

Orfeo ed Euridice.

Overtura.

Orpheus und Eurydike.

Ouverture.

Allegro. *f*

Oboi.

Corni. (in C.)

Trombe. (in C.) *a 2*

Timpano. (in C.G.)

Violini.

Viola.

Fagotto e Violoncello.

Basso.

Cembalo. *f*

Detailed description: This block contains the first system of the musical score for the Overture of Orfeo ed Euridice. It is marked 'Allegro' and 'f' (forte). The score is arranged in three systems. The first system includes Oboes, Horns (in C), Trumpets (in C, marked 'a 2'), and Timpani (in C.G.). The second system includes Violins, Viola, Bassoon and Cello, and Bass. The third system includes the Piano (Cembalo). The music is in 2/4 time and features a variety of rhythmic patterns and dynamics.

Detailed description: This block contains the continuation of the musical score for the Overture of Orfeo ed Euridice. It features the same instrumentation as the first system: Oboes, Horns (in C), Trumpets (in C, marked 'a 2'), Timpani (in C.G.), Violins, Viola, Bassoon and Cello, Bass, and Piano (Cembalo). The music continues with various rhythmic patterns and dynamics, including 'f' (forte) and 'sf' (sforzando) markings. The score is arranged in three systems.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, the next two are bass clefs, and the bottom four are grand staff notation (treble and bass clefs). The music is marked with a forte dynamic (*sf*) in the first measure of each staff. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of ten staves. The top two staves are treble clefs, the next two are bass clefs, and the bottom four are grand staff notation. This system is marked with a piano dynamic (*p*) in the first measure of each staff. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The music features a change in dynamics and includes some phrasing slurs.



Musical score system 1, featuring multiple staves with dynamic markings *ff* and *p*, and a *p(dolce)* marking.

This system contains the first four measures of a musical piece. It features a complex arrangement of staves. The top two staves have a melodic line starting with a *ff* dynamic, which then softens to *p*. The middle two staves have a rhythmic accompaniment of eighth notes, also starting with *ff*. The bottom two staves feature a more intricate accompaniment with sixteenth-note patterns, marked *ff*. A *p(dolce)* marking appears in the third measure of the top staff, indicating a change in dynamics and articulation.



Musical score system 2, featuring multiple staves with dynamic markings *f* and *p*.

This system contains the next four measures of the piece. The top two staves continue the melodic line with a *f* dynamic, which then softens to *p*. The middle two staves continue the rhythmic accompaniment, marked *f*. The bottom two staves continue the intricate accompaniment, marked *f*. The dynamics are clearly marked throughout the system, with *f* and *p* markings appearing on various staves.

Musical score system 1, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *ff* and *f*. The system includes a grand staff with piano and bass clefs, and a separate grand staff with treble and bass clefs. The music is characterized by dense textures and frequent changes in dynamics.

Musical score system 2, continuing the composition with various rhythmic and melodic lines. It includes a grand staff with piano and bass clefs, and a separate grand staff with treble and bass clefs. The system features a variety of note values and rests, with dynamic markings like *ff* and *f* indicating intensity. The notation is dense and detailed, showing intricate rhythmic patterns.



Musical score system 1, featuring multiple staves with various musical notations including treble and bass clefs, notes, rests, and dynamic markings such as *p*.



Musical score system 2, continuing the composition with multiple staves, including treble and bass clefs, notes, rests, and dynamic markings such as *p*.

Musical score system 1, consisting of 11 staves. The first two staves are vocal parts, and the remaining nine are instrumental. The system is divided into four measures. Dynamics include *f* (forte) and *p* (piano). The key signature has one flat, and the time signature is 4/4. The instrumental parts feature complex rhythmic patterns, including sixteenth and thirty-second notes.

Musical score system 2, consisting of 11 staves. The first two staves are vocal parts, and the remaining nine are instrumental. The system is divided into four measures. Dynamics include *p* (piano). The key signature has one flat, and the time signature is 4/4. The instrumental parts continue with complex rhythmic patterns, including sixteenth and thirty-second notes.

The first system of the musical score consists of six staves. The top two staves are vocal parts, both in treble clef with a key signature of one sharp (F#). The third staff is a piano accompaniment in treble clef. The fourth and fifth staves are piano accompaniment in bass clef. The bottom staff is a grand staff (piano and bass clef). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout the system.

The second system of the musical score continues the composition across six staves, maintaining the same instrumental and vocal arrangement as the first system. It features similar rhythmic complexity and dynamic markings. The piano parts include intricate textures with sixteenth-note runs and chords. The vocal lines continue with melodic phrases and rests. The system concludes with a final cadence across all staves.



Musical score system 1, consisting of 12 staves. The top two staves are vocal lines with lyrics. The middle two staves are piano accompaniment. The bottom six staves are for a string quartet. The system includes dynamic markings such as *p* (piano) and *tr* (trill).



Musical score system 2, consisting of 12 staves. The top two staves are vocal lines with lyrics. The middle two staves are piano accompaniment. The bottom six staves are for a string quartet. The system includes dynamic markings such as *f* (forte) and *p* (piano).



Musical score system 1, consisting of six staves. The top two staves feature a melodic line with slurs and accents, marked with *(sf)*. The middle two staves show a rhythmic accompaniment with slurs and accents, also marked with *(sf)*. The bottom two staves provide a bass line with slurs and accents, marked with *(sf)*. The system concludes with a final chord marked *(sf)*.



Musical score system 2, consisting of six staves. The top two staves feature a melodic line with slurs and accents, marked with *(p)* and *f*. The middle two staves show a rhythmic accompaniment with slurs and accents, marked with *(p)* and *f*. The bottom two staves provide a bass line with slurs and accents, marked with *(p)* and *f*. The system concludes with a final chord marked *f*.

Musical score system 1, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *p* and *f*. The system includes a grand staff at the bottom and several other staves above it, showing intricate melodic and harmonic lines.

Musical score system 2, continuing the composition with various rhythmic textures and dynamic markings. The system includes a grand staff at the bottom and several other staves above it, showing intricate melodic and harmonic lines.



Musical score system 1, consisting of seven staves. The top two staves are treble clefs, the next two are bass clefs, and the bottom two are grand staff (treble and bass clefs). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests.



Musical score system 2, consisting of seven staves. The top two staves are treble clefs, the next two are bass clefs, and the bottom two are grand staff. This system includes dynamic markings such as *p* (piano) and *f* (forte). The music continues with complex rhythmic patterns and rests.

Atto Primo.

Scena I.
(Orfeo ed il Coro.)

Ad alzarsi della tenda al suono di mesta sinfonia si vede occupata la scena da uno stuolo di Pastori e Ninfe seguaci di Orfeo, che portano serti di fiori e ghirlande di mirto, e mentre una parte di loro arder fa dei profumi, incorona di marmo, e sparge fiori intorno alla tomba, intuona l'altra il seguente Coro, interrotto da lamenti d'Orfeo che disteso sul davanti sopra d'un sasso, vada di tempo in tempo replicando appassionatamente il nome di Euridice.

Erster Aufzug.

Szene 1.
(Orpheus und Chor.)

Beim Aufgehen des Vorhangs unter den Klängen der Trauermusik sieht man die Szene von einer Schar von Hirten und Nymphen erfüllt, Gefolge des Orpheus, mit Blumenkränzen und Myrthengewinden in der Hand. Während ein Teil von ihnen Räucherwerk anzündet, den Marmor betränzt und Blumen um das Grab streut, stimmt der andere den folgenden Chor an, unterbrochen von den Klagerufen des Orpheus, der vorne auf einem Felsen ausgestreckt von Zeit zu Zeit immer wieder leidenschaftlich den Namen Euridices anruft.

Moderato.

Cornetto.

Trombone 1.

Trombone 2.

Trombone basso.

Moderato.

Violini.

Viola.

Orfeo.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

Moderato.

Cembalo.

Ah, se in - tor - no a quest' ur - na fu -
 Wan = delst Du — mit lei = fem
 Ah, se in - tor - no a quest' ur - na fu -
 Wan = delst Du — mit lei = fem

Musical score for a vocal and piano piece, page 15. The score includes vocal lines with lyrics and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 12/8. The piece features a vocal melody with lyrics in Italian and German, and a piano accompaniment with various textures including chords and arpeggios. Dynamics include piano (p) and piano-piano (pp).

Eu - ri - di - ce!
Eu - ry - di - te!

ne - sta, Eu - ri - di - ce, om - bra bel - la, om - bra bel - la, t'ag - gi - ri, o - di i
 Schritt = te, Eu = ry = di = te, hol = der Schat = ten, noch durch die = fen Hain, — nei = ge
 ne - sta, Eu - ri - di - ce, om - bra bel - la, om - bra bel - la, t'ag - gi - ri, o - di i
 Schritt = te, Eu = ry = di = te, hol = der Schat = ten, noch durch die = fen Hain, — nei = ge

First system of musical notation, including vocal lines and piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of note values and rests, with a dynamic marking of *f* (forte) appearing in the later measures.

Second system of musical notation, including vocal lines and piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of note values and rests, with a dynamic marking of *f* (forte) appearing in the later measures.

Third system of musical notation, including vocal lines and piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of note values and rests, with a dynamic marking of *f* (forte) appearing in the later measures.

Fourth system of musical notation, including vocal lines and piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of note values and rests, with a dynamic marking of *f* (forte) appearing in the later measures.

pian - ti i la - men - ti, i so - spi - ri, che do - len - ti, che do - len - ti si
 hold Dich uns - rem Seh - nen, hör' die Seuf - zer, sieh die Trä - nen, die wir gram = ge =
 pian - ti i la - men - ti, i so - spi - ri, che do - len - ti, che do - len - ti si
 hold Dich uns - rem Seh - nen, hör' die Seuf - zer, die wir gram = ge =

Fifth system of musical notation, including vocal lines and piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of note values and rests, with a dynamic marking of *f* (forte) appearing in the later measures.

Sixth system of musical notation, including vocal lines and piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of note values and rests, with a dynamic marking of *f* (forte) appearing in the later measures.

Musical score for the first system, featuring four staves with piano accompaniment. The music is in a minor key and includes dynamic markings *p* and *(p)*.

Musical score for the second system, featuring four staves with piano accompaniment. The music continues with dynamic markings *p* and *(p)*.

Musical score for the third system, featuring a single staff with piano accompaniment. The music includes dynamic markings *p* and *(p)*.

Eu-ri - di - cel
Eu-ry = di = tel!

Eu - ri -
Eu = ry =

Musical score for the fourth system, featuring four staves with piano accompaniment and vocal lines. The music includes dynamic markings *p* and *(p)*.

spar - gon per te, et a - scol-ta il tuo spo-so in-fe - li - ce, che pian - gen - do ti chia - ma, der

beugt Dir weihn. Hö = re des Gat = ten gram = bol = le Kla = ge! Schluch-zend und stöh - nend be - jam - mert

spar - gon per te, et a - scol-ta il tuo spo-so in-fe - li - ce, che pian - gen - do ti chia - ma,

beugt Dir weihn. Hö = re des Gat = ten gram = bol = le Kla = ge!

Musical score for the fifth system, featuring four staves with piano accompaniment. The music includes dynamic markings *p* and *(p)*.

First system of musical notation, including vocal lines and piano accompaniment. Dynamics include *f* and *o*.

Second system of musical notation, including vocal lines and piano accompaniment. Dynamics include *o*.

Third system of musical notation, including vocal lines and piano accompaniment.

di - cel
di = te!

Fourth system of musical notation, including vocal lines and piano accompaniment with lyrics. Dynamics include *f* and *o*.

e si la - gna. Co - me quando la dol - ce com - pa - gna tor - to -
 Ärm - ste Dein teu = res Haupt! So klagt die Lau = be in fehn = fucht = gem Lie = de den Ge =
 er Dein teu = res Haupt! So klagt die Lau = be in fehn = fucht = gem Lie = de den Ge =
 e si la - gna. Co - me quan - do la dol - ce com - pa - gna tor - to -
 So klagt die Lau = be in fehn = fucht = gem Lie = de den Ge =

Fifth system of musical notation, featuring piano accompaniment. Dynamics include *p* and *o*.

Sixth system of musical notation, featuring piano accompaniment. Dynamics include *p* and *f*.

First system of musical notation, consisting of four staves. The top staff has a treble clef and a key signature of two flats. The other three staves have different clefs and are primarily composed of quarter and eighth notes with rests.

Second system of musical notation, consisting of four staves. The top staff has a treble clef and a key signature of two flats. The other three staves have different clefs and are primarily composed of quarter and eighth notes with rests.

Third system of musical notation, consisting of two staves. Both staves contain rests, indicating a pause in the music.

Fourth system of musical notation, consisting of four staves. The top staff contains the lyrics in German and French. The other three staves contain musical notation.

rel - la a - mo - ro - sa tor - to - rel - la a - mo - ro - sa per - dè.
 den trau - ten Ge = fähr = ten,
 fähr = ten, den Ge = fähr = ten, den ein feind = lich Ge = schid ihr ge = raubt.
 rel - la a - mo - ro - sa tor - to - rel - la a - mo - ro - sa per - dè.
 fähr = ten, den Ge = fähr = ten, den ein feind = lich Ge = schid ihr ge = raubt.

Fifth system of musical notation, consisting of a single staff with a bass clef. It contains a sequence of notes and rests.

Sixth system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. Both staves contain musical notation.

Violini. *(p)*

Viola. *(p)*

Orfeo.

Ba-sta, ba-sta, o com-pa-gni! Il vostro duo-lo ag-grava il mio! Spar-ge-te pur-
 Laßt die Kla-ge, ihr Ge = nos-sen! Ach, sie ber = meh-ren nur mei-ne Pein! Wohl-an, streut

Violoncello e Basso. *(p)*

Cembalo. *p*

pu-re-i fio-ri, in-ghir-lan-da-te il marmo, par-ti-te-vi da-me! Re-star vogl'-
 purpur-ne Blu-men, schmüdt mit Krän-zen den Marmor und schei-det dann von mir! Laßt mich al =

io so-lo fra quest' om-bre fu-ne-bri e o-scu-re coll'empia compa-gnia di mie sven-tu-re!
 lein an die-ser Stätte des Todes und der Trauer noch ver-weilen, al-lein mit meiner Qual und mei-nem Unglück!

Ballo.

Ballet.

Larghetto.

Violini. *p*

Viola. *p*

Violoncello e Basso. *p*

Cembalo. *Larghetto.* *p*

Tempo primo.

Cornetti.
Trombone I.
Trombone II.
Trombone basso.

Tempo primo.

Violini.
Viola.

Coro.
Fagotti,
Violoncello
e Basso.

Ah, se in - tor - no a quest' ur - na fu - ne - sta, Eu - ri - di - ce, om - bra
 Wan = delst Du mit lei = sem Schrit = te, Eu = ry = di = te, teu = rer
 Ah, se in - tor - no a quest' ur - na fu - ne - sta, Eu - ri - di - ce, om - bra
 Wan = delst Du mit lei = sem Schrit = te, Eu = ry = di = te, teu = rer

Tempo primo.

