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12 July 15 2194





HANDEL'S "ACIS AND GALATEA."  
OVERTURE.

N.º 1.

(Met: ♩ = 100.)

**Presto.**

*f*

*tr*

*tr*

8<sup>va</sup> sempre.

Oboe.

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

This image shows a page of handwritten musical notation for Handel's "Acis & Galatea". The score is arranged in eight systems, each consisting of a grand staff with a treble and bass clef. The music is written in a single key signature with one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like *8va* and *8va*. The handwriting is clear and professional, typical of a manuscript or a high-quality edition. The page number "2" is centered at the top.

This musical score consists of eight systems of music. The first seven systems are piano accompaniment, each with a grand staff (treble and bass clefs). The eighth system features an Oboe Solo in the upper staff and piano accompaniment in the lower staff. The tempo is marked 'Adagio' with a quarter note equal to 60 (♩ = 60). The score includes various musical notations such as slurs, ties, and dynamic markings like '8va' and 'Volti Coro.'.

Handel's "Acis & Galatea." (Novello's Edition, F. Schott & Co., London.)

N<sup>o</sup> 2.

4  
Chorus.— O THE PLEASURE OF THE PLAINS!

SOPRANO.

ALTO.

TENOR 1<sup>mo</sup>

TENOR 2<sup>do</sup>

BASS.

(♩ = 152.)

ACCOMP.

The musical score is arranged in three systems. The first system includes vocal staves for Soprano, Alto, Tenor 1<sup>mo</sup>, Tenor 2<sup>do</sup>, and Bass, all of which are currently empty. Below these is the piano accompaniment, consisting of a right-hand part with a treble clef and a left-hand part with a bass clef. The tempo is marked as ♩ = 152. The second system contains five empty vocal staves and a piano accompaniment with a treble and bass clef. The third system also contains five empty vocal staves and a piano accompaniment with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

O the pleasure of the plains! The pleasure,  
 O the pleasure of the plains! The pleasure,  
 O the pleasure of the plains! The pleasure,  
 O the pleasure of the plains! The pleasure,  
 O the pleasure of the plains! The pleasure,

the pleasure, O the pleasure of the plains, Happy nymphs and happy swains! happy,  
 the pleasure, O the pleasure of the plains, Happy nymphs and happy swains! hap...  
 the pleasure, O the pleasure of the plains, Happy nymphs and happy swains! happy,  
 the pleasure, O the pleasure of the plains, Happy nymphs and happy swains! happy,  
 the pleasure, O the pleasure of the plains, Happy nymphs and happy swains!.....

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

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

8<sup>va</sup>

plains! O the pleasure of the  
 plains! O the pleasure of the  
 plains! O the pleasure of the  
 plains! O the pleasure of the  
 plains! O the pleasure of the

8<sup>va</sup>

plains! Hap-py nymphs and hap-py swains! Harmless, mer-ry, Harm...less, mer...  
 plains! Hap-py nymphs and hap-py swains! Harmless, mer-ry, Harm...less,  
 plains! Hap-py nymphs and hap-py swains! Harmless, mer-ry, Harm...less,  
 plains! Hap-py nymphs and hap-py swains! Harmless, mer-ry, Harm...less,  
 plains! Hap-py nymphs and hap-py swains! Harmless, mer-ry, Harm...less, mer...

ry, Harmless, merry, free and gay, free and gay, free and gay;

merry, merry, Harmless, merry, free and gay, free and gay, free and gay;

mer...ry, Harmless, merry, free and gay, free and gay, free and gay;

mer...ry, Harmless, merry, free and gay, free and gay, free and gay; Dance and

...ry, Harmless, mer...ry, free and gay, free and gay, free and gay; Dance and

Dance and sport... dance and sport... the hours away. Harm...

Dance and sport... dance and sport... and sport the hours away. Harmless

Dance and sport... dance and sport... and sport the hours away. Harmless

sport... dance and sport... dance and sport the hours away. Harmless

sport... dance and sport... dance and sport the hours away. Harm...

...less, mer...ry, mer...ry, free and gay, free and gay, free and gay,

mer...ry, harm...less, merry, free and gay, free and gay, free and gay,

mer...ry, harm...less, merry, merry, free and gay, free and gay, free and gay,

merry, 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

8

dance and sport ..... , dance and sport ..... the hours away. Harmless

dance and sport ..... , dance and sport ..... , and sport the hours away. 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 merry, harmless merry free and gay, free and gay, free and gay,

... less mer... ry, harmless merry free and gay, free and gay, free and gay,

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

harm... less merry, harmless merry free and gay, free and gay, free and gay, dance and

... less mer... ry, harmless merry free and gay, free and gay, free and gay,

8va

dance and sport ..... , dance and sport ..... , the hours away, harmless

dance and sport ..... , dance and sport ..... , dance and sport the hours away, 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

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

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

blows, For us distils the dew..., For us unfolds the rose, And flow'rs display their

blows, For us distils the dew, For us unfolds the rose, And flow'rs display their

blows, For us distils the dew, For us unfolds the rose, And flow'rs display their

blows, For us distils the dew, For us unfolds the rose, And flow'rs display their

blows, For us distils the dew, For us unfolds the rose, And flow'rs display their

SOLO.

hue. For us the winter's rain, For us the summer's shine, Spring swells for us the

hue.

hue.

hue.

hue.

