

Claudio Monteverdi (1567 – 1643)

# L'Orfeo

## Favola in musica

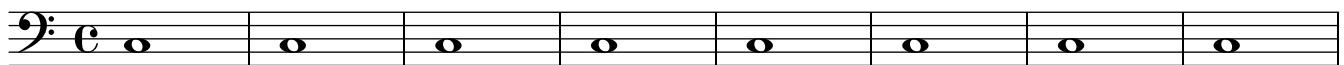
Libretto: Alessandro Striggio (1573 – 1630)

STRUMENTO VII (BASSO)

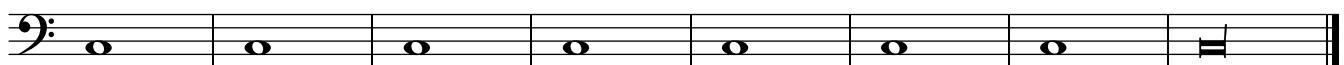
# TOCCATA

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

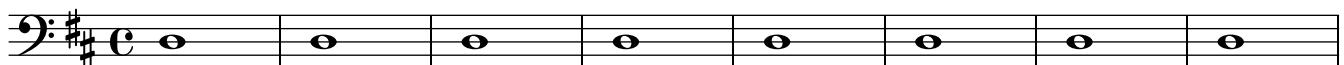
BASSO



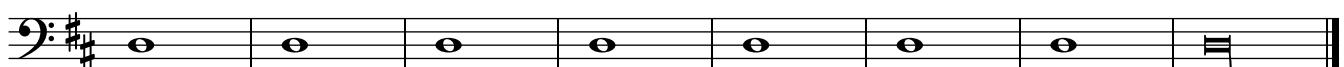
[9]



STRUMENTO VII



[9]



# PROLOGO

## Ritornello I



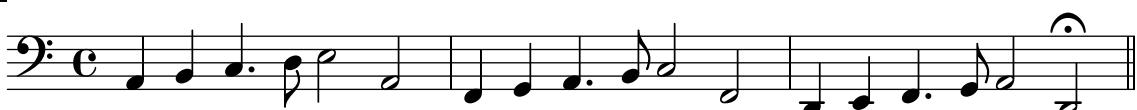
## Dal mio Permesso amato. Musica

Tacet.

... perch'è tropp' alto il segno.

## Ritornello I

[15]



## Io la Musica son. Musica

Tacet.

... le più gelate menti.

## Ritornello I

[25]



## Io su cetera d'or. Musica

Tacet.

... più l'alme invoglio.

## **Ritornello I**

A musical staff in bass clef and common time. The melody begins with a quarter note, followed by a eighth note, another eighth note, a dotted eighth note followed by a sixteenth note, a quarter note, a eighth note, another eighth note, a dotted eighth note followed by a sixteenth note, a quarter note, a eighth note, another eighth note, a dotted eighth note followed by a sixteenth note, and finally a quarter note.

## **Quinci a dirvi d'Orfeo.** Musica

Tacet.

... di Pindo e d'Elicona.

**[47] Ritornello I**

A musical score for a bassoon part, spanning ten measures. The score is in bass clef, common time, and C major. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. Measure 10 concludes with a fermata over the bass note.

**Hor mentre i canti alterno.** Musica

Tacet.

... in suo camin s'arresti.

**59 Ritornello I**

A musical score for a bassoon part, spanning ten measures. The key signature is common C (no sharps or flats). The time signature is common time (indicated by 'c'). The bassoon plays eighth-note patterns primarily, with some sixteenth-note figures and occasional quarter notes. Measure 10 concludes with a fermata over the bassoon's note.

# ATTO PRIMO

**In questo lieto e fortunato giorno.** Pastore

Tacet.

... d'Orfeo nostri concenti.

Questo canto fu concertato al suono de tutti gli stromenti.

[21] **Choro**

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

[25]

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

[28]

mai\_\_ disgombre de gl'affanni e del duol gl'or - rori e l'om - bre, e lunge ho -

[32]

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

**Muse, honor di Parnaso.** Ninfa

Tacet.

... al nostro suon concorde.

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

### Choro

[47]

Nin - fe vezzo - se e lie - te

[52]

va - go il bel piè ren - de - te.

[56]

ond' a la  
c'hor dei mar -

[60]

lu - na, la not - te bru - na, dan - za - no in ciel le stel -  
ti - ri de i lor de - si - ri go - don be - a - ti al fi -

[63]

le.  
ne.

[68]

[73]

**Ma tu, gentil cantor.** Pastore

Tacet.

**Rosa del ciel.** Orfeo

Tacet.

**Io non dirò qual sia.** Euridice

Tacet.

... gioisca e quanto t'ami.

**119 Choro**

Nin - fe vezzo - se e lie - te

**124**

va - go il bel piè ren - de - te.

