



# Euridice Remix

## Euridice Remix

Adaptation of the original opera by Jacopo Peri  
by James H. Hegarty

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## Notes and Synopsis

Euridice is considered the first surviving modern opera. As an admittedly post-modern composer, I have been drawn to the juxtaposition or convergence of historical elements and cultural influences. As I learned more about the history surrounding this first-ever journey into a new musical form, it seemed like a natural “artifact” to expand in a contemporary setting.

The original Euridice was composed by Jacopo Peri for the wedding of King Henry IV of France and Maria de Medici. It was performed on October 6, 1600 in Florence at the Plaza Pitti. Historians now observe that some of the music was actually written by Giulio Caccini.

My intention was to preserve the original musical content and recast it into a contemporary ensemble incorporating technology. Synthesizers and vocal processing are used and the ensemble consists of soprano, two keyboardists, and a multi instrumentalist. Coincidentally, just as Peri performed the role of Orfeo in the 1600 performance, I sang Orfeo and other essential male roles with my voice processed with a harmonizer.

Most of the following events are portrayed in this version. Italian is used for texts that are original to the work. English is used for texts that are new additions or adaptations.

### Prologue

The original prologue was a narrative by the traditional Greek dramatic character “Tragedy” who told of how he usually made the audience “turn pale with pity” However, on this special occasion (the royal wedding which this performance was celebrating) his usual fateful state is chased away. “Behold, I change my gloomy and dark robes to awaken in the heart sweeter emotions.”

### Scene One

Euridice and her hand maidens are awaiting a visit by her husband-to-be, Orfeo. They are outside in a sun-filled meadow, dancing and singing. They are chatting about how wonderful it is that Orfeo and Euridice will be wed.

### Scene Two

Orfeo and his trusted friend Arcetro are sitting reminiscing together about how sad Orfeo had been before he met Euridice. But now that he has found her, he is completely happy. They discuss how everyone is joyous about the wedding. A shepherd, Tirsi, stops by to give his congratulations. Just at this moment, the worst news arrives. Dafne, one of Euridice’s handmaids arrives to tell Orfeo that his bride was bitten by a poisonous snake suddenly died. At the end of the scene, Orfeo sings a lament and promises to come to her.

### Scene Three

Orfeo rushes to the meadow. Arcetro follows but because Orfeo is so sad and distraught, he does not know what to do. Orfeo eventually finds the very spot where she had died and falls on the ground. His tears mix with drops of her blood that remain on the ground. Suddenly out of the sky,

a woman riding a chariot pulled by doves appears. The woman lands near Orfeo and reaches out her hand to him. He joins her in the chariot and they ride off into the heavens

#### Scene Four

The woman in the chariot is Venus, and she has taken Orfeo to the gates of the underworld. Orfeo confronts Pluto and asks to have Euridice returned to him on Earth. Pluto argues that it is against all laws. Eventually, the power of Orfeo's beautiful song convinces Pluto. Orfeo is allowed to enter the underworld and take Euridice back.

#### Scene Five

At the end of the day, the friends and handmaidens have gathered again in the meadow. They are sad at the loss of Euridice and worried that Orfeo has flown off to somewhere unknown. Aminta, one of the handmaidens arrives and says that Euridice is alive; she has seen her with Orfeo at the home of her parents. Soon afterward, Euridice and Orfeo arrive and everyone is happy. The opera ends with the entire cast singing and dancing.

# Prologo

A ♩ 80 *Freely*

Kathryn Stieler

Hegarty

Jennifer Lim

Steven Thomas

1

filtered white noise

add sample elements from orig recording

*p* *Cresc.*

1

QS A2-01 TheDepths

*p* *Cresc.*

1

noises

*p* *Cresc.*

KS

JH

JL

ST

11

11

11

11

11

A1

repeat until cue

Pre-recorded vocal line, scratchy & distorted to sound old

repeat until cue

grab all elements in feedback loop delay

QS P3-97 Scanner X

repeat until cue

*f*

repeat until cue

QS P2-90 Arkham2000

repeat until cue

*f*

repeat until cue

gradually shift to drone on low G

repeat until cue

**B**  $\text{♩} = 100$

27 *mp* Io, che d'al - ti so - spir va - ga, e di pian - ti, Spar - s'or di do - glia,