Cembalo.

bel - la, om - bra bel - la t'ag - gi - ri, o dii pian - ti, i la -
 Schat = ten, noch durch die = fen Hain, nei = ge hold Dich un' = rem
 bel - la, om - bra bel - la t'ag - gi - ri, o dii pian - ti,
 Schat = ten, noch durch die = fen Hain, nei = ge hold Dich un' = rem

men - ti, i so - spi ri, che do - len - ti, che do - len - ti si
 Seh = nen, hör' die Seuf = zer, sieh die Trä = nen, die wir gram = ge =
 i la - men - ti, i so - spi - ri, che do - len - ti si
 Seh = nen, hör' die Seuf = zer, sieh die Trä = nen, die wir gram = ge =

spar - gon per te, che do - len - ti si spar - gon per te!
 beugt Dir weih'n, Die wir gram = ge = beugt Dir weih'n.
 spar - gon per te, che do - len - ti si spar - gon per te!
 beugt Dir weih'n, die wir gram = ge = beugt Dir weih'n. *)

*) The Ballet follows, after which all depart.

The first system of the musical score consists of six staves. The top two staves are for vocal parts, with the upper staff containing a melody line and the lower staff providing a harmonic accompaniment. The bottom four staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The music is written in a key signature of two flats and a common time signature. The first system contains 12 measures of music.

The second system of the musical score consists of six staves. The top two staves are empty, indicating a rest for the vocal parts. The bottom four staves contain piano accompaniment. The grand staff and the two additional staves are filled with musical notation, including chords and melodic lines. This system contains 12 measures of music.

The third system of the musical score consists of six staves. The top two staves contain vocal parts with a melody line and accompaniment. The bottom four staves contain piano accompaniment. The music continues with various rhythmic patterns and melodic lines across the staves. This system contains 12 measures of music.

The fourth system of the musical score consists of six staves. The top two staves are empty, indicating a rest for the vocal parts. The bottom four staves contain piano accompaniment. The grand staff and the two additional staves are filled with musical notation, including chords and melodic lines. This system contains 12 measures of music.

(Andante moderato.)

Flauti. *p* *f p*

Chalumeaux.

Violini. *f p f p*

Viola. *p f p*

Orfeo.

Fagotti,
Violoncello
e Basso. *p f p*

Cembalo. *p f p*

Chia-moil mio ben - co - si. quan-do si mo - strail di, quan-do s'as -
Kla - gend ge = dent ich - Dein, früh, wenn der Mor = gen blinkt, spät, wenn die

*) Eco. Echo. II. Orch. I. Orch. (*p*)

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

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

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

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

con - de, quan - do s'as - con - de! Ma oh va - no
Dämm - rung finnt, spät, wenn die Dämm - rung finnt. Doch stumm ber =

f p (*pp*) Eco. Echo. II. Orch. I. Orch. (*p*)

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

*) The echo is played offstage.

mio do - lor! — Li - dol del mio — cor non mi ri - spon - de, non mi ri - spon -
 haltt mein Ruf, sie, die die Qual mir schuf, ant - wor - tet nim - mer = mehr, ant - wor - tet nim = mer =

de, non mi ri - spon - - - - de!
 mehr, ant - wor - tet — nim = = mer = mehr!

Eco. Echo. II. Orch. I. Orch. II. Orch. II. Orch.

II. Orch. Chal. VI. I. I. Orch. II. Orch. Chal. VI. I. I. Orch.

Violini. (p) (pp) (p) (pp) f

Viola. (p) (p) (pp) f

Orfeo. Eu-ri - di - ce, Eu-ri - di - ce, om - bra ca - ra, o - ve se - i?
Eu-ry = di = te, Eu-ry = di = te, teu = rer Schatten! Ach, wo weißt Du?

Violoncello e Basso. (p) (p)

Cembalo. p p

II. Orch. VI. I. Chal. VII. I. Orch.

piange il tuo spo-so, ti do-man-da a - gli De - i, a' mor-ta - li ti chie - de e spar - sea
Sieh meine Zähren! Von den Men-schen und den Göt-tern fordr' ich Dich zu = rüd; doch ein Spiel nur der

f p p

II. Orch. I. Orch. II. Orch. I.

VI. Chalumeaux. VI. Chal. VI. II.

ven - - - ti son le la - gri-me sue, i suoi la - men - ti!
Win = = = de ist mein Kla - gen=der Ruf, um-sonst mein Wei = nen.

(pp) (p) (pp) (pp)

(Andante moderato.)

Chalumeaux.

Corno - Solo
(in F.)

Violini.

Viola.

Orfeo.

Fagotti,
Violoncello
e Basso.

Cembalo.

Cer-co il mio ben— co - si, in que - ste, o - ve mo - ri, fu - ne - ste
 Fol - gen will ich Dei = ner Spur, wo Du im dü = stern Hain gingst zu den

Andante moderato.

II. Orch.

I. Orch.

spou - de, fu - ne - ste spou - de. Ma so - lo al
 Schat - ten ein, gingst zu den Schat - ten ein. Nur E - cho, die

mio do - lor, — per - che co - nob - be a - mor, le - co ri - spon - de, le - co ri - spon -
 selbst Du ge = fühlt, — was mei = ne See = le durch = wählt, gibst mei - nen Ruf zu = rüd, gibst mei - nen Ruf zu =

de, le - co ri - spon - - - - - de.
 rüd, gibst mei - nen Ruf zu = rüd.

Violini. *(p)* *(pp)* *(p)* *(pp)*

Viola. *(p)* *(pp)* *(p)* *(pp)*

Orfeo. *(p)* *(pp)* *(p)* *(pp)*

Violoncello e Basso. *(p)* *(pp)* *(p)* *(pp)*

Cembalo. *p* *pp* *p* *pp*

II.Orch. VI.I.u.Chal. I.Orch. II.Orch. I.Orch. VI.I. II.

Eu-ri-di-ce, Eu-ri-di-ce! Ah,questo no-me san le spagie, e le sel-ve, lap-pre-sero da me!
 Eury-di-le, Eury-di-le! Bran-den-de Wogen, dunkle Hai-ne, ach wie oft habt diesen Namen ihr gehört!

u.Chal. I.Orch. II.Orch. Chal.u.VI.I. VI.II. *(p)* *(p)* *(p)*

VII. *(pp)* *(p)* *(p)* *(pp)*

Vla. *(pp)* *(p)* *(p)* *(pp)*

In o-gni val-le Eu-ri-di-ce ri-suona, in o-gni tron-co scrisse il mi-se-ro Or-
 Es tönt sein Wie-der-hall durch al-le Tä-ler da-hin; in je-den Stamm grub die Trau-er-lun-de ich

II.Orch. VI.I.u.Chal. I.Orch. I.Orch. II.Orch. VI.I. Chal. VI.II. *(p)* *(p)* *(p)* *(pp)*

fe-o: Or-fe-o in-fe-li-ce, Eu-ri-di-ce, I-dol mi-o, ca-ra Eu-ri-di-ce!
 ein: Un-fe-li-ger Orpheus, Eury-di-le, Du mein Le-ben, hol-de Eury-di-le!

(Andante moderato.)

Corni Inglesi.

Chalumeaux. (II. Orch.)

Fagotto.

Violini.

Viola.

Orfeo.

Violoncello e Basso.

Cembalo.

Piango il mio ben co - sì, se il so - le - do - ra il dì, se va nell'
 Wei-nend ge - dent ich Dein, früh wenn die Son - ne steigt, wenn sie zum

on - de, se va nell' on - de. Pie - to - so al pian - to
 Meer sich neigt, wenn sie zum Meer sich neigt. Soll Mit - leid mit mei-ner

II. Orch. I. Orch.

mi - o và mor - mo - ran - do il ri - o e mi ri - spon - de, e mi ri - spon - -
 Qual rau = schet der Strom durchs Tal, gibt mei = nen Ruf zu = rüd, gibt mei = nen Ruf zu =

de, e mi ris - pon - - - - de.
 rüd, gibst mei = nen Ruf zu = rüd.

1. Orch.
(p)

II. Orch.
(pp)

II. Orch.
(pp)

I. Orch.
(p)

I. Orch.
(p)

II. Orch.
(pp)

II. Orch.
(pp)

I. Orch.
(p)

I. Orch.
(p)

II. Orch.
(pp)

I. Orch.
(pp)

Violini. *f* *poco f*

Viola. *f* *poco f*

Orfeo.

Nu - mi! bar - ba - ri Nu - mi d'A - cheron - te, e d'A - ver - no
 Göt - ter, grau - sa - me Göt - ter A = che = rons! Und Du, des

Violoncello e Basso. *f*

Cembalo. *f* *poco f*

pal - - li - do a - bi - ta - tor, la di cui ma - no a - vi - da del - le mor - ti
 Ga = = des un = nah = ba = rer Fürst, des = sen Ge = müth in un = er = fätt = li = cher Eier

mai di - sar - mò mai trat - te - ner non sep - pe bel - tà nè gio - ven - tù,
 Gna = de nicht kennt, noch Mit = leid je ge = fühlt mit Schön = heit und hol = der Jugend,

ten.
fp *f*

Voi mi ra-pi-ste la mia bel-la Euri-di-ce_ oh me-mo-ria cru-del!_ sul
 Ihr stahl't sie mir, mei-ne trau-te Ge-fähr-tin, o w'elch ein schred-li-cher Ge-dan-ke!_ in des

fior degli an-ni! La ri-vo-glio da voi, Nu-mi Ti-ran-ni!
 Se = bens Blü-te! Un-barm-herz-ge, bon Euch fordr ich sie wie-der!

poco f
poco f *simile*
poco f
poco f

Ho core anch'io per ri-cer-car sull'or-me de più in-tre-pi-di E-ro-i, nel
 Ich fühl die Kraft, zu Euch hin-ab = zu-drin-gen, auf den Spu-ren mut' = ger Hel-den, und

Scena II. | Szene 2.
Amore, e detto. | Amor und der Vorige.

vo - stro or - ro - re la mio spo - sa, il mio ben! T'as - si - ste A - mo - re!
Eu - ren fin - stern Hän - den die Ge - lieb - te zu ent - rei - ßen! Die Lie - be steht dir bei!

f *p* *f* *f*

p *f*

Amor. *f*

Or - feo del - la tua pe - na Gio - ve sen - te pie - tà. Ti si con - ce - de le pi - gre on - de di
Mein Held, Dei - ne Be - dräng - nis rühr - te den höch - sten Zeus. Dir ist ge - stat - tet, der Be - the trä - ges Ge -

p *poco f*

p *poco f*

p *poco f*

Le - te vi - vo var - car! Del te - ne - bro - so a - bis - so sei sul - la via:
wäf - fer le - bend zu kreu - zen! Den Weg in das Dun - tel des Ha - des weiß' ich Dir hier.

p *p*

p *p*

Se pla-car puoi col can-to le fu-rie, i mo-stri, e l'em-pia mor-te, al
 Rührt Du mit Dei-nem Ge-san-ge die Fu-rien, die Ge-spen-ster, den Gott des To-des, so

gior-no la di-let-ta Eu-ri-di ce fa-rà te-co ri-tor-no. Ah co-me? Ah
 folgt Dir die ge-lieb-te Eu-ry-di-le an-des Ta-ges Licht zu-rück. Was sagst Du? Wär es

Orfeo.

quan-do? E pos-si-bil sa-rà? Spie-ga-ti! A-vrai va-lor che
 mög-lich? Raum ver-mag ichs zu-fas-sen! Er-flä-re Dich! Sag an: Hast Du den

Amor.

ba - sti a que - sta pro - va e - stre - ma? Mi pro - met - ti Eu - ri - di - ce, e vuoi ch'io
 Mut der här - te - sten Prü - fung zu trot - zen? Du ver - sprichst mir Eu - ry - di - ce, und zwei - felst an

Orfeo.

te - ma? Sai pe - ro con qual pat - to lim - pre - sa hai da com - pir. Par - la! Eu - ri -
 mir? So ber - nimm die Be - din - gung die Dir zu er - fül - len bleibt. Re - de! Nicht darfst den

Amor. *Orfeo.* *Amor.*

di - ce ti si vie - ta il mi - rar fin - ch'è non sei fuor da - gli an - tri di Sti - gel
 Blick nach Eu - ry - di - ce Du wen - den, be - vor Du nicht die Kluff der Styr ü - ber - schrit - ten!

Eil gran di - vie - to ri - ve - lar - le non dei; se nò, la per - di e di
 Und dies Ver = bot darfft Du ihr nicht ent = hül = len; wo nicht, ber = lieft Du sie von

nuo - vo e per sem - pre; ein ab - ban - do - no al tuo fie - ro de - si - o sven - tu -
 Reu - em und für im = mer; und Du bleibst zu = rüd ein Op = fer Dei = nes Drän - gens, ein ge =

ra - to vi - vral! Pen - sa - ci ad - di - o!
 schla = ge = ner Mann! Denf dar = an, leb wohl!

Segue l'Aria.

Sostenuto.

Oboi. *f*

Fagotto.

Violini. *pizz.* *f* *p*

Viola. *pizz.* *f* *p*

Amore.

Violoncelli e Bassi. *pizz.* *f* *p*

Cembalo. *Sostenuto.* *f* *p*

Gli sguardi trat - tie - ni, af -
Der Au - gen Ver - lan - gen, des

f

f

arco

f

fre - nagliac - cen - ti, ram - men - ta - se pe - ni, che po - chi mo - men - ti hai più da pe - nar! Non
Der - zens Wangen halt stand - haft Du zu - rüd! Nur kurz ist die Prüfung, dann lachst Dir das Glück! Du

Andante.

mf p f p

mf p f p mf p mf p mf p

pizz. p pizz.

sai che ta - lo - rasma - ri - ti, tre man - ti con chig' in - na - mo - ra son cie - chi gli a - man - ti, non san - no par -
 fernst ja die Lie - be, ihr Hof - fen und Sehnen hat oft schon die Men - schen beim An - blick der Schö - nen der Spra - che be -

Andante.

mf p mf p mf p mf p mf p

(pp) (p)

(pp) (p)

(pp) (p)

(pp) (p)

lar, sma - ri - ti, tre man - ti son cie - chi gli a - man - ti, con chig' in - na - mo - ra non san - no par - lar, con
 raubt, ihr Hof - fen und Sehnen hat oft schon die Men - schen beim An - blick der Schö - nen der Spra - che be - raubt, hat

(pp) (p)

pp p

chigli in-na - mo - ra non san-no par - lar, - non san-no par - lar!
 oftmals die Men-schen beim An-blick der Schö-nen der Spra-che be - raubt!

Sostenuto.

pizz. *p*

Gli sguar-di trat - tie - ni, af - fre - nagli ac - cen - ti, ram - men - ta, se pe - ni, che
 Der Au - gen Wer - lan - gen, des Her - zens Ban - gen halt stand - haft Du zu - rüd. Nur

Sostenuto.

p

Andante.

