

NOVELLO'S ORIGINAL OCTAVO EDITION.

ACIS AND GALATEA

A SERENATA

IN VOCAL SCORE

COMPOSED IN THE YEAR 1720 BY

G. F. HANDEL.

EDITED BY
JOSEPH BARNBY.

Ent. Sta. Hall.

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PREFACE.

"ACIS AND GALATEA" appears to have been composed for the Duke of Chandos about the year 1720, and was performed at Cannons in the year following.

As in many of Handel's works which were written about this period, the disposition of the chorus parts is such as to warrant the supposition that the choir he had to deal with was limited in its numbers (there being apparently no Altos), and exceptional in the compass of its Tenor voices. This conjecture is borne out by the fact that the omission of an Alto part, and the division of the Tenor into two or three parts, is common to nearly all the works which Handel wrote for the Duke of Chandos, but is found in scarcely any, if any, of his subsequent compositions.

It would be difficult otherwise to account for so unusual an arrangement, although it might have been supposed that when his connection with the choir at Cannons ceased, he would have rearranged the vocal parts and brought them more into conformity with the requirements of ordinary choirs. But it would seem that when his attention became absorbed in the production of his Oratorios, he laid aside the smaller works of the "Chandos" period, only taking them up to transfer a movement which might be required for the larger composition then in hand. This, however, would not account for a work of the importance of "Acis and Galatea" being left in its exceptional state; for if the size and attractive nature of the Serenata did not claim more than ordinary consideration at the hands of its composer, its performance in London twelve years later—presumably with a chorus not possessing the peculiarities of the Chandos choir—would appear to have demanded some revision of its voice parts.

Nothing, however, seems to have been done in that direction—if we except a pencilled memorandum by the composer on the 1st Tenor line of "Wretched lovers," "*This part in Contralt.*"—until about thirty years ago, when an equally rough and ready expedient was adopted by the Handel Society under the advice of Sterndale Bennett, viz.: to give the 1st Tenor line of nearly all the choruses to the Altos. It need scarcely be said, that as the range of the remaining Tenor parts coincided almost exactly with the one transferred to the Altos, the difficulties could only be regarded as mitigated, not removed.

It was plain—and it must have forced itself upon the attention of those who have directed its performance, as well as on those singers who have been condemned to wrestle with its well-nigh impossible Tenor parts—that a more radical and systematic rearrangement was required, to place this work upon an equal footing with others of its class.

With this desire alone has the present edition been prepared and published.

In addition to the occasional transposition of voice parts in certain choruses, the Editor is responsible for much of the Pianoforte accompaniment, for suggested abbreviations in the Airs, and for the marks of expression throughout.

ACIS AND GALATEA.

CHARACTERS REPRESENTED :

GALATEA, . . . *A Sea Nymph.* | DAMON, *A Shepherd.*
ACIS, *A Shepherd.* | POLYPHEMUS, *A Giant.*

Chorus—NYMPHS AND SHEPHERDS.

SCENE.—*A Rural Prospect, diversified with rocks, groves, and a river.*

Part the First.

Chorus of Shepherds, &c.

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

SOLI AND CHORUS.

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

RECIT.—*Galatea.*

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

AIR.

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

AIR.—*Acis.*

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

RECIT.—*Damon.*

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

AIR.

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

RECIT.—*Acis.*

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

AIR.

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

RECIT.—*Galatea.*

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

AIR.

As when the dove laments her love,
All on the naked spray ;
When he returns, no more she mourns.
But loves the livelong day.
Billing, cooing,
Panting, wooing,
Melting murmurs fill the grove,
Melting murmurs, lasting love.

DUET.—*Acis and Galatea.*

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

CHORUS.

Happy we, &c., &c.

Part the Second.

Chorus of Nymphs and Shepherds.

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

RECIT.—*Polyphemus.*

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

AIR.

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

RECIT.—*Polyphemus*.

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

RECIT.—*Galatea*.

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

RECIT.—*Polyphemus*.

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

RECIT.—*Galatea*.

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

AIR.—*Polyphemus*.

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

AIR.—*Damon*.

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

RECIT.—*Acis*.

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

AIR.

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

AIR.*—*Damon*.

Consider, fond shepherd, how fleeting's the pleasure
 That flatters our hope, in pursuit of the fair;
 The joys that attend it by moments we measure,
 But life is too little to measure our care.

* This Air is often omitted.

RECIT.—*Galatea*.

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

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

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

Polyphemus.

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

Acis, Galatea.

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

Polyphemus.

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

RECIT.—*Acis*.

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

CHORUS.

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

SOLO (*Galatea*) AND CHORUS.

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

CHORUS.

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

RECIT.—*Galatea*.

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

AIR.

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

CHORUS.

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

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No. 1.

SINFONIA.

Presto.

PIANO.
♩ = 96.

f

p

f

p

Handwritten musical notation for the first system, featuring a treble and bass clef. The treble clef part has a section marked 'A' and a dynamic marking 'f'. The bass clef part provides a steady accompaniment.

Handwritten musical notation for the second system, continuing the piece with intricate melodic lines in both staves.

Handwritten musical notation for the third system, showing a change in the bass line with a sharp sign and a more active treble line.

Handwritten musical notation for the fourth system, featuring a dynamic marking 'p' in the treble clef part.

Handwritten musical notation for the fifth system, with a dynamic marking 'f' in the treble clef part.

Handwritten musical notation for the sixth system, concluding the page with complex rhythmic patterns in both staves.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, featuring a prominent note marked with a 'B' above it. The lower staff continues the accompaniment.

The third system of musical notation consists of two staves. The upper staff shows the continuation of the intricate melodic passage. The lower staff maintains the accompaniment.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with various ornaments and slurs. The lower staff continues the accompaniment.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line, showing some rests and phrasing. The lower staff continues the accompaniment.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line, ending with a final cadence. The lower staff continues the accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a complex texture with many sixteenth and thirty-second notes.

Second system of musical notation, continuing the piece with similar rhythmic complexity and melodic lines in both staves.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, beginning with a 'C' time signature change to common time. It includes a forte (*ff*) dynamic marking and features more active melodic lines.

Fifth system of musical notation, characterized by dense sixteenth-note passages in the upper staff.

