

NOVELLO'S ORIGINAL OCTAVO EDITION.

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SEMELÉ

AN ORATORIO

COMPOSED IN THE YEAR 1743 BY

G. F. HANDEL.

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

EBENEZER PROUT.

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EDITOR'S PREFACE.

HANDEL'S "Semele" is, like the same composer's "Hercules," a secular oratorio. The libretto was originally written as an opera-book by Congreve, but, being found unsuitable for the stage, was converted by some slight alterations into an Oratorio. The music was written between June 8 and July 4, 1743; but the work was not performed until February 10 of the following year.

The pianoforte accompaniment to the present edition is mainly that prepared for the German Handel Society by E. F. Richter; in only a few passages, where it was not very close to the original score, has the present editor ventured to modify it.

SEMELE.

DRAMATIS PERSONÆ.

JUPITER	<i>Tenor.</i>	SEMELE, daughter to Cadmus.. ..	<i>Soprano.</i>
CADMUS, King of Thebes	<i>Bass.</i>	INO, sister to Semele	<i>Alto.</i>
ATHAMAS, a Prince of Bœotia.. ..	<i>Alto.</i>	Chorus of Priests and Augurs.	
SOMNUS	<i>Bass.</i>	Chorus of Loves and Zephyrs.	
APOLLO	<i>Tenor.</i>	Chorus of Nymphs and Swains.	
JUNO	<i>Alto.</i>	Attendants.	
IRIS	<i>Soprano.</i>	Chief Priest of Juno.	

ACT I.

SCENE I.

The scene is the Temple of Juno. Near the altar is a golden image of the Goddess. Priests are in their solemnities, as after a sacrifice newly offered; flames arise from the altar, and the statue of Juno is seen to bow.

CADMUS, ATHAMAS, SEMELE, INO, AND CHORUS OF PRIESTS.

No. 1.—OVERTURE.

No. 2.—RECIT.—*Priest.*

Behold! auspicious flames arise,
Juno accepts our sacrifice;
The grateful odour swift ascends,
And see, the golden image bends!

No. 3.—CHORUS.

Lucky omens bless our rites,
And sure success shall crown your loves;
Peaceful days and joyful nights
Attend the pair that she approves.

No. 4.—RECIT.—*Cadmus.*

Daughter, obey,
Hear and obey!
With kind consenting
Ease a parent's care;
Invent no new delay!

Athamas.

Oh, hear a faithful lover's prayer!
On this auspicious day
Invent no new delay!

No. 5.—RECIT.—*Semele (aside).*

Ah me!
What refuge is now left me?
How various, how tormenting
Are my miseries!
O Jove, assist me!
Can Semele forsake thy love,
And to a mortal's pleading yield?
Thy vengeance will o'ertake such perfidy.
If I refuse, my father's wrath I fear.

AIR.

O Jove! in pity teach me which to choose,
Incline me to comply, or help me to refuse!

No. 6.—AIR.

The morning lark to mine accords his note,
And tunes to my distress his warbling throat.
Each setting and each rising sun I mourn,
Wailing alike his absence and return.

No. 7.—RECIT.—*Athamas.*

See, she blushing turns her eyes;
See, with sighs her bosom panting!
If from love those sighs arise,
Nothing to my bliss is wanting.

No. 8.—AIR.—*Athamas.*

Hymen, haste ! thy torch prepare !
 Love already his has lighted.
 One soft sigh has cured despair,
 And more than my past pains requited.

No. 9.—RECIT.—*Ino.*

Alas ! she yields
 And has undone me !
 I cannot longer hide my passion ;
 It must have vent,
 Or inward burning
 Will consume me.
 O Athamas—
 I cannot utter it !

Athamas.

On me fair Ino calls
 With mournful accent,
 Her colour fading,
 And her eyes o'erflowing !

Ino.

Oh, Semele !

Semele.

On me she calls,
 Yet seems to shun me !
 What would my sister ?
 Speak !

Ino.

Thou hast undone me !

No. 10.—QUARTETT.

Cadmus.

Why dost thou thus untimely grieve,
 And all our solemn rites profane ?
 Can he or she thy woes relieve ?
 Or I ? Of whom dost thou complain ?

Ino.

Of all ; but all, I fear, in vain !

Athamas.

Can I thy woes relieve ?

Semele.

Can I assuage thy pain ?

Cadmus, Athamas, and Semele.

Of whom dost thou complain ?

[Thunder is heard at the distance, and the fire
 is extinguished on the altar.

No. 11.—CHORUS OF PRIESTS.

Avert these omens, all ye powers !
 Some adverse god our holy rites controls ;
 O'erwhelm'd with sudden night the day expires ;
 Ill-boding thunder on the right hand rolls ;
 And Jove himself descends in showers,
 To quench our late propitious fires.

[Flames are rekindled on the altar.

No. 12.—RECIT.—*Cadmus.*

Again auspicious flames arise,
 Juno accepts our sacrifice.

[The fire is again extinguished.

Again the sickly flame decaying dies :
 Juno assents, but angry Jove denies.

No. 13.—RECIT.—*Athamas.*

Thy aid, pronubial Juno, Athamas implores !

Semele (aside).

Thee, Jove, and thee alone, thy Semele adores !
 [A loud clap of thunder ; the altar sinks.

No. 14.—CHORUS OF PRIESTS.

Cease, cease your vows, 'tis impious to proceed ;
 Begone, and fly this holy place with speed !
 This dreadful conflict does some ill presage ;
 Begone, and fly from Jove's impending rage !

[Exeunt.

SCENE II.

No. 15.—RECIT.—ATHAMAS AND INO.

Ino.

O Athamas, what torture hast thou borne !
 And, oh, what hast thou yet to bear !
 From love, from hope, from near possession
 torn,
 And plunged at once in deep despair !

No. 16.—AIR.

Turn, hopeless lover, turn thy eyes
 And see a maid bemoan,
 In flowing tears and aching sighs,
 Thy woes too like her own.

No. 17.—RECIT.—*Athamas.*

She weeps !
 The gentle maid in tender pity
 Weeps to behold my misery !
 So Semele would melt,
 To see another mourn.

