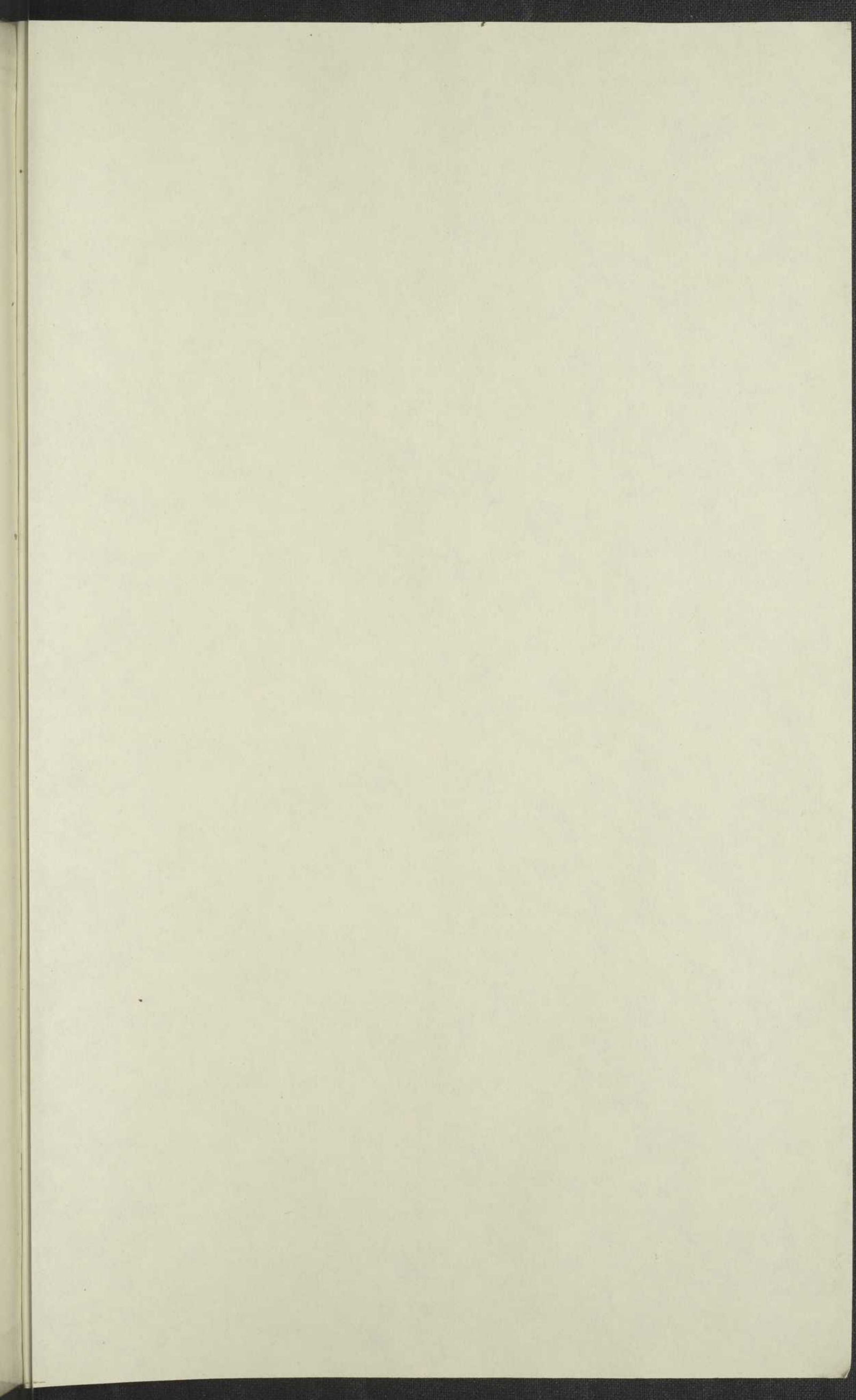


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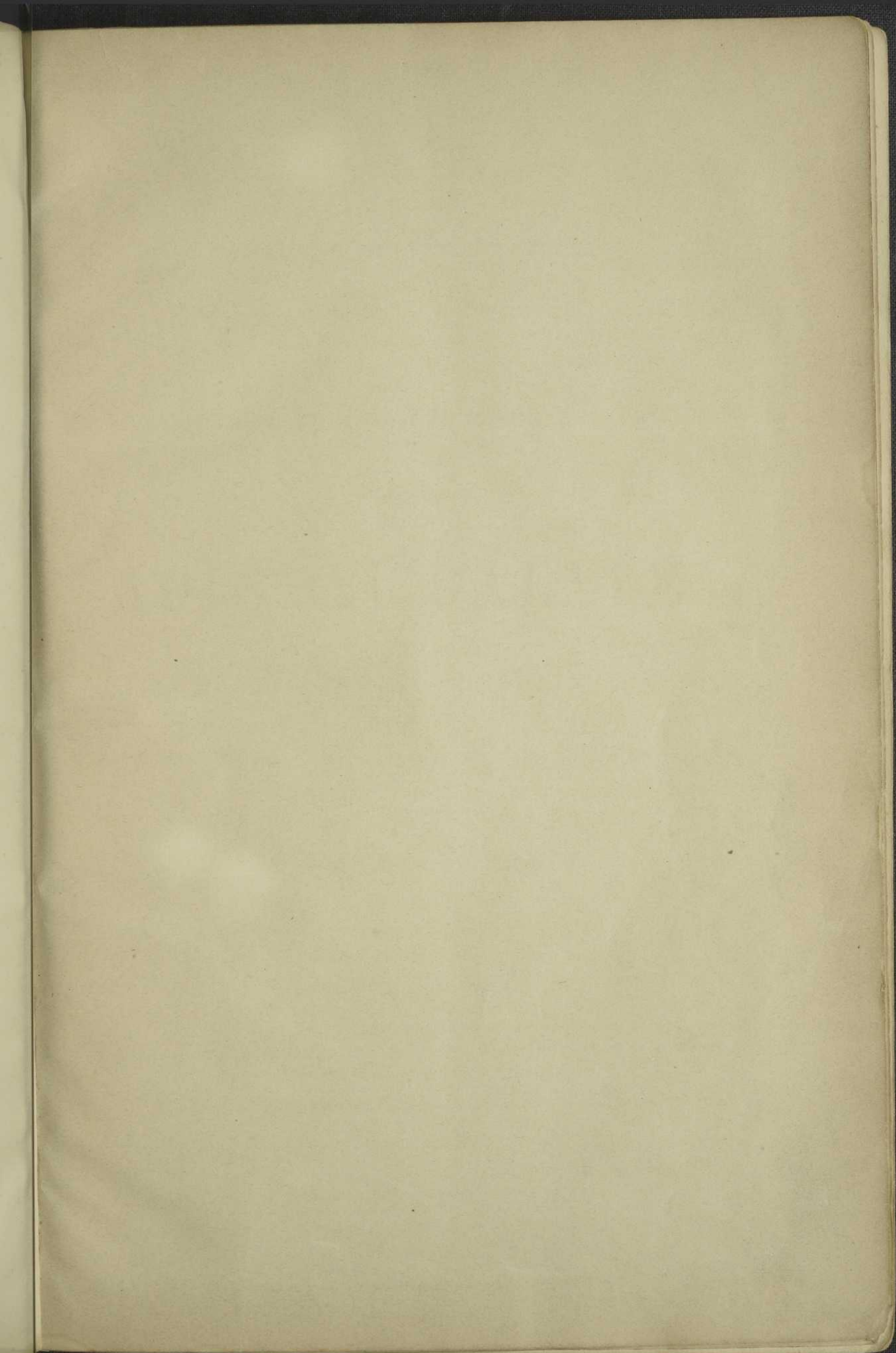
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in
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mit
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HAND 1

ACIS AND GALATEA.

CHARACTERS REPRESENTED :

GALATEA, . . . *A Sea Nymph.*
ACIS, *A Shepherd.*

DAMON, *A Shepherd.*
POLYPHEMUS, *A Giant.*

Chorus—NYMPHS AND SHEPHERDS.

SCENE.—*A rural prospect, diversified with rocks, groves, and a river.*

Part the First.

Chorus of Shepherds, &c.

O the pleasure of the plains!
Happy nymphs and happy swains;
Harmless, merry, free, and gay,
Dance and sport the hours away.

SOLI AND CHORUS.

For us the zephyr blows,
For us distils the dew,
For us unfolds the rose,
And flowers display their hue,—
For us the winters rain,
For us the summers shine,
Spring swells for us the grain,
And autumn bleeds the vine.

RECIT.—*Galatea.*

Ye verdant plains and woody mountains,
Purling streams and bubbling fountains;
Ye painted glories of the field,
Vain are the pleasures which ye yield:
Too thin the shadow of the grove,
Too faint the gales to cool my love.

AIR.

Hush, ye pretty warbling choir,
Your thrilling strains
Awake my pains,
And kindle fierce desire.
Cease your song, and take your flight,
Bring back my Acis to my sight.

AIR.—*Acis.*

Where shall I seek the charming fair?
Direct the way, kind genius of the mountains!
O, tell me if you saw my dear:
Seeks she the groves, or bathes in crystal
fountains?

RECIT.—*Damon.*

Stay, shepherd, stay;
See how thy flocks in yonder valley stray!
What means this melancholy air?
No more thy tuneful pipe we hear.

AIR.

Shepherd, what art thou pursuing?
Heedless running to thy ruin,
Share our joy, our pleasure share.
Leave thy passion till to-morrow,
Let the day be free from sorrow,
Free from love, and free from care.

RECIT.—*Acis.*

Lo! here my love!
Turn, Galatea, hither turn thine eyes,
See, at thy feet the longing Acis lies.

AIR.

Love in her eyes sits playing,
And sheds delicious death!
Love on her lips is straying,
And warbling in her breath!
Love on her breast sits panting,
And swells with soft desire;
No grace, no charm, is wanting,
To set the heart on fire.

