

FIRST DRAMA IN MUSIC

Produced A.D. 1600.



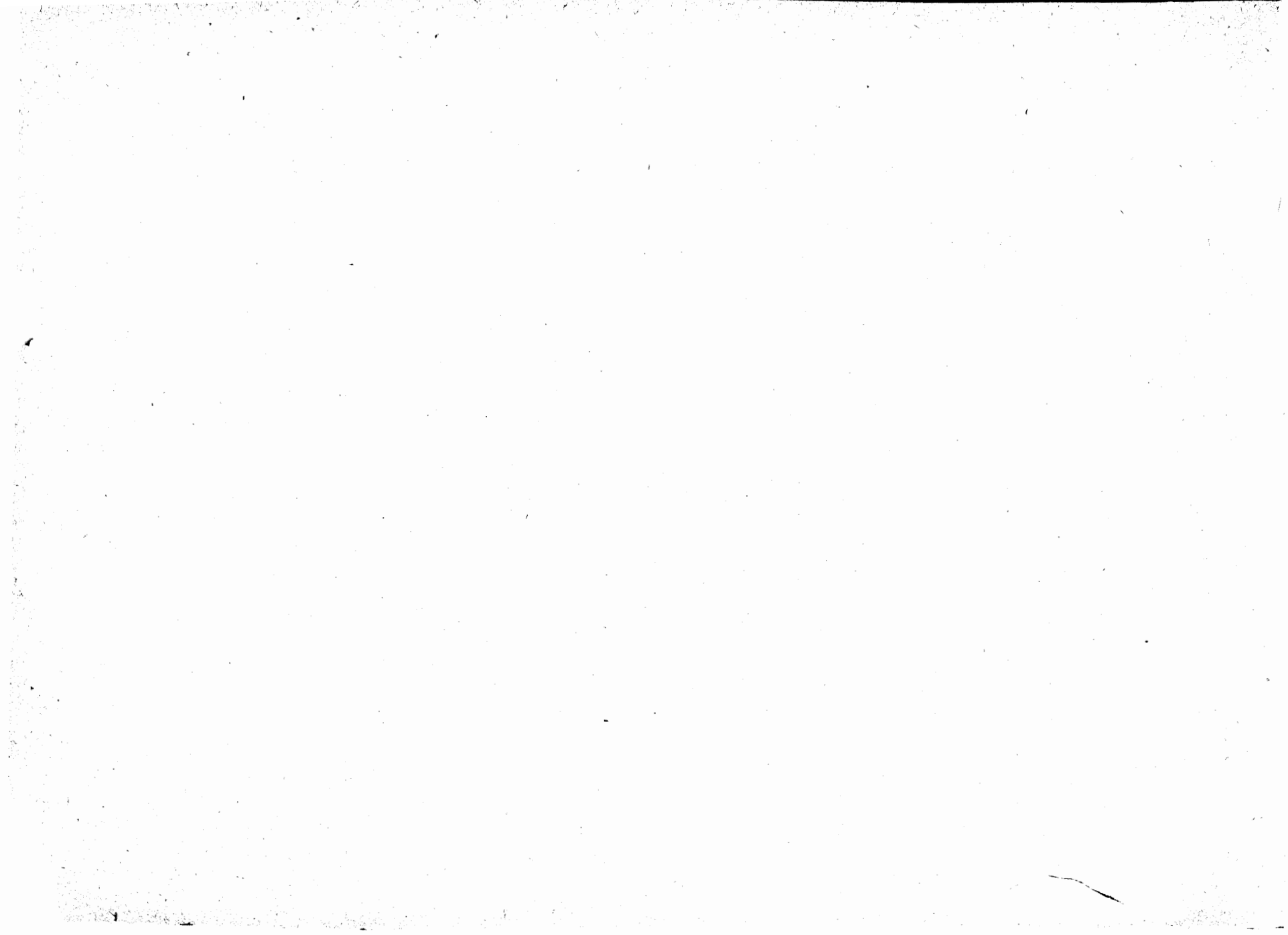
SCENES
FROM
EURIDICE

BY
JACOPO PERI

OLIVER DITSON COMPANY.
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SCHIRMER



DRAMATIS PERSONÆ.