**JH**

27 **QS U-88 LiquidMetl**  
*ad lib G's & D's*

27 *delay/efx/voice cont.*

**JL**

27 **QS A5-37 ElectLayr7**  
*mp*

*start building patterns on G*

*Red.*

35 hor di mi-nac-cie'il vol - to, Fei ne - gl'am-pi te - a - tri al po - pol fol - to

**JH**

35

**JL**

35

*\* Red. \**

**ST**

35

C

KS  
42 Sco - lo - rit di pie - ta vol - ti, e sem - bian - ti. Non san - gue spar - so

JH  
42  
X5DR 07 LayerStrings  
Split kbd/L.H. cont. w/ U88

JL  
42

ST  
42  
Cont. building patterns

KS  
50 d'in - no - cen - ti ve - ne, Non ci - glia spen - te

JH  
50

JL  
50

ST  
50

56

KS

56 di Ti-ran - no'in - sa - no, Spet - ta - co - lo'in - fe - li - ce al guar-do'hu-

JH

56

JL

56

ST

62

KS

62 ma - no, Can - to su me - ste,'e la - cri - mo - se

JH

62

JL

62

ST

67

KS

67 sce - ne.

JH

67 U88 ends - end split kbd X5DR 07 LayerStrings

JL

67

ST

72

KS

72

JH

72

JL

72

ST

77

KS

JH

JL

ST

82

KS

JH

JL

ST

87

KS

JH

JL

ST

92

KS

JH

JL

ST

**F**

*Ixo, on repeats, play Gm chord pattern*

*f 8vb after 2nd x*

*rhythm pattern on G or scale of Gminor*

*f*

94 4xs

KS

94 4xs

JH

94 4xs

JL

94 4xs

ST

96 G Delay efx cont. & segue to Scene 1

KS

96

JH

96

JL

96

ST

# Scene 1

A  $\downarrow$ .76 *Light, atmospheric*

Kathryn Stieler

Hegarty

Jennifer Lim

Steven Thomas

CD of Birds    add CD of stream

QS P1-59 HarpScape or P2-74 SharpPans

*pp*    *p*

scraping w/rev, delay    add Bb maj mid and hi tones with pitch bend/gliss

A1  $\downarrow$ .132

KS

JH

JL

ST

START Prerecorded sequence

QS P1-59 HarpScape or P2-74 SharpPans

improv patterns over seq (scale shown)

improv patterns per e.g. & scale shown

improv patterns over seq (scale shown)

KS 21 *Repeat until cue* B *118 Bright, dancing*

JH 21 *Repeat until cue* *Seq cont/Record add'l layers*  
 birds, stream cont. and fade

JL 21 *use this scale* *Repeat until cue* *X5DR 67 Madrigal*  
*mf*

ST 21 *Repeat until cue*

KS 28

JH 28

JL 28

ST 28

34

KS

JH

JL

ST

39

KS

JH

JL

ST

44 D Finger cymbals

KS *mp*

JH *f* Ev-ry-one is com - ing  
Birds/Stream end/Seq cont.

JL *f*

ST

49 *cont. sim.*

KS

JH here to the mead-ow put a-side your wor - ries rest by the stream dance in the sun - shine

JL

ST

53

KS

53

53

Or-fe - o will meet us ev'-ry-thing is peace-ful, a per - fect day

JH

53

tamborine w/head  
*tr*

*f*

JL

53

ST

58

KS

58

58

Come eve-ry-one list-en to the sing-ing ever-y flow-er bloom-ing

JH

58

*tr*

JL

58

ST

63

KS

63

63

birds sweetly sing - ing Dance in the sun - shine Or - fe - o will meet us ev' - ry - thing is peace - ful, a

JH

63

63

JL

63

63

ST

67

KS

67

per - fect day

JH

67

*tr*

*f*

*ff*

JL

67

67

ST

*ff*

72

KS

72

*f* Ev-ry - one is com - ing here to the mead - ow put a - side your wor - ries rest by the stream

