

Dedicated to Brian Wismath

# O D'amarti O Morire

a Chamber Opera

Music and Libretto  
by Peter Fischer

Moderato ♩ = 64

Piano

*Gesualdo, in a castle room with a large manuscript easel;  
he is scribing notes with a large quill.*

5

Pno.

*mp winds*

7

Pno.

*He turns away from the easel and shakes his head.  
a tempo*

10

Ges

Ah, no, not that just now.

10

Pno.

*Suddenly and positively he moves back to  
the easel, and quickly scribes a few notes.*

13

Ges

Ah, yes, now the right col-ors be - - - gin.

13

Pno.

18 A servant enters the doorway. *mf* She bows slightly with head

Servant  
My Lord Gesualdo, it is near-ing time;

Pno.  
*mp* *mp* *mp* *p*

22 She walks into the room. *mf*

Servant  
I have done as you bade;

Pno.  
*mf* *p* *mf* *mp* *mp*

25  
the house - hold be - lieves you now are far a-field, in wait of the hunt on mor-row.

Servant

Pno.

28  
I have un - made the locks as you asked.

Servant

Pno.

O D'Amarti O Morire  
Scene 1

31  
Servant  
31 Will you see \_\_\_\_\_ what your la - dy is a-bout? \_\_\_\_\_ *mp*  
Ges

31  
Pno. Not \_\_\_ yet, no, \_\_\_ not \_\_\_ yet \_\_\_ *p*

34  
Ges  
\_\_\_\_\_ Leave me to my \_\_\_\_\_ dark \_\_\_\_\_ muse for just a time. \_\_\_\_\_

34  
Pno. *p*

37 *mf* Bowing slightly and backing away. *exit*  
Servant  
37 My Lord. \_\_\_\_\_ My Lord. \_\_\_\_\_  
Ges

37  
Pno. *ff*

40  
Pno. *con energico*  
*f*

43 *mf*

Ges. ———— These walls of stone ———— once

Pno. *mp*

46

Ges. warm with sum - mer ———— and with fire, ———— this

Pno.

48

Ges. harsh Oc - to - ber ———— makes ———— cold. ————

Pno.

50

Ges. ———— These

Pno. *pizz.* *mf*

O D'Amarti O Morire  
Scene 1

52

Ges

emp - ty lands — where once hearts roamed free — with de - sire, —

strings

Pno.

52

*mp*

54

Ges

— are now for - eign — and shad - owed. —

Pno.

54

56

Ges

I sing with - in — these emp - ty cas - tle walls; — my

Pno.

56

*mf*

*mp*

59

Ges

voice ech - oes — down — emp - ty — halls; —

Pno.

59

61

Ges. *and in the fading twilight*

Pno.

63

Ges. *dies.*

Pno. *mf*

66

Ges. *f* *"Round this rocky fortress, surrounded by the twilight,*

Pno.

68

Ges. *vengeance will be swift and cruel!*

Pno.

O D'Amarti O Morire  
Scene 1

70  
Ges  
I know her dark heart lies with lust in se - cret to -

Pno.

72  
Ges  
night. I will not be love's fool.

Pno.

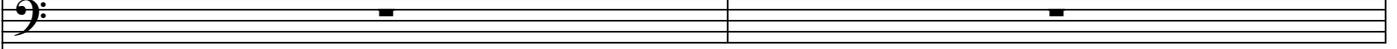
74 *He draws his sword!*  
Ges  
I will, pray, be love's death's