RECIT.—*Galatea.*

Oh! didst thou know the pains of absent love,
Acis would ne'er from Galatea rove.

AIR.

As when the dove
Laments her love,
All on the naked spray;
When he returns,
No more she mourns,
But loves the live-long day.
Billing, cooing,
Panting, wooing,
Melting murmurs fill the grove,
Melting murmurs, lasting love.

DUET.—*Acis and Galatea.*

Happy! happy! happy we!
What joys I feel!—what charm I see!
Of all youth, thou dearest boy!
Of all nymphs, thou brightest fair!
Thou all my bliss! Thou all my joy.

CHORUS.

Happy we, &c., &c.

Part the Second.

Chorus of Nymphs and Shepherds.

Wretched lovers! Fate has past
This sad decree,—no joy shall last.
Wretched lovers! quit your dream,
Behold the monster Polypheme!
See what ample strides he takes!
The mountain nods! the forest shakes!
The waves run frighten'd to the shores!
Hark! how the thund'ring giant roars!

RECIT.—*Polyphemus.*

I rage—I melt—I burn—
The feeble god has stabb'd me to the heart.
Thou trusty pine!
Prop of my godlike steps, I lay thee by!
Bring me a hundred reeds of decent growth,
To make a pipe for my capacious mouth;
In soft enchanting accents let me breathe
Sweet Galatea's beauty, and my love.

AIR.

O ruddier than the cherry!
 O sweeter than the berry!
 O nymph, more bright
 Than moonshine night,
 Like kidlings, blithe and merry;
 Ripe as the melting cluster,
 No lily has such lustre;
 Yet hard to tame
 As raging flame,
 And fierce as storms that bluster!

RECIT.—*Polyphemus*.

Whither, fairest, art thou running?
 Still my warm embraces shunning!

RECIT.—*Galatea*.

The lion calls not to his prey,
 Nor bids the wolf the lambkin stay.

RECIT.—*Polyphemus*.

Thee, Polyphemus, great as Jove,
 Calls to empire and to love;
 To his palace in the rock,
 To his dairy, to his flock,
 To the grape of purple hue,
 To the plum of glossy blue,
 Wildings which expecting stand,
 Proud to be gathered by thy hand.

RECIT.—*Galatea*.

Of infant limbs to make my food,
 And swill full draughts of human blood!
 Go, monster! bid some other guest;
 I loathe the host;—I loathe the feast.

AIR.—*Polyphemus*.

Cease to beauty to be suing;
 Ever whining love disdaining,
 Let the brave their aims pursuing,
 Still be conqu'ring, not complaining

AIR.—*Damon*.

Would you gain the tender creature?
 Softly, gently, kindly treat her;
 Suff'ring is the lover's part.
 Beauty, by constraint, possessing,
 You enjoy but half the blessing—
 Lifeless charms, without the heart.

RECIT.—*Acis*.

His hideous love provokes my rage;
 Weak as I am, I must engage;
 Inspir'd by thy victorious charms,
 The god of love will lend his arms.

AIR.

Love sounds th' alarm,
 And fear is a-flying,
 When beauty's the prize,
 What mortal fears dying?
 In defence of my treasure
 I'd bleed at each vein,
 Without her no pleasure,
 For life is a pain.

AIR.*—*Damon*.

Consider, fond shepherd, how fleetings the
 pleasure,

That flatters our hope, in pursuit of the fair;
 The joys that attend it, by moments we measure,
 But life is too little to measure our care.

* This Air is often omitted.

RECIT.—*Galatea*.

Cease, O cease, thou gentle youth!
 Trust my constancy and truth;
 Trust my truth, and pow'rs above,
 The powers propitious still to love.

TRIO.—*Acis, Galatea, and Polyphemus*.*Acis, Galatea*.

The flocks shall leave the mountains,
 The woods the turtle dove—
 The Nymphs forsake the fountains
 Ere I forsake my love!

Polyphemus.

Torture! fury! rage! despair!
 I cannot,—cannot,—cannot bear

Acis, Galatea.

Not show'rs to larks so pleasing,
 Not sunshine to the bee,
 Not sleep to toil so easing,
 As these dear smiles to me.

Polyphemus.

Fly swift! thou massive ruin, fly!
 Die! presumptuous Acis, die!

RECIT.—*Acis*.

Help, Galatea! Help, ye parent gods!
 And take me dying to your deep abodes.

CHORUS.

Mourn, all ye muses—weep, all ye swains!
 Tune, tune your reeds to doleful strains!
 Groans, cries, and howlings, fill the neighb'ring
 shore,
 Ah! the gentle Acis is no more.

SOLO (*Galatea*) AND CHORUS.

Must I my Acis still bemoan,
 Inglorious crushed beneath that stone?
 Must the lovely charming youth
 Die for his constancy and truth?
 Say what comfort can you find?
 For dark despair o'erclouds my mind!

CHORUS.

Cease, Galatea, cease to grieve,
 Bewail not when thou canst relieve;
 Call forth thy pow'r, employ thy art;
 The goddess soon can heal the smart:
 To kindred gods the youth return,
 Thro' verdant plains to roll his urn.

RECIT.—*Galatea*.

'Tis done: thus I exert my pow'r divine;
 Be thou immortal, though thou art not mine!

AIR.

Heart, the seat of soft delight,
 Be thou now a fountain bright!
 Purple be no more thy blood,
 Glide thou like a crystal flood.
 Rock, thy hollow womb disclose:
 The bubbling fountain, lo! it flows.
 Through the plains he joys to rove,
 Murmuring still his gentle love.

CHORUS.

Galatea, dry thy tears,
 Acis now a god appears.
 See how he rears him from his bed!
 See the wreath that binds his head!
 Hail! thou gentle murmuring stream,
 Shepherds' pleasure, Muses' theme;
 Through the plains still joy to rove,
 Murmuring still thy gentle love.

OVERTURE.

ACCOMP.
Met. 100 =

Presto.

8ves. sempre.

8ves.

8ves.

Oboe.

8ves.

8ves.

8ves.

8ves.

8ves.

This page contains a handwritten musical score for Handel's "Acis and Galatea." The score is written on ten systems of two staves each, using a grand staff format. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system has a "8ves." marking at the end. The second system has a "8ves." marking at the beginning. The score is written in a clear, legible hand, typical of 18th-century manuscript notation.

Handwritten musical score for Handel's "Acis and Galatea." The page contains ten systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The tempo is marked "Adagio. 60. = ♩". The piece concludes with "Volti Coro." and a repeat sign.

Oboe Solo

Adagio. 60. = ♩

Volti Coro.

8ves.

8ves.

8ves.

8ves.

8ves.

No. 2.

CHORUS.—O THE PLEASURE OF THE PLAINS!

ACCOMP. *p*
Met. 152=

TREBLE.
ALTO.
1st TENOR. 8ve lower.
2nd TENOR. 8ve lower.
BASS.

O the plea-sure of the plains! The pleasure,
O the plea-sure of the plains! The pleasure,
O the plea-sure of the plains! The pleasure,
O the plea-sure of the plains! The pleasure,
O the plea-sure of the plains! The pleasure,

ten. 8ves.

the plea-sure, O the plea-sure of the plains, Hap-py nymphs and hap-py swains! happy,
the plea-sure, O the plea-sure of the plains, Hap-py nymphs and hap-py swains! hap -
the plea-sure, O the plea-sure of the plains, Hap-py nymphs and hap-py swains! happy,
the plea-sure, O the plea-sure of the plains, Hap py nymphs and hap-py swains! happy,
the plea-sure, O the plea-sure of the plains, Hap-py nymphs and hap-py swains!

ten. 8ves. 8ves.

hap - py, hap - py nymphs, Happy nymphs and hap-py swains! hap - py, hap -
 - py, hap - py, hap-py nymphs, Happy nymphs and hap - py swains! happy, hap - py,
 hap-py, hap - py, hap - py, hap-py swains! happy, happy,
 hap-py, hap - py, Hap - py, hap-py swains! happy, happy,
 hap - py, Hap - py, hap - py swains!

py, hap-py hap - py, Hap - py nymphs and hap - py swains. O the pleasure of the
 hap - py, hap - py, Hap-py nymphs and hap - py swains. O the pleasure of the
 happy, happy, hap-py, Hap-py nymphs and hap-py swains. O the pleasure of the
 happy, happy, hap-py, Hap-py nymphs and hap-py swains. O the pleasure of the
 Hap-py nymphs and hap-py swains. O the pleasure of the

8ves.

plains! O, O the plea-sure of the
 plains! O, O the plea-sure of the
 plains! O, O the plea-sure of the
 plains! O, O the plea-sure of the
 plains! O, O the plea-sure of the

8ves.

plains! Hap-py nymphs and hap-py swains! Harmless, merry, harm - less, mer -

plains! Hap-py nymphs and hap-py swains! Harmless, merry, harm - less,

plains! Hap-py nymphs and hap-py swains! Harmless, merry, harm - less,

plains! Hap-py nymphs and hap-py swains! Harmless, merry, harm - less,

plains! Hap-py nymphs and hap-py swains! Harmless, merry, harm - less, mer -

ry, harm - less, mer-ry, free and gay, free and gay, free and gay;

mer-ry, mer-ry, harm - less, mer-ry, free and gay, free and gay, free and gay;

mer - ry, harmless, mer-ry, free and gay, free and gay, free and gay;

mer - ry, harmless, mer-ry, free and gay, free and gay, free and gay; Dance and

- - ry, harm - less, mer - ry, free and gay, free and gay, free and gay; Dance and

Dance and sport, . . . dance and sport . . . the hours a-way. Harm -

Dance and sport, . . . dance and sport, . . . and sport the hours a-way. Harmless,

Dance and sport, . . . dance and sport, . . . and sport the hours a - way. Harmless,

sport, . . . dance and sport, . . . dance and sport the hours a - way. Harmless,

sport, . . . dance and sport, . . . dance and sport the hours a - way. Harm -

less, mer-ry, mer - ry, free and gay, free and gay, free and gay;
 mer - ry, harm - less, mer-ry, free and gay, free and gay, free and gay;
 mer-ry, harm - less, mer-ry, mer-ry, free and gay, free and gay, free and gay;
 mer-ry, harmless, mer - ry, free and gay, free and gay, free and gay; Dance and
 - less, mer - ry, mer - ry, free and gay, free and gay, free and gay; Dance and

8ves.

