

Ac ⁴⁶ 453



KOMPOSITIONEN

von

G. B. Pergolese.



- N^o 1. Salve Regina für Tenor oder Sopran solo mit Begleitung. Pr. M. 2.75
„ 2. Orfeo. Kantate für Sopran solo mit Begleitung. „ „ 3.25
„ 3. Salve Regina für Sopran und Bass mit Begleitung. „ „ 1.50
„ 4. Salve Regina für Sopran und Alt mit Begleitung. „ „ 3.—



Klavierauszug mit Text

von

H. M. SCHLETTNER.



Leipzig, Breitkopf & Härtel.

ORPHEUS.

Kantate.

RECITATIV.

In nächt'gem Dunkel, von keinem Stern erhellet,
Um die Geliebte vergießt er heisse Thränen.
Der theuren Gattin Schritten auf unbekanntem,
 rauhem Wegen folgend,
Hat ihre Spuren er endlich gefunden.
Nun leiht dem Schmerze er flehnde Worte,
Um Mitleid zu erregen am düstern Schreckensorte.
In süßen Lauten strömt aus er seine Klagen;
Und zu mildern die Pein, die Höllenqualen
Der hier Bestraften, versucht er zu erweichen
Den Sinn des grausen Herrn des finstern Reiches.

ARIE.

Euridice, wo bist du?
Sag' an, Geliebte!
Ach, wer hört mich, zeigt den Ort mir,
Wo sie weilt, die mich betrübte,
Scheidend mich in Thränen liess hier,
Wer führt sie in meinem Arm?
[Kehr wieder, mein Leben,
Traute, komm in meinen Arm!
Ach, wer hört mich, zeigt den Ort mir,
Euridice, wo du jetzt weilst?
Wer bringt dich mir zurück?]
Tod hat sie mir jäh entrissen;
Sagen will ich, —
Hört ihr nicht des Leid's Beschwerde,
Muss die Holde ewig ich missen: —
Mitleid, ach! schwand von der Erde
Und Huld wohnt nicht mehr hier.
[Nicht Huld noch Mitleid wohnen hier!]

RECITATIV.

Ha, mitleidlos seid ihr,
Wenn ich vergebens versuche,
Harten Schicksals Folgen zu wenden
Und Euridice's Todeswunde zu heilen.
Grausam und kalt, nein nichts von Liebe wisst ihr!
Umsonst euch fleh ich!
Umsonst hier wein ich, verzweifle!
Doch was sag' ich, wie konnte ich wähen
Hier das zu finden, was stets euch fremd?
Wer hörte nicht die Stimme der Natur,
Hörte nicht die Stimme der Liebe?
Schlangen mit giftgem Zahne
Und in der Wildniss der gierige Tiger,
Die Bestien der Arena zähmen ehr ihre Blutgier!
Nie drang die Liebe in dieses Reich der Schatten
Und auf ewig verloren ist mir die Gattin!
Sprich, o Sohn des Akast, sagt an, meine Freunde,
Wird hart das Herz, weilt fern man der Sonne Strahl?
Ist's möglich ohne Liebe hinzuschleppen die Tage,
Verzweiflungsvoll, weil man nicht durch Lieb kann leben,
Lieben in Qualen?

ARIE.

Hör, Euridice, mein sehndend Klagen!
Acherons Fluten
Löschen nicht Gluthen,
Der Liebe Flammen nicht.
Leidvolle Seele, ja, ja, ich bleibe hier!
Nichts weckt mir Grauen,
Schreckt meine Triebe;
Um zu erschauen
Sie, die ich liebe,
Ist selbst der Tod nicht mehr furchtbar mir!

(Aus dem Italienischen von H. M. Schletterer.)

ORFEO.

Kantate.

G. B. Pergolese.

RECITATIVO.

Singstimme. *Allegro.* Nel chiuso centro, o ve ogni luce as - so - na, all' or che

Pianoforte. *f staccato*

pian.se, in compagnia da - mo - re. Del la smarri - ta Donna se guento l'or - me per i - gno - ta

vi - a, giun.se di tra - cia, di tra - cia il va - te.