**128**

ond' a la  
c'hor dei mar -

**132**

lu - na, la not - te bru - na, dan - za - no in ciel le stel -  
ti - ri de i lor de - si - ri go - don be - a - ti al fi -

**135**

le.  
ne.

**140**
**145**

**Choro**

150

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

154

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

157

mai\_\_ disgom-bre de gl'affanni e del duol gl'or-rori e l'om - bre, e lunge ho -

161

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

**Ma s'il nostro gioir.** Pastore

Tacet.

... il nostro ben conservi.

**Ritornello II**

174

178

183

**Alcun non sia.** Due pastori

Tacet.

... che nostra vita inforsa.

**Ritornello II**

201



205



210

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

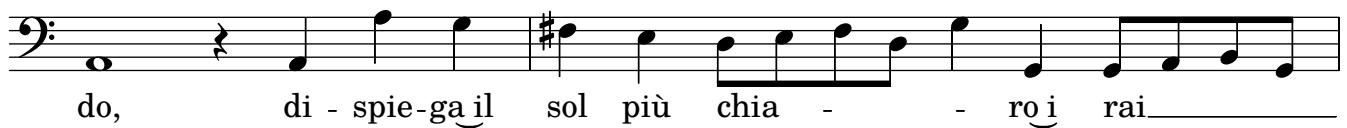
216



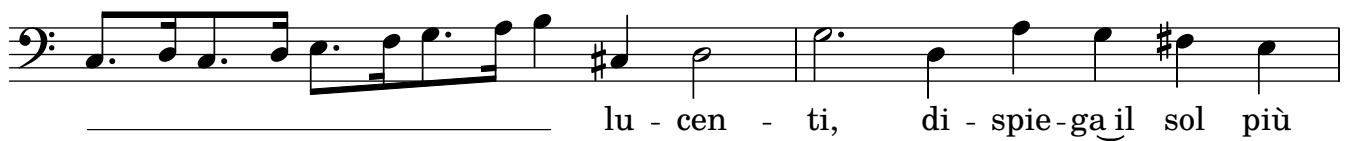
218



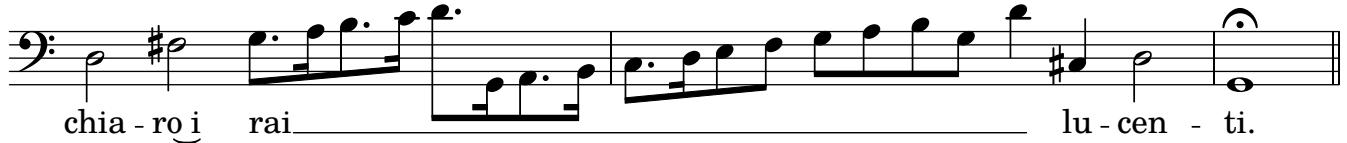
221



223



225



**Ritornello II**

228



232



237

**E dopo l'aspro gel.** Due pastori

Tacet.

... la primavera i campi.

**Choro**

252



257



262

**Sinfonia I**

267



271



## ATTO SECONDO

Musical score for Flautino I 2<sup>a</sup> volta and Chorus. The score consists of two staves. The top staff is for Flautino I, starting with a tempo of 48 o, followed by 71 o., and 30 o. The bottom staff is for Chorus, starting with a tempo of 30 o. The Flautino part includes eighth-note patterns and rests. The Chorus part includes a bass line and a soprano line. The score ends with a dynamic marking 'Dun -'.

96

A musical score for bassoon, featuring ten measures of music. The bassoon part consists of ten measures of music, starting with a dotted half note followed by a eighth note, then a quarter note, another eighth note, and a quarter note. This pattern repeats three times. Measures 5 through 8 show a similar pattern of eighth and quarter notes. Measure 9 is a single eighth note. Measure 10 ends with a half note followed by a quarter note. The lyrics "que fa de-gno, Or - fe - o, del suon de la tua li - ra que - sti" are written below the staff.

102

Musical notation for the lyrics "cam - pi o - ve". The notes correspond to the syllables: a short note for "cam", a short note for "pi", a long note for "o", and a short note for "ve". The lyrics are aligned under the notes.

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

108

## RITORNELLO VI

A musical score for a single instrument, likely a bassoon or cello, featuring a bass clef and a 6/4 time signature. The score consists of two staves of music, each with six measures. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The first staff ends with a repeat sign and a double bar line, indicating a section repeat.

113

A musical score for bassoon, page 10. The score consists of two systems of four measures each. The bassoon plays eighth-note patterns, including slurs and grace notes. Measure 1 starts with a dotted quarter note followed by a sixteenth-note grace note and an eighth note. Measures 2-4 continue this pattern. Measure 5 begins with a sixteenth-note grace note followed by an eighth note. Measures 6-8 continue the eighth-note patterns. Measures 9-10 are rests. Measure 11 consists of three vertical double bar lines.

