

KALMUS VOCAL SCORES

INDIANA UNIVERSITY
SCHOOL OF MUSIC
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Bloomington, Indiana

ORPHEUS

C. VON GLUCK.

English and Italian text

EDWIN F. KALMUS
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ARGUMENT.

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

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

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

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ORPHEUS.

OVERTURE.

Allegro molto.

PIANO.

The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *ff*, *fp*, *f*, and *p dolce*. Articulation marks like accents (*v*) and breath marks (*bre.*) are present. The piece begins with a tempo marking of *Allegro molto.* and concludes with a *cres.* (crescendo) marking.

2

f

f

poco f *cre.*

B *ff*

p

f

f *p*

First system of musical notation, featuring a treble and bass clef. The music is marked with a forte *f* dynamic.

Second system of musical notation, featuring a treble and bass clef. The music is marked with a piano *p* dynamic. A common time signature *C* is visible at the beginning of the system.

Third system of musical notation, featuring a treble and bass clef. The music is marked with *poco f* and *crec.* dynamics. A forte *f* dynamic is also present.

Fourth system of musical notation, featuring a treble and bass clef.

Fifth system of musical notation, featuring a treble and bass clef. The music is marked with a piano *p* dynamic.

Sixth system of musical notation, featuring a treble and bass clef. The music is marked with a piano *p* dynamic and includes a *v* (accents) marking. A letter *A* is written below the bass staff.

Seventh system of musical notation, featuring a treble and bass clef. The music is marked with a *v* (accents) marking.

4

First system of musical notation. The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a bass line with quarter notes. A dynamic marking *p* is present in the right hand.

Second system of musical notation. The right hand continues the melodic line. The left hand features a chordal accompaniment. A dynamic marking *f* is present in the right hand, and *cre.* is in the left hand.

Third system of musical notation. The right hand has a more complex melodic line with slurs. The left hand continues with a steady accompaniment.

Fourth system of musical notation. The right hand has a very dense, rapid melodic passage. The left hand plays a simple bass line. A dynamic marking *poco f cre.* is present in the right hand.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand has a bass line with some chordal textures. A dynamic marking *f* is present in the right hand.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with some chordal textures. A dynamic marking *p* is present in the right hand.

Seventh system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with some chordal textures. A dynamic marking *p* is present in the right hand.

ACT I.

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

Moderato.

PIANO.

SOPRANO. *A p*

ALTO. *p*

TENOR. *p*

BASS. *p*

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

A

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

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

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

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

ORPHEUS.

D

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

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

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

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

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

B

Solo.

C TUTTI.

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

Solo.

TUTTI.

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

Solo.

TUTTI.

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

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

C

pp

f

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

Solo.

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

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

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

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

D

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

Tutti

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

Tutti

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

Tutti

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

Thou hast
Co - me

f

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

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

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

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

p *E* *Trombe.*

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

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

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

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

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

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

ORPHEUS.

VOICE

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

PIANO

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

No. 8.

PANTOMIME.

Lento.

PIANO

p

*crea.**crea.*

p

1. 2.

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

Lento.

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

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

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

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

PIANO.
Lento.
Sotto voce.

cres. **F**

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

cres.

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

cres.

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

cres. **F** *dim.*

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

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

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

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

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

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

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

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

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

No. 5.

RECITATIVE.—“ I PRAY YOU, GO ! ”

ORPHEUS.

VOICE.

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

PIANO

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

PIANO

No. 6.

RITORNELLO.

Lento.

PIANO.

p

poco a poco dim.

pp

No. 7.

ARIA.—"I MOURN MY LOVED ONE DEAD."

Andantino. ORPHEUS.

VOICE

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

PIANO.

Andantino.

f *p* *p*

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

ing;
 de;

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

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

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

pp *p* *f* *pp*

No. 8.

RECITATIVE.—"EURIDICE, EURIDICE."

ORPHEUS.

VOICE

PIANO

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

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

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

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

Lento.

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

No. 9.

ARIA.—" WEEPING SORELY I STRAY."

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

PIANO. *Andantino.*
f p p

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

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

pp p

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

p pp

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

p f

No. 10.

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

ORPHEUS

VOICE

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

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

PIANO.

p *pp*

Ped.

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

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

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

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

pp

Ped. *

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

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

pp

No. 11.

ARIA.—"STILL I SHED BITTER TEARS."

Andantino.

ORPHEUS.

VOICE

PIANO.

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

*Andantino.**f**p*

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

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

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

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

No. 12.

RECITATIVE.—“RELENTLESS GODS OF ACHERON.”

ORPHEUS

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

PIANO. *mf*

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

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

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

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

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

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

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

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

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

No. 18.

