

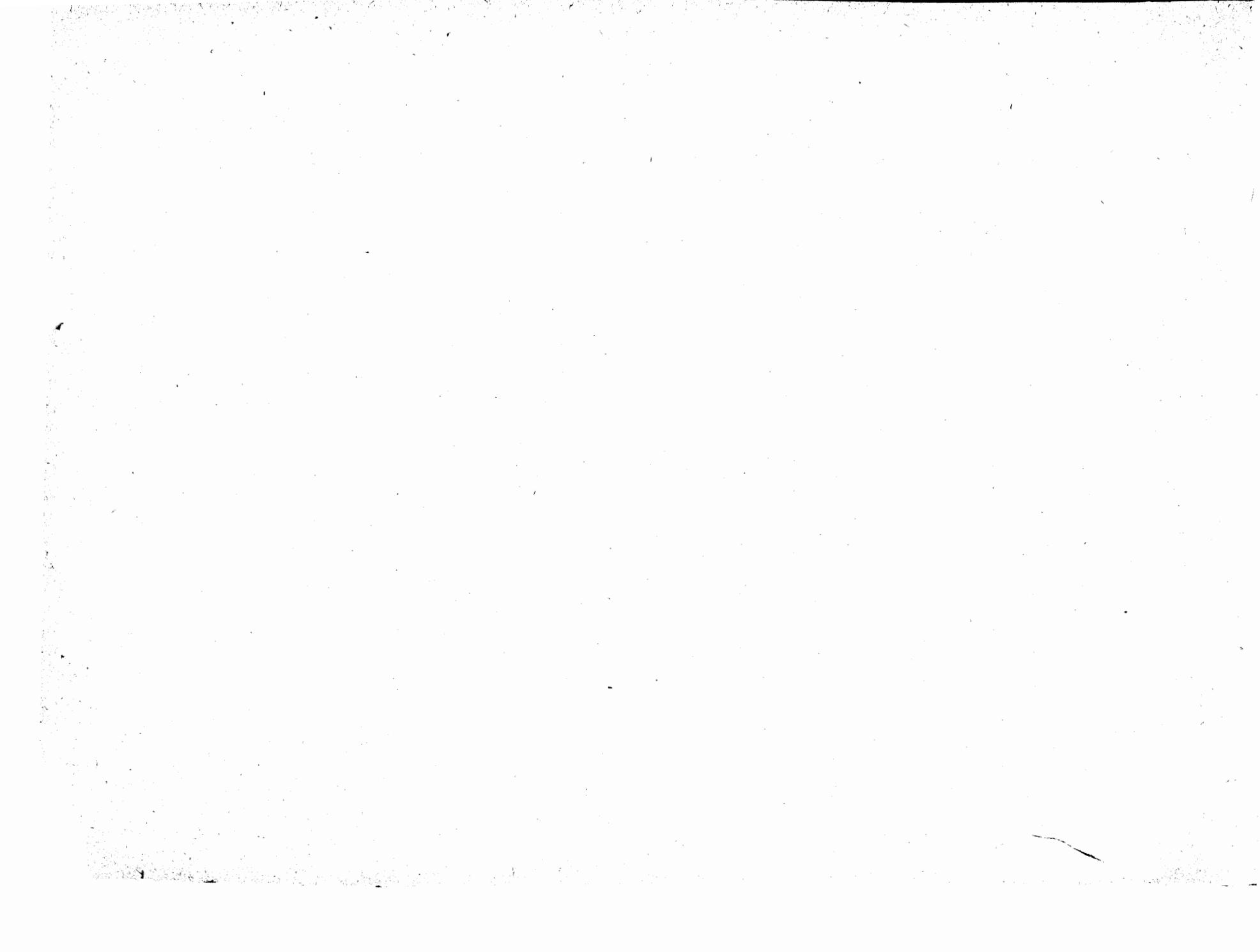
FIRST DRAMA IN MUSIC

Produced A.D. 1600.



OLIVER DITSON COMPANY.  
BOSTON. N.YORK. PHILA. LONDON.  
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## DRAMATIS PERSONÆ.

IN PROLOGUE.			
TRAJEDY . . . . .		Mezzo or Contralto.	Contralto or Counter Tenor.
IN PLAY.			
EURIDICE . . . . .		Soprano.	
DAFNE . . . . .		Mezzo.	
FIRST NYMPH . . . . .		Mezzo.	
SECOND NYMPH . . . . .		Mezzo.	
ORPHEUS . . . . .		Tenor or High Baritone.	
			Chorus of nymphs and shepherds.
			( Other characters in the complete opera as originally given, were Aminta, Venus, Pluto, Proserpine, Rhadamanthus, Charon, and a chorus of shades and infernal deities.)

Euridice is regarded as the first opera ever given in public. It was produced in Florence in 1600 and was the first important work in the new monodic style (*stilo representativo* or recitative) which had arisen in opposition to the prevalent contrapuntal style of the day (exemplified in the masses of Palestrina and the madrigals of Marenzio). The following scenes are from the first part of the opera and form by themselves a complete play. They were given for the first time in English by the students of the American Academy of the Dramatic Arts, at the Berkeley Lyceum, New York City, March 15, 1894.

The stage directions are given by permission of Franklin H. Sargent, President of the Academy.

Most of the marks of expression, time, etc., and some of the divisions into measures are added.

The accompaniments are not intended to represent just what was probably played on the harpsichord, but rather to exemplify the spirit of the *stilo representativo* with its fidelity to the text and its simplicity.

The "arrow" shows the "cuts;" *i.e.*, places where there is further music in the original score.

*This work may be performed entirely by female voices* by simply omitting the bass and tenor parts in the choruses, and singing the small notes in place of the corresponding large ones. No change is necessary in the solo parts, which are all suitable for female voices.

The entire opera is published by Ricordi in its original form, *i.e.*, vocal score (Italian words only) with merely the figured bass.

The instruments in Peri's orchestra were the harpsichord, bass viol, large lutes, and possibly the violin (*Gravicembalo, lira grande, chitarone, liuto grosso, violino*). There is also a short "Sinfonia" for a triple flute (an instrument invented for the occasion). (See page 23.) With the exception of this "Sinfonia" and the upper parts of the "Ritornelli" which were written out, the figured bass appears to have been the only guide to the instrumentalists.

