FIRST DRAMA IN MUSIC

Produced A.D. 1600.

SCENES FROM EURIDICE

AN OPERA

BY

JACOPO PERI.

OLIVER DITSON COMPANY.
BOSTON. N.YORK. PHILA. LONDON.
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SCHIRM

DRAMATIS PERSONÆ.

IN PROLOGUE.

TRAJEDY	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 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

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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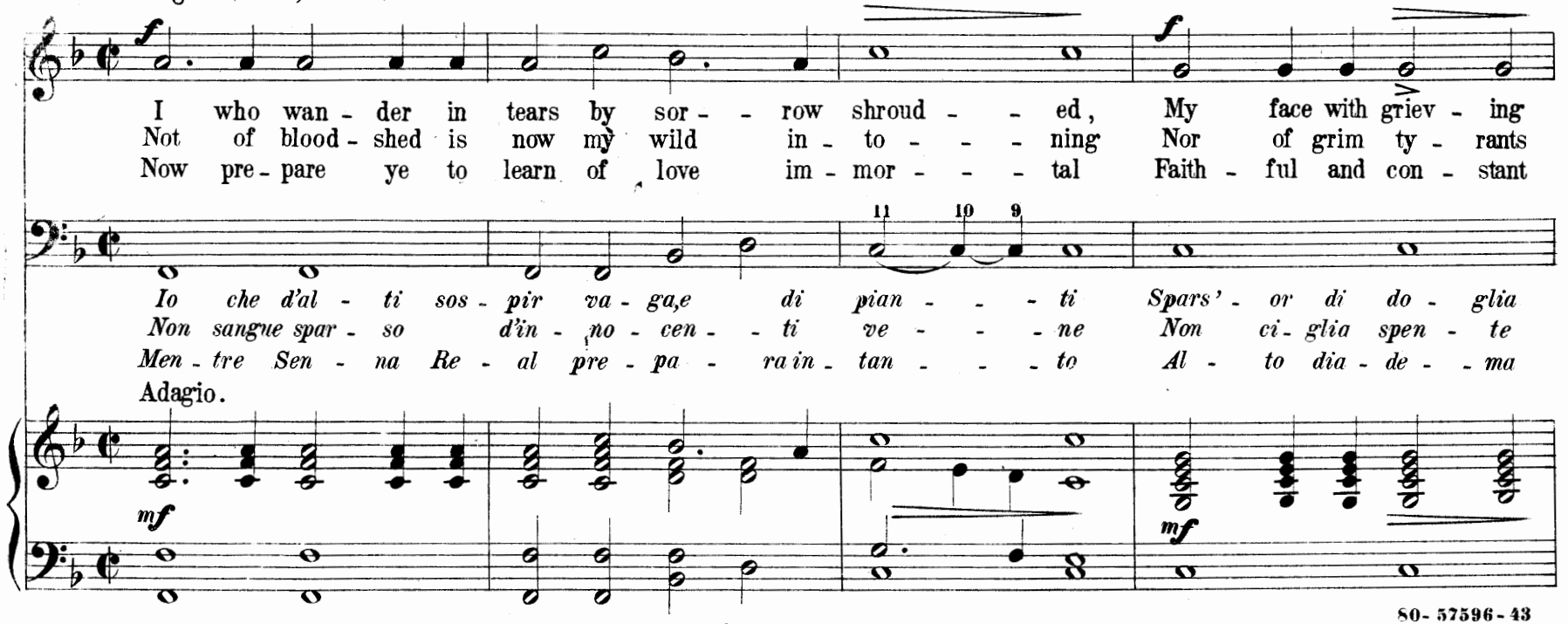
Prologue.

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.*)



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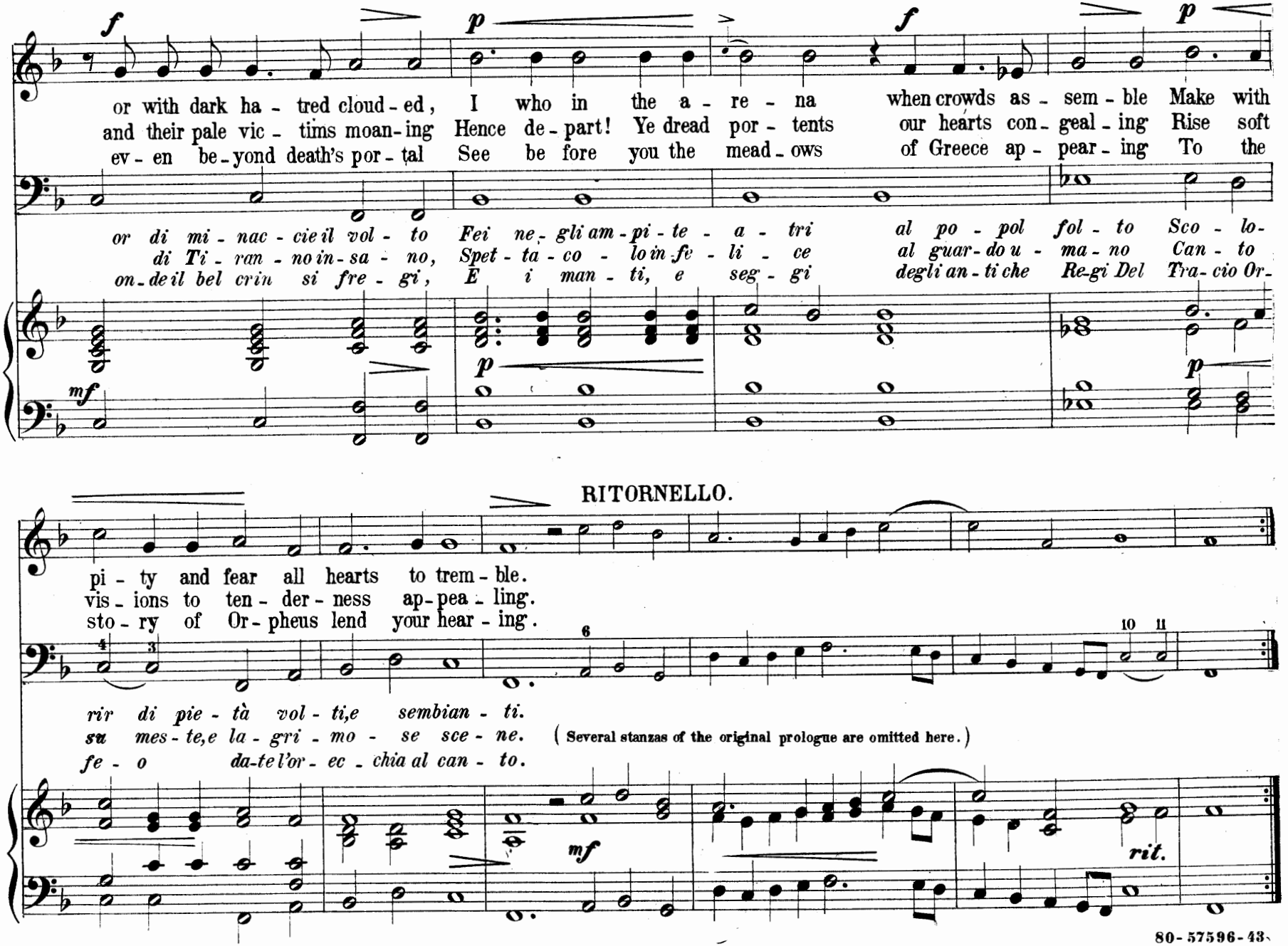

or with dark ha - tred cloud - ed, I who in the a - re - na when crowds as - sem - ble Make with
and their pale vic - tims moan - ing Hence de - part! Ye dread por - tents our hearts con - geal - ing Rise soft
ev - en be - yond death's por - tal See be fore you the mead - ows of Greece ap - pear - ing 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 -
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.
fe - o da - te l'or - ec - chia al can - to.
(Several stanzas of the original prologue are omitted here.)
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.

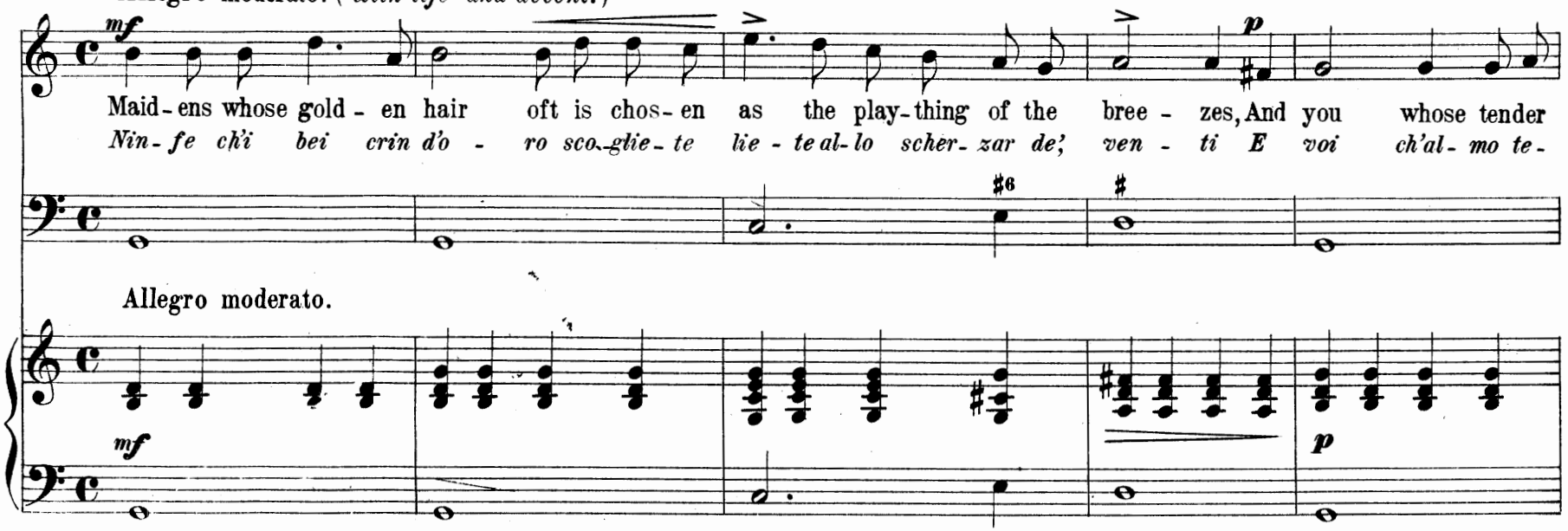
PROPERTIES. Triple flute. Lyre.

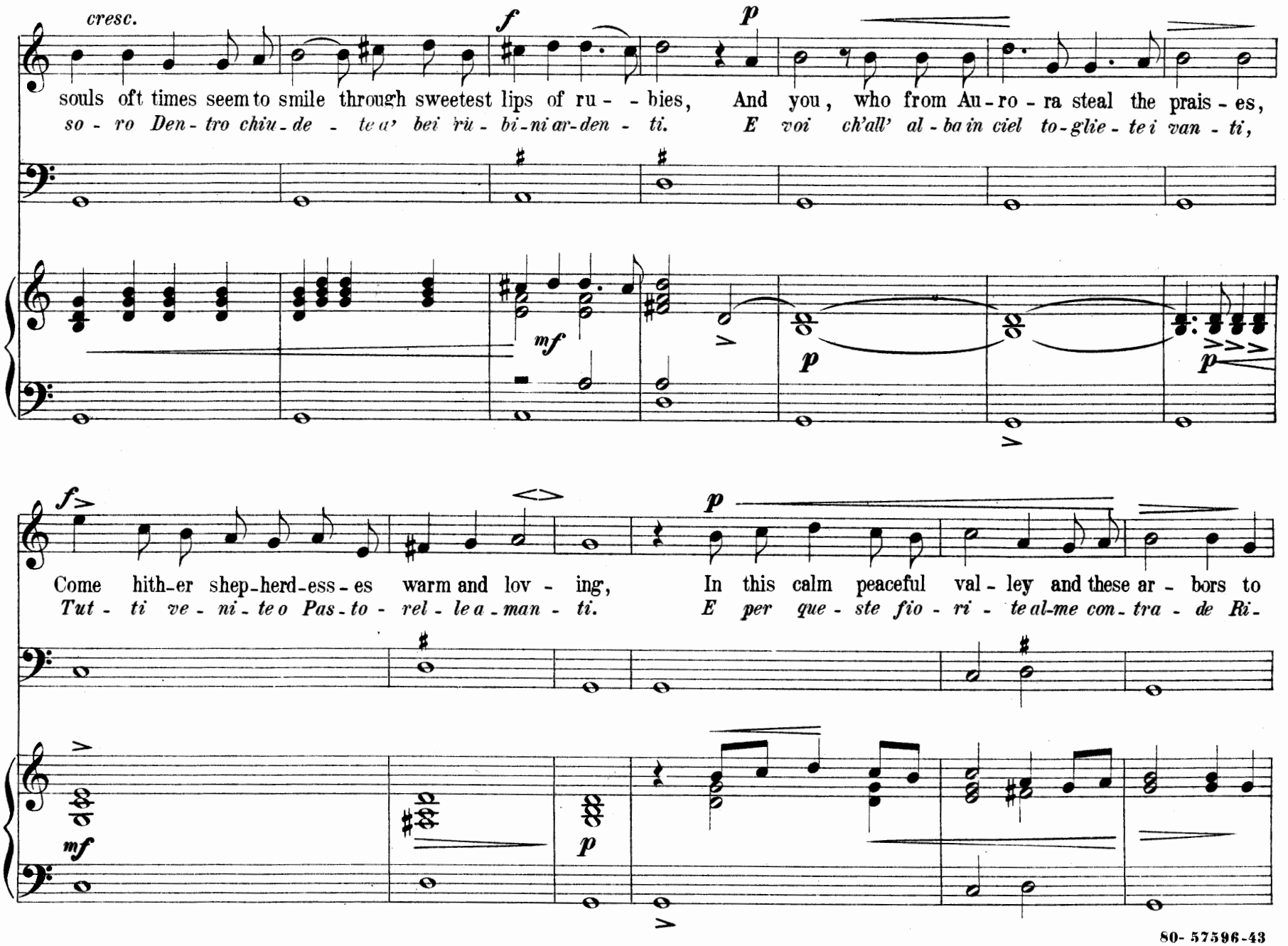
At opening of play, following the prologue, a general laugh heard from chorus, a few of whom are discovered on the stage round the tree (U.C.) one of the chorus being in the tree, shaking, or throwing fruit or leaves upon his companions below. Two or three others are looking on from stage right; others 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.

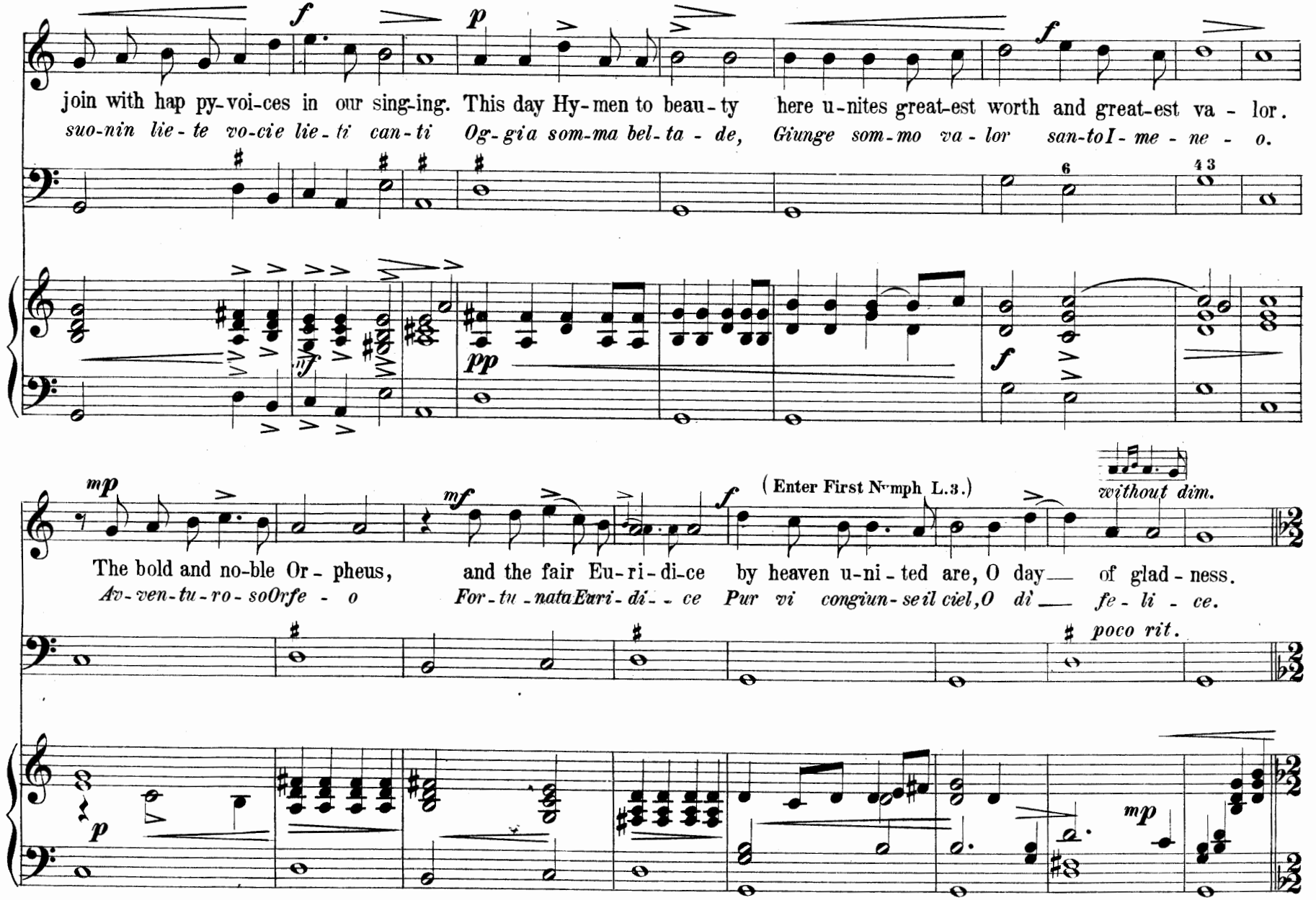
Immediately after the opening of the scene First Shepherd enters L.3. and comes down the stage C. addressing the chorus, who follow him, and come down on either side as he sings.

FIRST SHEPHERD.

