

NOVELLO'S ORIGINAL OCTAVO EDITION.

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# ALEXANDER BALUS

AN ORATORIO

COMPOSED IN THE YEAR 1747 BY

G. F. HANDEL.

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EDITED, AND THE PIANOFORTE ACCOMPANIMENT REVISED FROM THAT OF  
THE GERMAN HANDEL SOCIETY, BY  
EBENEZER PROUT.

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## EDITOR'S NOTE.

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IN his preface to the full score of ALEXANDER BALUS, published by the German Handel Society, Dr. Chrysander mentions that after the first performance of the work Handel made several alterations in the music. As these seem to have been chiefly for the convenience of his singers, it has been thought best, in the present edition, to give the work as far as possible in its original shape. One point only requires a word of explanation. The song "Mighty love now calls to arm" (No. 22) was at first to be found in the second part of the oratorio, and is thus printed in Arnold's old edition of the score; but on its transference to its present position the song "Heroes may boast their mighty deeds" was cut out to make room for it. The latter is therefore given in an Appendix.

EBENEZER PROUT.

## ARGUMENT.

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ALEXANDER BALUS has, with the assistance of the Jews, conquered Demetrius, King of Syria, and, returning in triumph, is welcomed by the people and proclaimed king. He is congratulated on his victory by Jonathan, the Jewish chieftain, whose alliance he accepts with vows of lasting friendship. Ptolemy, the King of Egypt, and his daughter Cleopatra join in the general congratulations to the victorious monarch. The meeting of Alexander and Cleopatra speedily ripens into mutual love, and, advised by his friend Jonathan, Alexander asks the princess's hand of her father. A chorus of gratitude and praise to God, sung by the Israelites, concludes the first act.

In Act II. we find Alexander awaiting, with a lover's impatience, the reply of Ptolemy; Jonathan entering tells him that his suit is successful. Scornfully reproving a courtier who basely insinuates that Jonathan is disloyal to him, Alexander hastens to Ptolemais to meet his bride, the Israelites uniting in a chorus deprecating the evils of calumny. The princess awaits her future lord with expectant joy, alloyed, however, with sad foreboding of evil. Her father meanwhile rejoices at the success of his evil designs in drawing Alexander into his power. The act concludes with the union of Alexander and Cleopatra, the people calling down upon them the blessings of Hymen.

In the third act Cleopatra's apprehensions of evil are renewed and too soon confirmed, hired ruffians being sent by her father to drag her away from her new-found home. Alexander, hearing her cries, is about to speed to her assistance, when he is met by Jonathan, who informs him of the treachery of Ptolemy. The King of Egypt has entered the Syrian towns, being received in friendliness by the people as the father of their king, and, placing his own troops in each city, has assumed the Syrian crown at Antioch. Alexander, however, heedless of his kingdom, and thinking only of the lost Cleopatra, rushes forth at the head of his soldiers to rescue her, while Jonathan, lamenting Alexander's faith in false gods, calls upon the Israelites to offer prayer and adoration to Jehovah.

Cleopatra, strenuously denying her father's assurance that Alexander is false to her, awaits in anguish the result of the combat. A messenger shortly arrives bearing the evil tidings that, while Jonathan and his troops have been victorious, Alexander, overpowered by Ptolemy, has been slain. A second messenger speedily follows with the news that Ptolemy has also met his death in the battle. The work terminates with a chorus of the Israelites praising Jehovah for their victory.

# ALEXANDER BALUS.

## DRAMATIS PERSONÆ.

ALEXANDER BALUS, King of Syria ... ..	<i>Alto.</i>	CLEOPATRA, Daughter to Ptolemy ... ..	<i>Soprano.</i>
PTOLEMY, King of Egypt ... ..	<i>Bass.</i>	ASPASIA, her Confidant ... ..	<i>Soprano.</i>
JONATHAN, Chief of the Jews ... ..	<i>Tenor.</i>	Chorus of Israelites. Chorus of Asiatics.	

### ACT I.

#### No. 1.—OVERTURE.

#### No. 2.—CHORUS.—*Asiatics.*

[*Upon the return of ALEXANDER from the conquest of DEMETRIUS.*]

Flush'd with conquest, fir'd by Mithra,  
Fountain of eternal rays,  
Sing we to Balus, sing we to Mithra,  
Songs of triumph, songs of praise.

#### No. 3.—RECITATIVE.

*Alexander.*

Thus far, ye glorious partners of the war,  
The Powers on high have prosper'd our  
designs.  
Demetrius is fall'n, and Syria bows  
To me, her lord, with universal joy.  
I will repay them with those royal virtues,  
Justice and clemency.

*Jonathan.*

Most noble king!  
The sons of Israel, not less of peace  
Desirous than alert and brave in war,  
Whene'er their country calls, rejoicing hear  
Of your success; and gifts, and more than  
gifts,  
Their hands and hearts, they offer in firm  
league,  
As late accepted by imperial Rome.

*Alexander.*

Thy boon is granted: be it writ on brass  
That Jonathan is Alexander's friend;  
The love of brothers govern in our hearts,  
And sway our great resolves.

*Jonathan.*

Confirm it, Heav'n.

#### No. 4.—AIR.—*Jonathan.*

Great Author of this harmony,  
Who rulest Heaven above,  
Oh, bind our league of amity  
With chains of lasting love.

(Flourish of trumpets.)

#### No. 5.—RECITATIVE.—*Ptolemy.*

And thus let happy Egypt's king  
Speak his affection by the trumpet's sound,  
That all surrounding nations straight may  
learn  
Balus commands the pow'rs of Ptolemy,  
Or to secure or to adorn his throne.

#### No. 6.—AIR.

Thrice happy the monarch whom nations con-  
tend  
With counsels to guide and with arms to  
defend:  
Secure stands the throne that on concord relies,  
As by concord preserv'd are the earth and the  
skies.



No. 7.—RECITATIVE.—*Cleopatra.*

Congratulation to our father's friend,  
Amidst this general joy, directs our part.  
But how shall Cleopatra entertain  
The royal ear, unless Apollo's self  
Deigns to attune to his own harp my song?

## No. 8.—AIR.

Hark, hark! he strikes the golden lyre,  
And tells it to his joyful choir,  
That Alexander reigns.  
Ye docile echoes catch the sound,  
And spread the blessing all around,  
In sweet harmonious strains.

No. 9.—RECITATIVE.—*Alexander.*

Be it my chief ambition so to rise,  
That for congratulations true desert  
May speak me grateful.

## No. 10.—AIR.

Fair virtue shall charm me,  
And honour shall warm me  
This love to repay,  
While streams flow from fountains,  
And flocks over mountains  
Or valleys shall stray.

No. 11.—CHORUS.—*Asiatics.*

Ye happy nations round,  
Loudly triumph, your voices raise!  
In choral symphony resound  
Great Alexander's praise.

No. 12.—RECITATIVE.—*Alexander.*

My Jonathan,  
Didst thou remark her graces? didst thou feel  
The music of her eye? To me it seem'd  
More soft and sweet than her melodious voice.  
Beauty is pleasing tyranny, my friend,  
Which laughs at the reluctance of the will,  
And humbles at her feet the hearts of kings.

## No. 13.—AIR.

Oh, what resistless charms are given  
To symmetry of feature!  
It seems the model of all Heaven,  
The triumph of all nature.

No. 14.—AIR.—*Cleopatra.*

Subtle Love, with fancy viewing  
Endless joy on joy ensuing,  
Plays around my captive heart.  
Cautious Reason fain would ease me,  
But her efforts to release me  
Only deeper fix the dart.

## No. 15.—RECITATIVE.

Aspasia, I know not what to call  
This interview. Grant, O ye Pow'rs, it prove  
A happy one! but I am sick with doubt.  
Mark'd you the king, Aspasia? Look'd he  
not  
A king indeed, while on his radiant brow,  
Deck'd with the rosy rays of youth, love seem'd  
To sit enthron'd, and full of majesty?

## No. 16.—AIR.

How happy should we mortals prove,  
How joyous spend the livelong day,  
If silent merit gain'd the love  
That crafty courtship steals away.

No. 17.—RECITATIVE.—*Aspasia.*

Check not the pleasing accents of thy tongue,  
Nor be asham'd, fair princess, to declare  
A passion for the brave. 'Tis a reward,  
Besides the honours of the well-fought field,  
They justly claim—none else deserves the fair.

## No. 18.—AIR.

So shall the sweet attractive smile,  
Winning graces,  
Soft embraces,  
Ever crown the soldier's toil:  
When he awhile forgets the noise  
Of loud alarms  
And clashing arms,  
To delight in love's gentle joys.

## No. 19.—RECITATIVE.

*Cleopatra.*

Oh, blissful state!

*Aspasia.*

That blissful state be yours.

*Cleopatra.*

When neither tyrant custom rules the choice.

*Aspasia.*

Nor fickle flights of fancy guide the will:

*Cleopatra.*

But equal love, on equal merit form'd,  
With pure affection feeds the constant flame.

## No. 20.—DUET.

*Cleopatra and Aspasia.*

Oh, what pleasures, past expressing,  
Flow from pure and constant love!  
All is joy and all is blessing,  
Which the circling hours improve.

## No. 21.—RECITATIVE.

*Jonathan.*

Why hangs this heavy gloom upon the brow  
Of Syria's monarch, while his big heart heaves  
With sudden passion? Hath the royal maid,  
Worthy indeed of Alexander's love,  
Enslav'd the mighty conqueror? Know thyself,  
'Tis thine to ask, and Ptolemy's to grant.

*Alexander.*

Ay, be it so—with speed, my friend, despatch  
The message, rich with gifts, worthy a king.\*

No. 22.—AIR.—*Alexander.*

Mighty Love now calls to arm;  
Hear, he sounds the first alarm:  
Lead, O Hymen, lead the way;  
Let no harsh, discordant sound,  
But love and joy, be spread around.

No. 23.—RECITATIVE.—*Jonathan.*

Ye sons of Judah, with high festival  
Proclaim this happy day. The sword is ceas'd  
From Israel; the captives are restor'd;  
And liberty, that life of life itself,  
And soul of happiness, directs her sons  
To praise the donor with ecstatic joy.

## No. 24.—AIR AND CHORUS.

Great God, from whom all blessings spring,  
Life, liberty, and fame;  
To Thee let grateful Judah sing,  
And magnify Thy name.

*Israelites.*

These are Thy gifts, Almighty King,  
Life, liberty, and fame,  
To Thee let grateful Judah sing,  
And magnify Thy name.

## ACT 2.

No. 25.—AIR.—*Alexander.*

Kind Hope, of all mankind the friend,  
Sweet balm in all distress,  
Still, still a lover's pray'r attend  
With fancied raptures of success.  
So shall all lovesick soul have ease,  
And make her voyage in smoother seas.

\* But oh, what gifts? had I a world to give,  
It were not equal price for such a gem.

No. 22A.—AIR.—*Alexander.*

Heroes may vaunt their mighty deeds,  
And talk of conquest in high strains;  
Yet oft the power of beauty leads  
The conqueror captive in chains.  
Fly swift on borrowed wings of love,  
Ye tardy-footed minutes, fly!  
And bring the sentence, to remove  
This frantic torture, live or die.

## No. 26.—RECITATIVE

*Jonathan.*

Long, long and happy live the king! Thus  
speaks  
The messenger from Egypt: Ptolemy  
Greets thee his son, and Cleopatra, deck'd  
In all the lustre of a blooming bride,  
At Ptolemais waits the smiling hour.

*Alexander.*

Thither let us haste, my Jonathan,  
And, all the thorny cares of state apart,  
Seize the sweet hour, and revel in delight.

No. 27.—AIR.—*Alexander.*

O Mithra, with thy brightest beams  
Shine out serene and gay,  
And pour forth all thy golden streams  
To glad our bridal day.

## No. 28.—RECITATIVE.

*A Sycophant Courtier.*

Stay, my dread sovereign, and let just re-  
venge  
Secure thy throne. A base ungrateful man,  
Covering fell purpose with the specious mask  
Of friendship, plots against thy throne, thy  
life.  
Loyal affection dictates this, yet more,  
It bids me say that Jonathan is he.

*Alexander.*

'Tis false! Begone, before I frown thee dead.  
Bring me, my lords, the richest purple robe  
And brightest crown: much more deserves my  
friend,  
My brother Jonathan, and more I will  
Exalt thee, best of men; for sacred is  
This day to honour, gratitude, and love.

*Jonathan.*

There is no greatness in mortality  
That can keep back the gall of sland'rous  
tongues  
Or 'scape th' intended wounds of calumny;  
'Tis a rough brake the virtuous must go  
through;  
Ever in danger, and yet ever safe  
In the protection of Almighty Pow'r.

No. 29.—AIR.—*Jonathan.*

Hateful man! thy sland'rous tongue  
Throws in vain the poison'd dart.  
Know it will recoil ere long,  
And will stab the traitor's heart.

No. 30.—CHORUS.—*Israelites.*

O calumny, on virtue waiting  
Shadowlike, yet virtue hating;  
Fly these upper regions, fly;  
Native of the shades below,  
Thither, thither go!  
Go with all thy base designing,  
All thy forging, feigning, coining,  
And in darkness ever lie.

No. 31.—RECITATIVE.—*Cleopatra.*

Ah! whence these dire forebodings of the mind?  
Why droops my soul when on the verge of bliss?  
Is he not brave? successful? good? a king?  
And all that can deserve return of love?  
Yet apprehension of I know not what  
Hangs heavy on my soul, and checks the  
rising joy.

## No. 32.—AIR.

Toss'd from thought to thought I rove—  
Joys surround me,  
Fears confound me:  
Every passion's thine, O Love.  
Love, thou pleasing, irksome guest!  
Wishes rising,  
Doubts surprising,  
Give thy changeful tide no rest.

No. 33.—RECITATIVE.—*Aspasia.*

Give to the winds, fair princess, these vain  
doubts  
And anxious fears, nor think that they arise  
From skill prophetic in the book of fate,  
But from pure nature, that with decent strife,  
'Twixt hope and fear, views th' approaching  
scene.

## No. 34.—AIR.

Love, glory, ambition, whate'er can inspire  
A flame that is lasting or purest desire,  
Unite in the choice of a monarch so great,  
To make ev'ry joy, ev'ry blessing complete.  
Then give to the winds those sorrowful tears,  
When the promising morn of all comfort  
appears.

No. 35.—RECITATIVE.—*Ptolemy.*

Thus far my wishes thrive. With eager joy  
Fond Alexander rushes on the toils.  
Friend, brother, son, or whate'er he be, he falls;  
He falls to my ambition. 'Twas for this  
I gave him Cleopatra; and for this  
With other arts will strengthen our alliance  
Till I can work his ruin. Yes, I've fawn'd,  
But only to devour; and soon will hurl  
This happy monarch from his fancied throne,  
To seat therein whom I can better rule,  
The young Demetrius.

## No. 36.—AIR.

Virtue, thou ideal name,  
All thy honours I disclaim;  
Vain delight of coward minds!  
Bold ambition knows no law  
Active souls like mine to awe,  
Raging wild as stormy winds.

## No. 37.—RECITATIVE (ACCOMPANIED).

*Jonathan.*

Ye happy people, come, proclaim aloud  
Your grateful joy in Hymenæan verse;  
Balus and Cleopatra claim your songs.

## No. 38.—SOLI AND CHORUS.

Triumph, Hymen, in the pair;  
Thus united,  
Thus delighted;  
Brave the one, the other fair.