Dance and sport, . . . dance and sport . . . the hours a-way. Harmless,
 Dance and sport, . . . dance and sport, . . . and sport the hours a-way. Harm -
 Dance and sport, . . . dance and sport, . . . and sport the hours a - way. Harmless,
 sport, . . . dance and sport, . . . dance and sport the hours a - way. Harmless,
 sport, . . . dance and sport, . . . dance and sport the hours a - way. Harm -

harm - less, mer-ry, harmless, mer-ry, free and gay, free and gay, free and gay;
 - less, mer - ry, harmless, mer-ry, free and gay, free and gay, free and gay;
 mer-ry, harmless, mer-ry, free and gay, free and gay, free and gay; Dance and
 harm - less, mer-ry, harmless, mer-ry, free and gay, free and gay, free and gay; Dance and
 - less, mer - ry, harmless, mer-ry, free and gay, free and gay, free and gay;

8ves.

Dance and sport, . . . dance and sport . . . the hours a-way. Harmless,

Dance and sport, . . . dance and sport, . . . dance and sport the hours a-way. Harmless,

sport, . . . dance and sport, dance and sport the hours a - way. Harmless,

sport, . . . dance and sport, dance and sport the hours a - way. Harmless,

Dance and sport, . . . dance and sport the hours a - way. Harmless,

mer - ry, free and gay; Dance and

mer - ry, free and gay; Dance and sport

mer - ry, free and gay; Dance and sport

mer - ry, free and gay;

mer - ry, free and gay;

sport . . . the hours a - way, and sport, dance and

. . . the hours a - way, dance, dance and

. . . the hours a - way, dance, dance and

Harmless, merry, harmless, merry, free and gay, dance and

Harmless, merry, harmless, merry, free and gay, dance and

8ves.

sport the hours a-way.

sport the hours a-way.

sport the hours a-way

sport the hours a-way.

sport the hours a-way.

SOLO.

For us the zephyr blows, For us distils the

For us the zephyr blows, For us distils the

For us the zephyr blows, For us distils the

For us the zephyr blows, For us distils the

For us the zephyr blows, For us distils the

CHORUS.

dew, For us unfolds the rose, And flow'rs display their hue. For us the ze-phyr

For us the ze-phyr

For us the ze-phyr

For us the ze-phyr

For us the ze-phyr

For us the ze-phyr

8ves.

blows, For us dis-tils the dew, . . For us un-folds the rose, And flow'rs display their

SOLO.
hue. For us the win-ter's rain, For us the summer's shine, Spring swells for us the

CHORUS.
grain, And au-tumn bleeds the vine. For us the win-ter's rain, For us the summer's

Da capo.

shine, Spring swells for us the grain, And au - tumn bleeds the vine.

shine, Spring swells for us the grain, And au - tumn bleeds the vine.

shine, Spring swells for us the grain, And au - tumn bleeds the vine.

shine, Spring swells for us the grain, And au - tumn bleeds the vine.

shine, Spring swells for us the grain, And au - tumn bleeds the vine.

Da capo.

8ves.

No. 3.

RECIT.—YE VERDANT PLAINS.

SOPRANO.
VOICE.

RECIT.—GALATEA.

Ye verdant plains, and woody mountains, Purling streams and bubbling

ACCOMP.

foun - tains, Ye painted glo - ries of the field, Vain are the pleasures which ye

yield. Too thin the shadow of the grove, Too faint the gales, to cool my love.

No. 4.

AIR.—HUSH, YE PRETTY WARBLING CHOIR.

ACCOMP. Met. 88 =

SOPRANO VOICE.
Hush,

Hush, ye pretty, pretty war - bling choir; Your thrilling strains awake my pains, and

kin - dle fierce de - sire, Hush, Hush,

Hush, ye pretty, pretty war-bling choir; Hush, ye pretty, pretty war-bling

choir; Your thrilling strains a-wake my pains, Your thrilling

strains a-wake my pains, . . . and kin - dle fierce de-sire. 8ves.

8ves. Your thrilling strains . . . awake my pains, . . . and kin - loco.

- dle fierce de-sire. Your thrilling strains a - wake my

pains, Your thrilling strains a - wake my pains, and kin - dle fierce de - hr

sire

f *p*

Cease your song, and take your flight, Bring back my

f *p*

A - cis to my sight, Bring back my A - cis to my sight; Cease your song, and take your

flight; Cease your song, . . . and take your

flight, Bring back my A - cis, Bring back my A - cis to my sight.

Da capo.

No. 5.

AIR.—WHERE SHALL I SEEK THE CHARMING FAIR?

TENOR VOICE.

ACCOMP.

Met. 80 = ♩

Larghetto.

ACIS.

Where shall I

p

seek the charming fair? Di-rect the way, kind ge-nius of the mountains;

f

Where shall I seek the charming fair? Di-rect the way, kind ge-nius of the

p

moun-tains; Where shall I seek the charming fair? Di-rect the

way, kind ge - - nius of the mountains; Where shall I seek . . .

. . . the charming fair? Where, where,

where, . . . where shall I seek the charming fair? Direct the way, kind ge -

- - - nius of the moun-tains.

Fine.

O tell me if you saw my dear, seeks she the groves, or bathes in crys - tal

foun-tains? O tell . . . me, tell me if you saw my

dear, seeks she the groves, or bathes in crys-tal

foun - tains? Seeks she the groves, . . . , . . .

or bathes . . . in crys - tal foun - - tains?

Da Capo. S

Da Capo. S

No. 6.

RECIT.—STAY, SHEPHERD, STAY.

RECIT.—DAMON.

TENOR VOICE.

Stay, shepherd, stay, See how thy flocks in yon-der val-ley stray; What

ACCOMP.

means this me-lan-cho-ly air. No more thy tune-ful pipe we hear.

No. 7

AIR.—SHEPHERD, WHAT ART THOU PURSUING?

AIR.—DAMON.

TENOR VOICE.

Andante.

ACCOMP.

Met. 144

Shep-herd! what art thou pur-su-ing?

p *f*

Shep- herd! what art thou pursuing? Heedless running to thy

p

ru - in, heed - less run - ning to thy ru - in; Share our joy, our plea - sure

share, share our plea - - - sure, share our joy, our pleasure share.

tr

f

Shepherd! what . . . art thou pur - su - ing? Heed - less

p

run - ning to thy ru - - - in; Share our joy, . . .

f

share our joy, . . . share our joy, . . . our plea - sure

p *f* *p*

share, our plea

sure, share our joy, our plea - sure share.

Leave thy

pas - sion till to - morrow, Let the day be free from sor - row, Free from love, and free from

care, free from love, and free from care, free from love and free from care.

Da capo.

No. 8.

RECIT.—LO! HERE MY LOVE.

RECIT.—ACIS.

VOICE. Lo! here my love! Turn, Ga - la - tea, hi - ther turn thine eyes,

ACCOMP.

See at thy feet, the long - ing A - cis lies.

No. 9.

AIR.—LOVE IN HER EYES SITS PLAYING.

AIR.—ACIS.

TENOR. VOICE.

Larghetto.

ACCOMP. Met. 120 = ♩

Love in her eyes sits play - ing, And sheds de-li-cious death; Love . . on her lips is stray - ing, And

p

war - bling in her breath; Love on her lips is stray - ing, And war-bling in her breath.

Love . in her eyes sits playing, Love . in her eyes sits

playing, And sheds de - li - cious death; Love . in her eyes sits playing, Love . in her eyes sits

play - ing, sits play - ing, And sheds de - li - cious death; Love on her lips is

stray - ing, and war - bling in her breath, . . . and war - bling in her

breath.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in B-flat major and begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Love on her breast sits pant - - ing, And swells with soft de - sire; No

grace, no charm is want - ing, No grace, no charm is wanting, To set the heart on fire, . . to

set the heart on fire; No grace, no charm is want - ing, To set the heart on fire; No

grace, no charm is want - ing, To set the heart on fire. *Da Capo.*

No. 10.

RECIT.—O DIDST THOU KNOW.

SOPRANO VOICE. *RECIT.*

O didst thou know the pains of absent love, A-cis wou'd ne'er from Ga-la-te-a rove.

ACCOMP.

No. 11.

AIR.—AS WHEN THE DOVE LAMENTS HER LOVE.

SOPRANO VOICE. *AIR.—Andante*

As when the dove La-ments her love, All on the na-ked

ACCOMP. *Andante.* *pp*

Met. ♩=112.

spray;

As when the dove la-ments her love, All

on the na-ked spray; When he re-turns, No more she mourns, But

loves . . . the live - long day, . . . but loves . the live - long

day.

