

G. F. Handel
 Alexander's Feast
 Part I

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— F I N I S —

OVERTURE

ALEXANDER'S FEAST.

The image displays a musical score for the Overture of Alexander's Feast, consisting of five systems of music. Each system includes a piano (piano) staff and a violin (violin) staff. The piano parts are written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The violin parts are written in treble clef with the same key signature and time signature. The score is marked with various dynamics and articulations, including *tr* (trills), *p* (piano), *f* (forte), and *rit* (ritardando). The first system features a complex piano accompaniment with triplets and a violin line with trills. The second system continues the piano accompaniment with trills and a violin line with trills. The third system includes a piano accompaniment with trills and a violin line with trills, marked with *p* and *f*. The fourth system features a piano accompaniment with trills and a violin line with trills, marked with *f*. The fifth system concludes the piece with a piano accompaniment and a violin line, marked with *p* and *f*, and includes first and second endings.

8----- sempre

8-----

8-----

8-----

8-----

8-----

8-----

8-----

First system of musical notation, featuring a treble and bass clef. The music consists of a series of eighth and sixteenth notes. A dynamic marking of *mf* and the instruction *sempre* are present at the end of the system.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamics.

Third system of musical notation, marked *Adagio*. The tempo slows down, and the music features more sustained notes and chords.

Fourth system of musical notation, marked *ANDANTE*. The tempo is further reduced, and the music is characterized by a slower, more spacious feel.

Fifth system of musical notation, continuing the *ANDANTE* section with intricate melodic lines.

Sixth system of musical notation, featuring a dynamic marking of *p* (piano) and a *tr* (trill) marking.

Seventh system of musical notation, marked with *tr* (trill) and *mf* (mezzo-forte).

Eighth system of musical notation, concluding the piece with a final cadence and a *tr* (trill) marking.

Tw'as at the royal feast.

Recit: 

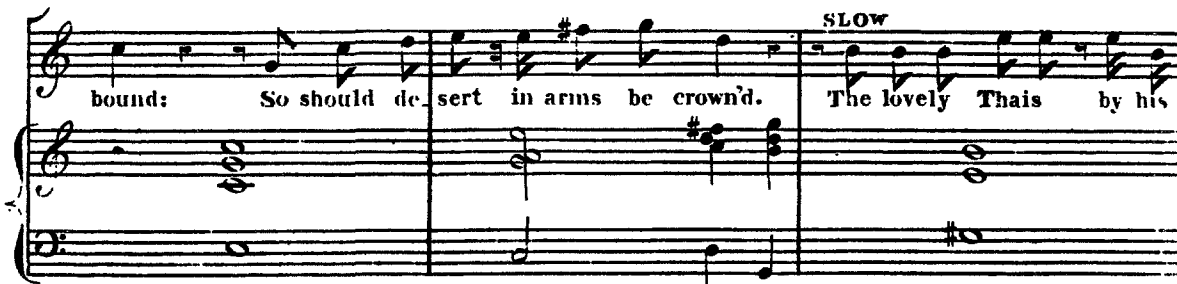
'Twas at the royal feast, for Persia won, By Philip's warlike son: A-



lft in awful state, The godlike he-ro sate On his im-perial throne:



His va- liant peers were plac'd a- round; Their brows with ro- ses and with myrtles



bound: So should de- sert in arms be crown'd. The lovely Thais by his



side Sate like a blooming eastern bride, In flow'r of youth, and beauty's pride.

Happy happy happy pair.

ALLEGRO MA NON TROPPO.

The musical score is written for a grand piano and includes the following elements:

- Tempo:** ALLEGRO MA NON TROPPO.
- Instrumentation:** Grand piano (treble and bass clefs).
- Lyrics:**
 - Happy, happy, happy pair!
 - None but the brave None but the brave
 - None but the brave de serve the fair, None but the brave None but the brave None but the brave de serve the fair.
 - Happy happy hap-py pair! happy hap-
- Performance Markings:** *f* (forte), *p* (piano), *pp* (pianissimo), *tr* (trill), and *py* (pizzicato).
- Structural Elements:** The score consists of seven systems of music. The first system is an instrumental introduction. The second system continues the instrumental introduction. The third system begins the vocal line with the lyrics 'Happy, happy, happy pair!'. The fourth system continues the vocal line with 'None but the brave None but the brave'. The fifth system continues with 'None but the brave de serve the fair, None but the brave None but the brave None but the brave de serve the fair.'. The sixth system continues with 'Happy happy hap-py pair! happy hap-'. The seventh system concludes the piece with a trill in the right hand and a forte chord in the left hand.

Happy, happy, happy pair!

pp *f* *p* *f*

This system shows the first vocal line and piano accompaniment. The vocal line begins with the lyrics "Happy, happy, happy pair!". The piano accompaniment features a complex texture with many sixteenth notes. Dynamic markings include *pp*, *f*, *p*, and *f*.

None but the brave, None but the brave, None but the brave deserve the fair.

p *f*

This system continues the vocal line with the lyrics "None but the brave, None but the brave, None but the brave deserve the fair.". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *p* and *f*.

None but the brave deserve the fair.

pp

This system shows the vocal line with the lyrics "None but the brave deserve the fair.". The piano accompaniment features a more sustained texture with longer note values. Dynamic markings include *pp*.

None but the brave, None but the brave deserve the fair.

f *p*

This system continues the vocal line with the lyrics "None but the brave, None but the brave deserve the fair.". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *f* and *p*.

None but the brave deserve the fair. None but the brave deserve the fair.

f

This system shows the vocal line with the lyrics "None but the brave deserve the fair. None but the brave deserve the fair.". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *f*.

Chorus.

Canto. Happy, happy, happy, pair! Happy.

Alto. Happy, happy, happy, pair! Happy.

Tenore. Happy, happy, happy, pair! Happy.

Basso. Happy, happy, happy, pair! Happy.

Chorus. *f* *p* *f*

Solo happy, happy, happy, pair! Solo *lr* *lr*

hap - py, hap - py, hap - py, pair!

happy, happy, happy, pair! Solo *lr* *lr*

hap - py, hap - py, hap - py, pair!

happy, happy, happy, pair!

lr happy, tutti py hap - py, happy, happy, happy pair!

lr happy, happy happy, happy, happy pair!

py hap - py, happy, happy, happy pair!

happy happy, happy, happy pair!

...serve the fair None but the brave None but the brave None but the brave de serve the fair.

...serve the fair None but the brave None but the brave None but the brave de serve the fair.

...serve the fair None but the brave None but the brave None but the brave de serve the fair.

...serve the fair None but the brave de serve the fair.

mf *f*

8---

happy happy hap-py pair! None but the brave None but the brave None but the brave de

happy happy hap-py pair! None but the brave None but the brave None but the brave de-

happy happy hap-py pair! None but the brave de

happy happy hap-py pair! None but the brave None but the brave None but the brave de-

8 8 8

...serve the fair. no None but the brave de serve the fair.

...serve the fair. None but the brave --- no None but the brave de serve the fair.

...serve the fair. None but the brave --- no None but the brave de serve the fair.

...serve the fair. no None but the brave de serve the fair.

8

no None but the brave de_serve the fair. hap-py, hap-py, hap-py, hap-py pair!

None but the brave de_serve the fair. Solo

None but the brave de_serve the fair. hap-py, hap-py, hap-py, hap-py pair!

no None but the brave de_serve the fair.

happy, Solo tutti

py, happy, hap-py, hap-py, hap-py, hap-py pair!

happy, Solo! happy, hap-py, hap-py, hap-py, hap-py pair!

py, happy, hap-py, hap-py, hap-py, hap-py pair!

happy, hap-py, hap-py, hap-py, hap-py pair!

None but the brave, None but the brave, None but the brave, de_serve the fair. None but the brave de_serve the fair.

None but the brave, None but the brave None but the brave de_serve the fair.

None but the brave de_serve the fair.

None but the brave de_serve the fair.

...serve the fair. None but the brave None but the brave None but the brave de-
...serve the fair. the fair. None but the brave de-
...serve the fair. None but the brave None but the brave None but the brave de-
...serve the fair. None but the brave None but the brave None but the brave de-
8 8

...serve the fair. hap-py, hap-py, hap-py pair! None but the brave de-serve the fair.
...serve the fair. hap-py, hap-py, hap-py pair! None but the brave de-serve the fair.
...serve the fair. hap-py, hap-py, hap-py pair! None but the brave de-serve the fair.
...serve the fair. hap-py, hap-py, hap-py pair! None but the brave de-serve the fair.
8 8

None but the brave de-serve the fair.
None but the brave de-serve the fair.
None but the brave de-serve the fair.
None but the brave de-serve the fair.
8

Timotheus plac'd on high.

Recit: Timotheus plac'd on high, Amid the tunefull quire, With flying

This system contains the first line of the recitative. The vocal line is on a single staff in C major, 4/4 time. The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a simple bass line.

fingers touch'd the lyre: The trembling notes ascend the sky, And heav'nly joys in-spire.

This system contains the second line of the recitative. The vocal line continues on a single staff. The piano accompaniment continues on two staves, with the right hand playing chords and the left hand playing a simple bass line.

THE SONG BEGAN FROM JOVE.

Recit: The song be-gan from Jove, Who left his blissfull seats a

Accomp!

