bohème. The page shows four staves: soprano (C-clef), alto (F-clef), tenor (C-clef), and bass (F-clef). The vocal parts are labeled with lyrics in Italian. The soprano part begins with "mar con fra-gil le - gno," followed by a rest. The alto part begins with "che sprezzò d'Austr' e d'A - qui-lon lo sde-". The tenor and bass parts are also present but their specific lyrics are not clearly legible.

351

The musical score shows the bassoon part for measures 1 through 10. The key signature is B-flat major (two flats). The bassoon plays a continuous line of notes, mostly eighth notes, with some sixteenth-note patterns and grace notes. The vocal line continues below the bassoon.

Sinfonia III

356

A musical staff with a bass clef, a common time signature, and a key signature of one sharp (F#). The staff contains ten measures of music, each consisting of a single note followed by a vertical bar line.

362

ATTO QUARTO

Signor, quel infelice. Proserpina

Tacet.

Benche severo et immutabil fato. Plutone

Tacet.

O de gli habitator. Spiriti, Proserpina

Tacet.

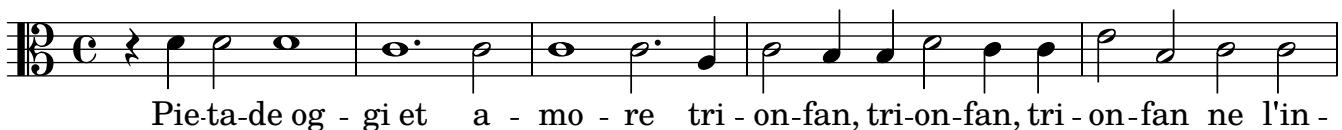
Tue soavi parole. Plutone

Tacet.

... conduce al ciel superno.

Choro de Spiriti

[83]



[88]



Qual honor di te. Orfeo

Tacet.

Ma che odo? Orfeo, spiriti, Euridice

Tacet.

(Orfeo) ... a l'odiosa luce.

Sinfonia V a7

170

177

Choro de Spiriti

185

190

lez - za, preg - gio de l'al - ma ond' el - la sol s'ap - prez - za. Que sta

195

Musical score for the first section of the aria. The vocal line starts with a dotted half note followed by eighth notes. The lyrics are: "di temp' ol trag-gio non te-me, an-zi maggio". The vocal line continues with a dotted half note, followed by eighth notes, then a sixteenth-note pattern, and finally a dotted half note.

199

205

se l'in - fer - no e____ vin - to po - - i fu da gl'affet -

210

- ti suo - i. De-gno d'e-ter-na glo - ria fia sol co - lui,

215

fia sol co-lui ch'a-vrà di se vitto - ria, ch'av-rà di se vitto - ria.

Sinfonia V a7

219

226

Tacciono li Cornetti, Tromboni & Regali, & entrano a sonare il presente Ritornello,
le viole da braccio, Organi, Clavicembani, contrabasso, & Arpe, &
Chitarroni, & Ceteroni, & si muta la Scena.

234

Ritornello I

ATTO QUINTO

Questi i campi di Traccia. Orfeo

Tacet.

... il cor traffiggami.

[80] **Sinfonia IV**



[85]



Perch' a lo sdegno. Apollo

Tacet.

Padre cortese. Orfeo, Apollo

Tacet.

Saliam cantando. Orfeo, Apollo

Tacet.

... diletto e pace.

Choro

[149]

RITORNELLO IX



154



159

CORO

Vanne, Orfeo, fe - li - ce a pie-no, a go-
Co - si va chi non s'ar-re-tra al chia-

164

der, a go - der ce - le-ste ho-no - re la ve ben non mai vien me-no, la ve
mar al chia-mar di Nu-me e-ter-no, co-si gra-tia in ciel im - pe - tra che qua

166

mai non fu do-lo-re, mentr' al - tari, incens-i e vo - ti noi t'of-friam lie - ti e devo - ti.
giù pro-vò l'infer-no. E chi se-mi - na fra doglie d'o-gni gratia il frut-to coglie.

Moresca

169

Common time (C) indicated above the staff.

173

177

181

