

NOVELLO'S ORIGINAL OCTAVO EDITION.

ALEXANDER'S FEAST

ODE

IN VOCAL SCORE

COMPOSED IN THE YEAR 1736 BY

G. F. HANDEL.

EDITED, AND THE ORGAN OR PIANOFORTE ACCOMPANIMENT ARRANGED, BY
VINCENT NOVELLO.

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(Handwritten notes in the bottom left corner)

ALEXANDER'S FEAST (with Mozart's Accompaniments).

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First Violin	3	0	Oboes	2	0	Drums	0	3
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ALEXANDER'S FEAST.

Part the First.

No. 1.—OVERTURE.

No. 2.—RECITATIVE.

'Twas at the royal feast for Persia won,
By Philip's warlike son ;
Aloft, in awful state,
The godlike hero sat
On his imperial throne :
His valiant peers were plac'd around ;
Their brows with roses and with myrtles bound ;
So should desert in arms be crown'd.
The lovely Thais by his side,
Sat like a blooming eastern bride,
In flow'r of youth and beauty's pride.

No. 3.—AIR AND CHORUS.

Happy, happy, happy pair !
None but the brave deserve the fair.

No. 4.—RECITATIVE.

Timotheus plac'd on high,
Amid the tuneful choir,
With flying fingers touch'd the lyre ;
The trembling notes ascend the sky,
And heav'nly joys inspire.

No. 5.—RECITATIVE. *Accompanied.*

The song began from Jove,
Who left his blissful seats above :
(Such is the power of mighty love).
A dragon's fiery form belied the god ;
Sublime on radiant spheres he rode,
When he to fair Olympia press'd,
And while he sought her snowy breast ;
Then round her slender waist he curl'd,
And stamp'd an image of himself, a sov'reign
of the world.

No. 6.—CHORUS.

The list'ning crowd admire the lofty sound :
A present Deity ! they shout around,
A present Deity ! the vaulted roofs rebound.

No. 7.—AIR.

With ravish'd ears
The monarch hears ;
Assumes the god,
Affects to nod :
And seems to shake the spheres.

No. 8.—RECITATIVE.

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 ;
 Flush'd with a purple grace,
 He shows his honest face :
 Now give the hautboy's breath ; he comes, he
 comes.

No. 9.—AIR AND CHORUS.

Bacchus, ever fair and young,
 Drinking joys did first ordain ;
 Bacchus' blessings are a treasure,
 Drinking is the soldier's pleasure ;
 Rich the treasure,
 Sweet the pleasure ;
 Sweet is pleasure after pain.

No. 10.—RECITATIVE.

Sooth'd with the sound, the king grew vain,
 Fought all his battles o'er again ;
 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 defied,
 Chang'd his hand, and check'd his pride.

No. 11.—RECITATIVE. Accompanied.

He chose a mournful muse,
 Soft pity to infuse.

No. 12.—AIR.

He sung Darius, great and good,
 By too severe a fate,
 Fall'n from his high estate,
 And welt'ring in his blood ;
 Deserted at his utmost need,
 By those his former bounty fed,
 On the bare earth exposed lies,
 Without a friend to close his eyes.

No. 13.—RECITATIVE. Accompanied.

With downcast looks the joyous victor sat,
 Revolving in his altered soul
 The various turns of chance below,
 And now and then a sigh he stole,
 And tears began to flow.

No. 14.—CHORUS.

Behold Darius, great and good,
 By too severe a fate,
 Fall'n from his high estate,
 And welt'ring in his blood ;
 On the bare earth expos'd he lies,
 Without a friend to close his eyes.

No. 15.—RECITATIVE.

The mighty Master smil'd to see
 That love was in the next degree ;
 'Twas but a kindred sound to move,
 For pity melts the mind to love.

No. 16.—AIR.

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

No. 17.—AIR.

War, he sung, is toil and trouble ;
 Honour, but an empty bubble ;
 Never ending, still beginning,
 Fighting still, and still destroying ;
 If the world be worth thy winning,
 Think, O think it worth enjoying.
 Lovely Thais sits beside thee,
 Take the good the gods provide thee.

No. 18.—CHORUS.

The many rend the skies with loud applause ;
 So Love was crown'd, but Music won the c

No. 19.—AIR.

The Prince, unable to conceal his pain,
 Gaz'd on the fair
 Who caus'd his care,
 And sigh'd, and look'd, and sigh'd again.
 At length with wine and love at once oppress'd,
 The vanquish'd victor sunk upon her breast.

CHORUS.

The many rend the skies with loud applause ;
 So Love was crown'd, but Music won the cause.

 Part the Second.
No. 20.—RECITATIVE. *Accompanied.*

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.

CHORUS.

Break his bands of sleep asunder,
 Rouse him like a peal of thunder.

No. 21.—RECITATIVE.

Hark ! hark ! the horrid sound
 Has rais'd up his head ;
 As awak'd from the dead,
 And amaz'd he stares around.

No. 22.—AIR.

Revenge, revenge, Timotheus cries ;
 See the furies arise,
 See the snakes that they rear,
 How they hiss in their hair,
 And the sparkles that flash from their eyes !

Behold a ghastly band,
 Each a torch in his hand ;
 Those are Grecian ghosts, that in battle were
 And unburied remain, [slain,
 Inglorious on the plain.

No. 23.—RECITATIVE. *Accompanied.*

Give the vengeance due
 To the valiant crew :
 Behold how they toss their torches on high,
 How they point to the Persian abodes,
 And glitt'ring temples of their hostile gods !

No. 24.—AIR.

The princes applaud with a furious joy ;
 And the King seized a flambeau, with zeal to
 destroy.

No. 25.—AIR AND CHORUS.

Thais led the way,
 To light him to his prey ;
 And like another Helen, she fir'd another Troy.
 The princes applaud with a furious joy ;
 And the King seized a flambeau, with zeal to
 destroy.

No. 26.—RECITATIVE. *Accompanied.*

Thus long ago
 Ere heaving bellows learn'd 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,

CHORUS.

At last divine Cecilia came,
 Inventress of the vocal frame ;
 The sweet enthusiast, from her sacred store
 Enlarg'd the former narrow bounds,
 And added length to solemn sounds,
 With nature's mother-wit, and arts unknown
 before.

Nos. 27 and 28.—RECITATIVE AND
CHORUS.

Let old Timotheus yield the prize,
Or both divide the crown ;
He raised a mortal to the skies,
She drew an angel down.

No. 29.—RECITATIVE.

Your voices tune, and raise them high,
Till they echo, from the vaulted sky,
The blest Cecilia's name :
Music to heav'n and her we owe,
The greatest blessing that's below ;
Sound loudly, then, her fame.

No. 30.—DUET.

Let's imitate her notes above ;
And may this evening ever prove
Sacred to harmony and love.

No. 31.—CHORUS.

