

L'ORFEO



Grand Duchy of Florence

Duchy of Mantua

L'ORFEO



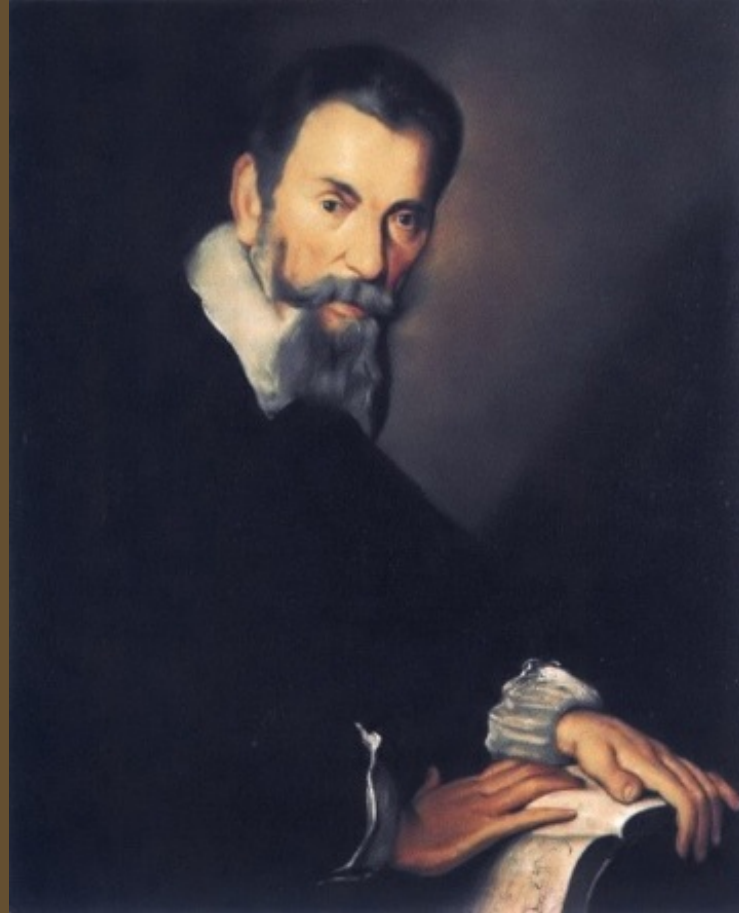
Gonzaga Family, Dukes of Mantua
Mantuan Ducal Palace (1639)

L'ORFEO



Opera spreads from its Florentine origins to the court of Mantua, which has strong political and artistic ties to Florence.

L'ORFEO



Claudio Monteverdi (1567-1643)

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Claudio Monteverdi (1567-1643)

Considered the composer of the first “great” opera,

L'Orfeo (1607)

Defines the Baroque notion of the “Two Practices”

Ideas of affect based in the theories of Plato and Aristotle

Extreme affects in music are expressed in use of dissonance, especially unprepared dissonances

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Baroque Theater, Cesky Krumlov, Czech Republic

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Monteverdi's music is characterized by the *Seconda Prattica*
dictum,

Prima le parole, poi la musica.

(“First the words, then the music”)

Music follows the text,
especially when the music breaks “the rules”

L'ORFEO

Libretto: Alessandro STRIGGIO
(based on *L' Euridice* of Rinuccini)

Written for
Accademia degli Invaghiti

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Prologue with
5 Acts

Striggio puts story into a
Classical 5-Act structure

L'ORFEO

Prologue

Act I

Act II

Act III

Act IV

Act V

L'ORFEO

Prologue

(Apparition of Music)

Act I: Arcadia

(Wedding)

Act II: Arcadia

(Death of Euridice)

Act III: Hades

(Crossing Over)

Act IV: Hades

(The Bargain, and the Loss of Euridice)

Act V: Arcadia

(*Deus ex Machina* and Apotheosis of Orfeo)

L'ORFEO

Monteverdi imposes
MUSICAL structure on libretto
with modal organization
and use of forms

L'ORFEO

 Toccata and Prologue
(Overture and Apparition of Music)

Act I: Arcadia
(Wedding)

Act II: Arcadia
(Death of Euridice)

Act III: Hades
(Crossing Over)

Act IV: Hades
(The Bargain, and the Loss of Euridice)

Act V: Arcadia
(*Deus ex Machina* and Apotheosis of Orfeo)

L'ORFEO

Large Orchestra

timbre used for affect

PERSONAGGI.

La Musica Prologo
Orfeo.
Euridice.
Choro di Ninfe, e Pastori.
Speranza. ∴
Caronte.
Choro di Spiriti infernali.
Proserpina. ∴
Plutone.
Apollo.
Choro de Pastori che fecero la maresca
nel fine.