Sixth system of musical notation, concluding the page with sustained chords and melodic fragments.

Handwritten musical notation for the first system, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes a dynamic marking of *p* (piano) at the end of the first staff.

Handwritten musical notation for the second system, continuing the piece with a grand staff and various rhythmic patterns.

Handwritten musical notation for the third system, featuring a grand staff with dense chordal textures in the upper register.

Handwritten musical notation for the fourth system, including a dynamic marking of *f* (forte) and a complex rhythmic passage.

Handwritten musical notation for the fifth system, featuring a tempo marking of *Adagio* with a quarter note equal to 80 (♩ = 80).

Handwritten musical notation for the sixth system, concluding the piece with a dynamic marking of *p* (piano).

No. 2.

CHORUS.—"O THE PLEASURE OF THE PLAINS."

PIANO. *p*
♩ = 76.

SOPRANO. *f*
ALTO.
TENOR.
BASS. *f*

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,

1st SOPRANO.
the pleasure, O the pleas-ure of the plains, Hap-py nymphs and hap-py swains, hap-py,

2nd SOPRANO.
the pleasure, O the pleas-ure of the plains, Hap-py nymphs and hap-py swains, hap-py,

the pleasure, O the pleas-ure of the plains, Hap-py nymphs and hap-py swains, hap -

the pleasure, O the pleas-ure of the plains, Hap-py nymphs and hap-py swains, hap-py,

the pleasure, O the pleas-ure of the plains, Hap-py nymphs and hap-py swains,

hap - py, hap - py nymphs, hap-py nymphs and hap-py swains, hap - py, hap -

hap - py, hap - py nymphs, hap-py nymphs and hap-py swains, hap-py, hap - py,

- - py, hap - py, hap-py nymphs, hap-py nymphs and hap - py swains, hap-py, hap-py,

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

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

1st & 2nd SOPRANO.

plains, Hap-pynymphs and hap-py swains, Harmless, mer-ry, harm-less, mer-ry, harm-less, mer-ry, harm-less, mer-ry, harm-less, mer-ry, harm-less, mer-ry, harm-less, mer-ry, harm-less, mer-ry, harm-less, mer-ry, free and gay, free and gay, free and gay, mer-ry, mer-ry, harm-less, mer-ry, free and gay, free and gay, free and gay, mer-ry, harmless, mer-ry, free and gay, free and gay, free and gay, Dance and mer-ry, harm-less, mer-ry, free and gay, free and gay, free and gay, Dance and sport, dance and sport the hours away, Harmless, Dance and sport, dance and sport, and sport the hours away, Harmless, sport, dance and sport the hours a-way, Harmless, Dance and sport, dance and sport the hours a-way, Harmless

less, mer-ry, mer - - ry, free and gay, free and gay, free and gay,
 mer-ry, harm - less, mer - - ry, free and gay, free and gay, free and gay,
 mer - ry, harm - less, mer-ry, free and gay, free and gay, free and gay,
 mer-ry, harm-less, 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 sport, . . . dance and sport . . . the hours away, harm-less,
 Dance and sport, . . . dance and sport . . . the hours away, harm-less,
 Dance and sport, . . . and sport the hours away, harm - -
 sport, . . . dance and sport the hours a-way, harm-less,
 Dance and sport, . . . dance and sport the hours a-way, harm - -

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

D
 Dance and sport, dance and sport the hours away, harm-less,
 Dance and sport, dance and sport the hours away, harm-less,
 Dance and sport, dance and sport, dance and sport the hours a-way, harm-less,
 sport, dance and sport the hours a-way, harm-less,
 Dance and sport, dance and sport the hours a-way, harm-less,
 D

mer - ry, free and gay, dance and

mer - ry, free and gay,

mer - ry, free and gay, dance and sport

mer - ry, free and gay,

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

dance, dance and

. . . the hours a - way, harmless, mer - ry, harmless, mer - ry, free and gay, dance and

harmless, mer - ry, harmless, mer - ry, 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.

FINE.

SOLO.

For us the zephyr blows, For us dis-tils the

p

FINE.

dew, For us un-folds the rose, And flow'rs dis-play their hue, For us the zephyr

mf **CHORUS.**

For us the zephyr

mf

For us the zephyr

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

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

For us dis-tils the dew, And flow'rs . . . display their

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

Solo.

hue, For us the win - ters rain, For us the summers shine, Spring swells for us the hue,

p

Chorus.

grain, And autumn bleeds the vine, For us the win - ters rain, For us the summers For us the win - ters rain, For us the summers For us the win - ters rain, For us the summers For us the win - ters rain,

mf

f

D.C.

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

D.C.

No. 3.

RECIT.—“YE VERDANT PLAINS.”

GALATEA.

SOPRANO.

PIANO.

mf

Ye ver-dant plains, and wood-y mount-ains. Pur-ling streams, and bub-ling fountains, Ye paint-ed glo-ries of the field, Vain are the pleasures which ye yield. Too thin the shad-ow of the grove, Too faint the gales, to cool my love.

f *p*

Ped. * *Ped.* * *Ped.* *

No. 4.

AIR.—“HUSH, YE PRETTY WARBLING CHOIR.”

SOPRANO.

PIANO.

Andante.

p

tr *tr* *tr*

$\text{♩} = 84.$

tr tr tr

p

f

GALATEA. *

Hush,

tr *

p

hush, ye pretty, pretty warb - ling choir ; Your thrill - ing strains a-wake my pains, And

tr

kin - dle fierce de - sire. Hush,

hush, hush, ye pret-ty, pret-ty warb - ling choir,

hush, ye pretty, pretty warb - ling choir, Your thrill-ing

strains a-wake my pains, your thrilling strains a-wake my pains,

... And kin - - dle fierce de - sire, Your thrill-ing

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The piano part features a prominent, rhythmic pattern of chords in the right hand and a steady bass line in the left hand. The vocal line is in a single melodic line with lyrics in French and English. The score includes various musical notations such as trills (tr), fermatas (†), and dynamic markings.

strains . . . a - wake my pains, . . . And kin -

This system shows the first vocal line and piano accompaniment. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

- - die fierce de - sire, Your thrilling strains

The second system continues the vocal line with a fermata over the word 'sire'. The piano accompaniment maintains its rhythmic accompaniment.

a - wake my pains, your thrilling strains a - wake my pains, And kin -

The third system features a trill (tr) on the final note of the vocal line. The piano accompaniment continues with the same rhythmic pattern.

