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Orfeo ed Euridice. Excerpts - Don Mus.Ms. 538

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[S.l.], 1820 (1820c)

Tenor (solo) [1. Exemplar]

urn:nbn:de:bsz:31-78513

Gli urli di Cerbe-ro
 Ya - Jan - la Cer - be - rus

seun Dio non e. E - lo spa -
 van Ein - yung wafers. Wann ifur mit

venti - no Gli urli di Cerbe-ro
 yfarat li - yam Ya - Jan - la Cer - be - rus

seun Dio non e. Dot - rot l'in -
 van Ein - yung wafers. End - pa - yam

gombri no le fiere Eu meni de
 lo - dab - anyst no yrai - ja wild jind gary

e lo spa - venti - no Gli urli di
 wann ifur mit yfarat li - yam Ya - Jan - la

Cerbe-ro seun Dio non
 Cer - be - rus van Ein - yung

e.
 wafers.

Harpe.

Orphée.

Nous t'aspir
 Deh pla-

Quisquis!
 mit-qui-er
 ca-te-vi con me Furie.

Quisquis!
 Larve,

Singst du die Gnu- Die Gnu! fühl die
Om-bre sde- gnase, Wi-

Quod est inquit tuus Quod tuus Quod:
ren da al men pie-to-se Il mio

Ignis est inquit tuus Ignis tuus Ignis:
bar-ba-ro do-lor Wi-

Quel est ce que tu me rends
renda almen pioto = se il mio

spavento è il più
barbaro do-lor = il mio

ba - bato = do = lor.

Violino F.
lus
V. G.

Wieder
 Deh = = pla = catevi, pla =

zu Michel, sing zu

Harpe.

g

Michel, sing zu
 ca = tevi con me

Christen!
 Furee

Christen!
 Lat = ve

Sing an die Dage, sing an die Dage
 Om bre se = gno = se =

*Quel plus inquiete son coeur au moment de son
ren da al men pleto se il mio barba-*

*ist jeun Pigeon
ro oo- lor*

*Grise son!
Fu-rie,*

*Supra son!
Larve,*

*Sungst un fin
Ombre de grosse*

*Pigeon fin
si-*



Maestoso.

Coro.

Mise-ro gio-vi-ne! Che vuoi, che
Son - mal - u - var *Harb - li - far* *son - bra - u - sa*

Allegretto.

medi-ti. Altro non a-bi-ta
vif - fin - ta! *Har - la - sa!* *Fin - ta - u - sa!*

Che lutto e-gemi-to in queste or-ri-bi-li
fin - ta! *Un - ans - full* *var* *har - u - sa* *to - u - sa!*

Sogli fu-ne-ste. Che vuoi che me-di-ti
var *Un - ans - full* *var* *Son - mal - u - var* *Har - li - far*

Misero giovi-ne Che!
son - bra - u - sa *vif - fin - ta!* *Har - li - far?*

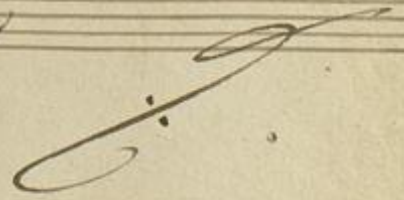
Altro non a-bi-ta Che lutto e-gemi-to
fin - ta! *Un - ans - full* *var* *har - u - sa*

gemi-to Che lutto e-gemi-to
to - u - sa! *fin - ta!* *Un - ans - full*

Che lutto e-gemi-to in queste or-ri-bi-le
var *har - u - sa* *to - u - sa!* *Un - ans - full*

te Sogli fu-ne-ste
Un - ans - full *var* *Un - ans - full* *var* *Un - ans - full*

te
Un - ans - full *var* *Un - ans - full*



Orphée.

Lento

Mil = le pe = ne

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole note rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment consists of a simple harmonic accompaniment with a bass line and a treble line.

Ombre mo = les = te, Co = me voi sop =

The second system continues the musical piece. The vocal line starts with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment continues with a similar harmonic structure.

por = to anch'io sop = por = to anch' io =

The third system concludes the musical piece on this page. The vocal line begins with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment continues with a similar harmonic structure.

G.

This block shows the right edge of the adjacent page, which contains musical notation for a different part of the score, including a vocal line and piano accompaniment.

G.

no *con* *me* *lin* = *fer* = *no*

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The lyrics are written in a cursive hand below the vocal line.

mi *con* *me* *lin* *fer* = *no* *mi* =

The second system continues the musical piece with the same notation and style as the first system.

quod, *con* *me* *lin* = *fer* = *no*

The third system of the score includes the word 'quod' written above the vocal line, indicating a specific performance instruction.

mi = *quod!*

Coro.

The final system on the page concludes with a double bar line and the word 'Coro.' written in a large, decorative script.

Andantino

Ah! quale in cogni-to Affet-to

Vürst waldysa Zwi-bartruff Jant di-jer

flebi-le dolcea sospen dere

Warbli-ya, Troz unparul Min-iar Sand

Vien l'impla-cabi-le nostro fü-ror.

je hieft un Vu-ya-dum in unparul Sand?

Ah! quale in-cogni-to Affetto flebile

Vürst waldysa Zwi-bartruff Jant di-jer Warbli-ya

dolcea sospen dere Vien l'impla-

Troz unparul Min-iar Sand, je hieft un

cabi-le no-stro fü-ror. M.