IN PROLOGUE.

TRAGEDY Mezzo or Contralto.

IN PLAY.

EURIDICE Soprano.
 DAFNE Mezzo.
 FIRST NYMPH Mezzo.
 SECOND NYMPH Mezzo.
 ORPHEUS Tenor or High Baritone.

ARCETRUS Contralto or Counter Tenor.
 THYRSIS Tenor or High Baritone.
 FIRST SHEPHERD Tenor.
 SECOND SHEPHERD Baritone.
 THIRD SHEPHERD Baritone or High Bass.

Chorus of nymphs and shepherds.

(Other characters in the complete opera as originally given, were Aminta, Venus, Pluto, Proserpine, Rhadamantus, 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 rappresentivo* 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 rappresentivo* 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.

TABLE OF CONTENTS.

	PAGE.		PAGE.
PROLOGUE (Trajedy) ("I who wander in tears")	5	SCENE (Orpheus) ("Grottoes, where my lamenting")	20
Scene (Nymphs, shepherds, and Arcetrus) ("Maidens whose golden hair")	7	THYRSIS' SONG ("In yonder sky")	24
CHORUS ("The sun has never seen")	13	SCENE (Dafne, Orpheus, Arcetrus) ("Weary, Weighed down by sorrow")	26
SCENE (Euridice) ("Dear friends")	14	DAFNE'S NARRATION OF THE DEATH OF EURIDICE ("Near the shadowy forest")	32
CHORUS ("Off to the grove")	16	ORPHEUS' LAMENT ("I weep not, I am not sighing")	40
DANCE	19	CHORUS ("Death unfeeling")	44