- - die fierce de - sire.

This system concludes the vocal line with a fermata (†) over the word 'sire'. The piano accompaniment includes a forte (f) dynamic marking and a more complex rhythmic texture.

p

The final system shows the piano accompaniment with a piano (p) dynamic marking. The vocal line is silent, and the piano part features a series of sixteenth-note chords in the right hand and a steady bass line in the left hand.

The musical score is written for voice and piano. It consists of six systems of music. The first system shows the beginning of the piece with a treble clef and a key signature of one flat. The piano accompaniment features a rhythmic pattern of eighth notes. The second system contains the first line of lyrics: "Cease your song, and take your flight, Bring back my A - cis to my sight, bring back my". The third system continues the lyrics: "A - cis to my sight, Cease your song, and take your flight, cease your". The fourth system continues: "song, and take your". The fifth system contains the final line of lyrics: "flight, Bring back my A - cis, bring back my A - cis to my sight." The score concludes with a double bar line and the word "FINE." written above the staff. Dynamic markings include *f* (forte) and *p* (piano). Performance directions include "D.C." (Da Capo) at the end of the piece.

This song may be shortened by beginning the repeat at the sign * and omitting the 16 bars between the signs. † †
 Handel's "Acis and Galatea."—Novello, Ewer and Co.'s Octavo Edition.

No. 5. AIR.—“WHERE SHALL I SEEK THE CHARMING FAIR?”

TENOR. *Larghetto.*

PIANO. *Larghetto.* *f*

$\text{♩} = 80.$

Acis.

Whershall I

tr

p

seek the charm-ing fair? Direct the way, kind Genius of the mount - ains,

Novello, Ewer and

f

Where shall I seek the charm-ing fair? Di-rect the way, kind Ge-nius of the

pp

mount - ains, Where shall I seek the charm-ing fair? Di-rect the

f *p*

way, kind Ge - - - nius of the mount - ains, Where shall I

seek the charming fair ?

Where, where, where, . . . where shall I seek the charm - ing

fair? Direct the way, kind ^CNovello, Ewer and the mountains.

FINE. O tell me if you saw my

dear, Seeks she the groves, or bathes in crys-tal fount-ains, O tell

. me, tell me if you saw my dear, Seeks she the

groves, or bathes in crys-tal fount - ains? seeks she the groves,

. or bathes in crys - tal fount - ains? D.S. D.S. *

* The following eight bars of Symphony may be omitted.
Handel's "Acis and Galatea."—Novello, Ewer and Co.'s Octavo Edition.

No. 6. RECIT.—“STAY, SHEPHERD, STAY.”

TENOR. DAMON.
Stay, shep-herd, stay; See how thy flocks in yon-der val-ley stray! What

PIANO. *f* *p*

means this mel-an-cho-ly air? No more thy tune-ful pipe we hear.

f

No. 7. AIR.—“SHEPHERD, WHAT ART THOU PURSUING?”

TENOR. *Andante.*

PIANO. *Andante.*
mf
♩ = 80.

DAMON.

Shep - herd, what art thou pur-su - ing,

shep - herd, what art thou pur - su - ing? Heed - less run - ning to thy

ru - in, heed - less run - ning to thy ru - in, Share our joy, our pleas - ure

share, share our pleas - - - - ure, share our 'joy, . . our pleas - ure

share. Shep - herd,

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics include piano (p) and forte (f). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'DAMON. Shep - herd, what art thou pur-su - ing, shep - herd, what art thou pur - su - ing? Heed - less run - ning to thy ru - in, heed - less run - ning to thy ru - in, Share our joy, our pleas - ure share, share our pleas - - - - ure, share our 'joy, . . our pleas - ure share. Shep - herd,'

what art thou pur - su - ing? Heedless run - ning to thy

ru - - - - in, Share our joy, . . . share our

joy, . . . share our joy, . . our pleas - ure share, our pleas -

ure share, our joy, . our pleas - ure share.

ure share, our joy, . our pleas - ure share.

The musical score is arranged in five systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score includes the following lyrics:

Leave thy pas - sion till to - mor - row, Let the
 day be free from sor - row, Free from love and free from care, free from
 love and free from care, free from love and free from care.

Performance markings include "FINE." above the vocal line in the third system, "FINE. *p*" below the piano line in the third system, and "D.C." above the vocal line and below the piano line in the fifth system.

* The following nine and a half bars of Symphony may be omitted.
 Handel's "Acis and Galatea."—Novello, Ewer and Co.'s Octavo Edition.

No. 8.

RECIT.—“LO! HERE MY LOVE.”

TENOR. *Adis.*

Lo! here my love! Turn, Ga - la - te - a,

PIANO. *f* *p*

hi - ther turn thine eyes, See at thy feet, the long-ing A - cis lies.

No. 9.

AIR.—“LOVE IN HER EYES SITS PLAYING.”

TENOR. *Larghetto.*

PIANO. *pp e legato.* ♩ = 120.

PIANO. *pp e legato.*

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

in her lips is stray - ing, And warb - ling in her breath,

pp

Love in her lips is stray ing, And warb - ling in her breath,

f

Love . . . in her eyes sits

p

play-ing, love . . . in her eyes sits play-ing, And sheds de - li - cious

p

death, Love . . . in her eyes sits play - ing, love . . . in her eyes sits

p

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

grace, no charm is want - ing, no grace, no charm is want - ing, To

set the heart on fire, . . . to set the heart on fire, No

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

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

* The following six bars of Symphony may be omitted.
 Handel's "Acis and Galatea"—Novello, Ewer and Co.'s Octavo Edition.

No. 10.

RECIT.—“O DIDST THOU KNOW.”

GALATEA.

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

PIANO. *f sf p f*

No. 11.

AIR.—“AS WHEN THE DOVE LAMENTS HER LOVE.”

Andante. GALATEA.