## No. 39.—RECITATIVE.

*Alexander.*

Glad time at length has reach'd the happy  
point  
When long-liv'd hope in sweet possession  
dies.  
Mithra, I thank thee; Cleopatra is mine.  
Thou sacred Pow'r, bear witness to my love,  
Warm as thy fires, and pure as mid-day light.

*Cleopatra.*

Let Isis ever bind my grateful heart  
To duteous vows and more than loyal love.

## No. 40.—DUET.

*Alexander.*

Hail, wedded love, mysterious law!  
Hearts delighting,  
Souls uniting;  
A thousand sweets from thee we draw.

*Cleopatra.*

A thousand, thousand sweets we draw,  
Peace and pleasure  
Without measure,  
From wedded love's mysterious law.

No. 41.—CHORUS.—*Asiatics.*

Hymen, fair Urania's son,  
Pour thy choicest blessings down  
On the lovely royal pair;  
Let pure honour and delight  
Crown the day and bless the night,  
As he is brave and she is fair.

## ACT 3.

## No. 42.—SYMPHONY.

No. 43.—RECITATIVE.—*Cleopatra.*

'Tis true, instinctive nature seldom points  
At some approaching ill in vain. But sure,  
In vain were all my former doubts and fears ;  
For I am happy, happy beyond thought,  
In this bright scene of ever-constant joy.

## No. 44.—AIR.

Here amid the shady woods,  
Fragrant flow'rs and crystal floods,  
Taste, my soul, this charming seat,  
Love and glory's calm retreat.  
Hence, vain doubt and idle fear,  
Joy and only joy is here.

## No. 45.—CHORUS.

*Ruffians.*

Mistaken queen, the gods and Ptolemy  
Have otherwise ordain'd. You must with us !

*Cleopatra.*

Help, help, O Isis ! Alexander, help !

No. 46.—RECITATIVE.—*Alexander.*

Ah ! was it not my Cleopatra's voice ?  
The voice of Cleopatra in distress ?  
It cannot be. What beast can leap these walls ?  
Or man more bold and fierce, that dares invade  
Our royal privacy ? Yet she was here,  
And I did promise to partake with her  
The sweet attractive pleasures of retirement.

## No. 47.—AIR.

Mighty guardians of all nature,  
Oh, preserve my beauteous love !  
Keep from insult the fair creature ;  
Virtue sure all hearts can move.

## No. 48.—RECITATIVE.

*Jonathan.*

Treachery, O king ! unheard-of treachery  
Stalks through the kingdom with gigantic steps  
And glories in success. The Syrian towns  
Have Ptolemy receiv'd with open gates  
As your kind friend and father. Ent'ring thus  
He with Egyptian soldiers garrison'd  
Each place, and now at Antioch hath assum'd  
The double crown of Egypt and of Asia.

*Alexander.*

Talk'st thou of crowns and kingdoms lost, my  
friend ?  
We will recover them. But know'st thou aught  
Of Cleopatra ? Faithful Aspasia,  
Where is my queen, my Cleopatra ?

*Aspasia.*

Brib'd by pernicious gold, 'tis said, your guards  
Admitted ruffians sent by Ptolemy  
To seize the queen for young Demetrius.

*Alexander.*

Horror ! confusion ! call my forces out.  
To arms, my Jonathan, and let us rush  
Upon the guileful foe, that he may feel  
The fury of affronted majesty.

No. 49.—AIR.—*Alexander.*

Fury, with red sparkling eyes,  
Rise, in all thy terrors rise ;  
All around destruction deal !  
That revenge may give some ease,  
Or cold death a kind release  
To the horrid pains I feel.

No. 50.—RECITATIVE.—*Aspasia.*

Gods ! can there be a more afflicting sight  
Than such majestic greatness in distress ?  
How is he fall'n from empire, love, and joy ;  
The wretched scorn of mercenary slaves.

## No. 51.—AIR.

Strange reverse of human fate,  
Mighty joy and mighty woe !  
None are happy, none are great,  
In this changeful state below.

No. 52.—RECITATIVE.—*Jonathan.*

May he return with laurel'd victory  
On his glad brow. But oh ! I fear the gods,  
The creature-gods he trusteth cannot help :  
They are no gods, but mere delusion all.

## No. 53.—AIR.

To God, Who made the radiant sun  
And fixed him in his central throne,  
The paler moon, and every star  
That darts his beamy light from far ;  
To Him, almighty, greatest, best,  
Jehovah, Lord of Hosts confest,  
All victory belongs.  
To Him alone 'tis Judah's care  
To offer up their humble prayer  
And tune their grateful songs.

No. 54.—CHORUS.—*Israelites.*

Sun, moon, and stars, and all ye host of  
Heaven,  
To great Jehovah be the glory given.  
On His creating, His all-saving power,  
Judah shall call, and Him alone adore.

## No. 55.—RECITATIVE.

*Ptolemy (to CLEOPATRA).*

Yes, he was false, my daughter, false to you,  
 And hath conspired against thy father's life.  
 Self-preservation and paternal care  
 For you, my child, oblig'd me to dethrone  
 This kingly counterfeit. Then think no more  
 Of the lost Alexander, but receive  
 A worthier hero, whom thy father wills.

*Cleopatra.*

Impossible! he never could be false  
 To me or you; so brave, so just, so good!  
 But, oh! indulge me once more with the sight,  
 The last farewell, of him to whom I'm bound  
 By nature's strongest tie, connubial love.

## No. 56.—RECITATIVE (ACCOMPANIED).

*Ptolemy.*

Ungrateful child, by every sacred Pow'r  
 Thou never, never shalt behold him more.  
 In vain you sigh, in vain you mourn;  
 For soon thy rebel heart shall learn  
 With smiles to welcome our return.

## No. 57.—AIR.

O sword, and thou, all-daring hand,  
 Thy aid alone I crave—  
 Nor others gods or powers demand  
 To conquer or to save.

## No. 58.—RECITATIVE (ACCOMPANIED).

*Cleopatra.*

Shall Cleopatra ever smile again?  
 Oh, no! whate'er a father may command,  
 He cannot change the course of heartfelt grief.

No. 59.—RECITATIVE.—*Messenger.*

Ungrateful tidings to the royal ear  
 I bring, O queen; but such the will of fate.  
 The valiant Jew hath vanquished thrice his foes;  
 Whom, flying to Azotus, he pursued,  
 And destruction on their city poured,  
 Not sparing Dagon's temple or the god;  
 And now returns in triumph. But the king,  
 Alas! the king, o'erpowered by Ptolemy,  
 Your father, and deserted by his host,  
 Sought refuge in Arabia, but in vain;  
 For treacherous Zabdiel, heeding not the pray'r  
 That he poured forth in bitterness of soul,  
 Not for himself but you, his queen, his life,  
 Hath with remorseless sword cut off his head.

No. 60.—AIR.—*Cleopatra.*

Oh, take me from this hateful light!  
 Torture end me,  
 Death befriend me,  
 Wrapt in shades of endless night.

## No. 61.—RECITATIVE.

*Another Messenger.*

Forgive, O queen, the messenger of ill!

*Cleopatra.*

Say on, say on,  
 All strange and terrible events are welcome  
 To one whose only comfort is despair.

*Messenger.*

From this dread scene of bloody war I come,  
 Where Ptolemy, your father, raging fierce  
 And fearless, ever in the foremost rank,  
 From many a gaping wound hath breathed his  
 soul.

*Cleopatra.*

This is thy havoc, O Ambition! bane  
 Of human happiness. Oh! had I ne'er  
 Been born a queen, to feel the dire effects  
 That wait the fortune of the wretched great.  
 But vain is all complaint.

## No. 62.—RECITATIVE (ACCOMPANIED).

*Cleopatra.*

Calm thou my soul,  
 Kind Isis, with a noble scorn of life,  
 Ideal joys, and momentary pains,  
 That flatter or disturb this waking dream.

## No. 63.—AIR.

Convey me to some peaceful shore  
 Where no tumultuous billows roar,  
 Where life, though joyless, still is calm,  
 And sweet content is sorrow's balm:  
 There, free from pomp and care, to wait,  
 Forgetting and forgot, the will of fate.

## No. 64.—RECITATIVE.

*Jonathan.*

Mysterious are thy ways, O Providence!  
 But always true and just. By Thee kings reign,  
 By Thee they fall. Where now is Egypt's boast?  
 Where thine, O Syria? Laid low in dust,  
 While chosen Judah triumphs in success,  
 And feels the presence of Jehovah's arm.  
 Mindful of this let Israel ever fear  
 With filial reverence His tremendous Name,  
 And with obsequious heart exalt His praise.

No. 65.—SOLO (*Jonathan*) AND CHORUS  
(*Israelites*).

Ye servants of th' Eternal King,  
 His pow'r and glory sing,  
 And speak of all His righteous ways  
 With wonder and with praise.

Amen. Hallelujah. Amen.

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### APPENDIX.

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*Maestoso.*

PIANO.  $\text{♩} = 66.$

*Allegro.*  $\text{♩} = 88.$



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a complex texture with many sixteenth and thirty-second notes, creating a dense, rhythmic pattern.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with intricate rhythmic patterns, including sixteenth and thirty-second notes, with some rests in the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a mix of sixteenth and thirty-second notes, with some longer note values in the upper staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with intricate rhythmic patterns, including sixteenth and thirty-second notes, with some rests in the upper staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a mix of sixteenth and thirty-second notes, with some longer note values in the upper staff.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a mix of sixteenth and thirty-second notes, with some longer note values in the upper staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps). The music features a complex, rhythmic melody in the upper staff and a supporting bass line in the lower staff.

The second system continues the piece with similar melodic and harmonic structures. The upper staff shows a continuation of the intricate melodic line, while the lower staff provides harmonic support with chords and moving bass notes.

The third system introduces a change in the lower staff, which now includes a section of music written in a smaller clef (likely alto or soprano clef) for a specific instrument or voice part, alongside the main bass line.

The fourth system features a more active and melodic upper staff, with the lower staff continuing to provide a steady harmonic foundation.

The fifth system shows a shift in the lower staff's texture, with more frequent chordal accompaniment and a more active bass line.

The sixth system continues the development of the piece, with the upper staff maintaining its melodic complexity and the lower staff providing a rich harmonic texture.

The seventh system concludes the piece with a final melodic flourish in the upper staff and a resolution of the harmonic structure in the lower staff, ending with a double bar line.

# ACT I.

No. 2.

CHORUS OF ASIATICS.—“FLUSH'D WITH CONQUEST.”

*Allegro.*

PIANO.  $\text{♩} = 144.$

*mf*

*Ob.*

*Fag.*

The first system of the musical score consists of two staves. The upper staff is for the Oboe (Ob.) and the lower staff is for the Bassoon (Fag.). Both parts are in the key of D major and 2/4 time. The piano accompaniment is marked *mf* and *Allegro*. The tempo is indicated as  $\text{♩} = 144$ .

The second system of the musical score consists of two staves, continuing the piano accompaniment from the first system.

The third system of the musical score consists of two staves, continuing the piano accompaniment.

*Tromb.*

*f*

The fourth system of the musical score consists of two staves. The upper staff is for the Trombone (Tromb.) and the lower staff is for the piano accompaniment. The Trombone part is marked *f*.

The fifth system of the musical score consists of two staves, continuing the piano accompaniment.

The sixth system of the musical score consists of two staves, continuing the piano accompaniment.

Flush'd with con - quest, fired by Mi - thra, Foun-tain of e -

Flush'd with con - quest, fired by Mi - thra, Foun-tain of e -

Fl'ush'd with con - quest, fired by Mi - thra, Foun-tain of e -

Flush'd with con - quest, fired by Mi - thra, Foun-tain of e -

ter-nal rays, foun-tain of e - ter-nal rays,

ter-nal rays, foun-tain of e - ter-nal rays,

ter-nal rays, foun-tain of e - ter-nal rays,

ter-nal rays, foun-tain of e - ter-nal rays,

Sing we to Ba - lus, sing we to Mi - thra, Songs of tri - umph,

Sing we to Ba - lus, sing we to Mi - thra, Songs of tri - umph,

Sing we to Ba - lus, sing we to Mi - thra, Songs of tri - umph,

Sing we to Ba - lus, sing we to Mi - thra, Songs of tri - umph,

ongs of praise, songs of praise, songs of praise,  
ongs of praise,  
ongs of praise, songs of praise, songs of praise,  
ongs of praise, songs of praise,

Sing we to Ba - lus, sing we to Mi - thra, to Mi - thra,  
Sing we to Ba - lus, sing we to Mi - thra, to Mi - thra,  
Sing we to Ba - lus, sing we to Mi - thra, to Mi - thra,  
Sing we to Ba - lus, sing we to Mi - thra, to Mi - thra,

Fountain of e - ter-nal rays, Sing we to Ba - lus,  
Fountain of e - ter-nal rays, fountain of e - ter-nal rays, Sing we to Ba - lus,  
Fountain of e - ter-nal rays, fountain of e - ter-nal rays, Sing we to Ba - lus,  
Fountain of e - ter-nal rays, fountain of e - ter-nal rays, Sing we to Ba - lus,

sing we to Mi - thra, Songs of tri - umph, songs of praise.  
 sing we to Mi - thra, Songs of tri - umph, songs of praise.  
 sing we to Mi - thra, Songs of tri - umph, songs of praise.  
 sing we to Mi - thra, Songs of tri - umph, songs of praise.

*f* *mf*  
*Ob.*  
*Fag.*

*tr*

Flush'd with con - quest, fired by Mi - thra, Fountain of e - -  
 Flush'd with con - quest, fired by Mi - thra, Fountain of e - -  
 Flush'd with con - quest, fired by Mi - thra, Fountain of e - -  
 Flush'd with con - quest, fired by Mi - thra, Foun - tain

*Tutti.*

- ternal rays, fountain of e - ternal rays, Sing we to Ba - lus, sing we to  
 - ternal rays, fountain of e - ter-nal rays, Sing we to Ba - lus, sing we to  
 - ternal rays, fountain of e - ter-nal rays, Sing we to Ba - lus, sing we to  
 of e - ter - nal, e - ter-nal rays, Sing we to Ba - lus, sing we to

Mi - thra, Songs of tri - umph, songs .. of praise, songs of  
 Mi - thra, Songs of tri - umph, songs of praise,  
 Mi - thra, Songs of triumph, songs, .. songs of praise,  
 Mi - thra, Songs of tri - umph, songs of praise,

praise, sing we songs of praise, sing we songs  
 songs of praise, sing we songs of praise, sing we songs ..  
 songs of praise, sing we songs of praise, sing we  
 songs of praise, sing we songs of praise,

L.H.

of praise, songs of praise, sing we songs of praise,  
 of praise, songs of praise, sing we songs of  
 songs of praise, songs of praise,  
 sing we songs of praise, songs of

sing we songs of praise, sing we to  
 praise, sing we songs of praise, songs of tri-umph sing we to  
 sing we songs of praise, songs of praise, songs of tri-umph sing we to  
 praise, sing we songs of praise, songs of tri-umph sing we to

Mi - thra, Flush'd with  
 Mi - thra, Flush'd with  
 Mi - thra, Flush'd with  
 Mi - thra, Flush'd with



con - quest, fired by Mi - thra, Fountain of e - ter - nal rays, fountain of e -

con - quest, fired by Mi - thra, Fountain of e - ter - nal rays, fountain of e -

con - quest, fired by Mi - thra, Fountain of e - ter - nal rays, fountain of e -

con - quest, fired by Mi - thra, Foun - tain of e - ter - nal, e -

- ter - nal rays, Sing we to Ba - lus, sing we to Mi - thra, Songs of

- ter - nal rays, Sing we to Ba - lus, sing we to Mi - thra, Songs of

- ter - nal rays, Sing we to Ba - lus, sing we to Mi - thra, Songs .. of

- ter - nal rays, Sing we to Ba - lus, sing we to Mi - thra, Songs .. of

tri - - umph, songs of praise.

tri - - umph, songs of praise.

triumph, songs, . . songs of praise.

tri - - umph, songs of praise.