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

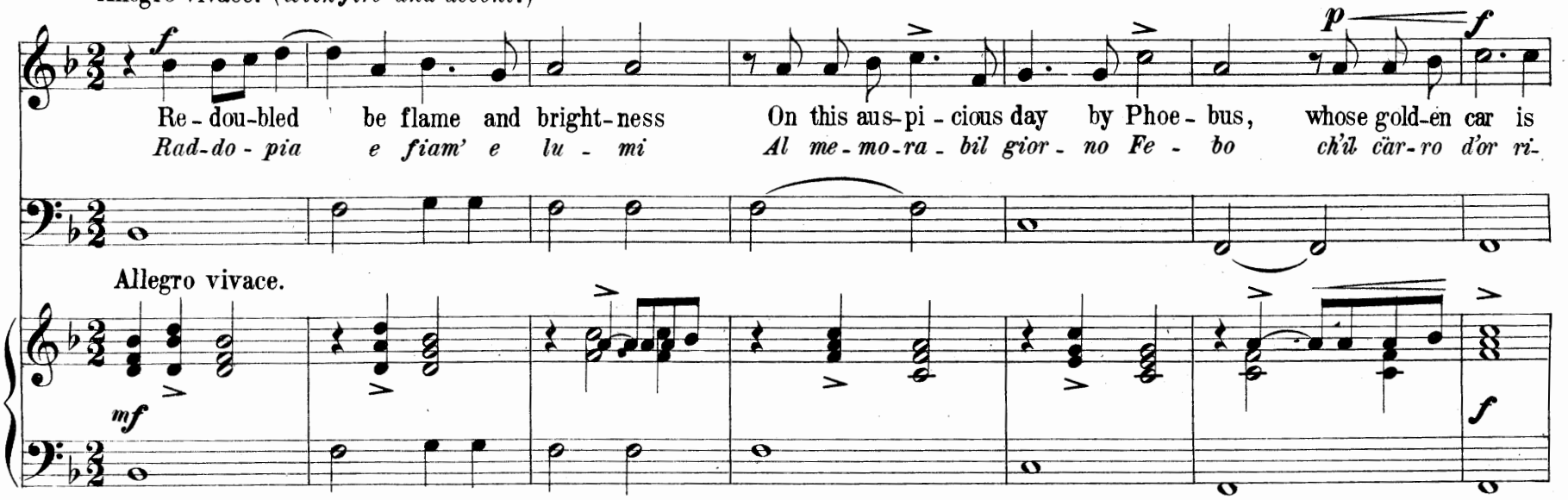



cresc.
souls oft times seem to smile through sweetest lips of ru - - bies,
so - ro Den - tro chiu - de - te a' bei ru - bi - ni ar - den - ti.
And you, who from Au - ro - ra steal the prais - es,
E voi ch'all' al - ba in ciel to - glie - te i van - ti,
Come hith - er shep - herd - ess - es warm and lov - ing,
Tut - ti ve - ni - te o Pas - to - rel - le a - man - ti.
In this calm peaceful val - ley and these ar - bors to
E per que - ste fio - ri - te al - me con - tra - de Ri -

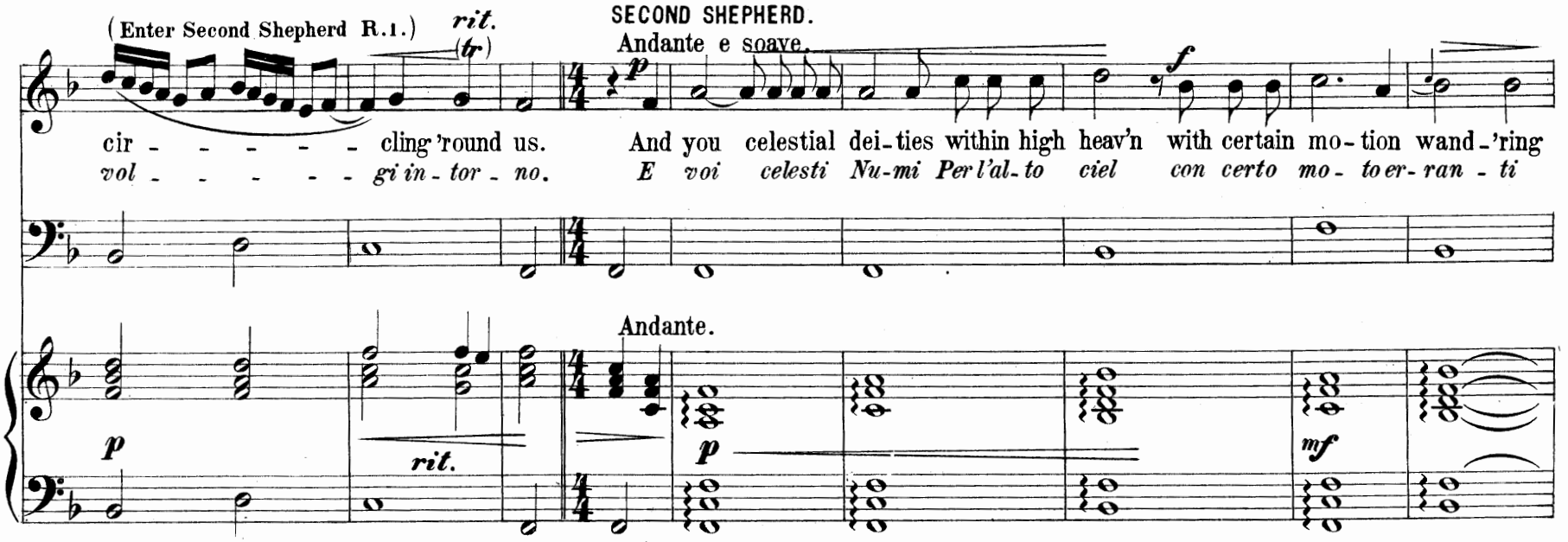

join with hap py-voi-ces in our sing-ing. This day Hy-men to beau-ty here u-nites great-est worth and great-est va - lor.
suo-nin lie - te vo-cie lie - ti can-ti Og-gia som-ma bel-ta - de, Giunge som-mo va-lor san-toI - me - ne - o.
The bold and no-ble Or - pheus, and the fair Eu-ri-di-ce by heaven u-ni-ted are, O day — of glad - ness.
Av-ven-tu-ro-soOrfe - o For-tu-nataEuri-di-ce Pur vi congiun-se il ciel, O di' — fe - li - ce.
(Enter First Nymph L.3.)
without dim.
poco rit.

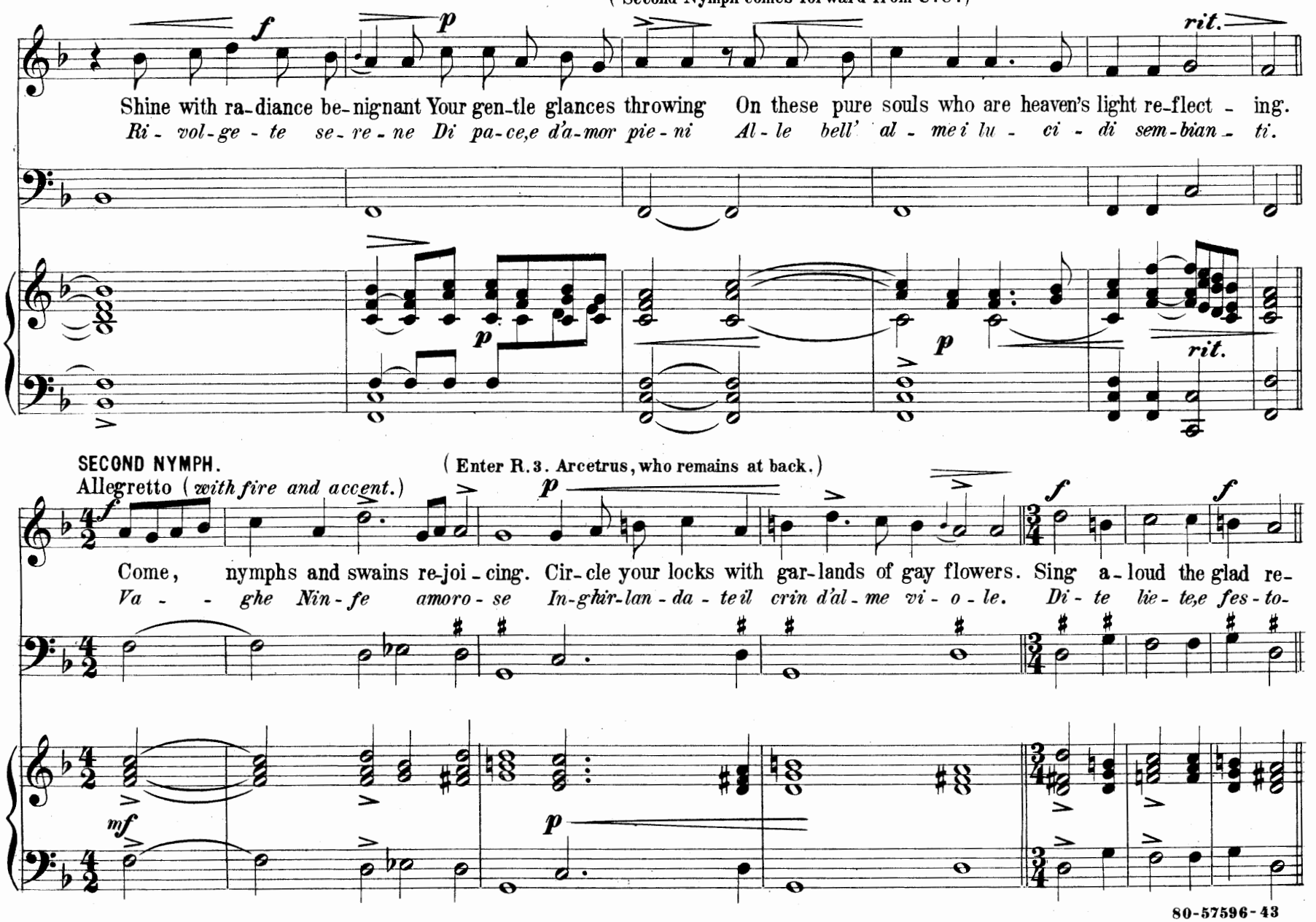
FIRST NYMPH.

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



(Enter Second Shepherd R.1.)



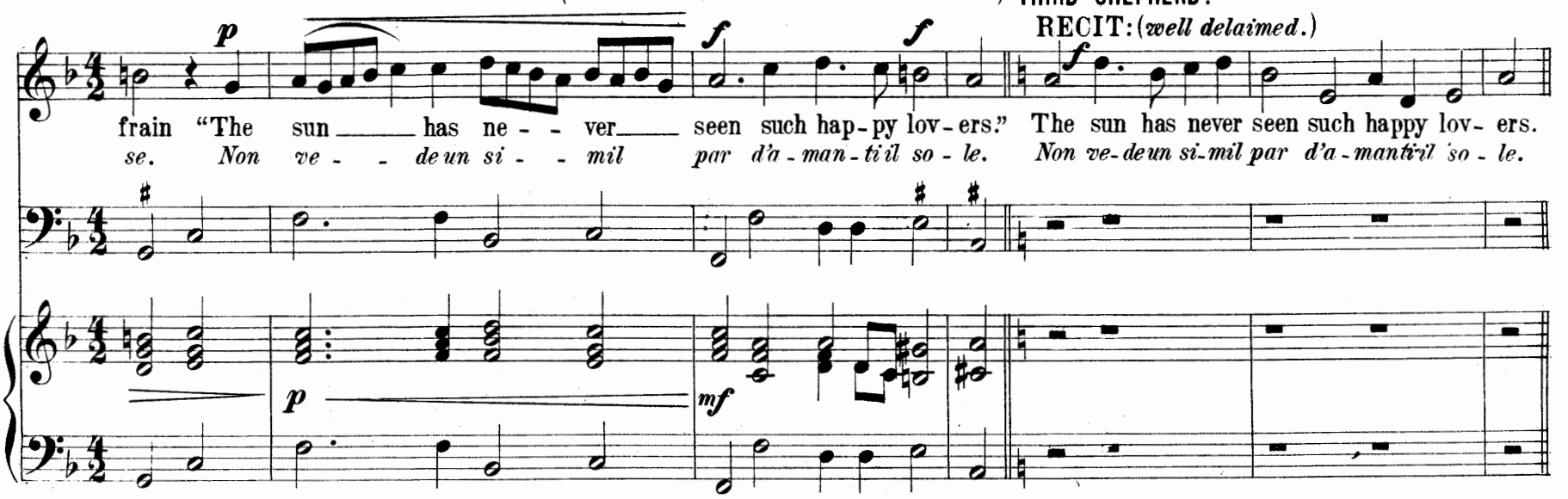

(Second Nymph comes forward from U.C.)
f
p
rit.
Shine with ra-diance be-nignant Your gen-tle glances throwing On these pure souls who are heaven's light re-flect - ing.
Ri - vol-ge - te se-re-ne Di pa-ce,e d'a-mor pie-ni Al-le bell' al - me i lu - ci - di sem-bian - ti.
p
rit.
SECOND NYMPH.
Allegretto (with fire and accent.)
(Enter R.3. Arcetrus, who remains at back.)
f
p
f
f
Come, nymphs and swains re-joi - cing. Cir-cle your locks with gar-lands of gay flowers. Sing a-loud the glad re-
Va - - ghe Nin-fe amoro - 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.

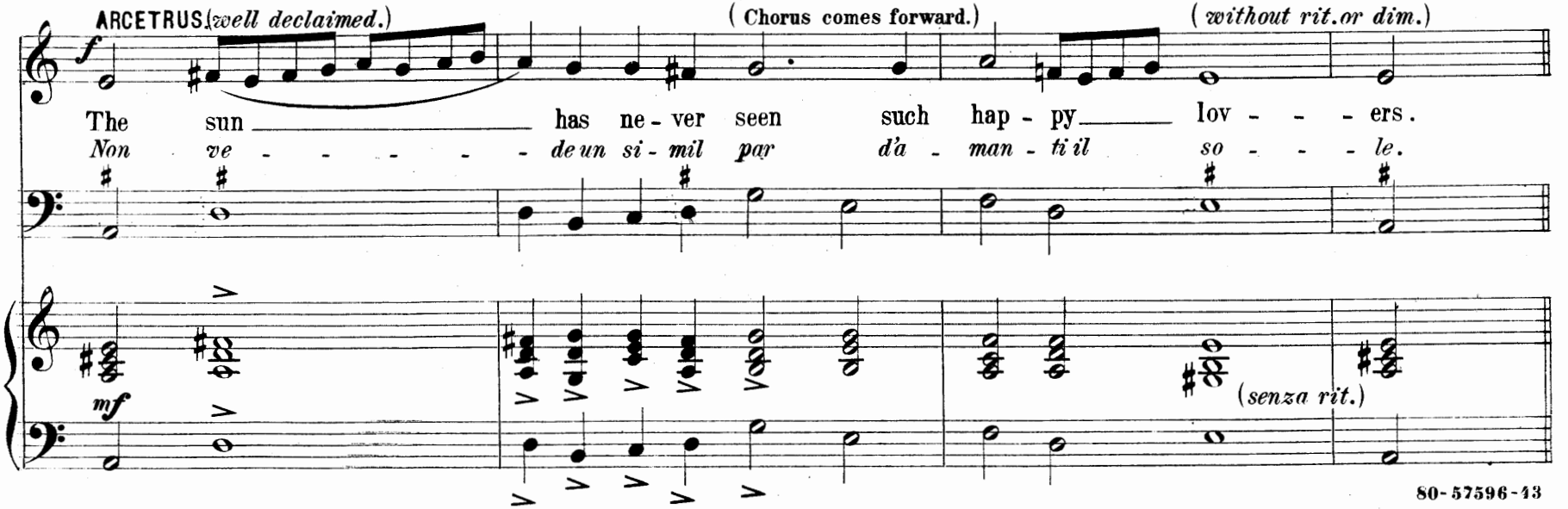
RECIT: (*well delaimed.*)



ARCETRUS (*well declaimed.*)

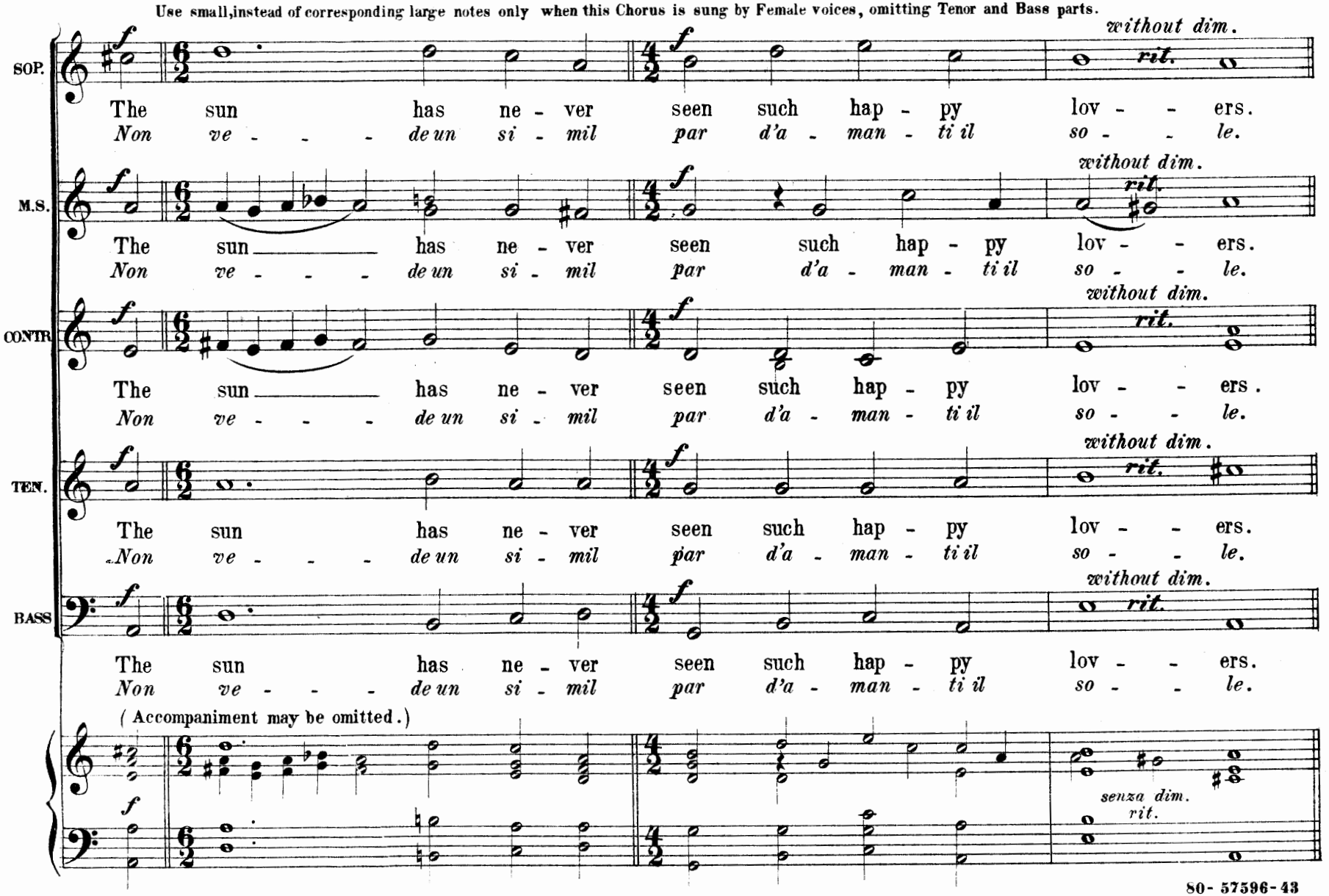
(Chorus comes forward.)

(*without rit. or dim.*)



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.



EURIDICE enters L. 1 .