Un-ya Orphée. in un-ya Sand?

Lento.

Menti-ranne Ah! voi sa reste

Mizurru Vielru ohun ylnizru

Lento.

Al mio pianto al mio lamento se pro-

ndia nuch nulluz boy ny ndizdu, je unru

vaste un solmo-mento Cō-sa sia lan-
gnidnu vgn vgnidnu vgnidnu nullid

guir d'amor. Se provaste un solmo
loiz n vgnidnu, vgnidnu vgnidnu vgnidnu

mento Cosa sia languir d'a-mor, Cosa sia languir d'a-
vgnidnu vgnidnu nullid loiz n vgnidnu vgnidnu vgnidnu

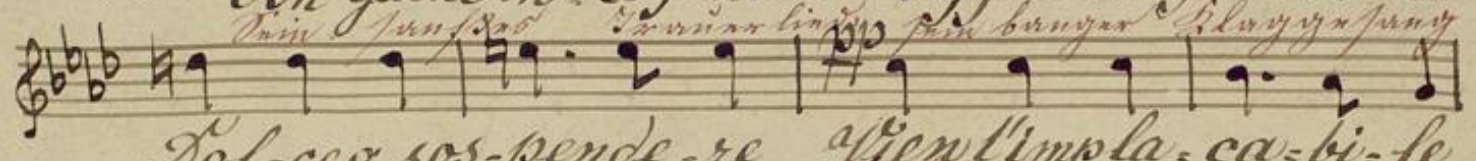
mor.
vgnidnu.

Coro.

Cadenza.

Andantino

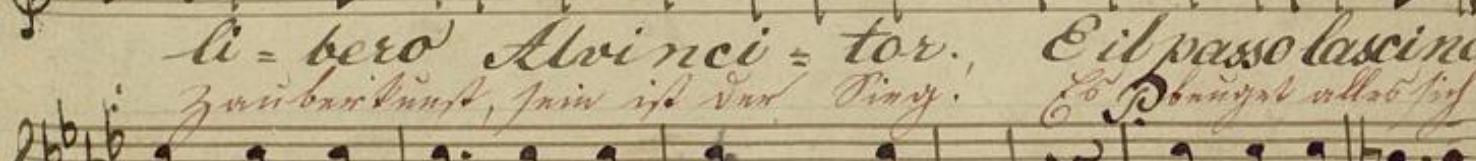

 Ah quale in-cog-ni-to Affet-to Me-bi-le


 Dol-cea sos-pen-de-re affent'impla-ca-bi-le


Allegro.

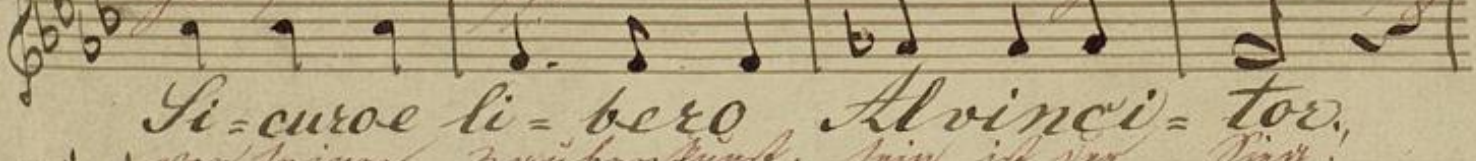

 nostro fu-ror. Le porte Stridano

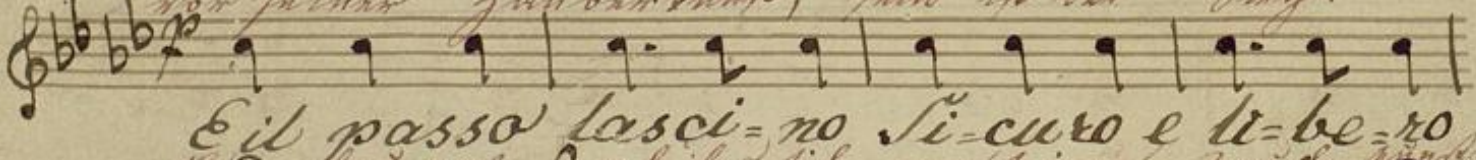

 Su' ne-ri cardini e il passo lasci-no Si-curo e


 li-bero Alvinci-tor. E il passo lascino

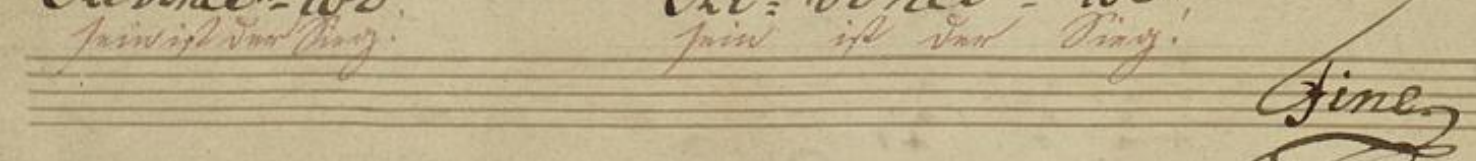

 Sicuro e libero Alvinci-tor. Le porte stridano


 Su' neri cardini e il passo lasci-no


 Si-curo e li-bero Alvinci-tor.


 E il passo lasci-no Si-curo e li-be-ro


 Alvinci-tor.


 Alvinci-tor.

Fine