Your voices tune, and raise them high,
Till they echo, from the vaulted sky,
The blest Cecilia's name :
Music to heav'n and her we owe,
The greatest blessing that's below ;
Sound loudly, then, her fame.
Let's imitate her notes above ;
And may this evening ever prove
Sacred to harmony and love.

OVERTURE.

No. 1.

Maestoso.

Accomp.

Met. 66 = ♩

The first system of the Overture consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The tempo is marked *Maestoso*.

The second system continues the musical piece with similar notation to the first system, showing the progression of the melody and accompaniment.

The third system includes markings for *8ves* (8va) and *p* (piano). The notation continues with complex rhythmic patterns and dynamic changes.

The fourth system shows further development of the musical themes, with intricate accompaniment and melodic lines.

The fifth system features markings for *1st.* and *2nd.*, indicating first and second endings. The notation includes various rests and note values.

Allegro moderato.

Accomp.

Met. 96 = ♩

The sixth system begins with the tempo change to *Allegro moderato*. The notation is more rhythmic and active, with a steady accompaniment in the bass and a more melodic line in the treble.

The seventh system includes a marking for *8ves. sempre.* (8va. sempre). The notation continues with the *Allegro moderato* tempo.

8ves

Handwritten musical score system 1, featuring a treble and bass clef with complex rhythmic patterns and chordal accompaniment.

8ves. *p* B

Handwritten musical score system 2, including a dynamic marking of *p* and a section marker **B**.

f

Handwritten musical score system 3, featuring a dynamic marking of *f*.

Handwritten musical score system 4, continuing the piece with various rhythmic and harmonic textures.

tr

Handwritten musical score system 5, including a trill marking *tr*.

Handwritten musical score system 6, showing further development of the musical themes.

8ves. C

Handwritten musical score system 7, including a section marker **C** and the instruction *8ves.*

p

Handwritten musical score system 8, featuring a dynamic marking of *p*.

8ves. sempre.

D

Adagio.

Accomp.
Met. 112 = ♩

p Andante.

f *hr*

p *f*

p *f*

p *hr* E *f* *p*

f *hr* *hr*

No. 2.

RECIT.—T'WAS AT THE ROYAL FEAST.

VOICE. *RECIT.*

'Twas at the roy - al feast, for Persia won, By Philip's warlike son; A -

ACCOMP.

- - loft in aw - ful state, The God-like he - ro sat, On his im - pe - rial 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 love-ly Tha - is by his

Slow.

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

No. 3.

SOLO AND CHORUS.—HAPPY, HAPPY, HAPPY PAIR.

Allegro ma non troppo.

ACCOMP.
Met. 116 = ♩

SOPRANO VOICE.

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,

none but the brave, none but the brave de - serve the fair.

A

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

tr

py,

f *pp* *p*

B

Hap-py, hap-py, hap-py pair! None but the brave,

p *f* *f* *p*

none but the brave, none but the brave de-serve the fair!

f

None but the brave de-serve the fair!

pp

None but the brave,

C

none but the brave de - serve the fair, none but the brave de -

f *p*

- serve the fair, none but the brave de - serve the fair.

f

TREBLE.

ALTO.

TENOR.
(Sve lower.)

BASS.

ACCOMP.

CHORUS.

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

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

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

Hap-py. hap-py, hap-py pair!

f *p*

SOLI.

TUTTI

SOLI.

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

Hap-py, hap-py,

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

Hap-py, hap-py,

f *p* *ff* *p* *ff* *p*

hr hr hr D
 hap-py,
 PY,
 happy,
 hap-py,
 PY,
 happy,
 D
 happy,

Turri.
 hap - - - hap - py, hap-py, hap-py, hap-py pair!
 hap - py, hap-py, hap-py, hap-py pair!
 hap - - - hap - py, hap-py, hap-py, hap-py pair!
 hap - py, hap-py, hap-py, hap-py pair!
 p f
 8ves 8ves

hr
 None but the brave, none but the brave,
 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 ;

none but the brave, none but the brave, 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;

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, none but the brave,
 none but the brave de - serve the fair; none but the brave, none but the brave,

8ves. 8ves.

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 - serve the fair; none but the brave, none but the brave,
 none but the brave de - serve the fair;

mp

8ves.

none but the brave de - serve the fair! Hap - py, hap - py, hap - py pair! none but the brave,
 none but the brave de - serve the fair! Hap - py, hap - py, hap - py pair! none but the brave,
 none but the brave de - serve the fair! Hap - py, happy, hap - py pair!
 none but the brave de - serve the fair! Hap - py, hap - py, hap - py pair! none but the brave,

8ves. 8ves.

none but the brave, none but the brave de - serve the fair!
 none but the brave, none but the brave de - serve the fair! 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!

8ves. 8ves.

no, none but the brave de - serve the fair!
 none but the brave de - serve the fair! none but the brave, . .
 . . . none but the brave de - serve the fair! none but the brave, . .
 no, none but the brave de - serve the fair!

8ves. *p*

no, none but the brave de - serve the fair! Hap - py, hap - py, hap - py, hap - py,
 none but the brave de - serve the fair! Hap - py, hap - py, hap - py, hap - py,
 none but the brave de - serve the fair! Happy, hap - py, hap - py, hap - py,
 no, none but the brave de - serve the fair! Hap - py

F *Solo.* *CHORUS.*
f *p* *ff*
 8ves.

hap - py, hap - py, hap - py, hap - py, hap - py pair! none but the brave,
 hap - py, hap - py, hap - py, hap - py pair!
 hap - py, hap - py, hap - py, hap - py, hap - py pair!
 hap - py, hap - py, hap - py, hap - py pair!

Solo. *Tutti.*
p *ff* *p*
 8ves.

none but the brave, none but the brave deserve the fair! none but the brave deserve the fair!
 none but the brave, none but the brave, none but the brave deserve the fair! the
 none but the brave deserve the fair!
 none but the brave deserve the fair!

8ves.

None but the brave, none but the brave, none but the brave de-serve the fair!

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-serve the fair!

8ves. 8ves.

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

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

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

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

8ves. 8ves.

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!

8ves.

No. 4.

RECIT.—TIMOTHEUS PLAC'D ON HIGH.

VOICE. *RECIT.*

Ti - motheus plac'd on high, A - mid the tune - ful quire, With fly - ing

ACCOMP.

fingers touch'd the lyre; The trembling notes as - cend the sky, And heav'nly joys in - spire.

ACCOMP.

No. 5.

RECIT. (ACCOMP.)—THE SONG BEGAN FROM JOVE.

VOICE. *RECIT.*

The song began from Jove, Who left his bliss - ful seats a -

ACCOMP.

- bove; (Such is the pow'r of mighty love) A dragon's fie - ry form be - lied the

ACCOMP.

god; sub - lime on ra - diant spheres he rode, When he to fair O - lym - pia press'd,

ACCOMP.

And while he sought her snowy breast; Then, round her slen - der waist he curl'd,

ACCOMP.