ARIA.—"GO, AND WITH THY LYRE."

AMOR.
Allegretto.

VOICE.

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

PIANO.

p

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

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

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

ORPHEUS.

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

L. AMOR

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

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

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

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

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

No. 14.

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

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

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

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

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

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

PIANO.

No. 15.

ARIA.—"THE GODS, IF THEY CALL THEE."

VoICE. *Lento e grazioso.* AMOR.

PIANO. *Lento e grazioso.* The GK

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

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

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

Meno lento.

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

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

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

Lento.

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

Lento.

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

Meno lento.

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

Meno lento.

No. 16.

Moderato.
ORPHEUS.

RECITATIVE.—"WHAT SAID HE?"

VOCAL

What said he?
Che dis-se!

Is it true?
ch'ascol-tai,

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

PIANO

and call her mine!
fa-erò pre-sen-te!

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

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

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

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

Allegro.

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

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

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

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

No. 17

ARIA.—“AWAY WITH MOURNING AND CRYING.”

Allegro maestoso.

PIANO. *f*

ORPHEUS. M

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

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

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

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

dolce.

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

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

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

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

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

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

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

crea.

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

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

p

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

crea. *f*

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

f

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

rit.

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

p

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

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

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

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

The fifth system is primarily piano accompaniment, continuing the musical texture with various rhythmic patterns.

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

ACT II

No. 18.

DANCE OF THE FURIES.

FIRST SOUHA.
Macabro.

PIANO.

No. 19.

CHORUS.—"WHO IS THE MORTAL ONE."

Andante.
Harp.

PIANO.

Un poco Andante.

SOPRANO.

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

ALTO.

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

TENOR.

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

BASS.

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

Un poco Andante.

marcato.

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

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

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

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

No. 20.

DANCE OF THE FURIES.

Piano.
PIANO.

1mo.

2do.

Attacca.

CHORUS.—"WHO IS THE MORTAL ONE."

Un poco Andante.

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

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

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

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

PIANO.
Un poco Andante.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

C

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

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

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

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

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

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

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

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

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

No. 22.

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

VOICE *Più lento.* ORPHEUS
 O be
 Deh pla

PIANO *Più lento.*
Harp.
p

mer - ci - ful to me! Fu - ries,
 ca - te - vi con me! Fu - rie,
 CHORUS. SOPRANO & ALTO.

TENOR & BASS.
 No,
 No,
 No,
 No,

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

no,
 no,
 no,
 no!

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

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

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

A
 pain.
 - lor!

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

A
f *p*

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

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

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics 'me!' and 'me'' followed by 'Fu - ries, spec tres,' and 'Fu - rie, lar - ve.' The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines. Dynamics markings 'f' and 'p' are present in the piano part.

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

no!
no!
no!
no!

The second system continues the musical score. The vocal line has the lyrics 'phan - toms ter ri - fic, O let . . . your hearts have' and 'om - bre ade - gno - es, vi ren - da al - men pie -'. The piano accompaniment continues with similar dynamics and accompaniment. The vocal line includes the words 'no!' repeated four times.

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

The third system concludes the musical score. The vocal line has the lyrics 'pi - ty on my soul - torment - ing pain' and '- to - se il mio bar - ba ro do - lor!'. The piano accompaniment continues with chords and melodic lines.

B

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

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

B

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

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

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

f p f p f p f p

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

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

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

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

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

PIANO.
p *f*

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

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

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

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

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

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

A Animato.

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

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

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

f Animato.

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

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

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

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

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

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

No. 24.

ARIA.—"THOUSAND TORTURES."

Moderata ORPHEUS.

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

Moderato, Harp.

PIANO. *p*

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

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

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

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

Sotto voce, un poco lento.

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

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

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

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

Sotto voce, un poco lento.

PIANO.
pp

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

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

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

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

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

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

Andante. ORPHEUS

VOICE.

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

PIANO.

Andante.
Harp.
p

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

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

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

No. 27.

OBOE.—"HIS MOVING ELEGIES."

p Lento.

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

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

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

BASS.

PIANO.
Lento.
pp

Allegro.

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

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

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

Allegro.

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

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

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

dim. poco a poco.

A

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

dim. poco a poco.

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

dim. poco a poco.

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

dim. poco a poco.

A

dim. poco a poco.

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

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

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

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

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

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

B calando.

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

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

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

*calando.**p calando.*

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

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

he has pre -
 al vin - ci -

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

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

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

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

vailed.
 tor!

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

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

No. 28.

DANCE OF THE FURIES.

Vivace.