EURIDICE. (**Crossing to C surrounded by Chorus.**)

RECIT: (*with sweet and pure tone.*)

mp

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-to, Che den-tro a' vostri pet-ti

p

p *rit.*

Andante. (*with full soul.*)

f

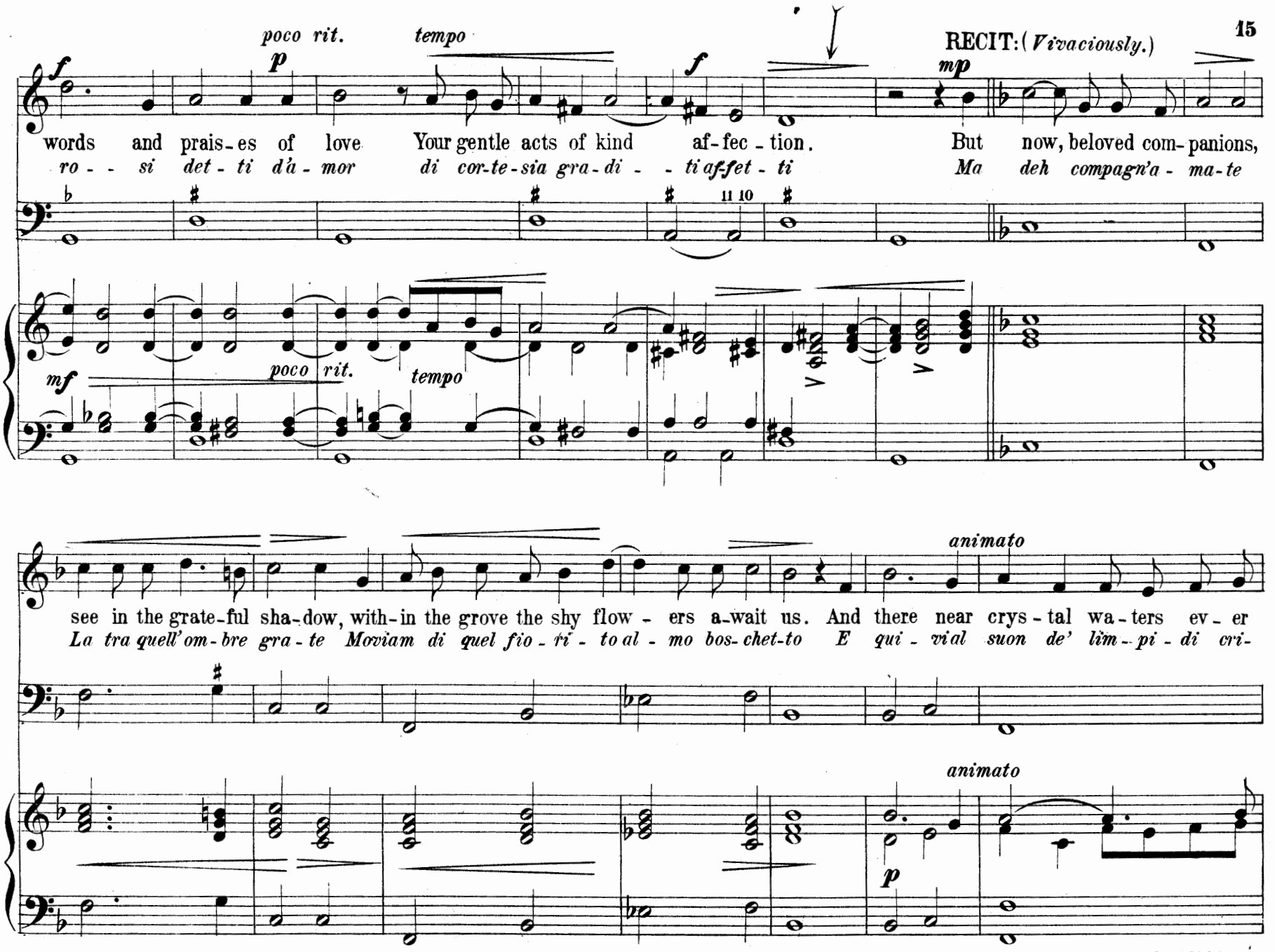
but finds an answer in mine own con-tent - - ment. Oh! how my soul is stirred by your sweet greetings your am'rous

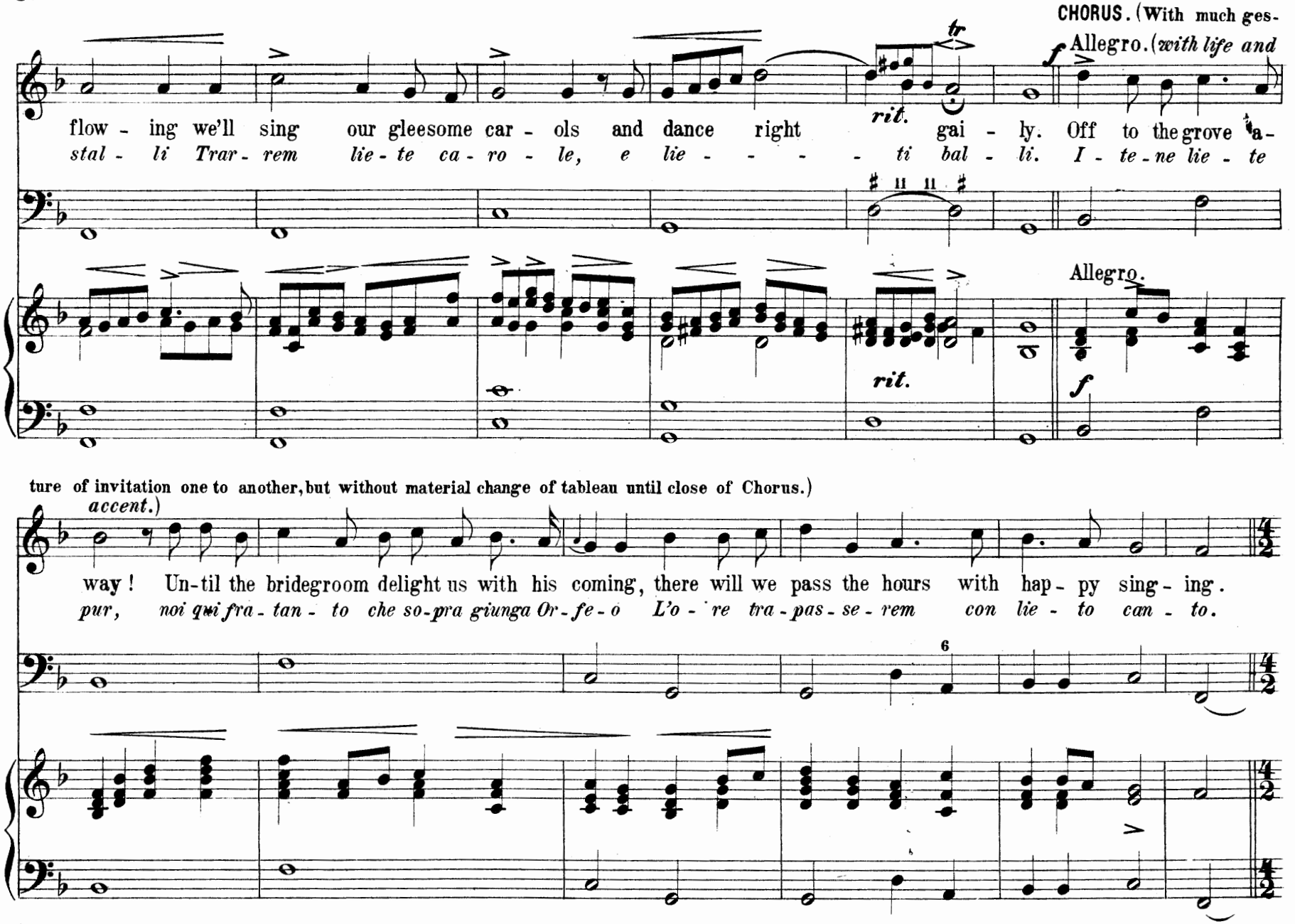
Tut-to rassembra il mio gio-ir rac-col - - to Deh co-me lie-ta as-col-to i dol-ci can-ti, e gl'a-mo-

Andante.

mf

p *rit.*


poco rit.
tempo
RECIT: (Vivaciously.)
words and prais-es of love Your gentle acts of kind af-fec-tion. But now, beloved com-panions,
ro - si det - ti d'a - mor di cor-te-sia gra-di - - ti af-fet - ti Ma deh compagn'a - 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


CHORUS. (With much ges-
Allegro. (with life and
flow - ing we'll sing our gleesome car - ols and dance right 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
rit.
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

(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.

Al can - to al bal - lo al bal - lo al ball' all' om - - - bra al pra - to a - dor - no.

without dim. *rit.*

M.S.

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.

without dim. *rit.*

CONTR.

With song to grove and mea - - - dow.

All om - - bra al pra - to a - dor - - - no.

without dim. *rit.*

TENOR.

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.

without dim. *rit.*

BASS.

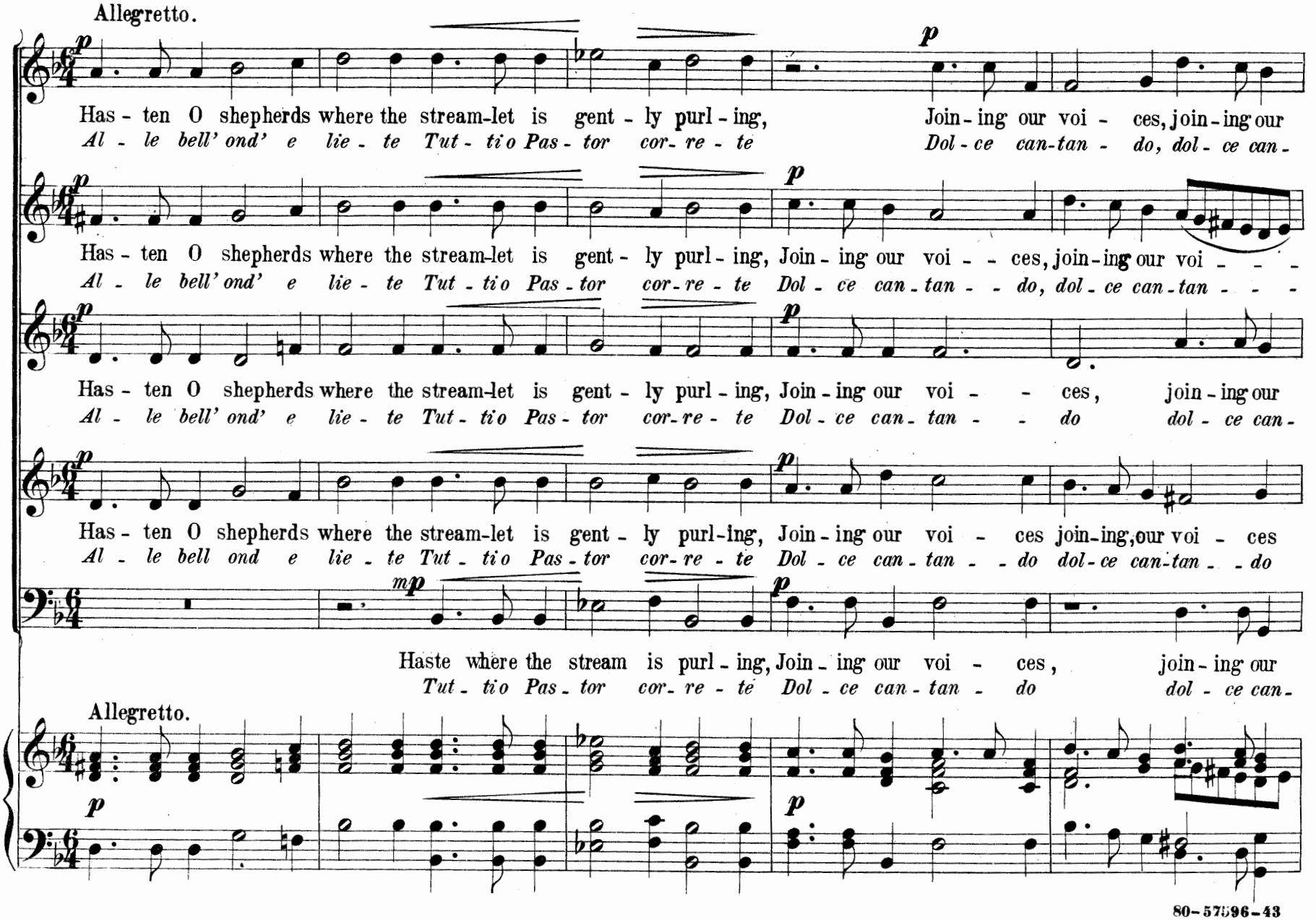
With song to grove and mea - - dow.

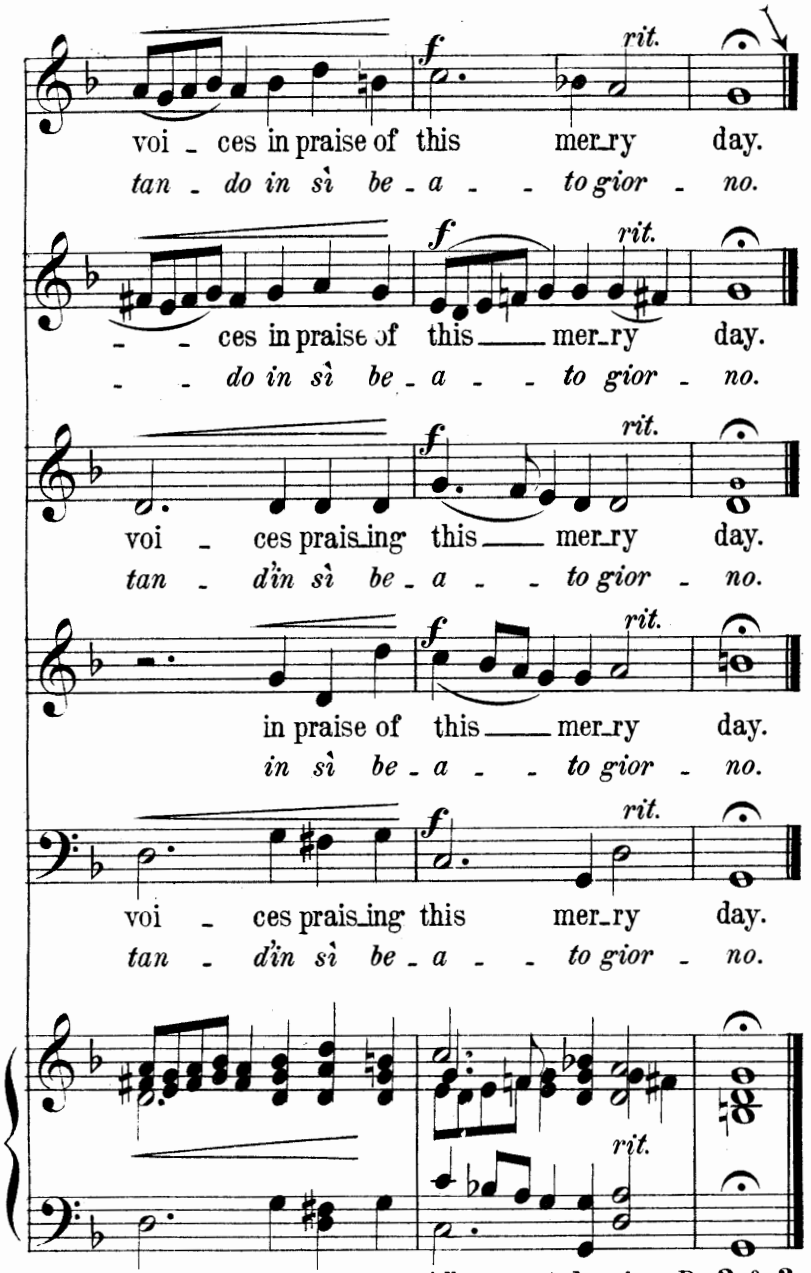
All om - - bra al pra - to a - dor - - no.

without dim. *rit.*

Moderato. (Accompaniment may be omitted.)

f senza dim. *rit.*

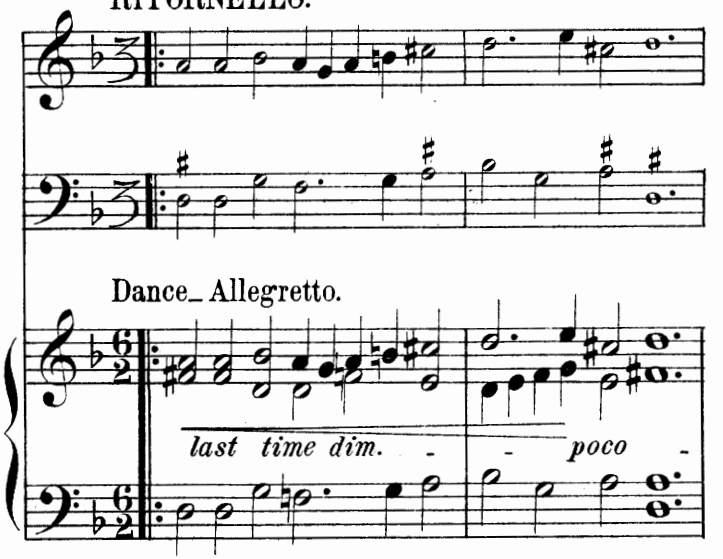

Allegretto.
Has - ten O shepherds where the stream-let is gent - ly purl - ing, Join - ing our voi - ces, join - ing our
Al - le bell' ond' e lie - te Tut - ti o Pas - tor cor - re - te Dol - ce can - tan - do, dol - ce can -
Has - ten O shepherds where the stream-let is gent - ly purl - ing, Join - ing our voi - - ces, join - ing our voi - - -
Al - le bell' ond' e lie - te Tut - ti o 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 - ti o 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 - ti o 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 - ti o Pas - tor cor - re - te Dol - ce can - tan - do dol - ce can -
Allegretto.

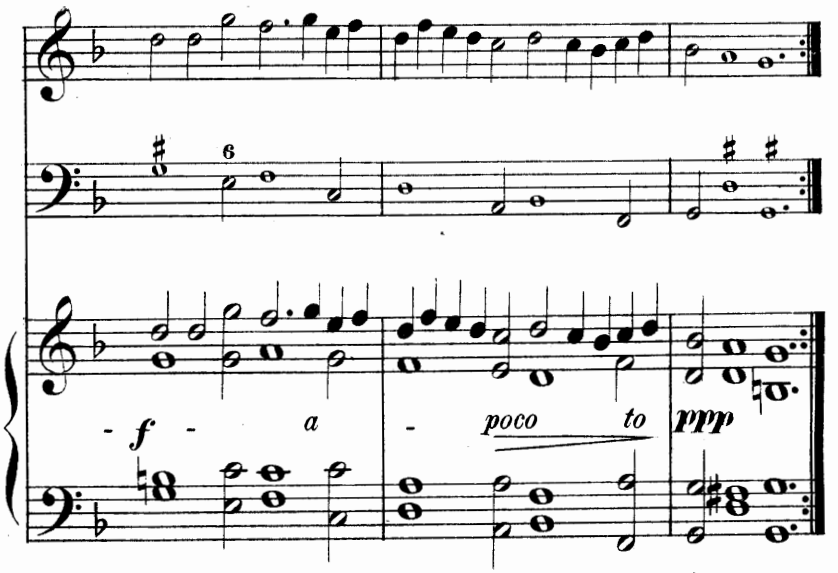


All exeunt dancing R. 2 & 3.

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

RITORNELLO.