SOPRANO. As when the dove la - ments her love, All on the

PIANO. *p*

♩ = 112.

na - ked spray,

As when the dove la -

- ments her love, All on the na - ked spray; When he ^{tr} re -

* The following 42 bars may be omitted at the *Da Capo*.
Handel's "Acis and Galatea."—Novello, Ewer and Co.'s Octavo Edition.—(31.)

turns, no more she mourns, But loves . . . the live-long day,

L. II.

but loves the live-long day.

f

As when the dove la-ments her

p

love, All on the na-ked spray, When he re-tURNS, no more she mourns, no

more she mourns, no, no, no,

When he re - turns, no more she mourns, But loves

* *f*

. the live - long day, When he re - turns

f *p*

no more she mourns, But loves,

p

. but loves the live-long day.

f

FINE.

FINE.

Bill - ing, coo - ing, Pant - ing, woo - ing,

p

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

p

... melt - ing mur - - - - - murs, last - ing love,

Melt - ing mur - murs fill the grove, Melt - ing mur - murs, last - ing'

love. Bill - ing, coo - ing, Pant - ing, woo - ing,

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

mur - murs last - ing love.

f

D.S.

As D.S.

p

The musical score consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The first system has lyrics: "love. Bill - ing, coo - ing, Pant - ing, woo - ing,". The second system has lyrics: "Melt - ing mur - murs fill the grove, Melt - ing". The third system has lyrics: "mur - murs last - ing love." and a dynamic marking of *f*. The fourth system ends with a *D.S.* marking. The fifth system begins with *As D.S.* and a dynamic marking of *p*.

* The following 19 bars may be omitted.

Handel's "Acis and Galatea."—Novello, Ewer and Co.'s Octavo Edition.

No. 12.

DUET.—“HAPPY WE.”

SOPRANO. *Presto.*

TENOR.

PIANO. *Presto.* *f* *tr* *tr*

♩ = 92.

Acis. GALATEA.

Иap - пy, Иap - пy,

Иap - пy, hap - py, hap - py, hap - py

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

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

p

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

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

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

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

py we, hap - - - - -

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

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

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

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

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

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a common time signature and features a steady, rhythmic accompaniment with eighth and sixteenth notes.

FINE.

What joys . . . I feel, Of all

What charms I see,

FINE.

p

The second system of music includes the first two lines of lyrics. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a fermata and a double bar line, followed by the lyrics. The piano accompaniment continues with a similar rhythmic pattern as the first system.

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

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

The third system of music includes the next two lines of lyrics. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line continues with the lyrics, and the piano accompaniment provides a consistent harmonic and rhythmic support.

No. 18.

CHORUS.—“HAPPY WE.”

Presto.

SOPRANO. 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,

PIANO. *f*

92.

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

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

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

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

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

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

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

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

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

charms I... see! Hap - py, hap - py, hap - - py, hap - py we,
 charms I see! Hap - py, hap - py, hap - - py, hap - py we,
 charms I... see! Hap - py, hap - py, hap - - py, hap - py we,
 charms I see! Hap - py, hap - py, hap - - py, hap - py we,

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

Handel's "Acis and Galatea."—Novello, Ewer and Co.'s Octavo Edition. END OF FIRST PART.

The musical score is arranged in four systems, each containing four staves. The first three staves in each system are vocal parts (Soprano, Alto, and Tenor), and the fourth staff is the piano accompaniment. The lyrics are as follows:

System 1:
 I feel! what charms I see, what charms . . . I see! What
 joys I feel! what charms I see, what charms I see! What
 joys I feel! what charms I see, what charms I see! What
 joys I feel! what charms I see! What

System 2:
 joys . . I . . feel, what charms I . . see! Hap - py, hap - py, hap - py,
 joys I feel, what charms I see! Hap - py, hap - py, hap - py,
 joys . . I . . feel, what charms I . . see! Hap - py, hap - py, hap - py,
 joys I feel, what charms I see! Hap - py, hap - py, hap - py,

System 3:
 hap - py we, hap - py, hap - py, hap - py, hap - py we!
 hap - py we, hap - py, hap - py, hap - py, hap - py we!
 hap - py we, hap - py, hap - py, hap - py, hap - py we!
 hap - py we, hap - py, hap - py, hap - py, hap - py we!

System 4:
 (This system contains the piano accompaniment for the final phrase of the first part, which is not explicitly transcribed with lyrics in the image.)

PART THE SECOND.

No. 14.

CHORUS.—“WRETCHED LOVERS.”

A tempo ordinario.

SOPRANO. *mf* Wretch-

ALTO.

1st TENOR. *mf* Wretch - ed lov - ers! fate has past this sad de - cree: No joy shall last, no

2nd TENOR. *mf* Wretch - ed lov - ers! fate has past this sad de - cree: No

BASS.

PIANO. *mf*
♩ = 63.

The first system of the musical score includes staves for Soprano, Alto, 1st Tenor, 2nd Tenor, Bass, and Piano. The Soprano and Alto parts are mostly rests. The 1st and 2nd Tenors sing the lyrics. The Piano accompaniment is in the left hand, with a tempo marking of 'A tempo ordinario' and a dynamic of 'mf'. The key signature has two flats and the time signature is common time.

- - ed lov - ers! fate has past

mf Wretch - ed lov - ers! fate has past this sad de - cree,

joy shall last; this sad, this sad de -

joy shall last, no joy shall last, fate has

mf Wretch - ed lov - ers! fate has past this sad de -

This section continues the musical score with the same vocal parts and piano accompaniment. The lyrics are spread across the vocal staves. The piano accompaniment continues with the same tempo and dynamics.

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.

^A
 Wretch - ed lov - ers, . . . quit . . . your dream,
 Wretch - ed lov - ers, . . . wretch - ed lov - ers, quit your dream, wretch -
 Wretch - ed lov - ers, quit your dream,
 Wretch - ed lov - ers, wretch - ed lov -
 Wretch - ed lov - ers, quit your dream,
^{Ad}

wretch - ed lov - - - ers,
 - - - ed lov - - ers, wretch - ed lov - ers, wretch-
 quit your dream, quit . . your dream,
 - - - - ers, quit your dream, wretch - ed lov - ers,
 quit your dream, quit your dream, quit your dream, wretch - ed lov -

cres. wretch - ed lov - ers, wretch - ed, wretch - ed lov - ers, quit your dream ! Be -
cres. - - ed lov - ers, quit your dream, wretch - ed lov - ers, quit your dream ! Be -
cres. wretch - ed lov - ers, lov - ers, quit your dream ! Be -
cres. quit your dream, wretch - ed lov - ers, quit your dream ! Be -
cres. - ers, quit your dream, quit your dream, wretch - ed lov - ers, quit your dream ! Be -

hold, be-hold wretch - - - ed lov - - -

hold, be-hold the monster Po-lypheme, be-hold the mon-ster Po - lypheme, the mon-ster Po - ly -

hold, be-hold, be-hold the mon-ster Po - ly -

hold, be-hold, be-hold the mon-ster Po - ly -

hold, be-hold,

ers, quit your dream, Behold the monster Polypheme, behold the monster Poly -

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

1st & 2nd TENORS.