*p*

CHORUS.

grain, And autumn bleeds the vine, For us the winter's rain, For us the summer's

For us the winter's rain, For us the summer's

For us the winter's rain, For us the summer's

For us the winter's rain, For us the summer's

For us the winter's rain, For us the summer's

For us the winter's rain, For us the summer's

*f*

8va

Da Capo.

shine, Spring swells for us the grain, And autumn bleeds the vine.

shine, Spring swells for us the grain, And autumn bleeds the vine.

shine, Spring swells for us the grain, And autumn bleeds the vine.

shine, Spring swells for us the grain, And autumn bleeds the vine.

shine, Spring swells for us the grain, And autumn bleeds the vine.

shine, Spring swells for us the grain, And autumn bleeds the vine.

Da Capo.

N<sup>o</sup> 3.

Recit.— YE VERDANT PLAINS.

SOPRANO  
VOICE.

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.

N<sup>o</sup> 4.

Air.— HUSH YE PRETTY WARBLING CHOIR.

SOPRANO  
VOICE.

*Andante.*

(♩ = 88.)

ACCOMP.

*gva*

*8va*

*loco.*

*p*

Hush,

Hush, ye pretty, pretty warbling choir; Your thrilling strains Awake my pains, And

kin...dle fierce de. sire.

Hush, Hush,

Hush, ye pretty, pretty warbling choir; Hush, ye pretty, pretty war..bling

choir; Your thrilling strains Awake my pains, Your thrilling



strains awake my pains ..... , And kin...dle fierce de-sire.



Your thrilling strains ..... awake my pains ..... , and kin...



...dle fierce desire. Your thrilling strains awake my



pains, Your thrilling strains awake my pains, and kin...dle fierce de-



..sire.

*f* *p*

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

*f* *tr* *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.

(♩ = 80.)

ACCOMP.

*Larghetto.*

ACIS.

Where shall I

seek the charming fair? Direct the way kind genius of the mountains;

Where shall I seek the charming fair? Direct the way kind genius of the

mountains; 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 mountains.

*Fine.*

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

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

dear, seeks she the groves, or bathes in crystal

foun-tains? Seeks she the groves

or bathes in crystal foun-tains. Da Capo.

N<sup>o</sup> 6.

Recit.— STAY, SHEPHERD, STAY.

TENOR VOICE. DAMON.  
 Stay, shepherd, stay, See how thy flocks in yonder valley stray; What  
 means this me..lan..cho..ly air. No more thy tune..ful pipe we hear.

ACCOMP.

N<sup>o</sup> 7.

Air.— SHEPHERD WHAT ART THOU PURSUING.

TENOR VOICE. DAMON.  
*Andante.*  
 (♩ = 144.)  
 ACCOMP. *f*

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

what art thou pursuing? Heedless running to thy ru...in, heedless run-ning to thy

ru-in, Share our joy, our pleasure share; share our plea...sure, share our

joy, our pleasure share. Shepherd! what... art thou pur.

...su-ing? Heedless running to thy ru...in, Share our joy....,

share our joy...., Share our joy, our pleasure share, our plea...

sure, Share our

*tr*  
joy, our plea - sure share.

*f*

Leave thy pas - sion till to morrow, Let the day be free from sorrow, Free from

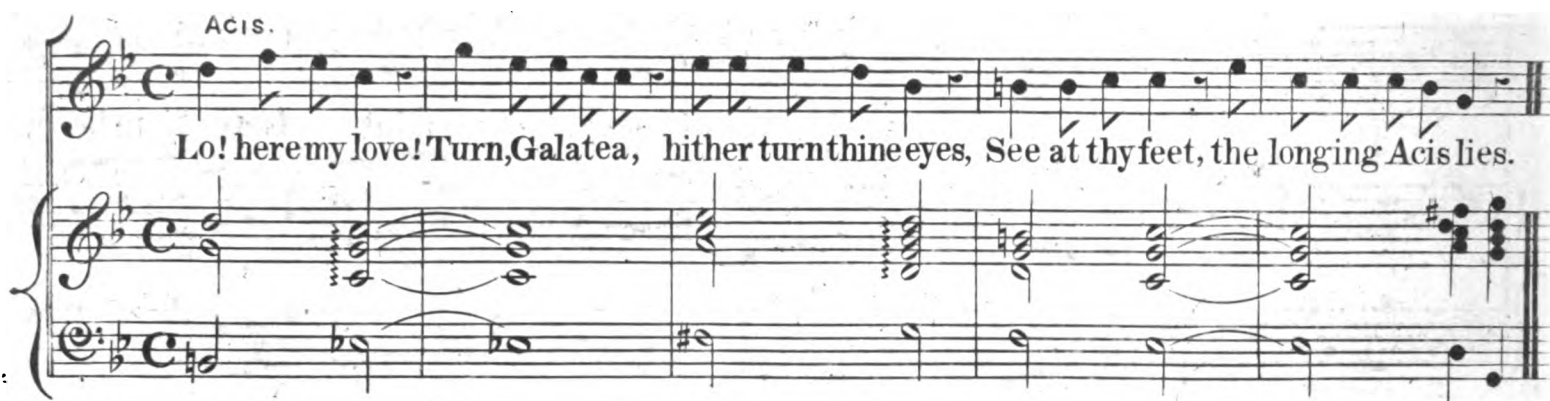
*Da Capo.*  
love, and free from care, free from love, and free from care, free from love, and free from care.

