

Claudio Monteverdi (1567 – 1643)

L'Orfeo

Favola in musica

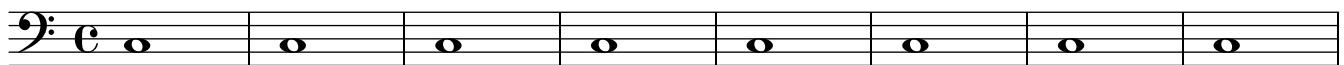
Libretto: Alessandro Striggio (1573 – 1630)

STRUMENTO VI (BASSO)

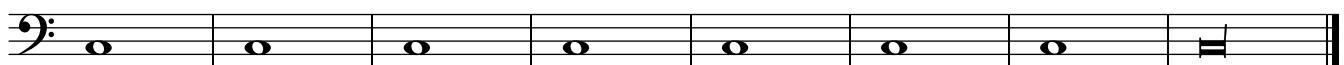
TOCCATA

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.

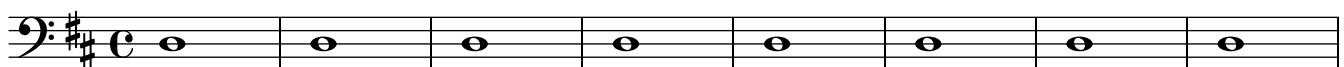
BASSO



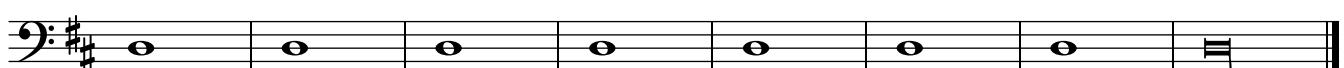
[9]



STRUMENTO VI



[9]



PROLOGO

Ritornello I



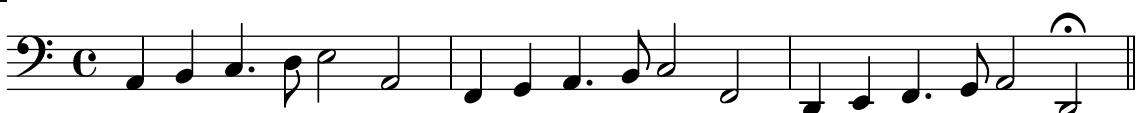
Dal mio Permesso amato. Musica

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.

[36] Ritornello I



Quinci a dirvi d'Orfeo. Musica

Tacet.

... di Pindo e d'Elicona.

[47] Ritornello I



Hor mentre i canti alterno. Musica

Tacet.

... in suo camin s'arresti.

[59] Ritornello I



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 dei lor de - si - ri go - don be - a - ti al fi -

[63]

le.
ne.

[68]

le.
ne.

[73]

le.
ne.

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 dì se-re - ni, e lun-ge ho-

157

mai__ disgombre 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

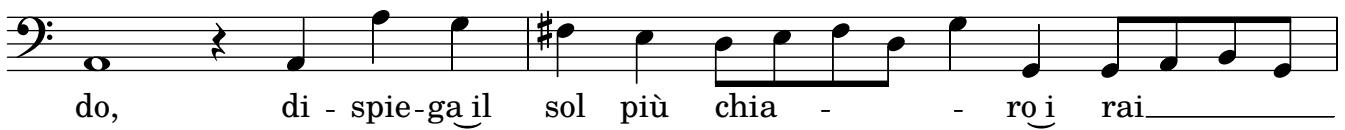
216



218



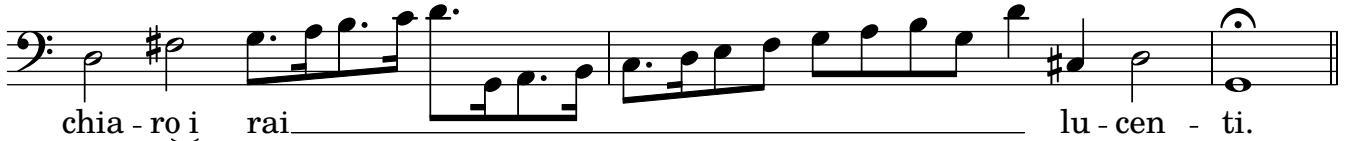
221



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**

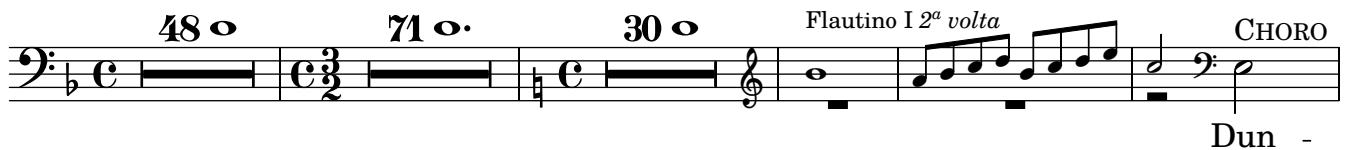
267



271



ATTO SECONDO

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


[96]



[102]



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

[108]

RITORNELLO VI



[113]



129

Orfeo RITORNELLO VI

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

134

10

150

Orfeo RITORNELLO VI

al - tro scon - so - la - to?