JH

72

JL

*f*

ST

76

KS

76

dance in the sun - shine Or - fe - o will meet us ev' - ry - thing is peace - ful, a per - fect day

JH

76

*tr*

*f*

JL

76

ST

Low drum

*f*

81

KS

81

JH

81 *tr*

*ff*

81 Add QS GM-52 HugeSection (keep Madrigal)

JL

81 *ff*

ST

81 *ff*

86

KS

E

86

JH

86

JL

86

ST

86

91

KS

JH

JL

ST

95

KS

JH

JL

ST

100 **F** *♩.88 Slightly slower, pulled back*

KS *mp* Don-ne, ch'a miei di - let - ti Ras-se-re-na-te si lo sguar-do,e'l vol - to, Che

JH

JL **X5DR 44 12Stereo**  
*R.H 8va to END OF SCENE* *cont. sim.*

ST

106

KS den-tro,a vo - stri pet - ti Tut - to ras-sem-bra,il mio gio - ir rac-col - to, Deh co - me lie - ta,a -

JH

JL

ST

111

KS  
scol - to, I dol - ci can - ti, e gl'a - mo - ro - si det - ti, D'a - mor, di cor - te -

JH

JL

ST

116

KS  
sia gra - di ti, af - fet - ti! *mf* In mil - le gui - se, e mil - le Crescon le gio - ie

JH  
116  
GS A3-04 Velapad  
*mp*

JL  
116  
*R. H. 8va cont.*  
*mf*

ST  
116

124

KS  
mie den-tro,almio pet-to, Men-tr'o-gn'u-na di voi par chescin - til - li Dalbel guar-do se-ren gio -

124

JH  
*Cresc poco a poco*

JL

ST

130

KS  
ia,e di-let - to. Ma deh, com-pa-gn'a - ma - te, La traquell'om - bre gra - te Mo -

130

JH

JL

ST  
Gm13

136

KS  
viam di quel fio-ri - to, al - mo boschet - to, E qui - vi, al suon de' lim-pi-di cri - stal - li Trar-

136

JH

136

JL

136

ST

142

KS  
rem lie-te ca - ro - le, e lie - ti bal - li.

142

JH

142

JL

142

ST

I **♩.108** *Faster, lively*

*f*

*R. H. 8va cont.*

149

KS

149

JH

149

JL

149

ST

155

KS

**J** *2x0*

*f* Al can - to, al bal - lo, al can - to, al bal - lo, al - l'om - bra, al

155

JH

155

JL

155

ST

*R. H. 8va cont.*

K tamborine ad lib

KS 161 par - to, a - do no, *f* Al - le bel - l'on - d'e lie - te Tut - ti, o Pa -

JH 161 *f* Al - le bel - l'on - d'e lie - te Tut - ti, o Pa -

161 digitech 33 plain&simple  
QS P3-52 StringLayer3

JL 161 *f* *R. H. 8va cont.*

ST 161 *mf* Low drum *f*

KS 168 stor, cor - re - te, Dol - ce can - tan - do, dol - ce, dol - ce can - tan, do, in si be -

JH 168 stor, cor - re - te, Dol - ce can - tan - do, dol - ce, dol - ce can - tan do, in si be -

JL 168

ST 168

176  
KS a - to gior - no.

176  
176  
JH a - to gior - no.

176  
176  
JL

176  
ST

# Scene 2

*♩.120 Wistful, meditative*

Kathryn Stieler

James Hegarty

*X5DR 83 Nebulae*

*mp*

Jennifer Lim

Steven Thomas

**A** *♩.120 feeling slower, rubatto*

KS

JH

JL

*QS P1-32 GtrHeaven1*

*f* *Red.* *with a flourish, like Flamenco guitar* *\* Red.* *\**

ST



KS  
 27 mio fe - del, ne pur pic - cio - la

JH

JL

ST

KS  
 32 stil - la A gl'oc - chi tuoi tra - spa - re Del - l'in - fi - ni - to ma - re

JH

JL

ST

37

KS

Che di dol - cez - za'A - mor nel cor mi - stil -

JH

JL

ST

42

KS

la.