PIANO.

p

crec.

ff

A

The image shows a piano score for a piece titled "Dance of the Furies". The score is written for piano and consists of six systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The tempo is marked "Vivace". The piece begins with a piano dynamic (*p*) and gradually increases in volume, marked with "crec." (crescendo) and "ff" (fortissimo). The music features a driving, rhythmic pattern in the bass line and a more melodic line in the treble. The final system includes a section marked "A" with a fermata over a chord. The score is printed in black ink on a white background.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. The key signature has one flat, and the time signature is 4/4.

Second system of musical notation. The upper staff continues the melodic line, and the lower staff continues the accompaniment. Dynamic markings *p* and *f* are present in the lower staff. A *ten.* marking is above the upper staff.

Third system of musical notation. The upper staff continues the melodic line, and the lower staff continues the accompaniment. Dynamic markings *p* and *f* are present in the lower staff. A *ten.* marking is above the upper staff.

Fourth system of musical notation. The upper staff continues the melodic line, and the lower staff continues the accompaniment. Dynamic markings *p* and *cres.* are present in the lower staff.

Fifth system of musical notation. The upper staff continues the melodic line, and the lower staff continues the accompaniment. Dynamic markings *f* and *cres.* are present in the lower staff.

Sixth system of musical notation. The upper staff continues the melodic line, and the lower staff continues the accompaniment. Dynamic markings *cres.* are present in the lower staff.

Seventh system of musical notation. The upper staff continues the melodic line, and the lower staff continues the accompaniment. Dynamic markings *f* and *cres.* are present in the lower staff. The system concludes with a double bar line and repeat signs.

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

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

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

Fourth system of musical notation, marked with a 'B' in the upper left. It includes dynamic markings such as *pp*, *mp*, *fp*, and *mp*. Pedal markings 'Ped.' and '* Ped.' are present below the lower staff.

Fifth system of musical notation, featuring dynamic markings *pp*, *mp*, *f*, *p*, and *f*. A 'Ped.' marking is located below the lower staff.

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

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

First system of musical notation, consisting of a grand staff with a treble and bass clef. The right hand features a complex, flowing melodic line with many sixteenth notes. The left hand provides a steady accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The right hand's melodic line remains intricate, while the left hand's accompaniment maintains a consistent rhythmic pattern.

Third system of musical notation. A dynamic marking of *sempre f* (always forte) is placed above the right hand staff. The right hand has a more melodic, less dense texture compared to the previous systems.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand accompaniment features some sixteenth-note passages.

Fifth system of musical notation. It includes dynamic markings of *p* (piano) and *f* (forte) in both hands, and a *ten.* (ritardando) marking above the right hand staff. The right hand has a more sparse, chordal texture.

Sixth system of musical notation. The right hand features a dense, continuous stream of sixteenth notes, while the left hand accompaniment consists of chords and eighth notes.

Seventh system of musical notation. It includes dynamic markings of *vp* (pianissimo) and *mp* (mezzo-piano) in both hands, and a *Ped.* (pedal) marking below the left hand staff. The right hand has a melodic line with some rests, while the left hand accompaniment is dense with chords.

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

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

Musical notation for the third system, measures 9-12. The right hand has a more active melodic line. The left hand accompaniment is rhythmic. Dynamics include *p*, *f*, and *p*. A *ten.* marking is present in the second measure.

Musical notation for the fourth system, measures 13-16. The right hand features some chords and melodic fragments. The left hand accompaniment is rhythmic. Dynamics include *f*, *p*, and *f*. *ten.* markings are present in the first and third measures.

Musical notation for the fifth system, measures 17-20. The right hand has a melodic line with some chords. The left hand accompaniment is rhythmic. Dynamics include *p*, *f*, *p*, and *f*.

Musical notation for the sixth system, measures 21-24. The right hand has a melodic line with a *D* chord marking. The left hand accompaniment is rhythmic. Dynamics include *p*.

Musical notation for the seventh system, measures 25-28. The right hand has a melodic line. The left hand accompaniment is rhythmic. Dynamics include *f*. The instruction *crec. poco a poco.* is written at the beginning of the system.

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

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

Third system of musical notation, measures 9-12. The right hand's melodic line shows some variation in rhythm and articulation. The left hand accompaniment continues with a similar texture.

Fourth system of musical notation, measures 13-16. The right hand has a more active melodic line with many slurs. The left hand accompaniment consists of chords and eighth notes.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with a prominent half note in measure 18, marked with an 'E' above it. The left hand accompaniment continues with a steady rhythm.

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

Seventh system of musical notation, measures 25-28. The right hand has a melodic line with many slurs. The left hand accompaniment consists of chords and eighth notes.

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

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

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

No. 29.

BALLET.