No. 18.—AIR.

Your tuneful voice my tale would tell,
 In pity of my sad despair,
 And with sweet melody compel
 Attention from the flying fair.

No. 19.—RECIT.—*Ino*.

Too well I see
 Thou wilt not understand me.
 Whence could proceed such tenderness?
 Whence such compassion?
 Insensible! ingrate!
 Ah no, I cannot blame thee:
 For by effects, unknown before,
 Who could the hidden cause explore,
 Or think that love could act so strange a part,
 To plead for pity in a rival's heart?

Athamas.

Ah me, what have I heard!
 She does her passion own!

No. 20.—DUET.

Ino.

You've undone me.
 Look not on me!
 Guilt upbraiding,
 Shame invading;
 Look not on me,
 You've undone me!

Athamas.

With my life I would atone
 For the pains to me unknown,
 Cease to shun me!

Ino and Athamas.

Love alone
 Has both undone!

SCENE III.

*To them enter CADMUS, attended.*No. 21.—RECIT.—*Cadmus*.

Ah, wretched prince, doom'd to disastrous
 love!
 Ah me, of parents most forlorn!
 Prepare, O Athamas, to prove
 The sharpest pangs that e'er were borne;
 Prepare with me our common loss to mourn!

Athamas.

Can fate, or Semele, invent
 Another, yet another punishment?

Cadmus.

Wing'd with our fears and pious haste,
 From Juno's fane we fled.
 Scarce we the brazen gates had pass'd,
 When Semele around her head
 With azure flames was graced,
 Whose lambent glories in her tresses play'd.
 While this we saw with dread surprise,
 Swifter than lightning downward tending,
 An eagle stoop'd, of mighty size,
 On purple wings descending;
 Like gold his beak, like stars shone forth his
 eyes,
 His silver plummy breast with snow contending:
 Sudden he snatch'd the trembling maid,
 And soaring from our sight convey'd,
 Diffusing ever, as he lessening flew,
 Celestial odour and ambrosial dew.

Athamas.

Oh, prodigy, to me of dire portent!

Ino.

To me, I hope, of fortunate event!

SCENE IV.

*Enter to them Chorus of PRIESTS and AUGURS.**Cadmus.*

See, see! Jove's Priests and holy Augurs
 come.
 Speak, speak, of Semele and me declare the
 doom!

No. 22.—CHORUS OF PRIESTS AND
AUGURS.

Hail, Cadmus, hail! Jove salutes the Theban
 king!
 Cease your mourning,
 Joy's returning!
 Songs of mirth and triumph sing!

No. 23.—AIR AND CHORUS.—*Semele*.

Endless pleasure, endless love,
 Semele enjoys above!
 On her bosom Jove reclining,
 Useless now his thunder lies;
 To her arms his bolts resigning,
 And his lightning to her eyes.

CHORUS.

Endless pleasure, endless love,
 Semele enjoys above!

ACT II.

No. 24.—SINFONIA.

SCENE I.

A pleasant Country.

JUNO AND IRIS.

No. 25.—RECIT.—*Juno.*

Iris, impatient of thy stay,
From Samos have I wing'd my way
To meet thy slow return.

Iris.

With all his speed not yet the sun
Through half his race has run
Since I, to execute thy dread command,
Have thrice encompass'd sea and land.

Juno.

Say, where is Semele's abode ?

Iris.

Look, where Cithæron proudly stands,
Bœotia parting from Cecropian lands,
High on the summit of that hill,
Beyond the reach of mortal eyes,
By Jove's command and Vulcan's skill,
Behold a new-erected palace rise !

No. 26.—AIR.—*Iris.*

There from mortal cares retiring,
She resides in sweet retreat.
On her pleasure, Jove requiring,
All the Loves and Graces wait.

No. 27.—RECIT.—*Juno.*

No more ! I'll hear no more !

No. 28.—RECIT.

Awake, Saturnia, from thy lethargy !
Seize, destroy the cursèd Semele !
Scale proud Cithæron's top :
Snatch her, tear her in thy fury,
And down to the flood of Acheron
Let her fall, let her fall, fall :
Rolling down the depths of night,
Never more to behold the light !
If I th' imperial sceptre sway, I swear, by
hell
(Tremble, thou universe, this oath to hear),
Not one of curst Agenor's race to spare !

Iris.

Hear, mighty queen, while I recount
What obstacles you must surmount.

With adamant the gates are barr'd,
Whose entrance two fierce dragons guard ;
At each approach they lash their forky stings
And clap their brazen wings ;
And as their scaly horrors rise,
They all at once disclose
A thousand fiery eyes
Which never know repose.

No. 29.—AIR.—*Juno.*

Hence, Iris, hence away !
Far from the realms of day,
O'er Scythian hills to the Mæotian lake,
A speedy flight we'll take !

There Somnus I'll compel
His downy bed to leave, and silent cell ;
With noise and light I will his peace
molest,
Nor shall he sink again to pleasing rest,
Till to my vow'd revenge he grants
supplies,
And seals with sleep the wakeful dragons'
eyes.

[Exeunt.]

SCENE II.

An apartment in the Palace of Semele ; she is sleeping,
Loves and Zephyrs waiting. SEMELE awakes and rises.

No. 30.—AIR.—*Semele.*

Oh, sleep, why dost thou leave me ?
Why thy visionary joys remove ?
Oh, sleep, again deceive me,
To my arms restore my wandering love !

SCENE III.

*To them enter JUPITER.*No. 31.—RECIT.—*Semele.*

Let me not another moment
Bear the pangs of absence ;
Since you have form'd my soul for loving,
No more afflict me
With doubts and fears and cruel jealousy !

No. 32.—AIR.—*Jupiter.*

Lay your doubts and fears aside,
And for joys alone provide !
Though this human form I wear,
Think not I man's falsehood bear.

No. 33.—RECIT.

You are mortal and require
Time to rest and to repose.
I was not absent ;
While Love was with thee,
I was present ;
Love and I are one.

No. 34.—AIR.—*Semele*.

With hope desiring,
With bliss expiring,
Panting,
Fainting :
If this be Love, not you alone,
But Love and I are one.