And stamp'd an i - mage of him - self, a sov'reign of the world.

No. 6. CHORUS.—THE LIST'NING CROWD ADMIRE THE LOFTY SOUND.

ACCOMP.
Met. ♩ = 96.

Andante. pp

f

8ves. sempre.

1st TREBLE.

2nd TREBLE.

ALTO.

1st TENOR. (8ve.)

2nd TENOR. (8ve. lower.)

1st BASS.

2nd BASS.

A p

The list'ning crowd . . .

The list'ning crowd . . .

ad-mire the lof - ty sound,

ad-mire the lof - ty sound,

A pre-sent

A pre-sent

f

8ves.

Detailed description: This system contains the first two vocal entries and the beginning of the piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The first vocal line has the lyrics 'ad-mire the lof - ty sound,'. The second vocal line has the same lyrics. The piano accompaniment features a complex texture with many sixteenth notes and chords. A dynamic marking of *f* (forte) is placed above the piano part. The system ends with a repeat sign and the instruction '8ves.' (8 variations).

De - i-ty! they shout a - round; A pre-sent De - i-ty! the vault-ed roofs re -

De - i-ty! they shout a - round; A pre-sent De - i-ty! the vault-ed roofs re -

hr

Detailed description: This system continues the musical score with two vocal entries and piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The first vocal line has the lyrics 'De - i-ty! they shout a - round; A pre-sent De - i-ty! the vault-ed roofs re -'. The second vocal line has the same lyrics. The piano accompaniment features a complex texture with many sixteenth notes and chords. A dynamic marking of *hr* (fortissimo) is placed above the piano part. The system ends with a repeat sign.

The list'ning crowd ad - bound.

The list'ning crowd ad - bound.

The list'ning crowd ad - bound.

The list'ning crowd

The list'ning crowd

The list'ning crowd

The list'ning crowd

The list'ning crowd

p

ad - mire the lof - ty sound, A pre - sent De - i - ty! they shout a -

ad - mire the lof - ty sound, A pre - sent De - i - ty! they shout a -

ad - mire the lof - ty sound, A pre - sent De - i - ty! they shout a -

ad - mire the lof - ty sound, A pre - sent De - i - ty! they shout a -

ad - mire the lof - ty sound, A pre - sent De - i - ty! they shout a -

ad - mire the lof - ty sound, A pre - sent De - i - ty! they shout a -

ad - mire the lof - ty sound, A pre - sent De - i - ty! they shout a -

ad - mire the lof - ty sound, A pre - sent De - i - ty! they shout a -

tr

round, A pre-sent de-i-ty! the vault-ed roofs re-bound, . . .

round, A pre-sent de-i-ty! the vault-ed roofs re-bound, . . .

round, A pre-sent de-i-ty! the vault-ed roofs re-bound, . . .

round, A pre-sent de-i-ty! the vault-ed roofs re-bound, . . .

round, A pre-sent de-i-ty! the vault-ed roofs re-bound, . . .

round, A pre-sent de-i-ty! the vault-ed roofs re-bound, . . .

round, A pre-sent de-i-ty! the vault-ed roofs re-bound, . . .

round, A pre-sent de-i-ty! the vault-ed roofs re-bound, . . .

B

A pre-sent

A pre-sent

A pre-sent

A pre-sent

A pre-sent

A pre-sent

A pre-sent

A pre-sent

B

De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re -

De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re -

De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re

De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re - -

De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re -

De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re -

De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re -

De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re -

- bound.

- bound.

- bound.

- bound.

- bound.

- - bound.

- - bound.

pp

ppp

No. 7.

AIR.—WITH RAVISH'D EARS.

TENOR VOICE.

AIR.

Allegro ma non Presto.

ACCOMP.

Met. 126 =

Solo. *p*

hr *Tutti.* *f* *Solo.* *p*

Tutti. *hr* *f* *Solo.* *p*

With ra - vish'd ears the mo - narch hears;

With ra - vish'd ears the mo - narch hears; Assumes the

god, Af- fects to nod: *Soli.* *hr.*

And seems to shake the spheres, to shake

A

hr.

hr.

the spheres. *hr.* *hr.* *hr.* *hr.* *hr.*

B

p Solo.

With ravish'd ears the monarch hears, the mon-arch

p

hears; With ra - vish'd ears the monarch hears; Assumes the god,

Af - fects to nod, And seems to

shake . . . the spheres; And seems to shake

pp

the spheres; And seems to shake,

and seems to shake,

and seems to shake, . .

to shake the spheres.

No. 8.

RECIT.—THE PRAISE OF BACCHUS.

VOICE. *RECIT.*

The praise of Bacchus, then, the sweet mu-si-cian sung, Of Bacchus, e-ver fair, and e-ver

ACCOMP.

young: The jol-ly god in triumph comes; sound the trumpets, beat the drums: Flush'd

with a purple grace, He shews his honest face; Now give the hautboys breath, he comes! he comes.

No. 9.

SOLO AND CHORUS.—BACCHUS EVER FAIR AND YOUNG.

ACCOMP. *Andante.*

Met. 120. = ♩

Corni.

Oboe. Fagotti. Corni.

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

- dain; Bacchus' blessings are a trea - sure, Drinking is the sol - dier's

plea - sure, Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's

plea - sure; Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure af - ter

pain, . . af - ter pain. Bacchus' Bless - ings

are a . . trea - sure, Drinking is . . the sol - dier's plea - sure, drinking is . . the sol - dier's

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

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

plea - sure, Rich the trea - sure Sweet the plea - sure, Sweet is pleasure af - - - ter

pain, sweet is plea - sure af - ter pain. Corni.

ALTO. CHORUS. Bacchus' bless - ings are a trea - sure,

TENOR. Svo. lower. CHORUS. Bacchus' bless-ings are a trea - sure, are a trea - sure, are a trea - sure,

BASS. CHORUS. Bacchus' bless - ings are a trea - sure,

ACCOMP. *f*

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

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

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

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

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

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

D

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

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

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

- sure af - ter pain. Bacchus' bless - ings are a . . trea - sure,

- - sure af - ter pain. Bacchus' bless - ings are a trea - sure,

- - sure af - ter pain. Bacchus' bless - ings are a . trea - sure,

E

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

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

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

Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure

trea - sure, Sweet the plea - sure, Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure

trea - sure, Sweet the plea - sure, 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.

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

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

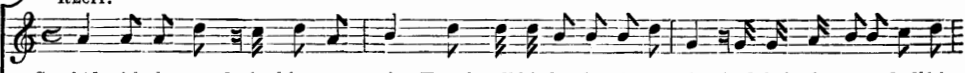
Corn

f Tutti.


No. 10.

RECIT.—SOOTH'D WITH THE SOUND.

RECIT.

Voice. 

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

Accomp. 

foes, and thrice he slew the slain; The master saw the madness rise. His glowing

Accomp. 