First system of the ballet section, featuring a treble and bass clef with *Andante* and *p dolce* markings. The word **PIANO** is written to the left of the staff.

Second system of the ballet section, featuring a treble and bass clef with a piano (*p*) dynamic marking.

Third system of the ballet section, featuring a treble and bass clef with a *cres.* dynamic marking.

Fourth system of the ballet section, featuring a treble and bass clef.

No. 80.

BALLET.

Lento.

Fl.

PIANO

pp

The musical score is presented in seven systems. Each system consists of two staves: the upper staff is for the Flute (Fl.) and the lower staff is for the Piano (PIANO). The tempo is marked 'Lento' and the dynamic is 'pp' (pianissimo). The piano accompaniment is characterized by a steady eighth-note pattern in the left hand, while the right hand features more complex rhythmic patterns, including sixteenth-note runs and chords. The flute part consists of melodic lines with various ornaments, including grace notes and slurs, and dynamic markings such as 'f' (forte) and 'p' (piano). The overall style is typical of 19th-century ballet music.

Five systems of piano music, numbered 58. Each system consists of a grand staff with a treble and bass clef. The music features intricate melodic lines and complex rhythmic patterns, including many sixteenth and thirty-second notes. Dynamics such as *f* and *p* are indicated throughout the piece.

No. 81.

BALLET.

Dolce, con espressione.

Musical score for No. 81, Ballet. The score is for piano and includes a tempo/mood instruction *Dolce, con espressione.* The music is written in a grand staff with treble and bass clefs. It features a delicate melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p* and *f*.

cres. FIMA

Minore
p

f

Da Capo al Fine
p *f*

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

Piano *Grazioso.*
p *cres.*

EURIDICE (OR A BLESSED SPIRIT).
On these
E quae
p *pp*

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

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

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

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

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

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

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

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

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

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

pp

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

pp

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

CHORUS.

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

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

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

pp

pp

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

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

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

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

1st SOPRANO.

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

ALTO.

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

TENOR.

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

BASS.

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

B

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

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

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

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

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

Four systems of piano accompaniment. The first system shows a complex rhythmic pattern with many beamed notes. The second system includes dynamic markings: *cra.* above the treble staff, *f* above the bass staff, and *p dolca.* above the bass staff. The third system continues the rhythmic pattern. The fourth system includes dynamic markings: *cra.* above the treble staff and *f* above the bass staff.

No. 88.

QUASI RECIT.—"HOW PURE A LIGHT."

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

ORPHEUS

How pure a light!
Che pu - ro ciel!

the sun is
che chia - ro

clear!
sol!

No bright his
che nuo - - - us

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

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

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

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

blows,
rar,

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

mur - - - - -
ri - - - - -

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

A

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

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

- turna
- là!

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note followed by a half note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

By
Sol

The second system continues the musical score. The vocal line has a whole note followed by a half note. The piano accompaniment continues with the same rhythmic pattern. The word "By Sol" is written above the vocal staff.

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

The third system contains the main body of lyrics. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves. The lyrics are: "thee, thee a-lone, Eu - ri - di - ce, can all the sor - row from my strick-en soul be - tun - to tu, Eu - ri - di - ce, puoi far spu - rir dal tri - sto cue - re mio l'a/".

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

The fourth system continues the musical score. The vocal line has a whole note followed by a half note. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "ban . . . ish'd : - fan . . . no!".

Thy

The fifth system concludes the musical score. The vocal line has a whole note followed by a half note. The piano accompaniment continues with the same rhythmic pattern. The word "Thy" is written above the vocal staff.

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

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

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

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

No. 84.

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

Andantino.

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

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

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

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

PIANO. *Andantino.*

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

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

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

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

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

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

A

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

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

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

A

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

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

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

Soll.

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

Soll.

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

Soll.

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

Soll.

Tutti. B

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

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

Lento.
dolce.

PIANO.

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

No. 86.

RECITATIVE.—"O BLESSED AND HAPPY SPIRITS."

ORPHEUS

VOICE.

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

PIANO.

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

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

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

CHORUS SOPRANO.

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

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

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

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

No. 37.

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

Andantino. FIFTH SYSTEM.

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

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

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

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

PIANO. *Andantino.*

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

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

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

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

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

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

PIANO.

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

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

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

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

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

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

Solo. *Solo.* *Solo.* *Solo.*

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

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

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

Tutti. *Tutti.* *Tutti.* *Tutti.*

B *m/* *Tutti.*

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

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

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

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

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

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

END OF THE SECOND ACT

ACT III.

No. 88.

RECITATIVE.—"O COME, EURIDICE."