Causeless doubting
Or despairing,
Rashly trusting,
Idly fearing :
If this be Love, not you alone,
But Love and I are one.

No. 35.—CHORUS OF LOVES AND
ZEPHYRS.

How engaging, how endearing
Is a lover's pain and care !
And what joy the nymph's appearing
After absence or despair !

No. 36.—RECIT.—*Semele*.

Ah me !

Jupiter.

Why sighs my *Semele* !
What gentle sorrow
Swells thy soft bosom ?
Why tremble those fair eyes
With interrupted light ?
Where hovering for a vent,
Amidst their humid fires,
Some new-form'd wish appears :
Speak, and obtain !

Semele.

At my own happiness
I sigh and tremble ;
For I am mortal,
Still a woman ;
And ever when you leave me,
Though compass'd round with Deities,
With Loves and Graces,
A fear invades me ;
And conscious of a nature
Far inferior,
I seek for solitude,
And shun society.

Jupiter (aside).

Too well I read her meaning,
But must not understand her :
Aiming at immortality
With dangerous ambition.

No. 37.—AIR.—*Jupiter*.

I must with speed amuse her,
Lest she too much explain.
It gives the lover double pain,
Who hears his nymph complain,
And hearing, must refuse her.

No. 38.—CHORUS OF LOVES AND
ZEPHYRS.

Now Love, that everlasting boy, invites
To revel while you may in soft delights.

No. 39.—RECIT.—*Jupiter*.

By my command
Now at this instant
Two winged Zephyrs
From her downy bed
Thy much-loved Ino bear,
And both together
Waft her hither,
Through the balmy air.

Semele.

Shall I my sister see ?
The dear companion
Of my tender years.

Jupiter.

See, she appears,
But sees not me ;
For I am visible
Alone to thee.
While I retire, rise and meet her,
And with welcome greet her.
Now all this scene shall to Arcadia turn,
The seat of happy nymphs and swains ;
There without the rage of jealousy they
burn,
And taste the sweets of love without its pains.

No. 40.—AIR.—*Jupiter*.

Where'er you walk, cool gales shall fan the
glade ;
Trees, where you sit, shall crowd into a shade.
Where'er you tread, the blushing flowers
shall rise,
And all things flourish where'er you turn
your eyes,

[Exit.

SCENE IV.

SEMELE and INO meet and embrace. Chorus of Nymphs and Swains.

No. 41.—RECIT.—*Semele*.

Dear sister, how was your passage hither ?

Ino.

O'er many states and peopled towns we pass'd,
O'er hills and valleys, and o'er deserts waste !
O'er barren moors, and o'er unwholesome fens,
And woods where beasts inhabit dreadful dens :
Through all which pathless way our speed was
such,
We stopp'd not once the face of earth to touch.
Meantime they told me, while through air we
fled,
That Jove did thus ordain.

No. 42.—AIR.—*Ino*.

But hark ! the heavenly sphere turns round,
And silence now is drown'd
In ecstasy of sound !
How on a sudden the still air is charm'd,
As if all harmony were just alarm'd
And every soul with transport fill'd,
Alternately is thaw'd and chill'd.

No. 43.—DUET.—*Semele and Ino*.

Prepare then, ye immortal choir !
Each sacred minstrel tune his lyre,
And all in chorus join !

No. 44.—CHORUS.

Bless the glad earth with heavenly lays !
And to that pitch th' eternal accents raise,
That all appear divine !

ACT III.

SCENE I.

Scene, the Cave of Sleep ; the god of Sleep lying on his bed.
JUNO and IRIS appear.

No. 45.—INTRODUCTION.

No. 46.—RECIT.

Juno.

Somnus, awake !
Raise thy reclining head !

Iris.

Thyself forsake,
And lift up thy heavy lids of lead !

No. 47.—AIR.—*Somnus* (*waking*).

Leave me, loathsome light !
Receive me, silent night !
Lethe, why does thy ling'ring current cease ?
Oh, murmur me again to peace !

[Sleeps again.]

No. 48.—RECIT.

Iris.

Dull god, canst thou attend the water's fall ?
And not hear Saturnia call ?

Juno.

Peace, Iris, peace ! I know how to charm him :
Pasishea's name alone can warm him.

[To Somnus.]

Somnus, arise !
Disclose thy tender eyes ;
For Pasishea's sight
Endure the light.
Somnus, arise !

No. 49.—AIR.—*Somnus*.

More sweet is that name
Than a soft purling stream.
With pleasure repose I'll forsake,
If you'll grant me but her to soothe me awake.

No. 50.—RECIT.—*Juno*.

My will obey,
She shall be thine.
Thou, with thy softer powers,
First Jove shalt captivate :
To Morpheus then give order,
Thy various minister,
That with a dream in shape of Semele,
But far more beautiful,
And more alluring,
He may invade the sleeping deity ;
And more to agitate his kindling fire,
Still let the phantom seem to fly before him,
That he may wake with longing, wake with
new desire,
Unable to refuse whatever boon
Her coyneess shall require.

Somnus.

I tremble to comply.

Juno.

To me thy leaden rod resign,
To charm the sentinels

On mount Cithæron ;
Then cast a sleep on mortal Ino,
That I may seem her form to wear,
When I to Semele appear.

No. 51.—DUET.

Juno.

Obey my will, thy rod resign,
And Pasithea shall be thine !

Somnus.

All I must grant, for all is due
To Pasithea, Love, and you.

[*Exeunt.*

SCENE II.

An Apartment. SEMELE alone.

No. 52.—AIR.—*Semele.*

My racking thoughts by no kind slumbers freed,
But painful nights do joyful days succeed.

SCENE III.

To her enter JUNO as INO, with a mirror in her hand.

No. 53.—RECIT.—*Juno (aside).*

Thus shaped like Ino,
With ease I shall deceive her ;
And in this mirror she shall see
Herself as much transform'd as me.
Do I some goddess see,
Or is it Semele ?

Semele.

Dear sister, speak,
Whence this astonishment ?

Juno.

Your charms improving
To divine perfection,
Show you were late admitted
Amongst celestial beauties.
Has Jove consented,
And are you made immortal ?

Semele.