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84070

# SCENES FROM EURIDICE

LIBRETTO BY

MUSIC BY

OTTAVIO RINUCCINI

JACOPO PERI

ENGLISH TEXT ARRANGED BY J. FRANK BOTUME FROM A  
TRANSLATION BY HARRISON MILLARD. ACCOMPANIMENTS  
ARRANGED FROM THE ORIGINAL FIGURED BASS BY J. FRANK  
BOTUME AND WILLIAM H. F. METCALF \* \* \* \*

# OLIVER DITSON COMPANY

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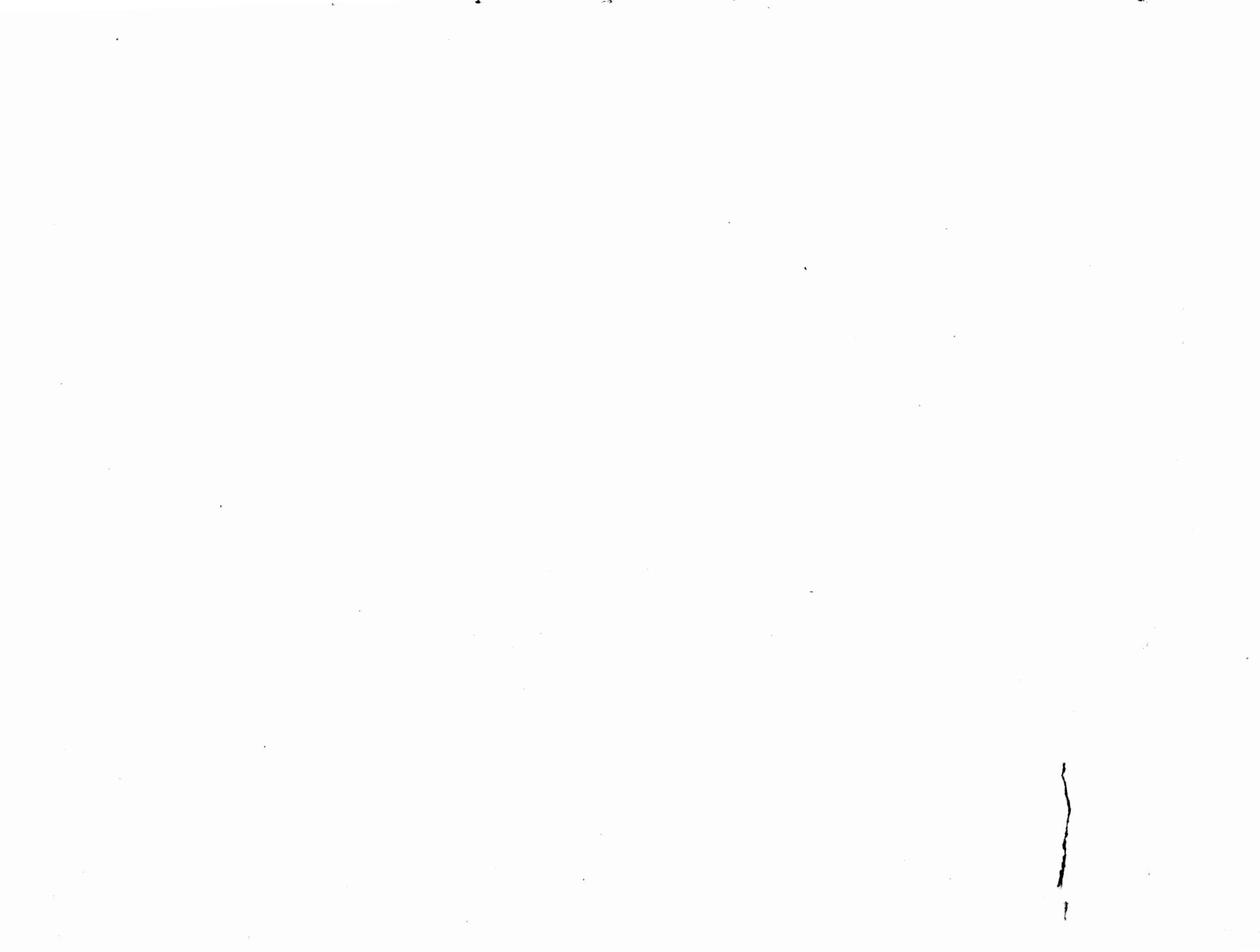
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## Prologue.

**SCENE.** A classic Grecian interior. Altar C. Pillars at sides. Palace drop or flat. (N.B. This scene may be set inside of the scene of the first act. An effective change can be produced in a theatre, or where the lights can be properly managed by darkening the stage and making change of scene without use of curtain. If only one scene is used, the prologue can be given in the same scene as that of the play, dropping the curtain between prologue and play proper.)

On rising of curtain Tragedy discovered C.

### TRAJEDY.

Adagio. (*Full, Broad, Sustained.*)

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is in common time, with a key signature of one flat. The lyrics are written below the notes, divided into two sections. The first section is in English, and the second section is in Italian. The lyrics are as follows:

I who wan - der in tears by sor - - row shroud - - ed, My face with griev - ing  
 Not of blood - shed is now my wild in - to - - ning Nor of grim ty - rants  
 Now pre - pare ye to learn of love im - mor - - tal Faith - ful and con - stant

11 10 9

Io che d'al - ti sos - pir va - ga,e di pian - - ti Spars' - or di do - glia  
 Non sangue spar - so d'in - no - cen - ti ve - - ne Non ci - glia spen - te  
 Men - tre Sen - na Re - al pre - pa - ra in - tan - to Al - to dia - de - ma

Adagio.

mf

mf

or with dark ha - tred cloud-ed, I who in the a - re - na when crowds as - sem - ble Make with  
 and their pale vic - tims moan-ing Hence de - part! Ye dread por - tents our hearts con - geal - ing Rise soft  
 ev - en be - yond death's por - tal See be fore you the mead - ows of Greece ap - pear - ing To the  
  
 or di mi - nac - cie il vol - to Fei ne, gli am - pi - te - a - tri al po - pol fol - to Sco - lo -  
 di Ti - ran - no in - sa - no, Spet - ta - co - lo in fe - li - ce al guar - do u - ma - no Can - to  
 on - deil bel crin si fre - gi, E i man - ti, e seg - gi degli an - ti che Re - gi Del Tra - cio Or -  
  
<img alt="Piano accompaniment with dynamic markings f, p, f, p, and measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 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2006, 2007, 2008, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2029, 2030, 2031

BITORNELLO.

*rir di pie - tà vol - tie sembian - ti.  
su mes - te, e la - gri - mo - se sce - ne. ( Several stanzas of the original prologue are omitted here.  
fe - o da-te l'or - ec - chia al can - to.*

du - ie vor - ic - en da u van - ic.

rit.

**SCENE.** Exterior. Wood wings and garden drop, occupying full depth of stage. A broken column or altar R.C. Set tree U.C.