First system of musical notation, including vocal lines and piano accompaniment. The tempo is marked "Andante." Dynamics include *f* and *p*.

Second system of musical notation, including vocal lines and piano accompaniment. The tempo is marked "Andante." Dynamics include *f*, *mf*, and *p*. Performance instructions include *arco* and *pizz.*

po - chi mo - men - ti hai più da pe - nar! Non sai che ta - lo - ra smar - ri - ti, tre -
 kurz ist die Prü - fung, dann laßt Dir das Glück! Du kennst ja die Lie - be, ihr Hof - fen und

arco

Third system of musical notation, including vocal lines and piano accompaniment. The tempo is marked "Andante." Dynamics include *mf* and *p*.

Fourth system of musical notation, including vocal lines and piano accompaniment. The tempo is marked "Andante." Dynamics include *mf* and *p*.

Fifth system of musical notation, including vocal lines and piano accompaniment. The tempo is marked "Andante." Dynamics include *mf* and *p*.

Sixth system of musical notation, including vocal lines and piano accompaniment. The tempo is marked "Andante." Dynamics include *mf* and *p*.

man-ti con chi gl'in-na - mo-ra son cie-chi gli a-man-ti, non san-no par-lar. Smar - ri - ti, tre-man-ti son
 Sehnen hat oftmals die Menschen beim An-blick der Schö-nen der Spra-che be-raubt, ihr Hof-fen und Sehnen hat

Seventh system of musical notation, including vocal lines and piano accompaniment. The tempo is marked "Andante." Dynamics include *mf* and *p*.

Eighth system of musical notation, including vocal lines and piano accompaniment. The tempo is marked "Andante." Dynamics include *mf* and *p*.

(pp) (p) (pp) (p) (pp) (p) (pp) (p)

cie-chiglia-man-ti, con chig'l in-na - mo-ra non san-no par-lar, con chig'l in-na - mo-ra non
 oft schon die Menschen beim An-blick der Schö-nen der Spra-che be-raubt, hat oft schon die Men-schen beim

(pp) (p) pp p

Tempo I.

pizz. pizz. pizz. f p f p

san-no par-lar, non san-no par-lar. Gli sguar-di trat-tie-ni,
 An-blick der Schö-nen der Spra-che be-raubt. Der Au-gen Der-lan-gen

Tempo I.

af - fre - na gli ac - cen - ti, che po - chi mo - men - ti hai più da pe - nar, che
halt stand = haft zu = rüd! — Nur kurz ist die Prü = fung, dann lacht Dir das Glück, nur

col' arco

p

f

p

Andante.

(p)

(p)

(p)

f

t

t

t

t

t

t

pizz.

f

po - chi mo - men - ti hai più da pe - nar!
kurz ist die Prü = fung, dann lacht Dir das Glück.

Andante.

f

Violini.

Viola.

Orfeo.

Violoncello e Basso.

Cembalo.

Che dis - se? Che a - scol - tai? Dun - que Eu - ri - di - ce viv - rà,
 Was sprach er? Was ber - nahm ich? Eu - ry - di - ce lehr - te zu - rüd,

O.

l'av - rò pren - sen - te? E dop - poi tan - ti af - fan - ni mi - ei in quel mo -
 wär wie = der mein? Und doch soll jetzt nach all den Qua - len in die = fer

O.

men - to in quel - la guer - ra d'af - fet - ti, io non dov - rò mi - rar - la, non strin - ger - la al mio
 Stun - de in die = sem Kampf der Ge - füh - le mein Au - ge sie nicht se - hen, mein Arm sie nicht um -

Adagio un poco.

sen! Spo - sa in - fe - li - ce! Che di - rà mai? Che pen - se - rà? Pre -
 fuf - fen? Un - glied - sel - ge Gat - tin! Wirft Du's be - grei - fen? Wirft Du's er - tra - gen? Schon

Adagio un poco.

veg - go le sma - nie sue com - pren - do le an - gu - stie mie! Nel fi - gu - rar - lo so - lo
 seh ich ih - re Bez - zweif - lung, Schon fühl ich den Mut mir wan - ten! Weh, der Ge - dan - ke al - lein

Allegro legato.

sen - to ge - lar - mi il san - gue, tre - mar - mi il cor!
 macht mein Blut er - star - ren und zit - tern mein Herz.

Allegro legato.

Ma lo po-trò! Lo vo-gliò! Hò ri-so-lu-to! Il gran-de l'in- sof - fri - bi - le de' ma - li
 Doch ich ver-mags, ich will es! Fort mit dem Zaudern! Ver-mag der Mensch doch al - les zu er - tra - gen,

è l'es-ser pri - vo dell' u - ni - co dell' al - ma a - ma - to og - get - to.
 nur nicht das Ei = ne: zu schei = den bon der, die ihm das Lieb = ste war.

Si vede un lampo, si sente un tuono, e parte Orfeo.
 Man sieht einen Blitz und hört den Donner. Orpheus ab.

As - si - ste - te - mi, o Dei! La leg - ge ac - cet - to.
 Ver - leiht, Ihr Göt - ter, mir die Kraft - wohl - an, ich bin be - reit!

Presto.

Violini. *f*

Viola. *f*

Violoncello e Basso. *f*

Cembalo. *f*

Atto secondo.

Scena I.

(Orfeo ed il Coro.)

Appena aperta la scena al suono di orribile sinfonia comincia il Ballo di Furie e Spettri che viene interrotto per l'armonia della lira d'Orfeo, il quale comparendo poi sulla scena, tutta quella turba infernale intona il seguente.

Zweiter Aufzug.

Szene 1.

(Orpheus und Chor.)

Gleich nachdem unter dem Klang der düsteren Sinfonie die Szene sich geöffnet hat, beginnt der Tanz der Furien und Gespenster, der dann durch den Klang von Orpheus' Leier unterbrochen wird. Orpheus erscheint darauf auf der Szene und währenddessen stimmt die ganze Unterweltsschar das Folgende an.

Maestoso.

Oboi.

Corni (in Es.)

Violini.

Viola.

Fagotti,
Violoncello
e Basso.

Cembalo.

Maestoso.

Musical score for strings and piano. The score consists of six staves. The top two staves are for Violini I and II, the next two for Violini III and IV, and the bottom two for Violoncello e Basso. Dynamic markings include *f*, *p*, and *f*. The piano part is on the bottom staff, featuring chords and arpeggios.

II. Orch.
pizz.

Musical score for the second orchestra section. It includes staves for Violini, Viola, Harpa, and Violoncello e Basso. The strings are marked *pizz.* (pizzicato) and *p*. The harp part features a rhythmic pattern of eighth notes.

Coro.

Chor.

I. Orch.
Marcato. Andante un poco.

Musical score for the first orchestra section and vocal soloists. It includes staves for Oboi, Violini, Viola, Soprano, Alto, Tenore, Basso, Fagotti, Violoncello e Basso, and Cembalo. The tempo is *Marcato. Andante un poco.* The vocal parts have lyrics in Italian and German.

Soprano: Chi mai dell' E - re - bo fral - le ca -
 Alto: Wer naht dem näch = ti = gen Dun = tel des
 Tenore: Chi mai dell' E - re - bo fral - le ca -
 Basso: Wer naht dem näch = ti = gen Dun = tel des

li - gi - ni sull' or - me d'Er - co - le
 re = bos? Wer stieg gleich He = ra = fles
 li - gi - ni sull' or - me d'Er - co - le
 re = bos? Wer stieg gleich He = ra = fles

e di Pi - ri - to - o con - du - ce il piè?
 und gleich Bei = ri = tho = os nie = der zu uns?
 e di Pi - ri - to - o con - du - ce il piè?
 und gleich Bei = ri = tho = os nie = der zu uns?

Presto.

Violini.

Viola.

Violoncello e Basso.

Cembalo.

Andante.

Oboi.

Violini.

Viola.

Soprano.

Alto.

Tenore.

Rasso.

Fagotti, Violoncelli e Basso.

Cembalo.

Chi mai dell' E - re - bo fral - le ca -
 Wer naht dem näch = ti = gen Dun = tel des
 Chi mai dell' E - re - bo fral - le ca -
 Wer naht dem näch = ti = gen Dun = tel des

li - gi - ni sull' or - me d'Er - co - le e di Pi -
 = re = bos? Wer stieg gleich He = ra = les und gleich Bei -
 li - gi - ni sull' or - me d'Er - co - le e di Pi -
 = re = bos? Wer stieg gleich He = ra = les und gleich Bei =

ri - to - o con - du - ce il piè? D'or - ror l'in -
 ri = tho = os nie = der zu uns? Sper = re die
 ri - to - o con - du - ce il piè? D'or - ror l'in -
 ri = tho = os nie = der zu uns? Sper = re die

gom - bri - no le fie - re Eu - me - ni - de, e lo spa -
 Pf = de ihm, furcht = ba = re Fu = rien = schar, schred = lich er =
 gom - bri - no le fie - re Eu - me - ni - de, e lo spa -
 Pf = de ihm, furcht = ba = re Fu = rien = schar, schred = lich er =

poco f

ven - ti - no gli ur - li di Cer - be - ro, se un dio non
 tö = ne des Rer = be = ros Heu = len dem fterb = li = chen
 ven - ti - no gli ur - li di Cer - be - ro, se un dio non
 tö = ne des Rer = be = ros Heu = len dem fterb = li = chen

è! E lo spa - ven - - ti - no gli ur - li di
 Dhr! Schred = lich er = tö = ne des Rer = be = ros
 è! E lo spa - ven - - ti - no gli ur - li di
 Dhr! Schred = lich er = tö = ne des Rer = be = ros

Cer - be - ro, se un dio non è!
 Heu - len dem sterb - li - chen Ohr!
 Cer - be - ro, se un dio non è!
 Heu - len dem sterb - li - chen Ohr!

ff

D'or -ror l'in -
 Sper - re die
 D'or -ror l'in -
 Sper - re die

mf

gom - bri - no le fie - re Eu - me - ni - di, e lo spa-

ßfa = de ihm, furcht = ba = re Fu = rien = schär! Schred = lich er =

gom - bri - no le fie - re Eu - me - ni - di, e lo spa-

ßfa = de ihm, furcht = ba = re Fu = rien = schär! Schred = lich er =

ven - ti - no gli ur - li di Cer - be - ro, se un dio non è! *)

tö = ne des Ker = be = ros Feu = len dem sterb = li = chen Ohr!

ven - ti - no gli ur - li di Cer - be - ro, se un dio non è!

tö = ne des Ker = be = ros Feu = len dem sterb = li = chen Ohr!

(Ballo da capo.)

*) The Ballet follows, encircling Orpheus in order to frighten him.

II. Orchestra.

Harpa.

Violini 1. 2.

Viola.

Violoncello e Basso.

I. Orchestra.

Violini, Tromboni e Cornetto.

Orfeo.

Deh pla-ca - te - vi con me,
Ach er-barnt, er - barnt Euch mein,

Soprano e Alto.

Tenore.

Basso.

Viola col Basso,
Fagotti, Violoncelli.

Cembalo.

Musical score for the first system, including Harp, Violins 1 & 2, Viola, and Cello/Double Bass. The score is in G minor and 3/4 time. The Harp part features a continuous arpeggiated pattern. The strings play a steady accompaniment.

Musical score for the vocal parts and Orfeo. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent in this section. Orfeo has a short melodic phrase.

Fu - rie, Lar - ve, Om - bre sde - gno - se! Vi ren-da al-men pie - to - se il mio
 Fu - rien, Ech - at - ten, furcht = ba = re Mäch = te! Er = hört mein hei = ßes Fle = hen, seid

Nò! Nò! Nò!
 Nein! Nein! Nein!
 Nò! Nò! Nò!

f I. Orch. *f* I. Orch. *f* I. Orch.

Musical score for the piano accompaniment. The piano part provides harmonic support for the vocal lines.

bar - ba-ro do - lor, vi ren-da al - men pie - to - se il mio bar - ba-ro do -
 gnä = dig mei = ner Pein! Er = hört mein hei = ßes Fle = hen, feid gnä = dig mei = ner

lor! Pein! Deh Ach, pla - er -

Nò! Nò! Nò!

Rein! Rein! Rein!

Nò! Nò! Nò!

I. Orch.
Viol.

Cornetto
e Tromb. Viol.

II. Orch.

Cornetto
e Tromb.

I. Orch.

ca-te-vi, pla-ca-te-vi con me! Fu-rie, Lar-ve,
 barmt Euch, er = barmt Euch, erbarmt Euch mein, Fu = rien, Schat = ten,

Nò! Nò!
 Nein! Nein!
 Nò! Nò!

I. Orch. I. Orch.
 f f

f f
 f I. Orch.

Om-bre sde-gno-se! Vi-ren-da al-men pie-to-se il mio bar-ba-ro do-
 furcht = ba = re Mäch-te! Er = hört mein hei = ßes Fle = hen, feid gnä = dig mei = ner

Nò!
 Nein!
 Nò!

I. Orch.
 f I. Orch.

lor! Fu - rie, Lar - ve, om - bresdeigno - se! Vi ren - da almen pie
 Nein! Ju - rien, Schat - ten, fürcht = ba - re Mäch - te! Er = hört mein hei = ßes

Nò! Nò! Nò! Nò!

Nein! Nein! Nein! Nein!

Nò! Nò! Nò! Nò!

f l. Orch. *f* l. Orch. *f* l. Orch. *f* l. Orch.

to - se il mio bar - ba - ro do - lor, il mio bar - ba - ro do - lor!
 Fle - hen, feid gnä = dig mei = ner Nein! Ach, er = barmt Euch mei = ner Nein!

Andante. Più mosso.

Oboi e Cornetti. *p*

Violini. *p*

Viola. *p*

Soprano. *p*

Alto. *p*

Tenore. *p*

Basso. *p*

Fagotti, Violoncelli e Bassi. *p*

Cembalo. *p*

Mi - se-ro gio - va - ne, che vuoi, che me - di - ti? Al - tro non a - bi - ta che lut - to e ge - mi - to in que - ste or -

Kla - gen - der Jüng - ling, was suchst, was ver - langst Du hier? Trauer und Seuf - zen nur haltst durch die ö - de Flur, schwebt um die

Mi - se-ro gio - va - ne, che vuoi, che me - di - ti? Al - tro non a - bi - ta che lut - to e ge - mi - to in que - ste or -

Kla - gen - der Jüng - ling, was suchst, was ver - langst Du hier? Trauer und Seuf - zen nur haltst durch die ö - de Flur, schwebt um die

Andante. Più mosso.

ri - bi - li so - gie fu - ne - ste! Che vuo - i, mi - se - ro gio - va - ne? Che?

fin - ste - re Schwel - le des Lo - des. Was suchst Du, kla - gen - der Jüng - ling? Sprich!

ri - bi - li so - gie fu - ne - ste! Che vuo - i, mi - se - ro gio - va - ne? Che?

fin - ste - re Schwel - le des Lo - des. Was suchst Du, kla - gen - der Jüng - ling? Sprich!

a) More tenderly, and with an expression of some pity.