156

10

172

Orfeo RITORNELLO VI

già_mesto 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
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 -

372

se, ahi ciel a - va - ro!

22 **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

Sol tu, nobile Dio. Orfeo

[224]

[236]

Ben mi lusinga. Caronte

Tacet.

Ahi, sventurato amante. Orfeo

Tacet.

... rendete il mio ben, tartarei Numi.

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

Sinfonia IV

273

A musical staff in bass clef and one flat key signature. The tempo is marked as 'c'. The staff consists of eight measures. Measures 1-4 have a quarter note followed by an eighth note. Measures 5-6 have an eighth note followed by a quarter note. Measure 7 has two eighth notes. Measure 8 ends with a half note followed by a fermata and a sharp sign.

278

A musical staff in bass clef, F# key signature, and common time. The staff consists of eight measures. Measures 1-4 begin with quarter notes, followed by eighth notes in measures 2 and 4. Measures 5-8 begin with eighth notes, followed by quarter notes in measure 8.

Ei dorme. Orfeo

Tacet.

... rendete il mio ben, tartarei Numi.

Sinfonia III

301

A musical staff in bass clef (F-clef) and common time (C). The melody consists of eighth and sixteenth note patterns. It begins with an eighth note, followed by two sixteenth notes, a quarter note, another quarter note, a sixteenth note, a eighth note, a sixteenth note, a quarter note, a sixteenth note, a eighth note, a sixteenth note, a quarter note, and ends with a eighth note.

305

A musical staff in common time with a bass clef. The key signature consists of one sharp sign, indicating F# major or G minor. The notes on the staff are: a half note, a whole note, a half note, a whole note, a half note, a half note, a half note, a dotted half note, a half note, a half note, and a whole note.

309

A musical staff in bass clef. The notes are: a dotted half note, a whole note, a half note, a dotted half note, a quarter note, a dotted half note, a half note, a dotted half note, a whole note, a half note, a dotted half note, and a whole note.

Choro

314

Nulla impre - sa per huom si tenta in va - no,

320

ne contro a lui, ne con - tro a lui più sà na - tu-ra ar - mar - se, ei

325

A musical score for bassoon, featuring a bass clef and ten staves of music. The lyrics are: de l'in - sta - bil pia - no a - rò gl'on-do-si cam - pi e'l se - me spar - se,

329

The musical score for the second verse of "The Star-Spangled Banner" is shown on a bass clef staff. The lyrics are:

e'l se - me spar - se di sue fa - ti-che ond' au - rea mes - se ac -

334

A musical score for bassoon featuring a single melodic line. The score consists of two staves. The top staff shows a continuous melody with various note heads and stems. The bottom staff contains lyrics in Italian: "col - se. Quin-ci, perche memo - ria vives-se di sua glo-ria, la". The music includes rests and dynamic markings like a piano sign.

339

A musical score for 'Famata' on bass clef staff. The lyrics are: fa - ma a dir di lui sua lin - gua sciol - se, ch'eи po - se freno al

345

Musical score for 'Mar con frangileno' and 'che sprezzò d'Astro'. The score consists of two staves. The first staff begins with a bass clef, a key signature of one flat, and a common time signature. The lyrics 'mar con frangileno' are written below the notes. The second staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics 'che sprezzò d'Astro,' are written below the notes.

351

Musical score for basso continuo, page 10, measures 10-11. The score consists of two systems of music. The top system shows a basso continuo part with a bassoon line and a cello/bass line below it. The bottom system shows a vocal part with lyrics: "che sprezzò d'Austr' e d'A - qui - lon lo sde - - gno.". The vocal line includes several grace notes and slurs.

Sinfonia III

356

A musical staff in bass clef and common time. The melody consists of eighth notes, sixteenth notes, quarter notes, and eighth-note pairs. There are several rests, including a half note rest and a whole note rest. The notes are primarily in the bass clef range, with some higher notes appearing above the staff.

362

A musical score for a bassoon, featuring ten measures of music on a bass clef staff. The notes include quarter notes, eighth notes, sixteenth notes, and various rests. Measure 10 concludes with a double bar line.