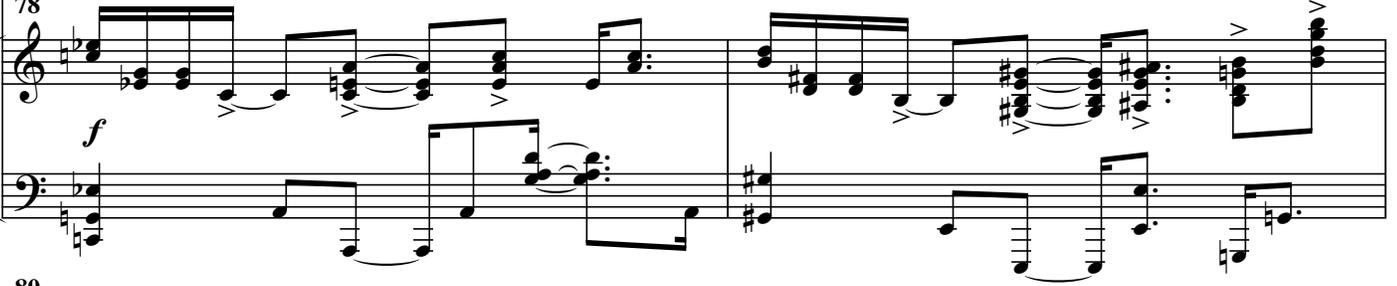
Pno.

76  
Ges  
tool! *rit.*

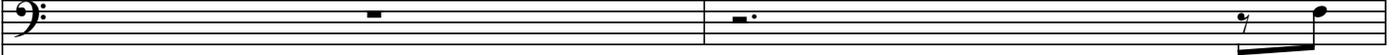
Pno.

78

Ges. 

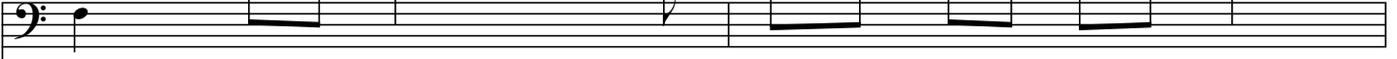
Pno. *a tempo*  
*f* 

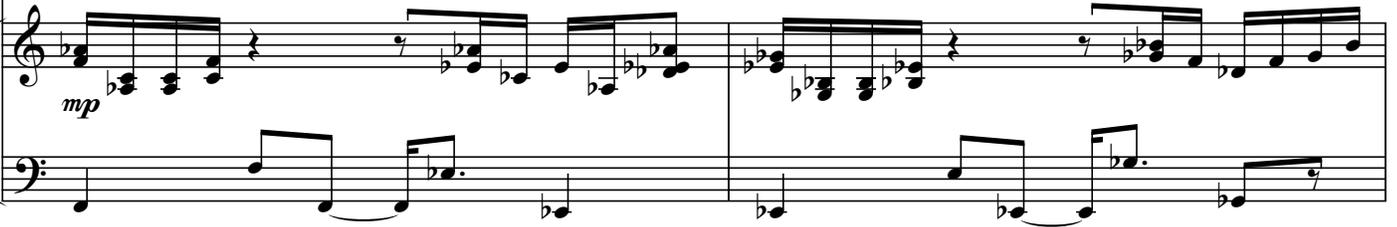
80

Ges.   
*mf*  
 And 

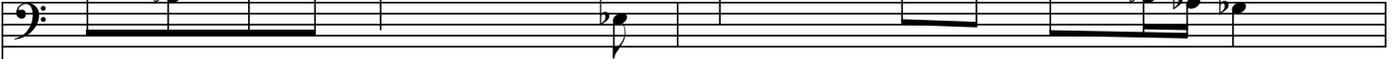
Pno. *strings*  

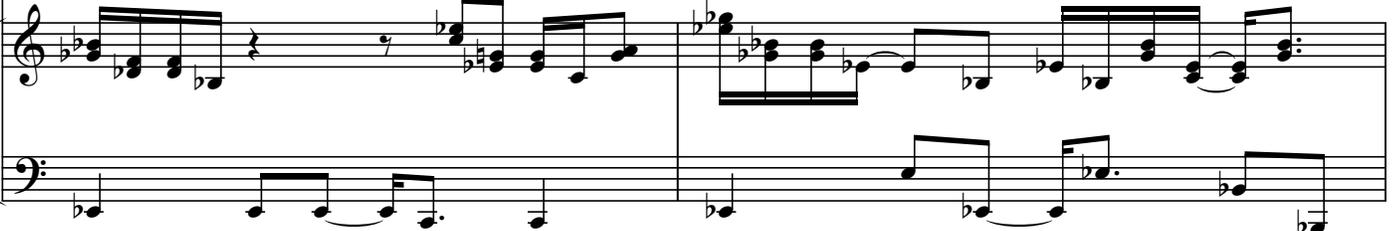

82

Ges.   
 in the end \_\_\_\_\_ this un - re - quit - ed \_\_\_\_\_ mu - sic \_\_\_\_\_

Pno. *mp* 

84

Ges.   
 \_\_\_\_\_ will win out; \_\_\_\_\_ as spring re - news \_\_\_\_\_ dead - ened \_\_\_\_\_

Pno. 