Al - tro non a - bi-ta che lut - to e ge - mi-to, che lut - to e ge - mi-to, che lut - to e
 Trau - er und Seuf - zen nur halt durch die ö - de Flur, Trau - er und Seuf - zen nur halt durch die
 Al - tro non a - bi-ta che lut - to e ge - mi-to, che lut - to e ge - mi-to, che lut - to e
 Trau - er und Seuf - zen nur halt durch die ö - de Flur, Trau - er und Seuf - zen nur halt durch die

ge - mi-to in que - steor - ri - bi - li so - gie fu - ne - - - - ste.
 ö - de Flur, schwebt um die fin - ste - re Schwel - le des Lo - - - - - des.
 ge - mi-to in que - steor - ri - bi - li so - gie fu - ne - - - - ste.
 ö - de Flur, schwebt um die fin - ste - re Schwel - le des Lo - - - - - des.

II. Orchestra.
Moderato.

Harpa. *(p)*

Violini. *(p)* pizz.

Viola. *(p)* pizz.

Orfeo.

Violoncello e Basso. *(p)* pizz.

Mil - le pe - ne, om - bre mo - le - ste, co - me voi - sop -
 Tau - fend Qua - len, dro - hen - de Schat - ten, trag gleich Euch auch

por - to anchi - i - o, sop - por - to anchi - i - o! Ho con me l'in - fer - no mi - o,
 ich im Her - zen, auch ich im Her - zen! Lo - dern doch der Höl - le Nam - men

me lo sen - to in mez - zo al cor, me lo sen - to, lo sen - to in mez - zo al cor.
 auch in mei - ner eig - nen Brust, ach, fie lo - dern in mei - ner eig - nen Brust.

I. Orchestra.
Andante.

Oboi e Cornetti. *(p)*

Violini. *(p)*

Viola. *(p)*

Soprano. *(p)* ^{a)}
Ah, qua-le in-co-gni-to af-fet-to fle-bi-le dol-ce a so-spen-de-re vien lim-pla-

Alto. *(p)*
Ja, welch ein un-be-kannt lieb-li-ches Hoch-ge-fühl zar-ter Barm-her-zig-keit brennt uns-ren

Tenore. *(p)*
Ah, qua-le in-co-gni-to af-fet-to fle-bi-le dol-ce a so-spen-de-re vien lim-pla-

Basso. *(p)*
Ja, welch ein un-be-kannt lieb-li-ches Hoch-ge-fühl zar-ter Barm-her-zig-keit brennt uns-ren

Fagotto, Violoncello e Basso. *(p)*

Cembalo. *(p)*

ca-bi-le no-stro fu-ror? Ah, qua-le in-co-gni-to af-fet-to fle-bi-le

star-ren, un-nah-ba-ren Troß? Ja, welch ein un-be-kannt lieb-li-ches Hoch-ge-fühl

ca-bi-le no-stro fu-ror? Ah, qua-le in-co-gni-to af-fet-to fle-bi-le

star-ren, un-nah-ba-ren Troß? Ja, welch ein un-be-kannt lieb-li-ches Hoch-ge-fühl

a) With greater tenderness.

dol - ce a so - spen - de - re vien l'im - pla - ca - bi - le no - - - stro fu - ror?

zar - ter Barm = her = zig - leit bannt uns = ren star = ren, un = nah = = = ba = ren Troß?

dol - ce a so - spen - de - re vien l'im - pla - ca - bi - le no - - - stro fu - ror?

zar - ter Barm = her = zig - leit bannt uns = ren star = ren, un = nah = = = ba = ren Troß?

II. Orchestra.
Andante.

Harpa. *(p)*

Violini. *(p)*

Viola. *(p)*

Orfeo.

Violoncello e Basso. *(p)*

Menti - ranne, ah! voi sa - re - ste al mio pianto, al mio la - mento, se pro - va - ste un sol mo - mento co - sa
Ach es hätten mei - ne Tränen Eu - er Herz schon längst ge - wandt, wär der Lie - be hei - ßes Sehnen E - u - rem

sia languir da - mor, se pro - va - ste un sol mo - mento co - sa sia lan - guir da - mor, co - sa sia languir da - mor!
star - ren Sinn be - kannt, wär der Lie - be hei - ßes Sehnen E - u - rem star - ren Sinn be - kannt, E - u - rem star - ren Sinn be - kannt.

I. Orchestra.

Andante.

Oboi.

Violini.

Viola.

Coro.

Fagotti
Violoncello
e Basso.

Cembalo.

p

p

p

p

p

Sempre più raddolcito.
Mehr und mehr sich erweichend.

Ah qua-le in-co-gni-to af-fet-to fle-bi-le dol-ce a so-spen-de-re vien l'im-pla-

Ha,welch ein un-be-lannt lieb-li=ches Hoch=ge-fühl jar-ter Barm=her-zig=leit bannt uns'ren

Ah qua-le in-co-gni-to af-fet-to fle-bi-le dol-ce a so-spen-de-re vien l'im-pla-

Ha,welch ein un-be-lannt lieb-li=ches Hoch=ge-fühl jar-ter Barm=her-zig=leit bannt uns'ren

p

Andante.

Allegro.

f

f

f

f

f

ca-bi-le no-stro fu-ror? Le por-te stri-da-no sui ne-ri car-di-ni e

far-ren, un-nah-ba-ren Troß? Öff-net die äch-zen-den To-re der Un-ter-welt!

ca-bi-le no-stro fu-ror? Le por-te stri-da-no sui ne-ri car-di-ni e

far-ren, un-nah-ba-ren Troß? Öff-net die äch-zen-den To-re der Un-ter-welt!

Allegro.

il pas - so la - sci - no si - cu - ro e li - be - ro al vin - ci -

Gebt ihm die Stra - ße frei, fieg - reich be - zwang er uns, laß - fet ihn

il pas - so la - sci - no si - cu - ro e li - be - ro al vin - ci -

Gebt ihm die Stra - ße frei, fieg - reich be - zwang er uns, laß - fet ihn

(dim. poco a poco)

(dim. poco a poco)

(dim. poco a poco)

(dim. poco a poco)

(dim. poco a poco)

tor! E il pas - so la - sci - no si - cu - ro e li - be - ro

ein! Gebt ihm die Stra - ße frei, fieg - reich be - zwang er uns,

tor! E il pas - so la - sci - no si - cu - ro e li - be - ro

ein! Gebt ihm die Stra - ße frei, fieg - reich be - zwang er uns,

(dim. poco a poco)

(dim. poco a poco)

al vin - ci - tor! Le por - te stri - da - no sui ne - ri car - di - ni
 laß = fet ihn ein! Öff = net die äch = zen - den To = re der Un = terwelt!
 al vin - ci - tor! Le por - te stri - da - no sui ne - ri car - di - ni
 laß = fet ihn ein! Öff = net die äch = zen - den To = re der Un = terwelt!

il pas - so la - sci - no si - cu - ro e li - be - ro al vin - ci - tor!
 Gebt ihm die Stra = ße frei, sieg = reich be = zwang er uns, laß = fet ihn ein!
 il pas - so la - sci - no si - cu - ro e li - be - ro al vin - ci - tor!
 Gebt ihm die Stra = ße frei, sieg = reich be = zwang er uns, laß = fet ihn ein!

E il pas - so la - sci - no si - cu - ro e li - be - ro al vin - ci -
 Gebt ihm die Stra - ße frei, sieg - reich be - zwang er uns, laß = set ihn
 E il pas - so la - sci - no si - cu - ro e li - be - ro al vin - ci - tor,
 Gebt ihm die Stra - ße frei, sieg - reich be - zwang er uns, laß = set ihn ein,

un poco p
p
(un poco p)
(un poco p)

tor,
 ein, laß = set ihn ein!
 al vin - ci - tor!
 laß = set ihn ein, laß = set ihn ein!

(un poco p)
più p
più p
(un poco p)
(un poco p)
più p
(un poco p)
più p
(un poco p)
più p
(un poco p)
più p

Cominciano a ritirarsi le Furie ed i Mostri e dileguandosi per entro le scene, ripetono l'ultima strofa del coro, che continuando sempre frattanto, che si allontanano finisce finalmente in un confuso mormorio. Sparite le Furie, sgombrati i Mostri Orfeo s'avanza nell'inferno.

Die Furien und Gespenster beginnen sich zurückzuziehen und wiederholen, sich nach hinten entfernend, die letzte Strophe des Chores, die während ihres Zurückweichens weiter gesungen wird und schließlich in undeutlichem Gemurmel endet. Nach dem Verschwinden der Furien und Gespenster schreitet Orpheus in der Richtung der Unterwelt weiter.

Scena II.

Orfeo, e indi Coro di Eroi ed Eroine, poi Euridice.

Szene 2.

Orpheus, später Chor der Heroen und Heroinen, hernach Eurydike.

(Andante.)

Flauti. *(p)*

Fagotti. *(p)*

Violini. *(p)*

Viola. *(p)*

Violoncello e Basso. *(p)*

Cembalo. *p*

Violoncelli. *Tutti.*

f *(p)*

f *(p)*

f *(p)*

f *(p)*

f *(p)*

Orchestral score for strings and piano. The score is in 3/4 time and features a key signature of one flat. It consists of six systems of staves. The first five systems are for Violini (Violins), Violoncelli (Violoncellos), and Contrabbassi (Double Basses). The sixth system is for the Piano. Dynamics include *cresc.* (crescendo) and *p* (piano). The Violoncelli and Contrabbassi parts are marked *Tutti* in the later measures.

(Andante.)

Solo parts for various instruments. The score is in 3/4 time and features a key signature of one flat. It consists of ten systems of staves. The instruments are: Traverso Solo., Oboe Solo., Fagotto Solo., Corno Solo. (in C.), Violini., Viola., Orfeo., Violoncello Solo., Violoncello e Basso., and Cembalo. Dynamics include *p* (piano) and *pizz.* (pizzicato). The tempo is marked *Andante.*



Musical score system 1, consisting of two systems of staves. The first system includes a vocal line with melodic phrases and rests, and a piano accompaniment with chords and rhythmic patterns. The second system continues the vocal line with a long melodic phrase and the piano accompaniment with sustained chords.



Musical score system 2, consisting of two systems of staves. The first system includes a vocal line with melodic phrases and rests, and a piano accompaniment with chords and rhythmic patterns. The second system continues the vocal line with a long melodic phrase and the piano accompaniment with sustained chords.

The first system of the musical score consists of ten staves. The top two staves are for a vocal line, with a treble clef and a key signature of one sharp (F#). The vocal line features a melodic phrase in the first measure, followed by a rest, and then a more active melodic line in the second measure. The next two staves are for a piano accompaniment, with a treble clef and a key signature of one sharp. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The remaining six staves are for a grand piano accompaniment, with a treble clef and a key signature of one sharp. The grand piano part features a complex rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The second system of the musical score consists of ten staves. The top two staves are for a vocal line, with a treble clef and a key signature of one sharp (F#). The vocal line features a melodic phrase in the first measure, followed by a rest, and then a more active melodic line in the second measure. The next two staves are for a piano accompaniment, with a treble clef and a key signature of one sharp. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The remaining six staves are for a grand piano accompaniment, with a treble clef and a key signature of one sharp. The grand piano part features a complex rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The first system of the musical score consists of two systems of staves. The top system includes a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line features a melodic phrase with a long note followed by a series of eighth notes. The piano accompaniment provides harmonic support with chords and moving lines. The second system continues the vocal and piano parts, with the vocal line ending on a long note.

The second system of the musical score continues the vocal and piano parts. The vocal line is accompanied by the piano accompaniment. The lyrics are written below the vocal line.

Che pu - ro ciel, che chia - ro
 Welch rei - ner Him - mel, welch hel - le

The musical notation for the second system includes a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line features a melodic phrase with a long note followed by a series of eighth notes. The piano accompaniment provides harmonic support with chords and moving lines. The lyrics are written below the vocal line.

sol, che nuo - - va se - re - na
 Son - ne, welch neu = = er ü = ber = ird' = scher

lu - - ce è que - sta ma - - i! Che dol - ce
 Schim = = mer leuch = = tet mir hier! Zu mel = chem

lu - - sin - ghie - ra ar - mo - nia for - ma - no in -
 füß har = mo = ni = schen Ge = tön ber = ei = nigt sich hier

sie - - me al = = les, der il can - tar de - gli au - gel - li,
 der hol = den Bög = = lein Ge = fan = = ge,

il cor - rer de ru - scel - li, dell'
 das Nur = meln der Säu = che das

au - re il su - sur - rar.
 Glü = stern der lau = en Säf = tel

Que-sto è il sog-gior-no de' for-tu-na-ti E-roi!
 Hier ist der Wohn-sitz der se-li-gen He-roen!

Detailed description: This system contains the first two measures of the piece. It features a vocal line with lyrics in Italian and German. The piano accompaniment includes a treble clef part with eighth-note patterns and a bass clef part with a steady bass line. The key signature has one sharp (F#).

Detailed description: This system contains the next two measures of the piece. The vocal line continues with the same melodic line. The piano accompaniment features a more active treble part with sixteenth-note runs and a consistent bass line. The key signature remains one sharp (F#).

Qui tut-to spi - ra untranquil-lo con-ten-to, ma non per
 Se - li-ger Frie - den ist hier al - len be - schie - den, ach nur nicht

me.
 mir.

Se li - dol mio non tro-vo,
Soll Teu = re ich Dich nicht fin-den,

spe-rar nol pos - so!
muß ich ber = za = gen!

The first system of the musical score consists of eight staves. The top staff is a vocal line in treble clef with a soprano clef, featuring a melodic line with a trill (t) and a fermata. The second staff is a piano accompaniment in treble clef with a G-clef, showing a rhythmic pattern of eighth notes. The third staff is a piano accompaniment in bass clef with an F-clef, showing a bass line with a trill (t). The fourth staff is a piano accompaniment in treble clef with a G-clef, showing a complex rhythmic pattern of eighth notes. The fifth staff is a piano accompaniment in bass clef with an F-clef, showing a bass line with a trill (t). The sixth staff is a piano accompaniment in bass clef with an F-clef, showing a bass line with a trill (t). The seventh staff is a piano accompaniment in bass clef with an F-clef, showing a bass line with a trill (t). The eighth staff is a piano accompaniment in bass clef with an F-clef, showing a bass line with a trill (t). The word "Nur" is written below the sixth staff.

The second system of the musical score consists of eight staves. The top staff is a vocal line in treble clef with a soprano clef, featuring a melodic line with a trill (t) and a fermata. The second staff is a piano accompaniment in treble clef with a G-clef, showing a rhythmic pattern of eighth notes. The third staff is a piano accompaniment in bass clef with an F-clef, showing a bass line with a trill (t). The fourth staff is a piano accompaniment in treble clef with a G-clef, showing a complex rhythmic pattern of eighth notes. The fifth staff is a piano accompaniment in bass clef with an F-clef, showing a bass line with a trill (t). The sixth staff is a piano accompaniment in bass clef with an F-clef, showing a bass line with a trill (t). The seventh staff is a piano accompaniment in bass clef with an F-clef, showing a bass line with a trill (t). The eighth staff is a piano accompaniment in bass clef with an F-clef, showing a bass line with a trill (t). The lyrics "suoi soa - vi ac - cen - ti, Stim - me, Iher" are written below the sixth staff.