As when the dove la - ments her love, All on the na - ked spray; When

he re - turns, No more she mourns, no more she mourns, no,

no, no, When he re - turns, no more she

mourns, But loves . . . the live - long day; When

he re- turns, no more she mourns, but loves,

but loves the live-long day.

mp

Bil - ling, coo - ing,

p

Pant - ing woo - ing, Melt - ing mur - -

murs fill the grove, Melt - ing mur

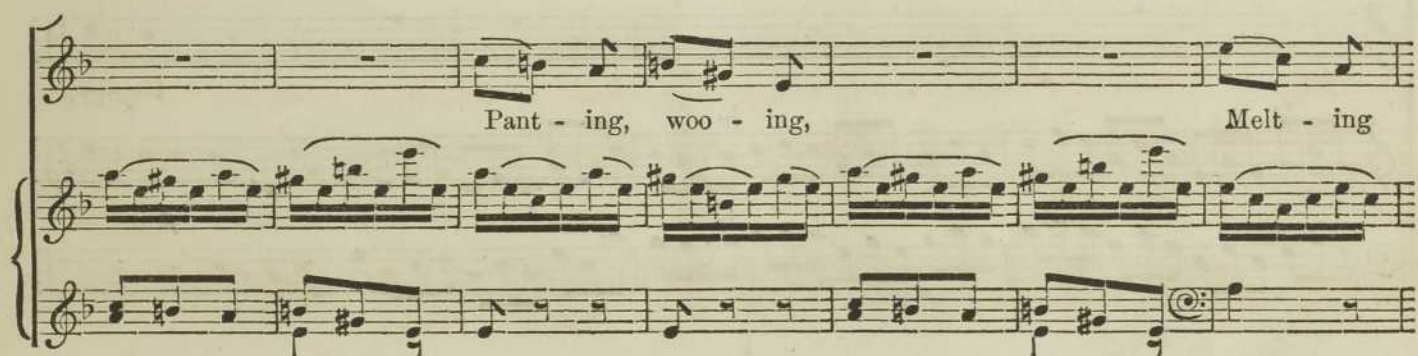
pp



murs, last - ing love. Melt - ing mur - murs fill the



grove, Melt - ing mur - murs, last - ing love. Bill - ing, coo - ing,



Pant - ing, woo - ing, Melt - ing



mur - murs fill the grove, Melt-ing mur - murs, last - ing love.




As *p* *hr* *D. C. al Segno.*

No. 12.

DUET.—HAPPY WE.

SOPRANO. GALATEA.

TENOR. (8ve lower.) ACIS.

ACCOMP. *Presto.*

Met. ♩ = 104

f *hr* *hr* *hr*

Hap-py,

p

Hap - py, hap - py,

hap - py, Hap - py, hap - py,

f *hr* *p* *hr*

Hap - py, hap - py, hap - py we; Hap - py, hap - py, hap - py we; Hap - - -

Hap - py, hap - py, hap - py we; Hap - - -

p

py we; Hap - - - py, hap - - -

py, hap - py we; Hap - - - py, hap - - -

f *p*

py, hap py, hap py,
py, hap py, hap py,
f *p*

Musical score for the song "HAPPY WE". The score is written for four parts: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegretto".

The vocal parts have the following lyrics:

Soprano: hap - py we; Hap - py, hap - py, hap - py,

Alto: hap - py we; Hap - py, hap - py,

The piano accompaniment features a lively melody in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte), *p* (piano), and *hr* (harmonic).

hap-py, hap-py we; Hap - - py we; Hap - - - - -

Happy, happy, hap-py we; Hap - - - - -

py, hap - py we; Hap - py, hap - py, hap - py, hap - py we; Hap - py, hap - py, hap - py we;

py, hap - py we. py, hap - py we.

Fine. What joys . . I feel! What

Of all youth thou dear - est boy! Thou
charms I see! Of all nymphs thou brightest fair! Thou

all my bliss, thou all my joy! Thou all my bliss, . thou

all my bliss, thou all my joy! Thou all my bliss, . thou

f p f p

all . my joy! What joys . I feel! Of all

all . my joy! What charms . I see!

f p

youth thou dear-est boy! Thou all my bliss, thou

Of all nymphs thou brightest fair! Thou all my bliss, thou

f p

all my joy! Thou all my bliss, . thou all . . my joy!

all my joy! Thou all my bliss, . thou all . . my joy! Hap-py,

f p f p

D. C. al Segno.

No. 13.

CHORUS.—HAPPY WE.

CHORUS.

TREBLE. Hap - py, hap - py, hap - py, hap - py,

ALTO. Hap - py, hap - py, hap - py, hap - py,

TENOR. (Sve lower.) Hap - py, hap - py, hap - py, hap - py,

BASS. Hap - py, hap - py, hap - py, hap - py,

ACCOMP. *f* *hr*

hap - py, hap - py, hap - py we; Hap - py,

hap - py, hap - py, hap - py we; Hap - py,

hap - py, hap - py, hap - py we; Hap - py,

hap - py, hap - py, hap - py we; Hap - py,

hap - py, hap - py we; What joys . . . I feel! what

hap - py, hap - py we; What joys I feel, what joys I feel! what

hap - py, hap - py we; What joys . . . I . . . feel! what

hap - py, hap - py we; What joys I feel, what joys I feel! what

charms I see! what charms I see! What joys I . . . feel! what
 charms I see! what charms I see! What joys I feel! what
 charms I see! what charms I see! What joys I . . . feel! what
 charms . . . I see! What joys I feel! what

charms I . . . see! Hap-py, hap-py, hap - - py, hap - py we;
 charms I see! Hap-py, hap-py, hap - - py, hap - py we;
 charms I . . . see! Hap-py, hap-py, hap - - py, hap - py we;
 charms I see! Hap-py, hap-py, hap - - py, hap - py we;
 8ves.

hap - py, hap - py, hap - py we; What joys . . .
 hap - py, hap - py, hap - py, we; What joys I feel! what
 hap - py, hap - py, hap - py, we; What joys I feel! what
 hap - py, hap - py, hap - py, we; What joys I feel! what

First system of musical notation. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "I feel! what charms I see! what charms I see! What joys I feel! what charms I see! what charms I see! What joys I feel! what charms I see! what charms I see! What joys I feel! what charms I see! what charms I see! What".

Second system of musical notation. It continues the vocal and piano parts from the first system. The lyrics are: "joys I feel, what charms I see! Hap-py, hap-py, hap-py, joys I feel, what charms I see! Hap-py, hap-py, hap-py, joys I feel, what charms I see! Hap-py, hap-py, hap-py, joys I feel, what charms I see! Hap-py, hap-py, hap-py,".

Third system of musical notation. It concludes the vocal and piano parts. The lyrics are: "hap-py we; Happy, happy, hap-py, hap-py we. hap-py we; Happy, happy, hap-py, hap-py we. hap-py we; Happy, happy, hap-py, hap-py we. hap-py we; Happy, happy, hap-py, hap-py we.".

PART THE SECOND.

141

No. 14.

CHORUS.—WRETCHED LOVERS

A tempo ordinario.

SOPRANO. Wretch-

ALTO.

1st TENOR. (Sve. lower.)

2nd TENOR (Sve. lower.)

BASS.

ACCOMP. Met. $\text{♩} = 66$.

A tempo ordinario.

8ves.

ed lo - vers! fate has past

Wretch - ed lo - vers! fate has past this sad de - cree;

joy shall last; this sad, this sad de -

joy shall last, no joy shall last, fate has

Wretch - ed lo - vers! fate has past this sad de -

this sad de - cree, this sad de - cree; No joy shall last.

fate has past this sad de - cree; No joy shall last.

cree, this sad de - cree; No joy shall last.

past this sad de - cree; . . . No joy shall last.

- cree, this sad de - cree; No joy shall last.

Wretch - ed lo - vers, . . . quit . . . your dream,

Wretch - ed lo - vers, . . . wretch - ed lo - vers, quit your dream, wretch -

Wretch - ed lo - vers, quit your dream,

Wretch - ed lo - -vers, wretch - ed lo - -

Wretch - ed lo - vers, quit your dream,

wretch - ed lo - - vers, wretch - ed

- - ed lo - vers, quit your dream, quit your dream,

wretch - ed lo - vers, wretch - ed lo - -

- - vers, quit your dream, wretch - ed lo - vers, quit your

quit your dream, quit your dream, quit your dream, wretch - ed lo - vers, quit your

lovers, wretch - - ed, wretched lo - vers, quit your dream, Behold, behold, wretch - -

wretch - ed lo - vers, quit your dream, Be-hold, behold the monster Po-ly-

- vers, quit your dream. wretched lo-ers, quit your dream, Be-hold, behold the monster Po-ly-

dream, wretch - ed lo - vers, quit your dream, Behold, behold the monster Po-ly-

dream quit your dream, wretched lo-ers, quit your dream, Be-hold, behold,

Sves.

ed lo - - - vers, quit your

- pheme, be-hold the monster Po-ly-pheme, the monster Po-ly - pheme, the monster Po-ly - pheme, the monster Po-ly -

pheme, be-hold the monster Po-ly - pheme, the monster Po-ly - pheme, the monster Po-ly - pheme, the monster Po-ly -

- pheme, be-hold the monster Po-lypheme, be-hold the monster Po-lypheme, be-hold the monster Po-lypheme, be-hold the monster Po-ly -

Be-hold the monster Po-ly-pheme, be-hold the monster Po-ly-pheme, be-hold the monster Po-ly -

dream, Behold the monster Po-ly pheme, be-hold the monster Po-ly - pheme, the monster Po-ly-pheme, be-hold the monster Po-ly -

- pheme, Be - hold, Be - hold wretch - - - ed

pheme, Be - hold, Be - hold wretch - - - ed

pheme, Be - hold, Be - hold, Be -

- pheme, wretch - - - ed lo - - - vers,

- pheme, the monster Poly-pheme, the monster Po-ly - pheme, the monster Po-ly - pheme, the

lo - - - vers, quit your dream, quit

lo - - - vers, quit your dream, quit

- hold, Behold the monster Po-ly -

Be-hold the monster Po-lypheme, be-ho d the monster Po-ly-pheme, be-hold the monster Po-ly-pheme,

mon - ster Po - lypheme, wretch . . .

your dream, wretch - - - ed lo . . .

your dream, wretch - - - ed, lo . . .

pheme, behold, the monster Polypheme, the monster Po-ly-pheme, the monster Polypheme, Be - -

Be-hold the monster Polypheme, be-hold the monster Polypheme, be-hold the monster Po-ly -

ed lo - - - vers, quit . . . your

- - vers, Behold the monster Polypheme, behold the monster Polypheme, the monster Po-ly -

- - vers, Behold the monster Polypheme, behold the monster Polypheme, the monster Po-ly -

- hold, Be - hold, Be - hold, Be - hold, be -

- pheme, behold the monster Polypheme, the monster Po-ly - pheme, the monster Po-lypheme, the monster Po-ly -

dream, quit . . . your dream, . . . quit your

- - pheme, the monster Po-ly - pheme, the monster Po-ly - pheme, behold the mon-ster Po - ly -

- - pheme, the monster Po-ly - pheme, the monster Po-ly - pheme, behold the mon-ster Po - ly -

- hold the mon - ster, be - hold the mon-ster, behold the

- - pheme, the monster Po-ly - pheme, the monster Po-ly - pheme, behold the mon-ster Po - ly - -

dream, wretch - - ed lo - - - - -
 - pHEME, behold the mon-ster Po - ly - pHEME,
 - pHEME, behold the mon - ster,
 mon - ster, behold the monster Polypheme, behold the monster Po-ly -
 - pHEME, wretch - - - ed

- - - vers quit your dream, wretch -
 wretch - - ed lo - - - vers,
 behold the monster Polypheme, wretch - - ed, be -
 pHEME, behold the monster Polypheme, behold the monster Polypheme,
 lo - - - vers, behold the monster Po-ly -
 8ves.