129

RITORNELLO VI

Orfeo

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

134

10

150

RITORNELLO VI

Orfeo

al - tro scon - so - la - to?

156

10

172

RITORNELLO VI

Orfeo

già - mestо e do - len - te.

178

12

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

Tacet.

**282 Ahi ben havrebbe.** Pastore, Orfeo

10 o 15 o 27 o

Orfeo

CHORO

Ahi ca-so acer -  
a di - o.

**311**

bo, ahi fat' em-pio e cru-de - le, ahi stelle ingiuri-o - se, ahi ciel a -

**315**

va - ro! Non si fi-di huom mor - ta - le di ben ca-du - co e

**319**

fra - le che tosto fugge, e spes - so a gran sa - li - ta,

**323**

a gran sa - li - ta il pre-ci-pi - zio è pres - so.

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

Tacet.

... al mio dolor conforme.

**341 Sinfonia II**

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

Tacet.

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

**Choro**

368

Ahi ca-so acer-bo, ahi fat' em-pio e cru-de-le, ahi stelle ingiuri-o - se, ahi ciel a-va-ro!

372

Pastore I  
Ahi ca-so acer-bo,  
al cor-po esan-gue.

400

ahi fat' em-pio e cru-de-le, ahi stelle ingiuri-o - se, ahi ciel a-va - ro!

**Ritornello I**

405

**Sinfonia III**

409

415

# ATTO TERZO

**Scorto da te.** Orfeo

Tacet.

**Ecco l'atra palude.** Speranza

Tacet.

**Dove, ah, dove te'n vai.** Orfeo

Tacet.

**O tu, ch'innanzi mort'.** Caronte

Tacet.

**[83] Sinfonia IV**



**[88]**



**Possente spirto.** Orfeo

Tacet.

**Ritornello VII.** Arpa

Tacet.

**Orfeo son io.** Orfeo

[179] BASSO DA BRAZZO

5

Orfeo  
(son) io,

[188]

Orfeo

d'Euri-di - ce i pas -

[200]

Orfeo

(mai) per huom\_\_

19

[224] **Sol tu, nobile Dio.** Orfeo

[236]

**Ben mi lusinga.** Caronte

Tacet.

**Ahi, sventurato amante.** Orfeo

Tacet.

... rendete il mio ben, tartarei Numi.

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

## Sinfonia IV

273

Musical score for bassoon part 2, measures 1-10. The score consists of ten measures of music on a single staff. The key signature is one flat (B-flat). The time signature is common time (C). The bassoon plays eighth notes and sixteenth notes. Measure 1: B-flat, A, G. Measure 2: F, E, D. Measure 3: C, B-flat, A. Measure 4: G, F, E. Measure 5: D, C, B-flat. Measure 6: A, G, F. Measure 7: E, D, C. Measure 8: B-flat, A, G. Measure 9: F, E, D. Measure 10: C, B-flat, A.

278

A musical staff in bass clef, starting with a key signature of one flat. The tempo is marked as quarter note = 120. The notes shown include two eighth notes, a half note, a dotted half note, a whole note, a dotted half note, a quarter note, a quarter note, a quarter note, a half note, and a quarter note.

## **Ei dorme.** Orfeo

Tacet.

... rendete il mio ben, tartarei Numi.

201

301

Musical score for bassoon part 2, page 10, measures 1-10. The score consists of ten measures of music on a bass clef staff. The key signature is C major (no sharps or flats). Measure 1: Open G. Measure 2: Closed F. Measure 3: Closed E. Measure 4: Open D. Measure 5: Open C. Measure 6: Open B. Measure 7: Open A. Measure 8: Open G. Measure 9: Closed F. Measure 10: Closed E.

305

309

A musical score for a bassoon part, featuring two staves of music.

## *Choro*

314

                   
  
 nul-la im-pre - sa per huom si ten-tain va -

320

A musical score for basso continuo, featuring a single bass clef staff with ten measures of music. The lyrics are: "no, ne con - tro a lui, ne con - tro a lui più sarà na - tu - ra ar - mar - se." The music consists of eighth and sixteenth note patterns, with some notes having stems pointing upwards.

325

A musical score for bassoon featuring a bass clef, a key signature of one sharp, and a common time signature. The score consists of two staves. The first staff contains measures 1 through 5, ending with a fermata over the fifth measure. The second staff begins with a repeat sign and continues with measures 6 through 10, ending with a fermata over the tenth measure.

330

The musical score for the first verse of "The Star-Spangled Banner" includes a bass line. The bass clef is positioned at the beginning of the staff. The lyrics are written below the staff, corresponding to the notes. The notes are primarily eighth and sixteenth notes, with some quarter notes and a half note.