Ah no ! I still am mortal ;
Nor am I sensible
Of any change or new perfection.

Juno (giving her the glass).

Behold in this mirror
Whence comes my surprise ;
Such lustre and terror
Unite in your eyes,

That mine cannot fix on a radiance so bright,
'Tis unsafe for the sense and uncertain for sight.

Semele.

O ecstasy of happiness !
Celestial graces
I discover in each feature !

No. 54.—AIR.

Myself I shall adore,
If I persist in gazing.
No object sure before
Was ever half so pleasing.

No. 55.—RECIT.—*Juno.*

Be wise, as you are beautiful,
Nor lose this opportunity :
When Jove appears, all ardent with his love,
Refuse his warm embrace
Till you obtain a boon without a name.

Semele.

Can that avail me ? but how shall I attain
To immortality ?

Juno.

Conjure him by his oath
Not to approach to thee
In likeness of a mortal,
But like himself, the mighty Thunderer,
In pomp of majesty
And heavenly attire ;
As when he proud Saturnia charms,
And with ineffable delight
Seeks her encircling arms
When comes the happy night.
You shall partake then of immortality,
And thenceforth leave this mortal state,
To reign above,
Adored by Jove,
In spite of jealous Juno's hate.

No. 56.—AIR.—*Semele.*

Thus let my thanks be paid,
Thus let my arms embrace thee !
And when I'm a goddess made,
With charms like mine I'll grace thee.

No. 57.—RECIT.—*Juno.*

Rich odours fill the fragrant air
And Jove's approach declare.
I must retire—

Semele.

Adieu ; your counsel I'll pursue.

Juno (aside).

And sure destruction will ensue,
Vain wretched fool ! Adieu !

SCENE IV.

JUPITER enters, offers to embrace SEMELE ; she looks kindly on him, but retires a little from him.

No. 58.—AIR.—*Jupiter.*

Come to my arms, my lovely fair,
Soothe my uneasy care !
In my dream late I wooed thee,
And in vain I pursued thee,
For you fled from my prayer,
And bid me despair.
Come to my arms, my lovely fair !

No. 59.—RECIT.

Oh, Semele !
Why art thou thus insensible ?

No. 60.—AIR.—*Semele.*

I ever am granting,
You always complain ;
I always am wanting,
Yet never obtain.

No. 61.—RECIT.—*Jupiter.*

Speak, speak your desire :
Say what you require :
I'll grant it !

Semele.

Swear by the Stygian lake !

Jupiter.

By that tremendous flood, I swear ;
Ye Stygian waters, hear !
And thou, Olympus, shake,
In witness to the oath I take !

[Thunder is heard at a distance, and underneath.

No. 62.—SYMPHONY.

No. 63.—RECIT.—*Semele.*

You'll grant what I require ?

Jupiter.

I'll grant what you require.

Semele.

Then cast off this human shape which you wear,
And Jove since you are, like Jove too appear !

No. 64.—AIR.—*Jupiter.*

Ah, take heed what you press !
For, beyond all redress,
Should I grant your request, I shall harm you.

No. 65.—AIR.—*Semele.*

No, no, I'll take no less
Than all in full excess !
Your oath it may alarm you.
Yet haste and prepare,
For I'll know what you are,
With all your powers arm you.

SCENE V.

No. 66.—RECIT.

Jupiter, pensive and dejected.

Ah, whither is she gone ? unhappy fair !
Why did she wish ? why did I rashly swear ?
'Tis past, 'tis past recall,
She must a victim fall !
Anon when I appear,
The mighty Thunderer,
Arm'd with inevitable fire,
She needs must instantly expire.
My softest lightning yet I'll try,
And mildest melting bolt apply ;
In vain ! for she was framed to prove
None but the lambent flames of love.

SCENE VI.

No. 67.—AIR.—*Juno (alone).*

Above measure
Is the pleasure
Which my revenge supplies !
Love's a bubble,
Gain'd with trouble,
And in possessing dies.

With what joy shall I mount to my heaven again,
At once from my rival and jealousy freed !
The sweets of revenge make it worth while to reign,
And heaven will hereafter be heaven indeed.

SCENE VII.

The scene discovers SEMELE lying under a canopy, leaning pensively, while a mournful symphony is playing. She looks up and sees JUPITER descending in a cloud : flashes of lightning issue from either side, and thunder is heard grumbling in the air.

No. 68.—RECIT.—*Semele.*

Ah me ! too late I now repent
My pride and impious vanity.

He comes ! far off his lightnings scorch me.
 Ah ! I feel my life consuming :
 I burn, I faint, for pity I implore—
 Oh, help ! oh, help ! I can no more !

[Dies. The cloud bursts, and SEMELE with the
 palace instantly disappears.

SCENE VIII.

CADMUS, ATHAMAS, INO, AND CHORUS OF PRIESTS.

No. 69.—RECIT.—*Ino*.

Of my ill-boding dream
 Behold the dire event !

No. 70.—CHORUS.

Oh, terror and astonishment !
 Nature to each allots his proper sphere,
 But that forsaken, we like meteors err ;
 Toss'd through the void, by some rude shock
 we're broke,
 And all our boasted fire is lost in smoke.

No. 71.—RECIT.—*Ino*.

How I was hence removed,
 Or hither how return'd, I know not,
 So long a trance withheld me.
 But Hermes in a vision told me
 (As I have now related)
 The fate of Semele ;
 And added, as from me he fled,
 That Jove ordain'd I Athamas should wed.

Cadmus.

Be Jove in everything obey'd.

[Joins their hands.

Athamas.

Unworthy of your charms myself I yield,
 Be Jove's commands and yours fulfill'd.

No. 72.—AIR.—*Athamas*.

Despair no more shall wound me,
 Since you so kind do prove.
 All joy and bliss surround me,
 My soul is tuned to love.

No. 73.—RECIT.—*Cadmus*.

See from above the bellying clouds descend,
 And big with some new wonder this way tend

SCENE THE LAST.

A bright cloud descends and rests upon mount Cithæron,
 which, opening, discovers APOLLO seated in it as the
 god of Prophecy.

No. 74.—SYMPHONY.

No. 75.—RECIT.—*Apollo*.