O D'Amarti O Morire  
Scene 1

86

Ges

roots \_\_\_\_\_ Be -

Pno.

88

Ges

low the earth \_\_\_\_\_ in cold en - trap - ment \_\_\_\_\_ I am filled \_\_\_\_\_

Pno.

90

Ges

with doubt \_\_\_\_\_ of life's \_\_\_\_\_ love \_\_\_\_\_ and love's \_\_\_\_\_

Pno.

92

Ges

*f* death, \_\_\_\_\_ and death's \_\_\_\_\_ *liberamente allargando* *ff* death's \_\_\_\_\_ truth! \_\_\_\_\_

strings

Pno.

*f* *allargando*

94 *a tempo* *mf*

Ges. I sing with - in \_\_\_\_\_ these emp -

Pno. *a tempo* *f* *mp*

97

Ges. - - ty cas - tle walls; \_\_\_\_\_ my voice ech - oes \_\_\_\_\_ down \_\_\_\_\_ emp - ty \_\_\_\_\_

Pno. 3 3

99

Ges. \_\_\_\_\_ halls; \_\_\_\_\_ and in \_\_\_\_\_

Pno.

101 *rit.* *mf* *mp* *p* *exit*

Ges. \_\_\_\_\_ the fad - ing \_\_\_\_\_ twi - light \_\_\_\_\_ dies. \_\_\_\_\_

Pno. *mf* *mp* *p*

**Scene 2**  
**Maria D'Avalos' Bed Chambers, Maria and Fabrizio**  
**Fabrizio's Aria: *The Darker Light***

105 *Lentissimo* ♩ = 50

Pno. *mp*

*con Pedale*

108

Pno. *mp*

111

Pno. *pp*

*Fabrizio*

114 *p* *mp*

F 8 My — love in care - ful most care - ful — pas - sion — our vil - lain - y —

114

Pno. *p*

117

F 8 — lies; my — long - ing — is the cruel - est — tor - ture; —

*p*

117

Pno.

120 *mp* *mf* *p*

F and my wait - ing is death most sure most sure.

Pno. *mp* *mf* *p*

123 *p* *mp* *un poco rallentando* *dim.*

F Ah, that you were not his, and he were not

Pno. *mp* *un poco rallentando*

126 *ff* *Moderato con moto* ♩ = ca. 80

F lord.

Pno. *ff*

130 *f* *mf*

F The dark-er light of our sad joy,

Pno. *f* *mf*

O D'Amarti O Morire  
Scene 2

134

F

8

no soon - er would my heart de - stroy, a

Pno.

137

F

8

shad - ow through mur - mur - ing graves I de - scend,

Pno.

140

F

8

that dy - ing, my dream of you win.

Pno.

*f*

*mf*

*mp*

144

F

8

Through cold fires

Pno.

147

F

8

se-cret-ing de - sir-ing hearts, — I see you flee-ing the ru - ins —

*f*

Pno.

150

F

8

— of love — long — for - got - - (ah) - ten; — may

*ff*

*mp*

Pno.

153

F

8

I es-cape — for just a mo - ment to — die — in — your — arms! —

*rit.*

*rall.*

*mf*

*meno mosso, a piacere* ♩ = 68

*f*

Pno.

157

F

8

— in — your — arms! —

157

Pno.

O D'Amarti O Morire  
Scene 2

160 *mf*

F 8

And if on - ly love

Pno. *f* *mf*

♩ = ca. 80

164

F 8

could \_ keep \_ us free, \_

Pno. *f* *mf*

4 1 3  
2 1 2

167 *mf*

F 8

yet on - ly \_ in se - cret \_ are we safe \_ to be; \_

Pno.