STRUMENTI.

Duoi Cravicembali.
Duoi contrabassi de Viola.
Dieci Viole da braccio.
Vn Arpa doppia.
Duoi Violini piccoli alla Francese.
Duoi Chitaroni
Duoi Organi di legno.
Tre bassi da gamba.
Quattro Tromboni.
Vn Regale
Duoi Cornetti.
Vn Flautino alla Vigesima seconda
Vn Clarino con tre trombe sordine.

L'ORFEO

Large Orchestra

timbre used for affect

PERSONAGGI.

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STRUMENTI.

Duoi Cravicembali. ★
Duoi contrabassi de Viola. ★
Dieci Viole da braccio.
Vn Arpa doppia. ★
Duoi Violini piccoli alla Francese.
Duoi Chitaroni ★
Duoi Organi di legno. ★
Tre bassi da gamba.
Quattro Tromboni.
Vn Regale ★
Duoi Cornetti.
Vn Flautino alla Vigesima seconda
Vn Clarino con tre trombe sordine.

Toccata che ^usona avanti il leuar da la tela tre volte con tutti li stromenti, & si fa vn Tuono più alto volendo sonar le trombe con le fordine

Clarino

Quinta,

Alto e basso.

Vulgano.

B:ffo.

The image shows a page of handwritten musical notation. At the top, there is a title in Italian: "Toccata che sona avanti il leuar da la tela tre volte con tutti li stromenti, & si fa vn Tuono più alto volendo sonar le trombe con le fordine". Below the title are ten staves of music. The first staff is labeled "Clarino" and contains a complex melodic line with many sixteenth notes. The second staff is labeled "Quinta," and also contains a complex melodic line. The third staff is labeled "Alto e basso." and contains a simpler melodic line. The fourth staff is labeled "Vulgano." and contains a simple bass line with quarter notes. The fifth staff is labeled "B:ffo." and contains a simple bass line with quarter notes. The remaining five staves continue the musical notation, with the first two staves of this section showing more complex melodic lines and the last three showing simpler bass lines.

Toccata
[Overture]

Toccata che ^usona avanti il leuar da la tela tre volte con tutti li stromenti, & si fa vn Tuono più alto volendo sonar le trombe con le fordine

Clarino

Quinta,

Alto e basso.

Vulgano.

B:ffo.

Toccata
[Overture]

Written in
C, muted
transpose
pitch up to
D

L'ORFEO

Sinfonie and Ritornelli

Used as structuring devices

Prologue structured as

Strophes

Introduced, punctuated and concluded

with *Ritornelli*

L'ORFEO

Ritornello

Strophe 1

Ritornello

Strophe 2

Ritornello

etc...

Ritornelli

Musical score for a Ritornello. The score consists of five staves of instrumental music. The first staff is labeled "RITORNELLO." and "PRIMO". The second staff is also labeled "RITORNELLO." and "PRIMO". The third staff is labeled "RITORNELLO." and "PRIMO". The fourth staff is labeled "RITORNELLO." and "PRIMO". The fifth staff is labeled "RITORNELLO." and "PRIMO".

Below the instrumental staves, there are two staves of vocal music with lyrics:

O la Musica son ch'aidolciaccen ti So far tranquillo ogni turbato
core Et hor di nobilita & hor d'Amore pos s'infiammar le piugelate
menti.

Strophes

Musical score for Strophes. The score consists of five staves of instrumental music. The first staff is labeled "RITORNELLO" and "ATTO PRIMO". The second staff is labeled "RITORNELLO" and "ATTO PRIMO". The third staff is labeled "RITORNELLO" and "ATTO PRIMO". The fourth staff is labeled "RITORNELLO" and "ATTO PRIMO". The fifth staff is labeled "RITORNELLO" and "ATTO PRIMO".

Below the instrumental staves, there are two staves of vocal music with lyrics:

O fu Cetera d'or cantando fo glio Mortal orecchio luſingar tal hora
E in queſta guiſa l'armo nia ſonora De la lira del ciel più'al me inuoglio.