**COSTUMES.** Pastoral.Grecian.

**PROPERTIES.** Triple flute.Lyre.

At opening of play, following the prologue, a general laugh heard from chorus, a few of whom are discovered on the stage round the tree (U.C.) one of the chorus being in the tree, shaking,or throwing fruit or leaves upon his companions below. Two or three others are looking on from stage right; others are looking in from wings U.L. but the majority of the chorus are at first only heard, off stage. Much of the action of the chorus from now on, during the solos of the principals consists of light by-play, quiet dance movement, as they move about, entering and crossing the stage at the back in series of picturesque tableaux. While it is necessary that the chorus should, during the first part of the play appear in constant movement as merry makers in the scene, they must be careful not to divert the eye, and particularly not to drown the voices of the principals during the action and song of the latter.

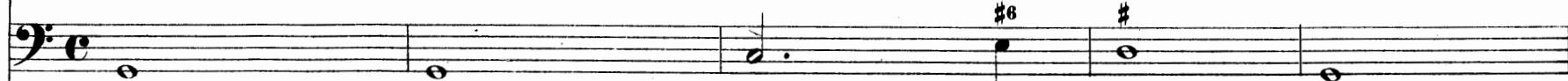
Immediately after the opening of the scene First Shepherd enters L.3. and comes down the stage C. addressing the chorus, who follow him, and come down on either side as he sings.

**FIRST SHEPHERD.**

Allegro moderato. (*with life and accent.*)



Maid-ens whose gold - en hair oft is chos-en as the play-thing of the bree - zes, And you whose tender  
Nin - fe chi bei crin d'o - ro sco - glie - te lie - te al - lo scher - zar de', ven - ti E voi ch'al - mo te -



Allegro moderato.



*cresc.*

*f*

*p*

souls oft times seem to smile through sweetest lips of ru - - bies, And you, who from Au - ro - ra steal the prais - es,  
so - ro Den - tro chiu - de - te a' bei rü - bi-niar-den - ti. E voi ch'all' al - ba in ciel to-glie - te i van - ti,

# #

mf

v p v p

v

*f*

↔

*p*

Come hith-er shep-herd-ess - es warm and lov - ing, In this calm peaceful val - ley and these ar - bors to  
Tut - ti ve - ni - te o Pas - to - rel - lea - man - ti. E per que - ste fio - ri - teal-me con - tra - de Ri -

#

v

#

p

v

#

p

v

join with hap py-voi-ces in our sing-ing. This day Hy-men to beau-ty  
suo-nin lie-te vo-cie lie-ti can-ти Og-gia som-ma bel-ta - de,

here u-nites great-est worth and great-est va - lor.  
Giunge som-mo va - lor san-toI - me - ne - o.

# # # #

6 43

*mp*

(Enter First Nymph L.3.)

*mf*

*f*

*without dim.*

The bold and no-ble Or - pheus, and the fair Eu-ri-di-ce by heaven u-ni - ted are, O day — of glad - ness.  
*Av - ven - tu - ro - soOrfe - o* *For - tu - nataEuri - di - ce Pur vi congiun - seil ciel,O di — fe - li - ce.*

*# poco rit.*

## FIRST NYMPH.

Allegro vivace. (*with fire and accent.*)

Re - dou - bled      be flame and bright - ness      On this aus - pi - cious day      by Phoe - bus,      whose gold-en car is  
*Rad-do - pia*      *e fiam' e lu - mi*      *Al me - mo - ra - bil gior - no Fe - bo*      *ch'il căr - ro d'or ri -*

Allegro vivace.

(Enter Second Shepherd R.1.) *rit.*

## SECOND SHEPHERD.

*Andante e soave.*cir - - - - - cling 'round us.  
*vol - - - - - gi in - tor - no.*And you celestial dei - ties within high heav'n with certain mo - tion wand - ring  
*E voi celesti Nu - mi Per l'al - to ciel con certo mo - to er - ran - ti*
*Andante.*

( Second Nymph comes forward from U. C.)

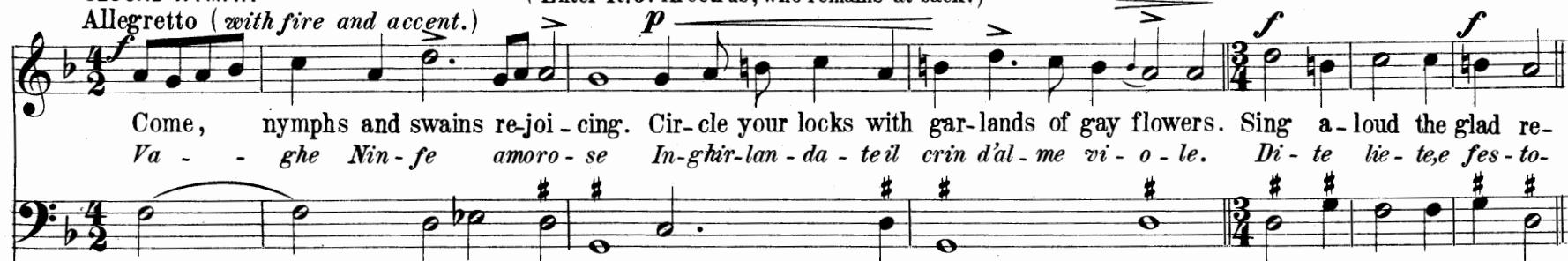


Shine with ra-diance be-nignant Your gen-tle glances throwing  
*Ri - vol - ge - te se - re - ne Di pa - ce, e d'a - mor pie - ni* On these pure souls who are heaven's light re-flect - ing.  
*Al - le bell' al - me i lu - ci - di sem - bian - ti.*



## SECOND NYMPH.

( Enter R. 3. Arcetrus, who remains at back.)



( Third Shepherd comes forward to L.C. )

( Arcetrus crosses to L. then comes down L. ) THIRD SHEPHERD.

RECIT: (*well declaimed.*)

*p*

train "The sun \_\_\_\_\_ has ne - - ver seen such hap - py lov - ers." The sun has never seen such happy lov - ers.  
se. Non ve - - de un si - - mil par d'a - man - ti il so - le. Non ve-deun si-mil par d'a - mant'il so - le.

ARCETRUS (*well declaimed.*)

( Chorus comes forward.)

(*without rit. or dim.*)

The sun \_\_\_\_\_ has ne - ver seen such hap - py lov - - - ers.  
Non ve - - - de un si - mil par d'a - man - ti il so - - - le.