*Da Capo.*

N<sup>o</sup> 8.

Recit. — LO! HERE MY LOVE.

ACIS.



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

N<sup>o</sup> 9.

Air. — LOVE IN HER EYES SITS PLAYING.

ACIS.

TENOR VOICE.

Larghetto.

(♩ = 120.)

ACCOMP.



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

breath.

*f*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal line begins with a rest, followed by a melodic phrase starting on a G4 note, marked with a *tr* (trill) and an accent. The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

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

The second system continues the vocal melody and piano accompaniment. The lyrics are: "Love on her breast sits pant ... ing, And swells with soft de-sire; No". The vocal line has a melodic contour that rises and then falls, with a slight trill on the word "pant". The piano accompaniment consists of chords and moving lines in both hands.

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

The third system continues the vocal melody and piano accompaniment. The lyrics are: "grace, no charm is want-ing, No grace, no charm is wanting, To set the heart on fire..., To". The vocal line features a trill on the word "want-ing" and a melodic phrase that rises to a higher note. The piano accompaniment provides harmonic support.

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

The fourth system continues the vocal melody and piano accompaniment. The lyrics are: "set the heart on fire; No grace, no charm is want ..... ing, To". The vocal line has a melodic phrase that rises and then falls, with a trill on the word "want". The piano accompaniment consists of chords and moving lines in both hands.

set the heart on fire; No grace, no charm is wanting, to set the heart on fire.

The fifth system concludes the vocal melody and piano accompaniment. The lyrics are: "set the heart on fire; No grace, no charm is wanting, to set the heart on fire." The vocal line ends with a melodic phrase that rises and then falls, with a trill on the word "wanting". The piano accompaniment provides harmonic support.

*Da Capo.*

*Da Capo.*



N<sup>o</sup> 10.

Recit.— O DIDST THOU KNOW.

SOPRANO VOICE.

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

ACCOMP.

N<sup>o</sup> 11.

Air.— AS WHEN THE DOVE, LAMENTS HER LOVE.

SOPRANO VOICE.

Andante.

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

Andante.

(♩ = 112.)

ACCOMP.

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

Commencia

When he returns, 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 returns, no

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

he returns, no more she mourns, but loves.....



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



Bil-ling, coo-ing, Panting, woo-ing, Melt-ing



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



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

mur-murs, last.ing love. Bil-ling, coo-ing, Pant-ing, woo-ing,

Melt-ing mur-murs fill the grove, Melting mur...murs, lasting

*ad lib* *lr*

love.

*f*

As

*lr* *p*

D.C. al Segno.

N<sup>o</sup> 12.

Duet. — HAPPY WE.

SOPRANO VOICE. GALATEA.

TENOR VOICE. ACIS.

*Presto.*

(♩ = 104.)

ACCOMP.

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

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

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

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

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

*f* *p*

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

*f* *p*

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

*f* *lr* *p* *f* *lr* *p*

happy, happy we; Hap...py we; Hap  
Happy, happy, happy we; Hap

*f* *lr* *p* *f* *lr* *p*

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

*f* *hr* *p* *f* *hr* *p*

*hr* *py* *hap* *py* *we*; *Attacca Cors*  
*py* *hap* *py* *we*;

*f* *hr*

What joys.... I feel!

*Fine.* What

*hr* *hr* *p* *Fine.*

Of all youth thou dearest 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

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

all..... my joy! What charms I see!

youth thou dearest boy! Thou all... my... bliss, thou

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

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

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

D.C. al Segno. S.



N<sup>o</sup> 13.

Chorus. <sup>33</sup> — HAPPY WE.

SOPRANO.

CHORUS.

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

ALTO.

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

TENOR.

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

BASS.

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

ACCOMP.

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

The image shows a page of musical notation for Handel's "Acis & Galatea". It consists of two systems of staves. Each system includes vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "charms I see! what charms I see! What joys... I..... feel! what charms I see! Hap-py, hap-py, hap-py, hap-py we; What joys I feel! what charms I see! Hap-py, hap-py, hap-py we; What joys I feel! what". The piano part features a prominent eighth-note accompaniment. The score is in G major and 3/4 time. The page number "34" is at the top center.