Animato. **PIANO.**

ORPHEUS

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

EURIDICE

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

ORPHEUS

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

EURIDICE

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

ORPHEUS A

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

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

EURIDICE

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

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

pp

ORPHEUS

EURIDICE

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

Lento.

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

Lento.

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

ORPHEUS (aside.) *(aloud.)*

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

(aside.)

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

C

EURIDICE *ORPHEUS.* *EURIDICE.*

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

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

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

ORPHEUS

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

EURYDICE

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

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

No 89.

DUET.—"COME, ON MY TRUENESS RELYING."

VOICE *Andante.* ORPHEUS.

PIANO *Andante.* Come, Sì,

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

EURYDICE.

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

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

delice.

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

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

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

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

poco a poco cres.

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

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

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

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

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

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

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

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

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

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

Più lento.

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

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

f Tempo lmo.

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

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

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

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

Speak . . . thou!
 Par - la!

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

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

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

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

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

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

fp *fp* *f* *p* *crec.* *f*

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

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

Più lento. *pp* *H a tempo.*

Più lento. *pp* *H a tempo.*

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

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

Più lento

Più lento

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

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

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

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

f *p* *f*

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

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

I *p* *fp* *ff*

flee.
 me.

flee.
 me.

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

Allegro. EURIDICE

VOCE. Ah, how can he per - sist in such un-wont ed
 Ah, do-veas' io sa - per, per-che ei ta - ce

PIANO. *Allegro.*
f *p*

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

Moderato.

PIANO. *f* *p*

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

PIANO.

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

PIANO.

Allegro moderato.

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

Allegro moderato.
pp

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

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

crea.

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

f

No. 41.

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

Allegro.
PIANO. *f*

cres. *f*

K
EURIDICE.

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

Lento. *rit.* *Allegro.*

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

Lento. *rit.* *Allegro.*

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

mf

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

cres. *f*

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

cres. *f* *mf* *f*

Dum.
Andante.

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

ORPHEUS.

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

Andante.

p

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

trust!
fa!

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

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

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

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

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

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

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

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

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

rin.

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

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

p pp

Andante. EURIDICE.

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

Andante.

Allegro

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

Allegro.

poco f

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

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

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

No. 42.

RECITATIVE.—"NOW RECOMMENCES MY TRIAL."

ORPHEUS.

EURIDICE.

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

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

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

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

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

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

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

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

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

Allegro.

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

Lento.

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

Allegro.

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

EURIDICE.

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

Lento.

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

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

Lento.

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

Allegro.

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

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

crea.

Eu-ri - di - ce! My be - lov - ed!
Eu-ri - di - ce! Ah di - let - ta!

f

Recit. *Allegro.*

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

fp Recit. *f*

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

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

f

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

f

No. 48.

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

Andante con moto.

PIANO.

ORPHEUS.

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

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

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

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

make an . . . swer, O make
 ri - spon . . . di! *Adagio.*

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

sp *sp*

Tempo lmo.

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

Tempo lmo.

p *sp*

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

v *v*

Moderato.

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

Moderato.

mf *f*

Adagio.

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

Adagio.

p *sp*

Tempo lmo. **P**

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

Tempo lmo.

p **fp**

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

cres. **f**

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

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

ff

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

ff

v **v**

No. 41.

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

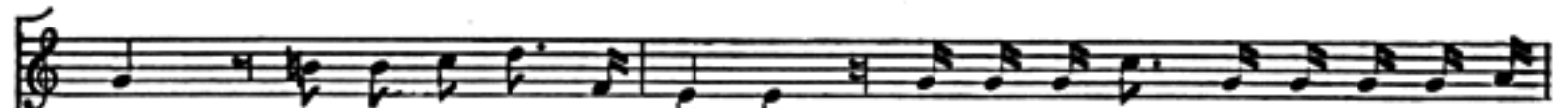
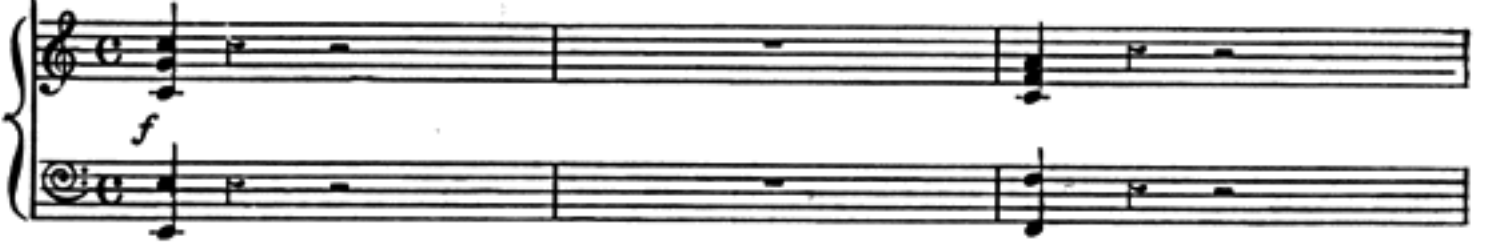
ORPHEUS.