This system contains the first line of the song. The vocal line is on a single staff in C major, 4/4 time. The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a simple bass line.

bove; (Such is the pow'r of mighty love) A dragon's fiery form belid the god; Sublime on

This system contains the second line of the song. The vocal line continues on a single staff. The piano accompaniment continues on two staves, with the right hand playing chords and the left hand playing a simple bass line.

radiant spheres he rode When he to fair Olympia press'd, And while he sought her snowy breast: Then round her

This system contains the third line of the song. The vocal line continues on a single staff. The piano accompaniment continues on two staves, with the right hand playing chords and the left hand playing a simple bass line.

slender waist he cur'd, And stamp'd an image of him self, a so'veign of the world.

This system contains the fourth line of the song. The vocal line continues on a single staff. The piano accompaniment continues on two staves, with the right hand playing chords and the left hand playing a simple bass line.

The list'ning crowd admire the lofty sound.

Chorus. ANDANTE.

Canto 1

Canto 2

Alto

Tenore 1

Tenore 2

Basso 1

Basso 2

Chorus

ANDANTE

This block contains the musical score for the Chorus. It includes seven vocal staves (Canto 1, Canto 2, Alto, Tenore 1, Tenore 2, Basso 1, Basso 2) and a piano accompaniment section. The vocal parts are mostly whole notes, while the piano accompaniment features a more active melody with slurs and dynamics like *pp*. The tempo is marked **ANDANTE**.

This block shows the piano accompaniment for the Chorus. It consists of two staves (treble and bass clef) with a dynamic marking of *f* (forte). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with a *sempre* marking below the first few measures.

The listening crowd admire the lofty
The listening crowd admire the lofty

sound,
sound,

A present De_i-ty! they shout a-round; A present
A present De_i-ty! they shout a-round; A present

The musical score is written for a full ensemble. It features two vocal parts (Soprano and Alto) with lyrics, and a piano accompaniment. The score is divided into two systems. The first system contains the vocal entries and the piano accompaniment. The second system contains the vocal entries and the piano accompaniment. The lyrics are: "The listening crowd admire the lofty", "sound,", and "A present De_i-ty! they shout a-round; A present". The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is common time (C). The score is marked with a piano (p) dynamic.

The first system of the musical score consists of seven staves. The top six staves are vocal parts, and the bottom two are piano accompaniment. The lyrics for the vocal parts are: "The listning crowd" (repeated on the first six staves) and "De_i_ty! the vaulted roofs re - bound." (on the seventh staff). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamic markings include *tr* (trill) and *pp* (pianissimo).

The second system of the musical score consists of seven staves. The top six staves are vocal parts, and the bottom two are piano accompaniment. The lyrics for the vocal parts are: "ad_mire the lofty sound, A present De_i_ty! theyshout a - - round;" (repeated on the first six staves). The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *tr* (trill) and *f* (forte).

The image displays a page of musical notation for Handel's *Alexander's Feast Part I*, page 17. The score is organized into three main systems. The first system consists of seven vocal staves, each with a treble clef and a key signature of one sharp (F#). The vocal lines are marked with "bound" and "bound." in various styles (dashed, dotted, solid). The second system is a piano accompaniment for the first system, featuring a grand staff with a treble and bass clef. It includes dynamic markings such as *pp* and *ppp*. The third system consists of seven more vocal staves, identical in layout to the first system, with the same "bound" and "bound." markings. Below these is a second piano accompaniment system, also in grand staff notation, with dynamic markings like *pp* and *ppp*.

With ravish'd ears.

ALLELEGRO
MANNON
PRESTO

Solo *r* *r*

p

f tutti *p* Solo *f* tutti *r* *r*

p Solo *f*

With rav-ish'd ears The mon-arch hears;

r *p*

With rav-ish'd ears the mon-arch hears;

Solo Solo

Assumes the God, Affects to nod;

And seems to shake... the spheres to shake

This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with the lyrics "And seems to shake... the spheres to shake". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

This system continues the piano accompaniment with a dense texture of sixteenth-note passages in the right hand and a steady bass line in the left hand.

This system features a trill (tr) in the vocal line and continues the piano accompaniment with intricate sixteenth-note figures.

the spheres.

f

This system includes the vocal line with the lyrics "the spheres." and a fortissimo (*f*) dynamic marking. The piano accompaniment continues with complex sixteenth-note patterns, including trills (tr).

p Solo

This system shows the piano accompaniment with a piano (*p*) dynamic marking and a "Solo" instruction. The right hand features a melodic line with trills (tr), while the left hand provides a supporting bass line.

With ravish'd ears The monarch hears, The monarch

p

This system contains the first two lines of music. The vocal line begins with the lyrics 'With ravish'd ears The monarch hears, The monarch'. The piano accompaniment starts with a piano (*p*) dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

hears; With ravish'd ears The monarch hears; Assumes the God,

This system contains the second and third lines of music. The vocal line continues with 'hears; With ravish'd ears The monarch hears; Assumes the God,'. The piano accompaniment continues with a steady accompaniment.

Af-fects to nod; . And seems to

lr

This system contains the fourth and fifth lines of music. The vocal line continues with 'Af-fects to nod; . And seems to'. The piano accompaniment features a more active bass line. A *lr* (lento ritardando) marking is present above the vocal line.

shake. . . . the spheres. And seems to shake. . . .

pp

This system contains the sixth and seventh lines of music. The vocal line continues with 'shake. . . . the spheres. And seems to shake. . . .'. The piano accompaniment has a *pp* (pianissimo) dynamic marking. *lr* markings are present above the vocal line.

the

lr

This system contains the eighth and ninth lines of music. The vocal line continues with 'the'. The piano accompaniment continues with a steady accompaniment. *lr* markings are present above the vocal line.



spheres. And seems to shake And seems to shake

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "spheres. And seems to shake And seems to shake". The piano part consists of a treble and bass clef with various chords and melodic lines.



This system contains the second line of the musical score, continuing the vocal and piano parts from the first system.



And seems to

This system contains the third line of the musical score. The vocal line has the lyrics "And seems to". The piano accompaniment continues with similar harmonic and melodic patterns.



shake to shake the spheres. *f*

This system contains the fourth line of the musical score. The vocal line has the lyrics "shake to shake the spheres." and a dynamic marking of *f* (forte). The piano accompaniment features more complex textures.



This system contains the fifth and final line of the musical score on this page, concluding the vocal and piano parts.

The praise of Bacchus

Recit:

The praise of Bacchus, then, the sweet musician sung, Of Bacchus, ever fair; and ever young: The jolly god in triumph comes; Sound the trumpets, beat the drums: Flushed with a purple grace, He shews his honest face; Now give the hautboys breath; he comes! he comes!

BACCHUS EVER FAIR AND YOUNG.

ANDANTE

Corn
Oboe
Fagotti
Corn

The first system of the piano accompaniment, consisting of a treble and bass clef staff. The music is in a 3/4 time signature and features a rhythmic pattern of eighth and sixteenth notes.

The second system of the piano accompaniment, continuing the rhythmic pattern from the first system. A *tutti f* dynamic marking is present in the middle of the system.

Bacchus, e-ver fair and young, Drinking joys did first or-dain; Bacchus'

The third system includes the first line of lyrics. The piano accompaniment is marked *p* (piano). The lyrics are written in a serif font below the treble clef staff.

blessings are a treasure; Drinking is the soldier's pleasure; Drinking is the soldier's

The fourth system includes the second line of lyrics. The piano accompaniment features a *tr* (trill) marking above the treble clef staff. The lyrics are written in a serif font below the treble clef staff.

plea-sure; Drinking is the soldier's plea-sure; Rich the treasure, Sweet the pleasure,

The fifth system includes the third line of lyrics. The piano accompaniment continues with a steady rhythmic accompaniment. The lyrics are written in a serif font below the treble clef staff.

Sweet is pleasure af-ter pain. af-ter pain.

The sixth system includes the fourth line of lyrics. The piano accompaniment concludes with a *tr* (trill) marking above the treble clef staff. The lyrics are written in a serif font below the treble clef staff.

Bacchus' blessings are a treasure, Drinking is the soldier's pleasure; Drinking

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Bacchus' blessings are a treasure, Drinking is the soldier's pleasure; Drinking".

is the soldier's pleasure; Rich the treasure, Sweet the pleasure, Sweet is pleasure

This system contains the second line of the musical score. The lyrics are: "is the soldier's pleasure; Rich the treasure, Sweet the pleasure, Sweet is pleasure".

af - - ter pain. af - - ter pain. af - - ter pain. af - - ter pain. Rich the

This system contains the third line of the musical score. The lyrics are: "af - - ter pain. af - - ter pain. af - - ter pain. af - - ter pain. Rich the". A fermata is placed over the first "af - - ter pain.".

+reasure, Sweet the pleasure, Rich the treasure, Sweet the pleasure, Sweet is pleasure af.

This system contains the fourth line of the musical score. The lyrics are: "+reasure, Sweet the pleasure, Rich the treasure, Sweet the pleasure, Sweet is pleasure af."

--- ter pain. Sweet is pleasure af - - ter pain. corni

This system contains the fifth and final line of the musical score. The lyrics are: "--- ter pain. Sweet is pleasure af - - ter pain. corni".

Aito
Tenore
Basso
Organo

Bacchus' blessings are a treasure,
Bacchus' blessings are a treasure, are a treasure are a treasure,
Bacchus' blessings are a treasure,

Drinking is the soldier's pleasure, Drinking is the soldier's pleasure,
Drinking is the soldier's pleasure, Drinking is the soldier's pleasure,
Drinking is the soldier's pleasure, Drinking is the soldier's pleasure,

Rich the treasure, Drinking is the soldier's pleasure; Rich the treasure,
Rich the treasure, Drinking is the soldier's pleasure; Rich the treasure,
Rich the treasure, Drinking is the soldier's pleasure; Rich the treasure,

Sweet the pleasure, Sweet is plea_sure af_ter pain af__ter pain af_ter

Sweet the pleasure, Sweet is plea_sure af_ter pain af__ter pain af_ter

Sweet the pleasure, Sweet is plea_sure af_ter pain af__ter pain af_ter

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "Sweet the pleasure, Sweet is plea_sure af_ter pain af__ter pain af_ter". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

pain.---- Sweet is plea____sure af_ter pain.

pain.---- Sweet is plea____sure af_ter pain.

pain.---- Sweet is plea____sure af_ter pain.