170 *f*

F 8

Let our souls \_ dream of soft breez - es, \_

Pno. *fz* *fz* *mf* *f*

3 1 3  
2 1 2  
3

173 *emphatically!*

F 8 let the breeze wash ov - er our un - clean souls.

Pno. *mf*

176

F 8

Pno. *f* *rit.*

**Scene 2 (continued)**  
**Maria D'Avalos' Bed Chambers, Maria and Fabrizio**  
**Maria's Aria: Upon this Moment**

181 *Andante* *molto a piacere*  
 ♩ = 60 Maria *p*

M I would sur - round you with my dawn, a sun - rise

Pno. *p*

187 *Lento, ma con moto* ♩ = 54  
*mp*

M — gift - ed to you. Up - on this mo - ment of night —

Pno. *un poco rit.* *p*

O D'Amarti O Morire  
Scene 2

M 191

where hei - nous crimes we se -

Pno. 191

Detailed description: This system contains measures 191 and 192. The vocal line (M) begins with a whole rest in measure 191, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4 in measure 192. The piano accompaniment (Pno.) features a complex texture with sixteenth-note runs in the right hand and block chords in the left hand. A triplet of eighth notes (G4, A4, B4) is marked in measure 192.

M 193

cret, with and with - out fear,

Pno. 193

Detailed description: This system contains measures 193, 194, and 195. The vocal line (M) has a whole rest in measure 193, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4 in measure 194. The piano accompaniment (Pno.) continues with intricate sixteenth-note patterns and chords. Fingerings are indicated: 3 1 3 / 2 1 2 in measure 193 and 3 2 / 1 b in measure 194.

M 196

with and with - out tears.

Pno. 196

Detailed description: This system contains measures 196, 197, and 198. The vocal line (M) has a whole rest in measure 196, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4 in measure 197. The piano accompaniment (Pno.) features a dense texture of chords and moving lines in both hands.

M 199

Up - on this faith that the light

Pno. 199

Detailed description: This system contains measures 199 and 200. The vocal line (M) begins with a whole rest in measure 199, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4 in measure 200. The piano accompaniment (Pno.) continues with complex harmonic support, including a triplet of eighth notes (G4, A4, B4) in measure 199.

M 201 *3* *3*  
will e - rase love's frag - ile debt,

Pno. 201

M 203  
with and with - out tears,

Pno. 203

M 205  
with and with - out fear.

Pno. 205

M 207 *mf*  
Once, I dreamed of love,

Pno. 207 *mp*

O D'Amarti O Morire  
Scene 2

M 210

one, dream for all of time;

Pno. 210

M 213 *f*

Now, an - gels fail a - bove;

Pno. 213 *mf*

M 215 *piu f* *dim.*

now, just now, you are mine, mine.

Pno. 215 *f* *dim.*

M 218

Pno. 218 *rit.* *mp*

M 221 *mp* 3  
Sur - round - ing you with my \_\_\_\_\_ dawn, \_\_\_\_\_

Pno. 221 *a tempo* *p* \*

M 223 3  
when love's \_\_\_\_\_ fall \_\_\_\_\_ from grace \_\_\_\_\_ be - lies \_\_\_\_\_

Pno. 223 \*

M 225  
Dan - ger \_\_\_\_\_ in all that \_\_\_\_\_ we \_\_\_\_\_ see, \_\_\_\_\_

Pno. 225 \*

M 227  
stran - gers we must al - ways \_\_\_\_\_ be. \_\_\_\_\_

Pno. 227 \*

O D'Amarti O Morire  
Scene 2

M 229

Pno. 229

*mf* *f*

M 232

Pno. 232

*rit. poco . . . . . a . . . . . poco*

*mf* *mp*

M 235 *Lentissimo*

F 235 *Lentissimo*

Pno. 235 *Lentissimo*

Now, let us meet the dark, the sweet - est death we will die, -

Now, let us meet the dark, the sweet - est death we will die, - *ossia*

*f* *Lentissimo*

*Lentissimo*

M 238

F 238

Pno. 238 *poco rall.*

*poco rall.*

*mp*

Lentamente molto

M 243 *pp*

F 243 *pp*

Up-on this mo-ment of night.