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

wretch - - - ed

pheme, the monster Polypheme, behold the monster Polypheme, the monster Polypheme, the monster Poly -

hold, wretch - - - ed lov - - - ers,

hold, be - hold,

lov - - - ers, behold the monster Polypheme, behold the monster Poly -

- pheme, the monster Polypheme, the mon - ster Po - lypheme,
quit, your dream, quit . . . your dream, wretch - -
behold the monster Polypheme, behold the monster Polypheme, the monster Poly -
- pheme, behold the monster Polypheme, behold the monster Poly -
wretch - - - ed lov - - -
- ed lov - - - ers, behold the monster Poly -
- pheme, the monster Polypheme, be - hold, be - hold, be -
- pheme, behold the monster Polypheme, behold the monster Polypheme, behold the monster Polypheme, the monster Poly -
- ers, quit . . . your dream, quit . . . your
- pheme, behold the monster Polypheme, the monster Po-ly - pheme, the monster Polypheme, the monster Po-ly -
- hold, be - hold, be - hold the mon - ster, be -
- pheme, the monster Po-ly-pheme, the monster Po-ly - pheme, the monster Polypheme, the monster Po-ly -

1st SOPRANO. D
 dream, . . . quit your dream, wretch - - - ed

2nd SOPRANO.
 dream, . . . quit your dream, wretch - - - ed

1st TENOR.
 - pheme, be-hold the mon-ster Po - - ly - pheme, be-hold the mon-ster Po - ly -

2nd TENOR.
 - hold the mon-ster, be-hold the mon - ster,

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

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

lov - - - - - ers, quit your

lov - - - - - ers, wretch - - - ed

- pheme, behold the monster Polypheme, behold the monster Poly - pheme,

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

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

wretch - - - ed lov - - - ers,

The musical score is arranged in systems. The first system includes vocal lines for Tenors and Sopranos, and piano accompaniment. The lyrics are: "dream, wretch - - - ed lov - - -", "lov - - - ers, wretch - - - ed lov - - -", "wretch - - - ed, be - hold the monster Poly-pheme, behold the monster Po-ly -", "1st & 2nd TENORS. -pheme, behold the monster Polypheme, wretch -", "behold the monster Polypheme, behold the monster Polypheme,". The second system continues with: "1st & 2nd SOPRANOS. - ers, behold the monster Polypheme, behold the monster Po-lypheme, the monster Poly -", "pheme, behold the monster Polypheme, wretch - - - ed lov - - - ers,". The third system includes: "ed lov - - - ers, wretch -", "behold the monster Poly -", "pheme, the monster Polypheme, be - hold the monster Poly -", "be - hold the monster Poly-pheme, the monster Polypheme, the monster Poly -", "ed lov - - - ers, quit your", "pheme, behold the monster Polypheme, the monster Poly - pheme, the monster Polypheme, behold the monster Poly -". The piano accompaniment consists of two staves (treble and bass clef) with complex rhythmic patterns.

- pheme, the monster Po-ly - pheme! See what am - ple strides he

- pheme, be-hold the monster Po - ly-pheme! See what am - ple strides he

dream, be-hold the monster Po - ly - pheme! See what am - ple strides he takes

- pheme, the monster Po - ly - pheme! See what am - ple strides he

takes, see what am - ple strides he takes! The mountain

takes, see what am - ple strides he takes! The mountain

see what am - ple strides he takes! The mountain

takes, see what am - ple strides he takes! The mountain

nods, the for-est shakes, the mountain nods, the for-est

nods, the for-est shakes, the mountain nods, the for-est

nods, the for-est shakes, the mountain nods, the for-est

nods, the for-est shakes, the mountain nods, the for-est

shakes, The waves run fright - - - en'd, run frighten'd to the

shakes, The waves run fright - - - en'd, frighten'd, run frighten'd to the

shakes, The waves run fright - - - en'd, run fright - - - en'd to the

shakes, The waves run fright - - - en'd, run fright - - - en'd to the

shores! Hark, hark, hark, hark, hark,

shores! Hark, hark, hark, hark, hark,

shores! Hark, hark, hark, hark,

shores! Hark how the thund' -

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, hark,

ring gi - ant roars,

hark, how the thund'ring gi - ant roars, hark, hark, hark,

hark, how the thund'ring gi - ant roars, hark, hark, 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

hark, hark, hark, how the

hark, hark, hark, how the

how the

thund'ring gi - ant roars!

thund'ring gi - ant roars!

thund'ring gi - ant roars!

thund'ring gi - ant roars!

No. 15.

RECIT.--" I RAGE."

POLYPHEME.

BASS. *Furioso.*

PIANO. *Furioso.*
♩ = 92.

Adagio. Furioso.

rage, I rage, I rage, I melt, I burn,
Adagio. Furioso.

The fee-ble god has stabb'd me to the heart. Thou trusty pine! Prop of my godlike

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

Adagio e piano.

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

Adagio e piano.

mf

No. 16.

AIR.—"O RUDDIER THAN THE CHERRY."

Allegro. POLYPHEMUS. 8

BASS. *Allegro.* O ruddier than the cherry! O sweeter than the berry! O ruddier than the

PIANO. *p*

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

merry, O nymph, more bright than moonshine bright, Like

kidlings, blithe and mer-ry, like kidlings, blithe and merry, like kidlings, blithe and merry, O

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

The musical score is written for Bass and Piano. The Bass part is in a single staff with a treble clef and a key signature of one flat (B-flat). The Piano part is in two staves (treble and bass clefs) with a key signature of one flat. The tempo is marked 'Allegro' and the time signature is common time (C). The score is divided into five systems. The first system shows the beginning of the piece with a dynamic marking of 'p'. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the third line of lyrics. The fifth system contains the final line of lyrics. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes, often with triplets, providing a steady accompaniment for the vocal line.