The image shows a page of a musical score for Handel's "Acis & Galatea". It consists of several systems of staves. Each system includes vocal parts (Soprano, Alto, Tenor, Bass) and a 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 joys... I... feel! what charms I... see! Happy, hap - py, hap - - - py, joys I feel! what charms I see! Happy, hap - py, hapy - - - py, joys... I... feel! what charms I... see! Happy, hap - py, hap - - - py, joys I feel! what charms I see! Happy, hap - py, hap - - - py, 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." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score concludes with a double bar line.

PART THE SECOND.  
Chorus.—WRETCHED LOVERS.

Nº 14.

SOPRANO.

*A tempo Ordinario.*

Wretch.

ALTO.

TENOR 1<sup>mo</sup>

Wretch .. ed lo ... vers! fate has past this sad decree; No joy shall last: No

TENOR 2<sup>do</sup>

Wretch .. ed lo ..... vers! fate has past this sad decree; No

BASS.

*A tempo Ordinario.*

(♩ = 66.)

ACCOMP.

8<sup>va</sup>

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

Wretched 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!..... wretched 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,  
 wretched lo...vers, wretch ed lo...  
 vers, quit your dream, wretched lo...vers, quit your  
 quit your dream, quit your dream, quit your dream, wretch ed lo...vers, quit your

lovers, wretch ed, wretched lovers, quit your dream, Be hold, Behold, wretch.....  
 wretch ed lo...vers, quit your dream, Be hold, Behold the monster Poly.  
 vers, quit your dream, wretched lovers, quit your dream, Be hold, Behold the monster Poly.  
 dream, wretched lovers, quit your dream, Be hold, Behold the monster Poly.  
 dream, quit your dream, wretched lovers, quit your dream, Be hold, Behold,

ed lo vers, quit your

-pHEME! Behold the monster Polypheme! the monster Poly-pheme! the monster Poly-pheme! the monster Poly-

-pHEME! Behold the monster Polypheme! the monster Poly-pheme! the monster Poly-pheme! the monster Poly-

-pHEME! Behold the monster Polypheme! Behold the monster Polypheme! Behold the monster Polypheme! Behold the monster Poly-

Behold the monster Polypheme! Behold the monster Polypheme! Behold the monster Poly-

dream, Behold the monster Polypheme! Behold the monster Poly-pheme! the monster Polypheme! Behold the monster Poly-

-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 Poly-pheme! the monster Polypheme! the

lo..... vers, quit your dream, quit.....

lo..... vers, quit your dream, quit.....

.. hold, Behold the monster Poly

Behold the monster Polypheme! Behold the monster Polypheme! Behold the monster Polypheme!

mon ster Po...lypHEME! wretch...

your dream, wretch ed lo

your... dream, wretch ed lo

-pHEME! Behold the monster Polypheme! the monster Polypheme! the monster Polypheme! Be...

Behold the monster Polypheme! Behold the monster Polypheme! Behold the monster Poly...

ed lo vers, quit your

vers, Behold the monster Polypheme! Behold the monster Polypheme! the monster Poly...

vers, Behold the monster Polypheme! Behold the monster Polypheme! the monster Poly...

...hold, Be...hold, Be...hold, Be...hold, Be...

-pHEME! Behold the monster Polypheme! the monster Polypheme! the monster Polypheme! the monster Poly...

dream, quit your dream, quit your

-pHEME! the monster Polypheme! the monster Polypheme! Be hold the mon ster Po...ly

-pHEME! the monster Polypheme! the monster Polypheme! Be hold the mon ster Po...ly

-hold the mon ster, Be...hold the mon ster, Behold the

-pHEME! the monster Polypheme! the monster Polypheme! Behold the monster Po...ly

dream, wretch ed lo  
 pheme! Behold the monster Polypheme!

pheme! Behold the monster,  
 mon ster, Behold the monster Polypheme! Behold the monster Poly.

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 Poly.

8<sup>va</sup>

ed lo vers, Behold the monster Poly.

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 Polypheme! the monster Polypheme! pheme! the monster Polypheme!

ed lo vers, wretch ed lo

Wretch ed lo

vers, Be hold the monster Polypheme!

Behold the monster Polypheme! Behold the monster Polypheme! the monster Polypheme!

Be hold the monster Polypheme! the monster Polypheme!

vers, quit your dream, Behold the monster Polypheme!

vers, quit your dream, Behold the monster Polypheme!

pheme! the monster Polypheme! the monster Polypheme! the monster Polypheme!

pheme! the monster Polypheme! Behold the monster Polypheme! the monster Polypheme!

See what ample strides he takes, See what ample strides he takes, The mountain

See what ample strides he takes, See what ample strides he takes, The mountain

See what ample strides he takes, See what ample strides he takes, The mountain

See what ample strides he takes, See what ample strides he takes, The mountain

Handel's "Acis & Galatea." (Novello's Folio Edition.)