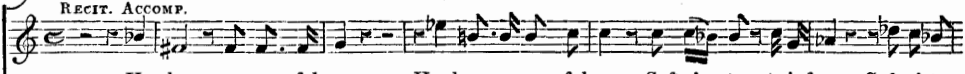
cheeks, his ardent eyes; And while he heav'n and earth defy'd Chang'd his hand, and check'd his pride.

Accomp. 


No. 11,

RECIT. ACCOMP.—HE CHOSE A MOURNFUL MUSE


RECIT. ACCOMP.

Voice. 

He chose a mournful muse, He chose a mournful muse, Soft pi - ty to infuse, Soft pi-ty

Accomp. 

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

Accomp. 

No. 12.

AIR.—HE SUNG DARIUS GREAT AND GOOD.

AIR.—*Largo Piano e staccato.*

SOPRANO VOICE.

ACCOMP.

Met. 10^t = ♩

He sung Da-ri - us, great and good,

By too se - vere a fate, . By too se - vere a fate,

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

Adagio.

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

Adagio.

Largo e piano.

De - sert - ed at his ut - most need, By those his for - mer boun - ty

Largo e piano. (76 = ♩)

fed, by those his former boun - ty fed, On the bare earth ex - pos - ed lies, Without a

friend, with - out a friend, with - out a friend to close his eyes;

Without a friend, with - out a friend, without a friend to close his eyes.

No. 13.

RECIT. (ACCOMP.)—WITH DOWN-CAST LOOKS.

VOICE.

With down-cast looks the joy-ous vic-tor sat; Re-volv-ing in his al-ter'd

ACCOMP.

soul, The va-rious turns of chance be-low And now and then a sigh he

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

No. 14.

CHORUS.—BEHOLD DARIUS, GREAT AND GOOD.

CHORUS. *Larghetto.*

TREBLE.

Be - hold, . Be - hold, . Da -

ALTO.

Be - hold, . Be - hold Da -

TENOR. (Sve lower.)

Be - hold, . Be - hold, . Da -

BASS.

Be - hold, . Be - hold, . Da -

Larghetto piano ma non troppo.

ACCOMP

M. M. ♩ = 108.

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

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

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

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

A

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

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

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

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

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

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,

B

And wel'tring in his blood,
Fall'n, fall'n, fall'n, and wel'tring in his
wel'tring in his blood, Fall'n, fall'n, fall'n,
fall'n, and wel'tring in his blood,

B

8ves.

Fall'n fall'n, wel'tring in his
blood, in his blood, in his blood, and wel'tring in his
fall'n, and wel'tring in his blood, and wel'tring in his
and wel'tring in his blood, wel'tring in his
and wel'tring in his blood, wel'tring in his

8ves.

blood. On the bare earth ex - pos'd he lies,
blood. On the bare earth ex - pos'd he lies,
blood. On the bare earth ex - pos'd he lies,
blood. On the bare earth ex - pos'd he lies,

p

Without a friend to close his eyes;

Without a friend to close his eyes;

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

Without a friend to close . . . his eyes;

C

p

p With - out a friend to close his eyes.

p With - out a friend to close his eyes.

p With - out a friend to close his eyes.

p With - out a friend to close his eyes.

pp *dim.*

pp *dim.*

pp *dim.*

pp *dim.*

pp *dim.*

C

p

No. 15. RECIT.—THE MIGHTY MASTER SMIL'D TO SEE.

RECIT.

VOICE.

The migh-ty mas-ter smil'd to see That love was in the next de-gree:

ACCOMP.

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

No. 16. AIR.—SOFTLY SWEET IN LYDIAN MEASURE.

AIR. *Largo*.

TENOR VOICE.

ACCOMP.

Violoncello Solo.

♩ = 66.

Soft-ly sweet in Lydian

mea-sure, Soon he sooth'd the soul to pleasure; Soft-ly sweet in Lydian mea-sure, Soon he sooth'd the soul to

pp mez. p mez.

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

plea - sure, Soon he sooth'd the soul to plea-sure, Soon he sooth'd the soul to

Solo. *p*

pleasure, Softly sweet in Ly-dian measure, Soon he sooth'd . the soul to plea -

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

B

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

mez. *p* *Adagio.*

sure.

Solo. *mez.* *Ad lib.* *hr*

No. 17.

AIR.—WAR, HE SANG, IS TOIL AND TROUBLE.

ACCOMP. Met. 138=

Andante Allegro.

A

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

p

bubble;

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

f *p*

bub-ble: Never ending, still beginning; Fighting still, and still de-

-stroy-ing, Fight-ing still, and still de-stry

ing; If the world be worthy winning, If the world be worthy winning, Think, O

think it worth en - joy - ing. War, he sung, is toil and trouble,

f *p* *f*

8ves.

Honour but an empty bubble: Ne - ver ending, still be - gin - ning; still be -

p *f* *p*

8ves.

- ginning; Fighting still, and still des - troy - ing; Fighting still, and still de - stroy -

- ing; If the world be worthy winning, If the world be worthy 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.

C

Fine. Love-ly Tha-is sits be -

p

Fine.

- side thee, Take the good the gods pro-vide thee ;

Lovely Tha-is sits be -

f

p

- side thee, Take the good the gods provide thee, the gods provide thee.

Lovely Tha-is sits be - side thee, Take the good the gods pro-vide thee; take the good the

gods pro - vide thee.

Da Capo. X

Da Capo.

No. 18.

CHORUS.—THE MANY REND THE SKIES.

CHORUS. *Andante.*

TREBLE.

ALTO.

TENOR.
(Sve lower.)

BASS.

ACCOMP.
(Met. 132^o)

Andante.

3ves.

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, with loud ap - plause,

skies . . with loud ap - plause, with loud ap - plause,

skies . . with loud ap - plause, with loud ap - plause,

skies . . with loud ap - plause, with loud ap - plause,

with loud ap - - -

with loud ap - - -

with loud ap - - -

with loud ap - - -

- plause;

- plause; The many rend the skies

- plause; The many rend the

- plause;

A

with loud ap - plause, with loud ap - plause,

with loud ap - plause,

skies, . . . the skies with loud ap - plause, with

The ma-ny rend the skies with loud ap - plause, with loud .

A

8vea.

with loud
with loud ap - plause, with
loud, with loud ap - plause, with
with loud ap - plause,

ap - - plause, with loud
loud, with loud ap - plause, with loud
loud, with loud ap - plause, with loud
with loud ap - plause, with loud

B
ap - - plause; The ma - ny rend the
ap - - plause;
ap - - plause;
ap - - plause; B

skies with loud ap - plause,
 The ma - ny rend the skies with loud applause,
 The ma - ny rend the skies,
 The many rend the skies,

with loud ap - plause ;
 with loud ap - plause ; The ma - ny rend the
 The ma - ny rend the skies,
 The ma - ny rend the skies,

with loud ap-plause, with loud applause ; The ma - ny rend the
 skies with loud applause ; The ma - ny rend the
 skies with loud ap - plause ;
 with loud ap - plause ;

pp

skies . . . with loud ap - plause;

skies with loud, with loud ap - plause;

The ma - ny rend the

The ma - ny rend the

f The ma - ny rend the

The ma - ny rend the

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

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

Adagio.

skies . . . with loud ap - plause, with loud . . . ap -

skies with loud ap - plause, with loud ap -

skies . . . with loud ap - plause, with loud ap -

skies . . . with loud ap - plause, with loud . . . ap -

Adagio.