SCENES FROM EURIDICE

LIBRETTO BY

OTTAVIO RINUCCINI

MUSIC BY

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 * * * *

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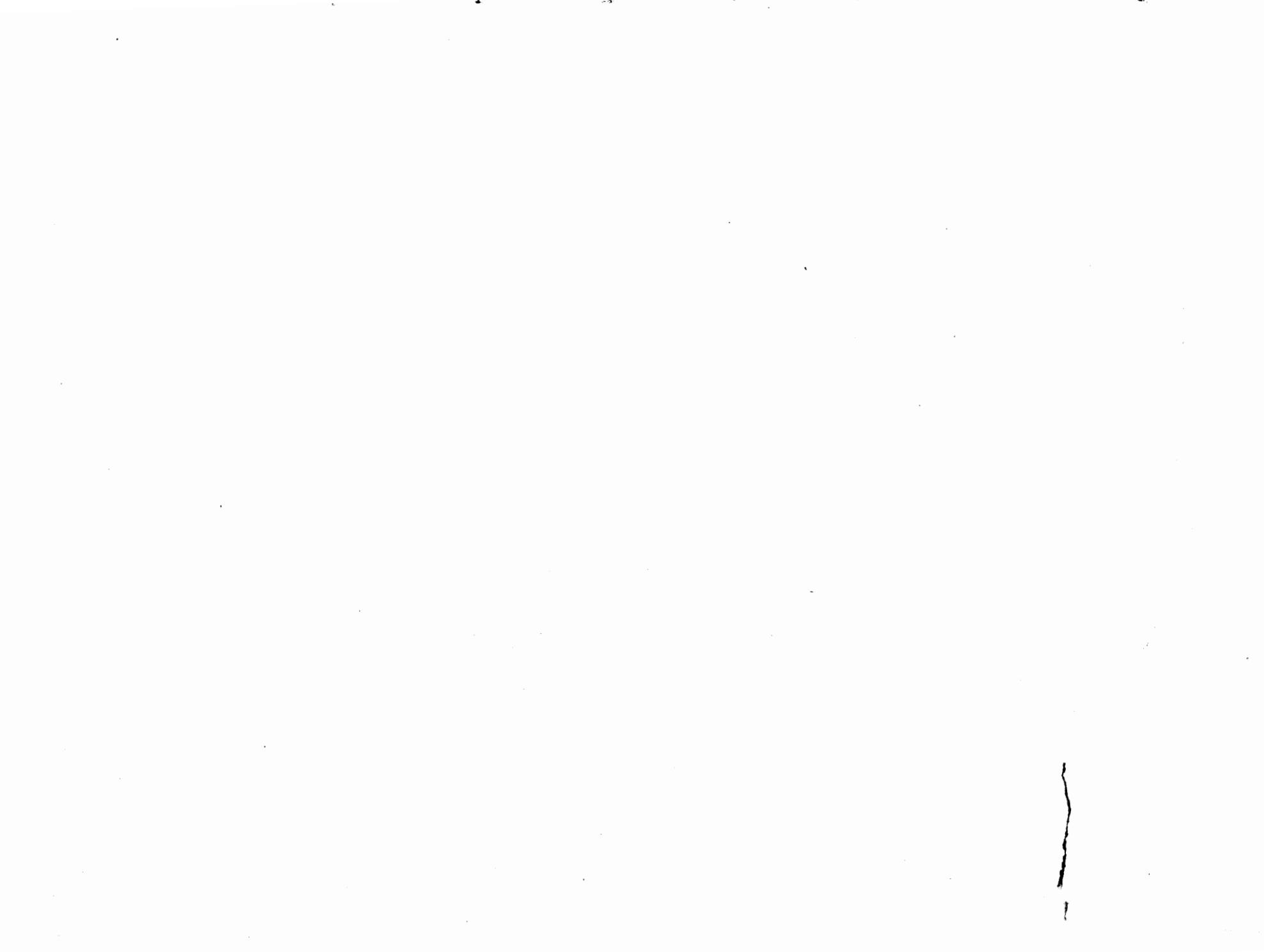
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Prologue.

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.

TRAGEDY.

Adagio. (Full, Broad, Sustained.)



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



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.



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 - de il bel crin si fre - gi, E i man - ti, e seg - gi degli an - ti che Re - gi Del Tra - cio Or -

mf

RITORNELLO.

pi - ty and fear all hearts to trem - ble.
 vis - ions to ten - der - ness ap - pea - ling.
 sto - ry of Or - pheus lend your hear - ing.

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

mf *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 ch'i 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.

The musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C). It begins with a *mf* dynamic and includes various musical notations such as slurs, accents, and a *p* dynamic. The lyrics are written below the notes. The middle staff is a bass line in bass clef, providing harmonic support with notes and rests. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), starting with a *mf* dynamic and featuring chords and melodic lines. The tempo and mood are indicated as *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 ru - bi - ni ar - den - ti. E voi ch'all' al - ba in ciel to - glie - te i van - ti,

The first system of music features a vocal line in treble clef with lyrics, a bass line in bass clef, and a piano accompaniment in grand staff. The piano part includes dynamic markings such as *mf* and *p*, and articulation marks like *v* and *acc*. The vocal line has dynamic markings *f* and *p*.

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 - le a - man - ti. E per que - ste fio - ri - te al-me con - tra - de Ri -

The second system of music continues the vocal line, bass line, and piano accompaniment. The piano part features dynamic markings *mf* and *p*, and articulation marks *v* and *acc*. The vocal line has dynamic markings *f* and *p*.

join with hap py-voi-ces in our sing-ing. This day Hy-men to beau-ty here u-nites great-est worth and great-est va - lor.
 suo-nin lie-te vo-cie lie-ti can-ti Og-gia som-ma bel-ta - de, Giunge som-mo va-lor san-toI-me - ne - o.