JH

*mp*

JL

ST

47

KS

JH

JL

ST

C

52

KS

JH

JL

ST

56

KS

Ben co-no - sc'hor che tra pun - gen - ti spi - ne Tue dol-cis si-me

JH

JL

ST

60

KS

ro - se, A-mor, ser - bi na-sco - se; or veg - gio,e sen -

JH

JL

ST

64

KS  
to Che per far - ne gio - ir ne dai tor-men - to.

JH

JL

ST

72

KS  
[D] [E]  $\downarrow$ .50 Sad, mysterious

JH  
Low filtered noise builds  
add random samples of orig music hits  
Digitech 28 KeyboardFemale  
*pp* cresc through repeats *toff* *fff* X5DR 10 FirstSnow a -

JL  
cresc through repeats to *ff*

ST  
random noise hits  
*pp* cresc through repeats to *ff* *fff*

82

KS

82

82

JH

82

JL

82

ST

las, what pit-y and ter-ror freeze my heart a - las, what pit-y and ter-ror freeze my heart

91

KS

91

91

JH

91

JL

91

ST

mis'-ra - ble beau - ty a - las how is it that in an ins-tant you fail

96

KS

96

96

JH

96

JL

96

ST

a - las as a flash of light'ning quickly dis-turbs the qui-et night and dis-ap-pears

100

KS

100

100

JH

100

JL

100

ST

e-ven more rap-idl - y, hu-manlife... oh dayfilled with anguishand

106

KS

106

106

JH

106

JL

106

ST

woe do not ask the rea-son for my sor-row how can I ev-er ex-plain

112

KS

112

112

JH

112

JL

112

ST

how can I ev-er re-veal such an un - happy e-vent a - las oh fate a -

118

KS

118

las oh heav-ens let me be si-lent or you will know too much the tra-ge-dy is more

JH

118

JL

118

ST

123

KS

123

ser - i - ous than the fear of it **f** in the beau-ti - ful wood near the

JH

123

QS A3-04 Velapad

JL

123

X5DR 10 FirstSnow **f**

ST

123

Fmin **f**

128

KS

128

sun - ny mead-ow where the brook flows slow - ly the beau-ti - ful

JH

128

JL

128

ST

132

KS

132

bride took sweet de - light she sang swea - tly to the mur-ring

JH

132

JL

132

ST

136

KS

136

stream the beau-ti - ful Eur - i - di - ce

JH

136

JL

136

ST

141

KS

141

the beau-ti - ful Eur - i - di - ce the beau-ti - ful

JH

141

JL

141

ST

F1

KS

147

JH

147

147

147

ST

147

Eur - i - di - ce she danced, soft - ly

KS

151

JH

151

JL

151

ST

151

a - cross the mead-ow oh bit-ter fate, a cru - el snake lay hid-den a-mong the

156

KS

156

flow - ers the beau - ti - ful Eur - i - di - ce

JH

156

JL

156

ST

161

KS

161

oh bit - ter fate a cru - el

JH

161

JL

161

ST

165

KS

165

snake lay hid-den a-mong the flow - ers the

JH

165

JL

165

ST

G  $\text{♩} = 50$  *Somber, grave, pensive*

170

KS

170

beau-ti - ful Eur - i - di - ce rit, a cruel snake lay hid-den in the flow-ers

JH

170

JL

170

ST

176

KS

176

bit her foot with such e - vil teeth that she paled sud-den-ly like the sun-light paled by the clouds

X5DR 10 FirstSnow

JH

176

JL

176

ST

181

KS

181

from the bot-tom of her heart came a mor - tal sigh so ter - ri - fy-ing, a - las

JH

181

JL

181

ST

G1

186

KS

186

the beau-ti-ful Eur-i-di-ce she fell sense-less in their arms from her face came a

JH

186

186

JL

186

ST

193

KS

193

sweat colder than ice from her trem'bling lips she called your name her eyes turned to heav-en