335

A musical score for basso continuo, featuring a single bass staff with a bass clef. The lyrics are written below the staff. The music consists of eighth and sixteenth note patterns.

se. Quin ci, per che memo-ria vives-se di sua glo - ria, la fa -

340

A musical score for a bassoon part. The score consists of two staves. The top staff shows a continuous line of eighth and sixteenth notes. The bottom staff contains lyrics in Italian: "ma a dir di lui sua lin-gua sciol - se, ch'ei po - se freno al mar con". The music is in common time.

346

A musical score for basso continuo, featuring a single bass clef staff. The score consists of ten measures of music, each with a corresponding vocal line below it. The vocal parts include lyrics such as "fra-gil le - gno," "che sprezzò d'Austr'e," "d'Aqui-lon lo sdegno, che sprezz," and "che sprezz." The music includes various note heads (circles, squares, diamonds) and rests, with some notes having vertical stems extending upwards.

351

A musical score for a single voice part. The vocal line consists of a series of eighth notes and sixteenth notes, primarily in the bass clef. The lyrics are written below the notes, corresponding to the vocal line. The lyrics are: "zò d'Austr'e d'A - qui-lon, che sprezzò d'Austr'e d'A - qui-lon lo sde - gno." The music is set against a background of a dense, dark forest scene.

# Sinfonia III

356

362

# ATTO QUARTO

**Signor, quel infelice.** Proserpina

Tacet.

**Benche severo et immutabil fato.** Plutone

Tacet.

**O de gli habitator.** Spiriti, Proserpina

Tacet.

**Tue soavi parole.** Plutone

Tacet.

... conduce al ciel superno.

**Choro de Spiriti**

[83]

Pie - ta - de og - gi et a - mo - re tri -

[86]

on - fan, tri - on - fan, tri - on - fan ne l'in - fer - no.

**Qual honor di te.** Orfeo

Tacet.

**Ma che odo?** Orfeo, spiriti, Euridice

Tacet.

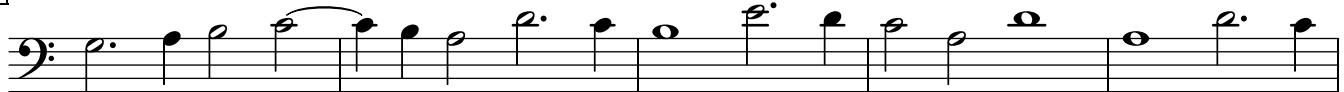
(Orfeo) ... a l'odiosa luce.

**Sinfonia V a7**

170



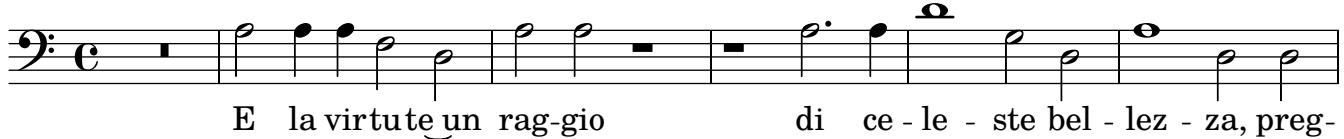
174



179

**Choro de Spiriti**

185



191



195



199



[204]

Bassoon part for measure 204. The lyrics are: vin - se l'in - fer - no e vin - - - to po -

[209]

Bassoon part for measure 209. The lyrics are: i fu da gl'af - fet - ti suo - i. De-gno d'e-ter - na glo - - ria fia -

[214]

Bassoon part for measure 214. The lyrics are: \_ sol co - lui, fia sol co - lui ch'a-vrà di se vit - to - ria.

**Sinfonia V a7**

[219]

[223]

[228]

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

**Ritornello I**

[234]

# ATTO QUINTO

**Questi i campi di Traccia.** Orfeo

Tacet.

... il cor traffiggami.

**[80] Sinfonia IV**



**[85]**



**Perch' a lo sdegno.** Apollo

Tacet.

**Padre cortese.** Orfeo, Apollo

Tacet.

**Saliam cantando.** Orfeo, Apollo

Tacet.

... diletto e pace.

**[149] Choro**

RITORNELLO IX



**[155]**



161

CORO



Vanne, Or-feo, fe - li - ce a pie-no, a go - der ce-leste hono-re la ve  
Co - si va chi non s'ar-re-tra al chia-mar di Nu-me e-ter-no, co-si

165



ben non mai vien me - no, la ve mai non fu do - lo - re, mentr' al -  
gra - tia in ciel im - pe - tra che qua giù pro-vò l'in - fer - no. E chi

167



ta - ri, in - cen - si e vo - ti noi t'of - friam lie - tie de - vo - ti.  
se - mi - na fra do - glie d'o - gni gra - tia il frut - to co - glie.

## Moresca

169



173



177



181