Lentamente molto

Pno. 243 *rit.* *pp* *lh*

Interlude music—Maria and Fabrizio retire to make love, lights darken. They should be in bed as Scene 3 begins.

Pno. 247  $\text{♩} = 54$  *mp*

Pno. 251 *p*

Pno. 253 *pp* *f*

Pno. 255

## Scene 3

## Maria D'Avalos' Bed Chambers: Gesualdo, Maria, Fabrizio, and Servant

*Gesualdo enters from the far side of the stage through a doorway with his servant just behind. She remains at the door while Gesualdo raises his sword and moves to the bed. Maria and Fabrizio awaken and Fabrizio covers himself with a blanket as Gesualdo attacks.*

**Allegro**  $\text{♩} = 110$

Pno.

258 *mf* *ppp* *pp*

Gesualdo

264 *mf* *ff*

Ah! You shall die!

Pno.

264 *fff*

Fabrizio

268 *fff*

Wait, I am un-

Gesualdo

268

Villainous thief!

Pno.

268 *trem.* *fff*

F

272

armed!

*Gesualdo attacks Fabrizio with his sword. Fabrizio is slain.*

Gesualdo

272

No! Now on - ly death!

Pno.

272 *fff*

M 278 *Allegro, ma non troppo* ♩ = 92 Maria *ff*

Hid - e - ous mon - ster! \_\_\_\_\_

Pno. *mf* *f*

M 282

Most un - fit just - - - ice! \_\_\_\_\_ Thief? \_\_\_ You say! \_\_\_

Pno. *mf*

M 285

What you've a - ban - doned \_\_\_\_\_ thrown a - way, \_\_\_ thrown a - way! \_\_\_

Pno. *mf*

M 288 *mp*

That he should love what \_\_\_\_\_

Pno. *mp*

O D'Amarti O Morire  
Scene 3

292

M

you would not; \_\_\_\_\_ now de - stroyed, \_\_\_\_\_

Ges

292

Pno.

295 *p* almost whispered

M

now de - stroyed. \_\_\_\_\_ Let me make peace with

Ges

*ff* He moves towards her menacingly.  
You shall find him \_\_\_\_\_ on - ly too \_\_\_\_\_ soon!

295

Pno.

299

M

God! \_\_\_\_\_

Ges

*ff*  
No! Not e - - - ven that. \_\_\_\_\_ You have no say \_\_\_\_\_ in an - y -

299

Pno.

302

M

Ges

Pno.

Backing away.

*fff* (Scream)

No! Ah!

thing! You are a beast I own!

3

305

Pno.

*Gesualdo begins slashing and stabbing her.*

308

Pno.

310

Pno.

O D'Amarti O Morire  
Scene 3

312  $\bullet = 66$   
*molto meno mosso* *mp*

Servant  
You must leave now Lord, \_\_\_\_\_ to the

Ges  
Leave them \_\_\_\_\_ rot! \_\_\_\_\_

Pno.

315

Servant  
coun - try flee! \_\_\_\_\_

Pno.

318

flute (emerging)  
*pp*

Maria rises (like a ghost) with blood on her white sleeping gown.  
She moves to Fabrizio.

M 322

*Lentamente*  
♩ = ca. 54

Pno. *ppp*

M 325

Maria *mf*

Oh dark - est black night

Pno. *mp* *mf*

M 328

Oh no, Oh no! Oh my dear sweet love,

Pno. *f* *molto espressivo*

M 331

to you I gave my soul, for

Pno. *mf*

O D'Amarti O Morire  
Scene 3

M 334 *rit.*  
us love means death,

Pno. 334 *mp* *rit.*

*Maria kneels and kisses Fabrizio on the lips;  
all lights fade to them (light spot);  
she lays her head on Fabrizio's chest and dies.  
The lights fade to softest hint of them lying on the stage—  
then fade to black.*

Curtain  
End of the Opera.

M 338 *pp* *a tempo*  
and now peace.

Pno. 338 *ppp* *a tempo* *pppp*

Fall 2006 to Fall 2007  
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phf