The second system continues the musical score with three vocal staves and piano accompaniment. The lyrics are: "pain.---- Sweet is plea____sure af_ter pain.". The piano accompaniment continues with a similar rhythmic pattern.

Bacchus' bles_sings are a trea_sure, Drinking is the sol_dier's plea_sure;

Bacchus' bles_sings are a trea_sure, Drinking is the sol_dier's plea_sure;

Bacchus' bles_sings are a trea_sure, Drinking is the sol_dier's plea_sure;

The third system of the musical score consists of three vocal staves and piano accompaniment. The lyrics are: "Bacchus' bles_sings are a trea_sure, Drinking is the sol_dier's plea_sure;". The piano accompaniment continues with a similar rhythmic pattern.

Drinking is the sol-dier's plea-sure,
 Drinking is the sol-dier's plea-sure; Rich the trea-sure, Sweet the plea-sure,
 Drinking is the sol-dier's plea-sure; Rich the trea-sure, Sweet the plea-sure,

Rich the trea-sure, Sweet the plea-sure, Sweet is plea-sure af-ter pain.
 Rich the trea-sure, Sweet the plea-sure, Sweet is plea-sure af-ter pain.
 Rich the trea-sure, Sweet the plea-sure, Sweet is plea-sure af-ter pain.

Sweet is plea-sure af-ter pain Sweet is pleasure af-ter pain.
 Sweet is plea-sure af-ter pain Sweet is pleasure af-ter pain.
 Sweet is plea-sure af-ter pain Sweet is pleasure af-ter pain.

Handwritten musical score system 1. It consists of three staves: two treble clefs and one bass clef. The top two staves contain a vocal line with a dotted rhythm. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment. The word "corni" is written above the piano staff. The system concludes with a double bar line.

Handwritten musical score system 2. It consists of three staves: two treble clefs and one bass clef. The top two staves contain a vocal line with a dotted rhythm. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment. The system concludes with a double bar line.

Handwritten musical score system 3. It consists of three staves: two treble clefs and one bass clef. The top two staves contain a vocal line with a dotted rhythm. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment. The word "tutti" is written above the piano staff, followed by a dynamic marking "f". The system concludes with a double bar line.

Sooth'd with the sound.

Recit:
 Sooth'd with the sound, the king grew vain; Fought all his battles o'er a gain; And thrice he

routed, all his foes. and thrice he slew the slain: The master saw the madness rise. His glowing

cheeks, his ardent eyes; And while he heav'n and earth de-fy'd, Chang'd his hand, and check'd his pride.

HE CHOSE A MOURNFUL MUSE

Recit:
 He chose a mournful muse, He chose a mournful muse, Soft pi-ty to in-fuse. Soft pity

Accomp^d

to in-fuse. He chose a mournful muse, Soft pity to in-fuse. Soft pi-ty to in-fuse.

LARGO

PIANO

STACCATO

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The piano accompaniment maintains the same rhythmic pattern.

The third system contains the vocal line with the lyrics "He sung Da...ri...us, great and good,". The vocal line has a quarter note D5, followed by a quarter note C5, and then a quarter note B4. The piano accompaniment continues with the eighth-note pattern.

The fourth system contains the vocal line with the lyrics "By too se-vere a fate, By too se-vere a fate,". The vocal line has a quarter note G4, followed by a quarter note F4, and then a quarter note E4. The piano accompaniment continues with the eighth-note pattern.

The fifth system contains the vocal line with the lyrics "Fall'n, Fall'n,-- Fall'n, Fall'n,--". The vocal line has a quarter note D5, followed by a quarter note C5, and then a quarter note B4. The piano accompaniment continues with the eighth-note pattern.

Fall'n from his high es-tate, And welt'ring in his blood.

AD AGIO

Deser-ted at his utmost need, By those his former bounty fed, by those his former bounty

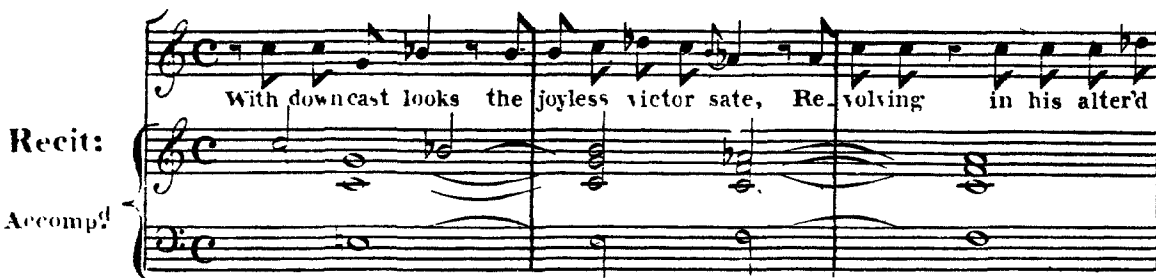
LARGO e PIANO.

fed, On the bare earth ex-posed lies, With-out a friend Without a

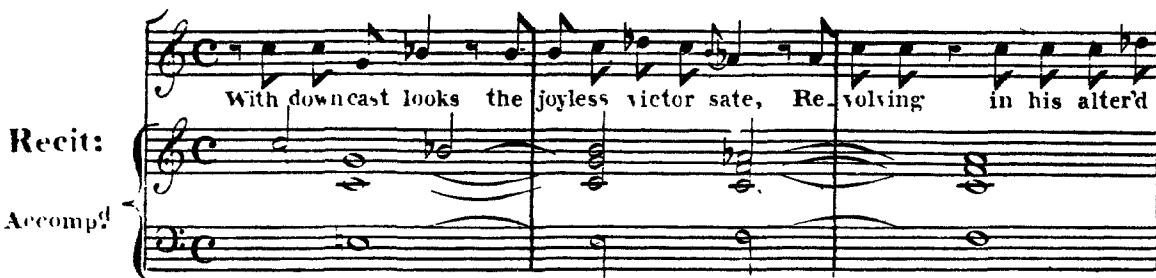
friend Without a friend to close his eyes. Without a friend

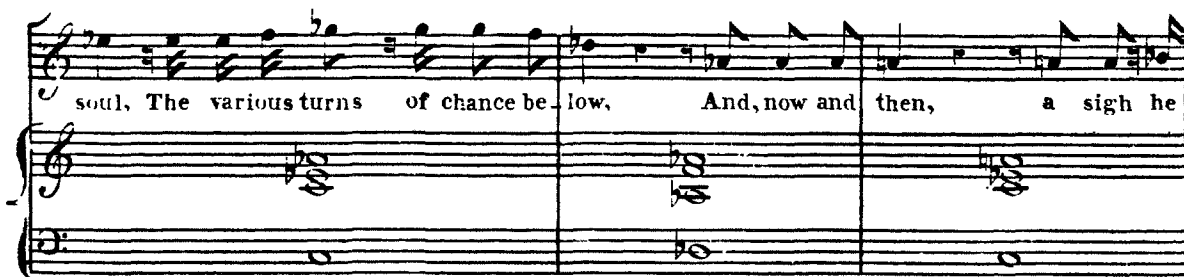
Without a friend Without a friend to close his eyes.

With downcast looks.

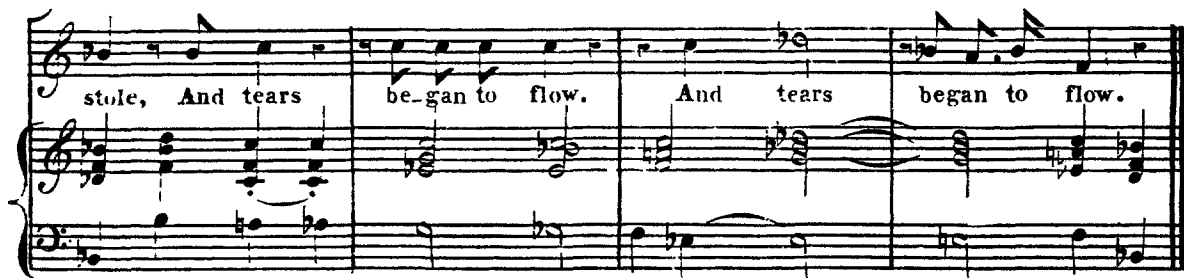
Recit: 

With downcast looks the joyless victor sate, Re-volving in his alter'd

Accomp! 