JH

193

193

JL

193

ST

199 *rit,*

KS

199 *rit,*

199 *rit,* so much beau - ty be - came a life-less ob - ject

JH

199 *rit,*

JL

199 *rit,*

ST

205 **H** *♩.82 With sadness, fading away*

KS

*mp* Non pian - go e non so-spi - ro, Omiaca -

205 **Qs combine A3-87 VoxLayr7 & 89 VoxLayr 9**

JH

205 *8va*

*R.H. 2nd x only*

*p L.H. Both x's*

JL

205 **X5DR 97 HarpString**

*R.H. 2nd x only*

*p L.H. Both x's*

205 **Amin - sustained?**

ST

211

KS ra, Eu - ri di - ce, *loco* Che so-spr-rar,

211

JH *p*

JL *p*

ST

215

KS che la-cri-mar non pos - so. Ca - da - ve - ro, in - fe - li - ce,

215

JH *loco*

JL

ST

221

KS O mio co - re, o mie spe - me, o pa - ce, o vi - ta! Oi - me! chi mi t'ha tol -

JH

JL 221 *R.H. both x's*

ST

228

KS to, Chi mi t'ha tol - to, ohi - me! do - ve sei gi ta?

JH

JL 228

ST

KS 235 I J To - sto ve - drai chi'in va - no

JH 235

JL 235

ST 235

KS 243 Non chia - ma - sti mo - ren - do'il tuo con - sor - te. Non son, non son lon - ta - no: io ven - go'o ca - ra vi - ta'o

JH 243

JL 243

ST 243

248  
KS ca - ra mor - te.

248

JH

248

JL

248

ST

The image shows a musical score for four parts: KS, JH, JL, and ST. The score is for measures 248-251. KS has the vocal line with lyrics 'ca - ra mor - te.' JH and JL have piano accompaniment. ST is empty.

# Scene 3

136 Active, rhythmic, forcefull

Digittech User 85 PeterGabrial in d min

Verse 1

Verse 2

Verse 3

Hegarty

START X5DR pre-recorded seq  
QS A3-56 StringBrass6

*mf* improv over seq

Jennifer Lim

*mf* improv over seq

QS A4-16 PadLayr6

Steven Thomas

*mf* D min patterns with delay

A

V 1

*mf* With hur-ry-ing steps as youknow I folowedhim

V 2

*f* And he stood transfixed, his eyes werefilled with tears. a

V 3

From out of the clouds I saw a shin - ing char-i - ot and

JH

*mp*

JL

*mp*

ST

*mp*

9

V 1 with hur - ry - ing steps

V 2 sud - den still - ness filled the air like noth - ing I've e - ver seen

V 3 like a swan in flight it came to rest close to him I

JH

JL

ST

13

V 1 but then I saw how sad he was

V 2 si - lent - ly he searched the ground and then I heard his voice

V 3 saw a wo - man, stepping down, reach out her hand to him

JH

JL

ST

**B**

17

V 1 and I stayed back and I stayed back

V 2 oh oh Eur - i - di - ce oh

V 3 oh oh Or - fe - o you don't un - derstand oh

JH

JL

ST

22

V 1 he was look-

V 2 oh Eur - i - di - ce he fell on the

V 3 oh Or - fe - o you don't un - derstand

JH

JL

ST

26

V 1 ing for the place where she had lain he was look-

V 2 grass like a life-less stone I saw him fall,

V 3 to - geth - er they rose up in - to the clouds

JH

JL

ST

\* *Red.*

\* *Red.*

30

V 1 ing for the place where she had lain but I stayed back

V 2 I saw him fall but I stayed back,

V 3 to - geth - er they rose up in - to the clouds

JH

JL

ST

C

\* *Red.*

\* *Red.*

34

V 1 I stayed back but then I no -

V 2 I still stayed back ly - ing on the

V 3 he reached for her

JH

JL

ST

38

V 1 ticed he was pac - ing all a - round pac - ing

V 2 stain of blood his tearpoured from his eyes I couldnot wait,

V 3 hand he reached for her

JH

JL

ST

42

V 1 I heardhim sigh, I heardhim sigh

V 2 I couldnot wait I couldnot stay back

V 3 hand Or - fe - o youdon't

JH

JL

ST

46

V 1 oh beasts, oh

V 2 anymore I I tried to lift

V 3 un - der - stand you don't un - der - stand

JH

JL

ST

**D**

*ff*

*ff*

*ff*

50

V 1  
plants, oh leaves, oh flow-ers tell me where she died

V 2  
him up but there was a flash of light from the heav-ens caught

V 3  
50 oh oh Or - fe - o you don't

JH

JL

ST

54

V 1  
tell me where she died

V 2  
my eye there was a flash of light a flash of light

V 3  
54 un-der - stand oh oh

JH  
*fff Sub mp*

JL  
*fff Sub mp*

ST  
*fff Sub mp*

58 3

V 1

V 2

V 3

JH

JL

ST

Or - fe - o

Red.