Al suo do - lo - re qui sciol se il fre - no. A rin - tracciar piè - ta - de e qui nel mu - to or -

ro - re, in dol - ci ac - cen - ti all' al - ma sven - tu - ra - ta, sul la ce - tra nar -

sotto voce *p*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a treble clef with a key signature of two flats and a common time signature. The lyrics are 'ro - re, in dol - ci ac - cen - ti all' al - ma sven - tu - ra - ta, sul la ce - tra nar -'. The piano accompaniment is in a grand staff (treble and bass clefs). The first measure of the piano part is marked 'sotto voce' and consists of a series of chords. The second measure is marked 'p' and features a long, sustained chord in the right hand and a single note in the left hand.

ran - do i suoi tor - men - ti, tem - prò la pe - na e de - bellò lo sdeg - no del bar - ba - ro sig -

p *f*

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics 'ran - do i suoi tor - men - ti, tem - prò la pe - na e de - bellò lo sdeg - no del bar - ba - ro sig -'. The piano accompaniment continues with chords in the right hand and a melodic line in the left hand. The first measure of the piano part is marked 'p' and the second measure is marked 'f'.

ARIA.
Amoroso.

nor del cie - co re - gno.

p *f*

Detailed description: This system contains the third line of music. The vocal line has the lyrics 'nor del cie - co re - gno.' and begins in a new key signature of three flats. The piano accompaniment continues with chords in the right hand and a melodic line in the left hand. The first measure of the piano part is marked 'p' and the second measure is marked 'f'.

Detailed description: This system shows the final part of the piano accompaniment, consisting of two staves (treble and bass clefs) with various chords and melodic lines.

First system of musical notation, piano accompaniment. The key signature is G minor (two flats). The music features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. Dynamic markings include *p* (piano) and *f* (forte).

Second system of musical notation, piano accompaniment. It continues the complex texture from the first system, incorporating trills (*tr*) in the right hand. Dynamic markings include *p* and *f*.

Third system of musical notation, including a vocal line and piano accompaniment. The vocal line has the lyrics: "Eu - ri - di - ce, e do - ve, e do - ve se -". The piano accompaniment features dynamic markings *f* and *p*.

Fourth system of musical notation, including a vocal line and piano accompaniment. The vocal line has the lyrics: "i? Chi m'a scolta? Chi m'ad di ta dov'è il sol degl'oc - chi mi ei? Chi fa rà, che tor - ni in". The piano accompaniment features dynamic markings *mf* (mezzo-forte) and *p*.

vi - ta? Chi al mio cor la ren - de - ra?

cresc. *tr.* *tr.* *f.* *p.*

p *cresc.* *f* *p*

Mia vi - ta, cor mi - o, cor

mi - o, chi al mio cor la ren - de - ra, la ren - de - ra?

Ah, do - ve? Do - ve se - i, Eu - ri -

di - ce, e do - ve se - i? Chi m'a - scol - ta? Chi m'ad - di - ta? Chi m'ad - di - ta

do - v'è il sol degl' oc - chi mi - ei? Chi fa - ra, che tor - ni in vi - ta, chi al mio

cor la ren - de - ra? Chi al mio cor la ren - de -

ra? Eu - ri - di - ce, do - ve se - i? E do - ve, do - ve se - i?

Cor mi - o, mia vi - ta, cor mi - o, chi m'a...

scol - ta a chi m'ad - di - ta, Eu - ri - di - ce, dov' è, — dov' è?

Chi al mio cor la ren - de - ra? Chial mio cor — la ren - de -

ra, — la ren - de - ra?

Preda fù d'in-giusta mor.te; io di - ro se tra voi re - sta, tra voi re - sta,

l'a - do - ra - ta mi - a con - sor.te, che pie - tà pui non si - de - sta, che giu -

sti - zia piu non v'è! No, no, non v'è! Pie - tà, giu - sti - zia piu non

cresc. *f* *p* **Largo.**

v'è!

a tempo *f* *p* *cresc.*

f *p* *tr*

Eu - ri - di - ce e do - ve, e do - ve se - i? Chi m'a - scol - ta? Chi m'ad -

p *f* *p*

di - ta? Chi m'ad - di - ta do - vè il sol degl' oc - chi mi - ei? Chi fa -

rà, che tor - ni in vi - ta? Chi al mio cor la ren - de - ra? Chi al mio

cresc. *p*

cor la ren - de - ra? Eu - ri - di - ce, do - ve se - i? E do - ve, do - ve

f *p* *f* *p*

se - i? Cor mi - o, mia vi - ta, cor mi - o, chi m'a -

p

scolta a chi m'ad-di-ta, Eu-ri-di-ce, dov' è — dov' è? Chial mio cor la

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'scolta a chi m'ad-di-ta, Eu-ri-di-ce, dov' è — dov' è? Chial mio cor la'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand. Dynamic markings include *p* (piano) and *f* (forte). Trills are indicated by 'tr' above certain notes.

ren - de - ra? Chial mio cor — la ren - de - ra, — la ren - de -

The second system continues the vocal line with the lyrics 'ren - de - ra? Chial mio cor — la ren - de - ra, — la ren - de -'. The piano accompaniment maintains its rhythmic texture. Dynamic markings include *p* and *f*. Trills are marked with 'tr'.

ra?