- - - ed lo - - - vers, behold the monster Po-ly -
 behold the monster Polypheme, behold the monster Polypheme, wretch - -
 hold the monster Polypheme,
 wretch - - ed lo - - -
 - pHEME, behold the monster Polypheme,

pheme, behold the monster Po-ly-pheme, the monster Po-ly-pheme, the monster Polypheme,
 - ed lo - vers, wretch - ed lo - - -
 wretch - - - ed lo - - -
 vers, be - hold the monster Po-ly -
 behold the monster Polypheme, behold the monster Polypheme, the monster Po-ly -
 8ves.

be - hold the monster Po-ly-pheme, the mon-ster Po - ly - pheme!
 vers quit your dream, be-hold the mon-ster Po - ly - pheme!
 vers quit your dream, be-hold the mon-ster Po - ly - pheme!
 pheme, the monster Poly-pheme, the monster Poly-pheme, the mon-ster Po - ly - pheme!
 - pheme, the monster Polypheme, behold the monster Poly-pheme, the mon-ster Po - ly - pheme!
 8ves.

See what am - ple strides he takes, see what am - ple strides he takes, The mountain
 See what am - ple strides he takes, see what am - ple strides he takes, The mountain
 See what am - ple strides he takes, see what am - ple strides he takes, The mountain
 See what am - ple strides he takes, see what am - ple strides he takes, The mountain
 See what am - ple strides he takes, see what am - ple strides he takes, The mountain
 8ves.

Handel's 'Acis and Galatea' musical score, page 147. The score is written for four voices (Soprano, Alto, Tenor, Bass) and a basso continuo. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'nods, the forest shakes, the mountain nods, the forest shakes, The waves run fright - - en'd, run frighten'd to the shores, Hark! hark! how the thund'ring gi - ant roars. Hark! d'ring gi - ant roars, Sves. sempre'.

The score is divided into three systems. The first system contains the first four staves of music. The second system contains the next four staves. The third system contains the final four staves. The lyrics are written below the vocal staves. The basso continuo part is written on a single staff at the bottom of each system. The score is marked with 'Sves.' (Soprano) and 'Sves. sempre' (Soprano, sempre) at the end of the piece.

hark! hark! how the thund'ring gi - ant roars. Hark!

hark! hark! hark! how the thund'ring gi - ant roars. Hark!

hark! hark! hark! how the thund'ring gi - ant roars.

Hark! hark! hark! how the thund'ring gi - ant roars.

how the thund'ring gi - ant roars,

hark! hark! hark! hark!

hark! hark! hark! hark!

Hark! hark! hark! hark! hark!

Hark! hark! hark! hark! hark!

how the thund'ring gi - ant roars.

how the thund'ring gi - ant roars,

how the thund'ring gi - ant roars.

how the thund'ring gi - ant roars.

how the thund'ring gi - ant roars.

how the thund'ring gi - ant roars.

Sves.

No 15.

RECIT.—I RAGE, I MELT, I BURN.

RECIT.—POLYPHEME.

VOICE.

ACCOMP.

Met. ♩ = 100

VOICE. *Furioso.*

ACCOMP. *ff*

rage, I rage, I rage, I melt, I burn,

Adagio. *Furioso.*

Adagio. *p* *ff Furioso.*

The feeble God has stabb'd me to the heart. Thou trusty pine! Prop of my god-like

steps! I lay thee by. Bring me a hundred reeds, of decent growth, To make a pipe for my ca-

- pa-cious mouth. In soft enchanting accents let me breathe, Sweet Ga-la-te-a's beauty, and my love.

Adagio e piano.

No. 16.

AIR.—O RUDDIER THAN THE CHERRY.

Allegro.
AIR.—POLYPHEME. 8.

VOICE.
O ruddier than the cherry! O sweeter than the ber-ry! O ruddier than the

ACCOMP.
Met. ♩=152. *Allegro. p*

cher-ry! O sweet-er than the ber-ry! O nymph more bright than moon-shine night, Like kid-lings blithe and

merry! O nymph more bright than moon-shine night, Like

kidlings blithe and merry, like kidlings blithe and merry, like kidlings blithe and merry! O

ruddier than the cherry! O sweeter than the ber-ry! O ruddier than the cherry! O

sweeter than the ber-ry! O rud-dier than the cher-ry! O sweeter than the ber-ry! O

nymph more bright than moonshine night, Like kid - lings blithe and mer - - -

- - - - - ry, blithe and

merry! O nymph more bright than moonshine night, Like kidlings blithe and merry!

Ripe as the melt-ing clus - ter, No li - ly has such lus - tre, Yet hard to tame, As

p

rag-ing flame, And fierce as storms that blus-ter! Yet hard to tame, As rag-ing flame, And fierce as storms that

blus - - - - -

- - - ter! Yet hard to tame, As rag - ing flame, And fierce as storms that

blus-ter! O

f *p*

D. C. al Segno

No. 17.

RECIT.—WHITHER, FAIREST, ART THOU RUNNING.

VOICE. POLYPHEME. GALATEA.

Whither, fairest, art thou running, Still my warm embraces shunning. The Li-on

ACCOMP.

POLYPHEME. $\text{♩} = 72$ Tempo.

calls not to his prey, Nor bids the wolf the lambkin stay. Thee, Po-ly - phemus great as Jove, Calls to

Col. voce.

em-pire and to love; To his pa - lace in the rock, To his dai - ry, to his flock, To the

grape of pur - ple hue, To the plum of glos - sy blue, Wildings which ex-pect - ing stand, Proud to be

GALATEA.

ga - ther'd by thy hand. Of in-fant limbs to make my food, And swill full draughts of human

RECIT.

blood; go, monster! bid some o-ther guest, I loathe the host, I loathe the feast.

No. 18.

AIR.—CEASE TO BEAUTY TO BE SING.

Allegro e staccato. POLYPHEME.

VOICE. *Allegro e staccato.*

Cease to beau-ty to . . be su - ing,

ACCOMP. *Allegro e staccato.* *p* *f*

Cease to beauty to . . be su - ing, Ev - er whin - ing love dis - dain - ing,

p

Ev - er whin - ing love dis - dain - - - - -

- - ing, Ev - er whin-ing love dis - dain - - ing.

f



Cease to beau - ty to be . . su - ing, E - ver whin - ing love dis -



- - dain - ing; E - ver whin - ing love dis - dain - - - - ing,



E - - ver whining love dis - dain - ing.



Cease to beau - ty to . . be su - ing, Cease to beau - ty



to be . . su - ing, E - ver whin - ing love dis - - dain - - - -

ing, E - ver

whin-ing love dis-dain - - ing, Cease to beau - ty - to be su - ing, E - - ver

whin - ing love dis - dain - - - ing, E - ver whin-ing love dis - dain - -

- ing.

f

8ves.

Fine.

Fine.

Let the brave their aims pur - su - ing, Still be conq' - ring not com -

- - plain - ing, Still be conq' - ring not com - plain - ing.

Let the brave their aims pur - su - - ing, Still be conq' - ring,

Still be conq' - - - - -

- - - - ring, Still be conq' - ring, not com - plain - ing.

Da capo

No. 19.

AIR.—WOULD YOU GAIN THE TENDER CREATURE.

TENOR VOICE.

ACCOMP.

Met. ♩ = 116.

AIR.—DAMON.

Allegro. f

Would you

p

gain the ten - der crea - ture? Soft - ly, gent - ly, kind - ly treat her;

mf

Suff'ring is the lo - ver's part; Soft - ly, gent - ly,

p mf p mf

Softly, gently, kindly treat her, Suff'ring is the lo - ver's part;

Would you gain the ten-der . . crea - ture,

the ten - der crea - ture, Soft-ly, gently, kindly treat her, Soft - ly,

gent - ly, Softly, gen - tly, kindly treat her, Suff'ring is the

lo - ver's part; Soft - ly, gent - ly,

kind-ly treat her, suff'ring is the lo - ver's part.

Fine. Beau - ty by con - strain pos -

sess - ing, You en - joy but half the bless - ing, Life - less charms with - out the

heart Life - less charms with - out the heart. Beauty by con - strain pos - sess - ing,

You en - joy but half the bless - ing, Life - less charms with - out the heart.

Da Capo.

No. 20.

RECIT.—HIS HIDEOUS LOVE PROVOKES MY RAGE.

TENOR VOICE.

RECIT.—ACIS.

His hideous love provokes my rage, Weak as I am I must en -

ACCOMP.