Allegro. Met. ♩ = 104.

plause; So love was crown'd,
 plause; but music won the cause,
 plause; So love was crown'd, but mu-sic won the

Allegro. p

but music won the cause; So love was crown'd, but mu-sic won the
 but music won the cause; So love was crown'd, but music won the
 cause, but mu-sic won the cause; So love was crown'd, but music won the
 So love was crown'd, but music won the

D

cause,
 cause; So love was crown'd, but mu-sic won the cause, but mu-sic won the cause; So love was
 cause; but mu - sic won, music won the cause;

8ves. 8ves.

So love was crown'd, but mu - sic won the
 crown'd, but mu - sic won the cause; So love was crown'd, but mu - sic won the
 crown'd, but mu - sic won the cause; So love was crown'd,
 but mu - sic won the cause; So love was crown'd,

cause, but mu - sic won the cause, but music won the cause; So love was crown'd,
 cause, but mu - sic won the cause, but music won the cause; So love
 crown'd, but mu - sic won the cause, but music won the cause; So love was crown'd,
 crown'd, but mu - sic won the cause, but music won the cause; So love

8ves. 8ves.

So love was crown'd, but mu - sic won the cause;
 So love was crown'd, so love was
 So love was crown'd, was crown'd, but mu - sic won the cause; So love was
 So love was crown'd, . . . but mu - sic won the cause; So love was

8ves.

but mu - sic won the cause, but mu - sic won the
 crown'd, but mu - sic won the cause, but mu - sic won the
 crown'd, but mu - sic won the cause, but mu - sic won the
 crown'd, but mu - sic won the cause.

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

skies with loud ap - plause; The ma - ny rend the skies with loud ap -
 The ma - ny rend the skies with loud ap -
 The ma - ny rend the skies with loud ap -
 ma - ny rend the skies with loud ap - plause, with loud, with loud ap -

plause; So love was crown'd, but mu-sic won the cause;

plause; So love was crown'd, so love was crown'd, but mu-sic won the

plause; So love was crown'd, so love was crown'd,

plause; So love was crown'd, so love was crown'd,

but music won the cause, but mu-sic won the cause, . won the

cause, but music won the cause, but mu-sic won the

crown'd, crown'd, crown'd, but mu-sic won the

crown'd, crown'd, crown'd, but mu-sic won the

cause, but mu-sic won the cause, but mu-sic won the cause. The ma-ny rend the

cause, but mu-sic won the cause, won the cause. The ma-ny rend the

cause, won the cause, won the cause. The ma-ny rend the

cause, won the cause, won the cause. The ma-ny rend the

skies with loud ap - plause;

skies with loud ap - plause; So love was

skies with loud ap - plause;

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

8ves. 8ves.

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

8ves.

So love was crown'd, so love was

mu - sic 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

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

G

crown'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

crown'd, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the
 crown'd, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the
 cause, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the
 cause, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the

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.

No. 19.

AIR.—THE PRINCE, UNABLE TO CONCEAL HIS PAIN.

SOPRANO
VOICE.

AIR.

A Tempo Giusto.

Met. ♩ = 96

The

p

A

prince, un - a - ble to conceal his pain, Gaz'd on the fair who caus'd his care ;

f

And sigh'd, and look'd, sigh'd and look'd, sigh'd and look'd, and

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

p *mez.* *p*

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

mez. *f*

D

At length with love and wine at once oppress'd, The vanquish'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. REPEAT CHORUS No. 18.

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

Lento.

END OF THE FIRST PART.

PART THE SECOND.

No. 20. RECIT. (ACCOMP.) & CHORUS.—NOW STRIKE THE GOLDEN LYRE.

ACCOMP. *Andante.*

Met. 88 = ♩

Now strike the gold-en lyre a - gain;

A louder yet, and yet a loud-er

A
strain ; Break his bands of sleep a-sunder,

B
And rouse him like a rattling peal of thunder.

CHORUS.—BREAK HIS BANDS OF SLEEP ASUNDER.

CHORUS. *Piu Allegro.*

TREBLE.

ALTO.

TENOR.
(Sve lower.)

BASS.

ACCOMP.
Met. 96 = ♩

Piu Allegro.

8ves sempre.

Break his bands of sleep a - sun-der, rouse him like a peal of

Break his bands of sleep a - sun-der, rouse him like a peal of

Break his bands of sleep a - sun-der, rouse him like a peal of

Break his bands of sleep a - sun-der, rouse him like a peal of

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

8ves.

8ves.

rouse him, rouse him, rouse him, break his bands of sleep a -

rouse him, rouse him, rouse him, break his bands of sleep a -

rouse him, rouse him, rouse him, break his bands of sleep a -

rouse him, rouse him, rouse him, break his bands of sleep a -

8ves. 8ves.

C

sunder; rouse

- sunder; rouse

- sunder; rouse him,

- sunder; rouse him, rouse him,

8ves. 8ves.

him, rouse him,

him, rouse him,

rouse him, rouse him,

rouse him, rouse him,

8ves.

rouse him, rouse . him, rouse him, Break his bands of sleep a - sunder, break his bands of sleep a -

rouse him, rouse . him, rouse him, Break his bands of sleep a - sunder, break his bands of sleep a -

rouse him, rouse . him, rouse him, Break his bands of sleep a - sunder, break his bands of sleep a -

rouse him, rouse . him, rouse him, Break his bands of sleep a - sunder, break his bands of sleep a -

8ves. 8ves.

- sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - -

- sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - -

- sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - -

- sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - -

8ves.

D

- sun - der, rouse him like a peal of thunder.

- sun - der, rouse him like a peal of thunder.

- sun - der, rouse him like a peal of thunder.

- sun - der, rouse him like a peal of thunder.

D

8ves

No. 21.

RECIT.—HARK, HARK! THE HORRID SOUND.

RECIT.

Hark, hark! the hor-rid sound Has rais'd up his head,
As a-wak'd from the dead:
And a-maz'd he stares a-round.

No. 22.

AIR.—REVENGE, TIMOTHEUS CRIES.

ACCOMP.

Met. 88 = ♩

Andante Allegro.