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-dí - ce Pur vi congiun-se il ciel, O di — fe - li - ce.

(Enter First Nymph L.3.)
 without dim.
 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 Pho - bus, whose gold - en car is
Rad - do - pia e fiam' e lu - mi Al me - mo - ra - bil gior - no Fe - bo ch'è càr - ro d'or ri.

Allegro vivace.

mf

(Enter Second Shepherd R.1.) *rit.* *(tr)* **SECOND SHEPHERD.**
 Andante e soave.

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

Andante.

p *rit.* *p* *mf*

(Second Nymph comes forward from U.C.)

f *p* *rit.*

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

p *p* *rit.*

SECOND NYMPH.

Allegretto (with fire and accent.)

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

p *f* *f*

Come, nymphs and swains re-joy - cing. Cir - cle your locks with gar - lands of gay flowers. Sing a - loud the glad re -
 Va - - ghe Nin - fe amo - ro - se In - ghir - lan - da - te il crin d'al - me vi - o - le. Di - te lie - te, e fes - to -

mf *p*

(Third Shepherd comes forward to L.C.)

(Arcetrus crosses to L. then comes down L.) **THIRD SHEPHERD.****RECIT: (well declaimed.)**

frain "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 - de un si - mil par d'a - man - ti 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.

(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.

SOP. *f* *without 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. *rit.*

M.S. *f* *without 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. *rit.*

CONTR. *f* *without 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. *rit.*

TEN. *f* *without 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. *rit.*

BASS *f* *without 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. *rit.*

(Accompaniment may be omitted.)
f *senza dim.*
rit.

EURIDICE. (Crossing to C surrounded by Chorus.)

RECIT: (with sweet and pure tone.)

Dear friends! To me so wel-come! Your joy is mine, Your glad-ness mine in-crea-ses, And nought with-in your bo-soms
 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

but finds an answer in mine own con-tent - - ment. Oh! how my soul is stirred by your sweet greetings your am'rous
 Tut - to rassembra il mio gio - ir rac - col - - to Deh co - me lie - ta as - col - to i dol - ci can - ti, e gl'a - mo -

poco rit. *tempo*

RECIT: (*Vivaciously.*)

p *f* *mp*

words and prais-es of love Your gentle acts of kind af-fec-tion. But now, beloved com-panions,
 ro - - si det - ti dà - mor di cor-te-sia gra-di - - ti af-fet - ti Ma deh compagn'a - ma-te

mf *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.

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

(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. *f* *without dim.* *rit.*
With song and dan - cing, with song and dan - cing On to grove and mea - - dow.
Al can - to al bal - lo al bal - lo al ball' all' om - - bra al pra - to a - dor - no.

M.S. *f* *without dim.* *rit.*
With song and dan - cing, with song and dan - - cing To the mea - - dow.
Al can - to al bal - lo al ball' all' om - - bra al pra - to a - dor - - no.

CONTR. *f* *without dim.* *rit.*
With song to grove and mea - - dow.
All om - - bra al pra - to a - dor - - no.

TENOR *f* *without dim.* *rit.*
With song and dan - cing On to grove and mea - - dow.
Al can - to al ball' all' om - - bra al pra - to a - dor - - no.

BASS. *f* *without dim.* *rit.*
With song to grove and mea - - dow.
All om - - bra al pra - to a - dor - - no.

Moderato. (Accompaniment may be omitted.)

f *f senza dim.* *rit.*

Allegretto.

Has - ten O shepherds where the stream-let is gent - ly purl - ing, 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 -

Has - ten O shepherds where the stream-let is gent - ly purl - ing, 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 -

Has - ten O shepherds where the stream-let is gent - ly purl - ing, 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 -

Has - ten O shepherds where the stream-let is gent - ly purl - ing, 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.

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

RITORNELLO.

Musical notation for the beginning of the Ritornello, showing treble and bass staves in 3/4 time.