VOICE.

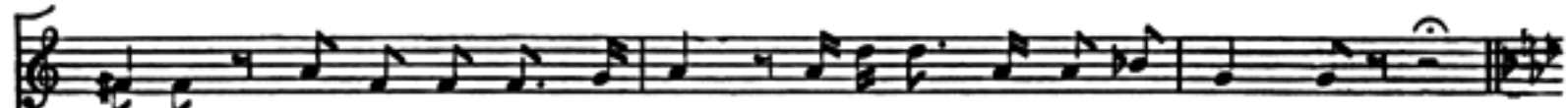


Then let my grievous pain be end - ed with my life. Long - er I can - not
Il duol del cuo - re mio col vi - ver mio fi - ni - sca! No for - za tal non

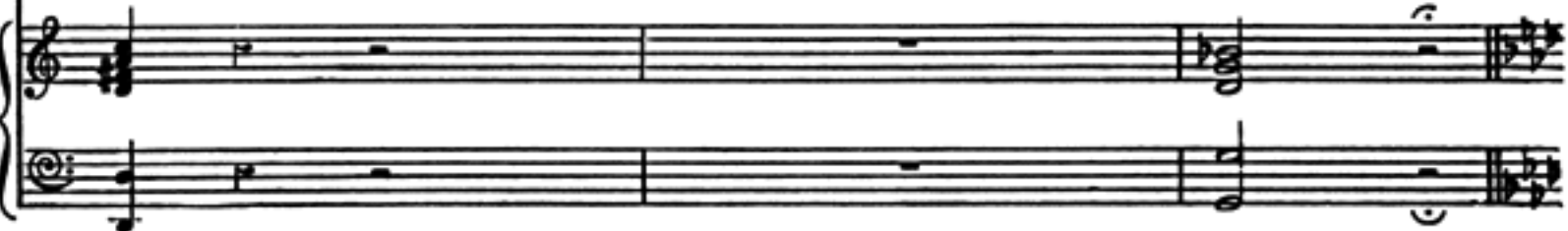
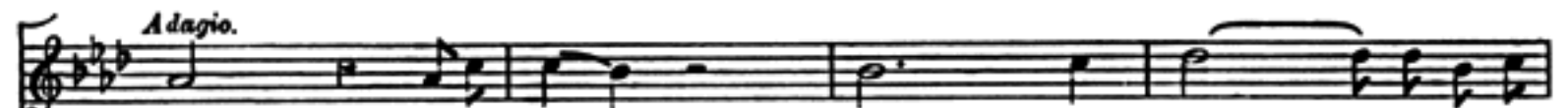
PIANO.



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



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

*Adagio.*

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

Adagio.

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



AMOR.

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

ORPHEUS.

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

AMOR.

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

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

ORPHEUS. AMOR.

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

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

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

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

f *p*

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

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

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

Allegro leggiero.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The music begins with a forte (*f*) dynamic. The bass line includes a *Ped.* (pedal) marking and an asterisk (*) above the staff.

Second system of piano introduction. The treble clef part features a melodic line with eighth notes. The bass line continues with a steady accompaniment. A piano (*p*) dynamic marking appears at the end of the system.

Third system of piano introduction. The treble clef part has a more active melodic line. The bass line features a strong accompaniment with a forte (*f*) dynamic marking.

A ORPHEUS.

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

First system of vocal and piano accompaniment. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment continues with a steady accompaniment.

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

Second system of vocal and piano accompaniment. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment continues with a steady accompaniment.

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

Third system of vocal and piano accompaniment. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment continues with a steady accompaniment.

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

CHORUS. SOPRANO. *f* B

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

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

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

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

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

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

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

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

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

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

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

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

p *f*

C AMOR.

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

p

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

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

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

CHORUS. D

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

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

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

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

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

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

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

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

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

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

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

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

E EURIDICE.

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

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

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

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

CHORUS **F**

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

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

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

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

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

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

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

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

G Allegro. *ff*

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

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

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

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

f *ff*

G Allegro.

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

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

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

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

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

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

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

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

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

No. 46.

BALLET.

Grazioso.
dolce.
PIANO. *fp*

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

GAVOTTE.

No. 47.

Allegro.

PIANO.

The first system of the Gavotte consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first four measures show a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady accompaniment in the left hand.