Musical score for the first system. It features a vocal line in the upper staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The lyrics are written below the piano part.

lyrics:
 gli - - mo - ro - si suoi sguar - di,
 Au = = gen schmei = = heln = des Ko = = fen,

Musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the piano part.

lyrics:
 il suo bel ri - so,
 Ihr fü = = bes Lä = = heln,

so - - no il mio so - - lo, il mio di - let - to E - li - so!
 fie nur al - lein ge - wöhren mir E - ih - fi - sche Won - ne!

The first system of the musical score consists of seven staves. The top two staves are vocal lines (soprano and alto). The next three staves are for the piano accompaniment, including a right-hand treble staff and a left-hand bass staff. The lyrics are written below the vocal staves. The music features a mix of whole, half, and quarter notes, with some triplet markings in the piano accompaniment.

The second system of the musical score continues the composition with seven staves. It follows the same layout as the first system, with vocal lines at the top and piano accompaniment below. The piano accompaniment includes a right-hand treble staff and a left-hand bass staff. The lyrics are not present in this system, as they were provided in the first system. The musical notation continues with various note values and rests, maintaining the melodic and harmonic structure of the piece.

Guardando per la Scena.
Auf der Scene umhersehend.

Mà inqual parte ei sa - rà?
Doch womagnur die Hol-de wei - len?

Detailed description: This system contains the first three measures of the score. It features a vocal line in the upper staff with a melodic line and a bass line. The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady bass line. The key signature has one sharp (F#) and the time signature is 4/4.

Detailed description: This system contains the next three measures of the score. The vocal line continues with a melodic line and a bass line. The piano accompaniment maintains the rhythmic pattern from the first system. The key signature and time signature remain the same.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a bass clef. The third staff is a piano accompaniment line with a treble clef. The fourth staff is a piano accompaniment line with a bass clef. The fifth staff is a piano accompaniment line with a grand staff (treble and bass clefs).

Inoltrandosi verso il Coro.
Er wendet sich an den Chor.

Chie-da si a questo che mi vien a in - con-trar stuo-lo fe-li-ce.
Sieh hier naht ei-ne Schar ber-klär-ter Geis-ter sich mir; sie will ich fra-gen.

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a bass clef. The third staff is a piano accompaniment line with a treble clef. The fourth staff is a piano accompaniment line with a bass clef. The fifth staff is a piano accompaniment line with a grand staff (treble and bass clefs).

The third system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a bass clef. The third staff is a piano accompaniment line with a treble clef. The fourth staff is a piano accompaniment line with a bass clef. The fifth staff is a piano accompaniment line with a grand staff (treble and bass clefs).

The fourth system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a bass clef. The third staff is a piano accompaniment line with a treble clef. The fourth staff is a piano accompaniment line with a bass clef. The fifth staff is a piano accompaniment line with a grand staff (treble and bass clefs).

The fifth system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. The second staff is a vocal line with a bass clef. The third staff is a piano accompaniment line with a treble clef. The fourth staff is a piano accompaniment line with a bass clef. The fifth staff is a piano accompaniment line with a grand staff (treble and bass clefs).

Eu - ri - di - ce dov' è?
Sprecht, mo wolt Eu = rh = di = te?

Giun-ge Eu - ri - di - cel!
Na-hen sieh sie hier!
Giun-ge Eu - ri - di - cel!
Na-hen sieh sie hier!

Andantino.

Fagotti.
Corni in F.
Violini.
Viola.
Choro.
Violoncello e Basso.
Cembalo.

(p dolce) *p*

Vie - nia re - gni del ri - po - so, grand' e -
Komm ins Reich der sel - gen Schat - ten, lüh - ner
Vie - nia re - gni del ri - po - so, grand' e -
Komm ins Reich der sel - gen Schat - ten, lüh - ner

(p dolce) *p*

Andantino.

ro - e, te - ne - ro spo - so, ra - ro e - sempio in o - gnie - tà! Eu - ri - di - cea -

Sie = ger, treu = ster der Gat = ten, al = ler Zei = ten Ruhm und Preis! Eu = th = di = te

roe, te - ne - ro spo - so, ra - ro e - sempio in o - gnie - tà! Eu - ri - di - cea -

Sie = ger, treu = ster der Gat = ten, al = ler Zei = ten Ruhm und Preis! Eu = th = di = te

f *poco f*

mor ti ren - de, già ri - sor - ge, già ri - pren - de tut - to il fior di sua bel - tà. Eu - ri -

lehrt Dir wie = der, neu = es Le = ben schwellt die Glie = der, neu er = blüht der An = mut Reiz. (mf)

mor ti ren - de, già ri - sor - ge, già ri - pren - de tut - to il fior di sua = bel - tà. Eu - ri -

lehrt Dir wie = der, neu = es Le = ben schwellt die Glie = der, neu er = blüht der An = mut Reiz. (mf)

mf

Violoncello.

di - ce a - mor ti ren - de, già ri - sor - ge, già ri - pren -
 kehrt Dir wie = der neu = es Le = ben schwellt die Glie =
 Eu - ri - di - ce kehrt Dir wie = der, neu = es Le = ben schwellt die Glie =
 Eu - ry = di - fe
 di - ce a mor ti ren - de, già ri - sor - ge, già ri - pren - de, già ri - sor - ge, già ri - pren -
 di = fe kehrt Dir wie = der, neu = es Le = ben schwellt die Glie = der, neu = es Le = ben schwellt die Glie =

de tut - to il fior di sua bel - tà, tutto il fior di sua bel - tà.
 der, neu er = blüht der An = mut Reiz, neu er = blüht der An = mut Reiz.
 de tut - to il fior di sua bel - tà, tut - to il fior di sua bel - tà.
 der, neu er = blüht der An = mut Reiz, neu er = blüht der An = mut Reiz.

Ballo.

Ballet.

Andante.

Fagotto.

Flauti con Violini.

Violini.

Viola.

Violoncello e Basso.

Cembalo.

The first system of the musical score consists of five staves. The top staff is a bass clef with a melodic line. The second staff is a treble clef with a melodic line. The third staff is an alto clef with a melodic line. The fourth and fifth staves are a grand staff (treble and bass clefs) with a piano accompaniment. The music is in a minor key and features various note values and rests.

The second system of the musical score consists of five staves, similar in layout to the first system. It continues the melodic and accompanimental lines. A 'pizz.' (pizzicato) marking is present in the third staff of this system. The notation includes slurs and dynamic markings.

The third system of the musical score consists of five staves. This system is characterized by dynamic markings: '(pp)' (pianissimo) and '(p)' (piano) are placed above and below notes in the first, second, and fourth staves. The piano accompaniment in the bottom two staves also includes these dynamic markings. The system concludes with a double bar line and repeat dots.

Violini.

Viola.

Orfeo.

Violoncello e Basso.

Cembalo.

A - ni-me av-ven-tu-ro-se, ah tol-le-ra-te in pa-ce le im-pa-zi-en-ze mie! Se fosse a-manti, co-
 Schat-ten im fel-gen Rei-che, ach nehmt mein stür-mi-sches Drängen gnä-di-gen Sinnes auf! Fühlet Ihr Lie-be, fo

no-sce-rite a pro-va quel fo-co-so de-sio, che mi tor-men-ta, che per tut-to è con me. Nem-me-no in que-sto
 kenn-tet Ihr sie selbst die bez-eh-ren-de Glut, die un-ab-läs-sig mei-ne See-le durch-loht. Ach, nim-mer-mehr gibt selbst

pla-ci-do al-her-go es-ser poss'io fe-li-ce se non tro-vo il mio be-ne.
 die-ser Ort des Frie-dens Ru-he und Glüd mir zu-rück, bleibt die Lieb-ste mir fern!

Coro.

Ec-ce Eu-ri-di-ce!
 Sieh hier Eu-ry-di-ce!

Ec-ce Eu-ri-di-ce!
 Sieh hier Eu-ry-di-ce!

Allegretto.

Fagotti.

Corni.
(in F)

Violini.

Viola.

Coro.

Violoncello
e Basso.

Cembalo.

Tor-na, o bel-la, al tuo con-sor-te,
Nimm ihn auf in Dei-nen Ar-men,
Tor-na, o bel-la, al tuo con-sor-te,
Nimm ihn auf in Dei-nen Ar-men,

Allegretto.

che non vuol che più di - vi - so sia da te pie - to - so il ciel.
den der Göt - ter huldreich Er - bar - men gnä - dig führt zu Dir zu - rüd.
che non vuol che più di - vi - so sia da te pie - to - so il ciel.
den der Göt - ter huldreich Er - bar - men gnä - dig führt zu Dir zu - rüd.

p

Non la - gnar - ti di tua sor - te, che può dir - si un al - tro E - li - so u - no

Magst & = ly = fums Glück ber = schmer = zen! An - des treu = en Gat = ten Her = zen blüht Dir

Non la - gnar - ti di tua sor - te, che può dir - si un al - tro E - li - so u - no

Magst & = ly = fums Glück ber = schmer = zen! An - des treu = en Gat = ten Her = zen blüht Dir

(mf) *(p)*

spo - so si fe - del. Non la - gnar - ti di tua sor - te, che può dir - si un

Magst & = ly = fums Glück ber = schmer = zen! An - des treu = en

neu = es Him = mels = glück. Non la - gnar - ti di tua sor - te, che può dir - si un

Magst & = ly = fums Glück ber = schmer = zen! An - des treu = en

spo - so si fe - del. Non la - gnar - ti di tua sor - te, che può dir - si un

neu = es Him = mels = glück. Magst & = ly = fums Glück ber = schmer = zen! An - des treu = en

(mf) Violoncelli. *(p)*

Soli. che può dir - si un al - tro E - li - so u - no spo - so
 di - tua sor - te
 Glüd ber = schmerzen, an des treu = en Gat = ten Her = zen, blüht Dir neu = es
 al - tro E - li - so, che può dir - si un al - tro E - li - so u - no spo - so
 Gat = ten Her = zen, an des treu = en Gat = ten Her = zen, blüht Dir neu = es

si fe - del, u - no sposo, u - no spo - so si fe - del!
 blüht Dir neu = es, blüht Dir
 Him - mels - glüd, blüht Dir neu = es Him - mels - glüd!
 si fe - del, u - no spo - so si fe - del!
 Him - mels - glüd, blüht Dir neu = es Him - mels - glüd!

Da un Coro di Eroine vien condotta Euridice vicino ad Orfeo, il quale senza guardarla, e con atto di somma premura la prende per mano, e la conduce subito via. Seguita poi il Ballo degli Eroi ed Eroine, e si ripiglia il canto del Coro, supposto continuarsi fino a tanto che Orfeo ed Euridice non sono affatto fuori degli Elisi.

Von einer Schar von Heroinen wird Euridice in die Nähe des Orpheus gebracht, der sie, ohne sie anzusehen und mit der Geberde höchster Eile, bei der Hand nimmt und rasch wegführt. Darauf folgt der Tanz der Heroen und Heroinen; und der Chorgesang wird wiederholt, der solange währt, als Orpheus und Euridice sich noch innerhalb des Elysiums befinden.

Atto Terzo.

Dritter Aufzug.

Scena I.

(Orfeo ed Euridice.)

1. Szene.

(Orpheus und Eurydike.)

Larghetto.

Violini. *(f)*

Viola. *(f)*

Orfeo.

Violoncello e Basso. *Larghetto.*

Cembalo. *f*

(p)

(p)

(p)

(p)

Orfeo.

(ad Euridice, che conduce per mano Euridice, die er an der Hand führt,

Vie - ni, sie-gui i mie - i pas - si, u - ni-co, a -
 Komm denn, und fol = ge mei = nen Schrit = ten, Lieb = ste, Du

no sempre senza guardarla)
 ohne sie anzublicken)

Eurid. *(con sorpresa)*
(überrascht)

ma - to og - get - to del fe - de - le a - mor mi - o! Sei tu? Min - gan - no? So - gno?
 ein = gi = ge Her - rin mei - nes lie = ben = den Her = zens! Bist du's wirt = lich? Ist's Täu = schung? Traum ich?

Orfeo. (con fretta) (drängend)

Ve-glio? O de-li-ro? A-ma-ta spo-sa, Or-feo son io, e vi-vo an-cor! Ti
 Wach ich? Bin ich von Sin-nen? Ge-lieb-te Gat-tin, Dein Dr- pheus lebt und steht vor Dir! Er

ven-ni fin negli E-li-si a ri-cer-car; Fra po-co il no-stro cie-lo, il nostro so-le, il mondo, di bel nuo-vo ve-
 drang bis ins Reich der Sel-gen, um Dich zu su-chen. In kur-zem wirst un-sern Him-mel, un-sre Son-ne, die Er-de Du be-glückt wie-der =

Eurid. (sospesa) (un-schlüffig) **Orfeo.**

drai! Tu vi-vi? Io vi-vo? Co-me! Mà con qual ar-te? Mà per qual via? Sa- pra-i tut-to da me. Per
 seh-n. Du lebst und ich! Ach, wie soll ichs fas-sen und wie ber-stehn? Das al-les sollst Du er-fah-ren. Doch

(con premura)
(zur Eile drängend)

o - ra non chie - der più! Me - co taf - fret - ta, e il va - no im - por - tu - no ti - mor dall' al - ma sgombra!
jetzt frag mich nicht wei - ter! Folg mir in Ei - le! Hin - weg mit der grund - lo - sen Angst aus Dei - ner See - le!

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

Eurid.

Om - bra tu più non sei, io non son ombra. Che ascolto? Sa - rà ver? Pie - to - si Nu - mi qual con -
Schatten bist Du nicht mehr, bist Fleisch und Blut gleich mir. Was hör ich? Ist's wirt - lich wahr? Ihr gü - ten Güt - er, welch ein

ten - to è mai que - sto! Io dun - que in brac - cio all' i - dol mi - o fra' più so - a - vi
Glück ward mir be - schie - den! In Dei - nen treu - en Ar - men, Du mein Ge - lieb - ter, aufs neu mit Dir ber -

Orfeo.

lac-ci d'A-mo-re e d'I-me ne-o nuo-va vi - ta vi - vrò! Sì, mia spe-ran-za! M à tron-chiam le di-mo-re, m à se-
 bunden in Lie-be und in Treu-e lehr ins Le-ben ich zu-riid! Ja, Du Ge-lieb-te! A - ber säu-men wir nicht län-ger und ber-

gua - mo il cam-min. Tan - to è cru - de - le la for - tu - na con me, che ap - pe - na io cre - do di posse-
 fol - gen un-sren Pfad. Ach das har - te Ge - schid hat so schwer mich ge - schla - gen, daß kaum ich es glau - be, Dich zu be-

Eurid.