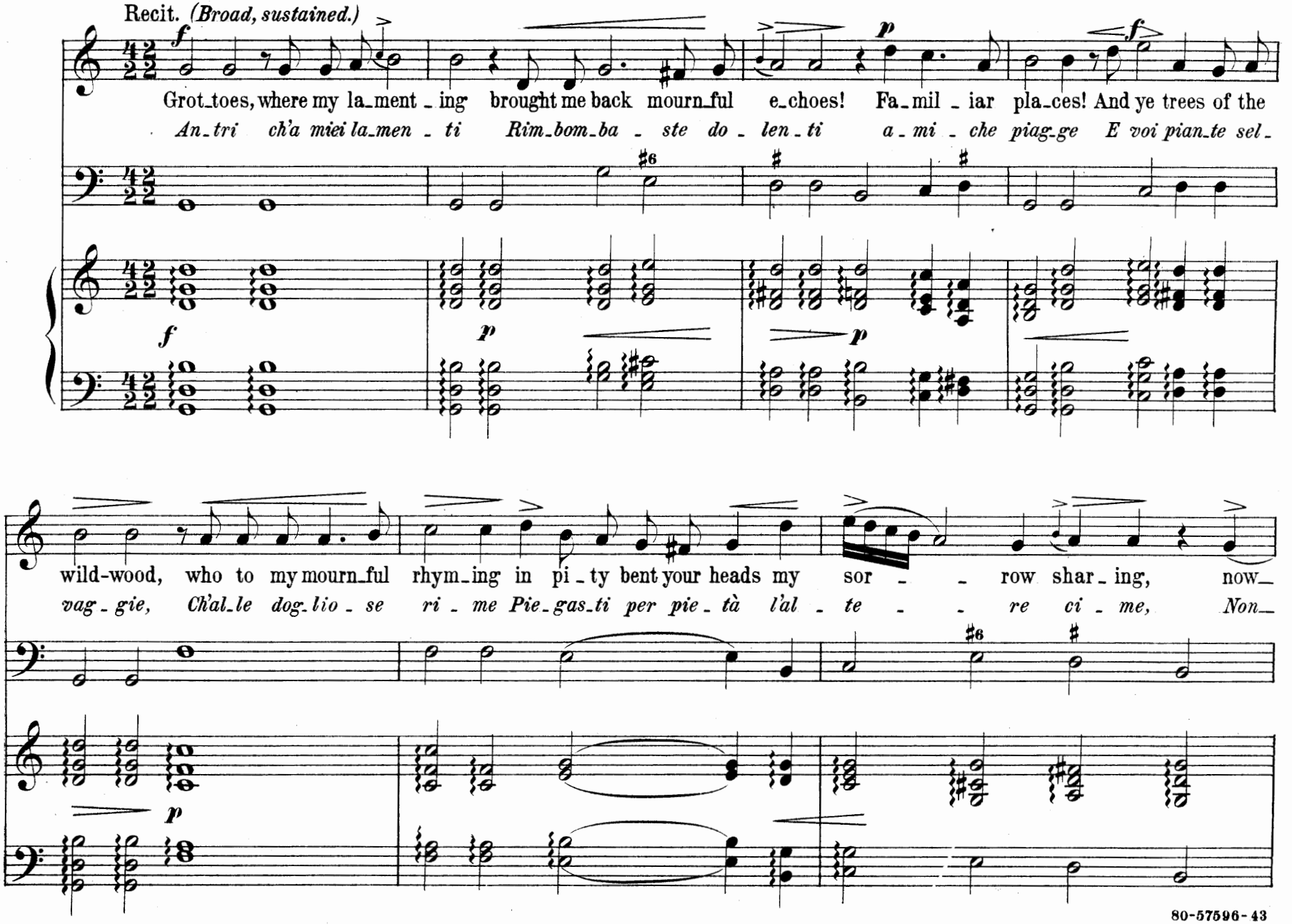


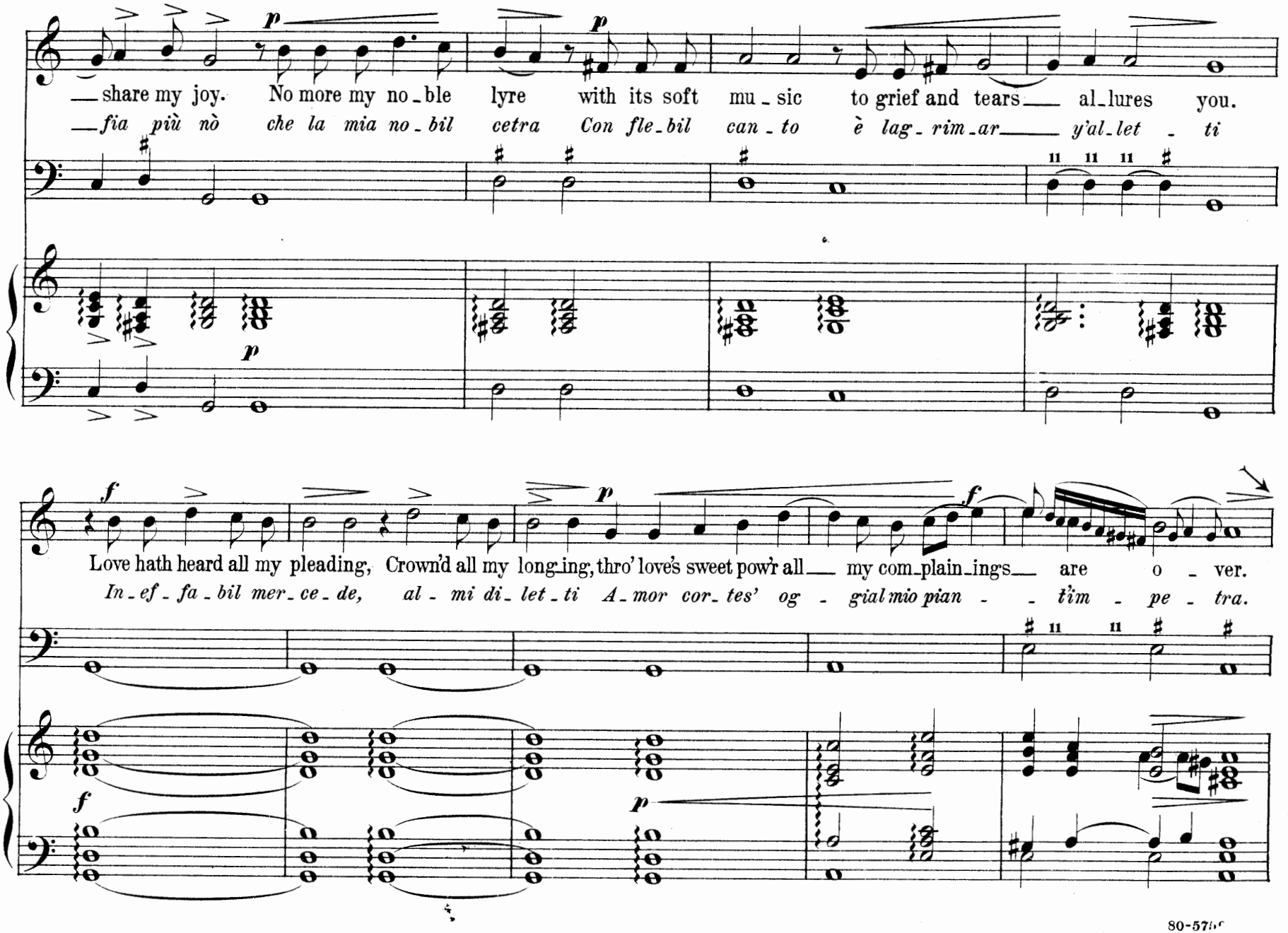


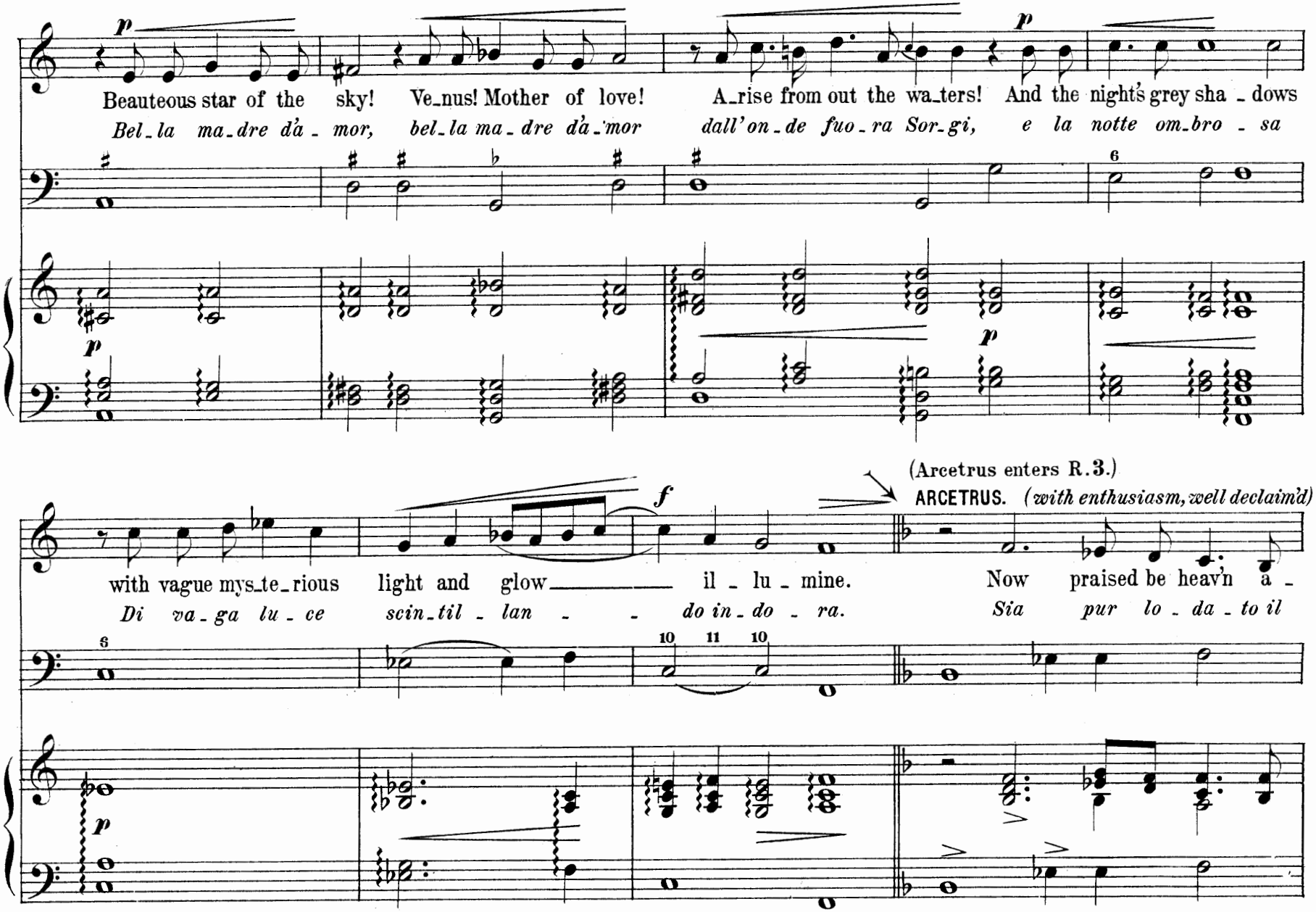
(Orpheus enters L. 2. playing upon a lyre.)

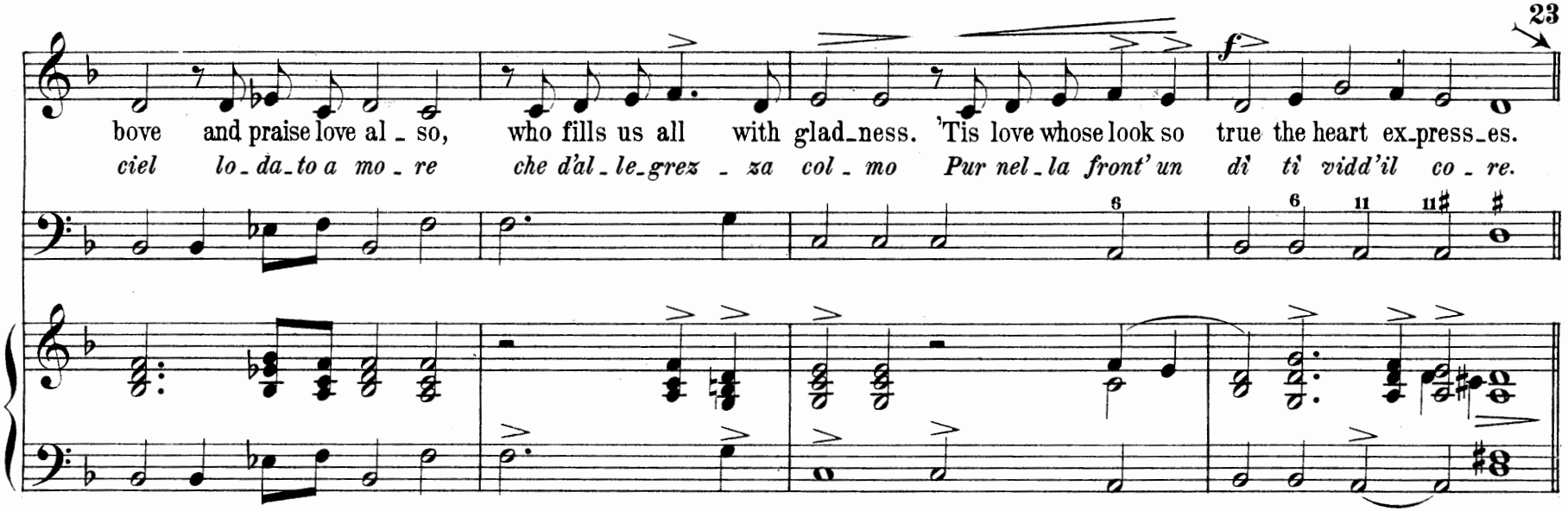
ORPHEUS.

Recit. *(Broad, sustained.)*



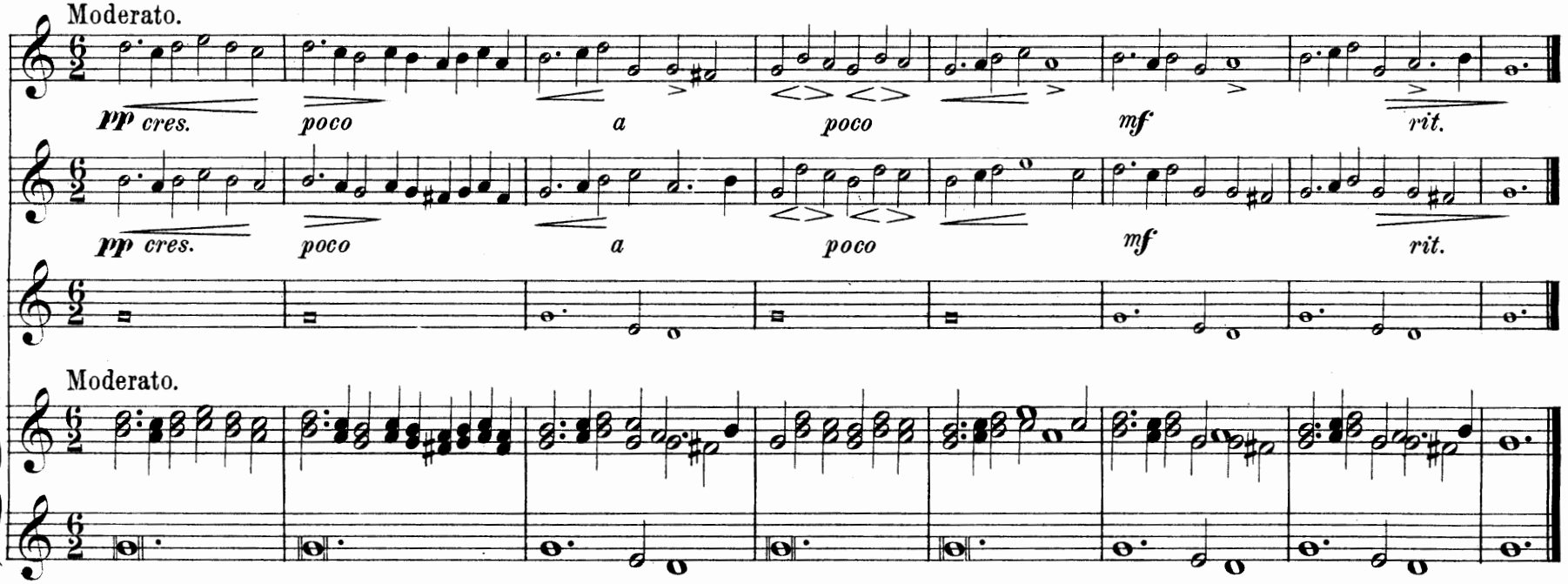

share my joy. No more my no-ble lyre with its soft mu-sic to grief and tears al-lures you.
fia più nò che la mia no-bil cetra Con fle-bil can-to è lag-rim-ar y'al-let-ti
Love hath heard all my pleading, Crown'd all my long-ing, thro' love's sweet pow'r all my com-plain-ings are o-ver.
In-ef-fa-bil mer-ce-de, al-mi di-let-ti A-mor cor-tes' og-gial mio pian-t'im-pe-tra.


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
6
p
p
f
(Arcetrus enters R.3.)
ARCETRUS. (with enthusiasm, well declaim'd)
with vague mys_te_rious 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
6
10 11 10
p



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.



THYRSIS.

Moderato. *f* *(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.

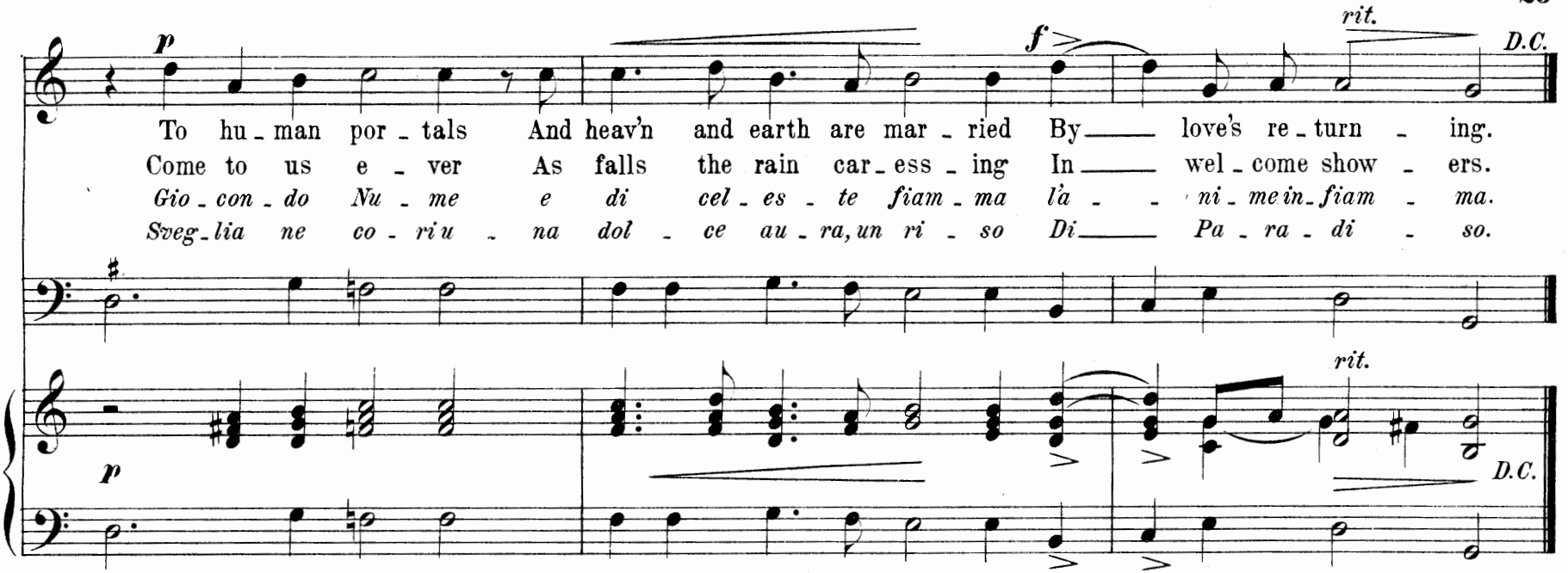
mf *p* *p*

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

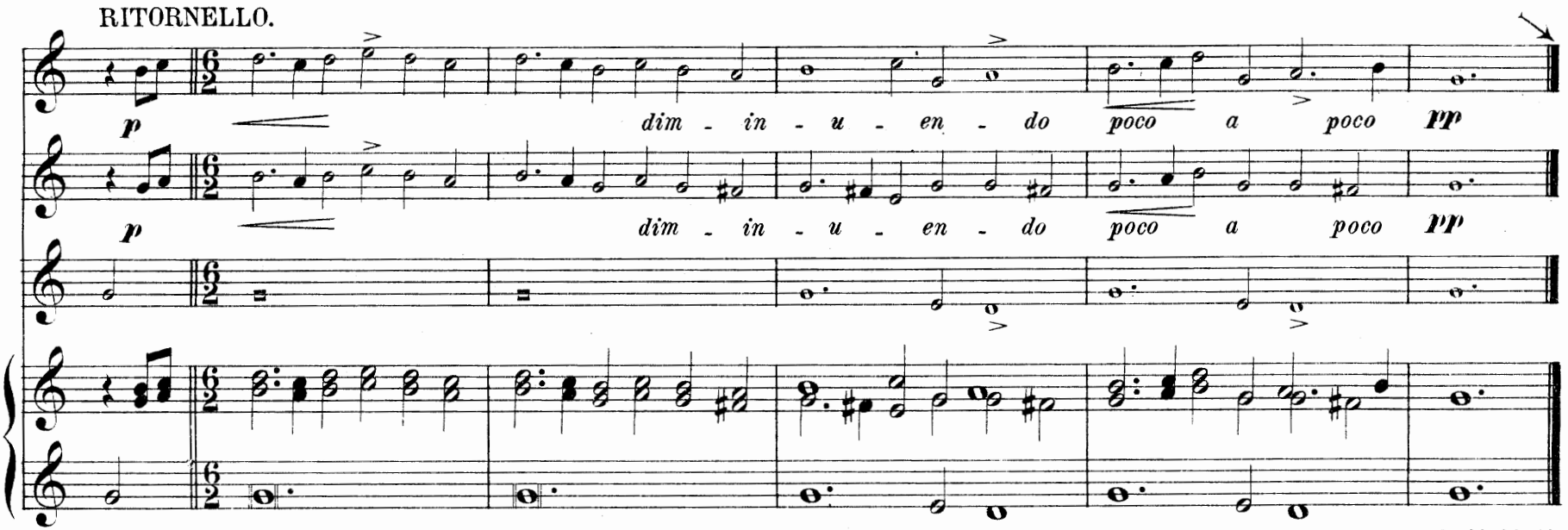
Symphony. TRIPLE FLUTE. *p* THYRSIS.