Re-venge, revenge, re-venge, Ti-mo-theus cries; Re-venge, Ti-mo-theus cries; re-

- venge, re-venge, re-venge, Ti - motheus cries, A

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics '- venge, re-venge, re-venge, Ti - motheus cries,'. Above the final measure of this system is a section marker 'A'. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. Both piano parts include a 'hr' (harmonic) marking above the first few notes.

re-venge, Ti - motheus cries;

The second system continues the musical score with three staves. The vocal line has the lyrics 're-venge, Ti - motheus cries;'. The piano accompaniment continues with similar rhythmic patterns.

See the fu - ries a - rise, See the

The third system consists of three staves. The vocal line has the lyrics 'See the fu - ries a - rise, See the'. The piano accompaniment features a more active right-hand part with many sixteenth notes.

snakes that they rear, How they hiss in their hair, and the spar - kles that flash from their

The fourth system consists of three staves. The vocal line has the lyrics 'snakes that they rear, How they hiss in their hair, and the spar - kles that flash from their'. The piano accompaniment continues with a busy right-hand part.

eyes! And the spar

The fifth system consists of three staves. The vocal line has the lyrics 'eyes! And the spar'. The piano accompaniment continues with a busy right-hand part.

- - kles, the spar - kles that flash from their eyes! Revenge, Ti - mo-theus cries, Re -

The sixth system consists of three staves. The vocal line has the lyrics '- - kles, the spar - kles that flash from their eyes! Revenge, Ti - mo-theus cries, Re -'. The piano accompaniment continues with a busy right-hand part.

- venge, Ti-motheus cries, Revenge, revenge, re-venge, revenge; See the

hr

fu - ries a-rise, See the snakes that they rear, How they hiss in their hair,

p

And the spar

kles that flash,

and the spar - kles that flash from their eyes.

f

Segue Largo.

VOICE.

ACCOMP.

Met. 72 = ♩

Largo Legato.

p

staccato.

Behold a ghastly band, a ghastly band, Each a torch in his hand, each a

torch in his hand, Those are Grecian ghosts, that in bat-tle were slain, And un-

D

- - bu - ried re - main, In - glorious on the plain, in - glorious

legato.

on . . the plain. Those are Gre-cian ghosts, that in bat - tle were slain, And un -

staccato.

- bu - ried re - main, In - glo - rious on the plain,

And un - bu - ried re - main, . . . In - glo - rious

on the plain.

E

p

*Da Capo,
Revenge, &c.*

No. 23.

RECIT. (ACCOMP.)—GIVE THE VENGEANCE DUE.

ACCOMP.
Met. 72 = ♩

A

Give the vengeance due To the valiant crew: Be-hold,

how they toss their torches on high, How they

B

point to the Per-sian a-bodes, How they point to the Per-sian a-bodes,

And glitt'ring temples of their hostile gods.

8ves.

No. 24. AIR.—THE PRINCES APPLAUD WITH A FURIOUS JOY.

Allegro.

ACCOMP. Met. 132 = ♩

A

TENOR VOICE.

The

prin - ces ap - plaud with a fu - rious joy;

And the king seiz'd a flambeau, The

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

The king seiz'd a flam - beau with

zeal to des - troy;

B

The princes applaud with a

fu - - rious joy, The prin - ces ap - plaud

with a

C

fu - rious joy. And the king seiz'd a flambeau, the

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

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

zeal to de - stroy, And the king seiz'd a flam - beau, with

zeal to de - stroy.

No. 25.

AIR & CHORUS.—THAIS LED THE WAY.

SOPRANO VOICE.

Andante.

Tha - is led the way, Tha - is led the way,

ACCOMP.

Met 100 = ♩

p *mez.* *p* *mez.*

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

p *mez.* *p* *mez.*

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

p

to light him to his prey, to light

A

. . . him to his prey, to light, to light him, to light, to light him

mez. *p*

to his . . . prey, to light, to light him to his . . . prey, And like a -

- no-ther He - len, she fir'd a - no-ther Troy; and like a - no-ther He - len,

B

she fir'd a - nother Troy; and like a - nother Helen, she fir'd . . . a - no - ther Troy; a -

- nother Troy; and like a - nother He - len, she fired . . .

. . . a - no - ther Troy, she fir'd . . . a -

- no - ther Troy; and like a - nother He - len, she fir'd a - no - ther

Adagio.

CHORUS.—THE PRINCES APPLAUD.

TREBLE.

ALTO.

TENOR.
(8ve lower.)

BASS.

ACCOMP.

Met. $\text{♩} = 100$.

Tempo 1mo.

ff

8ves.

Troy. The prin - ces ap - plaud with a fu - rious joy, And the

The prin - ces ap - plaud with a fu - rious joy, And the

The prin - ces ap - plaud with a fu - rious joy, And the

The prin - ces ap - plaud with a fu - rious joy, And the

king seiz'd a flam-beau, with zeal to de - stroy, Tha - is led the

king seiz'd a flam-beau, with zeal to de - stroy. Tha - is led the

king seiz'd a flam-beau, with zeal to de - stroy. Tha - is led the

king seiz'd a flam-beau, with zeal to de - stroy. Tha - is led the

p

way, Tha - is led the way, To light him

way, Tha - is led the way, To light him

way, Tha - is led the way, To light him

way, Tha - is led the way, To light him

f

f

8ves.

C

to his prey; Tha - is led the . . way,
 to his prey; Tha - is led the way,
 to his prey; Tha - is led the way,
 to his prey; Tha - is led the . . way

C
 p
 8ves.

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

p
 3
 3
 3
 8ves.

prey, . . . to light, to light him, to light, to light . .
 prey, . . . to light, to light him, to light, to light . .
 prey, . . . to light, to light him, to light, to light . .
 prey, . . . to light, to light him, to light, to light . .

3
 3
 3
 8ves. 8ves.

D

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

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

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

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

D

8ves.

And like a - no - ther He - len, She fir'd a - no - ther Troy, she fir'd . .

And like a - no - ther He - len, She fir'd a - no - ther Troy,

And like a - no - ther He - len, She fir'd a - no - ther Troy, she

And like a - no - ther He - len, She fir'd a - no - ther Troy,

8ves.

a - no - ther Troy, she fir'd, . . . she

she fir'd, . she fir'd . a - no - ther Troy, she fir'd, . . .

fir'd, . . . she fir'd a - no - ther Troy, she fir'd, she

she fir'd . a - no - ther Troy, she fir'd,

fir'd, . . . she fir'd . . . a - no - ther Troy,

she fir'd, she fir'd . . . a - no - ther Troy,

fir'd, . . . she fir'd . a - no - ther Troy,

she fir'd, . . . she fir'd a - no - ther Troy,

8ves.

And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -

And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -

And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -

And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -

8ves.

- no - ther Troy.

- no - ther Troy.

- no - ther Troy.

- no - ther Troy.

8ves.

No. 26.

RECIT. (ACCOMP.) & CHORUS.—THUS LONG AGO.

ACCOMP. Met. 80 = ♩

Largo.

