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**Aria Types in the Earliest Operas**

Example 1a: Anonymous (Peri ?), *Dafne*, 1598, prologue, first strophe

[Ovid:]



Da' for-tu-na - ti cam - pi, o - v'im - mor - ta - li Go - den - s'a l'om - bra da \_ fron - do - si

mir - ti I gra - di - ti del ciel' fe - li - ci spir - ti, Mo - stro - m'in que - sta not - t'a

voi, mor - ta - li. Mo - stro - m'in que - sta not - t'a voi, mor - ta - li.

Example 1b: Peri, *Euridice*, prologue, first strophe

LA TRAGEDIA



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




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



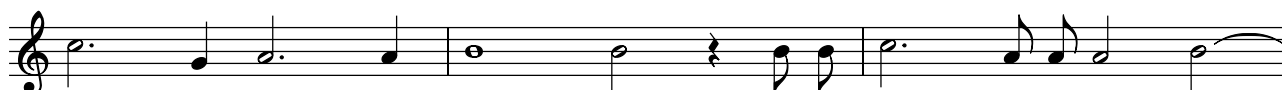
9 - rit di pie-tà vol - ti, e sem-bian - ti.

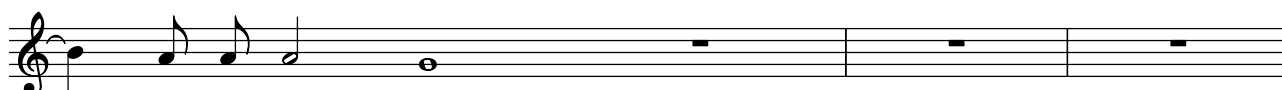
RITORNELLO

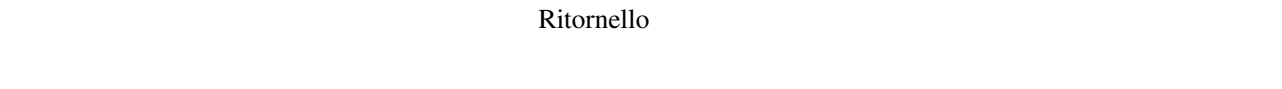
Example 1c: Caccini, *Euridice*, prologue, first strophe


LA TRAGEDIA   
Io che d'al - ti so - spir

  
va - ga e di pian - ti

  
Spars' hor di do - glia hor di mi - nac - cie il vol - to

  
Fei ne-gli am-pi te -

  
- a - tri al po - pol fol - to

  
sco-lo - rir di pie-tà vol -

  
- ti e sem-bian - ti.

Ritornello

Example 2: Monteverdi, *L'Orfeo*, prologue, first strophe

La Musica

Dal mio per-mes-so a-ma - to a voi ne

3

ve - gno in - cli - ti e - roi san - gue gen - til de Re - gi di

6

cui nar - ra la fa - ma ec - cel - si pre - gi ne

8

giun - ge al ver per - ch'è trop - p'al - to il se - gno.



Example 4a: Peri, "Chi da' lacci d'amor," from *Dafne*, 1589

Venere

Chi da' lac - ci d'a - mor vi - ve di - sciol - to Del - la sua

li - ber - tà go - da pur lie - to, Su - per - bo no: d'os - cu - ra

nu - be in vol - to Stas - si per noi dal ciel l'al - to de - cre - to

Example 4b: Marco da Gagliano, "Chi da' lacci d'amor," from *Dafne*, 1608

Venere

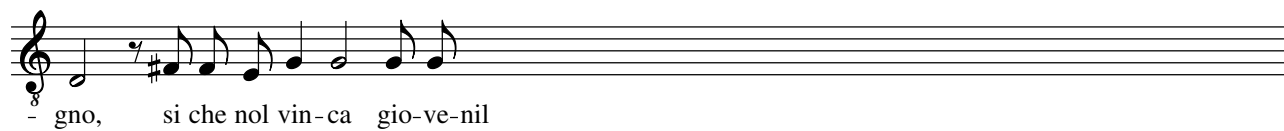
Chi da' lac-ci d'a-mor vi-ve di-sciol-to

Del-la sua li-ber-tà go-da pur

lie-to, Su-per-bo nò d'o-scu-ra nu-be in-vol-

to Stas-si per noi dal ciel l'al-to de-cre-to

Example 5: Monteverdi, "O degli abitator," from *L'Orfeo*



The image shows a single line of musical notation on a five-line staff. The notation is in treble clef and begins with a common time signature (C). The melody consists of the following notes: a quarter note G4, a quarter rest, a quarter note A4 with a sharp sign, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Below the staff, the lyrics are written: " - gno, si che nol vin-ca gio-ve-nil". The hyphen under " - gno," indicates that the word "gno" is carried over from the previous line.