Apollo comes to relieve your care,
 And future happiness declare.
 From Semele's ashes a phoenix shall rise,
 The joy of this earth and delight of the skies :
 A god he shall prove
 More mighty than Love,
 And sighing and sorrow for ever prevent.

No. 76.—CHORUS.

Happy, happy shall we be,
 Free from care, from sorrow free ;
 Guiltless pleasures we'll enjoy,
 Virtuous love will never cloy ;
 All that's good and just we'll prove,
 And Bacchus crown the joys of love !

ACT I.

No. 1.

OVERTURE.

Maestoso.

PIANO.
♩ = 84.



First system of musical notation, featuring a treble and bass clef. The music includes a forte (*f*) dynamic marking and contains several triplet markings (3).

Second system of musical notation, continuing the piece with various chordal textures and melodic lines.

Third system of musical notation, featuring a piano (*p*) dynamic marking in the first measure and a forte (*f*) dynamic marking in the fourth measure. It includes triplet markings (3).

Fourth system of musical notation, showing a continuation of the musical themes with complex harmonic structures.

Fifth system of musical notation, starting with the tempo marking *Allegro* and a quarter note equal to 88 ($\text{♩} = 88$). It includes a forte (*f*) dynamic marking and a 3/4 time signature change.

Sixth system of musical notation, concluding the page with melodic and harmonic developments.

This page contains the musical score for Handel's 'Semele', page 8. The score is written for a grand piano and consists of seven systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music features a variety of textures, including melodic lines in the right hand and rhythmic accompaniments in the left hand. The first system shows a melodic line with eighth-note patterns in the right hand and a steady eighth-note accompaniment in the left. The second system introduces a more complex texture with sixteenth-note patterns in the right hand and a similar accompaniment in the left. The third system continues with melodic development in the right hand and a more active left hand. The fourth system features a melodic line with some rests in the right hand and a consistent accompaniment in the left. The fifth system shows a melodic line with some rests in the right hand and a consistent accompaniment in the left. The sixth system features a melodic line with some rests in the right hand and a consistent accompaniment in the left. The seventh system features a melodic line with some rests in the right hand and a consistent accompaniment in the left, ending with a *p* (piano) dynamic marking.

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. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, then returns to forte (*f*), and ends with piano (*p*). The notation includes various chords and melodic lines.

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. The key signature has two flats. The music begins with a forte (*f*) dynamic and continues with a steady accompaniment.

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. The key signature has two flats. The music continues with a steady accompaniment.

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. The key signature has two flats. The music continues with a steady accompaniment.

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. The key signature has two flats. The music continues with a steady accompaniment.

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. The key signature has two flats. The music continues with a steady accompaniment.

The seventh system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a steady accompaniment.

Adagio.

1st time. Allegro. *2nd time.*

f

PIANO.
♩ = 116.

GAVOTTE.

p

mf *p*

cres. *f* *dim.* *p*

mf *cres.*

f

First system, measures 1-2. Treble staff: *p*, *cres.*, *f*. Bass staff: *p*, *cres.*, *f*.

Second system, measures 3-4. Treble staff: *p*, *cres.*. Bass staff: *p*, *cres.*

Third system, measures 5-6. Treble staff: *mf*, *p*, *cres.*. Bass staff: *mf*, *p*, *cres.*

Fourth system, measures 7-8. Treble staff: *f*, *dim.*, *p*, *dim.*, *f*. Bass staff: *f*, *dim.*, *p*, *dim.*, *f*.

Fifth system, measures 9-10. Treble staff: *p*. Bass staff: *p*.

Sixth system, measures 11-12. Treble staff: *mf*, *p*. Bass staff: *mf*, *p*.

Seventh system, measures 13-14. Treble staff: *cres.*, *f*, *dim.*, *ritard.*, *p*. Bass staff: *cres.*, *f*, *dim.*, *ritard.*, *p*.

Largo e pomposo.

PIANO. $\text{♩} = 69.$

Soes. ad lib.

PRIEST.

Be-hold ! auspicious flames a- rise,

Ju-no accepts our sa- cri- fice ; The grateful o- dour

swift as- cends,

pp

And see, the gold - en im- age . . bends !

Adagio.

A tempo ordinario.

TREBLE.

ALTO.

TENOR
(Sve. lower).

BASS.

PIANO.
♩ = 84.

The first system of the musical score features four vocal staves (Treble, Alto, Tenor, Bass) and a piano accompaniment. The vocal staves are currently empty. The piano part begins with a treble clef and a bass clef, in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'A tempo ordinario.' and the tempo indicator is '♩ = 84.' The piano part starts with a forte dynamic (f) and consists of a complex, rhythmic accompaniment with many beamed notes.

The second system continues the musical score with four vocal staves and piano accompaniment. The vocal staves remain empty. The piano accompaniment continues with its complex, rhythmic texture, featuring many beamed notes and chords.

Luck-y o - mens, luck-y o - mens bless our rites,

Luck-y o - mens, luck-y o - mens bless our rites,

Luck-y o - mens, luck-y o - mens bless our rites,

Luck-y o - mens, luck-y o - mens bless our rites

The third system of the musical score includes the vocal staves with lyrics and the piano accompaniment. The lyrics are: "Luck-y o - mens, luck-y o - mens bless our rites,". The piano accompaniment continues with its complex, rhythmic texture.

bless our rites, bless our rites, And sure suc -

bless our rites, bless our rites,

bless our rites, bless our rites, And

And sure suc-cess, and sure success shall crown your loves, and sure success shall crown

And sure success shall crown your loves, and sure suc-cess, and sure success shall crown