# Scene 4

♩=117 Ominous, dark, frightening

Kathryn Stieler

Hegarty

Jennifer Lim

Steven Thomas

X5DR 00 StarBurst

*pp*

white noise/other noises

*pp*

*Cresc. poco a poco*

A

KS

JH

JL

ST

fade in pre-recorded seq/loop of timps/crash cym

loop/seq repeats until indicated

*Cresc. poco a poco*

24

KS

24

24

JH

24 add in computer processed sounds

24

JL

24

ST

8va

40

KS

40

40

JH

40

JL

40

ST

B

8va

ff

C ♩=87 *Softly, as if in the distance*

KS

54

*p* O Dea, Ma-dre d'A-mor, fi - glia'l gran

JH

54

loop/efx cont. almost covering the soprano/kbd

JL

54

X%DR 97 HarpStrong

*p*

ST

54

noise cont. almost covering soprano/kbd

KS

59

Gio - ve, Che tra co - tan - te pe - ne Rav - vi - vi'l cor con si so - a - ve

JH

59

JL

59

ST

59

63  
KS spe - me, Do - ve mi scor - gi? do - ve Ri - ve -

63

JH

63

JL

63

ST

67  
KS dro quel - le lu - ci'al - m'e se - re - ne?

67

JH

67

JL

67

ST

**D** *Freely, with an eerie silence*

KS

72

JH

72

72

72

72

72

ST

72

Digitech 15 BarryTone

X5DR 00 StarBurst

*pppp* Loops/efx cont but extremely softly

*Cresc very slowly*

*p*

*mp*

*pppp*

*red.*

*Ix only*

*pp*

noises cont. extremely softly

noise/scraping efx

*ppp*

**E** *♩.87 Flowing, lyrical*

KS

80

JH

80

80

80

80

80

ST

80

Spoken:

*mf* O de -

Who dares to enter here?  
Who dares to enter here?  
No mortal can descend  
to my underground kingdom

*Sub fff*

*p*

*p*

*mf*

*Sub fff*

*p*

84

KS  
gl'or - ri - di, e ne - ri Cam - pi d'in - fer - no,

JH  
84 *cont. a similiar pattern*

JL

ST

88

KS  
O del - l'al - te - ra Di - te Ec - cel - so

JH  
88

JL

ST

92

KS  
Re, ch'al - le nu - d'om - bre'im -

JH

JL

ST

96

KS  
pe - ri, Per im - pe - trar mer - ce -

JH

JL

ST

100

KS de, Ve - do - vo'A-man - te,

JH

100

JL

ST

104

KS a que - sto'a - bis - so scu - ro Vol -

JH

104

JL

ST

108

KS  
si pian - gen - do e la - cri - man - do il

JH

JL

ST

**F** *Freely, ominous*

112

KS  
pie - de.

JH

JL

ST

118

KS

118 *Spoken:*

Such sweet pleas with such soothing words, if laments and weeping could ever gain any mercy here.  
 You would not sing in vain in my kingdom

JH

118 *mf* *fff* *mf* *mf* *p*

JL

118 *p*

ST

118 *mf* *fff* *mf* *p*

125

KS

*mf* Va - gli-a-mi'il dol - ce can - to Di que-sta no - bil

JH

125 *cont. a similiar pattern* 2 2

JL

125 *mf*

ST

125

129

KS ce - tra, Ch'io ri - co - vri da te l'a - ni - ma mi -

JH

JL

ST

133

KS a. L'al - ma, dhe, ren - di a que - sto cor do - len - te, Ren -

JH

JL

ST

137

KS  
di'a que-st'oc-ch'il de - si - a - to So - le; A que-st'o-rec - chie'il suo - no Ren -

JH

JL

ST

141

KS  
di del - le dol - cis - si - me pa - ro - le; O me rac - co - gli'an - co - ra Tra l'om - bres

JH

JL

ST

145

KS pen - te o - ve'il mio ben di - mo - ra.