- gage, Inspir'd by thy victorious charms, The God of Love will lend his arms.

No. 21.

AIR.—LOVE SOUNDS THE ALARM.

ACCOMP.

Met. ♩ = 132

Vivace.

ACIS.

Love sounds th'a-larm, . . . love sounds th'a-larm, and fear is a fly - ing,

and fear is a fly - ing, When beau-ty's the prize, When

p *f* *p*

beau-ty's the prize, what mor - tal fears dy - ing? When

f *p*

beau - ty's the prize,

. . . when beauty's the prize, what mor - tal fears dy - ing?

f

When beauty's the prize, what

p

musical score for the first system. The vocal line (treble clef) has the lyrics: "mor - tal fears dy - ing? Love sounds th'a - larm, Love sounds th'a -". The piano accompaniment (grand staff) features a flowing sixteenth-note pattern in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *p Legato.* is present.

musical score for the second system. The vocal line continues with: "- larm, Love sounds th'a - larm, and fear is a fly - - - - ing,". The piano accompaniment continues with the same rhythmic pattern.

musical score for the third system. The vocal line has: "Love sounds th'a - larm, Love sounds th'a - larm,". The piano accompaniment features a wavy line above the right-hand staff, indicating a tremolo or rapid oscillation.

musical score for the fourth system. The vocal line has: ". . . . and fear is a fly - ing,". The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano).

musical score for the fifth system. The vocal line has: "When beau-ty's the prize, when beau-ty's the prize, what mor-tal fears dy-ing?". The piano accompaniment includes dynamic markings of *p* and *f*.

When beau-ty's the prize, what mor-tal fears dy-ing?

p *f*

Fine.

In de-fence of my trea-sure I'd bleed at each

p *Fine.*

vein, With-out her no plea-sure, for life is a pain, with-out her no pleasure, with-

- out her no plea-sure, for life is a pain, for life is a pain

Da capo.

No. 22.

AIR.—CONSIDER, FOND SHEPHERD.

TENOR.
VOICE.

AIR.—DAMON.

ACOOMP.
Met. ♩ = 80

Oboe Solo.

Larghetto.

hr

Tutti.

f

8ves.

Solo.

hr

f *Tutti.*

Con - si - der, fond shepherd, how

p

fleet - ing's the pleasure, That flat - ters our hope, in pur - suit of the fair;

mf

Con - si - der, fond shep-herd,

Solo.
p *mf*

how fleet - - - - - ing is the plea-sure

Solo.
p *mf*

That flat - ters our hope in pur -

p

- suit of the fair; that flat - - - - - ters,

Solo.
mf

that flat - - - - - ters, that

tr
p

flat - ters our hope in pur - suit of . . the fair; That flat - ters our hope in pur -

suit of the fair;

f Tutti.

hr

The joys that at-tend it, by mo-ments we measure, But life is too

p

lit-tle to mea-sure our care, . . the joys that at-tend it by mo-ments we

mea-sure, But life is too lit-tle to mea-sure our care.

hr

Da capo.

The musical score is written for a single voice and keyboard. It features a treble and bass staff for the voice, and a grand staff (treble and bass) for the keyboard. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into several systems. The first system begins with the lyrics 'suit of the fair;' and includes a forte (f) dynamic marking and the instruction 'Tutti.' The second system contains a half rest (hr) for the voice. The third system continues the keyboard accompaniment. The fourth system begins with the lyrics 'The joys that at-tend it, by mo-ments we measure, But life is too' and includes a piano (p) dynamic marking. The fifth system continues the lyrics 'lit-tle to mea-sure our care, . . the joys that at-tend it by mo-ments we'. The sixth system continues the lyrics 'mea-sure, But life is too lit-tle to mea-sure our care.' and includes a half rest (hr) for the voice. The score concludes with a 'Da capo.' instruction.

No. 23.

RECIT.—CEASE, O CEASE, THOU GENTLE YOUTH!

RECIT.—GALATEA.

SOPRANO. VOICE.

Accomp.

Cease, O cease, thou gen - tle youth! Trust my con - stan - cy and

truth; Trust my truth, and pow'rs a - bove, The pow'rs pro - pi - tious still to love

No. 24.

TRIO.—THE FLOCKS SHALL LEAVE THE MOUNTAINS.

SOPRANO.

TENOR. (Sve lower.)

BASS.

Accomp. Met. ♩ = 80

Andante staccato.

ACIS.

The flocks shall leave the mountains, The woods the tur - tle dove, The nymphs forsake the

GALATEA.

The flocks shall leave the mountains, The woods the tur - tle
foun - tains, Ere I for - sake my love.

dove, The nymphs forsake the fountains, Ere I for - sake my love, The flocks shall leave the
The

mountains, The woods the turtle dove, The nymphs forsake the fountains, Ere I, Ere
flocks shall leave the mountains, The woods the turtle dove, The nymphs forsake the fountains, ere

I for - sake my love, ere I for - sake my love, ere
I for - sake my love, ere I forsake my love, ere
POLYPHEME.
Torture! fu - ry! rage!

I for - sake my love. The
 I for - sake my love, The
 Des - pair! I cannot, cannot bear, I cannot, cannot bear, I cannot, cannot

mf *p*

flocks shall leave the moun-tains, the woods the tur - tle dove, The
 flocks shall leave the moun-tains, the woods the tur - tle dove, The
 bear, Tor - ture! fu - ry! I cannot, cannot bear, I cannot, cannot

nymphs for - sake the foun-tains, Ere I for - sake
 nymphs for - sake the foun - tains, Ere I for - sake,
 bear. Torture, fu - ry, rage, des - pair! I cannot, cannot bear, I cannot, cannot

my love
 Ere I for - sake my love.
 bear, I cannot, cannot bear, I can - not can - not, cannot bear, no,

f

Handwritten musical score for Handel's "Acis and Galatea". The score is written on five systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

System 1:
 Not showr's to larks so
 Not showr's to larks so
 no, I can - not, can - not, can - not bear,

System 2:
 pleas - ing, Not sun - shine to the bee, Not sleep to toil so
 pleas - ing, Not sun - shine to the bee, Not sleep . . to toil so

System 3:
 easing, As these dear smiles to me, as these dear smiles . . . to
 easing, As these dear smiles to me, as these dear smiles . . . to
 Fly swift, thou massy ru-in, fly! fly swift, thou massy ru-in, fly! fly,

System 4:
 me, As these dear smiles, as
 me, As these dear smiles, as these . .
 fly, thou massy ru-in, fly, thou massy ruin, fly. Die, presumptuous A - cis!

these dear smiles . . . to me.

. . . dear smiles . . . to me.

Die, presumptuous A - cis! Die, presumptuous A - cis! die, die, die, presumptuous A - cis! pre-

- - sumptuous A - cis! die.

ff

No. 25.

RECIT.—HELP, GALATEA!

RECIT.—ACIS.

VOICE. Help, Ga - la - te - a! help, ye parent gods; And take me dy - -

ACCOMP. *Adagio e Pianissimo.*

♩ = 60.

- - ing, And take me dying to your deep abodes.

No. 26.

CHORUS.—MOURN ALL YE MUSES.

Adagio.

TREBLE. Mourn all ye mu - ses, weep all ye swains; Tune, tune your

ALTO.* Mourn all ye mu - ses, weep all ye swains; Tune, tune your

1st TENOR (8ve. lower.) Mourn all ye mu - ses, weep all ye swains; Tune, tune your

2d TENOR. (8ve. lower.) Mourn all ye mu - ses, weep all ye swains; Tune, tune your

BASS. Mourn all ye mu - ses, weep all ye swains; Tune, tune your

ACCOMP. *Adagio ma non troppo.*
♩ = 72.

reeds to dole - ful strains; Tune, tune your reeds . to doleful strains; Groans, cries,

reeds to dole - ful strains; Tune, tune your reeds . to doleful strains; Groans, cries,

reeds to dole - ful strains; Tune, tune your reeds . to doleful strains; Groans, cries,

reeds to dole - ful strains; Tune, tune your reeds . to doleful strains; Groans, cries,

reeds to dole - ful strains; Tune, tune your reeds . to doleful strains; Groans, cries,

8ves.

Groans, cries, and how - lings, fill the neighb'ring shore, Ah! Ah! the gentle A - cis

Groans, cries, and how - lings, fill the neighb'ring shore, Ah! Ah! the gentle A - cis

Groans, cries, and how - lings, fill the neighb'ring shore, Ah! Ah! the gentle A - cis

Groans, cries, and how - lings, fill the neighb'ring shore, Ah! Ah! the gentle A - cis

Groans, cries, and how - lings, fill the neighb'ring shore, Ah! Ah! the gentle A - cis

Handel's "Acis and Galatea."—Novello's Edition.