The musical score consists of several systems. Each system includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The lyrics are: "nods, the forest shakes, The mountain nods, the forest shakes, The waves run fright end, run fright end to the shores, Hark! hark! hark! how the thund'ring gi-ant roars. Hark! hark! hark! how the thund'ring gi-ant roars. Hark! hark! hark! how the thund'ring gi-ant roars. Hark! hark! hark! how the thund'ring gi-ant roars." The piano part includes markings for *8va* and *5<sup>va</sup> sempre*.

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! how the

hark! hark hark! hark! hark! how the

hark! hark! hark hark! hark! how the

hark! hark! hark hark! hark! how the

..... how the

thund'ring gi..ant roars.

thund'ring gi..ant roars.

thund'ring gi..ant roars.

thun..d'ring gi..ant roars.

thund'ring gi..ant roars.

N<sup>o</sup> 15.

Recit.— I RAGE, I MELT, I BURN.

POLYPHEME.

BASS  
VOICE.

*Furioso.*

I

(• 100.)

ACCOMP.

*ff.*

*Adagio.*

*Furioso.*

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

*Adagio.*

*p* *ff* *Furioso.*

The feeble God has stabbd 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..

..pacious mouth, In soft enchanting accents let me breathe, Sweet Galatea's beauty, and my love.

*Adagio e piano.*

N<sup>o</sup> 16.

Air. — O RUDDIER THAN THE CHERRY.

*Allegro.*  
POLYPHEME.

BASS  
VOICE.

*Allegro.*

(♩ = 152.)

ACCOMP.

O ruddier than the cherry! O sweeter than the berry! O ruddier than the

cherry! O sweeter than the berry! O nymph more bright than moonshine night, Like kidlings blithe and

merry! O nymph more bright than moonshine 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 berry! O ruddier than the cherry! O

sweeter than the berry! O ruddier than the cherry! O sweeter than the berry! O

nymph more bright than moon-shine 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 melting cluster! No lily has such lustre, Yet hard to tame, As

raging flame, And fierce as storms that bluster! Yet hard to tame, As raging flame, And fierce as storms that

blus...

...ter; Yet hard to tame, As raging flame, And fierce as storms that

bluster!

N<sup>o</sup> 17.

Recit.— WHITHER, FAIREST, ART THOU RUNNING.

BASS VOICE.

POLYPHEME.

GALATEA.

Whither, fairest, art thou running, Still my warm embraces shunning. The Lion

ACCOMP.

POLYPHEME.

(♩ = 72.)  
tempo.

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

col voce.

empire and to love; To his palace in the rock, To his dai-ry, to his flock, To the

grape of purple hue, To the plum of glossy blue, Wildings which expecting stand, Proud to be

GALATEA.

gather'd by thy hand. Of infant Limbs, to make my food, And swill full draughts of human

Recit.

blood! go, monster! bid some other guest, I loathe the host, I loathe the feast.



N<sup>o</sup> 18.

Air. — CEASE TO BEAUTY TO BE SUIING.

*Allegro e staccato.* POLYPHEME.

BASS VOICE.

Cease to beauty to... be su-ing,

*Allegro e staccato.*

*p* *f*

Cease to beauty to... be su-ing, Ever whin-ing love dis-dain-ing;

*p*

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

...ing; E-ver whining 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

whining love dis . dain . . . . ing; Cease to beau . ty to be su . . . ing, E . . ver

whin . . . ing love dis . . dain . . . . . ing; E . . . ver whining love dis . dain . . . . . ing . . .

... ing .

*f*

*tr*

8vi

*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.

N<sup>o</sup> 19.

Air. — WOULD YOU GAIN THE TENDER CREATURE.

TENOR VOICE.

(♩ = 116.)

ACCOMP.

*Allegro.*

DAMON


Would you

gain the tender creature? Soft ly, gent ly, kind ly, treat her;

Suffring is the lo vers's part; Soft ly, gent ly,

Soft ly, gent ly, kindly, treat her, Suffring is... the lovers part;

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



The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are "Would you gain the ten..der... crea..ture,". The piano part includes dynamic markings of *f*, *p*, and *mf*.

the tender creature, Softly, gently, kindly, treat her, Soft..ly,



The second system continues the vocal line and piano accompaniment. The lyrics are "the tender creature, Softly, gently, kindly, treat her, Soft..ly,". The piano part includes dynamic markings of *p*, *pp*, and *mf*.

gent...ly, Softly, gently, kindly, treat her, Suffring is... the



The third system continues the vocal line and piano accompaniment. The lyrics are "gent...ly, Softly, gently, kindly, treat her, Suffring is... the". The piano part includes dynamic markings of *p*, *mf*, and *pp*.

lovers' part; Soft..ly, gent..ly,



The fourth system continues the vocal line and piano accompaniment. The lyrics are "lovers' part; Soft..ly, gent..ly,". The piano part includes dynamic markings of *f*, *pp*, *mf*, *pp*, and *mf*.

kind-ly, treat her, Suffring is... the lo..vers' part.