The third system shows the vocal line with the lyric 'ra?'. The piano accompaniment continues with its characteristic rhythmic pattern. Dynamic markings include *f* and *p*.

The fourth system shows the piano accompaniment continuing. It features a complex rhythmic pattern with many sixteenth notes in the right hand and a steady bass line in the left hand. Dynamic markings include *f* and *p*. Trills are marked with 'tr'.

RECITATIVO.

Si, che pie - tà non vè, se a me non li - ce pie - gar del fa - to il brac - cio on - de ri -

sa - ni, la cru - da pia - ga d'Eu - ri - di - ce in se - no. Non, vè pie - tà,

no, non s'in - ten - de a - mo - re! Se in van sos - pi - ro, in van mi cru - cio e piango! Ma, che

dis - si, che dis - si, che fin - si un tan - to af - fet - to, chi non pro - vo? Chi non in - te - se an - co - ra

di na - tu - ra e da - mor le vo - ci i mo - ti? An - gue tra spi - na si - a tra Ir - ca - ne

sel - ve fe - ro - ce Ti - gre, o fra Nu - mi - de a - re - ne sie - ne in do - mi - te

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "sel - ve fe - ro - ce Ti - gre, o fra Nu - mi - de a - re - ne sie - ne in do - mi - te". The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand.

bel - ve. Di - te lo vo - i, col tras - se a - mor trà l'om - bre pal - li - da a - mi - ca

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "bel - ve. Di - te lo vo - i, col tras - se a - mor trà l'om - bre pal - li - da a - mi - ca". The piano accompaniment shows a change in the right-hand chord structure, with some notes being tied across the bar line.

tur - ba, E - van - dro fe - dra. E tu pro - le d'A - cas - to, e vo - i com - pa - gni, si può tra rai del

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "tur - ba, E - van - dro fe - dra. E tu pro - le d'A - cas - to, e vo - i com - pa - gni, si può tra rai del". The piano accompaniment maintains a steady harmonic support for the vocal melody.

so - le tor - nar co - sì? Che può sen - za il suo be - ne trar - rei gior - no li -

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "so - le tor - nar co - sì? Che può sen - za il suo be - ne trar - rei gior - no li -". The piano accompaniment features a more active bass line in the left hand.

o - si, e dis - pe - ran - do vi - ve - re per a - mo - re, a - mar pe - nan - do?

The fifth system of music concludes the vocal line and piano accompaniment. The lyrics are: "o - si, e dis - pe - ran - do vi - ve - re per a - mo - re, a - mar pe - nan - do?". The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

Presto (moderato).

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes trills (tr) and a dynamic marking of *p*.

O d'Eu-ri - di - ce, n'an - dro fa - sto - so, n'an - dro fa - sto - sol O d'A - che -

Musical score for the second system, continuing the vocal line and piano accompaniment. The piano part includes trills (tr) and dynamic markings of *p* and *pp*.

ron - te sul ne - ro fon - te dis' ciol - to in la -

Musical score for the third system, continuing the vocal line and piano accompaniment. The piano part features a complex rhythmic pattern.

- gri - me. Spir - to in - fe - li - ce, si, si, io re - ste -

Musical score for the fourth system, continuing the vocal line and piano accompaniment. The piano part includes dynamic markings of *p* and *f*, and the instruction *sotto voce*.

ro, si, si, io re - ste - ro, io re - ste - ro!

p *f* *f*

O d'Euri - di - ce, n'an - dro - - fa - sto - so, n'an - dro - - fa - sto - so!

tr *tr* *tr* *p*

O d'A - che - ron - te sul ne - ro fon - te dis' ciel - to in

pp

la - - - - - grime.

Spir. to in fe - li - ce, si, si, io re - ste - ro, si,

s. v. *p* *f* *P*

si, io re - ste - ro, io re - ste - ro!

p *cresc.* *f*

tr *tr*

Non, ha ter.ro - re per me la mor - te,

p *f* *p* *f*

per me la mor - - te. Pres - - - so al mio a - -

mo - - re, o - gni as pra ser - te,

o - gni sven - tu - - ra sof - - frir si

puo, sof - frir si puo!

O d'Eu - ri - di - ce, n'an - dro fa - sto - so, n'an - dro fa - sto - so!

f *p*

O d'A - che - ron - - te sul - ne - ro

pp

fon - - te dis' ciol - to in la - - -

- - - gri-me.

Spir - to in - fe - li - ce, si, si, io re - ste -

ro, si, si, io re - ste - ro,

io re - ste - ro!