- cess shall crown your loves, and sure success shall crown your loves, and sure success shall crown

sure success shall crown, and sure success shall crown, shall crown your loves, and sure success shall crown

your loves; Luck-y

your loves; Luck-y

your loves; Luck-y o - mens,

your loves; Luck-y o - mens,

o - mens bless our rites, bless our rites,
 o - mens bless our rites, bless our rites,
 luck - y o - mens bless our rites, bless our rites,
 luck - y o - mens bless our rites, bless our rites,

luck - y o - mens,
 and sure suc - cess, and sure success shall crown your loves ; luck - y
 and sure success shall crown your loves, and sure success shall crown your loves ; luck - y
 and sure suc - cess shall crown, and sure success shall crown your loves ; luck - y

luck - y o - mens, luck - y o - mens bless our rites,
 o - mens, luck - y o - mens bless our rites,
 o - mens, luck - y o - mens bless our rites,
 o - mens, luck - y o - mens bless our rites,

bless our rites, and sure suc-cess shall crown your loves, and sure suc-
 bless our rites, and sure success shall crown your loves, and sure suc-
 bless our rites, and sure suc-cess shall crown, shall crown your loves, and sure suc-
 bless our rites, and sure suc-cess shall

-cess shall crown your loves, and sure suc-cess shall crown your loves, shall crown . . . your
 -cess shall crown your loves, and sure suc-cess shall crown your loves, shall crown, shall crown your
 -cess shall crown your loves, and sure suc-cess shall crown your loves, shall crown, shall crown your
 crown, shall crown your loves, and sure suc-cess shall crown your loves, and sure suc-cess shall crown your

loves; luck-y o - mens, luck-y o - mens,
 loves; luck-y o - mens, luck-y o - mens,
 loves; luck-y o - mens, luck-y o - mens,
 loves; luck-y o - mens, luck-y o - mens,

Handwritten musical score for the piano introduction of Handel's "Semele". It consists of five staves: four for the vocal parts (Soprano, Alto, Tenor, Bass) and one grand staff for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The piano part features a flowing, arpeggiated melody in the right hand and a steady bass line in the left hand.

Handwritten musical score for the first vocal entry of Handel's "Semele". It consists of five staves: four for the vocal parts and one grand staff for the piano accompaniment. The key signature is B-flat major and the time signature is common time. The vocal parts enter with the lyrics "peace - ful days, and joy - ful nights,". The piano accompaniment features a rhythmic pattern of chords and moving lines, with dynamic markings of *p* (piano) and *f* (forte).

peace - ful days, and joy - ful nights,
 peace - ful days, and joy - ful nights,
 peace - ful days, and joy - ful nights,
 peace - ful days, and joy - ful nights,

Handwritten musical score for the second vocal entry of Handel's "Semele". It consists of five staves: four for the vocal parts and one grand staff for the piano accompaniment. The key signature is B-flat major and the time signature is common time. The vocal parts enter with the lyrics "peace - ful days, and joy - ful nights". The piano accompaniment continues with a similar rhythmic pattern, ending with a double bar line.

peace - ful days, and joy - ful nights
 peace - ful days, and joy - ful nights
 peace - ful days, and joy - ful nights
 peace - ful days, and joy - ful nights

Allabreve moderato.

At-tend the pair, at-tend the pair, at-tend the pair, at-tend the pair that she ap-proves, at-tend, at-tend the

Allabreve moderato. $\text{♩} = 66.$

At-tend the pair, at-tend the pair that she ap-proves, that she ap-pair that she ap-proves, at-tend the pair that she ap-proves, at-tend the pair that she ap-pair, at-tend, . . . at-tend the pair that she ap-proves, at-tend the pair that she ap-

At-tend the pair that she ap-proves, that she ap-proves, at-tend the pair, at-tend the - proves, that she ap-proves, at-tend the pair, at-tend the - proves, that she ap-proves, at-tend, . . . at-tend the pair, at-tend the - proves, that she ap-proves,

pair that she ap - proves, at - tend the pair that she ap -

pair, at - tend the pair that she ap - proves, that she ap - proves, at - tend the pair that she ap -

pair, at - tend the pair that she ap - proves, that she ap - proves, at - tend the pair ... that she ap -

at - tend the pair that she ap - proves, that she ap - proves, at - tend the pair ... that she ap -

- proves, at - tend the pair, at - tend the pair, the

- proves, at - tend the pair, at - tend the pair, the

- proves, at - tend the pair, at - tend the pair, the

- proves, at - tend the pair, at - tend the pair, at - tend the

pair that she ap - proves, at - tend the pair, at - tend the

pair that she ap - proves, at - tend the pair, at - tend the

pair that she ap - proves, at - tend the pair, at - tend the pair,

pair that she ap - proves, at - tend the pair, at - tend the pair,

pair, the pair . . . that she ap - proves, . . . at - tend, . . . at - tend, .

pair that she ap - proves, . . . at - tend, at -

at - tend the pair that she ap - proves, . . . at - tend, at -

at - tend the pair that she ap - proves, at - tend, at - tend, at -

. . . at - tend, . . . at - tend, at - tend the pair, at - tend the

tend, at - tend, at - tend, at - tend the pair, at - tend the

tend, at - tend, at - tend, at - tend the pair, at - tend the

tend, at - tend, at - tend, at - tend the pair, at - tend the

pair that she ap - proves, that she ap - proves, at - tend the pair that she ap -

pair that she ap - proves, that she ap - proves, at - tend the pair that she ap -

pair that she ap - proves, that she ap - proves, at - tend the pair that she ap -

pair that she ap - proves, that she ap - proves, at - tend the pair that she ap -

proves, at-tend, at - tend, at-tend the

proves, at-tend, at - tend, at - tend, at-tend the

proves, at-tend, at - tend, at - tend, at-tend the

proves, at-tend, at - tend, at-tend the

pair that she ap - proves, at-tend the pair, at - tend the

pair that she ap - proves, at-tend, at - tend,

pair that she ap - proves, at-tend the pair, at - tend the

pair that she ap - proves, at-tend, at - tend,

Adagio.

pair, at - tend the pair, the pair that she . . . ap - proves.

at - tend the pair, the pair that she . . . ap - proves.

pair, at - tend the pair, the pair that she . . . ap - proves.

at - tend the pair, the pair that she . . . ap - proves.

Adagio.

ALTO.

BASS.

PIANO.

CADMUS.

Daugh - ter, o - bey, hear and o - bey! With kind con -

Arioso e larghetto. ♩ = 76.

- sent - ing ease a par - ent's care; In - vent no new de - lay, in - vent no new de -

ATHAMAS.