Dance - Allegretto.

Musical notation for the Dance - Allegretto, showing treble and bass staves in 6/8 time with dynamic markings: *last time dim.* and *poco*.

Musical notation for the end of the dance, showing treble and bass staves with dynamic markings: *f*, *a poco*, and *mp*.

Vocal and piano accompaniment for the chorus, including lyrics and musical notation. The lyrics are:
 voi - ces in praise of this mer-ry day.
 tan - do in si be - a - - to gior - no.
 - - ces in praise of this mer-ry day.
 - - do in si be - a - - to gior - no.
 voi - ces prais-ing this mer-ry day.
 tan - d'in si be - a - - to gior - no.
 in praise of this mer-ry day.
 in si be - a - - to gior - no.
 voi - ces prais-ing this mer-ry day.
 tan - d'in si be - a - - to gior - no.

All exeunt dancing R. 2 & 3.

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

ORPHEUS.

Recit. (*Broad, sustained.*)

Grot-toes, where my la-ment-ing brought me back mourn-ful e-choes! Fa-mil-iar pla-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-lio-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*

p

The first system consists of three staves. The top staff is a vocal line with lyrics in English and Italian. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music includes various note values, rests, and dynamic markings such as *p* (piano) and accents. The middle staff is a bass line with a bass clef, providing harmonic support. The bottom staff is a grand staff for piano accompaniment, with treble and bass clefs, showing chordal textures and arpeggiated figures.

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.

f *p* *f*

The second system also consists of three staves. The top staff is a vocal line with lyrics in English and Italian. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music includes various note values, rests, and dynamic markings such as *f* (forte), *p* (piano), and accents. The middle staff is a bass line with a bass clef, providing harmonic support. The bottom staff is a grand staff for piano accompaniment, with treble and bass clefs, showing chordal textures and arpeggiated figures.

p

Beauteous star of the sky! Ve-nus! Mother of love! A-rise from out the wa-ters! And the night's grey sha - dows
Bel-la ma-dre dà - mor, bel-la ma-dre dà - mor dall'on-de fuo-ra Sor-gi, e la notte om-bro - sa

p

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a piano (*p*) dynamic. It features a melodic line with various intervals and rests, corresponding to the Italian lyrics. The middle staff is the bass line, providing harmonic support with sustained notes and some movement. The bottom staff is the piano accompaniment, featuring chords and arpeggiated figures. The key signature has one sharp (F#), and the time signature is 7/8. The system concludes with a fermata over the final notes.

(Arcetrus enters R. 3.)

ARCETRUS. (*with enthusiasm, well declaim'd*)

f

with vague mys-te-ri-ous light and glow il - lu - mine. Now praised be heav'n a -
Di va - ga lu - ce scin - til - lan - do in - do - ra. Sia pur lo - da - to il

p

The second system of the musical score continues the composition. It begins with the vocal line, marked with a forte (*f*) dynamic. The lyrics continue, with Arcetrus's entrance indicated by a double bar line and an arrow. The piano accompaniment features a variety of textures, including chords and arpeggios. The key signature changes to two flats (Bb and Eb), and the time signature remains 7/8. The system concludes with a fermata over the final notes.

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.

pp cres. poco a poco mf rit.

pp cres. poco a poco mf rit.

Moderato.

THYRSIS.

Moderato. *(With enthusiasm and feeling.)*

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

Moderato.

mf *p* *p*

Symphony. TRIPLE FLUTE. *p* THYRSIS.

there a torch is burn - ing. Its flame for mor - tals By the gods is car - ried
 in these hearts of ours. Sooth - ing life's fe - ver With ce - les - tial bless - ing
 di bel foc, ac - cen - di. E qui dis - cen - di sull' aur - a - te piu - me
 for - tu - na - ti am - an - ti. E tra bei can - ti di so - a - vi a - mo - ri

p *p* *p*

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

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 là - ni - me in - fiam - ma.
 Sveg - lia ne co - riu - na dol - ce au - ra, un ri - so Di — Pa - ra - di - so.