VOICE. **ALEXANDER. (ALTO.)**

Thus far, ye glorious part-ners of the war, The Powers on

PIANO.

high have prosper'd our de - signs. De - me - tri - us is fall'n, and

PIANO.

Sy - ria bows To me, her lord, with u - ni - ver - sal joy. I will re -

PIANO.

**JONATHAN. (TENOR.)**

- pay them with those roy - al vir - tues, Jus - tice and clemency. Most no - ble

PIANO.

King! The sons of Is - ra - el, not less of peace De - si - rous, than a -

PIANO.

- lert and brave in war, When-e'er their country calls, re - joic-ing hear Of your suc -

- cess; and gifts, and more than gifts, Their hands and hearts, they of - fer in firm

league, As late ac - cep - ted by im - pe - rial Rome. Thy boon is

ALEXANDER.

grant-ed: be it writ on brass, That Jo - nathan is A - lex - an - der's friend;

The love of brothers govern in our hearts and sway our great resolves. Confirm it, Heaven.

JONATHAN.

No. 4.

Air.—“GREAT AUTHOR OF THIS HARMONY.”

*Larghetto Andante.*

PIANO. 116. *mf*

*tr*

*tr*

*tr*

JONATHAN.

Great Au - thor of this har - mony, Who

*p*

ru - lest heaven a - bove, . . . who ru - lest heaven a - bove, . . .

O bind our league of . . a - mi - ty With chains of last - ing love, O

Detailed description: The score is for a piano and voice. It begins with a piano introduction in G major, 3/4 time, marked 'Larghetto Andante'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some triplet figures. The vocal line enters with the lyrics 'Great Author of this harmony, Who'. The piano accompaniment continues with a steady rhythmic pattern. The vocal line continues with 'ru - lest heaven a - bove, . . . who ru - lest heaven a - bove, . . .'. The piano part provides accompaniment throughout. The score concludes with the vocal line singing 'O bind our league of . . a - mi - ty With chains of last - ing love, O'.

bind our.. league of . . a - mi ty With chains of last-ing love, of

last - ing love, O bind our league of a - mi - ty With

chains . . of last - ing love.

Great Au - thor of this har - mo - ny, Who rul - est

heaven a - bove, O bind, O



bind our league of a - mi - ty With chains of last - ing love, with chains . .



of last - ing love, O bind our . . league of . . a - mi - ty With



chains . . . of last - - - - - ing love, O



bind our league of a - mi - ty With chains of last - ing love,



O bind our league of a - mi - ty With chains of . . last - - ing

*Adagio.*

No. 5. REGR.—“AND THUS LET HAPPY EGYPT'S KING.”

*Flourish of Trumpets.*  
PTOLEMY. (BASS.)

VOICE.

And thus let hap-py E-gypt's king Speak his af-fec-tion

PIANO.

*con 8va.*

by the trumpet's sound, That all sur-rounding na-tions straight may learn, Ba-lus com-

-mands the powers of Pto-le-my, Or to se-cure, or to a-dorn his throne.

No. 6.

Arr.—“THRICE HAPPY THE MONARCH.”

*Allegro.*

BASS VOICE.

PIANO. *f*

*Allegro. tr*

PTOLEMY.

Thrice hap - py the mon - arch, whom na - tions con - tend, thrice

*p*

hap - py, hap - py the mon - arch, thrice hap - py the mon - arch, whom

*tr*

na - tions con - tend With coun - sels to guide, and with arms to de - fend, and with



arms . . . to de - fend,

and with arms to de - fend, . . . and with arms to de - fend;

Thrice hap - py,

hap - py the mon-arch, thrice hap - py the mon-arch, whom

na-tions con - tend With coun-sels to guide, and with arms to de - fend, and with

arms to de-fend, and with

arms, with arms, and with

arms to de-fend, and with arms to de-fend, *tr*

*Adagio.*

*colla voce.*

*f*

Se-cure stands the throne

*p*

that on con - cord re - lies, . . . . As by con - cord pre - serv'd

are the earth and the skies, are the earth

and the skies, as by con-cord pre-serv'd are the earth and theskies,

as by con - cord pre - serv'd,

. . . . as by con - - cord pre - serv'd are the earth

and the skies. *tr* Thrice hap - py, hap - py the

mon-arch, hap - py the mon-arch, thrice

hap - py the monarch, whom na - tions con - tend, whom

na - tions con - tend With coun - sels to guide, and with

arms to de - fend, with coun - sels to guide, . . . and with

arms, . . . with arms, . . . with

arms to de-fend, with coun - sels to guide, . . . and with

arms, . . . with arms, . . . with

arms to de-fend, with arms, and with arms . . . to de-fend.

*tr*

*f*

No. 7. RECIT.—“ CONGRATULATION TO OUR FATHER’S FRIEND.”

CLEOPATRA. (TREBLE.)

VOICE.

Congratulation to our father's friend, Amidst this general joy, directs our

PIANO.

part. But how shall Cle-o-pa-tra en-ter-tain The roy-al ear, un-less A-pol-lo's

self Deigns to at-tune to his own harp my song?

No. 8. AIR.—“HARK, HARK! HE STRIKES THE GOLDEN LYRE.”

*Andante.*

PIANO.  $\text{♩} = 104.$

*Str.* *mf* *Fl.* *p*

Org.

*Tutti.* *Harp.* *f* *p*

*Fl.* *Harp.* *mf*

*Fl. tr* *tr* *tr* *tr* *p*

Org.

CLEOPATRA,

Hark, hark, hark!

*tr* *tr* *tr* *tr* *Str.* *Harp.* *f* *p*

he strikes the golden lyre,

hark, hark! he strikes the gold - en lyre, he

strikes the gold - en lyre, And tells it to his joyful choir, That Alex - ander reigns, and

tells . . it . . to his joy - ful . . choir, that A - lex - ander reigns,

that A - lex - ander, that



A - lex - an - der, A - lex - an - der reigns.

Ye do - cile echoes, catch the sound, ye do - cile echoes,

catch the sound, And spread the blessing all a - round,

and spread the blessing all a - round, In sweet harmonious strains, in

sweet harmonious strains, and spread the bless - ing all,

*tr*  
all . . . . . around,

*Larghetto.*  
in sweet har - mo - nious strains, in sweet har - mo - nious strains,  
*Larghetto.*  
*pp* *p* *fl.*

*tr* *tr* *tr*  
in sweet har - mo

- - - nious strains, in har - mo - nious strains.

*Tempo 1mo.* *tr*  
Ye docile e - - echoes, catch . . the sound, And spread the blessing  
*Tempo 1mo. Str.* *fl.* *tr* *tr* *Hp.*

all a-round, and spread the blessing all . . a-round, In sweet har-mo-nious strains, and

*Ft.*

*Tutti. pp*

spread the bless-ing all . . . a-round,

*tr*

*Larghetto.*

in sweet har - mo-nious strains, in sweet har - mo-nious strains,

*p*

*Adagio.*

in sweet har - mo-nious strains, in sweet har - mo-nious, har - mo-nious

*Adagio.*

*Tempo lmo.*

strains.

*Tempo lmo.*

*f* *Tutti.* *mp* *Hp.*

Fl. tr tr tr tr Vl.

Org. f

Hp. mp

Tutti. f

No. 9.

RECIT.—“BE IT MY CHIEF AMBITION.”

ALEXANDER.

VOICE.

Be it my chief am - bi - tion so to rise, That for con - gra - tu -

PIANO.

- la - tions true de - sert May speak me grate - ful.

*Larghetto.* ALEXANDER.

VOICE.

Fair vir - tue shall charm me,

PIANO.

*Larghetto.*

♩ = 76.

And hon - our shall warm me This love to re - pay,

*mf*

fair vir - tue shall charm me, and

*tr*

*p*

hon - our shall warm me, While streams flow . . from foun - tains, And

flocks o - - ver moun - tains Or . . val - - leys shall stray,

Fair vir - tue . . shall

charm me, And hon - our shall warm me This love to re -

- pay, While streams flow from foun - tains, And flocks o - ver

moun - tains Or val - leys shall stray, . . . fair vir - tue shall

charm me, and hon - our shall warm me this love to re -

- pay, while streams flow from foun-tains, and flocks o - ver

*Adagio.*  
moun-tains or val - leys shall stray.

No. 11.

CHORUS OF ASIATICS.—“YE HAPPY NATIONS ROUND.”  
*Allegro.*

PIANO.  
♩ = 84.

*Sves. throughout ad lib.*

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment.

The first system of piano accompaniment continues the texture established in the introduction, with the right hand playing chords and the left hand providing a rhythmic base.

The second system of piano accompaniment features more complex chordal textures and arpeggiated patterns in the right hand.

The third system of piano accompaniment continues with similar harmonic and rhythmic patterns.

TREBLE.

Ye hap-py nations round,

ye hap-py nations round, ye

ALTO.

Ye hap-py nations round,

ye hap-py nations round, ye

TENOR (sve. lower).

Ye hap-py nations round,

ye hap-py nations round, ye

BASS.

Ye hap-py nations round,

ye hap-py nations round, ye

The piano accompaniment for the vocal parts consists of two staves. The right hand plays chords that support the vocal lines, while the left hand continues with the eighth-note accompaniment.



hap-py nations round,  
 hap-py nations round, Loud - ly tri - umph, your voices raise, . .  
 hap-py nations round, Loud - ly tri - umph, your voices raise, . .  
 hap-py nations round,  
 Loud - ly tri - umph, your voices raise,  
 ye hap - py, hap - py  
 ye hap - py, hap - py  
 Loud - ly tri - umph, your voices raise, . .  
 loud - ly tri - umph, your voi-ces raise, ye  
 na - tions round, . . . ye hap-py nations round,  
 na - tions round, . . . ye hap-py nations round,  
 loud - ly tri - umph, ye

hap - py, hap - py na - tions round, . . . . ye hap - py nations round,  
 loud - ly tri - umph, loud - ly  
 loud - ly tri - umph, loud - ly  
 hap - py, hap - py na - tions round, . . . . ye hap - py nations round,

In cho - ral sym - pho - ny re -  
 tri - umph! In cho - ral sym - pho - - ny re - -  
 tri - umph! In cho - ral sym - pho - - ny re - -  
 In cho - ral sym - pho - - ny re - -

- sound, in cho - - ral sym - pho - - ny re - -  
 - sound, in cho - - ral sym - pho - - ny re - -  
 - sound, in cho - - ral sym - pho - - ny re - -  
 - sound, in cho - - ral sym - pho - - ny re - -

- sound Great A-lex-ander's praise, A-lex-an-der's praise,  
 - sound Great A-lex-ander's praise, A-lex-an-der's praise,  
 - sound Great A-lex-ander's praise, A-lex-an-der's praise,  
 - sound Great A-lex-ander's praise, A-lex-an-der's praise,

resound, re - sound great A-lex-ander's praise,  
 resound, re - sound great A-lex-ander's praise,  
 resound, re - sound great A-lex-ander's praise,  
 resound, re - sound great A-lex-ander's praise, ye hap-py na-tions

ye hap-py na-tions round,  
 ye hap-py na-tions round,  
 ye hap-py na-tions round, loud - ly tri - umph,  
 round, ye hap - - py na - tions, loud - ly tri - umph,

loud - ly tri - umph, your voices raise, ..

loud - ly tri - umph, your voices raise, ..

your voices raise, .. ye

your voices raise, .. ye

ye hap - py na - tions round, ye hap - py, hap - py,

ye hap - py na - tions round, ye hap - py na - tions, hap - py, hap - py,

hap - py na - tions, hap - py na - tions round, ye hap - py na - tions, hap - py, hap - py,

hap - py na - tions round, ye hap - py na - tions round, ye hap - py, hap - py,

na - tions round, loud - ly tri - umph, your voi - ces raise, loud - ly triumph,

na - tions round, loud - ly tri - umph, your voi - ces raise, loud - ly triumph,

na - tions round, loud - ly tri - umph, your voi - ces raise, loud - ly triumph,

na tions round, loud - ly tri - umph, your voi - ces raise, loud - ly triumph,

your voi-ces raise, in cho - - ral

your voi-ces raise, in cho - - ral

your voi-ces raise, in cho - - ral

your voi-ces raise, in cho - - ral

sym - - pho - - ny re - - sound, in

sym - - pho - - ny re - - sound, in

sym - - pho - - ny re - - sound, in

sym - - pho - - ny re - - sound, in

cho - - ral sym - - pho - - ny re -

cho - - ral sym - - pho - - ny re -

cho - - ral sym - - pho - - ny re -

cho - - ral sym - - pho - - ny re -

- sound great A-lex-an-der's praise, A-lex-an-der's praise,

- sound great A-lex-an-der's praise, A-lex-an-der's praise,

- sound great A-lex-an-der's praise, A-lex-an-der's praise,

- sound great A-lex-an-der's praise, A-lex-an-der's praise,

re-sound, re-sound great A-lex-an-der's praise.

re-sound, re-sound great A-lex-an-der's praise.

re-sound, re-sound great A-lex-an-der's praise.


re-sound, re-sound great A-lex-an-der's praise.

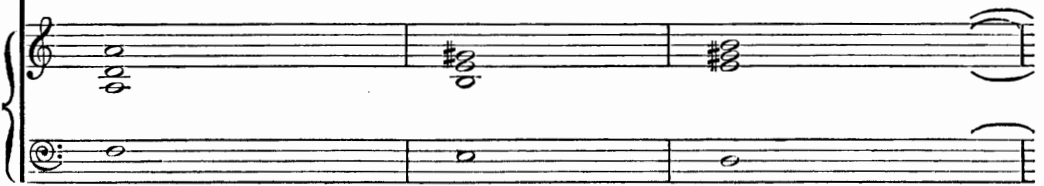
*f*


ALEXANDER.


VOICE.  My Jo-na-than, didst thou re-mark her gra-ces? didst thou

PIANO. 

 feel The mu-sic of her eye? To me it seem'd Moresoftandsweet than



 her me-lo-dious voice. Beau-ty is pleas-ing ty-ran-ny, my friend, Which laughs at the re-



 - luc-tance of the will, And hum-bles at her feet the hearts of kings.



VOICE. *Andante.*

PIANO. *Andante. tr*  
♩ = 126.

ALEXANDER.

Oh, what re - sist - less

*p*

charms are . . given To sym-me-try . . of fea - ture!

*cres.*

Oh, what re - sist - less charms are given,

*tr*  
*p*



Oh, what re - sist - less

charms, what charms are given, are given to sym - me - try

of fea - ture, what charms are given,

Oh, what re - sist - less charms are given to sym - me - try

of fea - ture!

*tr*

*mf*

*tr*

*tr*

It seems the mo - del of all Heaven,

The tri - umph of all na - - ture,

It seems the mo - del of all Heaven, the

tri - - - umph of . . all na - - ture,

It seems the . . mo - del of all . . Heaven, the

tri - - - - - umph, the

tri-umph of . . . all na - - - ture,

It seems the . . . mo - del of all Heaven, the

tri - - - - - umph of

*Adagio.*  
all na - - - ture, the tri - - - umph of all na - - - ture.