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

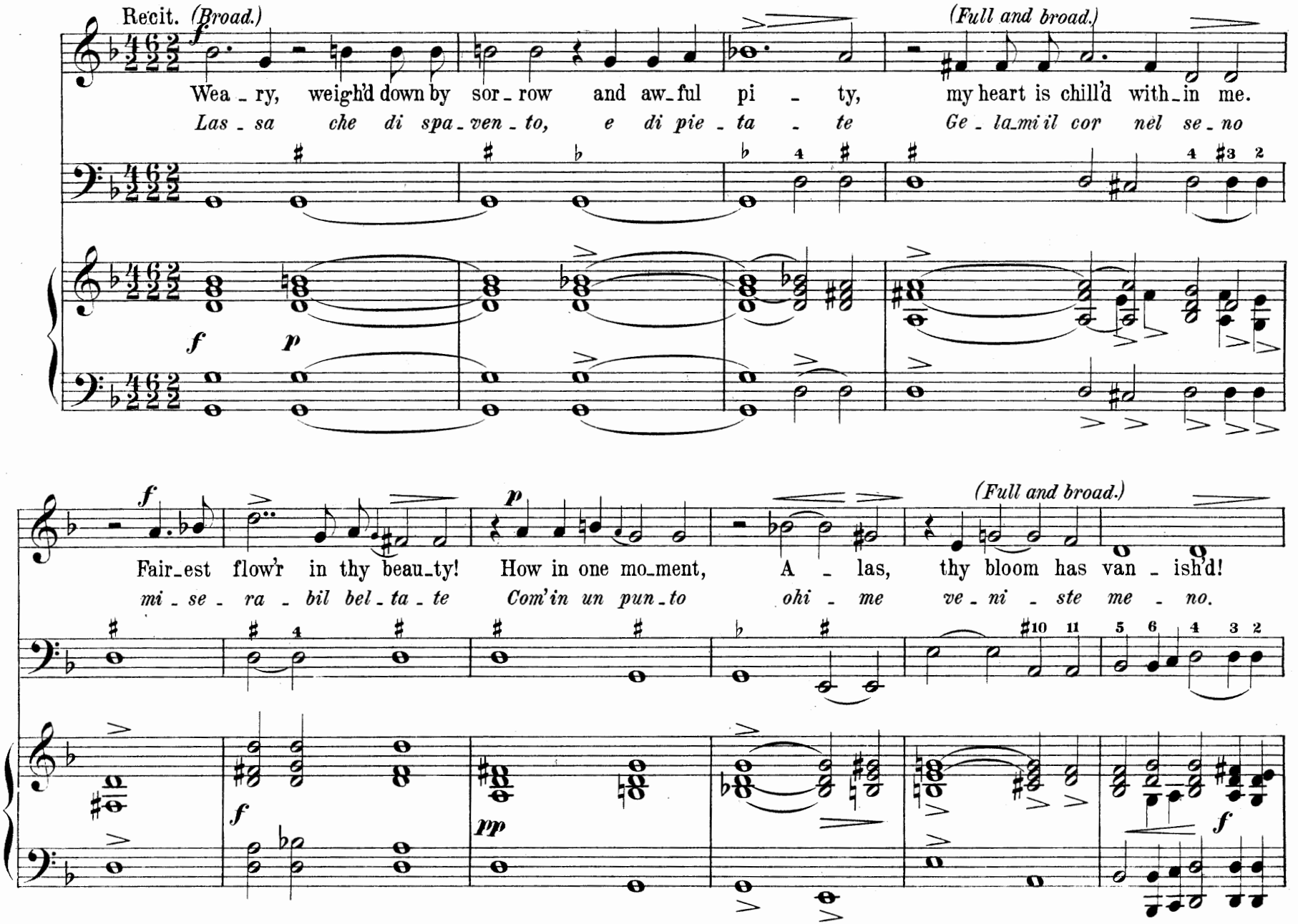
p *p* *p*

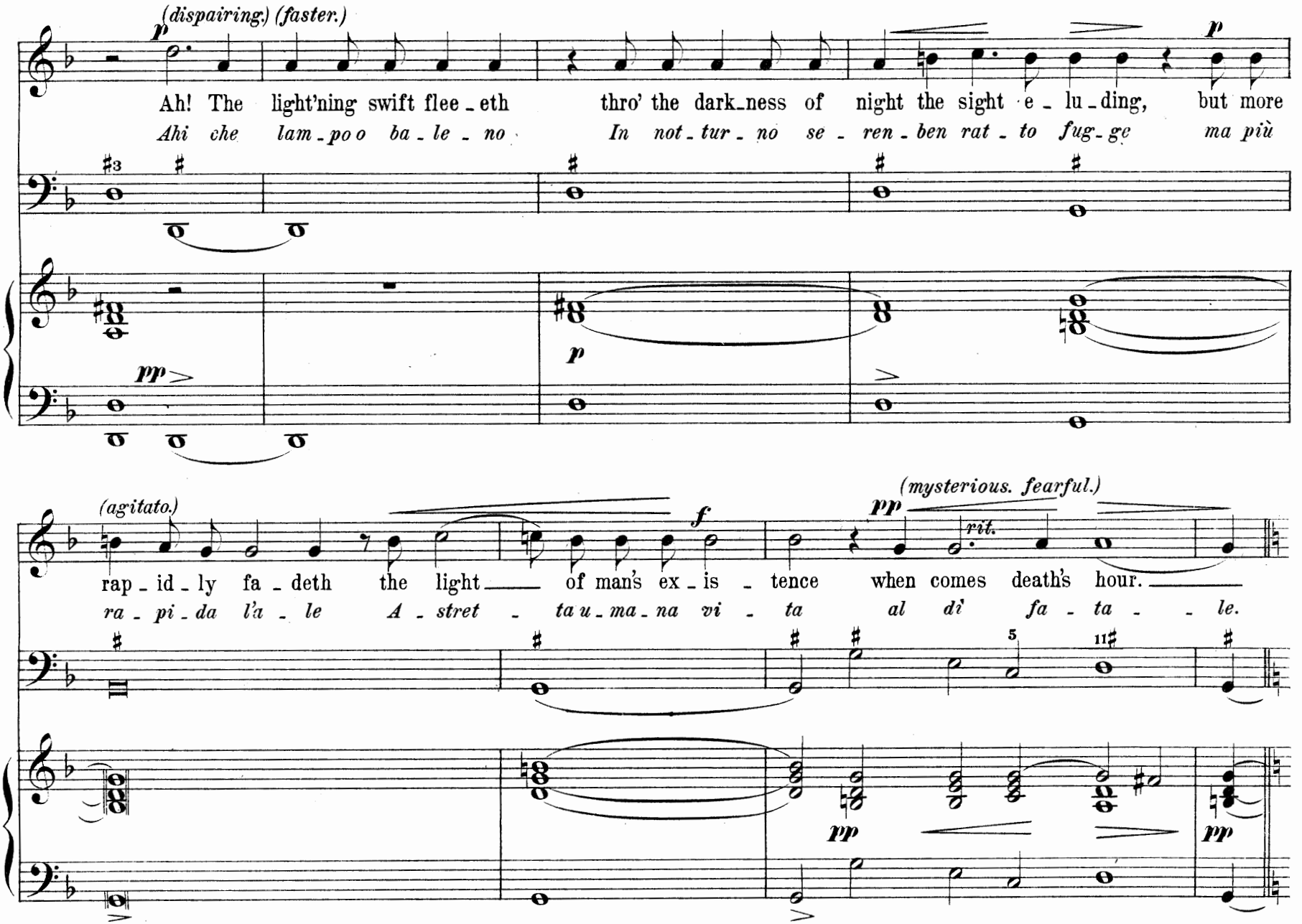


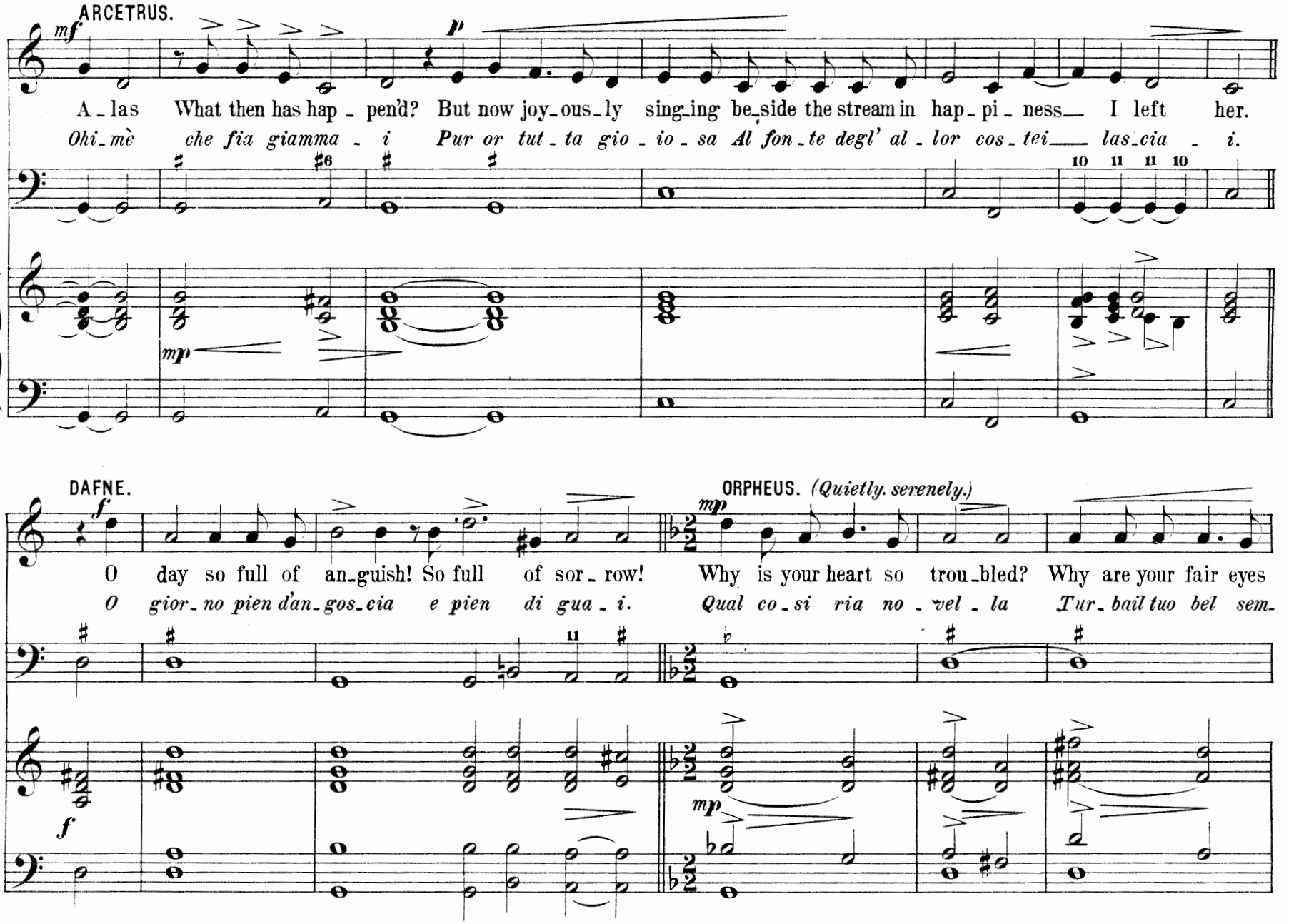
Exit Thyrsis playing Ritornello. Arcetrus discovers Dafne coming from R. Calls attention of Orpheus who joins him U.L. as Dafne enters R. 2.

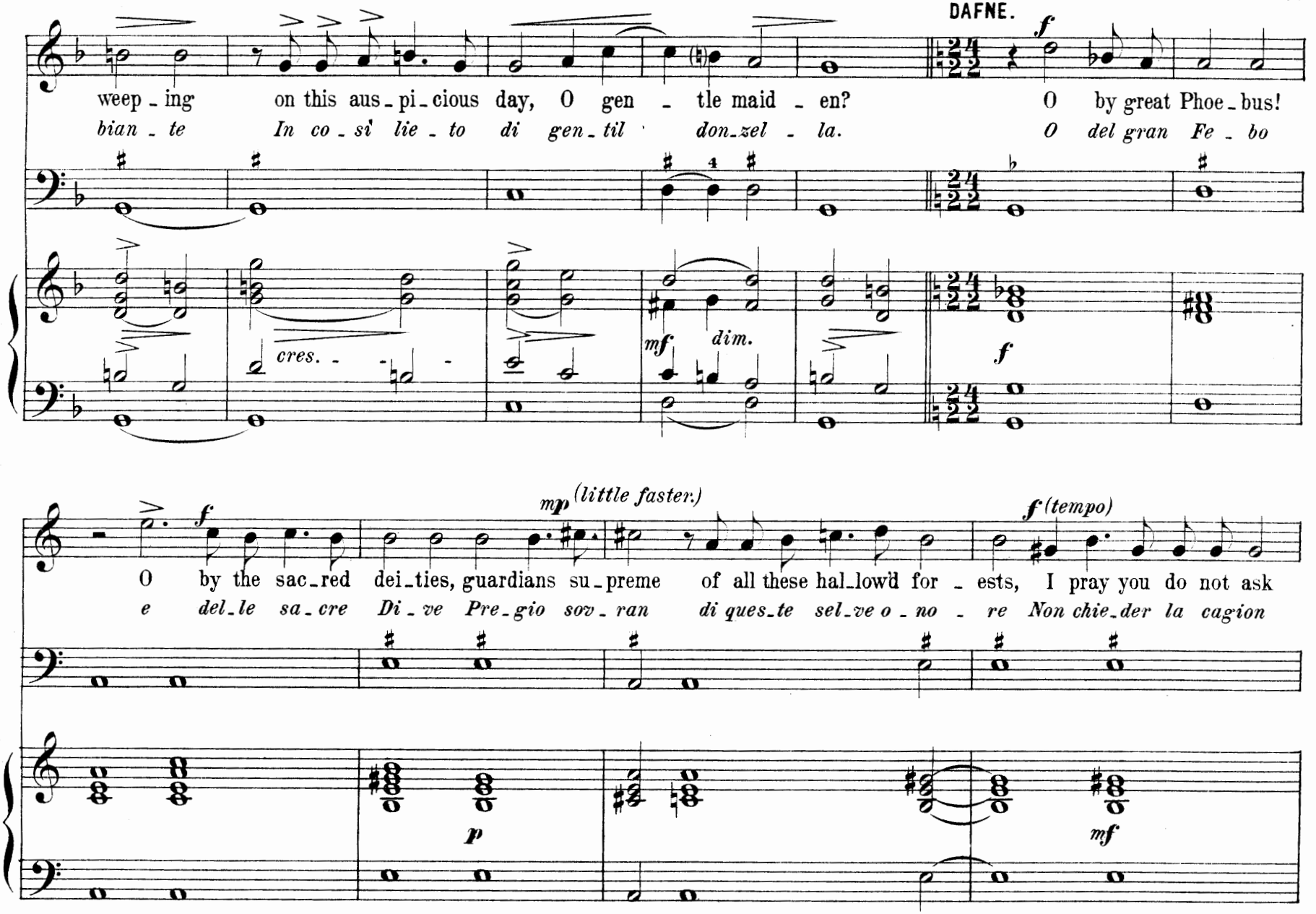


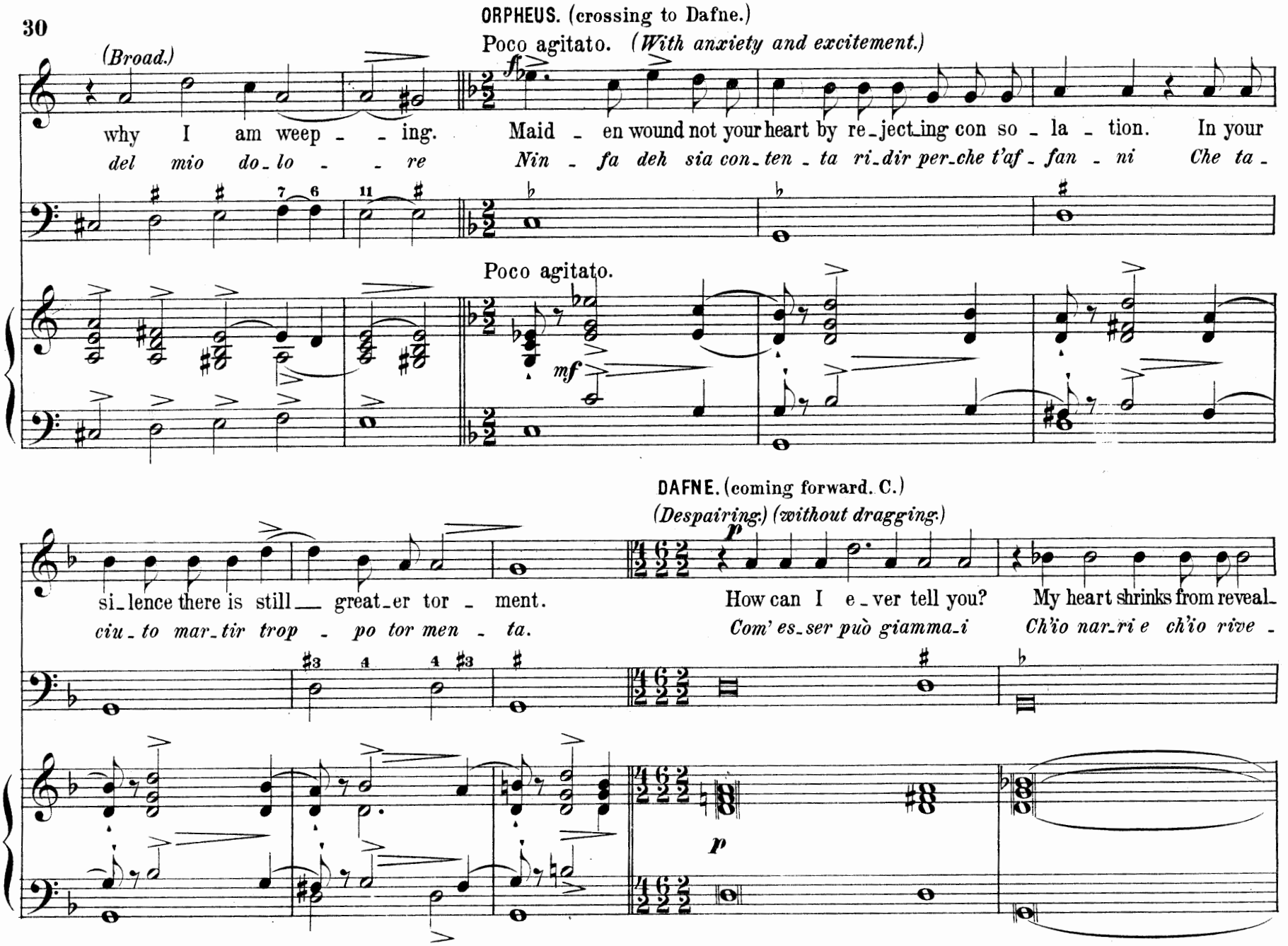
DAFNE.

