

Ac <sup>46</sup> 453



# KOMPOSITIONEN

von

## G. B. Pergolese.



- N<sup>o</sup> 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 Gluten,  
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 di - 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 vocal line is 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 consists of two staves (treble and bass clefs) with chords and arpeggiated figures. The first measure is marked 'sotto voce' and the second measure is marked 'p'.

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 similar textures. 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.'. The piano accompaniment continues. The first measure of the piano part is marked 'p' and the second measure is marked 'f'.

Detailed description: This system contains the fourth line of music, which is primarily piano accompaniment. It features a complex texture with many sixteenth and thirty-second notes, creating a rhythmic and melodic accompaniment for the vocal line.

First system of musical notation, featuring piano accompaniment in G minor. The score includes a vocal line (top) and piano accompaniment (middle and bottom staves). Dynamic markings include *p* and *f*.

Second system of musical notation, featuring piano accompaniment in G minor. The score includes a vocal line (top) and piano accompaniment (middle and bottom staves). Dynamic markings include *p*, *f*, and *tr*.

Third system of musical notation, featuring vocal line and piano accompaniment in G minor. The score includes a vocal line (top) and piano accompaniment (middle and bottom staves). Dynamic markings include *f* and *p*.

Eu - ri - di - ce, e do - ve, e do - ve se -

Fourth system of musical notation, featuring vocal line and piano accompaniment in G minor. The score includes a vocal line (top) and piano accompaniment (middle and bottom staves). Dynamic markings include *mf* and *p*.

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

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

*cresc.*

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

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

Mia vi - ta, cor mi - o, cor

*f* *p*

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

*f* *p* *f*

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?

*p* *f* *p*

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

*p* *f* *p*

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

*dol.* *sotto voce* *poco f* *p*

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 mad-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 a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase, followed by a rest and then the lyrics. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. 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 and piano accompaniment. The vocal line has a melodic line with trills and rests. The piano accompaniment maintains the rhythmic pattern. Dynamic markings include *p* and *f*. Trills are marked with 'tr'.

ra?

The third system shows the vocal line with a rest and the word 'ra?'. The piano accompaniment continues with a complex rhythmic pattern. Dynamic markings include *f* and *p*.

The fourth system shows the piano accompaniment continuing with a complex rhythmic pattern. Dynamic markings include *f* and *p*. Trills are marked with 'tr'.

## RECITATIVO.

Si, che pie - tà non v'è, 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, v'è 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's chord structure, with a key signature change to one flat (F) indicated by a flat sign on the F# 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 line.

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 bass 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*

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

*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 *tr.* fa - sto - so, n'an - dro *tr.* fa - sto - so!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It features a melodic line with several trills marked 'tr.' and a final fermata. The piano accompaniment is in two staves (treble and bass clefs) and includes dynamic markings 'f' and 'p'.

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

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It features a melodic line with a fermata at the end. The piano accompaniment is in two staves (treble and bass clefs) and includes the dynamic marking 'pp'.

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

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It features a melodic line with a fermata at the end. The piano accompaniment is in two staves (treble and bass clefs).

- - - - - gri.me.

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It features a melodic line with a fermata at the end. The piano accompaniment is in two staves (treble and bass clefs).

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

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

io re - ste - ro!