(Nesta, e risentita, ritirando la mano da Orfeo.)
 (Traurig und unwillig die Hand von Orpheus zurückziehend.)

der-ti, ap - pe - na sò dar fe - de a me stes - so. E un dol - ce sfo - go del te - ne - ro a - mor
 fit - zen; kaum trau ich mei - nen ei - ge - nen Ein - nen. Und mei - ner Lie - be gärt - li - ches Ge -

mio nel pri - mo i - stan - te che tu ri - tro - vi me, ch'io ti ri - veg - go, fan - no - ja, Or -
 ständ - nis läßt Dich in die - ser Stun - de, da Du mich wie - der - fandst, da ich Dich wie - der - se - he, so falt und so

Orfeo.
 feo! Ah non è ver, mà... sap - pi.... sen - ti.... (Oh leg - ge cru - del!) Bel - la Eu - ri - di - ce in -
 stumm? Nein, glau - be mir! Doch... wif - fe... hö - re... (O grau - sam Ge - setz!) Hol - de Eu - ri - di - ce, ver -

Euryd. **Orfeo.**
 ol - tra i pas - si tuoi! Che mai taf - fan - na in si lie - to mo - men - to (Che di - rò? Lo pre -
 dop - ple Dei - nen Schritt! Was schaffst Dir Kum - mer in die - sem Au - gen - blick des Glük - tes? (Was er - widr' ich? Ach, ich

f *p* *poco f* *f*

Euryd. *f* (tirandolo, perchè la guardi) (ihn zu sich herziehend, damit er sie ansieht)

vid-di! Ecco il ci - men-to! Non m'abbrac-ci? Non par-li? Guar - da - mi al - men. Di, son
 ahnt'es! Furcht-ba-re Prüfung!) Du ber - stößt mich? Du sprichst nicht? Sieh mir nur ein - mal ins Antlitz! Sag, ist

f *p* *f* *p*

i - o bel-la anco - ra, qual e - ra un di? Ve - di, che for-se è spento il ro-seo del mio
 al - ler Reiz da-hin, der einst mich ge-schmückt? Sieh nur, ist denn das Rot mei-ner Wan-gen schon ber -

f *p* *f* *p*

vol-to? O - di, che for-se s'o-scu - rò quel che a-ma-sti e so - a - ve chia-ma-sti, splen-
 bli-chen? Hö - re doch! Schwand mei-ner Au-gen Glanz, da einst Du lieb-test, des-sen Reiz Dich be-glück - te, num

Orfeo.

dor de' sguardi miei? (Più che l'as-col-to, me - no re - si - sto. Or - feo, co - rag - gio!) An - dia - mo, mia di -
 trüb und matt da - hin? (Fleht sie noch län - ger, er - lahmt mei - ne Kraft. Sei stand - haft, mein Herz!) Ge - lieb - te, laß nicht

let - ta Eu - ri - di - ce! Or non è tem - po di que - ste te - ne - rez - ze, o - gni di - mo - ra è fa - ta - le per
 län - ger uns hier ver - wei - len! Jetzt ist nicht Zeit, zu lo - sen und zu tün - deln. Je - der Ver - zug be - schwört das Ver - häng - nis her -

Euryd. **Orfeo.** **Euryd.**

noi. Mà u - no sguardo so - lo È sven - tu - ra il mi - rar - ti. Ah, in - fi - do! E que - ste
 auf. Ein Blick nur aus Dei - nem Au - ge... Stürzte uns Bei - de ins Ver - der - ben. Treu - lo - ser Mann! Mi - so ge =

son l'ac-cogli-en-ze tue! Mi nie - ghi un sguardo, quan-do dal ca-ro a - man-te e dal
 fühl = los be = geg = neft Du mir, ent = ziehft mir Dei = ne Blic = te? Nim-mer hielt ichs für mög-lich, daß der

te - ne-ro spo-so a-spet-tar-mi io do-vea gli am - ples-si e i ba-ci (Che bar-ba-ro martiri!) Mä
 ärt = li = che Gat = te fei = nen Arm mir be = schlöf = fe und ach, fei = nen Mund! (D na = men = lo = se Qual!) Ach

Orfeo.

(Sentendola vicina prende la sua mano e vuol condurla.)
 (Da er fie fich nahe fühlte, faßt er ihre Hand und will fie wegführen.)

Euryd.

vie - ni e ta - cil Ch'io tac-cia! E questo an-co-ra mi re-sta-va à sof-frir? Dun-que hai per-
 folg mir und fchweige! Ich fchweigen? Muß ich auch dies zu al-lem noch er = dul-den? Schwand Dir denn al = les da =

(Ritira la mano con sdegno.)
 (Zieht entrüftet ihre Hand zurück.)

du - ta la me - mo - ria, l'a - mo - re, la co - stan - za, la fe - de? Ea che svegliar - mi dal mio
hin, die Er - inn - rung, die Lie - be, die Treu - e, der Glau - be? Du er - weckst mich aus der

dol - ce ri - po - so or ch'hai pur spen - te quella en - tram - bi si ca - re d'A - mo - re e d'i - me -
Su - he der Sel - gen, und trittst mit Fü - ßen die hei - li - gen Fat - teln der Lie - be und Ge - he, die einft uns

neo pu - di - che fa - ci! Rispon - di, tra - di - tor! Ma vie - ni, e ta - ci!
bei - den so hold ge - strahlt! So sprich doch, Du Ver - rü - ter! Ach komm doch, und schwei - gel

Orfeo.

Oboe. *Andante.*

Fagotto. *(mf)* *f*

Violini. *Andante.* *(mf)* *f*

Viola. *(mf)* *f*

Euridice.

Orfeo.

Violoncello e Basso. *(mf)* *f*

Cembalo. *Andante.* *(mf)* *f*

Vie - ni, ap -
 Hö - re mich! und

p *f*

p *f* *p* *f*

E.

O.

Nò, più ca-raè a me la
 & = her mill ich zu den

pa - gail tuo con - sor - te, ap - pa - gail tuo con - sor - te!
 fol = ge - Dei = nem Gat = ten, und fol = ge - Dei = nem Gat = ten!

p *f* *p* *f*

p *f* *p* *f*

S.
 morte, che di vi - ve - re con te! La - scia - mi in pa - ce!
 Schatzen, als mit Dir zum Lieb - te - gehn! Laß mich in Frie - den!

A.
 Ah cru - del! - - - - - Nò, mia vi - ta, om - bra se
 Ach hab Mit - leid! Nein, mein Lieb, in Tod und

S.
 Ma per - chè sei si ti -
 Doch wo - zu dies eif' - ge

A.
 gua - ce ver - rò sem - pre in - tor - - no a te!
 Le - ben will e - wig - ich Dir zur Sei - te stehn!

ran-no, per-chè sei si ti-ran-no?
 Schweigen? Wo = zu dies eif = ge Schweigen?

Ben-po-trò mo-rir d'af-fan-no, mà giammai di-rò per-
 Nur die Gott = heit kann be = zeu = gen, wel-che Pein mein Herz durch-

Gran - de, o Nu-mi, è il dono vo - stro! Lo co -
 Göt - ter, groß ist Eu - re Gna - de, feid be =

chè, — giam - mai di - rò per - chè! Gran - de, o Nu-mi, è il do - no
 wählt, — wel - che Pein mein Herz durch - wählt! Göt - ter, groß ist Eu - re

no - sco e gra - ta io so - no! Mà il do - lor che un-i - te al
 dankt aus Her - zens Grün - del! Doch die Ihr mir schlägt, die

vo - stol! Lo co - no - sco e gra - to io so - no! Mà il do - lor che un-i - te al
 Gna - de, feib be - dankt aus Her - zens Grün - del! Doch die Ihr mir schlägt, die

do - no, mà il do - lor che u - ni - te al do - no, è in - sof - fri - bi - le, è in - sof -
 Wun - de, doch die Ihr mir schlägt die Wun - de, trag ich län - ger nicht, trag ich

do - no, mà il do - lor che u - ni - te al do - no, è in - sof - fri - bi - le, è in - sof -
 Wun - de, doch die Ihr mir schlägt die Wun - de, trag ich län - ger nicht, trag ich

fri - bi - le per me è in - sof - fri - bi - le per me!
 Ärm - ste län - ger nicht, trag ich Ärm - ste län - ger nicht.

fri - bi - le per me è in - sof - fri - bi - le per me!
 Ärm - ster län - ger nicht, trag ich Ärm - ster län - ger nicht.

Mà per - chè, per - chè sei si ti - ran - no, per - chè sei si ti -
 Ach, wo = zu, wo = zu dies eif' = ge Schweigen, wo = zu dies eif' = ge

ran-no?
Schwei-gen?

Mà per-chè?
Ach, wo-zu?

Ben po-trò_ mor-ri- d'af-fan-no mà giam-mai di-rò per-chè. Giam-
Nur die Gott-heit kann be-zeu-gen, wel-che Pein mein Herz durch-wühlt! Wel-che

Gran - de, o Numi, è il do-no vo - stro! Lo co - no - sco e gra - ta io
Göt - ter, groß ist Eu-re Gna - de, feid be - dankt aus Her - zens -

mai di-rò per-chè. Gran - de, o Nu-mi è il dono vo - stro! Lo co -
Pein mein Herz durch-wühlt. Göt - ter, groß ist Eu-re Gna - de, feid be -

so - no!
grun = de!

Ma il do - lor, che u - ni - te al do - no,
Doch die Ihr mir schlägt, die Wun = de,

no - sco e gra - to io so - no!
dantt aus Her = zens = grun = de!

Ma il do - lor, che u - ni - te al do - no, ma il do -
Doch die Ihr mir schlägt, die Wun = de, doch die

mà il do - lor che u - ni - te al do - no, è in - sof - fri - bi - le, è in - sof - fri - bi - le per
doch die Ihr mir schlägt die Wun = de, trag ich län = ger nicht, trag ich Arm - ste län - ger

lor — che u - ni - te al do - no, è in - sof - fri - bi - le, è in - sof - fri - bi - le per
Ihr — mir schlägt die Wun = de, trag ich län = ger nicht, trag ich Arm - ster län - ger

me! nicht! Gran - de, o Nu - mi, è il do - no vo - stro! Ma il do -
 nicht! Groß, Ihr Göt - ter, ist Eu = re Gna = de, doch die

me! Gran - de, o Nu - mi, è il do - no vo - stro! Ma il do -
 nicht! Groß, Ihr Göt - ter, ist Eu = re Gna = de, doch die

mf *p* *(mf)* *p* *p assai*

lor, che u - ni - te al do - no, mà il do - lor che u - ni - te al do - no, è in - sof - fri - bi - le per
 Ihr mir schlägt, die Wun - de, doch die Ihr mir schlägt, die Wun - de, trag ich Arm - ste län - ger

lor, che u - ni - te al do - no, mà il do - lor che u - ni - te al do - no, è in - sof - fri - bi - le per
 Ihr mir schlägt, die Wun - de, doch die Ihr mir schlägt, die Wun - de, trag ich Arm - ster län - ger

mf *p* *(mf)* *p* *p assai*

me, è in - sof - fri - bi - le, è in - sof - fri - bi - le per me, è in - sof - fri -
 nicht, trag ich Ärm = fte, trag ich Ärm = fte län = ger nicht, trag ich Ärm =

me, è in - sof - fri - bi - le, è in - sof - fri - bi - le per me, è in - sof - fri -
 nicht, trag ich Ärm = fter, trag ich Ärm = fter län = ger nicht, trag ich Ärm =

- bi - le per me! (Nel terminare il duetto ambedue, ciascuno dalla sua parte si appoggiano ad un albero.)
 = fte län = ger nicht! (Beim Ende des Duettts lehnen sich Beide an einen Baum.)

- bi - le per me!
 = fter län = ger nicht!

Violini.

Viola.

Euridice.

Violoncello e Basso.

Cembalo.

Qual vi-ta è que-sta ma-i chea vi-vere in-co-min-ci-o!
Ihr Göt-ter, ach welch ein Le-ben ist mir fort = an be = schie-den!

E qual fu - ne-sto, ter-ri-bi-le se-gre-to Or-feo m'ascon-de! Per-chè pian-ge,
Und welch Ge = heim-nis ver-häng-nis-voll und schred-lich, liegt hier ver-bor-gen! Wa-rum weint er,

e saf-flig-ge? Ah, non an-chi-ra troppo avvez-za a-gli affan - ni, che soll-ro-no i vi-ven-ti! A si-gran
und be-trübt sich? Ach, mei-ne See-le faßt noch nicht das Maß der Lei = den, das die Le = ben-den dro-ben er-tul-den! In sol-chem

col-po man-ca la mia cos-tan-za; a-gli occhi mi-ei si smar-ri-sce la lu-ce, op-presso in
 Un-glück ber-fa-gen mei-ne Kräf-te. Vor mei-nem Au-ge trübt sich das hel-le Licht und mein

se-no mi di-ven-ta af-fan-no-so il re-spi-rar. Tre-mo, va-cil-lo, e
 A-tem stödt, das Ü-ber-maß des E-lands sprengt mir die Brust, ich zit-tre, ich wan-le, mein

sen-to frà l'an-gui-scia e il ter-ro-re da un pal-pi-to crudel vi-brarmi il co-re.
 Herz pocht in fie-ber-haf-ten Schlägen und al-le Pul-se ja-gen in töt-li-cher Angst.

Allegro.

Oboi. *(mf)*

Violini. *(mf)* *con sord.*

Viola. *(mf)*

Euridice.

Fagotto, Violoncello e Basso. *(mf)*

Cembalo. **Allegro.** *mf*

(cresc.) *(f)*

(cresc.) *(f)*

(cresc.) *(f)*

(cresc.) *(f)*

(cresc.) *(f)*

(cresc.) *(f)*

(cresc.) *(f)*

(cresc.) *(f)*

Che fie - ro mo - men - to, che bar - ba - ra sor - te pas -
 D mar = ter = boll Ge = schid, was riefft Du mich zu = rüdt bom

Lento. Allegro.

Lento. Allegro.
 sar del-la mor - te a tan - to do - lor! Che fie - ro mo - men - to, che
 Frie = den des Lo = des ins Le = ben boll Pein? D mar = ter = boll Ge = schid, was

bar - ba-ra sor - te, pas - sar del-la mor - te a tan - to do - lor, pas - sar del-la
 riefft Du mich zu = rüd vom Frie = den des Lo = des ins Le = ben voll Pein, vom Frie = den des

poco f *(cresc.)*
poco f *(cresc.)*
poco f *(cresc.)*
poco f *(cresc.)*
poco f *(cresc.)*
poco f *(cresc.)*

mor - te a tan - - to do - lor a tan - - to do - lor!
 Lo = des ins Le = = = ben voll Pein, ins Le = = = ben voll Pein!

f
f
f
f
f

Andante.