*Adagio.* *f*

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is mostly rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

The second system continues the vocal and piano parts. The vocal line begins with the word "Oh,". The piano accompaniment continues with similar rhythmic patterns.

The third system shows the vocal line with the lyrics "what re - sist - less charms are . . . given to sym - - me - try . . .". The piano accompaniment includes a dynamic marking of *p* (piano).

The fourth system shows the vocal line with the lyrics ". . . of fea - ture, Oh, what re - - sist - less". The piano accompaniment continues with its rhythmic accompaniment.

The fifth system shows the vocal line with the lyrics "charms are given, Oh, what re - sist - less charms are given to". The piano accompaniment concludes the system.

sym - me - try . . . of fea - ture, what charms

are given, Oh, what re - sist - less charms are given

*tr* to sym - me - try of fea - ture, to sym - me - try *Adagio.*

of fea - ture. *a tempo.* *f*

VOICE.

*Larghetto.*

PIANO.

*Larghetto.*

*mf*

$\text{♩} = 100.$

CLEOPATRA.

Sub-tle Love, with fan - - cy

*p*

view-ing End-less joy . . on joy en-su-ing, Plays a-round my cap-tive

heart, . . my cap-tive heart, . . sub - tle . . Love plays, . . . plays, . .

end - less joy . . on joy . . en -

- su - ing, plays a - round my cap-tive heart,

*mf*

Sub - tle Love, with fan - cy

view - ing end - less joy on joy en - su - ing, end - less joy on joy . . en -

su - ing, plays a - round my cap - tive heart, plays a - round my cap - tive

heart, . . . plays a - round my cap - tive heart, . . . . .

. . . Sub - tle Love, with fan - cy view - ing, plays a - round my cap - tive

heart, plays a - round my cap - tive heart.

*Adagio.*

*f*

**FINE.**

*tr*

*mp*

**FINE.**



Cau - tious rea - son faint . . would ease me, But her ef - forts to . . re -

- lease me On - ly deep - er fix the dart, on - ly deep - er fix . . the

dart, the dart, . . . the dart, . . . but her ef - forts to re -

- lease me on - ly deeper fix the dart, on - ly deep - er fix the dart.

*D.S.*

VOICE. CLEOPATRA.

As-pa-si-a, I know not what to call This in-ter-view. Grant, O ye

PIANO.

pow'rs, it prove A hap-py one! but I am sick with doubt. Mark'd you the

king, A - spa - si - a? look'd he not A king in - deed; while

on his ra-diant brow, Deck'd with the ro - sy rays of youth, love seem'd

To sit en - thron'd, and full of ma - jes - ty?

VOICE.

*Allegro.*

PIANO.

*Allegro.*

♩ = 96.

CLEOPATRA.

How hap-py should we mortals prove, How joyous spend the live-long

*f Tutti.*

*p*

day, If si-lent me-rit gain'd the love That craf - ty court-ship steals a-way,

that crafty courtship, that crafty courtship, that crafty courtship steals a-way, . . .

. . . . . off steals a-way.

*mp* *f* *Ob.*

*Fag.* *f* *Tutti.* *p*

How happy should we mor-tals

prove, how joyous spend the live-long day, if si-lent merit gain'd the love that raf-ty

court-ship steals a-way, that craft-y courtship, that craft-y courtship steals a-

way, . . . . . that

craft-y court-ship steals a-way! how hap-py should we mor-tals prove, how

joy-ous spend the live-long day, if si-lent me-rit gain'd the..love

that craft-y court-ship steals a-way!

Ob.  
Fag.

*f* Tutti.

No. 17. RECIT.—“CHECK NOT THE PLEASING ACCENTS.”

ASPASIA.

VOICE.

Check not the pleas - ing ac - cents of thy tongue, Nor be a -

PIANO.

- sham'd, fair prin-cess, to de - clare A pass-ion for the brave, 'Tis a re-ward, Be-sides the

honours of the well-fought field, They just-ly claim, none else deserves the fair.

VOICE. *Allegro.*

PIANO. *Allegro.*  
♩ = 138.

ASPASIA.

So shall the sweet at - trac - tive smile, Win - ning gra - ces,

*p*

Soft em - bra - ces, E - ver crown the sol - dier's toil,

e - ver crown the sol - dier's toil;

*f*

*p*

so shall the sweet at - trac - tive smile e - ver crown the sol - dier's toil,

*p*

winning gra-ces, soft em-bra-ces, e-ver crown the sol-dier's toil:

When he a-while for-gets the noise Of

loud a-larms And clash-ing arms, To de-light in love's gen-tle joys,

to de-light in love's gen-tle joys, When he a-while for-gets the noise of

loud a-larms and clash-ing arms, to delight in love's gen-tle joys de-



- light, de-light in love's . . . gentle joys,

So shall the sweet at - trac - tive smile, Win - ning gra - ces, . . . Soft em - bra - ces,

E - ver crown the sol - dier's toil, so shall the sweet at - -

- trac - tive smile e - ver . . . crown the . . . sol - dier's toil.

No. 19.

RECIT.—“O BLISSFUL STATE.”

VOICE. *CLEOPATRA.* *ASPASIA.* *CLEOPATRA.*  
 O bliss-ful state! That bliss-ful state be yours— When nei-ther ty-rant custom rules the

PIANO.

*ASPASIA.* *CLEOPATRA.*  
 choice,— Nor fick - le flights of fan - cy guide the will: But e - qual love, on

e - qual mer - it form'd, With pure af - fec - tion feeds the con-stant flame.

No. 20.

DUET.—“O, WHAT PLEASURES, PAST EXPRESSING.”

*Allegro moderato.*

PIANO. *f*  
 =88.

*CLEOPATRA.*  
 O, what plea - sures, past ex - press - ing,

*p*

O, what pleasures flow from pure and constant love! O, what pleasures,

past expressing, O, what pleasures flow from pure and constant love!

ASPASIA.  
All is joy, and all is blessing,

all is joy, all is blessing Which the circling hours improve.

CLEOPATRA.  
O, what pleasures, past expressing,  
ASPASIA.  
O, what pleasures,

flow from pure and con - stant love,  
 past ex - press - ing, flow from pure and con - stant love

*p*

O, what plea - sures, past express - ing,  
 O, what plea - sures,

flow . . . . .  
 past express - ing flow . . . . .

. . . from pure . . and con - stant love, . . . flow from pure and  
 . . . from pure . . and con - stant love, . . . flow from pure and

con - stant love!

con - stant love!

All is joy, and all is bless - ing,

All is joy, and all is bless - ing,

all is joy, all is bless - ing, which the circ - ling

all is joy, all is blessing, which the circ - ling

hours, the circling, circ - ling

hours, the circ - ling

hours . . improve.

hours im-prove.

*mf*

O what plea - sures, past ex - press - ing,

O, what plea - sures, past ex - press - ing,

*p*

flow from pure and con - stant love, O, what plea - sures,

flow from pure and con - stant love,

past ex - press - ing,

O, what plea - sures, past ex - press - ing,

Detailed description: This is a page of a musical score for Handel's 'Alexander Balus.' The page is numbered 63. It contains four systems of music. Each system consists of a vocal line (soprano and tenor parts) and a piano accompaniment (treble and bass clefs). The lyrics are: 'hours . . improve.', 'hours im-prove.', 'O what plea - sures, past ex - press - ing,', 'O, what plea - sures, past ex - press - ing,', 'flow from pure and con - stant love, O, what plea - sures,', 'flow from pure and con - stant love,', 'past ex - press - ing,', and 'O, what plea - sures, past ex - press - ing,'. The piano part features a rhythmic accompaniment with various dynamics including *mf* and *p*.

flow . . . from pure . . . and con - stant love, . . .

flow . . . . . from pure and con - stant love, . . .

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano part is in grand staff. The lyrics are: "flow . . . from pure . . . and con - stant love, . . ." and "flow . . . . . from pure and con - stant love, . . .".

*Adagio.*

flow from pure and con - stant love!

flow from pure and con - stant love!

*Adagio.* *a tempo.*

*f*

This system continues the vocal and piano parts. It includes tempo markings: *Adagio.* above the first vocal staff, *Adagio.* above the second vocal staff, and *a tempo.* above the piano staff. A dynamic marking of *f* (forte) is placed above the piano staff. The lyrics are: "flow from pure and con - stant love!" and "flow from pure and con - stant love!".

This system consists of four staves, all of which are primarily piano accompaniment. The top two staves are vocal staves with rests. The bottom two staves are the piano accompaniment in grand staff.

This system consists of four staves, all of which are primarily piano accompaniment. The top two staves are vocal staves with rests. The bottom two staves are the piano accompaniment in grand staff.

JONATHAN.

VOICE.

Why hangs this hea-vy gloom up-on the brow Of Sy-ria's monarch, while his big heart

PIANO.

heaves With sud-den pas-sion? hath the roy-al maid, Worthy in-deed of

A-lex-an-der's love, En-slav'd the mighty conqueror? Know thy-self, 'Tis thine to

ALEXANDER.

ask, and Pto-le-my's to grant. Aye, be it so— with speed, my friend, des-

\* See APPENDIX, p. 195.

- patch The mes-sage, rich with gifts, wor- thy a king.



VOICE. *Allegro.*

PIANO. *Allegro.*  
*f*  
 ♩ = 96.

♩ ALEXANDER.

Migh-ty Love now calls to arm,

*p*

migh-ty Love now calls to arm, Hear, he sounds the first a-larm,

Hear, he sounds the first a-larm,

Lead, . . . lead, O Hymen, lead the

way; migh - ty Love now calls to arm,

lead, O Hymen, lead the way,

*f*

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains four measures of whole rests. The middle and bottom staves are piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part begins with a rhythmic pattern of eighth and sixteenth notes.

The second system continues the music. The vocal line (top staff) has four measures of whole rests, followed by a melodic phrase in the fifth measure. The piano accompaniment (middle and bottom staves) continues with a similar rhythmic pattern. The lyrics "Migh-ty Love now calls to arm," are written below the vocal line.

The third system continues the music. The vocal line (top staff) has four measures of whole rests, followed by a melodic phrase in the fifth measure. The piano accompaniment (middle and bottom staves) continues with a similar rhythmic pattern. The lyrics "migh-ty Love now calls to arm," are written below the vocal line.

The fourth system continues the music. The vocal line (top staff) has four measures of whole rests, followed by a melodic phrase in the fifth measure. The piano accompaniment (middle and bottom staves) continues with a similar rhythmic pattern. The lyrics "hear, he sounds the first a-larm," are written below the vocal line.

The fifth system continues the music. The vocal line (top staff) has four measures of whole rests, followed by a melodic phrase in the fifth measure. The piano accompaniment (middle and bottom staves) continues with a similar rhythmic pattern.

migh - ty Love now calls to arm, lead, O Hymen, lead the

way, migh - ty Love . . . . . now calls to

arm, hear, he sounds the first a - larm, the first a -

larm, . . . . .

lead, O

*Adagio.*

Hy - - - men, lead . . the way,

FINE.

Let no harsh dis - cor - dant

FINE.

*p*

sound, But love and joy be spread . . . a-round, let

no harsh dis - cordant sound, but love and joy, but

love and joy . . . be spread . . . a - round, . . . be

spread, . . . . . but love and joy be spread a - round. *D.S.*

No. 23.

RECIT.—“YE SONS OF JUDAH.”

JONATHAN.

VOICE.

PIANO.

Ye sons of Ju-dah, with high fes-ti-val Proclaim this hap-py day. The sword is ceased from

Is-ra-el; the captives are restored; And li-ber-ty, that life of life it-self,

And soul of happiness, directs her sons To praise the do-nor with ec-sta-tic joy.

No. 24. AIR AND CHORUS.—“GREAT GOD, FROM WHOM ALL BLESSINGS SPRING.”

*Allegro moderato.*

PIANO.

*f*

♩ = 108.

## JONATHAN.

Great God, from Whom all bless-ings spring, Life, li - ber - ty, and

*p*

fame, life, li - ber - ty, and fame,

To Thee let grate-ful Ju - dah sing, And mag - ni - fy, . . .

and mag - ni - fy Thy Name. . .



CHORUS. TREBLE.  
These are Thy gifts, al - migh - ty King,

CHORUS. ALTO.  
These are Thy gifts, al - migh - ty King,

CHORUS. TENOR (8ve. lower).  
These are Thy gifts, al - migh - ty King,

CHORUS. BASS.  
These are Thy gifts, al - migh - ty King,

JONATHAN.  
and mag - ni -

fy

*p*

Life, li - ber - ty,

CHORUS. Life, li - ber - ty,

... and mag - ni - fy Thy Name Life, li - ber - ty,

Life, li - ber - ty,

and fame, these are Thy gifts, al - migh - ty

and fame, these are Thy gifts, al - migh - ty

and fame, these are Thy gifts, al - migh - ty

and fame, these are Thy gifts, al - migh - ty

King.

King. JONATHAN.

King. Great God, from Whom all bless - ings spring, To Thee let grate - ful

King.

*p*

These are Thy

These are Thy

CHORUS.

Ju - dah sing, And mag - ni - fy . . Thy Name, . . These are Thy

These are Thy

*f*

gifts, al - migh - ty King,  
 gifts, al - migh - ty King, JONATHAN.  
 gifts, al - migh - ty King, and mag - ni - ty . . . . .  
 gifts, al - migh - ty King,  
*p*

Life, li - ber - ty,  
 Life, li - ber - ty,  
 CHORUS.  
 Thy Name, Life, li - ber - ty,  
 Life, li - ber - ty,  
*mf*

and fame, life, li - ber - ty, and  
 and fame, life, li - ber - ty, and  
 and fame, life, li - ber - ty, and  
 and fame, life, li - ber - ty, and

fame.

fame.

JONATHAN.

fame, and magni - fy . . . . .

fame.

*p*

These are Thy

These are Thy

Tutti.

Thy Name, These are Thy

These are Thy

*f*

gifts, al - migh - ty King.

gifts, al - migh - ty King.

JONATHAN.

gifts, al - migh - ty King. To Thee let grate - ful Ju - dah sing:

gifts, al - migh - ty King.

*p*

*Allegro.*

To Thee let grate - ful Ju - dah sing, To Thee let

To Thee let grate - ful Ju - dah sing, And mag - ni - fy Thy

CHORUS - To Thee let grate - ful Ju - dah sing,

To Thee let grate - ful Ju - dah sing,

*Allegro.*

$\text{♩} = 76. f$

grate - ful Ju - dah sing, And mag - ni - fy . . . . . Thy Name,

Name, to Thee let grate - ful

And mag - ni - fy . . . . . Thy Name,

And magni -

and magni -

Ju - dah sing, and magni - fy, . . . . . and magni -

- fy, . . . . . and mag - ni - fy . . . . . Thy Name, Thy

The musical score is written in G major and common time. It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The tempo is marked 'Allegro' and the dynamics include 'f' (forte). The lyrics are: 'To Thee let grate - ful Ju - dah sing, To Thee let grate - ful Ju - dah sing, And mag - ni - fy Thy Name, Name, to Thee let grate - ful And mag - ni - fy . . . . . Thy Name, And magni - and magni - Ju - dah sing, and magni - fy, . . . . . and magni - - fy, . . . . . and mag - ni - fy . . . . . Thy Name, Thy'. The piano accompaniment consists of a right hand with a rhythmic pattern of eighth and sixteenth notes, and a left hand with a steady bass line.

fy Thy Name, and mag-ni - fy,  
 fy Thy Name, and mag-ni - fy Thy Name,  
 to Thee let grate - ful Ju - dah sing, and mag-ni - fy, .  
 Name, and mag-ni - fy Thy Name, Thy Name,

and mag-ni - fy Thy Name, . . . and mag-ni -  
 and mag-ni - fy Thy Name, Thy Name, and mag-ni -  
 and mag-ni - fy Thy Name, and mag - ni - fy, and mag-ni - fy Thy  
 to Thee let grate - ful Ju - dah sing, and mag-ni - fy . . . .

fy, . . . and mag-ni - fy, . . . and  
 fy Thy Name, . . . and mag - ni -  
 Name, and mag - ni - fy Thy Name, and mag - ni - fy . . . Thy

mag-ni - fy, . . . and mag-ni-fy Thy Name, to  
 - fy . . . Thy Name, to  
 Name, and mag-ni - fy . . . Thy Name, and mag-ni - fy Thy Name, to  
 Thy Name, to

Thee let grate - ful Ju - dah sing, and magni - fy Thy Name, and mag - ni - fy . .  
 Thee let grate - ful Ju - dah sing, and magni - fy . . . Thy Name,  
 Thee let grate - ful Ju - dah sing, and magni - fy,  
 Thee let grate - ful Ju - dah sing, and magni - fy . . . Thy Name, .