Flutes.

p

Thus long a-go, Ere heaving bellows learn'd to blow,

hr

While or-gans yet were mute,

A

Ti-motheus, to his breathing flute, And sounding lyre,

Could swell the soul to rage, Or kindle soft de-sire.

B

pp

3

CHORUS.—AT LAST DIVINE CECILIA CAME.

CHORUS.—*Largo.*

TREBLE. At last di-vine Ce-ci-lia came, In-ven-tress of the

ALTO. At last di-vine Ce-ci-lia came, In-ven-tress of the

TENOR. (8ve lower.) At last di-vine Ce-ci-lia came, In-ven-tress of the

BASS. At last di-vine Ce-ci-lia came, In-ven-tress of the

ACCOMP. *Largo. f*

8ves.

vo-cal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for-mer nar-row

vo-cal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for-mer nar-row

vo-cal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for-mer nar-row

vo-cal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for-mer nar-row

8ves.

bounds, And added length to so - - - lemn sounds, Enlarg'd the

bounds, And added length to so - - - lemn sounds, Enlarg'd the

bounds, And added length to so - - - lemn sounds, Enlarg'd the

bounds, And added length to so - - - lemn sounds, Enlarg'd the

ten. ten. ten.

8ves.

for - mer nar - row bounds, And added length to so - - - lemn

for - mer nar - row bounds, And added length to so - - - lemn

for - mer nar - row bounds, And added length to so - - - lemn

for - mer nar - row bounds, And added length to so - - - lemn

ten. ten. ten.

pp sounds, And added length to so - - lemn sounds, C

pp sounds, And added length to so - lemn sounds,

pp sounds, And added length to so - - lemn sounds, Animato.

pp sounds, And added length to so - - lemn sounds, With na - ture's mo - ther C

pp Animato, 84 = 8ves.

ten.

With

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

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

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

8ves.

- fore, with arts un - known, . unknown before, with
 . un - known . be - fore, with arts . . . unknown, unknown . before,
 - - known, . un-known be - fore, with arts un - known be - fore, with nature's
 nature's mo-ther-wit, and arts unknown, with arts unknown be - fore,

nature's mo-ther-wit, and arts unknown be - fore, un - known be - fore, un -
 with nature's mo - ther-
 mo - ther - wit, and arts unknown be - fore,
 with nature's mo-ther-wit, and arts unknown, and arts unknown be - -

8ves.

- known be - fore, with nature's mo-ther-wit, and arts un-known, and arts un-
 - wit,
 With nature's mo - ther-wit, with na-ture's mo - ther-wit, and arts un - known .
 - fore, with na-ture's mo - ther-wit, and arts unknown, un -

8ves.

- known . before, with nature's mo - ther-wit, and arts unknown be - -
 with nature's mo-ther-wit, and arts unknown, and arts un-known be - fore, . . .
 . . be - fore, and arts un-known be - fore, with nature's mo - ther -
 - known be-fore,

D
 - fore, and arts . . un - known, . . and arts unknown be - fore. And ad - - ded
 . . and arts un - known, . . and arts unknown be - fore. And ad - - - - ded
 - wit, and arts unknown, unknown be - fore, and arts unknown be - fore. And ad - ded
 with na-ture's mo - ther-wit, and arts unknown be - fore. And ad - ded
D

8ves.

length to so - - lemn sounds, with na-ture's mo - ther-wit,

length to so - lemn sounds, with

length to so - lemn sounds, with na-ture's mo - ther - wit,

length to so - lemn sounds, with na-ture's mo-ther -

8ves.

with nature's mo - ther-wit, and arts un -

nature's mo - ther-wit, and arts unknown, unknown be - fore, and arts un - known, un -

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

- - wit, with nature's mo - ther-wit, and arts unknown, and arts un -

8ves.

- - known be - fore, with nature's mo - ther-wit, and arts un - known be - - fore.

- - known before, and arts un - known, . . un - known - be - fore.

- - known before, and arts un - known, and arts un - known be - fore

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

No. 27.

RECIT.—LET OLD TIMOTHEUS YIELD THE PRIZE.

VOICE.

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

ACCOMP.

crown; He rais'd a mor - tal to the skies, She drew an an - gel down.

No. 28.

SOLO AND CHORUS.—LET OLD TIMOTHEUS YIELD THE PRIZE.

SOPRANO.

ALTO.

TENOR.
Sve. lower.

BASS.

ACCOMP.

Met. 88 = ♩

Andante Allegro.

Solo.

Or both divide the crown,

Solo.

Let old Ti - mo - theus yield the prize,

Andante Allegro.

p

hr

p

Solo.

He rais'd a mortal to the skies, he rais'd a mor - tal to the

Or both di - vide the crown;

Solo.

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

CHORUS. **A**

down. Let old Ti - mo - theus yield the prize,

CHORUS. He rais'd a

CHORUS. Or both di-vide the crown, . . . or both di -

CHORUS. Or both divide the crown, . . . He rais'd a

Tutti.

8ves.

He rais'd a mor-tal to the skies,
mortal to the skies, he rais'd a mor-tal to the skies,
- - vide the crown, He rais'd a mor-tal to the skies,
mortal to the skies,

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

8ves.

an gel down, she drew an
 gel down, an an -
 Let old Ti - mo - theus yield the prize,

an gel down, she drew an an gel
 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 di- vide the crown,

both di- vide the crown, . . . di- vide the crown, . the crown,

. or

. or both . . di- vide the crown, .

or both di- vide 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 - mo- theus yield the

6ves.

Let old Ti - mo - theus yield the prize,
 She drew an an - gel down, she drew an an - gel .
 - mo - theus yield the prize, He rais'd a
 prize, She drew an an - gel down.

yield the prize, He rais'd a mor-tal to the skies, . . .
 down, He rais'd a mor - tal to the skies, he rais'd a
 mor-tal to the skies, he rais'd a
 He rais'd a mor-tal to the skies, he rais'd a mor-tal to the skies, . . .

8ves.

B
 Or both di-vide the
 mor-tal to the skies, . . . to the skies, . . . to the skies,
 mor-tal to the skies, to the skies,
 . . . to the skies, Let old Ti - mo - theus
B

8ves.

crown,
Or both di- vide the crown,
to the skies,
yield the prize,

di- vide . . the
Or both di- vide the crown, Let old Ti -

or both di- vide the crown, She drew an an - - - gel down, she
crown; She drew an an - gel, an an - - - gel down, she drew an an
She drew an an - gel
- mo - theus yield the prize.

drew an an - gel down, she drew an an - - gel down ;
 gel, an an - gel down ; He raised a mor-tal to the
 down, she drew an an gel, an an - gel down ; He raised a mor-tal to the
 She drew an an - gel, an an - gel down ; He rais'd a mor-tal to the

He rais'd a mor-tal to the skies,
 skies, He rais'd a mor-tal to the skies,
 skies, Let old Ti - mo - theus yield the prize,
 skies, Let old Ti - mo - theus yield the prize,
 8ves.

let old Ti - mo - theus
 she drew an an - gel down,
 she
 or both di- vide the crown,

yield the prize, yield the prize, Or both di-vide 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 mor-tal to the skies, . . . to the

an - - - gel down; He rais'd a mor-tal to the

an - - - gel down; He rais'd a mor-tal to the skies, to the

- - mo - theus yield the prize, He rais'd a mor-tal to the

8ves.