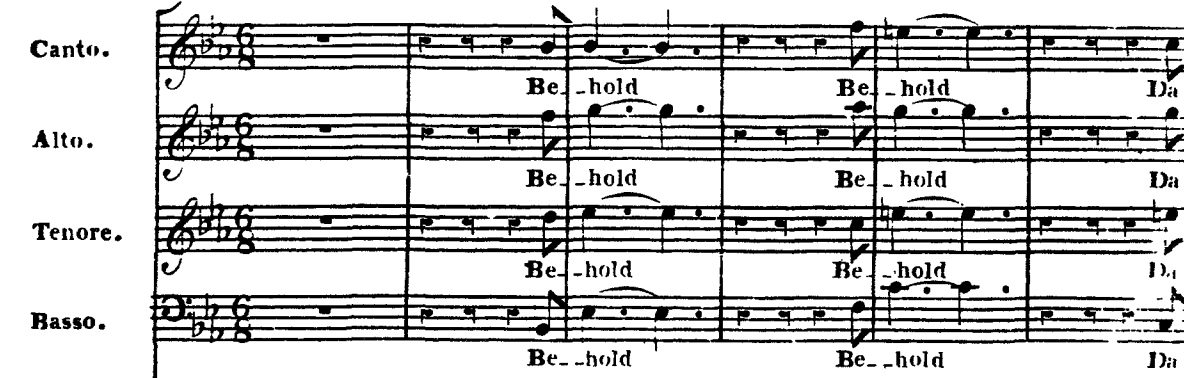


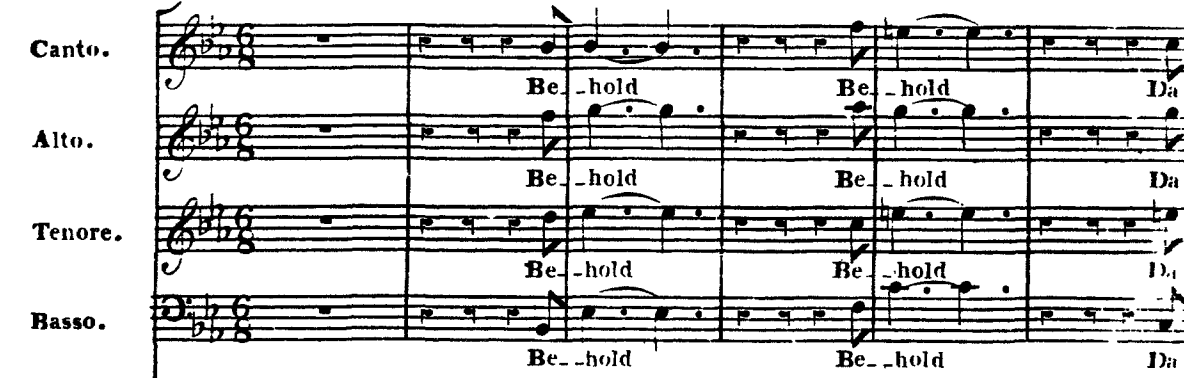
soul, The various turns of chance be low, And, now and then, a sigh he

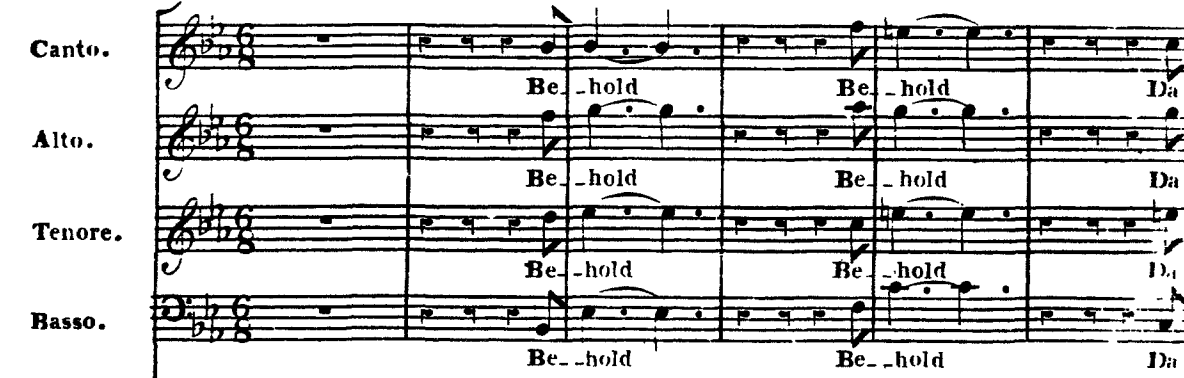


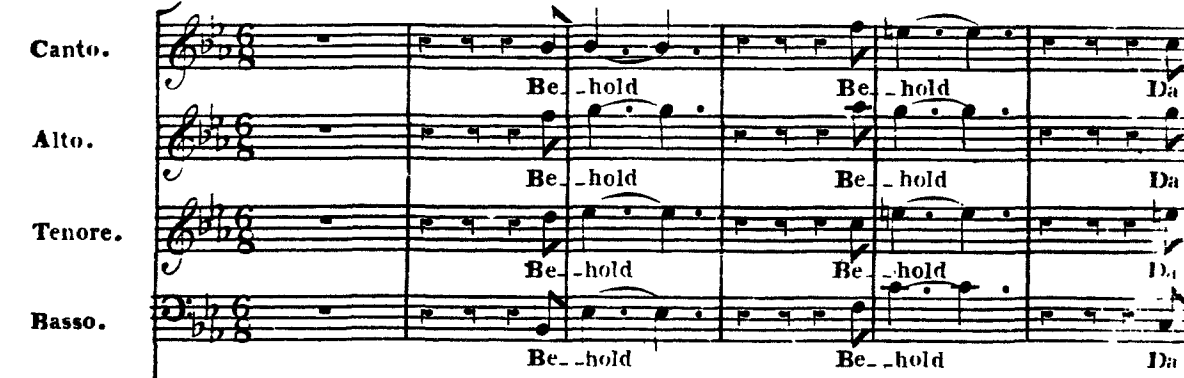
stole, And tears be-gan to flow. And tears began to flow.

Chorus. BEHOLD DARIUS, GREAT AND GOOD.

Canto. 

Alto. 

Tenore. 


Basso. 

Be- hold Be- hold Da

Be- hold Be- hold Da

Be- hold Be- hold Da

Be- hold Be- hold Da

Chorus 

L'ARCHETTO
PIANO MA
BU TROPIC

--- ri... us, great and good, By too severe a fate,
--- ri... us, great and good, By too severe a fate,
--- ri... us, great and good, By too severe a fate,
--- ri... us, great and good, By too severe a fate,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Fall'n, Fall'n, Fall'n,
Fall'n, Fall'n, Fall'n,
Fall'n, Fall'n, Fall'n,
Fall'n, Fall'n, Fall'n,

The second system continues the vocal parts and piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- Fall'n, from his high es...tate,
Fall'n, from his high es...tate,
Fall'n, from his high es...tate, And
Fall'n, from his high es...tate, Fall'n, Fall'n, Fall'n,

The third system continues the vocal parts and piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

And weltring in his blood.

Fall'n, Fall'n, Fall'n, Fall'n, And weltring in his blood.

Fall'n, Fall'n, Fall'n, Fall'n, And weltring in his blood.

Fall'n, Fall'n, weltring in his blood. in his blood. in his blood and weltring in his blood. in his blood. in his blood and weltring in his blood. in his blood. in his blood and weltring in his blood.

And weltring in his blood weltring in his blood.

blood. On the bare earth expos'd he lies, Without a

blood. On the bare earth expos'd he lies, Without a

blood. On the bare earth expos'd he lies, Without a

blood. On the bare earth expos'd he lies, Without a

friend to close his eyes. With

friend to close his eyes. With

friend to close to close his eyes. With

friend to close his eyes. With

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The lyrics are: "friend to close his eyes. With". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

-- out a friend to close his eyes.

-- out a friend to close his eyes.

-- out a friend to close his eyes,

-- out a friend to close his eyes.

The second system continues the vocal and piano parts. The lyrics are: "-- out a friend to close his eyes.". The piano accompaniment includes dynamic markings such as *pp* and *cl/c*.

The third system of the musical score shows four empty vocal staves and a piano accompaniment. The piano part continues with its characteristic rhythmic accompaniment.

The mighty Master smiled to see.

Recit: 

The mighty master smild to see That love was in the next degree:



'Twas but a kin-dred sound to move. For pi-ty meltsthe mind to love.

SOFTLY SWEET IN LYDIAN MEASURE

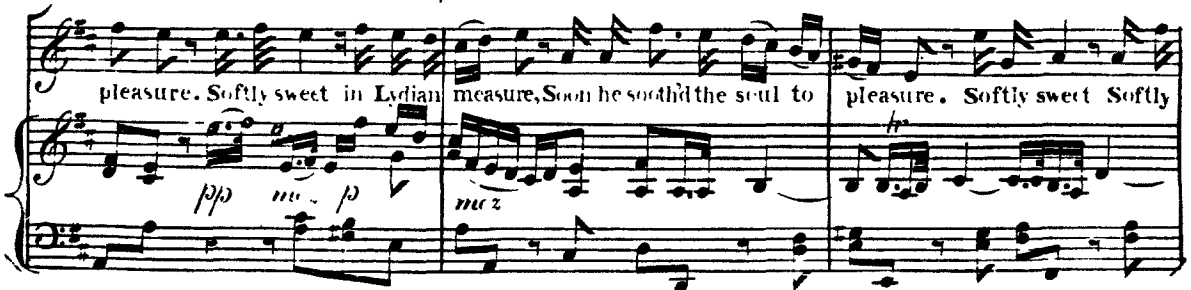
ARIOSO 

VIOLONCELLO SOLO

LARGO



Softly sweet in Lydian measure, Soon he sooth'd the soul to



pleasure. Softly sweet in Lydian measure, Soon he sooth'd the soul to pleasure. Softly sweet Softly

sweet in Lydian measure, Soon he sooth'd the soul to plea- sure. Soon he sooth'd the soul to plea- sure.

tr

solo

Soon he sooth'd the soul to pleasure, Softly sweet in Lydian measure, Soon he sooth'd the soul to

p

plea- sure, Softly sweet in Lydian measure, Soon he sooth'd the soul to pleasure, Soon he sooth'd the

soul to plea- sure. Softly sweet in Lydian measure, Soon he sooth'd the soul to plea-

tr

mez

p

ADAGIO

ADAGIO

sure.

solo *mez*

adlib:

tr

War, he sung, is toil and trouble .