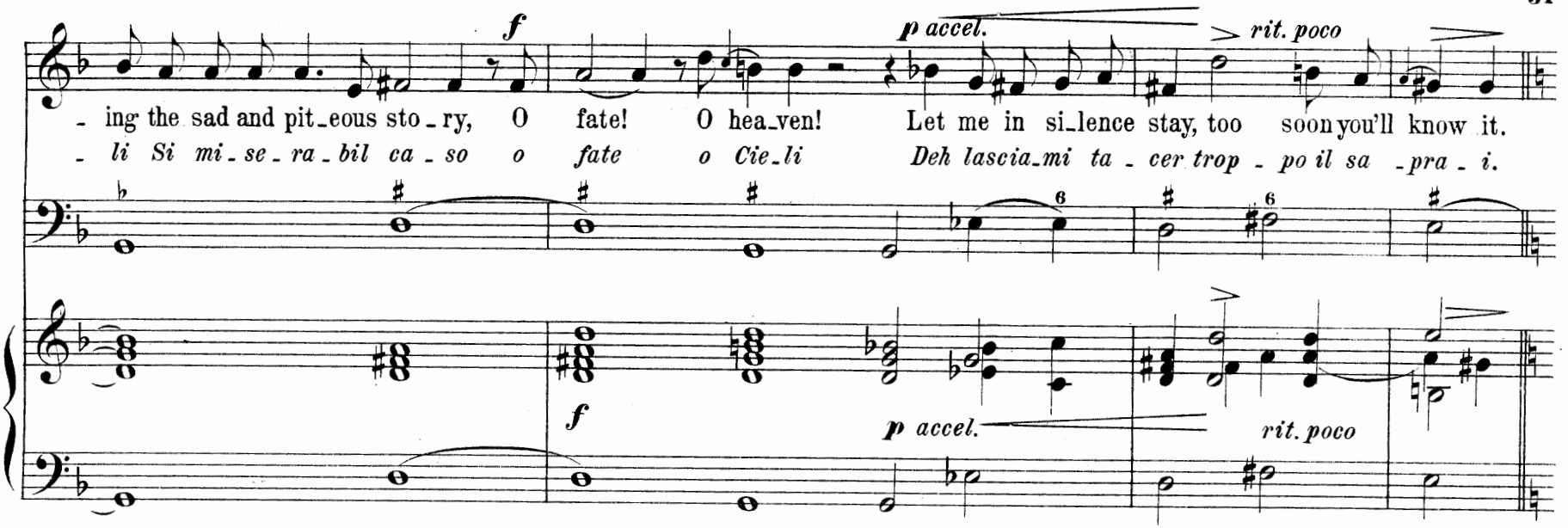

Recit. (Broad.)
(Full and broad.)
Wea - ry, weigh'd down by sor - row and aw - ful pi - ty, my heart is chill'd with - in me.
Las - sa che di spa - ven - to, e di pie - ta - te Ge - la - mi il cor nel se - no
Fair - est flow'r in thy beau - ty! How in one mo - ment, A - las, thy bloom has van - ish'd!
mi - se - ra - bil bel - ta - te Com'in un pun - to ohi - me ve - ni - ste me - no.
(Full and broad.)


(dispairing.) (faster.)
Ah! The light'ning swift flee - eth thro' the dark-ness of night the sight e - lu - ding, but more
Ahi che lam - poo ba - le - no In not - tur - no se - ren - ben rat - to fug - ge ma più
(agitato.)
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.
(mysterious. fearful.)
rit.

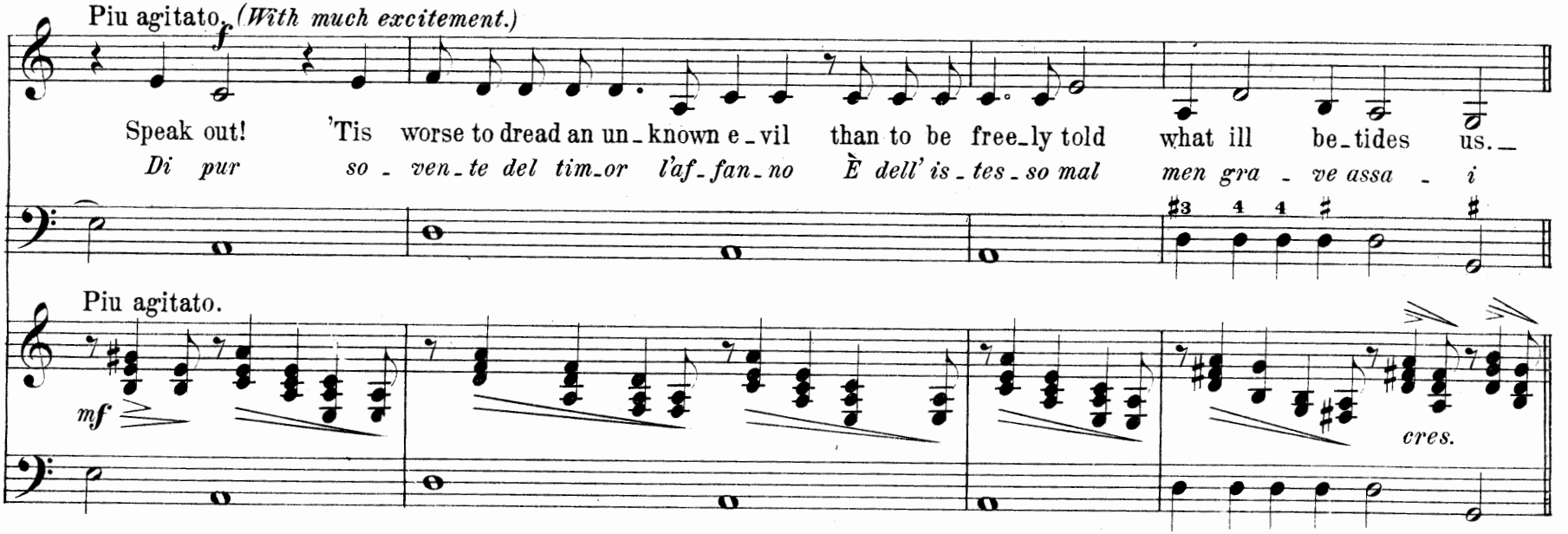

ARCETRUS.
mf
p
A - las What then has hap - pen'd? But now joy - ous - ly sing - ing be - side the stream in hap - pi - ness I left her.
Ohi - mè che fia giamma - i Pur or tut - ta gio - io - sa Al fon - te degl' al - lor cos - tei las - cia - i.
mp
DAFNE.
f
ORPHEUS. (Quietly, serenely.)
mp
O day so full 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 -
f
mp


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.
del mio do-lo - - re
Maid - en wound not your heart by re-ject-ing con so - la - tion.
Nin - fa deh sia con-ten - ta ri-dir per-che t'af - fan - ni
In your
Che ta -
Poco agitato.
mf
DAFNE. (coming forward. C.)
(Despairing.) (without dragging.)
p
si-lence there is still — great-er tor - ment.
ciu - to mar-tir trop - po tor men - ta.
How can I e-ver tell you?
Com' es-ser può giamma-i
My heart shrinks from reveal-
Ch'io nar-ri e ch'io rive -
p



ARCETRUS.



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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.

cres.

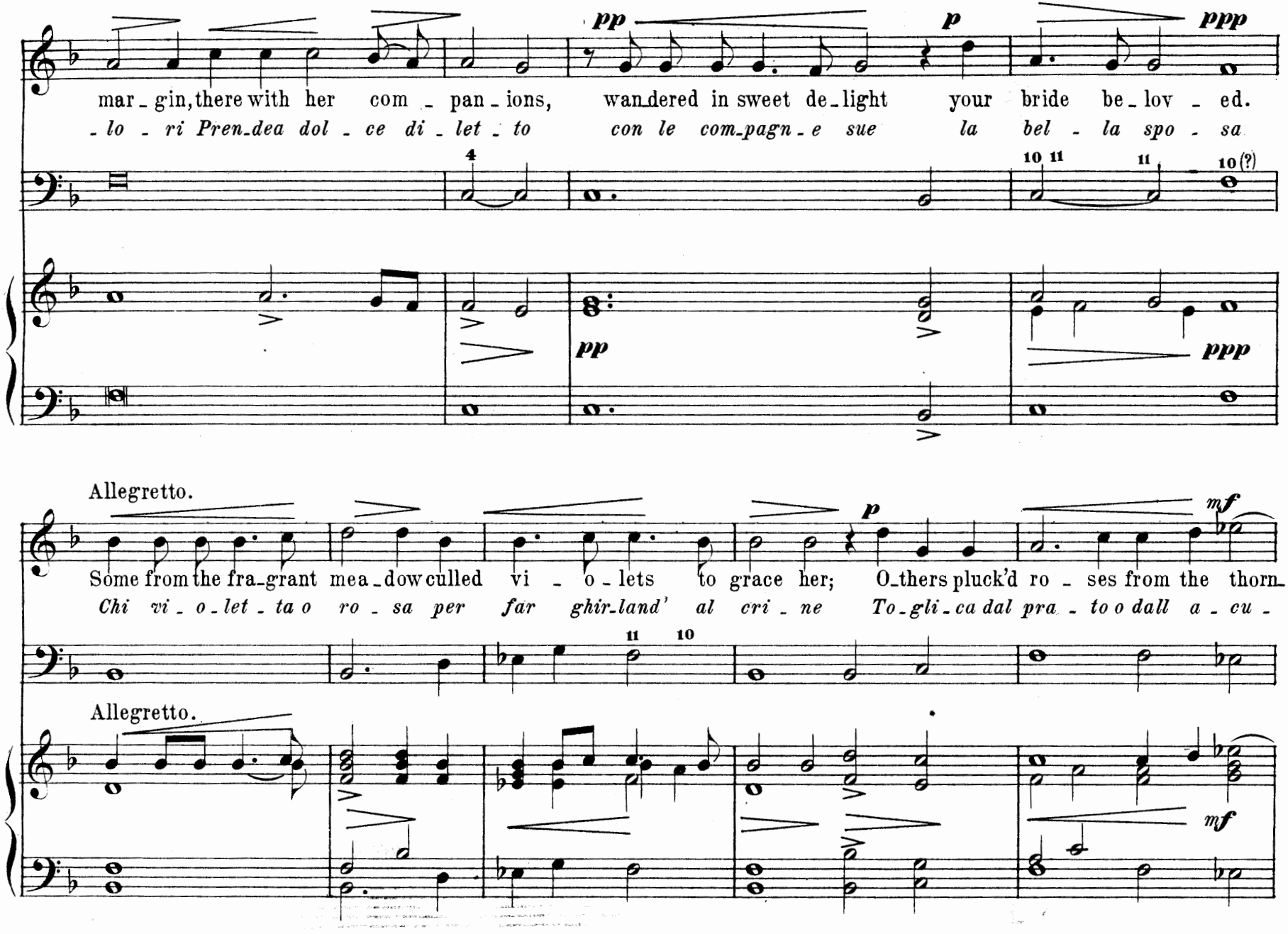
DAFNE. (C.)

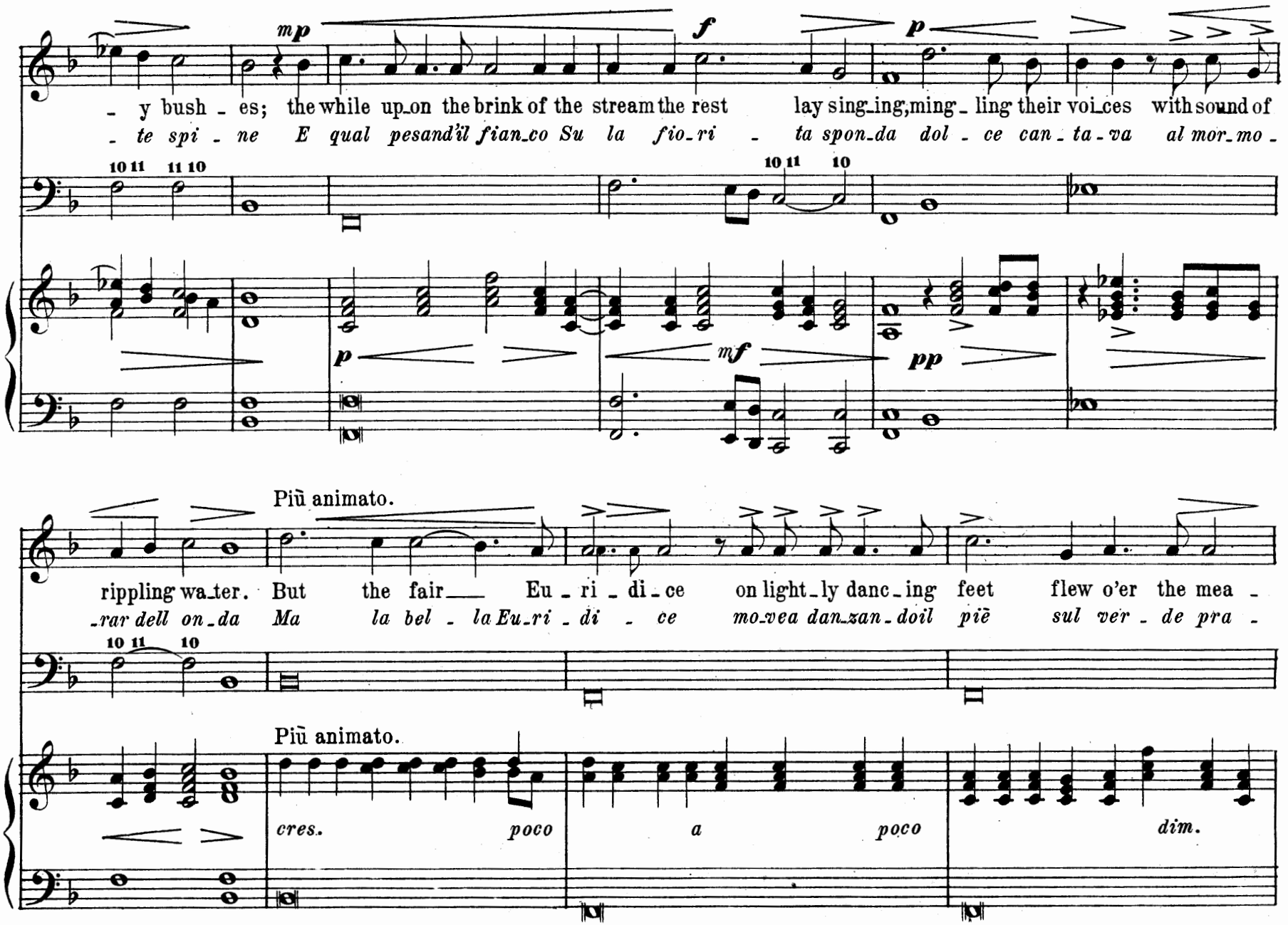
Andantino. *(With only a thread of voice at first, and very tenderly.)*

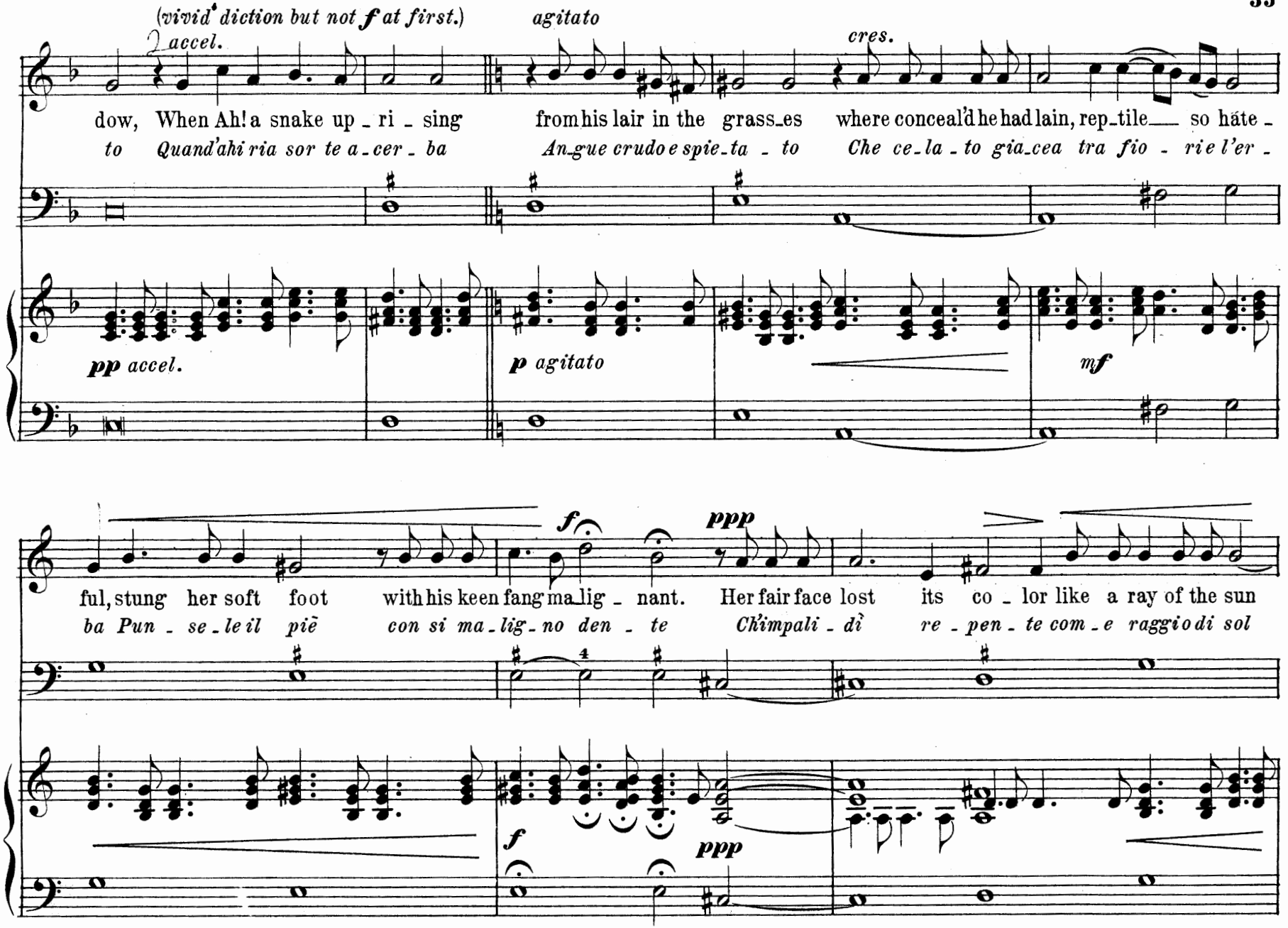
Near the sha-dow-y for-est where the pure stream is flow-ing, where the soft flow-ers bloom up-on the