Ritornello

L'Orfeo del Monte uerde B 1

First and
Last
Ritornelli



Intervening
Ritornelli

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Recitative (Monody)

Strophic songs

Madrigals

Sung Dance Music

Instrumental Dance Music

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Orfeo:

“Vi ricordate o boschi ombrosi”

Aria [Strophic Canzonetta]

A *canzonetta* (‘little song’) is a type of popular strophic song using dance rhythms

L'ORFEO

Pastore:

“Mira, deh mira Orfeo”

Messagiera:

“Ahi, caso acerbo”

Orfeo:

“Tu sei morta”

Recitative Scene

L'ORFEO

Chorus

“Ahi, caso acerbo”

Madrigal

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Orfeo:

“Possente Spirto”

Strophic Aria

1	Possente spirto e formidabil nume, senza cui far passaggio a l'altra riva alma da corpo sciolta in van presume,	Mighty spirit and powerful god, Without whom the souls freed from their bodies Hope in vain to reach the other bank.
2	non vi'io no, che poi di vita è priva mia cara sposa, il cor non è più meco, e senza cor com'esser può ch'io viva?	I am not alive, no, not after the death of My beloved wife, my heart is no longer with me. And without a heart how can I be alive?
3	A lei volt'ho il cammin per l'aër cieco, a l'inferno non già, ch'ovunque stassi tanta bellezza il paradiso ha seco.	To her I have turned my path through the dark air, Not towards Hell, for wherever There is so much beauty, it must be Paradise.
4	Orfeo, son io che d'Euridice i passi seguo per queste tenebrose arene, ove già mai per uom mortal non vassi.	I am Orpheus, who follows the steps of Eurydice Through the shadowy plains, To which no mortal man can go.
5	O de le luci mie luci serene; s'un vostro sguardo può tornarmi in vita, ahi, chi nega il conforto a le mie pene?	O serene light of my eyes, only one glance from you can return life to me, Ah, who can deny me comfort in my torment?
6	Sol tu, nobile dio, puoi darmi aita, né temer déi che sopra un'aurea cetra sol di corde soavi armo le dita contra cui rigida alma invan s'impetra.	Only you, noble god, can help me, Fear not, for it is only the sweet strings of a Golden lyre I use as a weapon against The stern souls to whom it is vain to implore.

SINFONIA

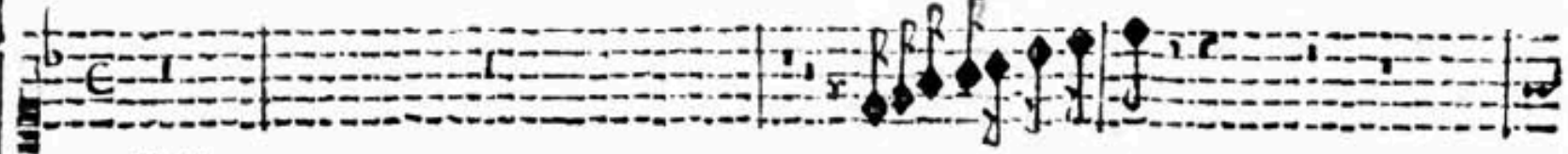
1	Possente spirto e formidabil nume, senza cui far passaggio a l'altra riva alma da corpo sciolta in van presume,	STROPHE 1, with Violin Duo Obbligato
RITORNELLO (Violins)		
2	non vi'io no, che poi di vita è priva mia cara sposa, il cor non è più meco, e senza cor com'esser può ch'io viva?	STROPHE 2, with Cornetti Duo Obbligato
RITORNELLO (Cornetti)		
3	A lei volt'ho il cammin per l'aër cieco, a l'inferno non già, ch'ovunque stassi tanta bellezza il paradiso ha seco.	STROPHE 3, with Double Harp Obbligato
RITORNELLO (Harp)		
4	Orfeo, son io che d'Euridice i passi seguo per queste tenebrose arene, ove già mai per uom mortal non vassi.	STROPHE 4, with String Quartet Obbligato
	O de le luci mie luci serene; s'un vostro sguardo può tornarmi in vita, ahi, chi nega il conforto a le mie pene?	Breaks off into Recitative
5	Sol tu, nobile dio, puoi darmi aita, né temer déi che sopra un'aurea cetra sol di corde soavi armo le dita contra cui rigida alma invan s'impetra.	STROPHE 5, with String Accompaniment

The image displays a musical score for five staves, arranged vertically. Each staff begins with a treble clef and a common time signature (C). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Some notes are marked with an 'x' symbol, possibly indicating a specific performance instruction or a cross-note. The score is written in a traditional, clear style with a high level of contrast between the black ink and the white background. The staves are connected by a vertical line on the left side.