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* *poco* *a poco* *pp*

p *dim* *poco* *a poco* *pp*

DAFNE.

Recit. (*Broad.*)*(Full and broad.)*

Wear - 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

f *p*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) is in treble clef with a 4/6 time signature. It begins with a recitative section marked 'Recit. (Broad.)' and then transitions to a full and broad section. The lyrics are written below the notes. The piano accompaniment (bottom two staves) is in bass clef with a 4/6 time signature. It features chords and arpeggiated figures, with dynamics *f* and *p* indicated. Fingerings and breath marks are present throughout.

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.

f *p* *f*

Detailed description: This system contains the second two staves of music. The vocal line (top staff) continues the recitative and full and broad sections. The lyrics are written below the notes. The piano accompaniment (bottom two staves) continues with chords and arpeggiated figures, with dynamics *f* and *p* indicated. Fingerings and breath marks are present throughout.

(dispairing.) (faster.)

p

Ah! The light'ning swift flee - eth thro' the dark - ness of night the sight e - lu - ding, but more
Ahi che lam - po o ba - le - no In not - tur - no se - ren - ben rat - to fug - ge ma più

pp *p*

(agitato.)

f *pp* *rit.*

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.

pp

ARCETRUS.

mf

A - las What then has hap - pend? 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.

The musical score for Arcetrus consists of three staves. The top staff is the vocal line in treble clef, starting with a mezzo-forte (*mf*) dynamic. It contains two lines of lyrics. The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, split into treble and bass clefs, with a mezzo-piano (*mp*) dynamic. The piano part features chords and melodic lines that support the vocal melody.

DAFNE.

ORPHEUS. (*Quietly, serenely.*)

f *mp*

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 -

The musical score for Dafne and Orpheus consists of three staves. The top staff is the vocal line in treble clef, divided into two parts: Dafne (marked *f*) and Orpheus (marked *mp* and *Quietly, serenely.*). The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, split into treble and bass clefs, with a mezzo-piano (*mp*) dynamic. The piano part features chords and melodic lines that support the vocal melodies.

DAFNE. *f*

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

cres. *mf* *dim.* *f*

mp (little faster.) *f* (tempo)

O by the sac - red dei - ties, 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

p *mf*

ORPHEUS. (crossing to Dafne.)

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

why I am weep - - ing. Maid - en wound not your heart by re - ject - ing 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 - - great - er 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 giam - ma - i Ch'io nar - ri e ch'io rive -

f *p accel.* *rit. poco*

- 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.

f *p accel.* *rit. poco*

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

mf *cres.*

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 l'al - ma tur ba - ta.

10 11 11 10

cres. *f*

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 tras-cor-re il fon-te degl' al-

pp *p* *pp*

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.

pp *p* *ppp*

4 10 11 11 10(?)

Allegretto.

Some from the fra - grant mea - dows 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 -

p *mf*

11 10

Allegretto.

mf

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

10 11 11 10 10 11 10

mp *f* *p*

Più animato.

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 - do il piè sul ver - de pra -

10 11 10

p *mf* *pp*

Più animato.

cres. *poco* *a* *poco* *dim.*

(vivid diction but not *f* at first.) *accel.* *agitato* *cres.*

dow, When Ah! a snake up - ri - sing from his lair in the grass - es where conceal'd he had lain, rep - tile - so hâte -
 to *Quand'ahîria sor te a - cer - ba* *Angue crudo e spie - ta - to* *Che ce - la - to già cea tra fio - rie l'er -*

pp accel. *p agitato* *mf*

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

f *ppp* *f* *ppp*

by clouds ob - scured _____ And from her soul's re_cess_es came a quick sigh of ter - ror,
 che nu - be a - dom - bri E dal pro_fon-do co - re con un sos_pir mor - ta - le