Example 7a: Peri, "Gioite al canto mio," from *Euridice*

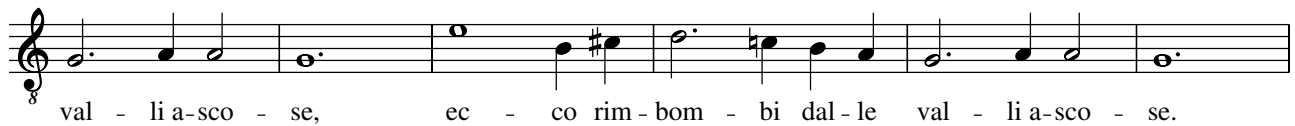
Orfeo.



Musical notation for the first line of the song. The staff is in treble clef with a 3/4 time signature. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a quarter note A4, a quarter note G4, and a whole note F4. The lyrics are: Gio - i - te al can - to mio, sel - ve fron - do - se, Gio -



Musical notation for the second line of the song. The staff continues from the first line. The melody starts with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a quarter note A4, a quarter note G4, a whole note F4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a quarter note A4, a quarter note G4, a whole note F4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a quarter note A4, a quarter note G4, a whole note F4. The lyrics are: - i - te, a - ma - ti col - li, e d'o - gn'in - tor - no Ec - co rim - bom - bi dal - le



Musical notation for the third line of the song. The staff continues from the second line. The melody starts with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a quarter note A4, a quarter note G4, a whole note F4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a quarter note A4, a quarter note G4, a whole note F4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a half note B4, a quarter note A4, a quarter note G4, a whole note F4. The lyrics are: val - li a - sco - se, ec - co rim - bom - bi dal - le val - li a - sco - se.



Example 8a: Monteverdi, "Possente spirito," 6th strophe: "Sol tu nomine Dio," from *L'Orfeo*

a - vi ar - mo le di - ta Con  
d'al - ma in - van s'im - pe - tra.

Example 8b: Monteverdi, "Possente spirto," 5th strophe: "O de le luci mie," from *L'Orfeo*

8 O de le lu - ci mie lu - ci sesese

The first line of musical notation is in G minor (one flat) and 8/8 time. It begins with a treble clef and a common time signature. The melody starts with a quarter rest, followed by a dotted half note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure has a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure consists of a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure features a quarter note A3, a quarter note G3, and a quarter note F3. The sixth measure has a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure ends with a quarter note F2, a quarter note E2, and a quarter note D2.

8 vi - ta, Ahi chi nie - ga il con - for - to a le mie pe - ne

The second line of musical notation continues in G minor and 8/8 time. It starts with a treble clef and a common time signature. The melody begins with a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure features a quarter note A3, a quarter note G3, and a quarter note F3. The sixth measure has a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure ends with a quarter note F2, a quarter note E2, and a quarter note D2.



Example 9b: Peri, "Nel puro ardor," from *Euridice*

TIRSI



Nel pur ar - dor del - la più bel - la stel - la Au - rea fa - cel - la  
Lie - to I - me - neo d'al - ta dol - cez - za un nem - bo Tra - boc - ca in grem - bo a



di bel foc' ac - cen - di, E qui di - scen - di su l'au - ra - te piu - me,  
for - tu - na - ti a - man - ti E tra bei can - ti di so - a - vi a mo - ri -



Gio - con - do Nu - me, E di ce - le - ste fiam - ma L'a - ni - me in - fiam - ma.  
Sve - glia nei co - ri u - na dol - ce au - ra un ri - so Di \_\_\_\_ Pa - ra - di - so.

Example 10a: Caccini, "Cruda morte," from *Euridice*

The image displays a musical score for the piece "Cruda morte" by Jacopo Caccini, from the opera *Euridice*. The score is written in a single system with three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a five-line staff with a soprano clef (C1). The lyrics are written below the notes. The second staff continues the melody, and the third staff concludes the phrase. The lyrics are: "Cru - da mor - te ahi pur po - te - sti Os-cu - rar si dol - ci lam - pi So-spi-ra - te so-spi-ra - t'au - re ce - le - sti. La - gri - ma - te ó sel - ve ó cam - pi."

Cru - da mor - te ahi pur po - te - sti Os-cu -  
- rar si dol - ci lam - pi So-spi-ra - te so-spi-ra - t'au - re ce -  
- le - sti. La - gri - ma - te ó sel - ve ó cam - pi.