The fifth system concludes the vocal line and piano accompaniment. The lyrics are "kind-ly, treat her, Suffring is... the lo..vers' part." The piano part includes dynamic markings of *p* and *f*.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes a dynamic marking of *tr* (trio) in the first measure.

The second system continues the musical piece. The vocal line has a *Fine.* marking above it. The piano accompaniment has a *p* (piano) dynamic marking below it. The lyrics "Beau.ty by con.straint pos." are written below the vocal line.

The third system shows the vocal line with the lyrics ".sess..ing, You en..joy but half the blessing, Life-less charms, with.out the". The piano accompaniment continues with various chordal textures.

The fourth system features the vocal line with the lyrics "heart; Life-less charms without the heart. Beauty by constraint possess..ing,". The piano accompaniment provides harmonic support.

The fifth system concludes the page with the vocal line lyrics "You en-joy but half the bless.ing, Life-less charms with-out the heart." and a *Da Capo.* instruction at the bottom right.

N<sup>o</sup> 20.

## Recit. — HIS HIDEOUS LOVE PROVOKES MY RAGE.

ACIS.

TENOR  
VOICE.

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.

N<sup>o</sup> 21.

## Air. — LOVE SOUNDS THE ALARM.

TENOR  
VOICE.

*Vivace.*

(♩ = 132.)

ACCOMP.



ACIS.

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

and fear is a fly-ing,

When beauty's the prize, When

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

When

beau-ty's the prize.....

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

When beauty's the prize ..... what

*p*

mor-tal fears dying? - Love sounds th'alarm, Love sounds th'alarm,

*p legato.*

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

....., Love sounds th'a-larm.....

....., and fear is a flying, When beauty's the prize, when

*f* *p* *f* *p*

beauty's the prize, what mortal fears dying? When beauty's the prize, what

mortal fears dying?

*Fine.* In defence of my treasure I'd bleed at each

*Fine.*

vein, Without her no pleasure, for life is a pain; Without her no pleasure, With-

out her no pleasure, for life is a pain....., for life is a pain.

Nº 22.

Air.— CONSIDER FOND SHEPHERD.

TENOR VOICE.

(♩ = 80.)

ACCOMP.

Musical notation for the first system. It features a Tenor Voice line and an Accompaniment line. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Larghetto*. The accompaniment includes an *Oboe Solo* section. Dynamics include *hr* (hairpins) and *tutti*. A measure rest of 8 measures is indicated at the end of the system.

Musical notation for the second system. It continues the Tenor Voice and Accompaniment. The *Oboe Solo* section is marked *Solo*. Dynamics include *hr* and *f tutti*.

Musical notation for the third system. The Tenor Voice part is labeled *DAMON.* and *Con.* (Concise). Dynamics include *sfz* and *p*.

Musical notation for the fourth system. The Tenor Voice part has the lyrics: "...sider, fond shepherd, how fleeting's the pleasure, That flatters our hope in pursuit of the".

Musical notation for the fifth system. The Tenor Voice part has the lyrics: "fair; Con..sider fond shepherd, Solo." Dynamics include *mf* and *p*.

how fleet... ing is the pleasure,

That flat..ters our hope in pur..sult of the fair; that

flat... ters, that

flat... ters, that flat..ters our hope in pur..

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

*p* *mf* *Solo.* *mf* *hr* *p* *f tutti.*

Detailed description: This is a page of a musical score for Handel's "Acis & Galatea". It features six systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The first system shows the vocal line with lyrics "how fleet... ing is the pleasure," and the piano accompaniment with dynamics *p* and *mf*. The second system has lyrics "That flat..ters our hope in pur..sult of the fair; that". The third system has lyrics "flat... ters, that". The fourth system has lyrics "flat... ters, that flat..ters our hope in pur..". The fifth system has lyrics "...suit of... the fair; That flat..ters our hope in pur...suit of the fair;". The sixth system concludes with the lyrics "...suit of the fair; That flat..ters our hope in pur...suit of the fair;". The piano accompaniment includes various musical notations such as triplets, slurs, and dynamic markings. The page number "61" is centered at the top.

The joys that attend it by moments we measure, But

life is... too lit... tle to mea... sure our care....., the joys that attend it by

mo... ments we measure, But life is too lit... tle to mea... sure our care.

N<sup>o</sup> 23.

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

SOPRANO  
VOICE.

GALATEA.

Cease, O cease, thou gentle youth! Trust my constancy and

ACCOMP.

truth; Trust my truth, and pow'rs above, The pow'rs propitious still to love.

N<sup>o</sup> 24.

Trio. — THE FLOCKS SHALL LEAVE THE MOUNTAINS.

SOPRANO  
VOICE.

TENOR  
VOICE.

BASS  
VOICE.