*Adagio.*  
 . . . and magni - fy, . . . and mag - ni - fy . . . Thy Name.  
 and magni - fy, . . . and mag - ni - fy Thy Name.  
 . . . and magni - fy, . . . and mag - ni - fy . . . Thy Name.  
 . . . and magni - fy, . . . and mag - ni - fy Thy Name.  
*Adagio.*

# ACT II.

No. 25. AIR.—“KIND HOPE, OF ALL MANKIND THE FRIEND.”

VOICE.

*Larghetto.*

PIANO.

*Larghetto.*

*mf*

$\text{♩} = 112.$

ALEXANDER.

Kind Hope, . . . of all man-kind the friend, Sweet balm in all dis -

*p*

- tress! Still, still a lov-er's prayer at-tend With fancied raptures of suc -



- cess, with fancied rap - - - 3 - - - 3 - - - tures of success,

kind Hope, of all mankind the friend, sweet

balm in all distress! still, still a lov - er's prayer . . . at - tend with fancied raptures of suc -

- cess, with fancied, fancied raptures, fancied rap - - - - tures, with raptures of suc -

- cess, still, still a lov - er's prayer attend with fancied rap - - -

- - tures of suc-cess, with fan-cied raptures of . . suc-cess.

FINE. So shall my

love-sick soul have ease, so shall my love-sick soul have ease, And make her

voy-age in smoother seas, and make her voy-age in smoother seas, in smooth-er seas, and make her

voy - - - age in smoother seas, in smoother seas.

D.S. D.S.

JONATHAN.

VOICE. Long, long and hap-py live the king! Thus speaks The messenger from

PIANO.

E - gypt: Pto-le-my Greets thee his son, and Cle - o - pa - tra,

deck'd In all the lus-tre of a blooming bride. At Pto-lo-ma-is

ALEXANDER.

waits the smiling hour. Thither let us haste, my Jo-na-than, And, all the thorny

cares of state a-part, Seize the sweet hour, and re-vel in de-light.

VOICE.

PIANO.  $\text{♩} = 108.$

ALEXANDER.  $\text{♩}$

O Mi - thra, with

thy bright - est beams, O Mi - thra, with

thy bright - est beams Shine out se-rene and gay, shine out se-rene and

gay,

O Mi-thra, shine out se-rene and gay, with thy bright-est

beams shine out se-rene and gay, O

*tr* *mf* *p*

Mi - thra, with thy bright - est beams shine out se-rene and gay, . . .

O Mi - thra, with thy bright - est beams shine out

se - rene and gay, O Mi - thra, with thy bright - est beams shine

out se - rene and gay, . . . . . 3

*Adagio.*  
shine out se - rene and gay.  
*Adagio.* *f*

FINE. FINE. FINE.

And pour forth all thy gol - den streams, To glad, to glad our bri - dal . . .

*p*

day, and pour forth all thy gol - den streams, to glad our bri - dal day. O

*Adagio.* *D.S.*

*Adagio.* *D.S.*

No. 28.

RECIT.—“STAY, MY DREAD SOVEREIGN.”

A SYCOPHANT COURTIER.

VOICE.

Stay, my dread sovereign, and let just re-venge Secure thy throne! A base ungrateful

PIANO.

man, Covering fell purpose with the specious mask Of friend-ship, plots against thy throne, thy life. Loy-al af -

ALEXANDER.

- fection dic-tates this, yet more, It bids me say, that Jo-na-than is he. 'Tis false! Begone, be -

- fore I frown thee dead. Bring me, my lords, the rich - est pur - ple robe, And brightest

crow - n : much more de - serves my friend, My bro - ther Jo - na - than, and more I will Ex -

- alt thee, best of men; for sa - cred is This day to hon - our, gra - ti - tude, and love.

**JONATHAN.**  
There is no great - ness in mor - tal - i - ty, That can keep back the gall of slan - d'rous

tongues, Or 'scape th' in - tended wounds of ca - lum - ny. 'Tis a rough brake, the virtuous must go thro' ;

E - ver in dan ger, and yet e - ver safe, In the pro - tec - tion of Al - mighty Pow'r.



PIANO.  
♩ = 88.

*Allegro.*  
*f*

The piano introduction consists of two systems of grand staff notation. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Allegro' and the dynamic is 'f'. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more active bass line in the left hand.

The second system of piano accompaniment continues the rhythmic and harmonic patterns established in the first system, with the right hand playing a melodic line and the left hand providing harmonic support.

The third system of piano accompaniment continues the piece, maintaining the 'Allegro' tempo and 'f' dynamic.

JONATHAN.

Hate-ful man!

*p*

The vocal entry for Jonathan begins in the fourth system. The vocal line is written in a treble clef with a key signature of two flats. The lyrics 'Hate-ful man!' are written below the notes. The piano accompaniment continues with a dynamic of 'p'.

thy sland'rous tongue Throws in vain the poi-son'd dart, throws in vain the

The fifth system contains the vocal line and piano accompaniment for the lyrics 'thy sland'rous tongue Throws in vain the poi-son'd dart, throws in vain the'. The piano accompaniment continues with a steady rhythm.

poi-son'd dart,

The sixth system contains the vocal line and piano accompaniment for the lyrics 'poi-son'd dart,'. The piano accompaniment concludes the piece with a final chord.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a series of eighth and sixteenth notes, while the piano accompaniment provides a steady harmonic and rhythmic foundation.

The second system continues the musical piece. The vocal line features a more active melodic line with many sixteenth notes. The piano accompaniment includes some chords and moving bass lines.

The third system includes the vocal line with the lyrics "throws in vain . . . the poi - son'd dart." The piano accompaniment features a dynamic marking of *f* (forte) and includes a complex, fast-moving passage in the right hand.

The fourth system is primarily piano accompaniment. The right hand has a very fast, intricate passage of sixteenth notes, while the left hand provides a steady bass line.

The fifth system includes the vocal line with the lyrics "Hateful man ! hateful man !". The piano accompaniment continues with its characteristic fast-moving right hand and steady left hand.

hate - ful man ! thy slan'd'rous tongue throws in vain the poi-son'd dart, . .

throws in vain the poi-son'd dart, . . . . .

throws in vain the poi - son'd dart, the poi - son'd dart, the

poi - son'd dart, thy

slan

d'roustongue

throws in vain . . the poi - son'd dart.

FINE.

FINE.

Know, it will re-coil ere long, And will stab the trai-tor's heart,

*p*

know, it will re-coil ere long, and will stab the trai-tor's heart,

*p*

*Adagio.*

and will stab the trai-tor's heart.

*Adagio.*

*f*

*f*

*D.S.*

Hate-ful man!

*f*

*D.S.*

*Largo, e staccato.*

TREBLE.

ALTO.

TENOR.  
(Sve. lower).

BASS.

PIANO.  
♩ = 80.

The first system of the score consists of five staves. The top four staves are for vocal parts: Treble, Alto, Tenor (Soprano lower), and Bass. The fifth staff is for the piano accompaniment, marked with a piano (p) dynamic and a tempo of quarter note = 80. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo and articulation are indicated as 'Largo, e staccato.' The piano part begins with a forte (f) dynamic. The vocal staves are currently empty, showing only rests.

The second system continues the musical score. It features the same four vocal staves and piano accompaniment staff. The piano part continues with a rhythmic accompaniment of eighth and sixteenth notes. The vocal staves remain empty with rests.

The third system continues the musical score. It features the same four vocal staves and piano accompaniment staff. The piano part continues with a rhythmic accompaniment. The vocal staves remain empty with rests.

O ca - lum - ny, on vir - tue wait - ing, O

O ca - lum - ny, on vir - tue wait - ing, O

O ca - lum - ny, on vir - tue wait - ing, O

O ca - lum - ny, on vir - tue wait - ing, O

ca - lum - ny, on vir - tue wait - ing, Sha - dow - like, yet

ca - lum - ny, on vir - tue wait - ing, Sha - - - dow -

ca - lum - ny, on vir - tue wait - ing, Sha - - - dow -

ca - lum - ny, on vir - tue wait - ing, Sha - dow - like, yet

vir - tue ha - ting, vir - - - tue ha - - - ting; Fly,

- like, sha - dow - like, yet vir - tue ha - ting; Fly,

- like, sha - dow - like, yet vir - tue ha - ting; Fly,

vir - tue ha - ting, vir - - - tue ha - - - ting; Fly,

fly these up - per re - gions, fly, fly; Na-tive of the

fly these up - per re - gions, fly, fly; Na-tive of the

fly these up - per re - gions, fly, fly; Na-tive of the

fly these up - per re - gions, fly, fly; Na-tive of the

shades be - low, Thi-ther, thi-ther go,

shades be - low, Thi-ther, thi-ther go,

shades be - low, Thi-ther, thi-ther go,

shades be - low, Thi-ther, thi-ther go,

go! O ca - lumny, thi-ther go:

go! O ca - lumny, thi-ther go:

go! O ca - lumny, thi-ther go

go! O ca - lumny, thi-ther go:



Go with all thy base de - sign - ing, .. go with all thy base de -

Go with all thy base de - sign - ing, go,

Go with all thy base de -

sign - ing, with all, with all . . . de - sign - ing, thy

go with all thy base de - sign - ing, thy

sign - ing, with all thy base de sign - ing, thy base de - sign - ing, thy

Go with all . . thy base de - sign - ing, thy

base de - sign - ing, All thy forg - ing, feign - ing, coin - ing, with

base de - sign - ing, All . . thy forg - ing, feign - ing, coin - ing,

base de - sign - ing, All . . thy forg - ing, feign - ing, coin - ing,

base de - sign - ing, All . . thy forg - ing, feign - ing, coin - ing,

all . . . thy base de-sign-ing, with all . . . thy  
 go with all thy base de-sign-ing, go with all thy base de-  
 go with all thy base de-sign-ing, go with all.. thy base de-  
 go with all thy base de-sign-ing,  
*senza 8ve.*

base . . . de-sign-ing, with all . . . thy base de-sign-ing, in  
 - sign-ing, with all thy base de-sign-ing, with all thy base de-sign-ing, in  
 - sign-ing, with all thy base de-sign-ing, with all.. thy base de-sign-ing, in  
 and in

dark-ness e - - ver lie, in dark-ness e - - ver  
 dark-ness e - - ver lie, in dark-ness e - - ver  
 dark-ness e - - ver lie, in dark-ness e - - ver  
 dark-ness e - - ver lie, .. in dark-ness e - - ver  
*p*

lie, . . . . . go, go, O

lie, . . . . . go, go, O

lie, . . . . . go, go, O

lie, . . . . . go, go, O

ca - - lum - ny, go, go with all . . thy base . . de -

ca - - lum - ny, go, go with all thy base de -

ca - - lum - ny, go, go with all . . thy base . . de -

ca - - lum - ny, go, go with all . . thy base . . de -

sign - ing, all thy forg - ing, feign - ing, coin - ing, and in dark - ness

sign - ing, all thy forg - ing, feign - ing, coin - ing, and in dark - ness

sign - ing, all thy forg - ing, feign - ing, coin - ing, and in dark - ness

sign - ing, all thy forg - ing, feign - ing, coin - ing, and in dark - ness

Handel's "Alexander Balus."—Novello, Ewer and Co.'s Octavo Edition.

e - ver lie, and in dark - ness  
 e - ver lie, and in dark - ness e - ver lie, in dark - ness  
 e - ver lie, and in dark - ness e - ver lie, in dark - ness  
 e - ver lie, and in dark - ness  
 e - ver lie, and in dark - ness

e - ver lie, and in dark - ness e - ver, e - ver lie, and in dark - ness, and in  
 e - ver lie, in dark - ness e - ver lie, and in dark - ness, and in  
 e - ver lie, in dark - ness e - ver lie, and in dark - ness, and in  
 e - ver lie, in dark - ness e - ver lie, and in dark - ness, and in

dark - ness e - ver lie. . . .  
 dark - ness e - ver lie. . . .  
 dark - - ness e - - ver lie. . . .  
 dark - ness e - - ver lie. . . .

VOICE. CLEOPATRA.

Ah ! whence these dire fore - bodings of the mind ? Why droops my soul, when

PIANO.

on the verge of bliss ? Is he not brave ? suc - cess - ful ? good ? a

king ? And all that can de - serve re - turn of love ? Yet ap - pre - hen - sion

of I know not what Hangs hea - vy on my soul, and checks the ri - sing joy.

VOICE.

PIANO.

*Andante larghetto.*

*f*

*tr*

*tr*

♩ = 92.

CLEOPATRA.

Toss'd from thought . . . . .

to thought I rove, . . . . . toss'd from thought to thought I rove,

*p*

toss'd from thought to thought I rove, Joys sur - -

- round me, Fears con - found me, Ev' - ry . . pas - - sion's

thine, . . O love,

ev' - ry . . . pas - - sion's thine, O . . love,

toss'd from thought to thought I . . rove, . . .

ev' - ry pas-sion is thine, O

love, joys sur - round me, fears con - found me, ev' - - ry

pas - - sion's thine, O love.

Toss'd from thought



to thought I rove,

*p*

toss'd from thought to thought I rove,

joys sur - round me, fears con - found me, O love, O

love, ev' - ry pas - - - - sion, ev' - ry pas - sion is

thine, O love, ev' - ry pas - sion is thine, O . .

love, toss'd from thought to thought I . . .

rove, toss'd from thought to thought I . . . rove, toss'd from

thought to thought I . . . rove, joys sur-round me, fears con-found me, joys sur-round me,

fears con-found me, ev-ry pas-sion's thine, O love, *colla voce.*

toss'd from thought to thought I rove,

*Adagio.*  
ev' - ry  
*Adagio.*

pas - - - sion's thine, O love.

*f*

Love, thou plea - sing irk - some guest! Wish - es ri - sing, doubts sur -

*p*

- pri - sing, wish-es ri - sing, doubts sur - pri - sing, Give thy change - ful

tide no rest, give thy change - ful tide no rest, give thy

change - ful tide no rest, Love, thou pleas - ing irk - some guest!

ev' - ry pas - sion's thine, O love, joys sur - round me,

fears con - found me, ev' - ry pas - sion's thine, O . . love.