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

nymph, more bright than moonshine night, Like kidlings, blithe and mer

ry, blithe and mer-ry, O nymph, more bright than

moon-shine night, Like kid-lings, blithe and mer-ry.

FINE

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

p

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

blus-ter

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

blus-ter. O rud-dier than the

f *p* *D.S.* *D.S.*

No. 17.

RECIT.—“WHITHER, FAIREST, ART THOU RUNNING?”

POLYPHEMUS. GALATHEA.

VOICE. Whither, fair-est, art thou running? Still my warm embraces shunning! The li-on

PIANO. *p* *Ped.*

POLYPHEMUS. #

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

mf *mf a tempo.* *72.*

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

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

GALATHEA.

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

p *sf* *sf*

blood! Go, mon-ster! bid some o-ther guest; I loathe the host; I loathe the feast.

No. 18.

AIR.—“CEASE TO BEAUTY TO BE SUIING.”

Allegro e staccato.
POLYPHEME.

BASS.

PIANO: = 144.

Allegro e staccato.

p *f*

†

Cease to beau-ty to . . be su - ing; Ev - er whin - ing love dis -

p

- dain - ing, ev - er whin - ing love dis - dain

ing, ev - er whining love dis - dain - ing,

f

Cease to beau - ty to be . . su - ing; Ev - er whin - ing love dis -

p

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

ev - - er whining love dis-dain - - - ing,

f

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

p

to be . . . su - ing; Ev - er whin - ing love dis - - dain - - - -

ing, ev-er

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

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

dis-dain - ing.

FINE.

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

- plain - ing, still . . be conqu'ring, not com-plain - ing,

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

still . . be con - qu'ring,

- - - qu'ring, still be con - qu'ring, not com - plain - - ing.

* This Air may be shortened by omitting the following 15 bars, and commencing *dal segno*, †.
Handel's "Acis and Galatea."—Novello, Ewer and Co.'s Octavo Edition.

No. 19. AIR.—“ WOULD YOU GAIN THE TENDER CREATURE.”

TENOR. *Allegro.*

PIANO. *Allegro.*
♩ = 120.
mf *p* *tr*

tr *cres* *cen* *do.*

DAMON. *p*

Would you gain . . . the ten - der crea - ture? Soft - ly, gent - ly,

dim. *p*

kind - ly treat her; Suff'ring is the lov - er's

mf *p*

part, soft - ly, gent - ly, soft - ly, gent - ly,

cres

kind - ly treat her, . suff'-ring is . . the lov - er's part.

cresc. do. *mf*

Would you gain the ten-der . .

p

crea - ture, the ten-der crea - ture, Soft - ly, gent - ly,

mf *p*

kind - ly treat her, soft - ly, gent - ly, soft - ly,

gent - ly, kind - ly, treat her, Suff'-ring is the lov - er's part,

cresc. do. *mf*

Soft - ly, gent - ly, kind-ly

f *p*

treat her, Suffring is . . the lov-er's part.

f

tr

FINE.

FINE.

Beau - ty, by con - straint, pos - sess - ing, You en - joy but half . . the

p

bless - ing, Life - less charms with - out the heart, life - less charms

with-out the heart, Beau-ty by con-straint, pos - sess - ing, You en -

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

D.C.

No. 20.

RECIT.—“ HIS HIDEOUS LOVE.”

TENOR. *Acis.*
His hi-deous love provokes my rage; Weak as I am, I must en -

PIANO. *f*

- gage; In-spir'd by thy vic-to-rious charms, The god of love will lend his arms.

No. 21.

AIR.—“LOVE SOUNDS THE ALARM.”

Allegro.

TENOR.

PIANO.

f

Allegro.

$\text{♩} = 116.$

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

fear is a - fly-ing, and fear is a - fly-ing,

f *p* *f*

* At the *Da Capo*, the 15 bars following this sign may be omitted.

Handel's "Acis and Galatea."—Novello Ewer and Co.'s Octavo Edition.—(67.)

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

p *f*

When beau-ty's the prize,

f *p*

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

f

When beau-ty's the prize,

p

. What mor - tal fears dy - ing? Love sounds th'a - larm,

f *p*

love sounds th'a - larm, love sounds th'a - larm, And fear is a - fly

ing, Love sounds th'a - larm, love sounds th'a - larm,

f

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

p *f* *p*

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

f *p*

prize, What mor-tal fears dy-ing?

FINE.
FINE. In de-fence of my treas-ure I'd bleed at each vein, With-out her no

pleas-ure, For life is a pain, With-out her no pleas-ure, with-out her no

pleas-ure, For life is a pain, for life is a pain. *D.C.*

No. 22.

ARR.—“CONSIDER, FOND SHEPHERD.”

TENOR. *Larghetto.* Σ

PIANO. *Larghetto.* Σ
pp *f*
♩ = 76.

DAMON.

Con - sid - er, fond shep - herd, how fleet - ing's . . the pleas - ure, That

* *pp*

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

Con - sid - er, fond shep - herd,

how fleet - - - - ing is the

pleas - ure, That

flat - ters our hope, in pur - suit . . of . . the fair, that . . flat - - -

* *f*

pp

p

* The following 28 bars may be omitted in the *Da Capo*.
 Handel's "Acis and Galatea."—Novello, Ewer and Co.'s Octavo Edition.

ters,

that flat

*

ters that flat - ters, our hope, in pur - suit .. of .. the fair, that

pp

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

f

*

* The following 8 bars may be omitted in the *Da Capo*.
 Handel's "Acls and Galatea."—Novello, Ewer and Co.'s Octavo Edition.

The joys that at -

- tend it, by mo - ments . . we meas - ure, But life is . . too lit - tle to

meas - ure our care, . . . The joys that at - tend it, by mo - ments we

meas - ure, But life is . . too lit - tle to . . meas - ure our care.

FINE.

FINE.

p

p

D.S.

D.S.