* A Tenor Part in the original Score.

is no more. Groans, cries, and howl - ings, fill the neighb'ring shore, the gentle A - cis

is no more. Groans, cries, and howl - ings, fill the neighb'ring shore, the gentle A - cis

is no more. Groans, cries, and howl - ings, fill the neighb'ring shore, the gentle A - cis

is no more. Groans, cries, and howl - ings, fill the neighb'ring shore, the gentle A - cis

is no more. Groans, cries, and howl - ings, fill the neighb'ring shore, the gentle A - cis

is no more. Groans, cries, and howl - ings, fill the neighb'ring shore, Ah! the gentle

is no more. Groans, cries, and howl - ings, fill the neighb'ring shore, Ah! the gentle

is no more. Groans, cries, and howl - ings, fill the neighb'ring shore, Ah! the gentle

is no more. Groans, cries, and howl - ings, fill the neighb'ring shore, Ah! the gentle

is no more. Groans, cries, and howl - ings, fill the neighb'ring shore, Ah! the gentle

A - cis is no more. Groans, groans, cries, and howl - ings,

A - cis is no more. Groans, groans, cries, and howl - ings,

A - cis is no more. Groans, groans, cries, and howl - ings,

A - cis is no more. Groans, groans, cries, and howl - ings,

A - cis is no more. Groans, groans, cries, and howl - ings,

8ves. 8ves.

fill the neighb'ring shore, Ah! Ah! the gentle A - cis,
 fill the neighb'ring shore. Ah! Ah! the gentle A - cis,
 fill the neighb'ring shore, Ah! Ah! the gentle A - cis,
 fill the neighb'ring shore, Ah! Ah! the gentle A - cis,
 fill the neighb'ring shore, Ah! Ah! the gentle A - cis,
 8ves.
 the gentle A - cis is no more, no more, no more, the gentle A - -
 the gentle A - cis is no more, no more, no more, the gentle A - cis.
 the gentle A - cis is no more, no more, no more, the gentle A - cis
 the gentle A - cis is no more, no more, no more, the gentle A - cis
 the gentle A - cis is no more, no more, no more, the gentle A - cis.
 the gentle A - cis is no more, no more, no more, the gentle A - cis.
 cis is no more.
 is no more.
 is no more.
 is no more.
 is no more.
 is no more.
 pp

No. 27.

SOLO & CHORUS.—MUST I MY ACIS STILL BEMOAN.

SOLO, Oboe.

ACCOMP. *Adagio e Pianissimo.*

$\text{♩} = 72.$

SOLO. GALATEA.

ALTO.*

1st TENOR, (8ve. lower).

2nd TENOR, (8ve. lower).

BASS.

Must I my A - cis still be-moan,

SOLO.

pp *mf*

In - glo - rious crush'd beneath that stone? In - glo - rious crush'd beneath that

p

Handel's "Acis and Galatea."—Novello's Edition.

* A Tenor Part in the Original Score.

stone, Must I my

Cease, cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve,

Cease, cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve,

Cease, cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve,

Cease, cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve,

f *pp*

8ves.

A - cis still be - moan, In - glo - rious crush'd, In - glo - - -

Cease Ga-la-te - a, cease to grieve,

Cease Ga-la-te - a, cease to grieve,

Cease Ga-la-te - a, cease to grieve,

Cease Ga-la-te - a, cease to grieve,

f

rious crush'd be - - -

Cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve, Be-wail not

Cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve, Be-wail not

Cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve, Be-wail not

Cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve, Be-wail not

8ves.

neath that stone, In - glo - rious crush'd be - neath that

when thou canst re-lieve; Bewail not when thou canst re-lieve, when thou canst re -

when thou canst re - lieve; Bewail not when thou canst re-lieve, when thou canst re -

when thou canst re - lieve; Bewail not when thou canst re-lieve, when thou canst re -

when thou canst re - lieve; Bewail not when thou canst re-lieve, when thou canst re -

8ves.

stone? Must the love - ly charm - ing youth, Die for his con - - stan - cy and

lieve.

lieve.

lieve.

- lieve.

p

truth? Die! Die!

Cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve,

Cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve,

Cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve,

Cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve,

8ves.

Die! Die for his

Cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve.

Cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve,

Cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve,

Cease Ga-la-te - a, cease to grieve, Cease Ga-la-te - a, cease to grieve,

p

8ves.

con - stan - cy and truth?

Be-wail not when . . thou canst re-lieve, Call forth thy pow'r, employ thy art, The goddess

Be-wail not when thou canst re-lieve, Call forth thy pow'r, employ thy art, The goddess

Be-wail not when . . thou canst re-lieve, Call forth thy pow'r, employ thy art, The goddess

Be-wail not when thou canst re-lieve, Call forth thy pow'r, employ thy art, The goddess

8ves. 8ves.

Say what com-fort can you find, For dark des-pair . . .

soon can heal the smart;

soon can heal the smart;

soon can heal the smart;

soon can heal the smart;

p

o'er clouds my mind?

To kindred gods the youth re - turn, to kindred gods the youth re -

To kindred gods the youth re - turn, to kindred gods the youth re -

To kindred gods the youth re - turn, to kindred gods the youth re -

To kindred gods the youth re - turn, to kindred gods the youth re -

8ves,

- turn, Thro' verdant plains to roll his urn; To kindred gods the youth re - turn, to kindred

- turn, Thro' verdant plains to roll his urn; To kindred gods the youth re - turn, to kindred

- turn, Thro' verdant plains to roll his urn; To kindred gods the youth re - turn, to kindred

- turn, Thro' verdant plains to roll his urn; To kindred gods the youth re - turn, to kindred

8ves,

gods the youth re - turn, Thro' verdant plains to roll his urn, thro' verdant plains to roll his . .

gods the youth re - turn, Thro' verdant plains to roll his urn, thro' verdant plains to roll his

gods the youth re - turn, Thro' verdant plains to roll his urn, thro' verdant plains to roll his

gods the youth re - turn, Thro' verdant plains to roll his urn, thro' verdant plains to roll his

8ves,

urn, thro' verdant plains to roll his urn; To kindred gods the youth re-turn, to kindred

urn, thro' verdant plains to roll his urn; To kindred gods the youth re-turn, to kindred

urn, thro' verdant plains to roll his urn; To kindred gods the youth re-turn, to kindred

urn, thro' verdant plains to roll his urn; To kindred gods the youth re-turn, to kindred

8ves.

gods the youth re-turn, Thro' verdant plains to roll his urn, thro' verdant plains to roll his

gods the youth re-turn, Thro' verdant plains to roll his urn, thro' verdant plains to roll his

gods the youth re-turn, Thro' verdant plains to roll his urn, thro' verdant plains to roll his

gods the youth re-turn, Thro' verdant plains to roll his urn, thro' verdant plains to roll his

urn.

urn.

urn.

urn.

8ves.

No. 28.

RECIT.—'TIS DONE.

RECIT.—GALATEA.

VOICE. 'Tis done; thus I ex-ert my pow'r divine, Be thou im-mortal, though thou art not mine.

ACCOMP.

No. 29.

AIR.—HEART, THE SEAT OF SOFT DELIGHT.

AIR.—GALATEA.

VOICE.

ACCOMP. *Larghetto.* *p* *f* *p*

Met. ♩ = 72.

hr *pp*

Heart, . . . the seat of soft de - light, . .

mf *pp* *f*

. . . Be thou now a . . foun - - tain bright;

p

Heart, the seat of soft delight, Heart the seat of soft delight, Be thou now a foun - tain

bright; Pur - - ple be no more thy blood, Glide thou like a

crys - tal flood, Glide thou like a crys - tal flood, Glide

. thou like a crys - tal flood.

Rock, thy hol - low womb disclose; The bubbling fountain,

lo! it flows. Through the plains he joys to rove, Murm'ring

p

still his gen-tle love; Through the plains he joys to rove, Murm'ring still his gen-tle love,

pp

murm'ring still his gen-tle love, murm'ring still his gen-tle love, . . .

ring, murm'ring still his gen-tle love.

f

hr

p

8ves.

hr

f

No. 30.

CHORUS.—GALATEA, DRY THY TEARS.

CHORUS—*Vivace.*

SOPRANO. Ga - la - te - a, dry thy tears, A - cis now a god ap - pears;

ALTO. Ga - la - te - a, dry thy tears, A - cis now a god ap - pears;

1st TENOR 8ve lower. Ga - la - te - a, dry thy tears, A - cis now a god ap - pears;

2nd TENOR 8ve lower. Ga - la - te - a, dry thy tears, A - cis now a god ap - pears;

BASS. Ga - la - te - a, dry thy tears, A - cis now a god ap - pears;

ACCOMP. *Vivace.*
Met. ♩ = 108
8ves.

Ga - la - te - a, dry thy tears, A - cis now a god ap - pears;

Ga - la - te - a, dry thy tears, A - cis now a god ap - pears;

Ga - la - te - a, dry thy tears, A - cis now a god ap - pears;

Ga - la - te - a, dry thy tears, A - cis now a god ap - pears;

Ga - la - te - a, dry thy tears, A - cis now a god ap - pears;

8ves. 8ves.

See how he rears him from his bed, See the wreath that binds his head.

See how he rears him from his bed, See the wreath that binds his head.

See how he rears him from his bed, See the wreath that binds his head.

See how he rears him from his bed, See the wreath that binds his head.

See how he rears him from his bed, See the wreath that binds his head.

Hail, thou gen - tle murm'ring stream,

Hail, thou gen - tle murm'ring stream,

Hail, thou gen - tle murm'ring stream,

Hail, thou gen - tle murm'ring stream,

Hail, thou gen - tle murm'ring stream,

Shepherd's plea - sure, mu-se's theme, Shepherd's plea-sure, mu - se's

Shepherd's plea - sure, mu-se's theme, Shepherd's plea-sure, mu - se's

Shepherd's plea - sure, mu-se's theme, Shepherd's plea-sure, mu - se's

Shepherd's plea - sure, mu-se's theme, Shepherd's plea-sure, mu - se's

Shepherd's plea - sure, mu-se's theme, Shepherd's plea-sure, mu - se's

theme, Shepherd's plea - sure mu - se's theme, Shepherd's pleasure, Shepherd's

theme, Shepherd's plea - sure, . . mu - se's theme, Shepherd's pleasure, Shepherd's

theme, Shepherd's plea - sure, mu-se's theme, Shepherd's pleasure, Shepherd's

theme, Shepherd's plea - sure, mu se's theme, Shepherd's pleasure, Shepherd's

theme, Shepherd's plea - sure, mu - se's theme, Shepherd's pleasure, Shepherd's

plea-sure, mu - se's theme, Shep-herd's plea-sure, mu - se's theme,

plea-sure, mu - se's theme, Shep-herd's plea-sure, mu - se's theme,

plea-sure, mu - se's theme, Shep-herd's plea-sure, mu - se's theme,

plea-sure, mu - se's theme, Shep-herd's plea-sure, mu - se's theme,

plea-sure, mu - se's theme, Shep-herd's plea-sure, mu - se's theme,

Through the plain still joy to rove, Murm' - ring still thy gen - tle

Through the plain still joy to rove, Murm' - ring still thy gen - tle

Through the plain still joy . . to rove, Murm' - ring still thy gen - tle

Through the plain still joy to rove, Murm' - ring still thy gen - tle

Through the plain still joy to rove, Murm' - ring still thy gen - tle

Sves.