O hear a faith - ful lov - er's prayer! on this aus - pi - cious day in -

- lay;

- vent no new de - lay, in - vent no new . . de - lay! O hear
and o -

in - vent no . . new de - lay, in - vent no new de -
- bey, in - vent no . . new de - lay

- lay on this aus - pi - cious day, in - vent no new de - lay, on this . . . aus -
. . . on this aus - pi - cious day, in - vent no new de - lay, on this . . . aus -

- pi - cious day!
- pi - cious day!

mf

SEMELE.

Ah, me; ah, me! what re-fuge now is left me? How

PIANO. *fp*

va-rious, how torment-ing are my mi-se-ries! O Jove, O Jove, as-

- sist me! Can Se-me-le for-sake thy love, and to a mor-tal's pleading yield?

Thy vengeance will o'er-take such per-fi-dy.

♩ = 80.

f *p* *f*

If I re-fuse, my fa-ther's wrath I fear.

p *f*

Larghetto andante e sempre piano.

O Jove! . . . in pi - - ty

Larghetto andante e sempre piano. ♩ = 84.

teach . . me which to choose,

tr

O Jove! . . . in pi - - - ty teach . . me

which to choose, In - cline me to . . com - ply,

tr *tr*

or help me to . . re - fuse, in - cline me to com - ply, or

help, or help me, or help me, or help me

to . . re - fuse! teach me which to choose,

or help me to re - fuse!

No. 6

AIR.—“THE MORNING LARK.”

Andante.
PIANO.
♩ = 76.

Piano introduction for the first system, featuring a treble and bass staff with complex chordal textures and trills.

SEMELE. X

The morning lark to mine ac-cords his

tr *tr* *tr* *tr* *p*

First system of vocal and piano accompaniment. The vocal line begins with the lyrics 'The morning lark to mine ac-cords his'. The piano accompaniment features trills and a dynamic marking of *p*.

note, and tunes to my dis - tress his war - bling throat, and

pp *tr* *tr*

Second system of vocal and piano accompaniment. The vocal line continues with 'note, and tunes to my dis - tress his war - bling throat, and'. The piano accompaniment features a dynamic marking of *pp* and trills.

tunes to my dis - tress, his

tr *tr*

Third system of vocal and piano accompaniment. The vocal line continues with 'tunes to my dis - tress, his'. The piano accompaniment features trills.

wat

tr *tr* *tr* *tr* *tr* *tr* *tr*

Fourth system of vocal and piano accompaniment. The vocal line continues with 'wat'. The piano accompaniment features multiple trills.

tr tr

bling throat, and tunes to my dis

tr tr tr tr

tress his war

tr tr

tr tr tr tr

bling throat;

tr tr tr tr

The morning lark to mine ac-cords his note, And tunes to my dis-

- tress his war - bling throat, the morning lark to mine, to mine ac-cords his

note, and tunes to my dis-tress his war - bling throat,

and tunes to my dis-tress his war - - -

- - - bling

throat, and tunes to my dis-tress his war-

- bling throat, his war- - bling throat, and

tunes to my dis-tress his war- bling, war- bling throat.

- like, wail - - - ing a - like his ab - sence and re -

- turn, his ab - sence, his ab - sence, wail - - - ing a -

Adagio.
- like his ab - sence and return.

Adagio. *Tempo 1mo.*
f

D.S.
The
D.S.

No. 7.

RECIT.—“SEE, SHE BLUSHING TURNS HER EYES.”

ATHAMAS.

See, she blush - ing turns her eyes; See, with sighs her bo - som pant - ing!

PIANO.

If from love those sighs a - rise, No - thing to my bliss is want - ing.

No. 8.

AIR.—“HYMEN, HASTE! THY TORCH PREPARE!”

Allegro.

PIANO.

152.

f

X ATHAMAS.

Hy - men, haste! Hy - men, haste! thy torch pre - pare!

p *tr* *f*

Love al - rea - dy his has light - ed, thy torch pre - pare, thy

torch pre - pare ! Love al - rea - dy his has light

ed, Love al - rea - dy his has light - ed ;

Haste, haste, Hy - men, . . . haste ! Hy - men, haste ! thy torch pre - pare ! . . .

Love al - rea-dy his has lighted, thy

torch prepare, Hy - men, haste! thy torch prepare! Love al - rea - dy his has light -

ed,

Love al - rea - dy his has light - ed, Love . . al - rea - dy his has light - ed.

Adagio. Tempo 1mo.

Handwritten musical score for the piano introduction. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a supporting accompaniment. The music is in a minor key and features a steady eighth-note accompaniment in the left hand and a more active melodic line in the right hand. The piece concludes with a fermata and the word "FINE." written above the final note.

Handwritten musical score for the first line of lyrics. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "One soft sigh has cur'd de-spair, one soft sigh has". The piano part begins with a piano (*p*) dynamic marking. The music is in a minor key.

Handwritten musical score for the second line of lyrics. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "cur'd de-spair, And more than my past pains re-qui - -". The piano accompaniment continues with a steady accompaniment.

Handwritten musical score for the third line of lyrics. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "ted, and". The piano accompaniment continues with a steady accompaniment.

Handwritten musical score for the fourth line of lyrics. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "more than my past pains re-qui ted." The piano accompaniment concludes with a fermata. The word "D.S." (Da Capo) is written above the final note of the vocal line and above the final chord of the piano accompaniment.

INO.

A-las! she yields, and has un-done me! I cannot longer hide my passion; it must have

PIANO.

vent, or in-ward burn-ing will con-sume me. O A-tha-mas— I can-not

ATHAMAS.

ut-ter it! On me fair I-no calls with mournful ac-cent, her col-our fading,

INO. SEMELE.

and her eyes o'er-flowing! O Se-me-le! On me she calls, yet seems to

INO.

shun me! What would my sis-ter? speak! Thou hast un-done me!

Andante larghetto.

PLANO.
♩ = 88.

CADMUS.

Why dost thou thus untime-ly grieve, why dost thou thus un-time-ly

grieve, and all . . . our so . . . lemn rites pro-fane ? why dost thou thus un-time-ly

grieve, why dost thou thus un-time-ly grieve, and all . . . our so - lemn rites pro -

- fane? Can he or she thy woes . . . relieve? or

I? or I? of whom dost thou com - plain? . . .