**pp*

* The following 22 bars may be omitted.
 Haudel's "Acis and Galatea."—Novello, Ewer and Co.'s Octavo Edition.

No. 23.

RECIT.—“CEASE, O CEASE.”

GALATEA.

SOPRANO. Cease, O cease, thou gen-tle youth : Trust my con-stanty and

PIANO. *p*

truth ; Trust my truth, and powers above, The powers pro-pi-tious still to love.

af

No. 24.

TRIO.—“THE FLOCKS SHALL LEAVE THE MOUNTAINS.”

Andante e staccato.

VOICE.

Andante e staccato.

PIANO. *mf*

♩ = 96.

ACIS.

The flocks shall leave the mountains, The woods the tur-tle

p

GALATEA.

The flocks shall leave the

dove, The nymphs forsake the fount-ains, Ere I for-sake my love,

mountains, The woods the tur-tle dove, The nymphs forsake the fount - ains, Ere I for - sake my

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

fountains, Ere I, ere I for - sake my love, ere
nymphs for-sake the fountains, Ere I for - sake my love, ere I for-sake my love,
POLYPHEME.
Tor-ture ! fu - ry !

I for - sake my love, ere I for - sake my love,
 ere . . I for - sake my love,
 rage! des - pair! I can-not, can-not

f *p* *f*

The flocks shall leave the mountains, The
 The flocks shall leave the mountains, The
 bear, I can-not, can-not bear, I can-not, can-not bear. Tor - ture! fu - ry!

f

woods the tur - tle dove, The nymphs for-sake the fountains, Ere . . .
 woods the tur - tle dove, The nymphs for-sake the fountains, Ere
 I can-not, can-not bear, I can-not, can-not bear. Torture! fu - ry! rage! des -

I for - sake

I for - sake, ere

pair, I can-not, can-not bear, I can-not, can-not bear, I can-not, can-not bear, I can - not,

. my love.

I for - sake my love.

can - not, can - not bear, no, no, I can - not, can - not, can - not

Not show'rs to larks so pleas - ing, Not sun - - shine to the

Not show'rs to larks so pleas - ing, Not sun - shine to the

bear.

bee, Not sleep to toil so eas-ing, As these dear smiles to

bee, Not sleep to toil so eas-ing, As these dear smiles to

Fly

me, As these dear smiles . . . to

me, As these dear smiles . . . to

swift, thou mas-sy ru-in, fly, fly swift, thou mas-sy ru-in, fly, fly

me, as these dear smiles, . . . as

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

fly, thou mas-sy ruin, fly, thou mas-sy ruin, fly, . . . Die, presumptuous A-cis,

these dear smiles to me.

... dear smiles to me.

die, presumptuous A - cis, die, presumptuous A - cis, die, die, die, presumptuous A - cis, pre-

- sump-tuous A - cis, die !

No. 25.

Рекит.—“HELP, GALATEA.”

TENOR. *Airs.*
Help, Ga - la - te - a ! help, ye pa - rent gods ! And take me dy - *Adagissimo e piano.* ♩ = 68.

PIANO. *sf sf p*

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

pp

No. 26.

CHORUS.—“MOURN, ALL YE MUSES.”

Adagio.
SOPRANO. *mf*
Mourn, all ye mu - ses! weep, all ye swains!
ALTO. *mf*
Mourn, all ye mu - ses! weep, all ye swains!
1st & 2nd TENOR. *mf*
Mourn, all ye mu - ses! weep, all ye swains!
BASS. *mf*
Mourn, all ye mu - ses! weep, all ye swains!
PIANO. *mf*
♩ = 58.



Tune, tune your reeds to dole - ful strains, tune, tune your reeds . . .
Tune, tune your reeds to dole - ful strains, tune, tune your reeds . . .
Tune, tune your reeds to dole - ful strains, tune, tune your reeds
Tune, tune your reeds to dole - ful strains, tune, tune your reeds . . .



to dole - ful strains! Groans, cries, groans, cries, and
to dole - ful strains! Groans, cries, groans, cries, and
to dole - ful strains! Groans, cries, groans, cries, and
to dole - ful strains! Groans, cries, groans, cries, and



howl - ings fill the neighb'ring shore, Ah! ah! the gen - tle
 howl - ings fill the neighb'ring shore, Ah! ah! the gen - tle
 howl - ings fill the neighb'ring shore, Ah! ah! the gen - tle
 howl - ings fill the neighb'ring shore, Ah! ah! the gen - tle

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

shore, The gen - tle A - cis is no more, Groans, cries, and howl - ings
 shore, The gen - tle A - cis is no more, Groans, cries, and howl - ings
 shore, The gen - tle A - cis is no more, Groans, cries, and howl - ings
 shore, The gen - tle A - cis is no more, Groans, cries, and howl - ings

dim. *mf* *p*
pp *f*
pp *cres.* *f*
p *pp* *f*
dim. *p* *f*

the gen - tle A - cis, the gen - tle A - cis is no more,

the gen - tle A - cis, the gen - tle A - cis is no more,

the gen - tle A - cis, the gen - tle A - cis is no more.

the gen - tle A - cis, the gen - tle A - cis is no more,

p

no more, no more, the gen - tle A - cis is no more.

no more, no more, the gen - tle A - cis is no more.

no more, no more, the gen - tle A - cis is no more.

no more, no more, the gen - tle A - cis is no more.

(Voices alone.)

pp

No. 27. SOLO AND CHORUS.—“MUST I MY ACIS STILL BEMOAN?”

Pianissimo ed Adagio.

PIANO.
♩ = 72.

pp

The first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano introduction with similar melodic and harmonic textures.

The third system continues the piano introduction.

GALATEA.

Must I my

The vocal entry begins with the text "Must I my". The piano accompaniment continues with a steady accompaniment.

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

The vocal line continues with "A - cis still be - moan, In - glo - rious crush'd".

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

The vocal line concludes with "be - neath that stone, in - glo - rious crush'd be-neath that".

stone,
SOPRANO.