4 3 2 8 7 #

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 ohimē sos - pîn - se fuo - re che qua - si a ves - se l' ale Giunse og - ni Nin - fa

p *mf* *p*

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 in ab_ban_do - no Tutta las_cios_sì al_lor nell'al - trui

rit. *pp* *meno* *f*

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

ren_der; los_ing the ro - ses from her hair dis - hev - eled; with a chill i - cy sweat al - rea -
 brac_cia Sparge ail bel vol - toe le do - ra - te chio - me Un su_dor viē piū fredd' as - sai

p *pp* *with wild terror.* *f*

pp *f*

*(without rit.)**p (with much feeling.)**p*

dy on her Whis_p'ring 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

(?)

p

*p**pp*

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

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 -
Resto tan - ta bellez - za im - mobil ge - lo. Che nar - ri ohi - me che sen - to Mi -

ppp *mf* *mp*

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

4 3 2 7 6

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

Andante.

p *mf*

I weep not, I am not sighing, tho'thou art — from me taken. What use to sigh?— Why should my tears be
 Non piango e non sos_pi-ro O mia ca-ra Eu-ri-di-ce Che sospirar— che la-grimar non

Andante.

pp *mf*

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-roin-fe-li-ce O mio core o mia speme, o pa-ce o vi-ta Ohi -

mp *mp* *mf* *p*

mf *f* *poco rit.*

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

Tempo. (with exaltation.)

mf *f*

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 chamas-ti mo-ren-do il tuo con-sor-te Non son non son lon ta-no Io

Tempo.

p *mf*

(ARCETRUS. C.)

*without dim.
poco rit.**Recit. (Quietly) (with deep feeling.)*

to the gates of Ha-des, thee I fol - low. O death! En-vious and cru-el to thus cut down in
vengo o ca - ra vi - ta o ca - ra mor - te *Ahi mort' in - vi - d'è ri - a Co - sì 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. Wea - ry, but
fior dell' al - trui spe - me Co - sì tur - bi d' a - mor gl'almi di - let - ti *Las so ma in -*

p

vain - ly flee - ing doth the soul seek some realm where death as - sails not. Bet - ter 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 -

p

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

f

mp *mf*

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 - scurar si dol - ci lam - pi Sos - pi -

(crossing to centre) (separating)

Adagio.

sigh ——— Moan and sigh bree-zes ce-les - tial. Grieve and mourn O woods and mea-dows. Sigh ye bree -
 ra - te Sos-pi - ra-te au-re ce-les - ti La - cri - ma - te o Selve, o cam - pi Sos - pi - ra -

(coming together.)

(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* *f* *rit.*
_zes, Moan and sigh breezes celes-tial. Grieve and mourn O woods and meadows.
te Sos-pi-ra - te au-re ce-les-ti La-gri-ma-teo Sel-veo Cam-pi.

M. SOP. *p* *f* *rit.*
_zes, Moan and sigh breezes celes-tial. Grieve and mourn O woods and meadows.
te Sos-pi-ra - te au-re ce-les-ti La-gri-ma-teo Sel-veo Cam-pi.

CONTR. *p* *f* *rit.*
_zes, Moan and sigh breezes celes-tial. Grieve and mourn O woods and meadows.
te Sos-pi-ra - te au-re ce-les-ti La-gri-ma-teo Sel-veo Cam-pi.

TEN. *p* *f* *rit.*
_zes, Moan and sigh breezes celes-tial. Grieve and mourn O woods and meadows.
te Sos-pi-ra - te au-re ce-les-ti La-gri-ma-teo Sel-veo Cam-pi.

BASS. *p* *f* *rit.*
_zes, Moan and sigh breezes celes-tial. Grieve and mourn O woods and meadows.
te Sos-pi-ra - te au-re ce-les-ti La-gri-ma-teo Sel-veo 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.)