L'Orfeo del Monte verde. H 2



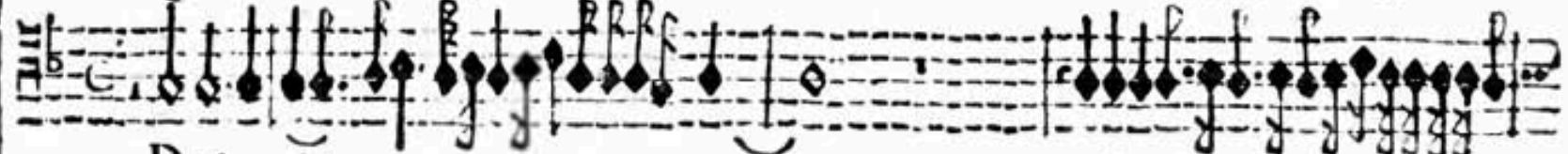
Violino.



Violino;



Pos-*sen* te spiri-*to* e for-*mi* da



Pos-*sente* spiri-*to* e for-*mida*



Violino.

Violino;

Pos-ten te spir to e formi da

Pos-sente spir to e formida

The image shows a page of a musical score. It features five staves. The top two staves are for Violino (Violin), with the first staff labeled 'Violino.' and the second 'Violino;'. The third staff is for the Basso Continuo, showing a simple harmonic line with whole notes. The fourth staff contains the vocal line with lyrics: 'Pos-ten te spir to e formi da' and 'Pos-sente spir to e formida'. The bottom staff is for the Basso Continuo, showing a more complex harmonic line with eighth and sixteenth notes. The music is in common time (C) and the key signature has one flat (B-flat).

Basso Continuo



Violino.

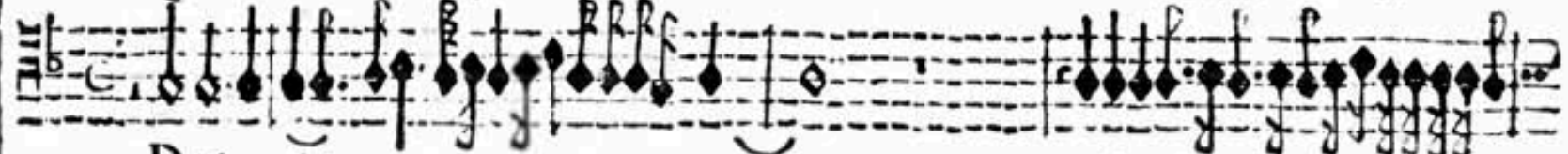
“Written” vocal part



Violino;



Pos-ten te spir to e formi da



Pos-sente spir to e formida



Basso Continuo



Violino.

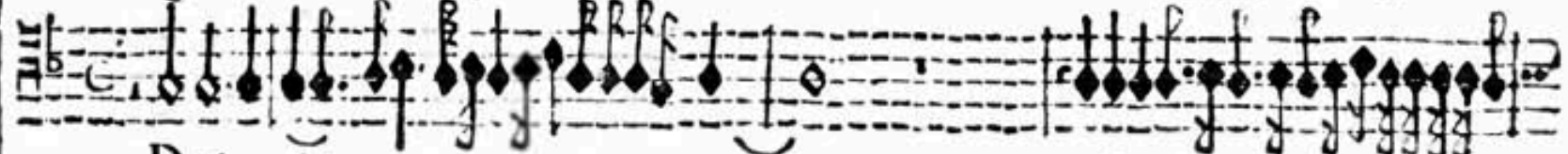
“Written” vocal part



Violino;



Pos-ten te spir to e formi da



Pos-sente spir to e formida

Basso Continuo

Ornamented vocal part

Musical score system 1, consisting of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The system contains eight measures. The first measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G4, B-flat4, and D5 in the treble. The second measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G#4, B-flat4, and D5 in the treble. The third measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G#4, B-flat4, and D5 in the treble with a repeat sign. The fourth measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G4, B-flat4, and D5 in the treble. The fifth measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G4, B-flat4, and D5 in the treble. The sixth measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G4, B-flat4, and D5 in the treble. The seventh measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G4, B-flat4, and D5 in the treble. The eighth measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G#4, B-flat4, and D5 in the treble.

Musical score system 2, consisting of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The system contains eight measures. The first measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G4, B-flat4, and D5 in the treble. The second measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G4, B-flat4, and D5 in the treble. The third measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G4, B-flat4, and D5 in the treble with a repeat sign. The fourth measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G4, B-flat4, and D5 in the treble. The fifth measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G4, B-flat4, and D5 in the treble. The sixth measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G4, B-flat4, and D5 in the treble. The seventh measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G#4, B-flat4, and D5 in the treble. The eighth measure has a whole note chord of G2, B-flat2, and D3 in the bass and a whole note chord of G#4, B-flat4, and D5 in the treble with a repeat sign.