The second system continues the piece with measures 5 through 8. The right hand features more complex rhythmic patterns, including some triplets and slurs. The left hand provides a consistent harmonic and rhythmic foundation.

The third system contains measures 9 through 12. The key signature changes to two sharps (F# and C#) at the beginning of this system. The musical texture remains consistent with the previous systems.

Maggiore.

1st time.

2nd time.

The fourth system, measures 13 through 16, is marked 'Maggiore' and features a key signature of three sharps (F#, C#, and G#). It includes a first ending (1st time) and a second ending (2nd time) for the right hand. The left hand continues its accompaniment. A dynamic marking of 'f' (forte) is present at the end of the system.

The fifth system, measures 17 through 20, continues the 'Maggiore' section. The right hand has a busy melodic line with many sixteenth notes, while the left hand maintains a steady accompaniment.

Minore. X

The sixth system, measures 21 through 24, is marked 'Minore' and features a key signature of two sharps (F# and C#). The music returns to a similar texture as the beginning of the piece.

The seventh system, measures 25 through 28, concludes the piece. It maintains the 'Minore' key signature and the established musical style.

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

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

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

No. 48.

BALLET.

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

The second system continues the ballet piece with similar rapid sixteenth-note patterns in both staves.

The third system continues the ballet piece, maintaining the fast tempo and rhythmic complexity.

The fourth system concludes the ballet piece with a final flourish of sixteenth notes in both staves.

This page of musical notation, numbered 115, contains seven systems of piano music. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a style typical of 19th-century piano literature, featuring complex textures with many notes and chords. Dynamics such as *p* (piano) and *f* (forte) are used throughout. The sixth system begins with the marking *K dolce*. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some unusual markings, such as a circled 'C' in the bass staff of the second system.

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

This page of musical notation, numbered 117, consists of seven systems of two staves each. The notation is for piano and includes various musical symbols and dynamics. The first system shows a complex texture with many beamed notes and chords. The second system features dynamics *p* and *f* and includes accents and slurs. The third system has a dynamic *f* and a note marked with an *N*. The fourth system includes dynamics *f* and *p*. The fifth system has a dynamic *f*. The sixth system is marked *dolce* and features a dynamic *f*. The seventh system includes a dynamic *f*. The notation is dense and intricate, typical of a classical piano piece.

Three systems of piano accompaniment. The first system features a right-hand part with a complex texture of chords and a left-hand part with a simple bass line. Dynamics include *p* (piano) and *f* (forte). The second system continues with similar textures, ending with a *p* dynamic. The third system shows a more active right-hand part with a *f* dynamic.

No. 49.

MENUET.

Minuet No. 49, marked *Grazioso*. The score is for piano and consists of four systems. The first system is labeled **PIANO.** and includes the instruction *staccato.* in the left hand. The right hand features trills (*tr.*) and triplets (*3*). The piece concludes with a repeat sign in the final measure of the fourth system.

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

TRIO.—“ SWEET AFFECTION, HEAVENLY TREASURE.

Andante. EURIDICE.

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

PIANO: *p*

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

OPHREUS

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

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

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

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

Sweet af -
 Tu, a

R

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

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

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

crea.

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

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

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

f *p*

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

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

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

crea.

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

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

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

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

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

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

vain.
- cun.

chain.
- mor.

pain.
tal.

Allegro.

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

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

Then with
All A

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

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

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

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

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

f p

T

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

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

f p

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

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

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

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

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

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

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

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

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

f p f p

cres.

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

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

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

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

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

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

f

ff

p

crea.

No. 51.

BALLET.

PIANO.

Maestoso.

p leggiero.

No. 52.

BALLET.

PIANO.

Molto lento.

f *pp* *f* *p*

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

f

cres. *ff*

mf *cres.*

ff *p* *f* *p*

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

cres.

No. 53.

CHACONNE.

PIANO. *f*

A. *p*

B. *f* *p*

fp

C. *fp* *f*

System 1, measures 1-4. The piece is in D major, 2/4 time. The right hand features a melodic line with grace notes and trills. The left hand provides a harmonic accompaniment with chords and moving bass lines.

System 2, measures 5-8. The key signature changes to E major. The right hand continues with a melodic line, and the left hand has a piano (*p*) dynamic marking.

System 3, measures 9-12. The key signature changes to F major. The right hand has a piano (*p*) dynamic marking, and the left hand has a forte (*f*) dynamic marking.

System 4, measures 13-16. The key signature changes to G major. The right hand has a forte (*f*) dynamic marking, and the left hand has a piano (*p*) dynamic marking.

System 5, measures 17-20. The key signature changes to A major. The right hand has a forte (*f*) dynamic marking, and the left hand has a piano (*p*) dynamic marking.