Example 10b: Peri, "Cruda morte," from *Euridice*

Ninfa del Coro

Cru - da Mor - te, hai pur po - te - sti O - scu -  
- rar si dol - ci lam - pi: So - spi - ra -  
- te, so - spi - ra - te, au - re ce - le - sti, La - cri -  
- ma - te, o sel - ve, o cam - pi.

Example 11: Monteverdi, "Qual honor di te sia degno," from *L'Orfeo*

ORFEO

Ritornello

Qual ho -

- nor di te sia de - gno mia ce tra on - ni - po - ten - te, s'hai nel tar - ta - reo

re - gnopie - gar po - tu - to o - gni in - du - ra - ta men - te.

Ritornello

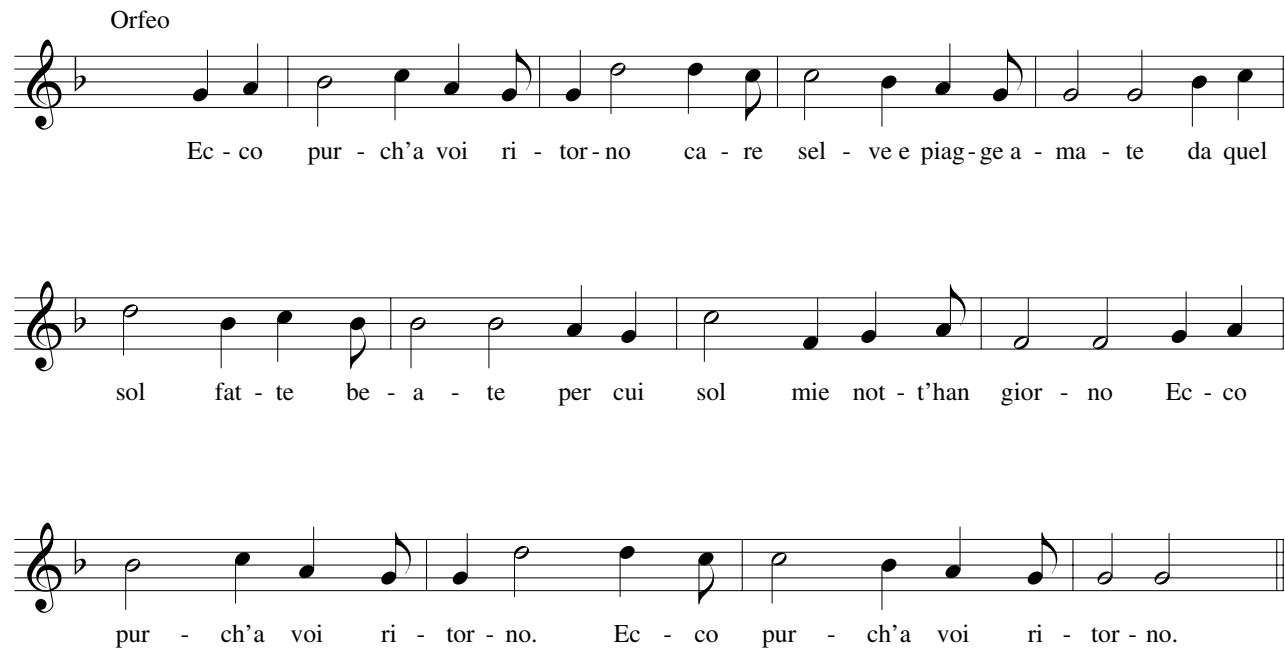


Example 12b: Caccini, "Se de boschi", from *Euridice*

O - di, Eu - ter - pe, il dol - ce  
can - to Ch'a lo stil \_\_\_\_\_ A - mor m'im-pe - tra Et ac - cor - d'al dol - ce

Example 13: Monteverdi, "Ecco pur ch'a voi ritorno," from *L'Orfeo*

Orfeo



Ec - co pur - ch'a voi ri - tor - no ca - re sel - ve e piag - ge a - ma - te da quel

sol fat - te be - a - te per cui sol mie not - t'han gior - no Ec - co

pur - ch'a voi ri - tor - no. Ec - co pur - ch'a voi ri - tor - no.

Example 14: Monteverdi, "Vi ricorda o boschi ombrosi," from *L'Orfeo*

ORFEO

Vi ri-cor-da o bo-schi om bro - si Vi ri-cor-da o bo-schi om-bro - si de' miei lun-gh'a-spri tor -

-men - ti quan-do i sas - si ai miei la - men - ti ri - spon-dean fat - ti pie -

- to - si Vi ri - cor - da o bo - sch'om-bro - si, vi ri - cor - da o bo - sch'om-bro - si.