Toss'd from

thought to thought I . . rove, toss'd from

thought to thought I . . rove, toss'd from thought to thought I . . rove, joys sur -

- round me, fears con-found me, joys sur-round me, fears con - found me,

ev' - ry pas - sion's thine, O love, toss'd from

thought to thought I rove,

*Adagio.*  
ev' - ry  
*Adagio.*

pas - sion's thine, O love.

No. 33.

RECIT.—“GIVE TO THE WINDS, FAIR PRINCESS.”

VOICE. *ASPASIA.*

Give to the winds, fair prin - cess, these vain doubts And an - xious

PIANO.

fears; nor think that they a - rise From skill pro - phet - ic in the book of fate: But from pure

na - ture, that with de - cent strife, 'Twi'x hope and fear, views th'ap - proach - ing scene.

No. 34.

AIR.—“LOVE, GLORY, AMBITION.”

*Andante.*

PIANO.

♩ = 58.

*ASPASIA.*

Love, glo - ry, am - bi - tion, what - e'er can in - spire A

*p*

flame that is last - ing, or pur - est de - sire, U - nite in the choice of a

monarch so great, To make ev' - ry joy, ev' - ry

bless - ing complete. Love, glo - ry, am - bition, what -

*mf* *p*

- e'er can in - spire a flame that is last - ing, or pur - est de - sire, a

flame that is last - ing, or pur - est de - sire, u - nite in the choice of a



monarch so great, . . . so great,

to make ev'-ry joy, ev'-ry blessing com -

- plete, to make ev'-ry joy, ev'-ry

*Adagio.*

bless - ing com - plete.

*a tempo.*

*f*

*FINE.*

*FINE.*

Then give to the winds, then give to the winds these sor-row-ful tears, these

sor-row-ful tears, When the prom-is-ing morn, . . when the

prom-is-ing morn of all com-fort ap-pears. Love

*mf*

*D.S.*

No. 35.

RECIT.—“THUS FAR MY WISHES THRIVE.”

PTOLEMY.

VOICE.

Thus far my wish-es thrive. With ea-ger joy fond A-lex-

PIANO.

- an-der rush-es on the toils. Friend, broth-er, son, or what-e'er he

be, he falls; He falls to my am - bi - tion. 'Twas for this I

gave him Cle - o - pa - tra; and for this With o - ther arts will strengthen our al -

- li - ance, Till I can work his ru - in. Yes, I've fawn'd, But on - ly to de -

- vour; and soon will hurl This hap - py mon - arch from his fan - cied throne:

To seat there - in whom I can bet - ter rule, The young De - me - tri - us.

Allegro.

VOICE.

PIANO.

*f*

♩ = 92.

PTOLEMY.

Vir - tue, thou i - - de - al name, . .

*p*

All thy hon - ours I dis - claim; Vain . . de - light . . of

cow - ard minds, vain . . de - light, vain . . de - light . . .

. . . . . of cow - ard minds, all . . . thy hon - ours,

all . . . thy honours I dis-claim; . . . . .

vir - tue, thou i - de - al name, . . . vain de - light of

cow - ard minds!

*f* *f*

Vir - tue, thou i -

*p*

- de - al name, vir - tue, thou i - de - al name,

all thy hon - ours I dis - claim, . . . . .

. . . . . all thy hon - ours I . . . disclaim,

all . . . thy hon - ours I . . dis - claim, vain . . de - light . . . of

cow - ard minds, vain . . de - light . . of cow - ard minds,

vain de - light . . of cow - ard minds, vain de - light of cow - ard

FINE.

minds.

*f a tempo.*

FINE.

Bold am - bi - tion knows no law, Ac - tive souls, like

*mp*

FINE.

mine, to awe, Ra - ging wild as stor - my winds,

FINE.

ra - ging, ra - - - - - ging wild and stor - -

FINE.

- - - - - my, ra - - - - - ging wild as stor - my winds,

FINE.

bold am-bi - tion knows no law, ac - tive souls, like

mine, to awe, ra - ging, ra - - - - - ging wild and stor - -

- my, ra - - - - - ging wild as stor - my winds,

*Adagio.*

ra - ging wild as stor - my winds.

*Adagio.*

*D.S.*

Vir - tue, thou i - *D.S.*


*p*




No. 87.

RECIT. (ACCOMPANIED).—"YE HAPPY PEOPLE."

JONATHAN.

VOICE.  Ye happy people, come, proclaim a - loud Your grateful

PIANO. 

 joy, in Hy-menæ-an verse; Balus and Cle-o-pa-tra claim your songs.



No. 88.

SOLI AND CHORUS.—"TRIUMPH, HYMEN, IN THE PAIR."

ALTO.  SOLO. Triumph, Hymen, in the .. pair;

TENOR (8ve. lower).  SOLO. Triumph, Hymen, in the .. pair;

PIANO.  *p*

 Thus u - ni - ted, Thus de - light - ed, Brave the one, the o - ther fair,

 Thus u - ni - ted, Thus de - light - ed, Brave the one, the o - ther fair,



the o - ther fair, the o - ther fair.

brave the one, brave the one.

CHORUS.  
TREBLE.

Tri - umph, Hy - men, in the pair, tri - umph, Hy - men, in the pair,

ALTO.  
Tri - umph, Hy - men, in the pair, tri - umph, Hy - men, in the pair,

TENOR (8ve. lower).  
Tri - umph, Hy - men, in .. the pair, tri - umph, Hy - men, in .. the pair,

BASS.  
Tri - umph, Hy - men, in the pair, tri - umph, Hy - men, in .. the pair,

thus u - ni - ted, thus de - light - ed, brave the one, the

thus u - ni - ted, thus de - light - ed, brave the one, the

thus u - ni - ted, thus de - light - ed, brave the one, the

thus u - ni - ted, thus de - light - ed brave the one, the

o - ther fair,  
o - ther fair, brave the one,  
o - ther fair, brave the one, brave,  
o - ther fair, brave the one, brave, brave,

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "o - ther fair, o - ther fair, brave the one, o - ther fair, brave the one, brave, o - ther fair, brave the one, brave, brave,".

brave the one, . . . the o - ther  
brave the one, . . . the o - ther  
brave the one, . . . the o - ther

The second system continues the vocal line with lyrics: "brave the one, . . . the o - ther", "brave the one, . . . the o - ther", and "brave the one, . . . the o - ther". The piano accompaniment includes a dynamic marking of *p* (piano).

Solo.  
fair, . . . brave the one, the o - ther fair. Tri - umph, Hy - men,  
brave the one, the o - ther fair.  
brave the one, the o - ther fair.  
brave the one, the o - ther fair.

The third system begins with a "Solo." marking. The lyrics are: "fair, . . . brave the one, the o - ther fair. Tri - umph, Hy - men, brave the one, the o - ther fair. brave the one, the o - ther fair. brave the one, the o - ther fair." The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano).

in the . . pair; thus u -

*Solo.*  
Tri - umph, Hy - men, in the . . pair; thus u -

- ni - ted, thus de - light - ed, brave the one, the o - - ther fair.

- ni - ted, thus de - light - ed, brave the one, the o - - ther fair.

**CHORUS.** *Solo.*  
Tri - umph, Hy - men, in the . . pair; thus u - ni - ted, thus de -

**CHORUS.** *Solo.*  
Tri - umph, Hy - men, in the pair; thus u - ni - ted, thus de -

**CHORUS.**  
Tri - umph, Hy - men, in the pair;

**CHORUS.**  
Tri - umph, Hy - men, in the pair;

*f* *p*

light - ed, brave the one, the o - ther fair,

light - ed, brave the one, the o - ther fair, CHORUS.

CHORUS. brave the  
brave the one,

CHORUS.  
CHORUS. brave the one, brave,  
brave the one, brave the one, . . . the o-ther  
one, brave, brave the one, . . . the o-ther  
brave, brave, brave the one, . . . the o-ther

Solo.  
the o-ther fair,  
Solo.  
fair, . . . the o-ther fair,  
Solo.  
fair, . . . the o-ther fair,  
Solo.  
fair, . . . the o-ther fair,  
Solo.  
fair, the o-ther fair,

*p*

CHORUS.

thus u - ni - ted, thus de - light - ed, brave the one, the

CHORUS.

thus u - ni - ted, thus de - light - ed, brave the one, the

CHORUS.

thus u - ni - ted, thus de - light - ed, brave the one, the

CHORUS.

thus u - ni - ted, thus de - light - ed, brave the one, the

o - ther fair, brave the one, the

o - ther fair, brave the one, brave the

o - ther fair, brave the one, brave, brave the

o - ther brave, brave the one, brave, brave, brave the

one, thus u - ni - ted, thus de - light - ed,

one, thus u - ni - ted, thus de - light - ed,

one, thus u - ni - ted, thus de - light - ed,

one, thus u - ni - ted, thus de - light - ed,

thus u - ni - ted, thus de - light - ed, brave the one, the o - ther

thus u - ni - ted, thus de - light - ed, brave the one, the o - ther

thus u - ni - ted, thus de - light - ed, brave the one, the o - ther

thus u - ni - ted, thus de - light - ed, brave the one, the o - ther

fair, brave, brave, brave the one, brave the one, the o - ther

fair, brave, brave, brave the one, brave the one, the o - ther

fair, brave, brave, brave the one, brave the one, the o - ther

fair, brave, brave, brave the one, brave the one, the o - ther

fair.

fair.

fair.

fair.

**ALEXANDER.**

VOICE. Glad time, at length, has reach'd the happy point, When long-liv'd hope in

PIANO.

sweet po - ses - sion dies. Mithra, I thank thee; Cle - o - pa - tra is mine.

Thou sa - cred Pow'r, bear wit - ness to my love, Warm as thy fires, and

**CLEOPATRA.**

pure as mid - day light. Let I - sis e - ver bind my grate - ful

heart To du - teous vows, and more than loy - al love.



TREBLE VOICE.

ALTO VOICE.

PIANO.

*Allegro moderato.*

♩ = 88.

ALEXANDER.

Hail, hail, hail, .. wed-ded

*pp*

love, hail, .. wed-ded love, mys-te-ri-ous law!..

Hearts de - light-ing, Souls u - ni - ting, hearts de - light-ing,

CLEOPATRA.  
A thousand,  
A thousand, thousand sweets from thee we draw, . . . from thee we draw,

thousand sweets we draw, . . . . . Peace and plea - sure Without  
a thousand, thousand sweets from

mea - sure, peace and plea-sure without mea-sure, From wed - ded . . . love's mys -  
thee we draw,

te - rious law, . . from wed - ded . . love's  
hail, wed - ded . . love, mys - te - rious

mys - te - rious law, . . . mys - te - rious law!  
law, . . . . . mys - te - rious law!

*f*

mys - te - rious law, mys - te - rious law,  
hail, . . wed - ded love, . . hail, . . wed - ded love, . . mys - te - rious

*p*

mys-terious law! peace and plea-sure with - out  
law! hearts de-light-ing, souls u-ni-ting, a thou-sand,

mea - sure, peace and plea - sure, from wed-ded love's mys-te-rious law, . . .  
thou-sand sweets from thee we draw, . . . . . mys-te-rious law, . . . . .

mys-te-rious law, peace and  
. . . . . mys-te-rious law, hearts de-light-ing, souls u-ni-ting,

plea - sure with-out mea - sure, from wed-ded love's mys-te-rious law,  
a thousand, thousand sweets from thee we draw, . . . . .

a thousand sweets from thee we draw, peace and pleasure with-out  
 mea - sure, a thousand, thou-sand sweets we .. draw . . .  
 hearts de-light-ing, souls u - ni - ting, a thousand sweets from thee we  
 . . . from wed - ded love's . . . mys-te-rious law,  
 draw, from wed - ded love's . . . mys-te-rious law, hearts de -  
 souls u - ni-ting, with-out mea - sure, a thousand sweets from thee we draw, from  
 - lighting, peace and plea-sure, a thousand sweets from thee we draw, from

The musical score is written in G major (one sharp) and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "a thousand sweets from thee we draw, peace and pleasure with-out mea - sure, a thousand, thou-sand sweets we .. draw . . . hearts de-light-ing, souls u - ni - ting, a thousand sweets from thee we . . . from wed - ded love's . . . mys-te-rious law, draw, from wed - ded love's . . . mys-te-rious law, hearts de - souls u - ni-ting, with-out mea - sure, a thousand sweets from thee we draw, from - lighting, peace and plea-sure, a thousand sweets from thee we draw, from".

wed - ded love's . . mys - te - rious law ;

wed - ded love's . . mys - te - rious law ;

hail, . . wedded love, hail, hail, hail, . . wedded

hail, . . wedded love, hail, hail, hail, . . wedded

*Adagio.*

love's mys - te - rious law, . . mys - te - rious law !

love's mys - te - rious law, . . mys - te - rious law !

*Adagio.*

*Allegro, ma non troppo.*

PIANO.  $\text{♩} = 76.$

*f Tromb. solo.*

Viol.

col 8ve. ad lib.

Tromb.

Viol.

Tromb.

tr tr tr

Viol.

TREBLE.

Hymen, fair U - ra - nia's son, Pour thy choicest blessings

ALTO.

Hymen, fair U - ra - nia's son, Pour thy choicest blessings

TENOR (sve. lower).

Hymen, fair U - ra - nia's son, Pour thy choicest blessings

BASS.

Hymen, fair U - ra - nia's son, Pour thy choicest blessings

tr tr tr Tutti.

*f*

down, pour thy choicest blessings down On the love-ly roy-al pair, Hy-men, fair U-ra-nia's

down, pour thy choicest blessings down On the love-ly roy-al pair, Hy-men, fair U-ra-nia's

down, pour thy choicest blessings down On the love-ly roy-al pair, Hy-men, fair U-ra-nia's

down, pour thy choicest blessings down, On the love-ly roy-al pair, Hy-men, fair U-ra-nia's

son, pour thy choi-cest blessings down, pour thy choi-cest blessings down on the love-ly roy-al

son, pour thy choi-cest bless-ings down, pour thy choi-cest blessings down on the love-ly roy-al

son, pour thy choi-cest blessings down, pour thy choi-cest blessings down on the love-ly roy-al

son, pour thy choi-cest blessings down on the love-ly roy-al

pair, Let pure hon-our and de-light Crown the

pair, Let pure hon-our and de-light Crown the

pair, Let pure hon-our and de-light Crown the

pair, Let pure hon-our and de-light Crown the

*Tromb.*

*Tymp.*



day . . and bless the night, crown . . the day, crown . . the  
 day and bless the night, crown, crown . . the day,  
 day . . . and bless the night, crown, crown . . the day,  
 day . . . and bless the night, crown . . the night, crown . . the  
 day and bless the night, As he is brave, and she is  
 day and bless the night, As he is brave, and she . . . is  
 crown . . and bless the night, As he is brave, and she is  
 day . . and bless the night, As he is brave, and she is  
 fair, as he is brave, as he is brave, as she is . . .  
 fair, as he is brave, as he is brave, as she is  
 fair, as he is brave, as he is brave, as she is  
 fair, as he is brave, as he is brave, as she is

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are printed below the vocal staves, with some words appearing in multiple lines to indicate overlapping phrases or different vocal parts.

fair, as she is . . . fair, crown . . . the day . . and bless the  
 fair, as she is fair, crown the day and bless the  
 fair, as she is fair, crown the day . . and bless the  
 fair, as she is fair, crown . . the day . . and bless the

night, crown, crown . . the day, crown . . and bless the  
 night, crown . . the day, crown . . the day and bless the  
 night, crown, crown . . the day, crown and bless the  
 night, crown . . the day, crown . . the day . . and bless . . the

night, as he is brave, as he is brave, as she is  
 night, as he is brave, as he is brave, as she is  
 night, as he is brave, as he is brave, as she is  
 night, as he is brave, as he is brave, as she is

The musical score consists of three systems. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are printed below the vocal staves.

fair, as she is fair. Hymen, fair U-ra-nia's

fair, as she is fair. Hymen, fair U-ra-nia's

fair, as she is fair. Hymen, fair U-ra-nia's

fair, as she is fair. Hymen, fair U-ra-nia's

*Tromba.*

son, Pour thy choicest blessings down, pour thy choicest blessings down On the love-ly roy-al

son, Pour thy choi-cest blessings down, pour thy choicest blessings down On the love-ly roy-al

son, Pour thy choicest blessings down, pour thy choicest blessings down On the love-ly roy-al

son, Pour thy choi-cest blessings down, pour thy choicest blessings down On the love-ly roy-al

pair, pour thy choicest blessings down on the lovely roy-al pair.

pair, pour thy choicest blessings down on the love-ly roy-al pair.

pair, pour thy choicest blessings down on the love-ly roy-al pair.

pair, pour thy choicest blessings down on the love-ly roy-al pair.