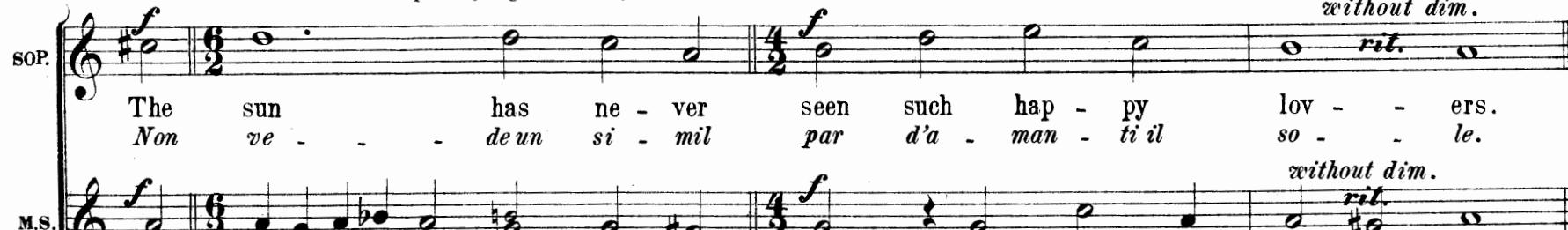
*mf*

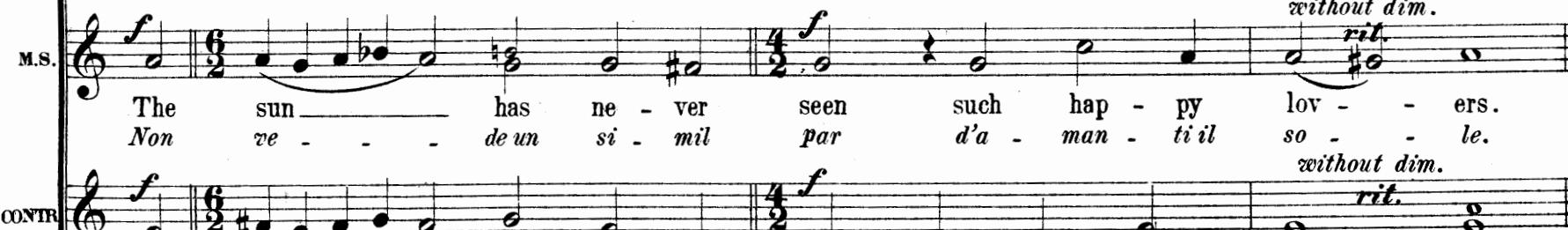
(senza rit.)

## CHORUS. (Replica a 5 tutto il Coro.)

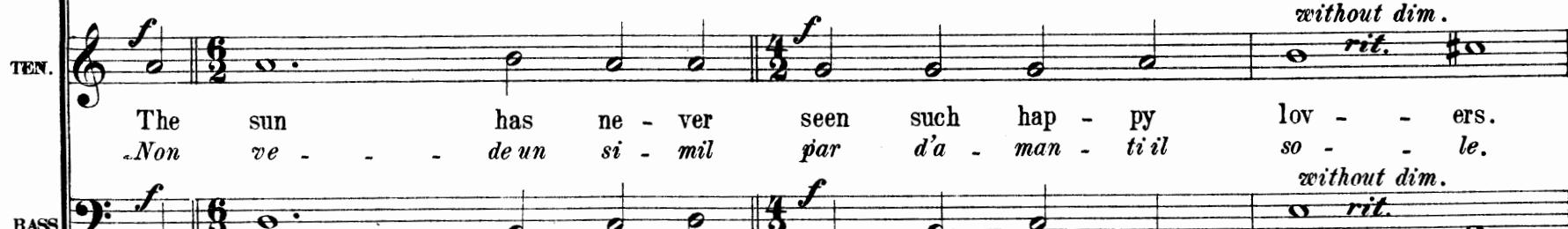
Use small, instead of corresponding large notes only when this Chorus is sung by Female voices, omitting Tenor and Bass parts.

*without dim.*

SOP. 

M.S. 

CONT. 

TEN. 

BASS. 

(Accompaniment may be omitted.) 

EURIDICE. ( Crossing to C surrounded by Chorus.)

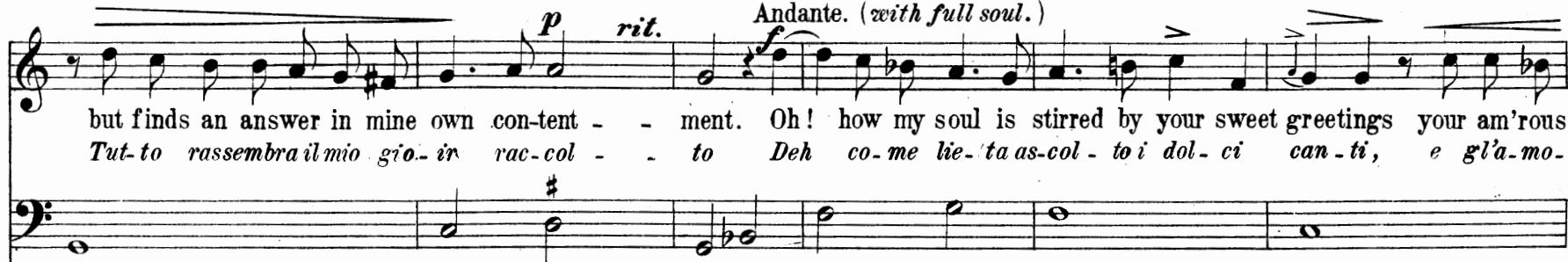
RECIT: (with sweet and pure tone.)



*Don - ne, ch'a miei di - let - ti Ras - se - re - na - te si' lo sguardo e'l vol - ta Che den - tro a' vostri pet - ti*



Andante. (with full soul.)



Andante.



*poco rit.*      *tempo*

words and prais-es of love      Your gentle acts of kind af-fec - tion.  
*ro - si det - ti dà - mor*      *di cor-te-sia gra - di - ti affet - ti*

RECIT: (*Vivaciously.*)

But now, beloved com-pa-nions,  
*Ma deh compagna - ma-te*

*poco rit.*      *tempo*

*animato*

see in the grate-ful sha-dow, with-in the grove the shy flow - ers a-wait us. And there near crys - tal wa-ters ev - er  
*La tra quell'om - bre gra - te Moviam di quel fio - ri - to al - mo bos - chet-to E qui - vial suon de' lim - pi - di cri-*

*animato*

*p*

CHORUS. (With much ges-

Allegro. (with life and

flow - ing we'll sing our gleesome car - ols and dance right rit. gai - ly. Off to the grove a-  
stal - li Trar - rem lie - te ca - ro - le, e lie - - - ti bal - li. I - te - ne lie - te

Allegro.

rit.

ture of invitation one to another, but without material change of tableau until close of Chorus.)  
accent.)

way! Un-til the bridegroom delight us with his coming, there will we pass the hours with hap - py sing - ing.  
pur, noi qui fra - tan - to che so - pra giunga Or - fe - o L'o - re tra - pas - se - rem con lie - to can - to.