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

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

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

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

mf

Must I my A-cis still be-moan, In-glo-ri-ous crush'd, in -

mf
grieve, cease, Ga-la-to-a, cease to

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

mf
grieve, cease, Ga-la-to-a, cease to

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

pp *mf*

glo - - - - - rious

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

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

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

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

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

grieve, Be-wail not when thou canst re - lieve, be - wail not when thou canst re - lieve,

grieve, Be-wail not when thou canst re - lieve, be - wail not when thou canst re - lieve,

grieve, Be-wail not when thou canst re - lieve, be - wail not when thou canst re - lieve,

grieve, Be-wail not when thou canst re - lieve, be - wail not when thou canst re - lieve,

- neath that stone? Must the love - ly charm - ing youth Die for his con - -

when thou canst re - lieve,

when thou canst re - lieve,

when thou canst re - lieve,

when thou canst re - lieve,

tr

pp

- stan - cy and . . truth, die, die,

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

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

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

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

f *p* *f* *p*

die, die for his

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

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

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

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

f *p*

con - - - - stan - cy and truth?

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

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

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

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

Say what com - fort can you find? For dark des -
 soon can heal the smart.
 soon can heal the smart.
 soon can heal the smart.
 soon can heal the smart.

- pair . . . o'er - clouds my mind.
 To kindred gods the youth re - turn, to kindred
 To kindred gods the youth re - turn, to kindred
 To kindred gods the youth re - turn, to kindred
 To kindred gods the youth re - turn, to kindred

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

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

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

gods the youth re - 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

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

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

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

plains to roll his urn, thro' ver - dant plains to roll his urn, To kin - dred

plains to roll his urn, thro' ver - dant plains to roll his urn, To kin - dred

plains to roll his urn, thro' ver - dant plains to roll his urn, To kin - dred

plains to roll his urn, thro' ver - dant plains to roll his urn, To kin - dred

gods the youth re - turn, to kin - dred gods the youth re - turn, Thro' ver - dant

gods the youth re - turn, to kin - dred gods the youth re - turn, Thro' ver - dant

gods the youth re - turn, to kin - dred gods the youth re - turn, Thro' ver - dant

gods the youth re - turn, to kin - dred gods the youth re - turn, Thro' ver - dant

plains to roll his urn, thro' ver - dant plains to roll his urn.

plains to roll his urn, thro' ver - dant plains to roll his urn.

plains to roll his urn, thro' ver - dant plains to roll his urn.

plains to roll his urn, thro' ver - dant plains to roll his urn.

No. 28.

RECIT.—“ 'TIS DONE.”

GALATEA.

SOPRANO.

PIANO.

mf *sf* *f*

'Tis done: thus I ex-ert my pow'r di-vine; Be thou im-mortal, tho' thou art not mine!

No. 29.

AIR.—“ HEART, THE SEAT OF SOFT DELIGHT.”

Larghetto.

PIANO.

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

tr

GALATEA.

Heart, the seat of soft de-light,

. Be thou now a

tr *p* *tr*

fount - - - ain bright! Heart, the seat of soft . . delight,

heart, the seat of soft . . delight, Be thou now a fount - ain

bright! Pur - - ple be no more thy

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

crys - tal flood, glide

thou like a

crys - - - tal flood. Rock, thy

hol - low womb dis-close : The bub - bling fount - ain,

lo! it flows Through the

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

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

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

murm'

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

f *p* *f* *p*

f *p*

No. 30.

CHORUS.—“GALATEA, DRY THY TEARS.”

Vivace.

SOPRANO. Ga - la - te - a, dry . . thy tears, A - cis now a

ALTO. Ga - la - te - a, dry . . thy tears, A - cis now a

TENOR. Ga - la - te - a, dry . . thy tears, A - cis now a

BASS. Ga - la - te - a, dry . . thy tears, A - cis now a

Vivace.

PIANO. $\text{♩} = 96.$

god ap - pears,

god ap - pears,

god ap - pears,

god ap - pears,

The image shows a musical score for Handel's "Acis and Galatea." It consists of three systems of music, each with four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the keyboard accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The first system features a vocal entry with the lyrics "Ga - la -" and a section marked "A". The second system continues the vocal lines with the lyrics "- te - a, dry . . thy tears, A - cis now a". The third system concludes the vocal lines with the lyrics "god ap - pears. See how he rears him from his". The keyboard accompaniment provides a rhythmic and harmonic foundation throughout.

Ga - la -

Ga - la -

Ga - la -

Ga - la -

A

- te - a, dry . . thy tears, A - cis now a

- te - a, dry thy tears, A - cis now a

- te - a, dry thy tears, A - cis now a

- te - a, dry thy tears, A - cis now a

god ap - pears. See how he rears him from his

god ap - pears. See how he rears him from his

god ap - pears. See how he rears him from his

god ap - pears. See how he rears him from . . his

bed, See . . . the wreath that binds his head!

bed, See . . . the wreath that binds his head!

bed, See . . . the wreath that binds his head!

bed, See . . . the wreath that binds his head!

Hail! . . . thou

Hail! thou

Hail! . . . thou

Hail! thou

gen - tle murm' - ring stream, Shep - herds' pleas - ure,

gen - tle murm' - ring stream, Shep - herds' pleas - ure,

gen - tle murm' - ring stream, Shep - herds' pleas - ure,

gen - tle murm' - ring stream, Shep - herds' pleas - ure,

pleas - ure, mu - ses' theme, Through the plains still

pleas - ure, mu - ses' theme, Through the plains still

pleas - ure, mu - ses' theme, Through the plains still

pleas - ure, mu - ses' theme, Through the plains still

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

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

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

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

love, murm'

love,

love, murm'

love, murm' - ring still thy

The musical score consists of three systems. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The first system contains the lyrics 'pleas - ure, mu - ses' theme, Through the plains still'. The second system contains 'joy to rove, Murm' - ring still thy gen - tle'. The third system contains 'love, murm'' and 'love, murm' - ring still thy'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Through the plains still joy . . . to rove, Murm' -

Through the plains still joy . . . to rove,

Through the plains still joy . . . to rove, Murm' -

Through the plains still joy . . . to rove, . . .

ring, murm' -

Murm'

ring, murm' - ring, murm' - ring, murm' - ring

Murm' - ring, murm' - ring

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

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

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

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

Handel's "Acis and Galatea."—Novello, Ewer and Co.'s Octavo Edition. END

COMPOSITIONS BY DR. STAINER.

ST. MARY MAGDALEN

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