love, murm' - ring still thy gen - tle love, . .

love, murm' - ring still thy gen - tle love, . .

love, murm' - ring still thy gen - tle love, . .

love, murm' - ring still thy gen - tle love, . .

love, murm' - ring still thy gen - tle love, . .

ring still thy gen - tle love . . ring, Murm' - ring still thy

ring, Murm' - ring still thy

ring, Murm' - ring still thy

murm' - ring, Murm' - ring still thy

thy gen - tle love. Shepherd's plea - sure, mu - se's theme, Through the plain still

gen - tle love. Shepherd's plea - sure, mu - se's theme, Through the plain still

gen - tle love. Shepherd's plea - sure, mu - se's theme, Through the plain still

thy gen - tle love. Shepherd's plea - sure, mu - se's theme, Through the plain still

gen - tle love. Shephere's plea - sure, mu - se's theme, Through the plain still

8ves.

joy . . to rove, Murm' - - - - - ring,

joy . . to rove, Murm' - - - - -

joy . . to rove, Murm' - - - - -

joy . . to rove, Murm' - - - - - ring, murm' - ring, murm' - - - - -

joy . . to rove, Murm' - - - - -

murm' - - - - - ring still thy gen - tle love, murm'ring still thy gen - tle love.

- - - - - ring still thy gen - tle love, murm'ring still thy gen - tle love.

- - - - - ring still thy gen - tle love, murm'ring still thy gen - tle love.

- - - - - ring, murm' - ring still thy gen - tle love, murm'ring still thy gen - tle love.

- - - - - ring, murm' - ring still thy gen - tle love, murm'ring still thy gen - tle love.

END.

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NOVELLO'S EDITION.

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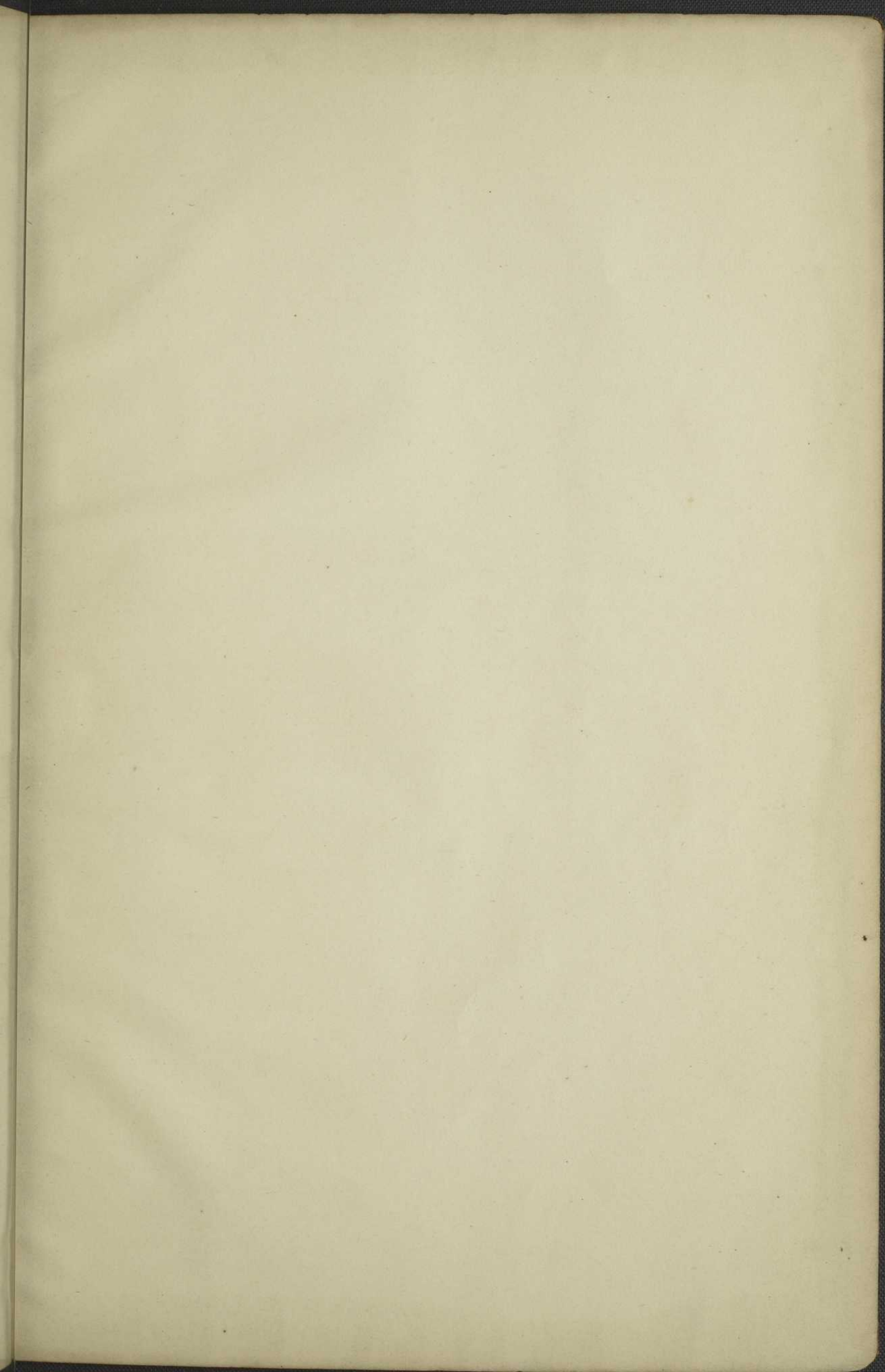
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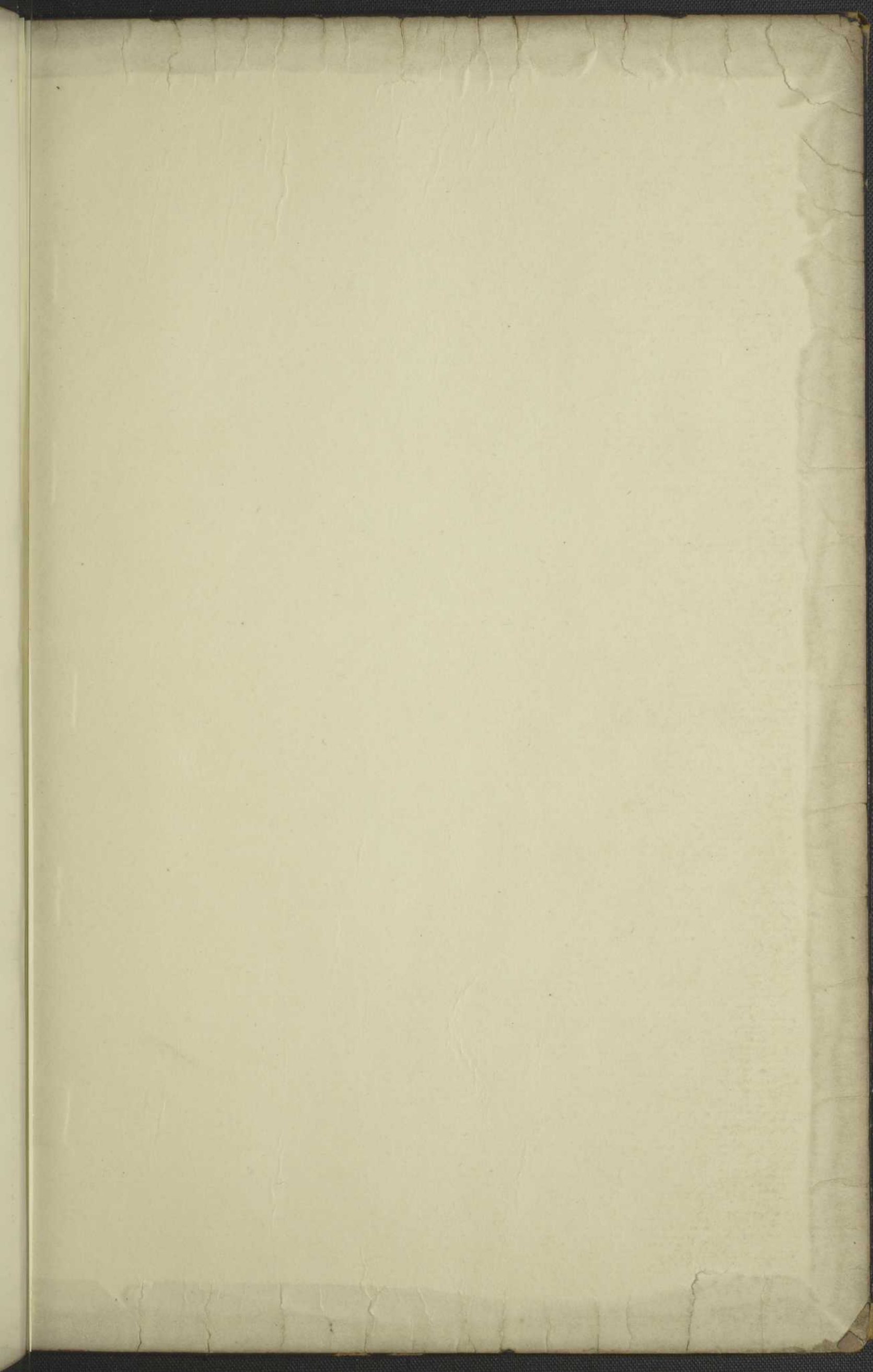
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