6

&gt;

( Partesi Euridice, e Dafne con altre Ninfe del Coro.)

**Moderato.** ( Use small, instead of corresponding large notes only when this Chorus is sung by female voices, omitting Tenor and Bass parts.)

SOP. With song and dan - cing, with song and dan - cing On to grove and mea - - dow.  
*All can - to al bal - lo al bal - lo al ball' all' om - - bra al pra - to a - dor - no.*

M.S. Without dim.

With song and dan - cing, with song and dan - cing To the mea - - dow.  
*All can - to al bal - lo al ball' all' om - - bra al pra - to a - dor - no.*

Without dim.

CONTR. With song to grove and mea - - dow.  
*All om - - bra al pra - to a - dor - no.*

TENOR. Without dim.

With song and dan - cing On to grove and mea - - dow.  
*All can - to al ball' all' om - - bra al pra - to a - dor - no.*

BASS. Without dim.

With song to grove and mea - - dow.  
*All om - - bra al pra - to a - dor - no.*

**Moderato.** (Accompaniment may be omitted.)

A musical score for piano, showing two staves. The top staff is in treble clef and 2/4 time, with a dynamic of *f*. The bottom staff is in bass clef and 2/4 time. Measure 11 starts with a whole note in the treble staff followed by a half note, a quarter note, and a eighth note. The bass staff has a half note, a dotted half note, and a quarter note. Measure 12 begins with a half note in the treble staff, followed by a quarter note, a eighth note, and a sixteenth note. The bass staff has a half note, a quarter note, and a eighth note. The score concludes with a repeat sign and a section of eighth-note chords in both staves.

### Allegretto.

Hasten O shepherds where the streamlet is gently purling,  
*Al - le bell' ond' e lie - te Tut - tio Pas - tor cor - re - te*  
 Join - ing our voi - ces, join - ing our  
*Dol - ce can-tan - do, dol - ce can -*

Hasten O shepherds where the streamlet is gently purling, Join - ing our voi - ces, join - ing our voi -  
*Al - le bell' ond' e lie - te Tut - tio Pas - tor cor - re - te Dol - ce can - tan - do, dol - ce can - tan -*

Hasten O shepherds where the streamlet is gently purling, Join - ing our voi - ces, join - ing our  
*Al - le bell' ond' e lie - te Tut - tio Pas - tor cor - re - te Dol - ce can - tan - do dol - ce can -*

Hasten O shepherds where the streamlet is gently purling, Join - ing our voi - ces join - ing our voi - ces  
*Al - le bell' ond' e lie - te Tut - tio Pas - tor cor - re - te Dol - ce can - tan - do dol - ce can - tan - do*

Haste where the stream is purl - ing, Join - ing our voi - ces, join - ing our  
*Tut - tio Pas - tor cor - re - te Dol - ce can - tan - do dol - ce can -*

### Allegretto.

Allegretto.

*p*

voi - ces in praise of this merry day.  
tan - do in sì be - a - to gior - no.

- - ces in praise of this \_\_\_\_ mer-ry day.  
- - do in sì be - a - to gior - no.

voi - ces prais-ing this \_\_\_\_ mer-ry day.  
tan - din sì be - a - to gior - no.

in praise of this \_\_\_\_ mer-ry day.  
in sì be - a - to gior - no.

voi - ces prais-ing this mer-ry day.  
tan - din sì be - a - to gior - no.

rit.

rit.

rit.

rit.

All exeunt dancing R. 2 & 3.

The following dance music, taken from the end of the  
Opera may be played as the Chorus goes out.

RITORNELLO.

Dance Allegretto.

last time dim. - - poco -

f - a - - poco to ppp

(Orpheus enters L. 2. playing upon a lyre.)

ORPHEUS.

Recit. (*Broad, sustained.*)

Grot\_toes, where my la\_men\_ting brought me back mourn ful e\_choes! Fa\_mil\_iar pl\_a\_ces! And ye trees of the  
*An\_tri ch'a miei la\_men\_ti Rim\_bom\_ba - ste do - len\_ti a\_mi - che piag\_ge E voi pian\_te sel -*

wild\_wood, who to my mourn ful rhym ing in pi\_ty bent your heads my sor - - - row shar ing, now -  
 vag - gie, *Ch'al\_le dog\_li - se ri - me Pie\_gas - ti per pie - tà l'al - te - - re ci - me, Non -*

share my joy. No more my no - ble lyre with its soft mu - sic to grief and tears al-lures you.  
*fia più nò che la mia no - bil cetra Con fle - bil can - to è lag - rim - ar y'al - let - ti*

Love hath heard all my pleading, Crown'd all my long-ing, thro' love's sweet pow'r all my com-plain-ings are o - ver.  
*In - ef - fa - bil mer - ce - de, al - mi di - let - ti A - mor cor - tes' og - gial mio pian - - tim - pe - tra.*

*p*  
 Beauteous star of the sky! Ve\_nus! Mother of love!  
 Bel\_la ma\_dre dà\_mor, bel\_la ma\_dre dà\_mor  
 A\_rise from out the wa\_ters! And the night's grey sha\_dows  
 dall'on\_de suo\_ra Sor\_gi, e la notte om\_bro\_sa  
*p* 6

*p*  
*p*

*f*  
 (Arcetrus enters R.3.)  
 AR CETRUS. (with enthusiasm, well declaim'd)

with vague mys.te\_rious light and glow il lu mine.  
 Di va ga lu ce scin til lan do in do ra. Now praised be heav'n a  
*p* 6

*p*

23

bove and praise love al - so, who fills us all with glad - ness. 'Tis love whose look so true the heart ex - press - es.  
 ciel lo - da - to a mo - re che d'al - le - grez - za col - mo Pur nel - la front' un di ti vidd'il co - re.

Enter Thyrsis R. playing the following symphony on a triple flute and saluting Orpheus. The first part of symphony is heard before Thyrsis enters.

**SYMPHONY.**

Moderato.

Moderato.

## THYRSIS.

Moderato. *(With enthusiasm and feeling.)*

1. In yon - der sky where stars are swift - ly turn - ing,  
 2. O par - a - dise, O dream of hea - ven's flow - ers  
 1. *Nel pur ar - dor del - la piu bel - la Stel - la*  
 2. *Lie - toI - me - neo d'al - ta dol - cez - za un nem - bo*
- Lit by the star fire,  
 Soft - ly re - po - sing  
 Au - ra fa - cel - la  
 Tra - bocea in grem - bo a

Moderato.

*mf*

there a torch is burn - ing.  
 in these hearts of ours.  
*di bel foc, ac - cen - di.*  
*for-tu - na - ti am-an - ti.*

Symphony. TRIPLE FLUTE.

*p* THYRSIS.