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.

END OF THE ODE.

No. 29.

RECIT—YOUR VOICES TUNE.

RECIT.

SOPRANO VOICE.

Your voi - ces tune, and raise them high, 'till th'e - cho from the vault-ed

ACCOMP.

sky, the blest Ce - cil - ia's name; Mu - sic to heav'n, and her we

owe, the greatest blessing that's be - low; sound loud-ly then her fame.

No. 30.

DUET.—LET'S IMITATE HER NOTES ABOVE.

ACCOMP.

2nd. SOPRANO.

Let's i - mi - tate her

1st SOPRANO.

Let's im - i - tate her notes a - bove, let's im - i - tate, let's im - i -

- notes a - bove, let's im - i - tate, let's im - i - tate, . .

Voice.

- tate . . . her notes a - bove; and may this ev'n - ing

let's im - i - tate her notes a - bove; and may this ev'n - ing

e - ver prove, sa - cred to har - mo - ny, sa - cred to love,

e - ver prove, sa - cred to har - mo - ny, sa - cred to love,

sa - cred to har - mo - ny and love.

sa - cred to har - mo - ny and love. Let's im - i - tate her

Sym.

Let's i - mi - tate her notes a - bove, and may this ev'n - ing
 notes a - bove, and may this ev'n - ing

hr

p

e - ver prove sacred to har - - - - mo - ny and love,
 e - ver prove sacred to har - - - - mo - ny and love,

sacred to love, sacred to love ; and may this
 sacred to love, sacred to love ; and may this ev'n - ing

ev'n - ing e - ver prove, sa - cred to har - mo - ny, sa - cred to love ;
 e - ver prove, sa - cred to har - mo - ny, sa - cred to love ;

sacred to har - - - mo - ny and love. Let's i - mi -

sacred to har - - - mo - ny and love. Let's i - mi -

- tate her notes a - bove, her notes a - - bove, and may this ev'ning

her notes a - bove, let's i - mi - tate her notes a - bove, and may this ev'ning

e - ver prove, sa - - - cred to har - mo - ny, sa

e - ver prove, sa - - - cred to har - mo - ny, sa

- cred . . . to love.

- - cred . . . to love.

p

No. 31.

CHORUS.—YOUR VOICES TUNE.

Andante Allegro.

SOPRANO. Your voi - ces tune, and raise them

ALTO. Your voi - ces tune, and raise them

TENOR, (8ve lower.) Your voi - ces tune, and raise them

BASS. Your voi - ces tune, and raise them

ACCOMP. *Andante Allegro.*

Mct. 80 = ♩

ten.

high, Till th'e - cho from the vault - ed

high, Till th'e - cho from the vault - ed

high, Till th'e - cho from the vault - ed

high, Till th'e - cho from the vault - ed

ten.

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and

her we owe, The great - est bless - ing that's be-low; Sound
 her we owe, The great - est bless - ing that's be-low; Sound
 her we owe, The great - est bless - ing that's be-low; Sound
 her we owe, The great - est bless - ing that's be-low; Sound

loud - ly then her fame. *Allegro.*
 loud - ly then her fame.
 loud - ly then her fame.
 loud - ly then her fame.
Allegro. Met. 144=

Let's im - i - tate her

Let's im - i - tate her

Let's im - i - tate her

Let's im - i - tate her

p

8ves

notes a - bove, . . . And may this ev' - ning

notes a - bove, . . . And may this ev' - ning

notes a - bove, . . . And may this ev' - ning

notes a - bove, . . . And may this ev' - ning

e - ver prove, Sa - cred to har - mo - ny and love,

e - ver prove, Sa - cred to har - mo - ny and love,

e - ver prove, Sa - cred to har - mo - ny and love,

e - ver prove, Sa - cred to har - mo - ny and love,

Sacred to love, sacred to har - mo-ny, sa - cred to love,
 Sacred to love, sacred to har - mo-ny, sa - cred to love,
 Sacred to love, sacred to har - mo-ny, sa - cred to love,
 Sacred to love, sacred to har - mo-ny, sa - cred to love,

8ves.

sacred to love, sacred to love, sacred to har - mo-ny,
 sacred to love, sacred to love, sacred to har - mo-ny,
 sacred to love, sacred to love, sacred to har - mo-ny,
 sacred to love, sacred to har - mo-ny,

8ves.

sa - cred to har - - - mo - ny and love,
 sa - cred to har - - - mo - ny and love,
 sa - cred to har - - - mo - ny and love,
 sa - cred to har - - - mo - ny and love,

8ves.

sa - cred to love, sa - cred to love,
 sa - cred to love, sa - cred to love,
 sa - cred to love, sa - cred to love,
 sa - cred to love, sa - cred to love,

8ves. 8ves.

sacred to har - mo - ny
 sacred to har - mo - ny,
 sacred to har - mo - ny,
 sacred to har - mo - ny,

8ves.

sa - cred to har - mo - ny and love. And may this ev' - ning
 sa - cred to har - mo - ny and love. And may this ev' - ning
 sa - cred to har - mo - ny and love. And may this ev' - ning
 sa - cred to har - mo - ny and love. And may this ev' - ning

8ves.

e - ver prove, Sa - cred to har - mo - ny,
 e - ver prove, Sa - cred to har - mo - ny,
 e - ver prove, Sa - cred to har - mo - ny,
 e - ver prove, Sa - cred to har - mo - ny,

8ves.

sa - cred to love. Let's im - i - tate her notes . a - bove, And
 sa - cred to love. Let's im - i - tate her notes . a - bove, And
 sa - cred to love. Let's im - i - tate her notes . a - bove, And
 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
 may this ev' - ning e - ver prove, Sa - cred to har - mo - ny
 may this ev' - ning e - ver prove, Sa - cred to har - mo - ny
 may this ev' - ning e - ver prove, Sa - cred to har - mo - ny

8ves.

sa - cred to love, sa - cred to love, sa - cred to har - mo - ny

sa - cred to love, sa - cred to love, sa - cred to har - mo - ny

sa - cred to love, sa - cred to love, sa - cred to har - mo - ny

sa - cred to love, sa - cred to love, sa - cred to har - mo - ny

sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har - mo - ny,

sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har - mo - ny,

sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har - mo - ny,

sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har - mo - ny,

sa - cred to love.

sa - cred to love.

sa - cred to love.

sa - cred to love.

Sves.

END.

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NOVELLO'S EDITION.

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