JH

JL

ST

149

KS

JH

JL

ST

H

Spoken:

Within these gates  
no mortal is allowed.  
And yet, hearing your  
hard fate

Seems to soften  
my emotions

*mf* *ff*

*p* *ff*

157 I *♩. 87* *Flowing, lyrical*

KS *mf* Ma tu del

JH *p* *cont. a similiar pattern* 2

JL *p* *mf*

ST *p*

161

KS mio do - lo - re Scin - til - la di pie - ta non sen - ti'Hai las - so! Hai

JH 2 2

JL

ST

165

KS las - so! e non ram - men - ti Co-me tra - fig - gha a -

JH

JL

ST

169

KS mor, co - me tor-men-ti?

JH

JL

ST

J

Spoken:

The most rigid laws oppose you, Orfeo

*f*

176 K *♩.87 Flowing, lyrical*

KS *mf* A si so - a - vi pre - ghi,

JH *cont. a similiar pattern*

JL *p* *mf*

ST

180

KS A si fer - vi - d'a - man - te Mer - ce - d'an - co pur nie - ghi? Che

JH

JL

ST

184

KS  
fia pe - ro se fra tan - t'al - me'e tan - te rie - d'Eur-ri -

JH

JL

ST

188

KS  
di - ce a ri - mi - ra - r'il so - le? Ri - mar-ran que-ste

JH

JL

ST

192

KS  
 piag - g'i-gnu - d'e so - le? Ahi! che me ie - co,

JH

JL

ST

196

KS  
 e mil-l'e mil - l'in - sie - me Di - man te - co ve - drai nel tuo gran

JH

JL

ST

200

KS re - gno, Sai pur che mor-tal vi - ta'al-l'o-r'e - stre - me  
noises/efx fade out

JH

200

200

JL

200

ST noises/efx fade out

204

KS Vo - la piu rat - ta che sa - et t'al se - gno.

JH

204

204

JL

204

ST

L

208

KS

208

Spoken:

With the power of your beautiful song I will grant you entrance and return

Descend, Descend within our threshold

and take back your beautiful Euridice

JH

208

208

JL

208

208

ST

M  $\text{♩} = 112$  Slightly faster, light, joyous

214

KS

214

*f* O for - tu - na - ti

JH

214

*pp*

QS A3-51 StringBras1

JL

214

X5DR 97 HarpString

*mp*

*f*

ad lib patterns F maj scale (increasing density)

ST

214

*f*

219

KS  
miei dol - ci so - spi - ri! O ben ver - sa - ti pian - ti! O

JH

JL

ST

223

KS  
me fe - li - ce so - vra gl'al - tri'a - man - ti!

JH

JL

ST

227 3xs

KS

227 3xs

JH

227 3xs

JL

227 3xs

ST

231

KS

231

JH

231

JL

231

ST

*red.*

\*

# Scene 5

♩.112 *Calm*

Kathryn Stieler

James Hegarty

James Hegarty

Jennifer Lim

Steven Thomas

CD of birds

*pp* *cont. p w/long cres. to mp*

add CD of stream

*pp*

X5DR 10 FirstSnow

*p* *mp* *mf*

KS

JH

JL

ST

X5DR 83 Nebulae

*cont. p w/long cres. to mp*

*f* *mf*

B

KS

JH

JL

ST

19

*ad lib sim.*

*accel. 2x*

*1xo*

Emin9 mid & hi tones with pitch bend/gliss in delay

*mf*

*accel. 2x*

C *A little faster*

KS

JH

JL

ST

30

*Birds & stream CDs fade out*

X5DR 67 Madrigal

*p*

40 D *Moving, increasingly dancelike*

KS *mf* Quel - la, quel-la son io, per cui pian - ge - ste; Quel - la, quel-la son io, per

JH *Decresc.*

JL *mf*

ST *Decresc.*

46

KS cui pian - ge - ste; Sgom - bra - t'o gni do - lor, don - zel - le'a - ma -

JH

JL

ST

51

KS  
te: A che piu dub - bie, a che pen - so se sta - te?