Its flame for mor - tals By the gods is car - ried  
 Sooth-ing life's fe - ver With ce - les - tial bless - ing  
*E qui dis - cen - di* *sull' aur - a - te piu - me*  
*E tra bei can - ti* *di so - a - vi a - mo - ri*

*p*

To hu - man por - tals And heav'n and earth are mar - ried By — love's re - turn - ing.  
 Come to us e - ver As falls the rain car - ess - ing In — wel - come show - ers.  
*Gio - con - do Nu - me e di cel - es - te fiam - ma l'a - - ni - mein - fiam - ma.*  
*Sveg - lia ne co - riu - na dol - ce au - ra, un ri - so Di - Pa - ra - di - so.*

*f* *rit.* *D.C.*

*p*

*rit.* *D.C.*

Exit Thyrsis playing Ritornello. Arcetrus discovers Dafne coming from R. Calls attention of Orpheus who joins him U.L. as Dafne enters R. 2.

RITORNELLO.

*p* *dim - in - u - en - do poco a poco pp*

*p* *dim - in - u - en - do poco a poco pp*

*p*

## DAFNE.

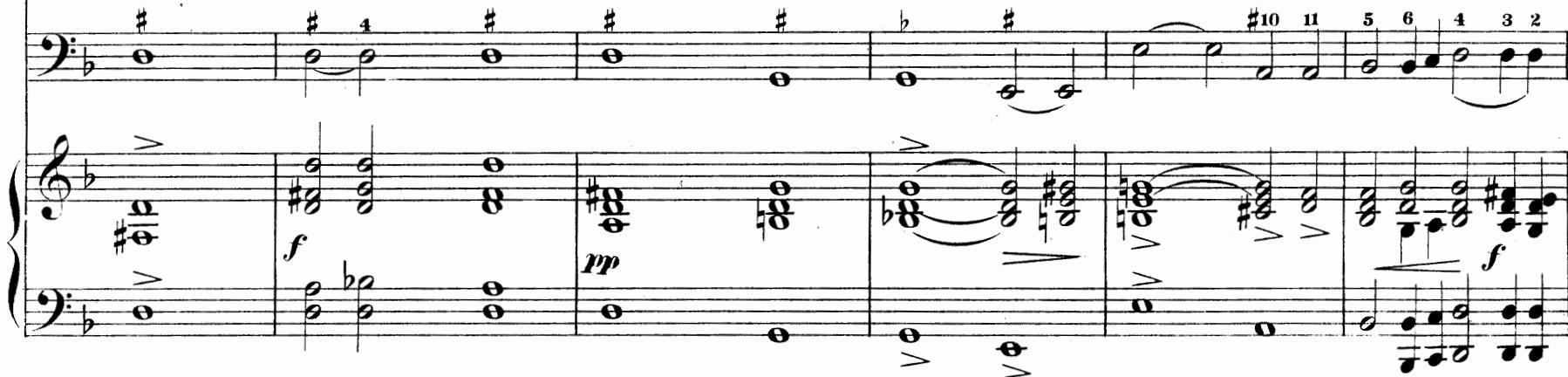
Recit. (Broad.)

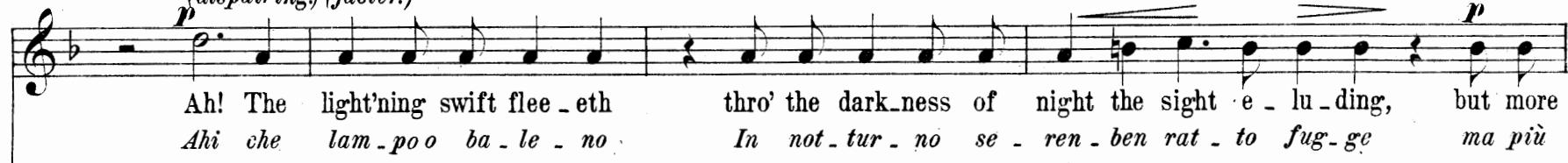
(Full and broad.)

Wea - ry, weigh'd down by sor - row and aw - ful pi - ty,  
 my heart is chill'd with - in me.  
*Las - sa che di spa - ven - to, e di pie - ta - te*  
*Ge - la\_mi il cor nel se - no*



Fair - est flow'r in thy beau - ty! How in one mo - ment, A - las, thy bloom has van - ish'd!  
*mi - se - ra - bil bel - ta - te Com'in un pun - to ohi - me ve - ni - ste me - no.*



*(dispairing) (faster.)*

*pp* >      #8      8      8

*(agitato.)**(mysterious. fearful.)*

rap - id - ly fa - deth      the light \_\_\_\_\_ of man's ex - is - tence      when comes death's hour.  
 ra - pi - da l'a - le      A - stret - ta u - ma - na vi - ta al di fa - ta - - le.

#      #      #      5      11#      #

## ARCETRUS.

*mf*

A-las What then has hap-pen'd? But now joy-ous-ly sing-ing be-side the stream in hap-pi-ness I left her.  
Ohi-mè che fia giamma-i Pur or tut-ta gio-io-sa Al fon-te degl'al-lor cos-tei las-cia-i.

10 11 11 10

## DAFNE.

*f*

O day so full of an-guish! So full of sor-row! Why is your heart so trou-bled? Why are your fair eyes  
O gior-no pien d'an-gos-cia e pien di gua-i. Qual co-si ria no-vel-la Tur-bail tuo bel sem-

ORPHEUS. (*Quietly, serenely.*)

*mp*

*f*

DAFNE.

weep - ing      on this aus - pi - cious day, O gen - tle maid - en?      O by great Phoe - bus!  
bian - te      In co - si' lie - to di gen - til don - zel - la.      o del gran Fe - bo

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of three staves. The top staff is for the piano (Bass clef), the middle staff is for the orchestra (Treble clef), and the bottom staff is for the piano (Bass clef). Measure 11 starts with a piano dynamic. Measure 12 begins with a forte dynamic (**f**). Various dynamics and performance instructions are present, including *cres.*, *mf*, *dim.*, and *ff*. Measure 12 ends with a piano dynamic.

O by the sac<sub>red</sub> deities, guardians su-preme of all these hal-low'd for - ests, I pray you do not ask  
e del-le sa-cre Di - ve Pre-gio sov - ran di ques-te sel-ve o - no - re Non chie-der la cagion

Musical score for piano showing measures 11-12. The bass line consists of eighth-note pairs. The treble line starts with two eighth-note pairs, followed by a dynamic 'p' (piano), then a single eighth note, and finally a measure consisting of three eighth-note pairs. The dynamic 'mf' (mezzo-forte) is indicated above the final measure.

ORPHEUS. (crossing to Dafne.)