System 6, measures 21-24. The key signature changes to B major. The right hand has a forte (*f*) dynamic marking, and the left hand has a piano (*p*) dynamic marking.

System 7, measures 25-28. The key signature changes to C major. The right hand has a forte (*f*) dynamic marking, and the left hand has a piano (*p*) dynamic marking.

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

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

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

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

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

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

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

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

Second system of musical notation. The treble staff continues the melodic development with various intervals and rests. The bass staff features a more rhythmic accompaniment with some slurs. A dynamic marking of *p* is present at the end.

Third system of musical notation. A tempo marking of *M* (Moderato) is placed above the treble staff. The melodic line in the treble staff is more fluid, while the bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff shows a continuation of the melodic theme. The bass staff has a more active accompaniment. A dynamic marking of *f* (forte) is visible at the end.

Fifth system of musical notation. A tempo marking of *N* (Andante) is placed above the treble staff. The melodic line is slower and more expressive. The bass staff has a more melodic accompaniment. Dynamic markings of *p* and *f* are present.

Sixth system of musical notation. The treble staff features a more rhythmic and active melodic line. The bass staff provides a steady accompaniment.

Seventh system of musical notation. The treble staff has a very active, fast-moving melodic line. The bass staff has a more rhythmic accompaniment. A dynamic marking of *p* is visible at the end.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line, marked with a piano (*p*) dynamic. The lower staff continues the accompaniment.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff features a more active accompaniment with chords and moving lines, marked with a piano (*p*) dynamic.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff features a more active accompaniment with chords and moving lines, marked with a piano (*p*) dynamic.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff features a more active accompaniment with chords and moving lines, marked with a piano (*p*) dynamic.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line, marked with a piano (*p*) dynamic. The lower staff continues the accompaniment, marked with a piano (*p*) dynamic.

Seventh system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff features a more active accompaniment with chords and moving lines, marked with a piano (*p*) dynamic.

Eighth system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff features a more active accompaniment with chords and moving lines, marked with a piano (*p*) dynamic.

First system of musical notation. The right hand features a melodic line with a fermata and a dynamic marking of *p*. The left hand plays a rhythmic accompaniment. A section marker 'S' is placed above the right hand staff.

Second system of musical notation. The right hand has a melodic line with a section marker 'T' above it. The left hand features a dense, rhythmic accompaniment with a dynamic marking of *cre.* (crescendo).

Third system of musical notation. The right hand has a melodic line with a dynamic marking of *f*. The left hand features a rhythmic accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a dynamic marking of *f*. The left hand features a rhythmic accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a section marker 'U' above it. The left hand features a rhythmic accompaniment with a dynamic marking of *f*.

Sixth system of musical notation. The right hand has a melodic line with a dynamic marking of *f*. The left hand features a rhythmic accompaniment.

Seventh system of musical notation. The right hand has a melodic line with a section marker 'V' above it. The left hand features a rhythmic accompaniment with a dynamic marking of *p*.

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

Second system of musical notation. The right hand continues the melodic line with various articulations. The left hand accompaniment remains consistent with eighth notes.

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

Fourth system of musical notation. The right hand has a melodic line with a fermata. The left hand accompaniment includes a *d.* marking and a *p* dynamic marking.

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

Sixth system of musical notation. The right hand has a melodic line with a fermata. The left hand accompaniment consists of eighth notes.

Seventh system of musical notation. The right hand has a melodic line with a fermata. The left hand accompaniment includes a *f* dynamic marking.

First system of musical notation, featuring a treble and bass staff with a grand staff bracket on the left. The treble staff contains a complex, fast-moving melodic line with many sixteenth notes. The bass staff contains a more rhythmic accompaniment with some rests and a few notes.

Second system of musical notation, similar to the first. The treble staff has a melodic line with a 'y' marking above it. The bass staff has a 'ff' dynamic marking above it.

Third system of musical notation. The treble staff continues with a fast melodic line. The bass staff has a 'ff' dynamic marking above it.

Fourth system of musical notation. The treble staff has a melodic line with 'tr' and 'z' markings above it. The bass staff has a 'p' dynamic marking above it.

Fifth system of musical notation. The treble staff has a melodic line with 'Tz' and 'ff' markings above it. The bass staff has a 'ff' dynamic marking above it.

Sixth system of musical notation. The treble staff has a melodic line with 'tr' and 'ff' markings above it. The bass staff has a 'ff' dynamic marking above it.

Seventh system of musical notation, the final system on the page. The treble staff has a melodic line with 'ff' and 'ff' markings above it. The bass staff has a 'ff' dynamic marking above it.

THE END