Musical score for the first system, including piano accompaniment and vocal line. The piano part features a 3/8 time signature and a key signature of two flats. The vocal line is in a soprano register. Dynamics include *poco f* and *p*.

Av - vez-zoal con - ten - to d'un pla - ci-do ob - li - o, d'un pla - ci-do ob - li o fra
 Schon fühlt ich vor Sor-gen mich fi - cher ge - bor-gen, vor Sor-gen mich fi - cher ge - bor-gen, nun

Musical score for the second system, including piano accompaniment and vocal line. The piano part continues with the 3/8 time signature and two flats key signature. The vocal line continues with lyrics. Dynamics include *poco f* and *p*.

que - ste tem - pe - ste si per - de il mio cor, si per - de il mio cor, av - vez-zoal con -
 Wel - len die Wel - len des Un - heils aufs neu, des Un - heils aufs neu, schon fühlt ich vor

ten - to d'un pla - ci - do ob - li - o, d'un pla - ci - do ob li - o fra que - ste tem -
 Cor - gen mich fi = cher ge = bor = gen, mich fi = cher ge = bor = gen, nun schwel = len die

mf *p* *p* *mf* *p* *mf* *p*

pe - ste si per - de il mio cor - si per de il mio cor il mio cor!
 Wel = len des Un = heils aufs neu, die Wel = len des Un = heils aufs neu!

pp *pp* *poco f* *pp* *poco f* *pp* *poco f* *pp* *poco f*

Il tempo di 1°

Va - cil - lo, tre - mo, va - cil - lo, tre - mo... Che fie - ro mo -
 Ich man - te, be = be, ich man - te, be = be... D mar = ter = boll Ge =

men - to, che bar - ba - ra sor - te, pas - sar dal - la mor - te a tan - to do - lor! che
 schid, was rieft Du mich zu = rüed vom Frie - den des To = des ins Le = ben boll Pein? D

(mf)
senea sord.
 (mf)

15 fie - ro mo - men - to, che bar - ba - ra sor - te, pas - sar dal - la mor - te a
 mar - ter - voll Ge - schick, was riefft Du mich zu - rüd vom Frie - den des Lo - des ins

(mf)

mf

(p cresc.)
 mf
 poco f

(p cresc.)
 mf
 poco f

(p cresc.)
 mf
 poco f

20 tan - to do - lor, pas - sar dal - la mor - te a tan - to do - lor, a tan -
 Le - ben voll Pein, vom Frie - den des Lo - des ins Le - ben voll Pein, ins

(p cresc.)
 mf
 poco f

p cresc.
 mf
 poco f

- - to do - lor!
 = = ben voll Wein!

This system contains the first system of music. It includes a vocal line with lyrics, a piano accompaniment with a melodic line in the right hand and a rhythmic accompaniment in the left hand, and a bass line. Dynamics include *f* and *ff*.

This system continues the musical score. It features the same vocal line and piano accompaniment. Dynamics include *cresc.*, *ff*, and *ff*.

Violini.

Viola.

Orfeo. **Eurid.**

Ec - co un nuo-vo tor-men-to. A - ma-to spo-so, m'ab-ban-do-ni co - si? Mi strug - go in
 Weh, welch ei-ne neu-e Mar-ter! Ge-lieb-ter Gat-te, kannst Du so mich ver - las-sen? Für mei-ne hei-ßen

Violoncello e Basso.

Cembalo.

pian-to; non mi con-so-li? Il duol m'op-pri-me i sen-si, non mi soc-cor-ri? Una al-tra vol-ta, oh stel-le,
 Trä-nen hast Du kein Wort des Tro-stes? Vor Schmerz ver-gehn mir die Sin-ne und Du bleibst kalt? So muß ich, grau-sa-me Ster-ne,

Orfeo.

dun-que mo-rir degg'i - o sen-za un amples-so tuo, sen-za un ad-di-o? Più fre-nar-mi non
 ster-ben zum zwei-ten Mal oh - ne Hän-de-druck von Dir, oh - ne ein Wort des Ab-schieds? Län-ger be-herrsch' ich mich

pos-so, a po-co a po-co la ra-gion mab-ban-do-na ob-lio la leg-ge, Eu-ri-di-ce, e me
nim-mer, schon schwin-det da-hin aus mei-nem Ge-dächtnis das Wort des Got-tes, Eu-ry-di-le, mein eig-nes

(In atto di voltarsi, e poi pentito.) (Zum Begriff sich umzusehen, aber sich eines Besseren besinnend.) (Si getta a sedere sopra un sasso.) (Sie wirft sich auf ein Felsstück nieder.) **Orfeo.**

Eurid. stes-so! E... Or-feo, con-sor-te! Ah... mi sen-to... lan-guir. Nò, spo-sa! A -
Glück! Und... Mein Or-pheus! Mein Gat-te! Ach, mir schwin-den die Sin-ne! Ge-lieb-te, ach

(Allegro.)

(In atto di voltarsi a guardarla, e con impeto.) (Zum Begriff, sich nach ihr umzuwenden, und mit Leidenschaft.)

scol-ta! Se sa-pes-si... Ah che fò? Mà fi-no a quan-do in questo or-ri-do in-
hör mich, wenn Du ahn-test... weh, was tu ich? (Allegro.) Nimmt denn mein Lei-den in die-ser fürch-ter-li-chen

Eurid.

Orfeo.

fer-no dov-rò pe-nar? Ben mio, ri-cor-da-ti... di... me! Che af-fan-no! Oh, co-me mi si
 Höl-le nie-mals ein En-de? Mein Lieb, o ber-giß nicht mein! O Jammer! O Qual, die mir den

(Lento.)

Eurid.

Giu - sti
 Gut = ge

(Si volta con impeto e la guarda)
 (Er wendet sich leidenschaftlich nach ihr um.)

la-ce-ra il cor! Più non re-si-sto... Sma-nio... fre-mo... de-li-ro... Ah! Mio te-so-ro!
 Bu-sen zer-reißt! Ich trags nicht län-ger! Wahn-sinn um-nach-tet den Geißt! Komm an mein Herz!

Lento.

(Alzandosi con forza e tornando a cadere.)
 (Sich mit Gewalt erhebend und wieder zurückfallend.)

Orfeo.

Dei, che ma-ven-ne? Io man-co Io mo-ro Ahi-mè! Do-ve tras-cor-si? O-ve mi
 Güt-ter, wie wird mir? Ich sin-ke, ich ster-be. Weh mir! Was hab ich ge-tan? Wo-hin riß die

Lento.

Allegro.

p *simile* *cresc.*

(Le s'accosta con fretta.)
(Er nähert sich ihr eilig.)

(La scuote.)
(Er rüttelt sie.)

spinse un de-li-rio d'a-mor?
Lie-be mich Ver-blen-de-ten fort?

Spo-sa!
Gat-tin!

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

p *cresc.*

Allegro.
p *cresc.*

f *(fp)*

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

Con-sor-te!
Mein Al-les!

Ah più non vi-ve, la
Weh, sie ist tot, ich

f *(fp)*

f *(fp)*

cresc. *più f*

cresc. *più f*

p *cresc.* *più f*

chia-mo in van!
ru-fe sie um-sonst.

Mi-se-ro me! La per-do, e la
Weh mir Ärmstem! Da-hin, da =

cresc. *più f*

cresc.

per - do per sem-pre! Oh Leg-ge! Oh mor-te! Oh ri - cor - do cru - del! Non hò soc-
hin ist fie auf e = wig! Un = se = li = ges Ge = bot! Wel = che Pein schufft Du mir! Mir winnt tein

cor-so, non m'a-van - za con-siglio! Io veg-go so-lo (Ah— fie-ra vi-stal) il lut-tu - o - so as-pet-to dell'
Ausweg, winnt tein Trost in meinem G = lend. Nur Du al-lein, qual = voll Gefühl mei-nes na-men-lo = sen Jammers, nur

or - ri-do mio sta-to! Sa - zia - ti, sor - te rea! Son dis - pe - ra - to!
Du bist mir ge = blie-ben! Wei = de Dich, grau = sam Ge = schid, an mei = ner Ver = zweif = lung!

Andante espressivo.

Violini. *(mf)* *spiccato assai*

Viola. *(mf)*

Orfeo.

Violoncello e Basso. *(mf)*

Cembalo. *(mf)*

Andante espressivo.

p

Che fa - rò sen - za Eu - ri - di - ce? Do - ve an - drò sen - za il mio ben? Che fa -
 Dh = ne Dich, Du Heiß = ge = lieb = te, ist die Welt mir öd und leer! Dh = ne

f p

rò, — dove an - drò, che fa - rò sen - za il mio ben, do - ve an - drò sen - za il mio
 Dich, — Heiß = ge = lieb = te, ist die Welt mir öd und leer, ist die Welt mir öd und

ben? leer! Eu-ri - di - ce, Eu-ri - di - ce! Oh Di - ol Ri -
 Eu-ry = di = te, Eu-ry = di = te, nur ein = mal gib

(p)

spon-dil Ant - wort, Ri - spon - dit! Io son pu - reil tuo fe -
 Ant = wort, gib Ant = wort! Schent des Sat - ten Flehn Ge -

un poco lento

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

del, io son pu - reil tuo fe - del, il tuo fe - dell! Che fa - rò senza Eu-ri - di - ce? Do-ve an-
 hör, schent des Sat-ten, schent des Sat-ten Flehn Ge - hör! Oh-ne Dich, Du Heiß-ge - lieb-te, ist die

Tempo I.

Tempo I.

drò sen-za il mio ben? Che fa - rò, do - ve an - drò, che fa - rò sen - za il mio
Welt mir öd und leer, oh = ne Dich, - Heiß = ge = lieb = te, ist die Welt mir öd und

ben? Do - ve an - drò sen - za il mio ben? Eu - ri - di - ce! Eu - ri - di - ce! Ah non mà -
leer, ist die Welt mir öd und leer. Eu - rh = di = te! Eu - rh = di = te! Sein Hoff - nungs -

(Più lento.) (Adagio.)

van - za, più soc - cor - so, più spe - ran - za, ne dal mon - do, ne dal ciel! Che fa -
schim - mer dringt zu mir her, des Herzens Frie - den, ich find ihn nim - mer, nim = mer = mehr! Oh = ne

(Tempo I.)

rò senza Eu-ri - di - ce? Do-ve an-drò sen-za il mio ben? Che fa - rò, do - ve an-drò, che fa -
 Dich, Du heiß-ge = lieb-te, ist die Welt mir öd und leer, oh = ne Dich, heiß-ge = lieb-te, ist die

rò sen-za il mio ben, do-ve an - drò, che fa - rò, do - ve an - drò sen-za il mio ben?
 Welt mir öd und leer, oh = ne Dich, heiß-ge = lieb = te, ist die Welt mir öd und leer.

Fagotto.

Violini.

Viola.

Orfeo.

Violoncello e Basso.

Cembalo.

Ah fi - ni - sca u - na vol - ta con la vi - ta il do - lor! Del ne - ro A -
 Nun wohl - an, mit mei - nem Le - ben end' ich hier mei - nen Schmerz! Ist dies doch schon die

ver - no già so - no in - sù la via! Lun - go cammi - no non è quel che di - vi - de il mio
 Stra - ße hin - ab in's Reich der Lo - ten; nicht lan - ge brauch ich zu wan - dern, bis ich das Ziel mei - ner

(Adagio.)

pizzicato

pizzicato

pizzicato

be - ne da me. Sì, a - spet - ta, o ca - ra om - bra dell' I - dol
 Seh - sucht er - reicht. Ja, ich kom - me, hol der Schat - ten der heiß - ge -

Adagio.

mi - o! A - spet - ta, a - spet - ta! Nò, que - sta vol - ta sen - za lo spo - so tuo
 lieb - ten! Ich lom = me, ich lom = me! Nicht sollst Du dies - mal al = lein oh = ne Dei = nen Ge = mahl

coll' arco
coll' arco
p
p
p

Scena II. | Szene 2.
 Amore e detti. | Amor und die Vorigen.

(vuol ferirsi) (will sich töten) **Amor.** (lo disarmo) (er entwaffnet ihn) **Orfeo.**
 non var - che - ra - i l'on - de len - te di Le - te Or - feo, che fa - i? E chi sei tu,
 die trä = gen Flu = ten des Le = the = stro = mes treu = zen. Halt ein, was tuft Du? Und wer bist Du,

(con impeto e fuori di se) (außer sich vor Erregung) **Amor.**
 che trat - te - ne - reardis - ei le do - vu - te a mi - ei ca - si ul - ti - me fu - rie mie? Que - sto fu - ro - re cal - ma,
 der Du Dich er - lühnst, dem Drän - gen mei - ner Sehnsucht Ein - halt zu ge - bie - ten? Zäh - me Dein wil - des Drängen!

de-po-ni, e ri-co-nos-ci A-mo-re! Ah sei tu? Ti rav-vi-so! Il duol fi-no-ra
Sei ru-hig, kennst Du Gott E-ros nicht mehr? E-ros, Du? Ich er-kenn Dich, der her-be Schmerz

Orfeo.

tut-ti i sen-si m'op-pres-se. A che ve-ni-sti in si fie-ro mo-men-to? Che vuoi da
um-ne-bel-te all mei-ne Sin-ne. Doch wo-zu kamst Du zu solch bit-terer Stun-de? Was willst Du von

Amor.
me? Far-ti fe-li-ce! As-sa-i per glo-ria mia sof-fri-sti, Or-feo, ti
mir? En-den Dein Leid! Ge-nug schon hast Du, mein Or-phëus, zu mei-nem Ruhm er-dul-det, zu =

ren - do Eu - ri - di - ce il tuo ben. Di tua co - stan - za maggior pro - va non chie - do.
 rüd' geb ich die hol - de Gat - tin Dir. Wei - te - re Pro - ben Dei - ner Treu - e brauch ich nicht.

(Si alza Euridice come svegliandosi da un profondo sonno.)
 (Euridike erhebt sich, als erwachte sie aus einem tiefen Schlaf.)

Orfeo.

Ec - co: ri - sor - ge a ri - u - nir - si con - te. Che veg - go! Oh Nu - mi!
 Sieh' sie er - hebt sich um neu sich mit Dir zu ber - ei - nen. Was seh ich! Ihr Göt - ter!

(con sorpresa, e corre ad abbracciare Euridice)
 (überrascht eilt er um Euridike zu umarmen)

Eurid. **Orfeo.** **Eurid.** **Orfeo (ad Amore.) (zu Eros.)**

Spo - sa! Con - sor - te! E pur l'ab - brac - cio? E pu - re al sen ti strin - go! Ah qua - le
 Lieb - ste! Mein Gat - te! Halt ich Dich wirt - lich? Du hältst mich an Dei - nem Bu - sen! Gott E - ros!