Poco agitato. (*With anxiety and excitement.*)

(Broad.)

why I am weep - - ing. Maid - en wound not your heart by re - jecting con so - la - tion. In your  
del mio do - lo - - re Nin - fa deh sia con - ten - ta ri - dir per - che t'af - fan - ni Che ta -

Poco agitato.

DAFNE. (coming forward. C.)

(Despairing) (*without dragging.*)

si\_lence there is still — greater tor - ment. How can I e\_ver tell you? My heart shrinks from reveal -  
ciu - to mar\_tir trop - po tor men - ta. Com' es\_ser può giamma-i Ch'io nar\_ri e ch'io rive -

ing the sad and pit-eous sto-ry, O fate! O hea-ven! Let me in si-lence stay, too soon you'll know it.  
 li Si mi-se-ra-bil ca-so o fate o Cie-li Deh lascia-mi ta-cer trop-po il sa-pra-i.

## ARCETRUS.

Piu agitato. (*With much excitement.*)

Speak out! 'Tis worse to dread an un-known e-vil than to be free-ly told what ill be-tides us.  
 Di pur so - ven-te del tim-or l'af-fan-no È dell'is-tes-so mal men gra - ve assa - i

Piu agitato.

DAFNE. (almost fiercely.)

(without dim.)

ORPHEUS. (With passion and wildly.)

And worse than all your dread some-times the truth is Ah! \_\_\_\_\_ do not keep my soul long - er in tor - ture.

Trop - po più del ti - mor - sia gra - ve il dan - no Ah \_\_\_\_\_ non sos - pen - der più lal - ma tur ba - ta.

10

11

11

10

b

#

cres.

DAFNE. (C.)

Andantino. (With only a thread of voice at first, and very tenderly)

Near the sha - dow - y for - est where the pure stream is flow - ing, where the soft flow - ers bloom up - on the  
 Per quel va - go Bos - chet - to o - ve ri - gan - do i fio - ri Len - to tra - cor - re il fon - te degl' al -

Andantino.

pp

mar - gin, there with her com - pan - ions,      wandered in sweet de - light      your bride be - lov - ed.  
*lo - ri Pren-dea dol - ce di - let - to*      *con le com-pagn - e sue*      *la bel - la spo - sa*

4

10 11      11      10 (?)

Allegretto.

Some from the fra - grant mea - dow culled vi - o - lets to grace her; O - thers pluck'd ro - ses from the thorn  
*Chi vi - o - let - ta o ro - sa per far ghir - land' al cri - ne*      *To - gli - ca dal pra - to o dall a - cu -*

11 10

Allegretto.

- y bush - es; the while up.on the brink of the stream the rest  
 - te spi - ne E qual pesand'il fian.co Su la fio-ri - lay sing.ing,ming - ling their voices with sound of  
 ta spon-da dol - ce can - ta - va al mor - mo -  
 10 11 11 10 10 11 10

Più animato.

Musical score for 'Eurydice' (Mezzo-Soprano part). The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features dynamic markings like '>>' and 'Più animato.' The lyrics are: 'rippling wa\_ter. But the fair Eu \_ ri - di\_ce on light\_ly danc\_ing feet flew o'er the mea - rar dell on\_da Ma la bel - la Eu \_ ri - di - ce mo\_vea dan\_zan\_doil piè sul ver - de pra -'. Measure numbers 10, 11, and 10 are indicated above the staff. The bottom staff is in bass clef, B-flat key signature, and common time. It shows sustained notes and rests.

Più animato.

(vivid diction but not **f** at first.)

*2 accel.*

*agitato*

dow, When Ah! a snake up \_ ri - sing  
to Quand'ahi ria sor te a - cer - ba

from his lair in the grass - es  
*An-gue crudo e spie-ta - to*

*cres.*

where conceal'd he had lain, rep - tile - so hâte -  
*Che ce - la - to gia - cea tra fio - rie l'er -*

*ppp accel.*

**p** agitato

*mf*

ful, stung her soft foot with his keen fang malig - nant. Her fair face lost its co - lor like a ray of the sun  
*ba Pun - se - le il piè con si ma - lig - no den - te Ch'impali - di re - pen - te com - e raggi odi sol*

*fff*

*ppp*

— by clouds ob - scured — And from her soul's re\_cess\_es came a quick sigh of ter - ror,  
 — che nu - bea - dom bri E dal pro\_fon - do co - re con un sos - pir mor - ta - le

*mf*

As if her spi - rit on its wings was flee - ing, the pang of death es - cap-ing. Her comrades gathered  
*Si spa - ven - to - so ohimè sos - pin - se suo - re che qua - si a - ves - se l' ale Giunse og - ni Nin - fa*

rit.

*pp* *meno*

hearing her cry for suc - cor And she with sad a\_ban\_don fell in their cir\_cling arms in mute sur.  
*al do\_lo\_ro* - *so suo - no* *Ed el - la inabbando - no* *Tutta las\_cios\_si al\_lor* - *nell'al - trui*

6

*rit.* *p* *pp* *meno*

*p*

*pp with wild terror.*

ren - der; los - ing the ro - ses from her hair dis - hev - eled; with a chill i - cy sweat al - rea -  
*brac - cia* *Sparge a il bel vol* - *toe le do - ra - te chio - me* *Un su - dor viē più fredd' as - sai*

*pp*

(without rit.)

**p** (with much feeling.)

- dy on her Whis'pring thy name still fond - ly though her lips had be - come cold and trem - bling.  
*che ghiaccio In - di - s'u - dio il tu - o no - me Tra le lab - bra so - nar fred - d'e tre - man - ti*

#

b

b

6

(?)

**p**

Then with her eyes turned heav'n-ward, with the still - ness of death up - on her fea - tures,  
*E vol - ti gl'occhial cie - lo Sco - lo - ri - toil bel vol - to, ei bei sem - bian - ti*

**p****pp****p****pp**

## ARCETRUS Recit.

(Quietly, but with deep feeling.)