JH  
51 *ppp* *f* QS A1-61 WindLayer1

JL  
51 *f*

ST  
51 *ppp*

56

KS  
Per que-st'a - er gio - con - do E

JH  
56 *mp* X5DR 73 SilkRoad

JL  
56 *mp*

ST  
56

62

KS  
vi - vo, e spi-r'an-ch'i - o: Mi - ra - te'il mio crin

JH

62

62

Sub *f*

JL

62

62

Sub *f*

ST

62

QS a5-37 Electlayr7

G(add2) G(add4)

66

KS  
bion - do, E del bel vol - to mi - o Mi - ra - te, don - ne, le sem-bian -

JH

66

66

2

2

JL

66

66

(8<sup>va</sup>) 8<sup>va</sup>

ST

66

2

2

70

KS ze'an - ti - che; Ri - co - no - sce - te'o - mai gl'u - sa - ti'ac -

70

JH

70

JL

70

ST

74

KS cen - ti, U - di - te' il suon di que - ste vo - ci' a - mi - che.

74

JH

74

JL

74

ST

78

KS

78

JH

78

JL

78

ST

Bb(add2)

Bb(add4)

8<sup>vb</sup>

80

KS

80

JH

80

JL

80

ST

F

Quel - la,

8<sup>vb</sup>

2

G(add2)

83

KS  
 quel - la son io, per cui pian - ge - ste;

JH

JL

ST

86

KS  
 Quel - la, quel - la son io, per cui pian - ge - ste;

JH

JL

ST

90

KS Sgom - bra - t'o gni do - lor, don - zel - le'a - ma -

JH

JL

ST

94

KS te: A che piu dub - bie, a che pen - so se sta - te?

JH

JL

ST

98

KS

98

JH

98

JL

98

ST

Bb(add2)

Bb(add4)

8<sup>vb</sup>

100

KS

100

JH

100

JL

100

ST

G *♩.120*

Tol-se-mi Or-fe-o del te-ne-bro - so re - gno.

2

G(add2)

(8<sup>vb</sup>)

106 **H** Sing 1st & 3rd x only  
ad lib finger cymbals throughout

*mf* Tol-se-mi Or-fe-o del te-ne-bro - so re - gno. Tol-se-mi Or-fe-o del te-ne-bro - so re -

106 **START** pre-recorded sequence

106 *Don't play 1x*  
ad lib patterns in Gmaj - build intensity  
*mf* Cresc. through repeats

106 *ad lib patterns in Gmaj - build intensity*  
*mf* Cresc. through repeats

106 *Don't play 1x*  
Big Drum ad lib sim. patterns - build intensity

*mf* Cresc. through repeats

2 2 2

113 **I** Sing 1st & 3rd x only  
cont. finger cymbals

4xs gno. Tol-se-mi Or-fe-o del te-ne-bro - so re - gno. Tol-se-mi Or-fe-o del te-ne-bro -

113 4xs *Cont building sim.*  
*f* Cresc. through repeats

113 4xs *Cont building sim.*  
*f* Cresc. through repeats

113 4xs *X5DR 57 Grandioso*  
*R.H. 3rd & 4th x only*  
*f* Cresc. through repeats

113 4xs 2 2 2

120 **J** *4xs*

so re - gno. Tol - se-mi Or-fe-o del te - ne-bro - so re - gno.

**Crossfade seq with pre-recorded processed audio of orig. recording**

120 *4xs* **QS new synthbrass patch**

**NB. new QS mix starts with A3-53 StringBras3 adds pgms GM69 & P1/69**

*ff* *f*

120 *4xs*

120 *4xs*

120 *2* *4xs* *ff* *f*

128

128 Prerecorded audio is on 2 CD's for 4-channels creating fast/abrupt rhythmic movement throughout space --like fireworks.

*f* *n*

*fff*

*fff*

*fff*