*Andante Staccato.*

(♩ = 80.)

ACCOMP.

ACIS.

The flocks shall leave the mountains, The woods the turtle dove, The nymphs forsake the

GALATEA.

The flocks shall leave the mountains, The woods the turtle  
fountains, Ere I forsake my love.

dove, The nymphs forsake the fountains, Ere I forsake 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!

*f* *p* *f* *p dol:* *f* *p*

I forsake my love. The  
 I forsake my love. The

Des-pair! I cannot, cannot bear, I cannot, cannot bear, I cannot, cannot

*mf* *p*

flocks shall leave the mountains, the woods the tur...tle dove, The  
 flocks shall leave the mountains, the woods the tur...tle dove, The

bear. Tor-ture! fu...ry! I cannot, cannot bear, I cannot, cannot

nymphs forsake the fountains, Ere ..... I for .... sake .....

nymphs forsake the fountains, Ere I for... sake .....

bear. Torture, fu..ry, rage, des-pair! I cannot, cannot bear, I cannot, cannot

..... my love.

....., Ere I forsake my love.

bear, I cannot, cannot bear, I can..not, can..not, can not bear, no,

Not show's to larks so

Not show's ..... to larks so

no I can not, can..not, can not bear.

pleasing, Not sun ..... shine to the bee, Not sleep to toil so  
 pleasing, Not sun.shine to the bee, Not sleep ..... to toil so

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 ruin, fly! fly swift thou massy ruin, fly! fly,

me, As these dear smiles ..... , as  
 me, As these dear smiles ..... , as these..

fly, thou massy ruin fly, thou massy ruin fly ..... ; Die, presumptuous Acis!

these dear smiles to me.  
 ..... dear smiles ..... to me.  
 Die, presumptuous Acis! Die, presumptuous Acis! Die, die, die, presumptuous Acis!pre.

...sumptuous A.cis! die!

N<sup>o</sup> 25.

Recit. — HELP, GALATEA!

Acis.  
 TENOR VOICE. Help, Ga-la-te-a! help, ye parent gods; And take me dy....  
 (♩ = 60.)  
 ACCOMP. Adagio e Pianissimo.

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

*Adagio.*

SOPRANO.

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

TENOR 1<sup>mo</sup>

Mourn all ye mu-ses, weep all ye swains;

Tune, tune your

TENOR 2<sup>do</sup>

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

(♩ = 72.)

ACCOMP.

*Adagio ma non troppo.*

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,

87<sup>a</sup>

Groans, cries, and howlings, fill the neighbring shore, Ah! Ah! the gentle A..cis

Groans, cries, and howlings, fill the neighbring shore, Ah! Ah! the gentle A..cis

Groans, cries, and howlings, fill the neighbring shore, Ah! Ah! the gentle A..cis

Groans, cries, and howlings, fill the neighbring shore, Ah! Ah! the gentle A..cis

Groans, cries, and howlings, fill the neighbring shore, Ah! Ah! the gentle A..cis

is no more. Groans, cries, and howlings, fill the neighboring shore, the gentle A. cis

is no more. Groans, cries, and howlings, fill the neighboring shore, the gentle A. cis

is no more. Groans, cries, and howlings, fill the neighboring shore, the gentle A. cis

is no more. Groans, cries, and howlings, fill the neighboring shore, the gentle A. cis

is no more. Groans, cries, and howlings, fill the neighboring shore, the gentle A. cis

*pp* is no more. Groans, cries, and howlings, fill the neighboring shore, Ah! the gentle

*pp* is no more. Groans, cries, and howlings, fill the neighboring shore, Ah! the gentle

*pp* is no more. Groans, cries, and howlings, fill the neighboring shore, Ah! the gentle

*pp* is no more. Groans, cries, and howlings, fill the neighboring shore, Ah! the gentle

*pp* is no more. Groans, cries, and howlings, fill the neighboring shore, Ah! the gentle

A. cis *pp* is no more. Groans, Groans, cries, and howlings,

A. cis *pp* is no more. Groans, Groans, cries, and howlings,

A. cis *pp* is no more. Groans, Groans, cries, and howlings,

A. cis *pp* is no more. Groans, Groans, cries, and howlings,

A. cis *pp* is no more. Groans, Groans, cries, and howlings,

fill the neighbring shore, Ah! Ah! the gentle A... cis,  
 fill the neighbring shore, Ah! Ah! the gentle A... cis,  
 fill the neighbring shore, Ah! Ah! the gentle A... cis,  
 fill the neighbring shore, Ah! Ah! the gentle A... cis,  
 fill the neighbring shore, Ah! Ah! the gentle A... cis,

8<sup>va</sup>

the gentle A. cis *pp* is no more, no more, no more, the gentle A... cis.  
 the gentle A. cis *pp* is no more, no more, no more, the gentle A... cis.  
 the gentle A. cis *pp* is no more, no more, no more, the gentle A... cis  
 the gentle A. cis *pp* is no more, no more, no more, the gentle A... cis  
 the gentle A. cis *pp* 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.