*ppp* (whispered)*f* (wild)

She lay there in her beauty, like statue fro - zen. What say'st thou? A - las! What hear I? Maid.  
*Restò tan - ta bellez - za im - mobil ge - lo. Che nar - ri ohi - mē che sen - to Mi -*

- en unhappy and still more wretched lov - er, O sight so full of pi - ty, so full of torment.  
*- se-ra Nin - fa e più mi - sero a - man - te Spet - ta - col di mi - se - ria e di tor - men - to*

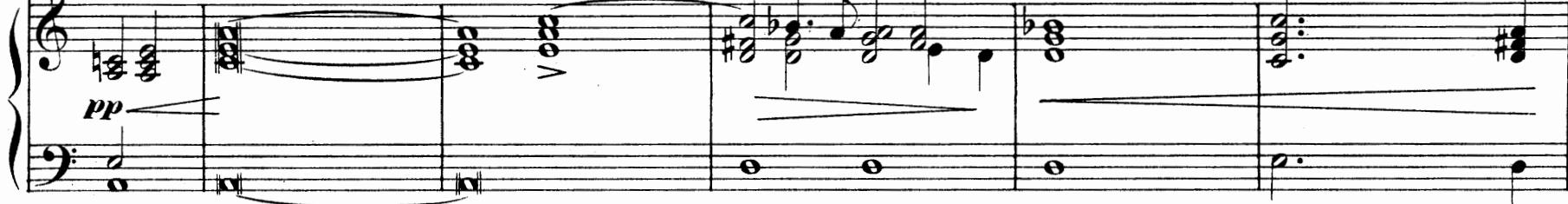
## ORPHEUS. (with suppressed feeling at first.)

Andante.

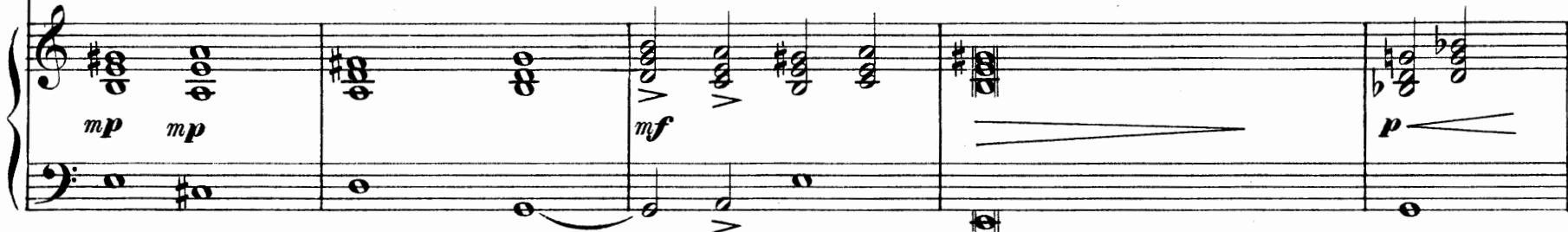
I weep not, I am not sighing, tho' thou art from me taken.  
*Non piango e non sos-pi-ro O mia ca-ra Eu-ri-di-ce*

What use to sigh? Why should my tears be  
*Che sospirar che la-grimar non*

Andante.



*mf* *f* (with passion.) *pp*  
flow-ing? Un-hap-py Eu-ri-di-ce! O my heart! O my lost one! My dream is o-ver. A -  
pos-so Ca-da ve-ro in-fel-i-ce O mio core o mia speme, o pa-ce o vi-ta Ohi -



*mf*

las! I am for-sa-ken! I am for-sa-ken, a-las! Where art thou, dear - est?  
*mē chi mi t'ha tol - to Chi mi t'ha tol - to ohi - mē do - ve se' gi - ta*

*poco rit.* *p*

Tempo. (with exaltation.)

Thy voice I hear as dy-ing thou did'st call on thy hus-band; and not vain-ly, I come, I come to seek thee. E'en  
*To-sto ve-drai ch'inva-no non chiamas-ti mo-ren-do il tuo con-sor-te Non son non son lon ta-no Io*

Tempo.

*without dim.  
poco rit.*

(ARCETRUS. C.)

*Recit. (Quietly) (with deep feeling.)*

to the gates of Ha\_des, thee I fol - low.  
*vengo o ca - ra vi - ta o ca - ra mor - te*

O <sup>PORT<sup>o</sup></sup> death! En\_vious and cru\_el to thus cut down in  
*Ahi mort' in - vi - d'e ri - a Co - si re - ci - d'il*

Exit R 2.

56      65

*poco rit.  
senza dim.*

*p*

youth so fair a flow\_er, to thus dark\_en the love of souls so faith ful.  
*fior dell' al - trui spe - me Co - si tur - bi d'a - mor gl'almi di - let - ti*

Wea - ry, but  
*Las - so ma in -*

vain - ly flee - ing doth the soul seek some realm where death as - sails not. Better far 'tis to  
*darno ai ven - ti O - ve mor-te n'as - sal vo - lan le stri - da Fia più sen - no il se -*

6

fol - low the de - part - ed, than, by grief o - ver - whelmed a - wait death's com - ing.  
*guir - lo ac - ciō non vin - to Da sov - er - chio do - lor se stes - souc - ci - de.*

11 11

*mp*

CHORUS. (Enter slowly from R 3. During this scene little gesture but strongly impressive attitudes of each member of Chorus.)

Adagio. (*Sustained. Measured. Broad.*)

Death un-feel-ing! Ah, could'st thou dark-en all the light of eyes so love-ly? Moan and  
Cru - da mor-te ahi pur po - tes - ti o - securar si dol - ci lam - pi Sos - pi -

(crossing to centre)

(separating)

## (Tableau expressive of universal and profound grief.)

Use small instead of corresponding large notes only when this Chorus is sung by Female Voices, omitting Tenor and Bass parts.

Replica 5.

SOP. *p* -zes, Moan and sigh bree \_ zes ce\_les\_tial. Grieve and mourn O woods and mea \_ dows.  
*te Sos - pi - ra - teau - re ce - les - ti La - gri - ma - teo Sel - ve o Cam - pi.*

M. SOP. *p* -zes, Moan and sigh bree \_ zes ce\_les\_tial. Grieve and mourn O woods and mea \_ dows.  
*te Sos - pi - ra - teau - re ce - les - ti La - gri - ma - teo Sel - ve o Cam - pi.*

CONTR. *p* -zes, Moan and sigh bree \_ zes ce\_les\_tial. Grieve and mourn O woods and mea \_ dows.  
*te Sos - pi - ra - teau - re ce - les - ti La - gri - ma - teo Sel - ve o Cam - pi.*

TEN. *p* -zes, Moan and sigh bree \_ zes ce\_les\_tial. Grieve and mourn O woods and mea \_ dows.  
*te Sos - pi - ra - teau - re ce - les - ti La - gri - ma - teo Sel - ve o Cam - pi.*

BASS. *p* -zes, Moan and sigh bree \_ zes ce\_les\_tial. Grieve and mourn O woods and mea \_ dows.  
*te Sos - pi - ra - teau - re ce - les - ti La - gri - ma - teo Sel - ve o Cam - pi.*

(Accompaniment may be omitted.)

(The rest of the first part of the Opera is made up of the lamentations of the Shepherds and Nymphs over the death of Euridice and their reflections upon the sad event. In the second part Orpheus goes to seek his bride in Hades. The Opera ends with a return to the scene of the beginning and Orpheus brings back Euridice amid general rejoicing.)