ANDANTE

ALLEGRO

War, he sung, is toil and

trouble, Honour but an empty bubble: War, he sung, is toil and

trouble, Honour but an empty bubble: Never ending, still beginning; Fighting still, and still de-

stroying; Fighting still, and still de- stroy ing; If the

world be worth thy winning, If the world be worth thy winning; Think, O think it worth en-joy-

-ing. War, he sung, is toil & trouble, Honour but an emp-ty

bubble: Never ending; still be-ginning; still be-ginning; Fighting still, and still de-

-stroying Fighting still, and still de- stroy- ing; If the world be worth thy winning, If the

world be worth thy winning; Think, O think it worth en-joy-ing. Think, O think it worth en-

— joy — — ing! Think, O think it worth en- joy — — ing

f

This system shows the first line of music with a vocal line and a piano accompaniment. The lyrics are: "— joy — — ing! Think, O think it worth en- joy — — ing". The piano part features a forte (*f*) dynamic.

Lovely Thais sits be-

Fine *p*

This system continues the piano accompaniment. It ends with a double bar line and the word "Fine" followed by a piano (*p*) dynamic marking.

side thee, Take the good the Gods pro- vide thee

Lovely Thais sits be side thee, Take the good the Gods pro-

f *p*

This system contains the first vocal line with lyrics: "side thee, Take the good the Gods pro- vide thee". The piano accompaniment has dynamics of *f* and *p*.

vide thee the Gods provide thee.

Lovely Thais sits be- side thee, Take the

This system contains the second vocal line with lyrics: "vide thee the Gods provide thee." and "Lovely Thais sits be- side thee, Take the".

good the Gods pro- vide thee. Take the good the Gods pro- vide thee.

f

This system contains the third vocal line with lyrics: "good the Gods pro- vide thee. Take the good the Gods pro- vide thee." and ends with a forte (*f*) dynamic marking.

Da Capo

The prince unable

A TEMPO

GIUSTO



The prince un... a... ble to conceal his pain, Gaz'd on the fair, Who



can sit out care; And Sigh'd, and look'd, Sigh'd and look'd,



Sigh'd and look'd, and sigh'd a - gain: Gaz'd on the fair, Gaz'd on the fair, Who

caus'd his care; and Sigh'd and look'd, and sigh'd a - gain:

The prince un - a - ble

to conceal his pain, Gaz'd on the fair, Gaz'd on the fair, Gaz'd on the fair,

Gaz'd on the fair, Who caus'd his care: and Sigh'd and look'd, Sigh'd and look'd,

Sigh'd and look'd, and sigh'd a - gain: Gaz'd on the fair, Gaz'd on the fair,

This system contains the first two measures of the piece. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Sigh'd and look'd, and sigh'd a - gain: Gaz'd on the fair, Gaz'd on the fair,". The piano accompaniment is in a grand staff with treble and bass clefs.

Gaz'd on the fair, Who caus'd his care; And Sigh'd and look'd, and sigh'd a gain: Sigh'd, look'd,

tr.
p

This system contains measures 3 and 4. The lyrics are "Gaz'd on the fair, Who caus'd his care; And Sigh'd and look'd, and sigh'd a gain: Sigh'd, look'd,". A trill (*tr.*) is marked above the vocal line in the second measure. A piano dynamic (*p*) is marked in the piano accompaniment in the fourth measure.

Sigh'd and look'd, Sigh'd and look'd, and sigh'd a - gain: Sigh'd, look'd, Sigh'd and look'd,

tr.
mez *p*

This system contains measures 5 and 6. The lyrics are "Sigh'd and look'd, Sigh'd and look'd, and sigh'd a - gain: Sigh'd, look'd, Sigh'd and look'd,". A trill (*tr.*) is marked above the vocal line in the first measure. Dynamics of mezzo-forte (*mez*) and piano (*p*) are marked in the piano accompaniment.

Sigh'd and look'd, and sigh'd a - gain:

tr.
mez *f* *tr.*

This system contains measures 7 and 8. The lyrics are "Sigh'd and look'd, and sigh'd a - gain:". A trill (*tr.*) is marked above the vocal line in the first measure. Dynamics of mezzo-forte (*mez*) and forte (*f*) are marked in the piano accompaniment. A second trill (*tr.*) is marked above the vocal line in the second measure.

This system contains the final four measures of the piece, which are instrumental. The piano accompaniment features a complex, flowing melodic line in the right hand and a supporting bass line in the left hand, ending with a double bar line and repeat sign.

At length with love and wine at once oppress'd, The van-quish'd vic-tor sunk up-

- on her breast. The vanquish'd vic-tor The van-quish'd vic-tor

sunk sunk up on her breast. The

van-quish'd vic-tor sunk up on her breast.

LENTO
The vanquish'd vic-tor sunk up on her breast, The

LENTO

The many rend the skies

Chorus. ANDANTE.

Canto

Alto

Tenore

Basso

Chorus

ANDANTE

The ma -- ny rend the
The ma -- ny rend the
The ma -- ny rend the
The ma -- ny rend the

skies -- with loud ap -- plause;
skies -- with loud ap -- plause;
skies -- with loud ap -- plause;
skies -- with loud ap -- plause;

with loud ap -- plause;
with loud ap -- plause;
with loud ap -- plause;
with loud ap -- plause;

with loud ap- plause;
with loud ap- plause;
with loud ap- plause;
with loud ap- plause;

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The lyrics for the vocal parts are: "with loud ap- plause;" on the first line, "with loud ap- plause;" on the second line, "with loud ap- plause;" on the third line, and "with loud ap- plause;" on the fourth line. The piano accompaniment is written for the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes.

The many rend the skies with loud applause
The many rend the skies the skies
The many rend the skies

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The lyrics for the vocal parts are: "The many rend the skies with loud applause" on the first line, "The many rend the skies the skies" on the second line, and "The many rend the skies" on the third line. The piano accompaniment continues with a similar rhythmic pattern.

with loud ap- plause;
with loud ap- plause; with loud ap-
with loud ap- plause; with loud with loud ap
with loud ap- plause with loud with loud ap-

The third system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The lyrics for the vocal parts are: "with loud ap- plause;" on the first line, "with loud ap- plause; with loud ap-" on the second line, "with loud ap- plause; with loud with loud ap" on the third line, and "with loud ap- plause with loud with loud ap-" on the fourth line. The piano accompaniment continues with a similar rhythmic pattern.

with loud ap- plause; with loud
plause with loud with loud ap- plause; with loud
plause with loud with loud ap- plause; with loud
-- applause; with loud ap- plause; with loud

ap- plause; The many rend the skies
ap- plause; The many rend the
ap- plause;
ap- plause;

with loud ap- plause with loud ap- plause;
skies with loud ap- plause with loud ap- plause;
The many rend the skies
The many rend the skies The many rend the

The many rend the skies with loud applau- with loud ap- plause; The
The many rend the skies with loud ap- plause; The
The many rend the skies the skies with loud ap- plause;
skies with loud ap- plause;
ma...ny rend the skies with loud ap- plause;
ma...ny rend the skies with loud with loud ap- plause;
The
The
the ma...ny
ma...ny rend the skies with loud ap- plause; the ma...ny
ma...ny rend the skies with loud ap- plause; the ma...ny

So love was crown'd, but music won the cause
So love was crown'd,
So love was crown'd, but music won the cause. So love was crown'd, but music won the
So love was crown'd, but music won the cause. So love was crown'd,

8

but music won the cause but music won the cause.
cause ----- but music won the cause. The many rend the skies with loud ap-
cause ----- but music won the cause. The many rend the skies with
but music won the cause -----

The many rend the skies with loud ap- plause; The many rend the skies with loud ap-
- - plause;
loud ap- - plause; The many rend the skies with loud ap-
The many rend the skies with loud ap- plause; with loud with loud ap-

skies with loud ap- plause;
 So love was
 So love was crown'd, but music won the cause. So love was

So love was crown'd, but music won the cause. but music won the cause but
 So love was crown'd, but music won the cause but music won the
 crown'd, crown'd, crown'd, crown'd, but

So love was crown'd, So love was
 music won the cause. So love was crown'd, but music won the cause. but music won the
 cause won the cause. So love was crown'd, So love was crown'd, but music won the
 music won the cause. So love was crown'd, but music won the cause.

crow'd, but mu sic won the cause. So love was crown'd, So love was
cause. So love was crown'd, So love was
cause. So love was crown'd, but mu sic won the cause. but mu sic won the
but mu sic won the cause. but mu sic won the cause. but mu sic won the

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "crow'd, but mu sic won the cause. So love was crown'd, So love was cause. So love was crown'd, So love was cause. So love was crown'd, but mu sic won the cause. but mu sic won the but mu sic won the cause. but mu sic won the cause. but mu sic won the". The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature.

crow'd, but music won the cause. but music won the cause. but music won the
crow'd, but music won the cause. but music won the cause. but music won the
cause. but music won the cause. but music won the cause. but music won the
cause. but music won the cause. but music won the cause. but music won the

This system contains the second system of music. The lyrics are: "crow'd, but music won the cause. but music won the cause. but music won the crow'd, but music won the cause. but music won the cause. but music won the cause. but music won the cause. but music won the cause. but music won the cause. but music won the". The piano accompaniment continues with the same instrumental texture.

cause. but mu sic mu sic won the cause. won the cause.
cause. but mu sic mu sic won the cause. won the cause.
cause. but mu sic mu sic won the cause. won the cause.
cause. but mu sic mu sic won the cause. won the cause.