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

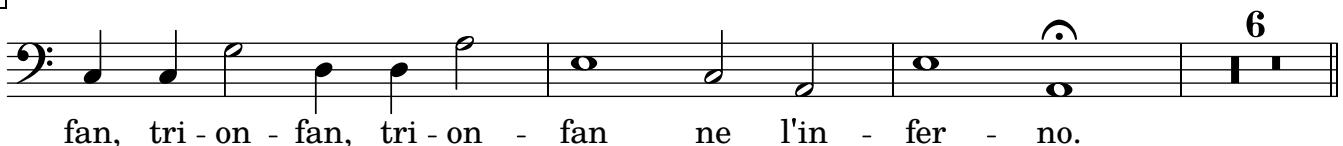
Tacet.

... conduce al ciel superno.

[83] **Choro de Spiriti**



[86]



Qual honor di te. Orfeo

Tacet.

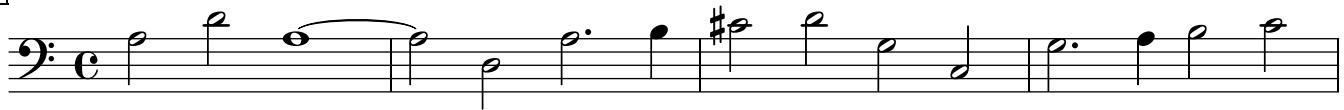
Ma che odo? Orfeo, spiriti, Euridice

Tacet.

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

Sinfonia V a7

170



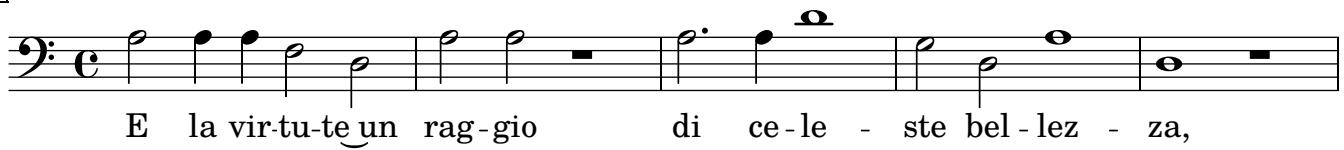
174



179

**Choro de Spiriti**

185



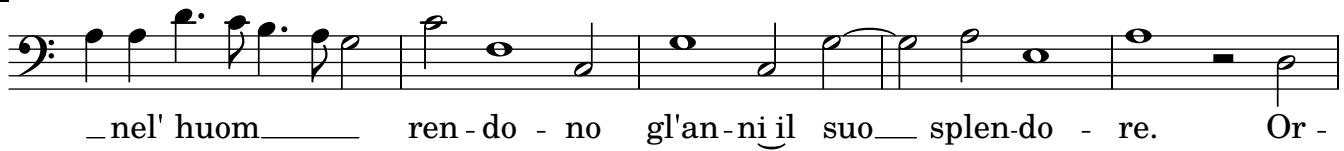
190



194



198



203

A musical score page showing a bassoon part. The bassoon's melody is played on a bass clef staff. The lyrics below the staff are: feo, Or - feo vin - se l'in - fer - no e vin - to. The score includes a dynamic instruction 'p' (piano) above the staff.

208

Musical score for 'Danza di Geronimo' featuring a bass clef, a common time signature, and a key signature of one sharp. The lyrics are:

po - i fu da gl'af - fet - ti suo - i. De-gno d'e-ter-na glo -

213

Musical score for the lyrics "ria fia sol co - lui ch'a - vrà di se vit - to - ria." The score consists of a single staff in bass clef, with a tempo marking of 120 BPM. The lyrics are aligned with the notes, showing a melodic line that starts on a low note, rises through several notes, and ends with a higher note. The vocal line includes rests and various note heads.

Sinfonia V a7

219

A musical staff in bass clef (F) starts with a forte dynamic (f). The melody consists of eighth notes and sixteenth notes, with a grace note indicated by a small circle before the first note. The key signature changes from C major to G major (one sharp) at the end of the measure. The melody continues with quarter notes and eighth notes.

223

A musical staff in bass clef spanning five measures. The notes are as follows: measure 11: eighth note, eighth note, eighth note, eighth note, eighth note; measure 12: eighth note, eighth note, eighth note, eighth note; measure 13: eighth note, eighth note, eighth note, eighth note; measure 14: eighth note, eighth note, eighth note, eighth note; measure 15: eighth note, eighth note, eighth note, eighth note.

228

A musical staff in bass clef with a common time signature. The melody consists of eighth and sixteenth notes. It starts with an eighth note followed by a sixteenth note, then a sixteenth note followed by an eighth note. This pattern repeats three times, followed by a single eighth note. The final measure shows a sixteenth note followed by an eighth note.

Tacciona 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

A musical score for a bassoon, showing ten measures of music. The key signature is common C (no sharps or flats). The time signature is common time (indicated by 'c'). The bassoon plays a continuous line of notes, primarily eighth and sixteenth notes, with some quarter notes and rests. Measure 10 ends with a fermata over the final note.

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