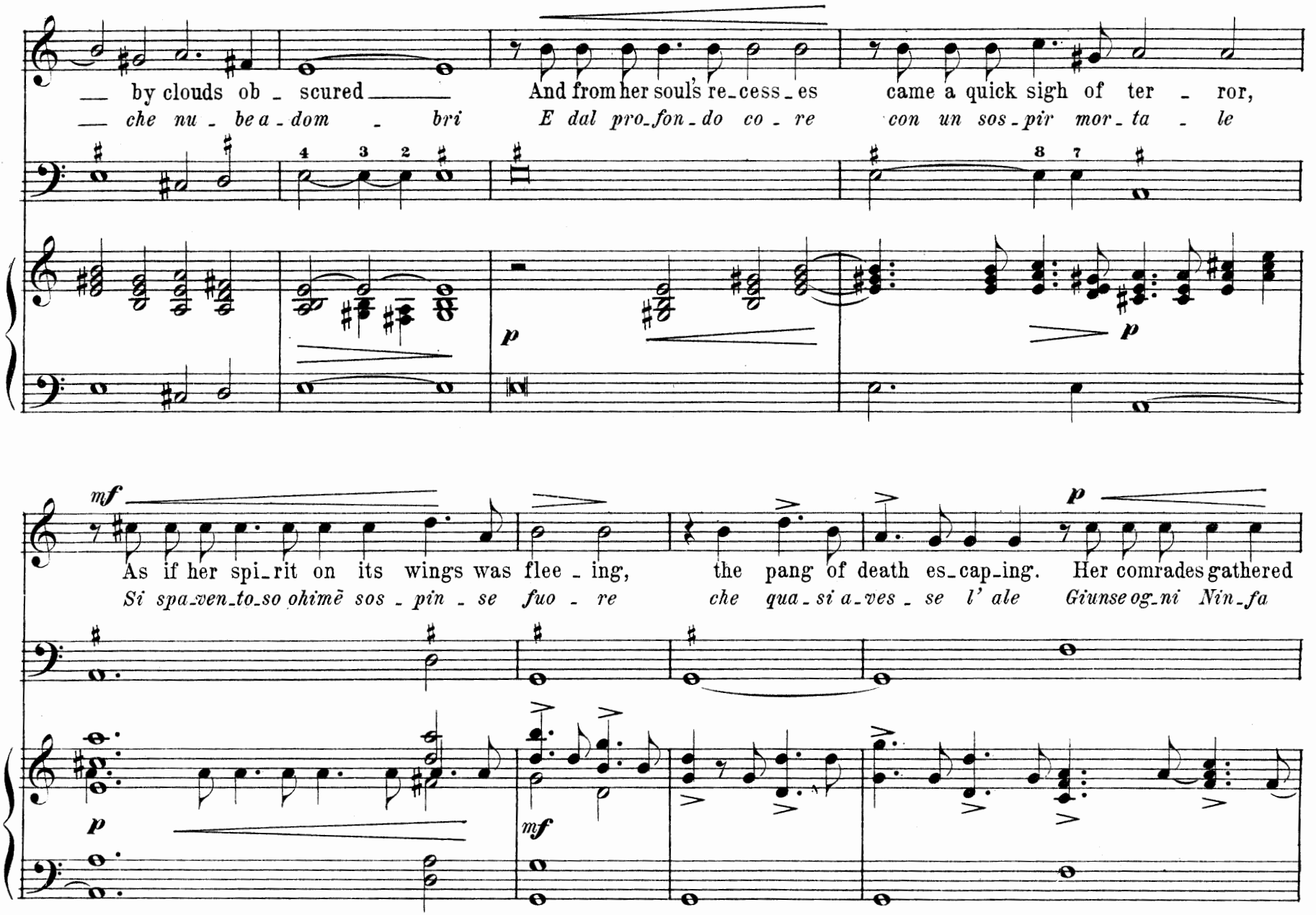
Per quel va-go Bos-chet-to O - ve ri-gan-do i fio-ri Len-to tras-cor-re il fon-te degl' al -

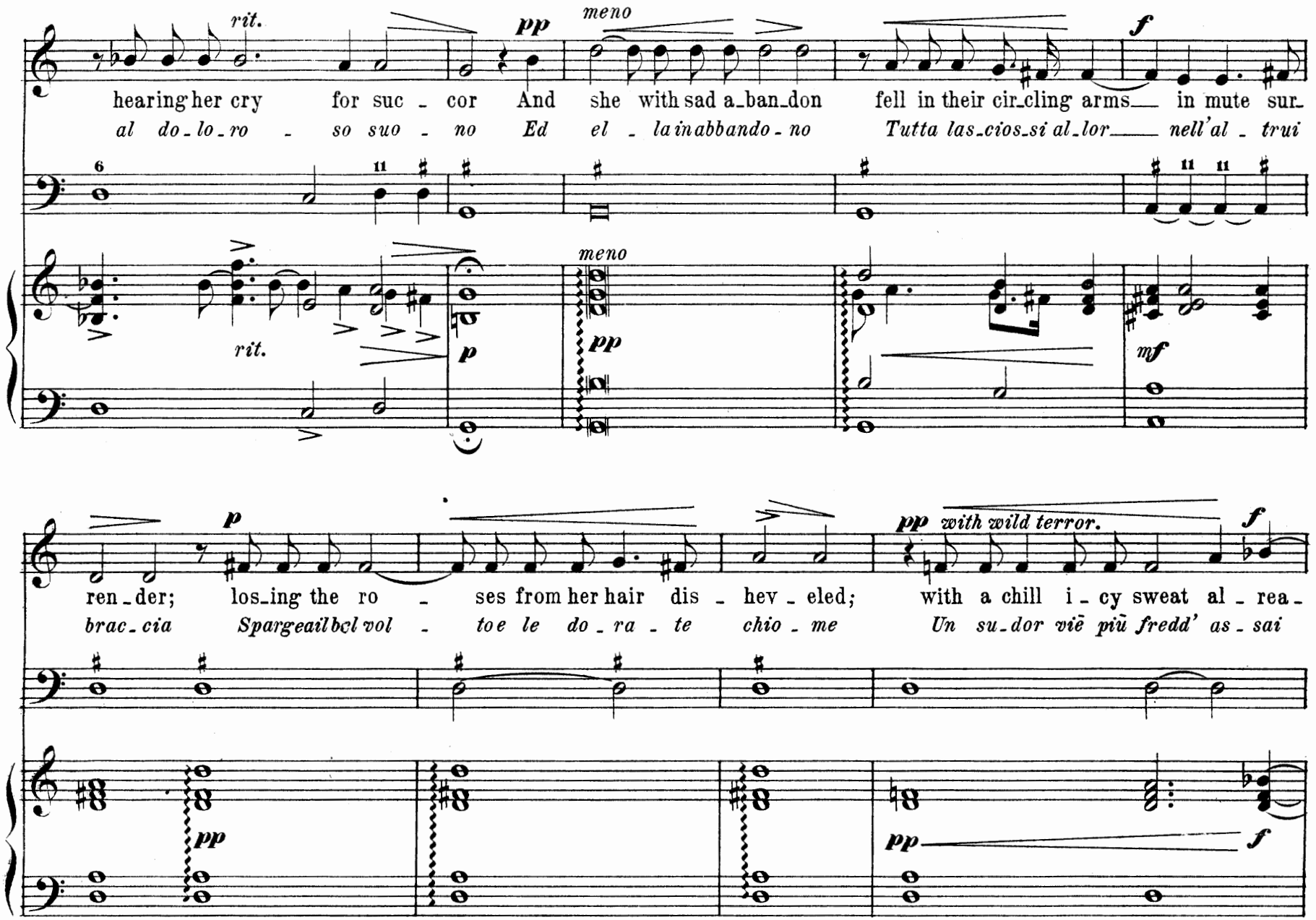
Andantino.

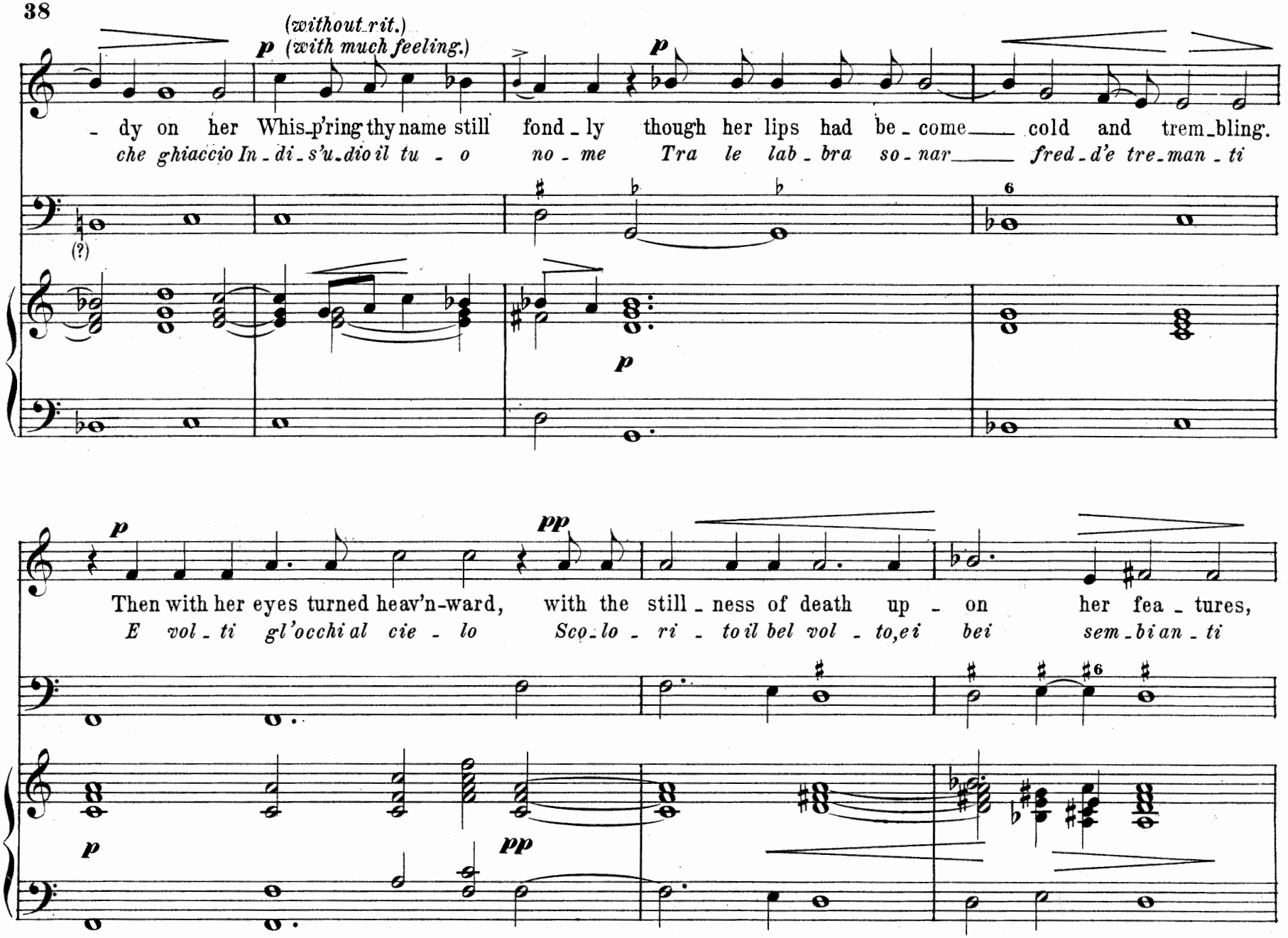

pp
p
ppp
mar - gin, there with her com - pan - ions, wandered in sweet de - light your bride be - lov - ed.
- lo - ri Pren - dea dol - ce di - let - to con le com - pagn - e sue la bel - la spo - sa
4
10 11
11
10 (?)
pp
ppp
Allegretto.
p
mf
Some from the fra - grant mea - dow culled vi - o - lets to 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.
mf


mp
f
p
- 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
p
mf
pp
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-doil piè sul ver - de pra -
10 11 10
Più animato.
cres. poco a poco dim.


(vivid diction but not f at first.)
2 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 hate -
to Quand'ahi ria sor te a-cer - ba An-gue crudo e spie-ta - to Che ce-la - to gia-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 piè con si ma-lig-no den - te Ch'impali - dì re - pen - te com-e raggio di sol
f
ppp
f
ppp


— by clouds ob - scured —
— che nu - be a - dom - bri
And from her soul's re-cess-es
E dal pro-fon-do co - re
came a quick sigh of ter - ror,
con un sos-pir mor-ta - le
p
p
mf
As if her spi-rit on its wings was flee - ing,
Si spa-ven-to-so ohimẽ sos - pin - se
the pang of death es-cap-ing.
che qua - si a-ves - se l' ale
Her comrades gathered
Giunse og-ni Nin-fa
p
mf


rit.
pp
meno
f
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 abbando-no Tutta las-cios-si al-lor nell'al - trui
rit.
p
meno
pp
mf
p
pp with wild terror.
f
ren-der; los-ing the ro - ses from her hair dis - hev - eled; with a chill i - cy sweat al - rea-
brac-cia Spargeail bel vol - toe le do-ra - te chio - me Un su-dor viẽ piũ fredd' as - sai
pp
pp
f


(without rit.)
(with much feeling.)
p
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
(?)
6
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-bi an - ti
6
p
pp

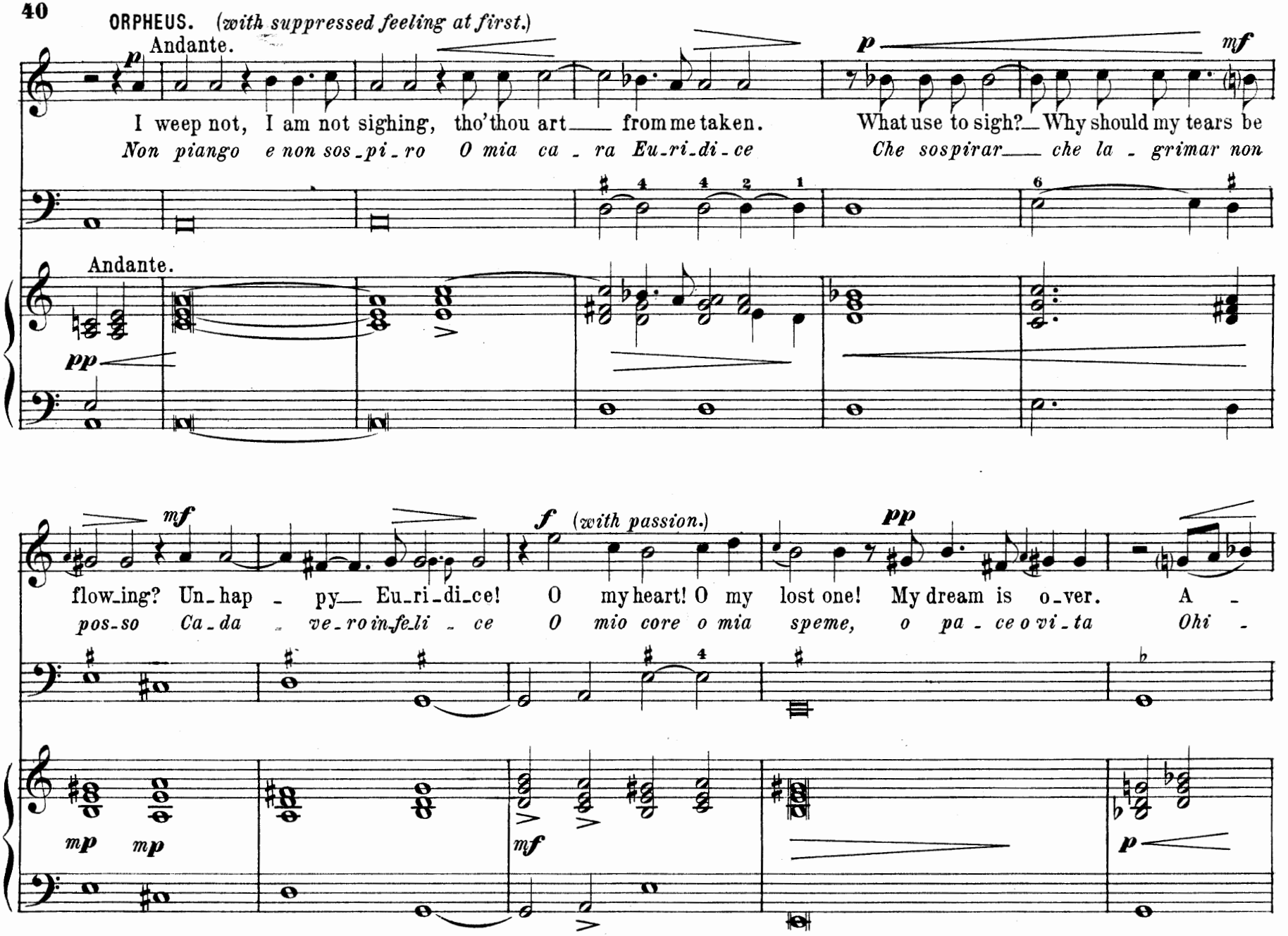
ARCETRUS Recit.
(Quietly, but with deep feeling.)