*tr*

# ACT III.

No. 42.

SYMPHONY.

PIANO.  $\text{♩} = 80.$

*Tempo ordinario.*

*f* *Ob.* *p*

*Fag.*

*f Tutti.*

*Ob.* *p*

*Fag.* *Tutti.* *f*

*Ob.* *p*

*Fag.*

*f Tutti.*

No. 43.

RECT.—" 'TIS TRUE, INSTINCTIVE NATURE."

CLEOPATRA.

VOICE.

'Tis true, instinctive nature seldom points At some approach-ing ill in

PIANO.

vain. But sure, In vain were all my form-er doubts and fears: For I am

hap-py, hap-py be-yond thought, In this bright scene of e-ver-constant joy.

VOICE. *Larghetto.*

PIANO. *Larghetto.*  
♩ = 126.  
*mp*

CLEOPATRA.

Here a - mid the sha - dy woods,      Fragrant flow'rs, and crys - tal

floods,      Taste, my soul,      this charming seat,      Love and glo - ry's calm re -

- treat, . . .      taste, my soul, this charm-ing

seat, . . love and glo - ry's calm re-treat,

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'seat,' followed by a quarter note rest, then a quarter note 'love', a quarter note 'and', a quarter note 'glo - ry's', a quarter note 'calm', and a half note 're-treat,'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

here a - mid the sha - dy woods, . .

The second system continues the vocal line with a half note 'here', a quarter note 'a - mid', a quarter note 'the', a quarter note 'sha - dy', and a half note 'woods,'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures.

taste, my soul, this charm - ing seat, love and glo - ry's calm re -

The third system features a vocal line starting with a half note 'taste,', a quarter note 'my', a quarter note 'soul,', a quarter note 'this', a quarter note 'charm - ing', a half note 'seat,', a quarter note 'love', a quarter note 'and', a quarter note 'glo - ry's', a quarter note 'calm', and a half note 're -'. The piano accompaniment provides harmonic support with chords and moving lines.

- treat, . . here a - mid the sha - dy

The fourth system continues the vocal line with a half note '- treat,', a quarter note rest, then a quarter note 'here', a quarter note 'a - mid', a quarter note 'the', a quarter note 'sha - dy'. The piano accompaniment continues with a consistent rhythmic accompaniment.

woods, frag - rant flow'rs, and crys - tal floods, taste, my soul, this charm - ing

The fifth system features a vocal line starting with a half note 'woods,', a quarter note 'frag - rant', a quarter note 'flow'rs,', a quarter note 'and', a quarter note 'crys - tal', a quarter note 'floods,', a quarter note 'taste,', a quarter note 'my', a quarter note 'soul,', a quarter note 'this', a quarter note 'charm - ing'. The piano accompaniment concludes the system with a final chord and a sustained bass note.

seat, love and glo - ry's calm re - treat, taste, my soul, this charming

seat, love and glo - ry's calm re - treat, . . . love . . . and

glo - - ry's calm . . . re - treat.

Hence, vain doubt, and i - dle fear: Joy, and on - ly joy is



*Allegro.*  
CLEOPATRA.

here.  
(Enter Ruffians.)

TREBLE.

ALTO.

TENOR (8ve lower).

BASS.

PIANO.

*Allegro.*  
*mf*

You must with  
The Gods and Pto-le - my have otherwise or-dain'd! You must with  
You must with us, you must with  
Mistaken Queen! You must with

Help, help, O I - sis!

us, the Gods and Pto-le - my have o-therwise or -

us, mis-ta-ken Queen!

us, mis-ta-ken Queen!

us, the Gods and Pto-le - my have o-therwise or -

A - lex - an - der, help !

- dain'd, you must with us, the Gods and Pto-le - my have otherwise ordain'd, have

you must with us, the Gods and Pto-le - my have otherwise ordain'd, have

you must with us, the Gods and Pto-le - my have otherwise ordain'd, have

- dain'd, you must with us, the Gods and Pto-le - my have otherwise ordain'd, have

*f*

O I - sis, help ! help !

otherwise ordain'd, and you must go with us, you must with us,

otherwise ordain'd, and you must go with us, you must with us,

otherwise ordain'd, and you must go with us, you must with

otherwise ordain'd, and you must go with us, you must with

A-lex-an-der, help! help! O help! help,

you must with

the Gods and Pto-le - my have o-therwise or-dain'd, you must with

us, mis-ta-ken Queen! you must with us,

us, mis-ta-ken Queen! you must with us,

Detailed description: This system contains five staves. The top staff is the vocal line with lyrics. The second staff is a blank treble clef staff. The third and fourth staves are the vocal line with lyrics. The fifth staff is the bass line. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

O A-lex-an - der, help! O I - sis,

us,

us, the Gods have o-therwise or - dain'd,

mis-ta-ken Queen, the Gods and Pto-le-my have o-ther-wise or - dain'd,

mis-ta-ken Queen, the Gods and Pto-le -my have otherwise ordain'd,

Detailed description: This system contains five staves. The top staff is the vocal line with lyrics. The second staff is a blank treble clef staff. The third and fourth staves are the vocal line with lyrics. The fifth staff is the bass line. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

help! O I - sis, help! O I - sis, help! O . . .

you must with us, mis-ta-ken Queen, mis-ta-ken Queen,

you must with us, mis-ta-ken Queen, mis-ta-ken Queen,

mis-ta-ken Queen, mis-ta-ken Queen,

mis-ta-ken Queen, mis-ta-ken Queen,

mis-ta-ken Queen, mis-ta-ken Queen,

. . . . . A - lex - an - der, help!

you must with us, you must with us.

you must with us, you must with us.

you must with us, you must with us.

you must with us, you must with us.

VOICE. **ALEXANDER.**

Ah! was it not my Cle-o-pa-tra's voice? The voice of Cle-o-pa-tra in dis -

PIANO.

- tress? It can-not be.— What beast can leap these walls? Or man more bold and

fierce, that dares in-vade Our roy-al pri-va-cy?— Yet she was here; and

I did promise to partake with her The sweet attractive pleasures of re-tire-ment.

No. 47.

Air.—“MIGHTY GUARDIANS OF ALL NATURE.”

*A tempo ordinario.*

VOICE.

*A tempo ordinario.*

PIANO.

$\text{♩} = 88.$

ALEXANDER.

Migh - ty guar - dians of all na - ture, O pre - serve my beau - teous love,

beau - teous love, pre - serve

*tr* *tr*

*Adagio.*

my beau-teous love, O preserve my beau-teous love!

*Adagio.* *mf*

*FINE.*

*FINE.*

Keep from in-sult the fair crea-ture,

*p*

keep from in-sult the fair crea-ture, Vir - tue sure . . . all

hearts can move, all . . . hearts . . . . can

move, . . . . vir - tue sure all

hearts can move. Migh - ty guardians

of all . . . na - ture, migh - ty guar - - dians

of all na - - ture, O preserve my beau - teous love!

*D.S.*



VOICE. JONATHAN.

Treachery, O King, unheard of treachery Stalks thro' the kingdom with gi-gan-tic

PIANO.

steps, And glo-ries in suc-cess. The Sy-rian towns Have Pto-le-my re-

-ceiv'd with o-pen gates, As your kind friend and fa-ther. Ent'ring thus, He

with E-gyp-tian sol-diers gar-ri-son'd Each place, and now at An-ti-och hath as-sum'd The

ALEXANDER.

double crown of Egypt and of A-sia. Talk'st thou of crowns and kingdoms lost, my

(to Aspasia.)

friend? We will re-co-ver them. But know'st thou aught of Cle-o - pa - tra? Faith-ful As -

ASPASIA.

- pa - sia! Where is my queen, my Cle - o - pa - tra? Bribed by per-nicious gold, 'tis said your

guards Ad-mit-ted ruffians, sent by Pto - le - my, To seize the Queen for young Demetrius.

ALEXANDER.

Hor-ror! con - fu - sion! Call my for-ces out. To arms, my Jo - na - than, and let us rush Up -

- on the guile-ful foe, that he may feel The fu - ry of af-fronted ma-jes - ty.

VOICE. *Presto.*

PIANO. *Presto.*  
♩ = 100.

♩ ALEXANDER.

Fu - ry, fu - ry, with red sparkling eyes, fu - ry, with red sparkling

eyes, Rise, in all thy ter - rors rise;

All a-round de-struction deal, all a-round de-

- struction deal, rise, in all thy ter-rors rise, all a-round . .

de-struction deal,

all, all . . a-round de-struction deal.

Fu - ry, with red sparkling eyes, rise, rise, in

*mp*

all thy terrors rise, all around de - struc-tion deal, rise, in all thy

ter - rors rise, all a - round . . . de -

- struc-tion deal, fu - ry, with red sparkling eyes, rise, rise, in

all thy ter - rors rise, all a - round de - struc - tion deal!

*Adagio.* *a tempo.*

*f*

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

Second system of musical notation, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The word "FINE." appears at the end of the system.

Third system of musical notation, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "That re - venge may give some ease, that re - venge may". Dynamics include *p* and *pf*.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "give some ease, Or cold death a kind re - lease to the". The tempo marking is *Larghetto.* and the note value is  $\text{♩} = 72$ . Dynamics include *p*.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "hor - rid pains I feel, or cold death a kind re - lease, a".

kind re - lease to the hor - rid pains I feel, or cold

death, cold death a kind re - lease to the hor - -

*Adagio.* *D.S.*  
- - rid pains I feel, to the hor - rid pains I feel. *Adagio.* *D.S.*

No. 50. RECIT.—“GODS! CAN THERE BE?”

ASPASIA.  
VOICE. Gods! can there be a more af-flic-ting sight, Than such ma-jes-tic great-ness in dis -

PIANO.

- tress? How is he fall'n! from empire, love, and joy! The wretched scorn of merce-na-ry slaves!

No. 51.

AIR.—“STRANGE REVERSE OF HUMAN FATE.”

*A tempo ordinario. Allegro, ma non troppo.*

PIANO.  
♩ = 88.

First system of piano introduction. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). Dynamics: *f* (forte).

Second system of piano introduction. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). Dynamics: *p* (piano).

Third system of piano introduction. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). Dynamics: *p* (piano) and *f* (forte).

First system of vocal entry and piano accompaniment. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). Dynamics: *p* (piano) and *f* (forte). The vocal line begins with the word "ASPASIA."

ASPASIA.

Strange re - verse of

Second system of vocal entry and piano accompaniment. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). Dynamics: *f* (forte) and *p* (piano). The vocal line continues with the lyrics "hu - man fate, Migh - ty joy, and migh - ty woe!"

hu - man fate, Migh - ty joy, and migh - ty woe!

Third system of vocal entry and piano accompaniment. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). Dynamics: *f* (forte) and *p* (piano). The vocal line continues with the lyrics "strange re - verse of hu - man fate, migh - ty joy, and

strange re - verse of hu - man fate, migh - ty joy, and



migh - ty woe! None are hap - py, none are great, In this changeful state be-low,

none are hap - py, none are great,

strange re - verse of hu - man fate, migh - ty joy, and migh - ty woe!

none are hap - py, none are great, in this change-ful . . state be-low,

none are hap - py,

none are great, strange re - verse of hu - man fate,

migh - ty joy, and migh - ty woe! none are hap - py, none are great,

in this change - ful . . state be - low,

*Adagio.*  
in this changeful state be - low,  
*Adagio.*

*p* *f*

JONATHAN.

VOICE. *May he re - turn with lau - rel'd vic - to - ry On his glad*

PIANO.

*brow. But oh! I fear, the gods, The crea - ture - gods he trusteth, can not*

*help: They are no gods, but mere de - lu - sion all.*

VOICE. *Larghetto.*

PIANO. *Larghetto.*  
*mp*  
♩ = 84.

## JONATHAN.

To God, who made the ra - diant sun,

*p*

And fix'd him in his cen - tral

throne, The pa - ler moon, and

ev' - ry star That darts his bea - my light from

far; To Him, al - migh - ty, great - est,

best, Je - ho - vah, Lord of Hosts con - fess'd, All

*tr*

vic - - to - ry be - - longs, all vic - - to -

- ry be - longs. To Him a -

- lone 'tis Ju - - dah's care To of - fer up her

hum - ble prayer, And tune her grate - ful songs.

*Adagio.*

*A tempo ordinario.*

TREBLE. Sun, moon, and stars, and all ye Host of Heaven, To

ALTO. Sun, moon, and stars, and all ye Host of Heaven, To

TENOR (sra.lower). Sun, moon, and stars, and all ye Host of Heaven, To

BASS. Sun, moon, and stars, and all ye Host of Heaven, To

*A tempo ordinario.*

PIANO. *f*

great Je-ho - - vah be the glo - - ry given,

great Je-ho - - vah be the glo - - ry given,

great Je-ho - - vah be the glo - - ry given,

great Je-ho - - vah be the glo - - ry given,

sun, moon, and stars, and all ye Host of Heaven,

sun, moon, and stars, and all ye Host of Heaven,

sun, moon, and stars, and all ye Host of Heaven,

sun, moon, and stars, and all ye Host of Heaven,

sun, moon, and stars, and

sun, moon, and stars, and

sun, moon, and stars, and

sun, moon, and stars, and

all ye Host of Heaven, to great Je - -

all ye Host of Heaven, to great Je - -

all ye Host of Heaven, to great Je - -

all ye Host of Heaven, to great Je - -

- ho - vah be the glo - - - ry given.

- ho - vah be the glo - - - ry given.

- ho - vah be the glo - - - ry given.

- ho - vah be the glo - - - ry given.

*Allegro.*

On his cre - a - - - - - ting, his

*Allegro.* ♩ = 88.

On His cre - a - - - - - ting, His

On His cre - a - - - - - ting, His

all - sa - ving, sa - ving power, His sa - ving,

- sa - ving power

all - sa - ving power

- sa - ving power

- sa - ving power

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The tempo is marked 'Allegro' with a metronome marking of ♩ = 88. The lyrics are: 'On his cre - a - - - - - ting, his', 'On His cre - a - - - - - ting, His', 'On His cre - a - - - - - ting, His', 'all - sa - ving, sa - ving power, His sa - ving,', '- sa - ving power', 'all - sa - ving power', '- sa - ving power', and '- sa - ving power'.