*pp*

Solo & Chorus.—MUST I MY ACIS STILL BEMOAN.

*Adagio e Pianissimo.*

SOLO  
GALATEA.

\*ALTO.

TENOR 1<sup>mo</sup>

TENOR 2<sup>do</sup>

BASS.

(♩ = 72.)

ACCOMP.

Solo Oboe.

*Adagio e Pianissimo.*

Must I my A...cis still be moan,

Solo.

*pp* *mf*

\* A Tenor part in the original score.



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

stone....., Must I my A - cis still be.

Cease, Cease Galatea, cease to grieve, Cease Gala. te. a, cease to grieve,

Cease, Cease Galatea, cease to grieve, Cease Gala. te. a, cease to grieve,

Cease, Cease Galatea, cease to grieve, Cease Gala. te. a, cease to grieve,

Cease, Cease Galatea, cease to grieve, Cease Gala. te. a, cease to grieve,

moan, In. glo - rious crush'd, In glo -

Cease Gala. te. a, cease to grieve, Cease Gala. te. a, cease to grieve,

Cease Gala. te. a, cease to grieve, Cease Gala. te. a, cease to grieve,

Cease Gala. te. a, cease to grieve, Cease Gala. te. a, cease to grieve,

Cease Gala. te. a, cease to grieve, Cease Gala. te. a, cease to grieve,

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

Cease Galate.a, cease to grieve, Bewail not when thou canst re lieve; Bewail not

Cease Gala.te.a, cease to grieve, Bewail not when thou canst re... lieve; Bewail not

Cease Gala.te.a, cease to grieve, Bewail not when thou canst re... lieve; Bewail not

Cease Gala.te.a, cease to grieve, Bewail not when thou canst re... lieve; Bewail not

crush'd be neath that stone? Must the love ly charming youth,

when thou canst relieve, when thou canst re lieve.

when thou canst relieve, when thou canst re lieve.

when thou canst relieve, when thou canst re lieve.

when thou canst relieve, when thou canst re... lieve.

Die for his con stancy and truth? Die!

Cease Galate.a, cease to grieve, Cease Galate.a, cease to

Cease Gala.te.a, cease to grieve, Cease Galate.a, cease to

Cease Galate.a, cease to grieve, Cease Galate.a, cease to

Cease Galate.a, cease to grieve, Cease Galate.a, cease to

Die! Die! Die for his

grieve, Cease Gala.te.a, cease to grieve, Cease Gala.te.a, cease to grieve, grieve,

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

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

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

*p*

8va

con... stan.cy and truth?

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

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

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

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

8va

8va

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*

oer... 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.

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...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

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, 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

8va

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.

8va

N<sup>o</sup> 28.

Recit. — 'TIS DONE.

GALATEA.

SOPRANO VOICE.

'Tis done; thus I exert my pow'r di-vine, Be thou immortal, though thou art not mine.

ACCOMP.

N<sup>o</sup> 29.

Air. — HEART, THE SEAT OF SOFT DELIGHT.

SOPRANO VOICE.

*Larghetto.*

(♩ = 12.)

ACCOMP.

ACCOMP.

GALATEA.

Heart....., the seat of soft de..light....., Be thou now a.....

foun.....tain bright: Heart, the seat of soft delight, Heart, the seat of soft delight,

Be thou now a fountain bright: Pur.....ple be no more thy

blood, *Shine* thou like a crystal flood, *Shine* thou like a crystal flood, Glide .....

*like a crystal flood* *like a crystal flood* *like* thou like a

crys .. tal flood. *hr* Rock, thy hol.. low womb disclose;

The bubbling fountain, lo! it flows. *p* Through the

plains he joys to rove, Murm'ring still his gentle love; Through the plains he joys to rove,

murm'ring still his gentle love; murm'ring still his gentle love, murm'ring still his gentle love .....

*pp*

....., murm'ring still his gentle

love.

*f* *tr* *p* *8va*

*f*



Nº 30.

*Vivace.* Chorus.— GALATEA DRY THY TEARS.

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:

TENOR 1<sup>mo</sup>  
Ga...la...te...a dry thy tears, A...cis now a god ap...pears:

TENOR 2<sup>do</sup>  
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:

(♩ = 108.)  
ACCOMP.  
*Vivace.*

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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;

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

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

pleasure, mu . se's theme, Shepherd's pleasure, mu . se's theme,  
pleasure, mu . se's theme, Shepherd's pleasure, mu . se's theme,  
pleasure, mu . se's theme, Shepherd's pleasure, mu . se's theme,  
pleasure, mu . se's theme, Shepherd's pleasure, mu . se's theme,  
pleasure, mu . se's theme, Shepherd's pleasure, 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

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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

....., Murm'ring, Murm'ring still thy

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

..... gentle 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 gentle 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

8va

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

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

ring still thy gentle 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.