This system contains the third system of music. The lyrics are: "cause. but mu sic mu sic won the cause. won the cause. cause. but mu sic mu sic won the cause. won the cause. cause. but mu sic mu sic won the cause. won the cause. cause. but mu sic mu sic won the cause. won the cause.". The piano accompaniment concludes with a final cadence.

Now strike the golden lyre again

PART THE SECOND.

ANDANTE. Now strike the
 golden lyre again; A louder yet.
 and yet a louder strain; Break his bands of sleep asunder
 And rouse him like a rattling peal of thunder.
ff

This musical score is for a piano piece in C major, 4/4 time, marked 'ANDANTE'. It consists of five systems of music, each with a vocal line and a piano accompaniment. The lyrics are: 'Now strike the golden lyre again; A louder yet. and yet a louder strain; Break his bands of sleep asunder And rouse him like a rattling peal of thunder.' The score includes dynamic markings such as *f* and *ff*. The piano part features a prominent, rhythmic accompaniment in the right hand, while the left hand provides harmonic support. The vocal line is written in a simple, clear style, with lyrics placed below the notes.

Chorus Break his bands of sleep asunder.

Canto.

Alto.

Tenore.

Basso.

Chorus.

sempre

Break his bands of sleep a...sunder, rouse him like a peal of thunder, break his bands of sleep a...

Break his bands of sleep a...sunder, rouse him like a peal of thunder, break his bands of sleep a...

Break his bands of sleep a...sunder, rouse him like a peal of thunder, break his bands of sleep a...

Break his bands of sleep a...sunder, rouse him like a peal of thunder, break his bands of sleep a...

...sunder, rouse him like a peal of thunder, rouse him, rouse him,

...sunder, rouse him like a peal of thunder, rouse him, rouse him,

...sunder, rouse him like a peal of thunder, rouse him, rouse him,

...sunder, rouse him like a peal of thunder, rouse him, rouse him,

sunder, rouse him like a peal of thunder. Break his bands of sleep a_ sunder, rouse him like a peal of thunder.
sunder, rouse him like a peal of thunder. Break his bands of sleep a_ sunder, rouse him like a peal of thunder.
sunder, rouse him like a peal of thunder. Break his bands of sleep a_ sunder, rouse him like a peal of thunder.
sunder, rouse him like a peal of thunder. Break his bands of sleep a_ sunder, rouse him like a peal of thunder.

8

Recit: Hark, hark! the horrid

sound Has rais'd up his head, As awak'd from the

dead: And amaz'd he stares a round.

ff

See the fu-ries a...rise, See the snakes that they

This system contains the first two measures of the musical score. The vocal line begins with the lyrics "See the fu-ries a...rise," and the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

rear, How they hiss in the air, and the sparkles that flash in their eyes! And the

This system contains the next two measures. The vocal line continues with "rear, How they hiss in the air, and the sparkles that flash in their eyes! And the". The piano accompaniment continues with a similar rhythmic pattern.

spar kles, the sparkles that

This system contains the next two measures. The vocal line continues with "spar kles, the sparkles that". The piano accompaniment continues with a similar rhythmic pattern.

flash in their eyes! Re-venge Timotheus cries, re-venge Ti-motheus cries, re-

This system contains the next two measures. The vocal line continues with "flash in their eyes! Re-venge Timotheus cries, re-venge Ti-motheus cries, re-". The piano accompaniment continues with a similar rhythmic pattern.

--venge, re-venge, re-venge, re-venge, See the fu-ries a...rise, See the

This system contains the final two measures. The vocal line continues with "--venge, re-venge, re-venge, re-venge, See the fu-ries a...rise, See the". The piano accompaniment continues with a similar rhythmic pattern.

snakes that they rear, How they hiss in the air, And the

This system contains the first three measures of the vocal line and the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "snakes that they rear, How they hiss in the air, And the".

spar

This system contains the next three measures. The vocal line continues with the word "spar" on a dashed line. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

kles that flash And the

This system contains the next three measures. The vocal line has "kles that flash" on a dashed line and "And the" below. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

spar.. kles that flash in their eyes.

f

This system contains the next three measures. The vocal line concludes with "spar.. kles that flash in their eyes." The piano accompaniment includes a dynamic marking of *f* (forte) in the second measure.

This system contains the final three measures of the piano accompaniment on this page, which concludes with a double bar line.

Behold the ghastly band .

LARGO

LEGATO. staccato

Behold the ghastly band, the ghastly band, Each a torch in his hand, Each a
torch in his hand, These are Grecian ghots, that in battle were slain, And un
-- bu-- ryd. re-- main. In glorious on the plain. In glorious

Legato



on the plain. These are Grecian ghosts, that in battle were slain, And un-

staccato

This system contains the first line of music. The vocal line is in treble clef with a key signature of one flat and a common time signature. The piano accompaniment is in bass clef. The word "staccato" is written below the piano part.



-- bury'd re--main. In-glorious on the plain. And un-

This system contains the second line of music. The vocal line continues with the lyrics "-- bury'd re--main. In-glorious on the plain. And un-".



-- bu-ry'd re--main-- In-glo--rious on the plain.

This system contains the third line of music. The vocal line continues with the lyrics "-- bu-ry'd re--main-- In-glo--rious on the plain.". The piano part features a prominent melodic line in the right hand.




This system contains the fourth line of music, primarily consisting of the piano accompaniment. It features a complex texture with many sixteenth and thirty-second notes in both hands.




Da Capo.
Revenge &c:

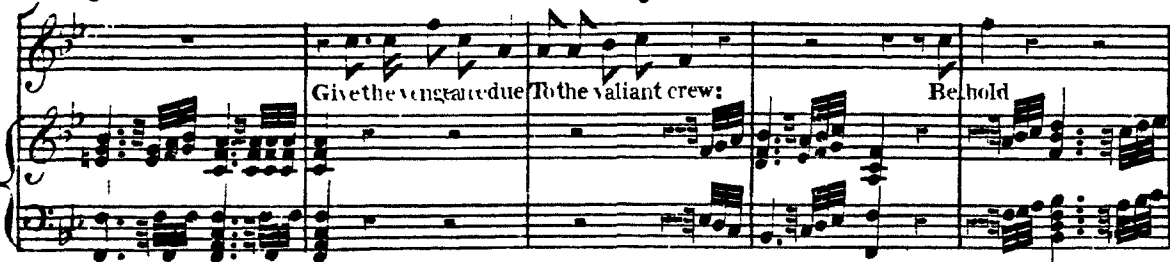
This system contains the fifth line of music. It concludes with the instruction "Da Capo. Revenge &c:" written in a large, bold font.

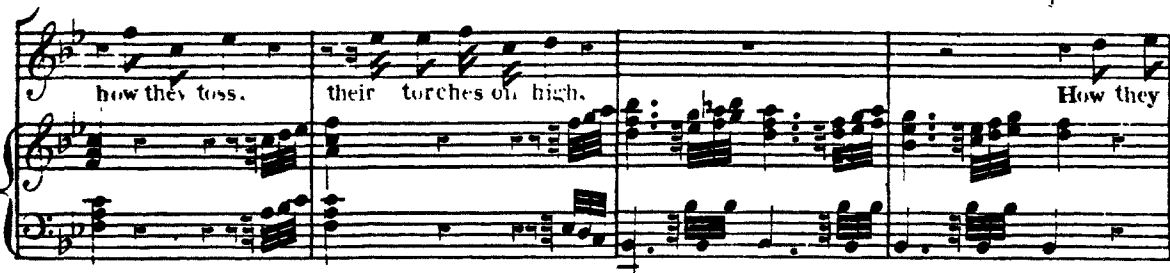
Give the vengeance due.

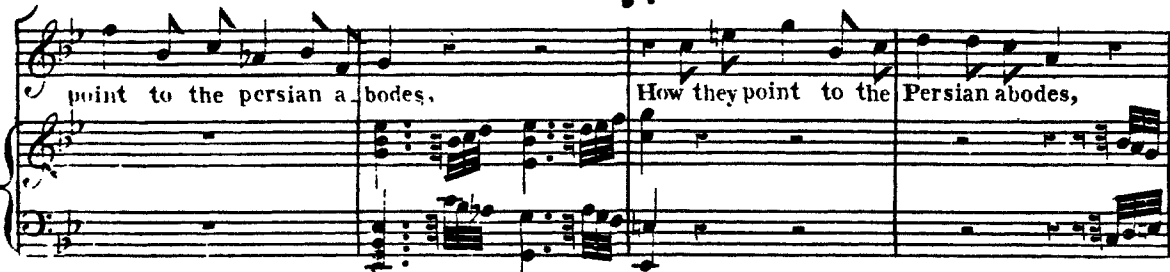
Recit: 

Accomp! 













The princes applaud, with a furious joy.

ALLEGRO



The first system of music consists of a treble clef staff and a grand staff (treble and bass clefs). The tempo is marked 'ALLEGRO'. The key signature has one flat (B-flat). The music is in 3/8 time. The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff provides a rhythmic accompaniment with chords and moving lines.



The second system continues the piano accompaniment from the first system, maintaining the same musical structure and key signature.



The third system continues the piano accompaniment, showing more complex rhythmic patterns in the grand staff.



The fourth system introduces a vocal line in the treble staff. The lyrics are: "The princes ap- plaud with a fu- - - rious joy;". The music includes dynamic markings: *p* (piano) and *f* (forte). The piano accompaniment continues in the grand staff.