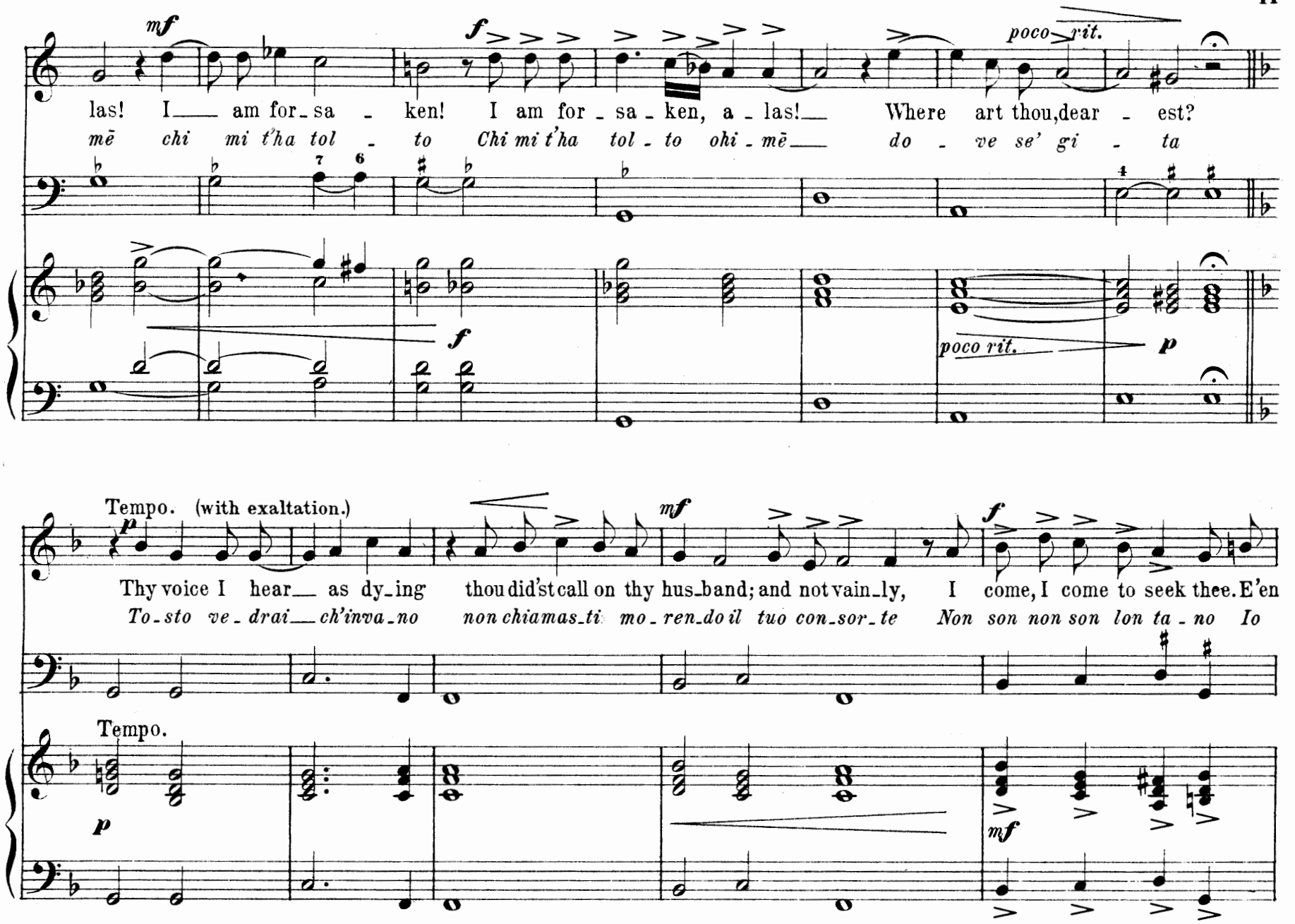
ppp (whispered) *f (wild)*

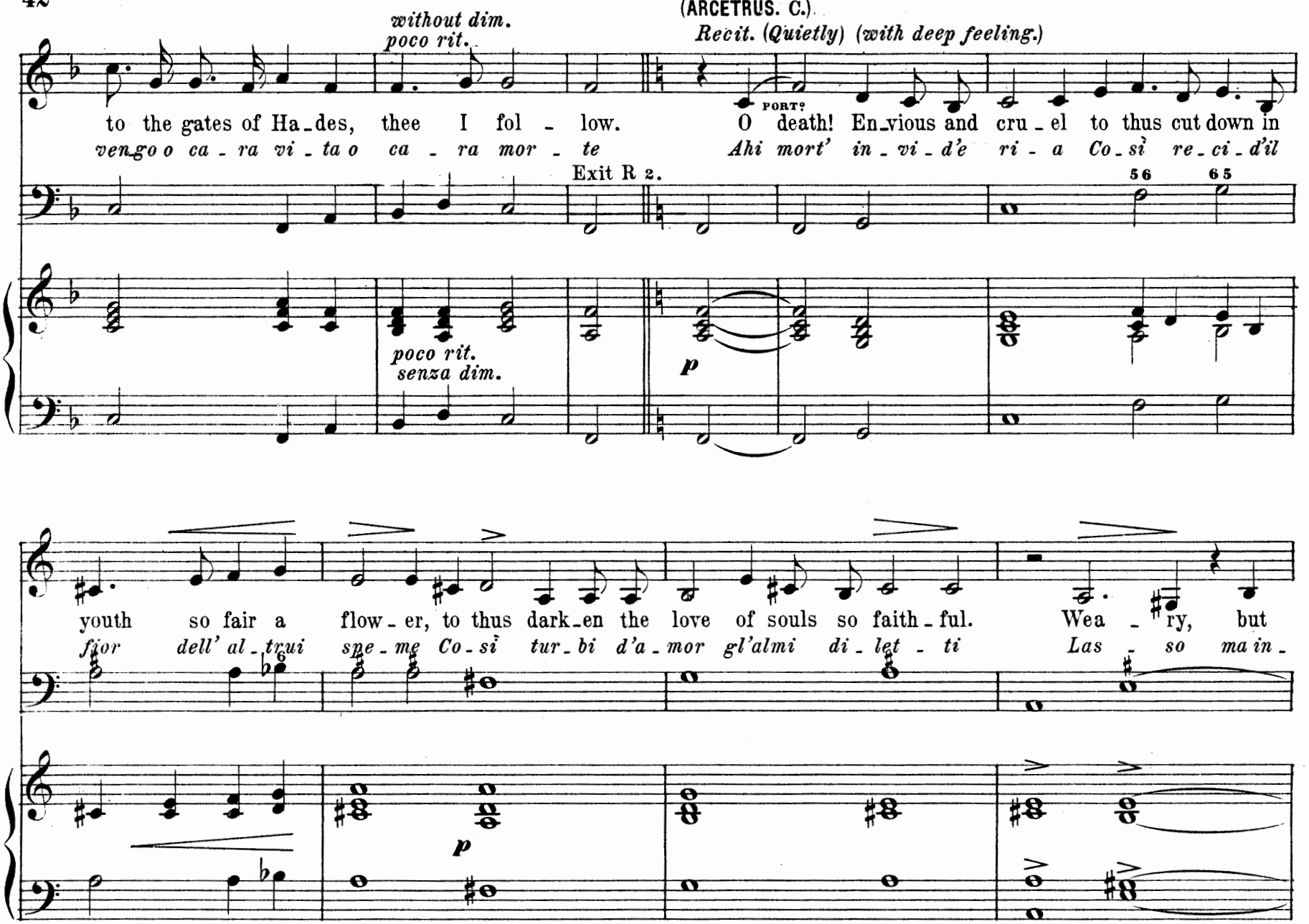
She lay there in her beauty, like statue fro - zen. What say'st thou? A - las! What hear I? Maid-
Restō tan - ta bellez-za im - mobil ge - lo. Che nar-ri ohi - mē che sen-to Mi -

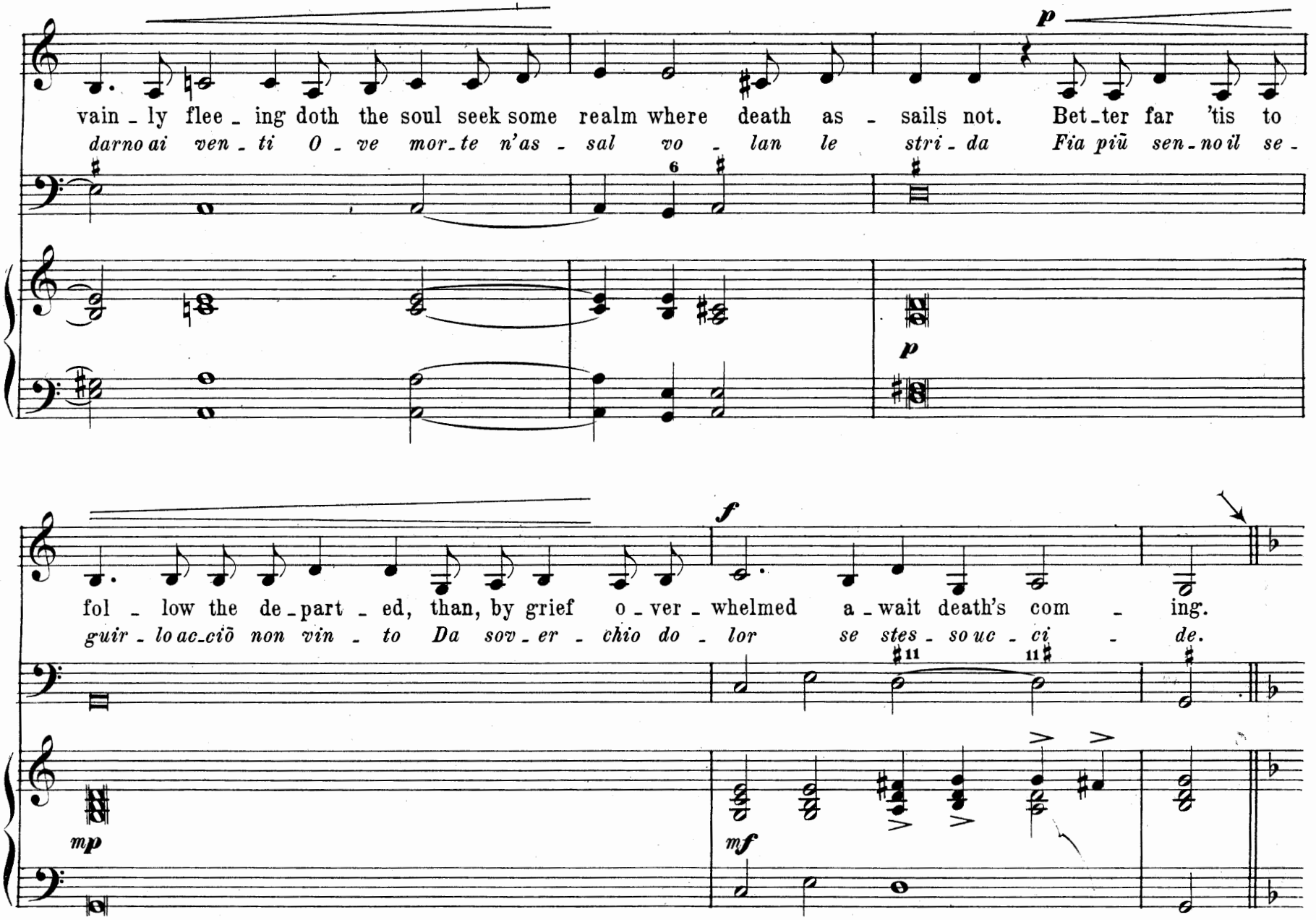
ppp *mf* *mp*

- 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 piū mi - sero a-man - te Spet - ta-col di mi - se-ria e di tor - men - to

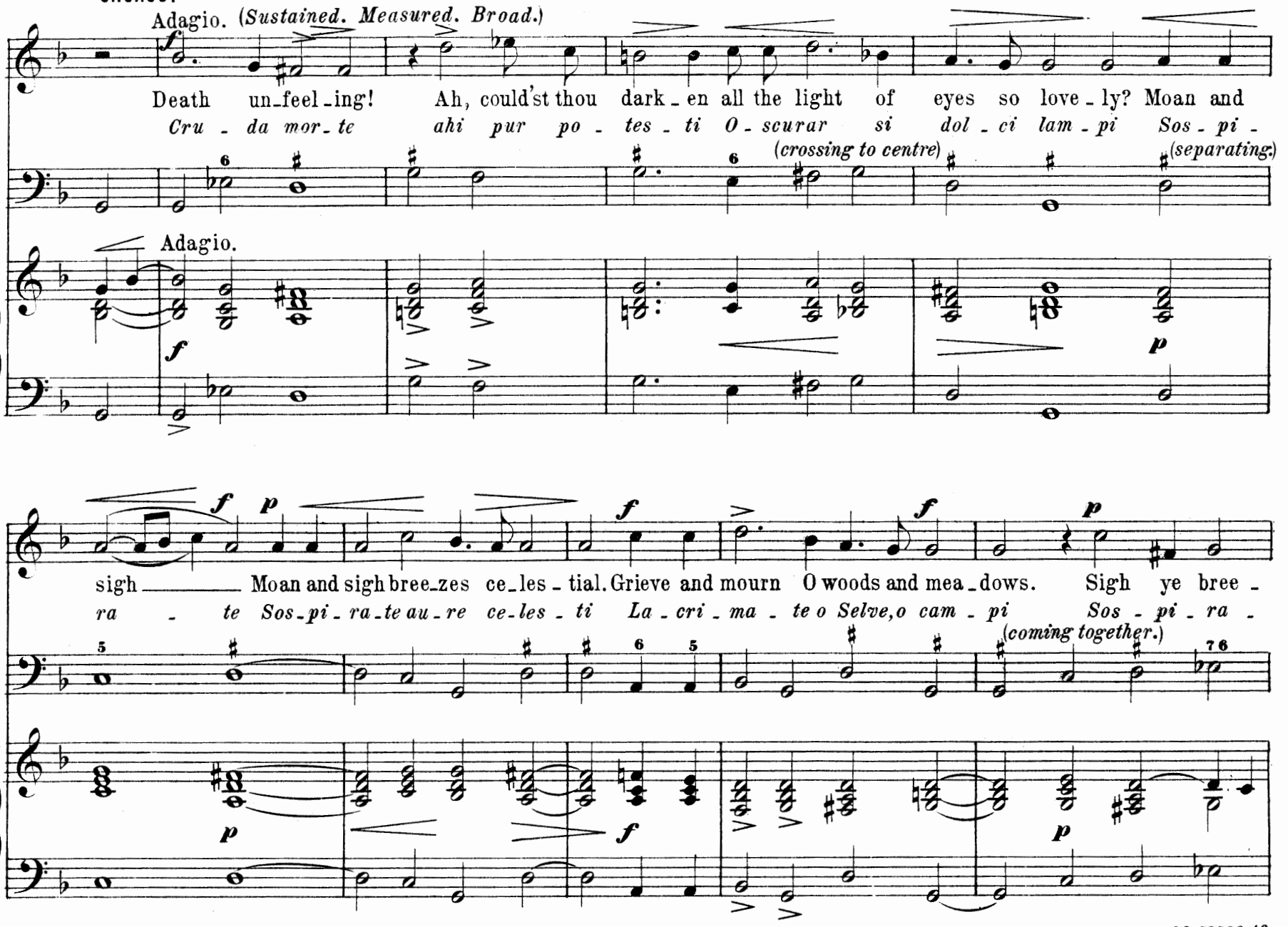

ORPHEUS. (with suppressed feeling at first.)
Andante.
p
I weep not, I am not sighing, tho' thou art from me taken.
Non piango e non sos-pi-ro O mia ca-ra Eu-ri-di-ce
p
mf
What use to sigh? Why should my tears be
Che sospirar che la-grimar non
Andante.
pp
mf
flow-ing? Un-hap-py Eu-ri-di-ce!
pos-so Ca-da-ve-ro in-fe-li-ce
f (with passion.)
O my heart! O my lost one!
O mio core o mia speme,
pp
My dream is o-ver.
o pa-ce o vi-ta
A-
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
f
poco rit.
p
Tempo. (with exaltation.)
p
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 chiamas-ti mo-ren-do il tuo con-sor-te Non son non son lon ta-no Io
Tempo.
p
mf


without dim.
poco rit.
(ARCETRUS. C.)
Recit. (Quietly) (with deep feeling.)
PORT?
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'e 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-
6
p

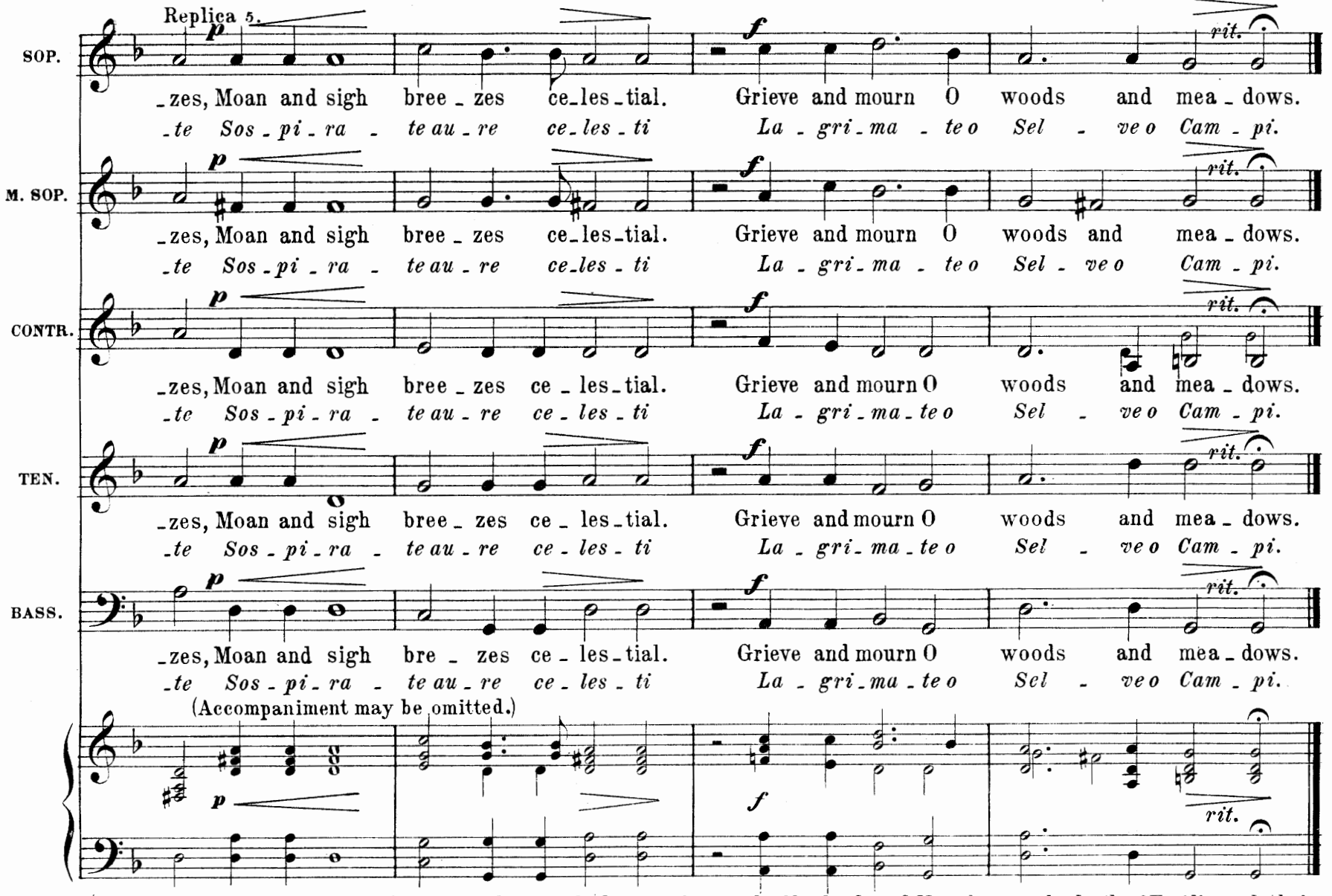

p
vain - ly flee - ing doth the soul seek some realm where death as - sails not. Bet - ter far 'tis to
darno ai ven - ti O - ve mor - te n'as - sal vo - lan le stri - da Fia piũ sen - no il se -
6
p
f
fol - low the de - part - ed, than, by grief o - ver - whelmed a - wait death's com - ing.
guir - lo ac - ciõ non vin - to Da sov - er - chio do - lor se stes - so uc - ci - de.
11
11
mp
mf

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



(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.



(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.)