Ju - dah shall call, and Him  
 Ju - dah shall call, and Him  
 Ju - dah shall call, and Him  
 Ju - dah shall call, and Him

a - dore,  
 a - dore,  
 a - dore, and Him  
 a - dore,

a - dore, and Him a - dore,  
 on His cre - a -

Ju - - dah  
 on His cre - a - -  
 on His cre - a - - - - - ting, His  
 ting, His all - - - sa - - ving

shall call, and Him a - - -  
 ting, His  
 all - - - sa - - ving power, . . .  
 power

dore, on His cre - a - - -  
 all sa - - -  
 Ju - - dah shall call,

- - - - - ting  
 - - - - - ving power, on His cre - a - - - - -  
 on His cre - a - - - - - ting power, on His cre -  
 and Him a - - - - - dore,  
 - - - - -

power, on His cre - a - - - - -  
 - - - - - ting, His all - sa - - - - - ving power Ju - - - - - dah  
 a - - - - - ting, His all - sa - - - - - ving  
 on His cre -  
 - - - - -

- - - - - ting power, on His cre - a - - - - -  
 shall call, and Him a - - - - -  
 power Ju - - - - - dah shall  
 a - - - - - ting, His  
 - - - - -

8ves. ad lib.

ting power, on His cre - a - - - - - ting  
 dore,  
 call, and Him a - - - - dore,  
 all - - - - sa - ving power . . . Ju - dah shall

power Ju - - - -  
 Ju - - - dah shall call, and  
 Ju - - - dah shall  
 call,

- dah shall call, and Him a - lone . . . a - dore.  
 Him a - - - dore, and Him a - lone a - - dore.  
 call, and Him a - - lone a - - dore.  
 and Him a - lone a - - dore.

PTOLEMY (to Cleopatra).

VOICE. Yes, he was false, my daughter, false to you, And hath conspir'd against thy father's

PIANO.

life. Self-pre-ser-va-tion, and pa-ter-nal care For you, my child, oblig'd me to de-

- throne This kingly coun-ter-feit. Then think no more Of the lost A-lex-an-der, but re-

CLEOPATRA.

- ceive A wor-thier he-ro, whom thy fa-ther wills. Im-pos-si-ble!

he ne-ver could be false To me, or you; so brave! so just! so good! But

O indulge me once more with the sight, The last farewell, of him, to whom I'm

bound By na-ture's strongest tie— con - nu - bial love.

No. 56. RECIT. (ACCOMPANIED).—"UNGRATEFUL CHILD."

PTOLEMY.  
VOICE. Ungrateful child, by ev'-ry sa-cred power, Thou ne-ver, ne-ver

PIANO.

shalt behold him more. In vain you sigh, In vain you mourn; For

soon thy re-bel heart shall learn, With smiles to welcome our re-turn.

Allegro.  $\text{♩} = 92$ .

VOICE.

PIANO.

$\text{♩} = 92$ .

*f*

*tr*

PTOLEMY.

*p*

O sword, and thou, all - da - ring hand, O

*p*

sword, and thou, all - da - ring hand, Thy aid a - lone I crave, thy aid a - lone I

crave, a - lone I crave, a - lone I crave, . . . . .

thy aid a - lone I crave, *p*

*f* *p*

sword, and thou, all-dar-ing hand, . . thy aid a-lone I crave, thy aid a-lone I

*tr*

crave, thy aid a - lone, a - lone I crave, . . . . .

thy aid . . a - lone I crave. *tr*

*f*

FINE.

FINE.



Nor o - ther gods or powers de - mand, To con - quer, to

con - quer, or . . . to save, to con - quer, to conquer, or to

save, . . . . . nor

o - ther gods or powers de - mand, to con - quer,

to con - quer. to con - quer or to save, . . or to save.

*D.S.*  
*f*

No. 58. RECIT. (ACCOMPANIED).—"SHALL CLEOPATRA EVER SMILE AGAIN?"

CLEOPATRA.

VOICE. Shall Cle-o - pa-tra e-ver smile a - gain? Oh no! what-e'er a

PIANO.

father may command, He cannot change the course of heart-felt grief, Oh no! what-e'er a

fa-ther may command, He can - not change the course of heart - felt grief.

No. 59. RECIT.—"UNGRATEFUL TIDINGS."

MESSENGER.

VOICE. Ungrateful tidings to the roy-al ear I bring, O Queen; but such the will of

PIANO.

fate. The va-liant Jew hath vanquish'd thrice his foes; Whom, fly-ing to A -

- zo-tus, he pur-sued, And de-struction on their ci - ty pour'd, Not spa-ning Da-gon's  
 tem-ple or the god; And now re-returns in tri-umph. But the King, a - las! the  
 King, o'erpower'd by Pto-le-my, Your fa-ther, and de-sert-ed by his host, sought re -  
 -fuge in A - ra - bia, but in vain: For treach'rous Zab-diel, heed-ing not the  
 pray'r That he pour'd forth in bit - ter - ness of soul, Not for him -  
 -self, but you, his queen, his life, Hath with re-morseless sword cut off his head.

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The piano part features a prominent bass line with sustained notes and chords, and a treble part with arpeggiated figures and sustained chords. The key signature is one sharp (F#), and the time signature is common time (C).

No. 60.

AIR.—“O TAKE ME FROM THIS HATEFUL LIGHT.”

*Larghetto.* CLEOPATRA.

VOICE.

The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The next measure contains a half note D5, followed by quarter notes E5, F#5, and G5. The final measure consists of a half note G5.

O take me from this hate-ful light: Tor-ture end me, Death be-

PIANO.

$\text{♩} = 100.$

The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. Both staves are in a key signature of one sharp (F#) and common time (C). The right hand is mostly silent in this system, while the left hand plays a simple bass line.

The vocal line continues with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The next measure contains a quarter note D5, followed by quarter notes E5, F#5, and G5. The final measure consists of a quarter note G5. The piano accompaniment features a right-hand treble staff with a complex, rhythmic pattern of sixteenth notes and a left-hand bass staff with a simple bass line. A piano dynamic marking (*p*) is present in the right hand.

- friend me, Wrapt in shades of end-less night.

The piano accompaniment continues with a right-hand treble staff and a left-hand bass staff. The right hand plays a complex, rhythmic pattern of sixteenth notes, while the left hand plays a simple bass line.

The piano accompaniment continues with a right-hand treble staff and a left-hand bass staff. The right hand plays a complex, rhythmic pattern of sixteenth notes, while the left hand plays a simple bass line.

The vocal line continues with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The next measure contains a quarter note D5, followed by quarter notes E5, F#5, and G5. The final measure consists of a quarter note G5. The piano accompaniment features a right-hand treble staff with a complex, rhythmic pattern of sixteenth notes and a left-hand bass staff with a simple bass line.

O take me

from this hate-ful light: tor - ture end me,

death be - friend me, wrapt in shades of endless night, in shades of end-less

night. O take me from this

hate - ful light: tor-ture end me, death be-friend me,

wrapt in shades of end - less night, tor - ture

end me, death be-friend me, wrapt in shades . . of endless night, . .

. . . wrapt in shades . . . of endless night, of endless night;

O take me from this hate-ful light, O

take me from this hate-ful light: tor-ture

end me, death be-

- friend me, wrapt in shades of end - less

night, wrapt in shades of end - less night.

*pp*

No. 61.

RECIT.—“FORGIVE, O QUEEN.”

ANOTHER MESSENGER. CLEOPATRA.

VOICE. Forgive, O Queen, the mes-sen-ger of ill! Say on, say on. All

PIANO.

strange and ter-ri-ble e-vents are welcome To one, whose on-ly comfort is des-pair.

## MESSENGER.

From this dread scene of bloody war I come, Where Pto-le-my, your fa-ther, ra-ging

fierce And fear-less, ev-er in the foremost rank, From ma-ny a ga-ping wound

## CLEOPATRA.

hath breath'd his soul. This is thy ha-voc, O am-bi-tion! bane Of human

hap-pi-ness. Oh! had I ne'er Been born a queen, to feel the dire ef-fects That

wait the for-tune of the wretch-ed great.— But vain is all com-plaint.



No. 62.

RECIT. (ACCOMPANIED).—"CALM THOU MY SOUL."

VOICE. CLEOPATRA.

Calm thou my soul, kind I - sis, with a no - ble scorn of life,  
I - de - al joys, and mo - men - ta - ry pains, That flat - ter or dis - turb this waking dream.

PIANO. *p*

No. 63.

ATR.—"CONVEY ME TO SOME PEACEFUL SHORE."

VOICE. *Largo.*

PIANO. *Largo.* *mf* *p*

$\text{♩} = 50.$

Con - vey me to some peace - ful shore, Where no tu -  
mul - tuous bil - lows roar, Where life, though joy - less, still is calm, And sweet con -

tent . . is sor - row's balm. There, free from

pomp and care, . . to wait, For - get - ting, for - get - ting and for -

- got, the will of fate, there, . . free from pomp and

care, to wait, for - get - ting and for - got, the

will of fate.

VOICE. JONATHAN.

Mys-te-ri-ous are thy ways, O Pro - vi-dence! But al-ways true and

just. By Thee kings reign, By Thee they fall. Where now is Egypt's boast? Where thine, O

Sy-ri-a? laid low in dust: While chosen Judah triumphs in suc-cess, And feels the presence

of Je-hovah's arm. Mind-ful of this, let Is-ra-el e-ver fear, With fi-li-al re-

-ve-rence, His tre-men-dous name, And with ob-se-qui-ous heart ex-alt His praise.

No. 65. SOLO AND CHORUS.—“YE SERVANTS OF TH’ETERNAL KING.”

Andante con moto.

VOICE.

PIANO.

*f*

JONATHAN.

Ye ser-vants of th'e - ter - nal King, His power and glo-ry

*p*

sing, ye ser-vants of th'e - ter - nal King, His power and glo - ry sing,

And speak of all His righ-teous ways With won - der and with praise, and speak of all His

*p*

righ-teous ways with wonder and with praise,

*tr* *tr*

TREBLE.

Ye ser - vants of th'e -

ALTO: Ye ser - vants of th'e -

TENOR (Sve. lower.) Ye ser - vants of th'e -

BASS. Ye ser - vants of th'e -

with won - der and with praise. Ye ser - vants of th'e -

Ye ser - vants of th'e -

- ter - nal King,

His power and glo - ry sing, ye servants of th'e -

- ter - nal King,

His power and glo - ry sing, ye servants of th'e -

- ter - nal King,

His power and glo - ry sing, ye servants of th'e -

- ter - nal King,

His power and glo - ry sing, ye servants of th'e -

- ter - nal King, His power and glo - ry sing,

and speak of all His

- ter - nal King, His power and glo - ry sing,

and speak of all His

- ter - nal King, His power and glo - ry sing,

and speak of all His

- ter - nal King, His power and glo - ry sing,

and speak of all His

righteous ways with wonder and with praise, and speak of all His righteous ways with wonder  
 righteous ways with wonder and with praise, and speak of all His righteous ways with wonder  
 righteous ways with wonder and with praise, and speak of all His righteous ways with wonder  
 righteous ways with wonder and with praise, and speak of all His righteous ways with wonder

and with praise. A - men, A - - - -  
 and with praise.  
 and with praise.  
 and with praise.

- men, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, A - men, Hal-le-lu-jah, Hal-le-  
 Amen, A - - - - - men, Hal-le-lu-jah,  
 Amen, A - - - -  
 Hal-le -

- lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - -  
 Hal - le - lu - jah, A - men, A - men, A - - - men, A -  
 - men, Hal - le - lu - jah, Hal - le - lu - jah, A -  
 - lu - jah, A - - men, A - men, A - men, A - - - men, A -  
 - men, Hal - le - lu - jah, A - men, A - - men, Hal - le - lu - jah, Hal - le - lu - jah, A -  
 - men, Hal - le - lu - jah, A - men, A - men, Amen, Hal - le - lu - jah, A - - men, A -  
 - men, Hal - le - lu - jah, A - men, - - - - - men, Hal - le - lu - jah, Hal - le - lu - jah, A -  
 - men, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A -  
 - men, Hal - le - lu - jah, Hal - le - lu - jah, . . . Hal - le -  
 Hal - le - lu - jah, Amen, A - men, Hal - le - lu - jah, A - - - men, Hal - le -  
 - men, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -





- - men, Hal-le-lu-jah, A - men, . . . Hal-le-lu-jah, A - - - men, Hal-le-  
 lu-jah, A - men, Hal-le-lu-jah, Hal-le-lu-jah, A-men, A - men, Hal-le-  
 Hal-le-lu-jah, A - men, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-  
 - - men, Hal-le-lu-jah, A - men, A - - - - - men, Hal-le-lu-jah,  
 lu-jah, Hal-le-lu-jah, A - men, A - - - - - men, A - -  
 lu-jah, A - - - men, A - men, A-men, A - - - - - men, A-men,  
 - lu-jah, Hal-le-lu-jah, A - men, Hal-le-lu-jah, Halle-lu-jah, Halle-lu-jah, A-men,  
 A-men, A - men, Hal-le-lu-jah, Halle-lu-jah, Halle-lu-jah, A-men,  
 - - men, Hal-le-lu-jah, Hal-le-lu-jah. A - - - men.  
 A - men, Hal-le-lu-jah, Hal-le-lu-jah, A - - - men.  
 A - men, Hal-le-lu-jah, Hal-le-lu-jah, . . . A - - - men.  
 A - men, Hal-le-lu-jah, Hal-le-lu-jah, A - - - men.

Handel's "Alexander Balus."—Novello, Ewer and Co.'s Octavo Edition.

# APPENDIX.

(p. 65 at \*.)

- patch the mes-sage, rich with gifts, wor - thy a king. But oh, what

gifts? had I a world to give, It were not e-qual price for such a gem.

## No. 22A. AIR.—“HEROES MAY VAUNT THEIR MIGHTY DEEDS.”

*Larghetto Andante.*

VOICE.

*Larghetto Andante.*

PIANO.  
♩ = 100.

ALEXANDER.

He - roes may vaunt their migh - ty

deeds, And talk of con-quest, and talk of con-quest in high

strains, he - roes may vaunt their . .

migh-ty . . deeds, and . . talk of con-quest, of con-quest,

in high . . strains: Yet oft the power of beau-ty leads The

con-quer-or cap-tive in chains, . . the con-quer-or cap-tive in chains.

He-ros may vaunt their migh - ty deeds, and talk of conquest,

of conquest, in high .. strains, yet oft .. the

power of beau - ty leads, the con-quer-or cap-tive in chains, .. the

con-quer-or cap-tive in chains,

yet oft .. the power of beau - ty leads the con-quer-or cap-tive in

chains, yet oft the

power of beau-ty leads the con-quer-or cap-tive in chains, the

*Adagio.*

con-quer-or cap-tive in chains.

*Allegro moderato.*

Fly swift, on bor - row'd wings . . of love, Ye tar - dy - foot - ed

*Allegro moderato.* ♩ = 104.

min - utes, fly, fly swift, fly swift, on

*mp*

bor - row'd wings . . of love, ye tar - dy - foot - ed min - utes

fly!

fly swift, on

bor - row'd wings of love, ye tar - dy - foot - ed min - utes

fly! And bring the sen - tence, to . . re - move This fran - tic tor - ture, live or

die, and bring the sen - tence, live or . . die.

*Adagio.*

*Tempo lmo.*

*Tempo lmo.* ♩ = 100.

*f*

He - roes may vaunt their migh - ty deeds, their migh - ty deeds, and talk of

*p*

con - quest, and talk of con - quest in high . strains: . .

*f* *p* *f*

yet oft the power of beau - ty leads the con - quer - or

cap - tive in chains,

yet oft.. the power of beau - ty leads the con - quer - or

*Adagio.*

cap - tive in chains.

*a tempo.*