The fifth system continues the vocal line and piano accompaniment. The lyrics are: "And the king seiz'd a flambeau,". Dynamic markings include *p* (piano) and *f* (forte). The piano accompaniment continues in the grand staff.

The king seiz'd a flambeau with zeal to de_ stroy.

This system shows the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in grand staff. The lyrics are: "The king seiz'd a flambeau with zeal to de_ stroy."

The king seiz'd a flambeau with zeal to de_ stroy.

This system continues the vocal line and piano accompaniment. The lyrics are: "The king seiz'd a flambeau with zeal to de_ stroy." A forte (*f*) dynamic marking is present in the piano part.

The

This system continues the piano accompaniment. The word "The" is written at the end of the vocal line. A piano (*p*) dynamic marking is present in the piano part.

princes applaud with a fu_ rious joy, The princes applaud.

This system continues the vocal line and piano accompaniment. The lyrics are: "princes applaud with a fu_ rious joy, The princes applaud."

with a fu_ rious joy,

This system continues the piano accompaniment. The lyrics "with a fu_ rious joy," are written at the end of the vocal line.

And the king seiz'd a flambeau, the king seiz'd a flambeau with zeal to de- stroy.

p

This system shows the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'And the king seiz'd a flambeau, the king seiz'd a flambeau with zeal to de- stroy.' The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. A piano (*p*) dynamic marking is present.

The king seiz'd a flambeau with zeal to de- stroy. with

This system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'The king seiz'd a flambeau with zeal to de- stroy. with'. The piano accompaniment continues with similar rhythmic patterns. A piano (*p*) dynamic marking is present.

zeal to de- stroy And the king seiz'd a flambeau with zeal to de- stroy.

f *p* *tr*

This system contains the end of the first phrase and the start of the second. The vocal line has the lyrics 'zeal to de- stroy And the king seiz'd a flambeau with zeal to de- stroy.' The piano accompaniment features a forte (*f*) dynamic marking at the beginning, followed by a piano (*p*) dynamic marking. A trill (*tr*) is indicated over a note in the vocal line.

f

This system shows the piano accompaniment for the second system. It features a forte (*f*) dynamic marking and continues the sixteenth-note pattern in the right hand.

tr

This system shows the piano accompaniment for the third system. It continues the sixteenth-note pattern in the right hand and includes a trill (*tr*) marking.

Thais led the way.

ANDANTE

The musical score is presented in five systems, each with a vocal line and a piano accompaniment. The tempo is marked 'ANDANTE'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady bass line and a more active treble line with various ornaments and dynamics. The vocal line includes lyrics and dynamic markings such as *p*, *mez:*, and *h*.

Thais led the way, Thais led the way,
To light him to his prey; Thais led the way, Thais led the
way, To light him to his prey, To light him to his prey,
to light him to his prey,
To light To light him To light To light him to his prey, To light To

light him to his prey, And like a nother He-len she fir'd a nother Troy,

This system contains the first line of music. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "light him to his prey, And like a nother He-len she fir'd a nother Troy,". The piano accompaniment is shown in grand staff notation.

And like a nother He-len, she fir'd a nother Troy. And like a nother

This system continues the vocal line. The lyrics are: "And like a nother He-len, she fir'd a nother Troy. And like a nother". The piano accompaniment includes a triplet of eighth notes marked with a '3' and a fermata over the final note.

He-len, she fir'd a nother Troy. a nother Troy. And like a nother He-len, she

This system continues the vocal line. The lyrics are: "He-len, she fir'd a nother Troy. a nother Troy. And like a nother He-len, she". The piano accompaniment includes a triplet of eighth notes marked with a '3'.

fir'd a nother Troy. she fir'd

This system continues the vocal line. The lyrics are: "fir'd a nother Troy. she fir'd". The piano accompaniment includes a triplet of eighth notes marked with a '3' and a fermata over the final note.

a nother Troy. And like a nother Helen, she fir'd a nother

ADAGIO

ADAGIO

This system concludes the vocal line. The lyrics are: "a nother Troy. And like a nother Helen, she fir'd a nother". The tempo marking "ADAGIO" appears above the staff in the final measure. The piano accompaniment includes a triplet of eighth notes marked with a '3' and a fermata over the final note.

Chorus.

Canto. Troy. The princes ap-plaud with a fu-rious joy, And the king seiz'd a

Alto. The princes ap-plaud with a fu-rious joy, And the king seiz'd a

Tenore. The princes ap-plaud with a fu-rious joy, And the king seiz'd a

Basso. The princes ap-plaud with a fu-rious joy, And the king seiz'd a

Chorus. *Tempo¹⁰ ff*

flambeau, with zeal to de-stroy. Tha-is led the way, Tha-is led the

flambeau, with zeal to de-stroy. Tha-is led the way, Tha-is led the

flambeau, with zeal to de-stroy. Tha-is led the way, Tha-is led the

flambeau, with zeal to de-stroy. Tha-is led the way, Tha-is led the

way, To light him to his prey; Tha-is led the way,

way, To light him to his prey; Tha-is led the way,

way, To light him to his prey; Tha-is led the way,

way, To light him to his prey; Tha-is led the way,

Thais led the way, To light him to his prey. To light To
Thais led the way, To light him to his prey. To light To
Thais led the way, To light him to his prey. To light To
Thais led the way, To light him to his prey. To light To

8

light him, To light To light him to his prey; To light To light him
light him To light To light him to his prey; To light him
light him To light To light him to his prey; To light him
light him, To light To light him to his prey; To light him

8

to his prey; And like a nother Helen, She fir'd a nother Troy. She
to his prey; And like a nother Helen, She fir'd a nother Troy.
to his prey; And like a nother Helen, She fir'd a nother Troy.
to his prey; And like a nother Helen, She fir'd a nother Troy.

8

fird a nother Troy. she fird she fird she
 she fird she fird a nother Troy. she fird she fird
 she fird she fird a nother Troy. she fird she fird
 she fird a nother Troy. she fird she fird

fird a nother Troy. And like a nother Helen, she fird a nother
 she fird a nother Troy. And like a nother Helen, she fird a nother
 she fird a nother Troy. And like a nother Helen, she fird a nother
 she fird a nother Troy. And like a nother Helen, she fird a nother

Troy. she fird a nother Troy.
 Troy. she fird a nother Troy.
 Troy. she fird a nother Troy.
 Troy. she fird a nother Troy.

Thus long ago.

Recit: 

Accompd 

LARGO. *p* 

Thus long ago, Ere heaving bellows learn to blow, While
 organs yet were mute, Timotheus to his breathing
 flute, And sounding lyre, Could swell the soul to rage, or
 kindle soft desire. *pp* 

hr 

At last divine Cecilia came .

Chorus. LARGO.

Canto. At last di_vine Ce_c_i_lia came, In_ven_tress of the

Alto. At last di_vine Ce_c_i_lia came, In_ven_tress of the

Tenore. At last di_vine Ce_c_i_lia came, In_ven_tress of the

Basso. At last di_vine Ce_c_i_lia came, In_ven_tress of the

Chorus. LARGO. *f*

vocal frame; The sweet en_thu_siaist from her sacred store, Enlarg'd the former narrow

vocal frame; The sweet en_thu_siaist from her sacred store, Enlarg'd the former narrow

vocal frame; The sweet en_thu_siaist from her sacred store, Enlarg'd the former narrow

vocal frame; The sweet en_thu_siaist from her sacred store, Enlarg'd the former narrow

bounds, And added length to so_lemn sounds, Enlarg'd the former narrow

bounds, And added length to so_lemn sounds, Enlarg'd the former narrow

bounds, And added length to so_lemn sounds, Enlarg'd the former narrow

bounds, And added length to so_lemn sounds, Enlarg'd the former narrow

ten:

bounds, And added length to so...lemn sounds, And added length to
 bounds, And added length to so...lemn sounds, And added length to
 bounds, And added length to so...lemn sounds, And added length to
 bounds, And added length to so...lemn sounds, And added length to

ten: ten: ten: ten: *arco*

so...lemn sounds,
 so...lemn sounds,
 so...lemn sounds, With nature's mother-
 so...lemn sounds, With nature's mother-wit, and arts un...known be...

8

With
 With nature's mother wit, and arts un-
 -wit, and arts un...known be...fore un...known... unknown un...known be
 ...fore un...known be...fore un...known

5

nature's mother-wit, and art un-known unknown be-fore.
-known un-known be-fore
-fore un-known be-fore unknown be-fore, un-known un-known be-fore
- unknown be-fore unknown unknown be-fore. With nature's mother-wit, and art un-

With arts un-known un-known be-fore. With nature's mother-wit, and arts un-
-fore With arts un-known un-known be-fore.
-fore with arts un-known before with nature's mother-wit, and
- known with arts un-known be-fore With

- known be-fore un-known be-fore un-known be-fore. With
With nature's mother-wit,
arts un-known be-fore With nature's mother-
nature's mother-wit, and arts unknown and arts un-known be-fore.

nature's mother-wit, and arts un-known and arts un-known be-fore.

With nature's mother

-wit, with nature's mother-wit, and arts un-known be-fore and arts un-

With nature's mother-wit, and arts unknown unknown be-fore.