Amor.

ri - co - nos - cen - za mia... Ba - sta! Ve - ni - te, av - ven - tu - ro - si a - man - ti, u -
 Wie soll ich Dir nur dan - ken. Nicht wei - ter! So komm denn und folg mir, Du hoch - be - glück - tes Paar em =

Orfeo. *Eurid.*

scia - mo al mon - do, ri - tor - na - tea go - de - re! Oh fau - sto gior - no, oh A - mor pie - to - so! Oh
 por zum Licht der Son - ne! Kehrt zur Freu - de zu - rüd! O Tag des Glück - tes! Glück - rei - cher Gott! O

Amor. *(Partono.)*
(Alle ab.)

lie - to, for - tu - na - to mo - men - to! Com - pen - sa mil - le pe - ne un mio con - ten - to!
 sel - ge, ge - be - ne - dei = te Stun - de! Es flie - hen Gram und Sor - gen vor mei - ner Macht!

Scena III e ultima.

Magnifico tempio dedicato ad Amore. Amore, Orfeo ed Euridice, preceduti da numeroso drappello di Pastori e Pastorelle che vengono a festeggiare il ritorno di Euridice e cominciando un allegro ballo, che s'interrompe da Orfeo che intona il seguente coro.

3. und letzte Szene.

Prächtiger Tempel, Amor geweiht. Amor, Orpheus und Eurydike, geleitet von einer zahlreichen Schar Hirten und Hirtinnen, die die Rückkehr der Eurydike zu feiern herbeiströmen und einen heiteren Tanz beginnen, der dann von Orpheus unterbrochen wird, wenn er den folgenden Chor anstimmt.

Maestoso.

Oboi.

Corni (in D).

Violini.

Viola.

Fagotti
Violoncelli
e Bassi.

Maestoso.

Cembalo.

The musical score is arranged in a standard orchestral format. The top staff is for Oboes, followed by Horns in D, Violins, Viola, Bassoons/Celli/Basses, and Piano. The tempo is marked 'Maestoso'. The score consists of two systems of staves. The first system covers the first 12 measures, and the second system covers the next 12 measures. The piano part features a complex accompaniment with many sixteenth and thirty-second notes. The score concludes with the instruction 'Segue Ballo.'

Segue Ballo.

Ballo.

Ballet.

(Grazioso.)

Fagotto. *(mf)*

Violini. *(mf) dolce*

Viola. *(mf) dolce*

Basso. *(mf)*

Cembalo. *(mf)* Grazioso.

First system of a musical score for piano and strings. It consists of five staves: two for the piano (treble and bass clefs) and three for the string section (violin I, violin II, and cello/bass). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a melodic line with slurs and a bass line with chords and moving lines. The string section provides harmonic support with chords and moving lines.

Second system of the musical score, continuing from the first. It features the same five-staff arrangement. The piano part includes dynamic markings such as *(p)* (piano) and *(p)* (piano) in the right hand, and *(p)* (piano) in the left hand. The string section continues with harmonic accompaniment.

2.

Orchestral score starting with the tempo marking **Allegro.** It includes staves for Oboi, Corni (in D), Violini, Viola, Violoncello e Basso, and Cembalo. The woodwinds and strings play in a melodic and rhythmic pattern, while the piano provides a rhythmic accompaniment. Dynamic markings include *(mf)* (mezzo-forte) and *(mf)* (mezzo-forte). The tempo **Allegro.** is repeated for the string and piano parts.

The first system of the musical score consists of five staves. The top two staves are grand staves (treble and bass clefs). The middle two staves are also grand staves. The bottom staff is a bass line. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamics include *(p)* and *(mf)* throughout the system.

Maggiore.

The second system of the musical score is marked "Maggiore." and consists of five staves. It features a more complex rhythmic texture with many sixteenth notes. Dynamics are varied, including *(p)*, *f*, and *(f)*. The system includes first and second endings, indicated by "1." and "2." above the staves. The key signature remains three sharps and the time signature is 2/4.

Minore.

Musical score system 1, measures 1-8. The system consists of five staves. The top two staves are empty. The third staff (treble clef) contains a melodic line with slurs and dynamic markings *(mf)*. The fourth staff (treble clef) contains a melodic line with slurs and dynamic markings *(mf)*. The fifth staff (bass clef) contains a bass line with slurs and dynamic markings *(mf)*. The bottom two staves (bass clef) contain a piano accompaniment with chords and slurs, marked *mf*.

Musical score system 2, measures 9-16. The system consists of five staves. The top two staves are empty. The third staff (treble clef) contains a melodic line with slurs and dynamic markings *(p)* and *(mf)*. The fourth staff (treble clef) contains a melodic line with slurs and dynamic markings *(p)* and *(mf)*. The fifth staff (bass clef) contains a bass line with slurs and dynamic markings *(p)* and *(mf)*. The bottom two staves (bass clef) contain a piano accompaniment with chords and slurs, marked *p* and *mf*.

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The first staff has a dynamic marking of *(p)* at the beginning and *(f)* later. The second staff has *(p)* and *(f)* markings. The third staff has *(p)* and *(f)* markings. The fourth staff has *(p)* and *(f)* markings. The fifth staff has *p* and *f* markings. The system concludes with a double bar line and repeat dots.

The second system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The first staff has a dynamic marking of *(mf)* at the beginning. The second staff has *(mf)* markings. The third staff has *(mf)* markings. The fourth staff has *(mf)* markings. The fifth staff has *mf* markings. The system concludes with a double bar line and repeat dots.

3.

Andante.

Oboi.

Corni(in D)

Violini.

Viola.

Violoncello e Basso.

Cembalo.

Da Capo.

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

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

p *fp* *fp* *fp* (*p*)

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

fp *fp* *fp* (*p*)

fp *p* *p*

fp *p* *p*

Da Capo.

4.

Allegro.

Oboe.

Violini. (*mf*)

Viola. (*mf*)

Violoncello e Basso. (*mf*)

Allegro.

Cembalo. (*mf*)

Musical score system 1, featuring a vocal line and piano accompaniment. The piano part includes a right-hand melody with sixteenth-note patterns and a left-hand accompaniment with eighth-note figures. Dynamic markings include *p* (piano) in the vocal line and *(p)* in the piano accompaniment.

Musical score system 2, continuing the vocal and piano parts. The piano accompaniment features a prominent right-hand melody with slurs and a left-hand accompaniment with sustained notes. Dynamic markings include *p* (piano) in the vocal line and *p* in the piano accompaniment.

Musical score system 3, concluding the vocal and piano parts. The piano accompaniment features a right-hand melody with slurs and a left-hand accompaniment with rhythmic patterns. Dynamic markings include *(f)* (forte) in the vocal line and *f* in the piano accompaniment.



System 1: Four staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are for a piano accompaniment, with the second staff in treble clef and the third in bass clef. The fourth staff is a grand staff for piano accompaniment. The music features a melodic line in the vocal part and a rhythmic accompaniment in the piano. A dynamic marking of *p* (piano) is present in the second and third staves.



System 2: Four staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are for a piano accompaniment, with the second staff in treble clef and the third in bass clef. The fourth staff is a grand staff for piano accompaniment. The music continues with a melodic line in the vocal part and a rhythmic accompaniment in the piano.



System 3: Four staves of music. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are for a piano accompaniment, with the second staff in treble clef and the third in bass clef. The fourth staff is a grand staff for piano accompaniment. The music continues with a melodic line in the vocal part and a rhythmic accompaniment in the piano.

Da capo.

Coro.

Chor.

(Maestoso.)

Oboi.

Corni (in D).

Violini.

Viola.

Orfeo.

Tri - on - fi A - mo - re, e il mon - do in - tie - ro ser va all' im - pe - ro del - la bel -
 Tri - umph sei Gott E - ros, die Wel - ten, sie prei - sen in e - wi - gen Wei - sen der Schön - heit

Chor.

Violoncello e Basso.

Cembalo.

(Maestoso.)

tà! Di sua ca - te - na tal - vol - ta a - ma - ra mai fù più ca - ra la li - ber - tà!
 Macht! Ihr will ich die - nen mit dank - ba - ren Sin - nen, führt auch ihr Pfad oft durch Dun - sel und Nacht!

Tutti.
 Tri on - fi A - mo - re, e il mon - do in - tie - ro ser - va all' im -
 Tri - umph sei Gott & = ros, die Wel = ten, sie prei = sen in e = wi = gen
 Tri - on - fi A - mo - re, e il mon - do in - tie - ro ser - va all' im -
 Tri - umph sei Gott & = ros, die Wel = ten, sie prei = sen in e = wi = gen

pe - ro del - la bel - tà, e il mon - do in - tie - ro ser - va all' im - pe - ro,
 Wei = sen der Schön = heit Macht, die Wel = ten, sie prei = sen in e = wi = gen Wei = sen, in e = wi = gen
 pe - ro del - la bel - tà, e il mon - do in - tie - ro ser - va all' im - pe - ro, ser - va all' im -
 Wei = sen der Schön = heit Macht, die Wel = ten, sie prei = sen in e = wi = gen Wei = sen,

Wei - ßen der Schön - heit Macht,
 pe - ro del - la bel - tà,
 ser - va all' im pe - ro del - la bel - tà!
 Wel - ten fie prei - ßen der Schön - heit Macht!
 ser - va all' im pe - ro del - la bel - tà!
 Wel - ten fie prei - ßen der Schön - heit Macht!

Ta - lor di - spe - ra, ta - lo - ra af - fan - na d'u - na ti - ran - na la cru - del - tà!
 Hat oft sie auch grau - sam dem lie - ben - den Her - zen bit - te re Qua - len und Kum - mer ge - bracht!

Ma poi la pe - na ob - bli - al' a - man - te nel dol - ce i - stan - te del - la pie - tà!
 Da - hin ist das Leid und ver - ges - sen die Wun - de, so bald ihm die Stun - de des Glücks wie - der lacht!

Tri - on - fi A - mo - re e il mon - do in - tie - ro ser - va all' im -
 Tri - umph sei Gott Er - ros, die Wel - ten, sie prei - sen in e - wi - gen
 Tri - on - fi A - mo - re e il mon - do in - tie - ro ser - va all' im -
 Tri - umph sei Gott Er - ros, die Wel - ten, sie prei - sen in e - wi - gen

The first system of the musical score consists of six staves. The top two staves are vocal lines (Soprano and Alto), and the bottom four staves are piano accompaniment (Right and Left Hand). The music is in a major key with a 4/4 time signature. Dynamics include *p* (piano) and *stacc.* (staccato).

pe - ro del - la bel - tà, e il mon - do in - te - ro ser - va all'im - pe - ro,
 Wei - sen der Schön - heit Macht, die Wel = ten, sie frei = sen in e = wi = gen Wei = sen, in e = wi = gen

pe - ro del - la bel - tà, e il mon - do in - te - ro ser - va all'im - pe - ro, ser - va all'im -
 Wei - sen der Schön - heit Macht, die Wel = ten, sie frei = sen in e = wi = gen Wei = sen,

The second system continues the musical score with six staves. It includes the vocal lines and piano accompaniment. Dynamics include *p* (piano).

The third system consists of six staves of piano accompaniment. The music features complex rhythmic patterns and dynamics including *f* (forte).

Ser - va all'im - pe - ro del - la bel - tà.
 Wei = sen der Schön = heit Macht, Wel = ten, sie frei = sen der Schön = heit Macht!

pe - ro del - la bel - tà, Ser - va all'im - pe - ro del - la bel - tà.
 Wel = ten, sie frei = sen der Schön = heit Macht!

The fourth system continues the musical score with six staves. It includes the vocal lines and piano accompaniment. Dynamics include *f* (forte).

Fagotto.

p

p

p

p

pligato

p

p

p

Euridice.

La ge - lo - si - a strugge di - vo - ra, ma poi ri - sto - ra, la fe - del - tà. E quel so - spet - to che il
 Ei - fer = sucht schlägt uns mit Kummer und Neu = e, a - ber die Treu = e hält gu = te Wacht; sie weiß die Sei = ster des

p

p

p

p

cor tor - men - ta al fin di - ven - ta fe - li - ci - tà!
 Argwohn zu ban - nen, scheu - chei von dan - nen den schwarzen Ber = dacht.

Tri - on - fi A -
 Tri - umph sei Gott
 Tri - on - fi A -
 Tri - umph sei Gott

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a *p* (piano) dynamic marking.

Second system of musical notation, continuing the vocal line and piano accompaniment. The piano part includes a *staccato* (*stacc.*) marking.

mo-re, e il mon-do in-te-ro serva all'im-pe-ro del-la bel-tà, e il mon-do in-te-ro

E = ros, die Wel-ten, sie prei-sen in e = wi-gen Wei-sen der Schön-heit Macht, die Wel = ten, sie prei = sen in

mo-re, e il mon-do in-te-ro serva all'im-pe-ro del-la bel-tà, e il mon-do in-te-ro

E = ros, die Wel-ten, sie prei-sen in e = wi-gen Wei-sen der Schön-heit Macht, die Wel = ten, sie prei = sen in

Third system of musical notation, including the vocal line with lyrics and piano accompaniment. The piano part includes a *p* (piano) dynamic marking.

Fourth system of musical notation, primarily piano accompaniment. The piano part includes a *p* (piano) dynamic marking.

Fifth system of musical notation, primarily piano accompaniment. The piano part includes a *p* (piano) dynamic marking.

Sixth system of musical notation, primarily piano accompaniment. The piano part includes *p* (piano) and *f* (forte) dynamic markings.

ser - va all'im - pe - ro, ser-va all'im - pe - ro

e = wi-gen Wei = sen, in e = wi-gen Wei = sen der Schön-heit Macht, Wel = ten, sie prei = sen der

ser - va all'im - pe - ro, ser-va all'im - pe - ro del - la bel - tà, ser-va all'im - pe - ro

e = wi-gen Wei = sen, Wel = ten, sie prei = sen der

Seventh system of musical notation, including the vocal line with lyrics and piano accompaniment. The piano part includes *p* (piano) and *f* (forte) dynamic markings.

Eighth system of musical notation, primarily piano accompaniment. The piano part includes *p* (piano) and *f* (forte) dynamic markings.

del - la bel - tà! Tri - on - fi A - mo - re e il mon - do in - te - ro ser - va all'im - pe - ro del - la bel -
 Schön = heit Macht! Tri - umph sei Gott & = ros, die Wel = ten, sie prei = fen in e = wi = gen Wei = fen der Schön = heit
 del - la bel - tà! Tri - on - fi A - mo - re e il mon - do in - te - ro ser - va all'im - pe - ro del - la bel -
 Schön = heit Macht! Tri - umph sei Gott & = ros, die Wel = ten, sie prei = fen in e = wi = gen Wei = fen der Schön = heit

tà, ser - va all'im - pe - ro del - la bel - tà, ser - va all'im - pe - ro del - la bel - tà!
 Macht, Wel = ten, sie prei = fen der Schön = heit Macht, Wel = ten, sie prei = fen der Schön = heit Macht!
 tà, ser - va all'im - pe - ro del - la bel - tà, ser - va all'im - pe - ro del - la bel - tà!
 Macht, Wel = ten, sie prei = fen der Schön = heit Macht, Wel = ten, sie prei = fen der Schön = heit Macht!

THE END.