With nature's mother-wit, and arts un-known be-fore and arts un-known

wit, and arts unknown and arts un-known be-fore and arts un-known

known be-fore. With nature's mother-wit, and arts unknown unknown be-

With nature's mother-

and arts un-known be-fore, and ad-ded length to so-lemn

and arts un-known be-fore and ad-ded length to so-lemn

fore and arts un-known be-fore, and ad-ded length to so-lemn

-wit, and arts un-known be-fore, and ad-ded length to so-lemn

sounds, With nature's mother-wit,
sounds, With nature's mother-wit, and arts un-
sounds, With nature's mother-wit, and arts un-known be-
sounds, With nature's mother-wit, With

8

With nature's mother-wit, and arts un-known be--fore. With
known unknown be--fore, and arts un--known un-known be--fore, and
--fore With nature's mother-wit, and arts un-know be--fore, and
nature's mother-wit, and arts un-known and arts un--known be--fore

8

na-ture's mother-wit, and arts un--known be--fore.
arts un--known un--known be--fore.
arts un--known and arts un--known be--fore.
and arts un--known un--known be--fore.

Let old Timotheus yield the prize.

Recit:

Let old Ti-mo-theus yield the prize, Or both di-vide the crown;

He rais'd a mortal to the skies, She drew an an-gel down.

CHORUS. ANDANTE ALLEGRO.

Canto.

Alto.

Tenore. *solo*

Basso. *solo*

Or both di-vid-e the crown

Let old Ti-mo-theus yield the prize,

Chorus.

ANDANTE

ALLEGRO.

solo

He rais'd a mortal to the skies He rais'd a mortal to the

Or both di-vid-e the crown;

solo

She drew an an-gel down. She drew an an-gel down. She drew an an-gel
 skies,

f down. Let old Ti-mo-theus yield the prize, *f* He rais'd a
f Or both divide the crown *f* or both di-
 Or both divide the crown he rais'd a

f *tutti*

f He rais'd a mortal to the skies,
 mortal to the skies, He rais'd a mortal to the skies
 ...vide the crown; He rais'd a mortal to the skies
 mortal to the skies,

Or both divide the crown — She drew an an-gel down. She drew an an-gel down. She drew an an-gel down. She drew an an-gel down.

an-gel down. She drew an an-gel down. She drew an an-gel down. She drew an an-gel down.

Let old Ti-mo-theus yield the prize, an-gel down. She drew an an-gel down. yield the prize — Let old Ti-mo-theus yield the prize — Let old Ti-mo-theus yield the prize, Or

down an an- gel down. Or both divide the crown—

Or both divide the crown

both di- vide the crown— divide the crown— the crown;

Or

or both di- vide the crown

Or both divide the crown Or both di-

both di- vide Or both divide the crown; Or both di- vide the crown;

Or both Or both Or both di- vide the crown; Let old Ti-

- vide the crown; Or both Or both Or both di- vide Let old Ti- mi- theus yield the

crown
 Or both divide the crown
 to the skies,
 yield the prize, Or both divide the

crown
 di...vide the crown; She
 crown Let old Ti...mo...theus

both divide the crown; She drew an an...gel down. She
 drew an an...gel an an...gel down She drew an an...
 She drew an an gel
 yield the prize,

drew an an--gel down She drew an an--gel down.
gel an an--gel down He rais'd a mortal to the
down She drew an an--gel an an--gel down He rais'd a mortal to the
She drew an an--gel an an--gel down He rais'd a mortal to the

He rais'd a mortal to the skies,
skies, He rais'd a mortal to the skies,
skies, Let old Ti--mo--theus yield the pri--
skies, Let old Ti--mo--theus yield the prize--

Let old Ti--mo--theus
She drew an an--gel down.
ze, She
Or both divide the crown;

yield the prize, yield the prize, Or both divide the crown
 Or both divide the crown She drew an
 drew an an-gel down. She drew an an-gel down She drew an
 Let old Ti

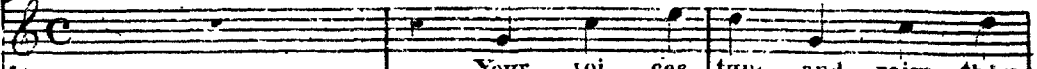
He rais'd a mortal to the skies to the
 an-gel down. He rais'd a mor-tal to the
 an-gel down, He rais'd a mortal to the skies, to the
 motheus yield the prize, He rais'd a mor-tal to the

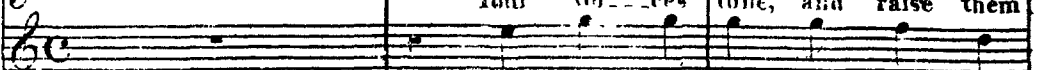
ADAGIO

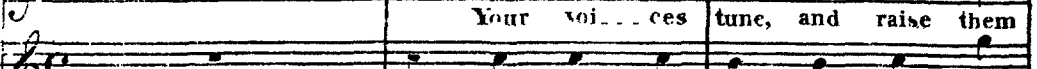
skies, She drew an an-gel down.
 skies, She drew an an-gel down.
 skies, She drew an an-gel down.
 skies, She drew an an-gel down.
 ADAGIO

Your voices tune .

CHORUS. ANDANTE ALLEGRO.

Canto.  Your voi...ces tune, and raise them

Alto.  Your voi...ces tune, and raise them

Tenore.  Your voi...ces tune, and raise them

Basso.  Your voi...ces tune, and raise them

Chorus.  ten:

ANDANTE

ALLEGRO

high, Till th'e...ho from the vaul...ted sky, The

high, Till th'e...ho from the vaul...ted sky, The

high, Till th'e...ho from the vaul...ted sky, The

high, Till th'e...ho from the vaul...ted sky, The

ten:

blest Ce...ci...lia's name; Mu...sic to heav'n and her we owe, The

blest Ce...ci...lia's name; Mu...sic to heav'n and her we owe, The

blest Ce...ci...lia's name; Mu...sic to heav'n and her we owe, The

blest Ce...ci...lia's name; Mu...sic to heav'n and her we owe, The

great... est bles... sing that's be... low; Sound loud... ly then her fame...
great... est bles... sing that's be... low; Sound loud... ly then her fame...
great... est bles... sing that's be... low; Sound loud... ly then her fame...
great... est bles... sing that's be... low; Sound loud... ly then her fame...

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The tempo is marked ALLEGRO.

ALLEGRO.

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The tempo is marked ALLEGRO.

ALLEGRO

The third system consists of a piano accompaniment in the right and left hands. The tempo is marked ALLEGRO.

Let's
Let's
Let's
Let's

The fourth system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The tempo is marked ALLEGRO.

The fifth system consists of a piano accompaniment in the right and left hands. The tempo is marked ALLEGRO.

im-i-tate her notes a-bove... And may this ev'ning
im-i-tate her notes a-bove... And may this ev'ning
im-i-tate her notes a-bove... And may this ev'ning
im-i-tate her notes a-bove... And may this ev'ning

e-...ver prove, Sacred to har-mo-ny and love. Sacred to love,
e-...ver prove, Sacred to har-mo-ny and love. Sacred to love,
e-...ver prove, Sacred to har-mo-ny and love. Sacred to love,
e-...ver prove, Sacred to har-mo-ny and love. Sacred to love,

Sacred to harmony, Sacred to love. Sacred to love,
Sacred to harmony, Sacred to love. Sacred to love,
Sacred to harmony, Sacred to love. Sacred to love,
Sacred to harmony, Sacred to love.

Sacred to love, Sacred to harmo-ny, Sacred to har...

Sacred to love, Sacred to harmo-ny, Sacred to har...

Sacred to love, Sacred to harmo-ny, Sacred to har...

Sacred to love, Sacred to harmo-ny, Sacred to har...

Sacred to love, Sacred to harmo-ny, Sacred to har...

- mo-ny and love. Sa-cred to love, Sa-cred to love, Sa-cred to love,

- mo-ny and love. Sa-cred to love, Sa-cred to love, Sa-cred to love,

- mo-ny and love. Sa-cred to love, Sa-cred to love, Sa-cred to love,

- mo-ny and love. Sa-cred to love, Sa-cred to love, Sa-cred to love,

Sacred to har... mony

Sacred to har... mony

Sacred to har... mony

Sacred to har... mony

Sa cred to har... mo... ny and love. And may this ev'ning e... ver prove,

Sa cred to har... mo... ny and love. And may this ev'ning e... ver prove,

Sa cred to har... mo... ny and love. And may this ev'ning e... ver prove,

Sa cred to har... mo... ny and love. And may this ev'ning e... ver prove,

Sa cred to har mo ny, Sa cred to love. Let's im i... tate her

Sa cred to har mo ny, Sa cred to love. Let's im i... tate her

Sa cred to har mo ny, Sa cred to love. Let's im i... tate her

Sa cred to har mo ny, Sa cred to love. Let's im i... tate her

notes a... bove, And may this ev'ning e... ver prove, Sa cred to har mo ny,

notes a... bove, And may this ev'ning e... ver prove, Sa cred to har mo ny,

notes a... bove, And may this ev'ning e... ver prove, Sa cred to har mo ny,

notes a... bove, And may this ev'ning e... ver prove, Sa cred to har mo ny,

Sa_cred to love. Sa_cred to love, Sa_cred to harmony,
Sa_cred to love. Sa_cred to love, Sa_cred to harmony,
Sa_cred to love. Sa_cred to love. Sa_cred to harmony,
Sa_cred to love. Sa_cred to love, Sa_cred to harmony,

Sacred to love. Sacred to love, Sacred to love, Sacred to harmo ny,
Sacred to love. Sacred to love, Sacred to love, Sacred to harmo ny,
Sacred to love. Sacred to love, Sacred to love, Sacred to harmo ny,
Sacred to love. Sacred to love, Sacred to love, Sacred to harmo ny,

Sa_cred to love.
Sa_cred to love.
Sa_cred to love.
Sa_cred to love.

Sa_cred to love. **FINIS.**