Ino.
Of all; but

cres. *p*

all, I fear, in vain! of all; but all, I fear, in vain!

SEMELE.

Can I as - suage thy pain? Of whom dost thou com -

ATHAMAS.

Can I thy woes re - lieve?

Of whom dost thou com -

Of whom dost thou com -

p

- plain?

Of all, of all, of all; but all, I fear, in

- plain?

- plain, of whom dost thou com - plain?

Can I as - suage thy pain?

vain, but all, . . . I fear, in vain, but all, . . . I fear, in vain, but all, I fear, in

Can I thy woes re - lieve?

can I . . . thy woes re -

pp

can I . . . assuage thy pain? of whom . . . dost thou com-plain?
 vain, but all, I fear, in vain! of all, of all,
 - lieve? of whom dost thou com-plain?
 of whom dost thou com-plain? or he, or

of whom, of whom dost thou complain?
 of all, of all, of all; but all, I fear,
 of whom, of whom dost thou complain?
 she, or I? of whom, of whom dost thou com-plain?
pp

I fear, in vain, but all, I fear, in vain!
p

No. 11.

CHORUS.—“AVERT THESE OMENS, ALL YE POW’RS.”

Allegro.

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

PIANO.

♩ = 88.

A - vert these o - mens, all ye
 A - vert these o - mens, all ye
 A - vert these o - mens, all ye
 A - vert these o - mens, all . . ye

Allegro.

pow'rs, all ye pow'rs,
 pow'rs, all ye pow'rs, all ye pow'rs,
 pow'rs, all ye pow'rs, all ye pow'rs,
 pow'rs, all . . ye pow'rs, all ye

all ye pow'rs, a - vert these o - mens, a -
 all ye pow'rs, a - vert these o - mens, a -
 a - vert these o - mens, a -
 pow'rs, a - vert these o - mens, a -

- vert, all ye pow'rs, a - vert these o - - mens,
 - vert, all ye pow'rs, a - vert these o - - mens,
 - vert, all ye pow'rs, a - vert these o - - mens,
 - vert, all ye pow'rs, a - vert these o - - mens,

all ye pow'rs! Some adverse god, some ad - verse
 all ye pow'rs! Some adverse god, some ad - verse
 all ye pow'rs! Some adverse god, some ad - verse
 all ye pow'rs! Some adverse god, some ad - verse

god our ho - ly rites con - trols,
 god our ho - ly rites con - trols,
 god our ho - ly rites con - trols,
 god our ho - ly rites con - trols,

some ad - verse god, some ad - verse god

some ad - verse god, some ad - verse god

some ad - verse god, some ad - verse god

some ad - verse god, some ad - verse god

our ho - ly, ho - ly, ho - - ly rites con - trols;

our ho - ly, ho - ly, ho - ly rites con - trols;

our ho - ly, ho - ly, ho - ly . . . rites con - trols;

our ho - ly, ho - ly, ho - - ly rites con - trols;

p o'erwhelm'd with sud-den night the day, the day ex - pires;

p o'erwhelm'd with sud-den night the day, the day ex - pires; *f* ill - bod - - - ing

p o'erwhelm'd with sud-den night the day, the day ex - pires; *f* ill -

p o'erwhelm'd with sud-den night the day, the day ex - pires;

ill - bod - - ing thun - der, ill - -
 thun - der, ill - bod - - ing thun - der, ill - bod - - ing
 - bod - - ing thun - - - - der on the right hand
 ill - bod - - ing

- bod - - ing thun - der on the right . hand rolls,
 thun - der on the right hand rolls, on the right . . hand
 rolls, on the
 thun - der on the right . hand rolls,

on the right . . hand rolls, ill - bod - ing
 rolls, on the right . . hand rolls,
 right . . hand rolls, rolls,
 on the right . . hand

thun - der on the right hand, ill - bod - ing thun - der on the right hand rolls, ill - bod - ing
 rolls, on the right hand rolls, ill - bod - ing
 rolls, the right hand rolls, ill - bod - ing
 rolls, ill - bod - ing

thun - der on the right hand rolls ; And Jove, and Jove him - self de -
 thun - der on the right hand rolls ; And Jove him - self de - scends, de - -
 thun - der on the right hand rolls ; And Jove him - self de - scends, and
 thun - der on the right hand rolls ; And

- scends, and Jove him - self de - scends in show'rs, To
 - scends in show'rs, To
 Jove him - self de - scends in show'rs, in show'rs, To
 Jove him - self de - scends in show'rs, To

quench our late pro - pi - tious fires. A - vert these

quench our late pro - pi - tious fires. A - vert these

quench our late pro - pi - tious fires. A - vert these

o - - mens, all ye pow'rs, all ye

o - - mens, all ye pow'rs, all ye

o - - mens, all ye pow'rs, all ye

o - - mens, all ye pow'rs, all ye

pow'rs, all ye

pow'rs all ye pow'rs, all ye

pow'rs, all ye pow'rs,

pow'rs, all ye pow'rs,

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 lyrics are: 'quench our late pro - pi - tious fires. A - vert these' and 'o - - mens, all ye pow'rs, all ye'. The score is in a minor key and features a variety of rhythmic patterns and melodic lines.

pow'rs, a - vert these o - mens, a - vert, all ye
 pow'rs, a - vert these o - mens, a - vert, all ye
 a - vert these o - mens, a - vert, all ye
 a - vert these o - mens, a - vert, all ye

pow'rs, a - vert these o - - mens, all ye
 pow'rs, a - vert these o - - mens, all ye
 pow'rs, a - vert these o - - mens, all ye
 pow'rs, a - vert these o - - mens, all ye

pow'rs !
 pow'rs !
 pow'rs !
 pow'rs !

No. 12. RECIT. (ACCOMPANIED.)—"AGAIN AUSPICIOUS FLAMES ARISE."

CADMUS.

PIANO. 84.

A - gain aus -
 - picious flames a - rise ; Ju - no ac - cepts our sa - cri - fice.
 A - gain the sick - ly flame de - cay - ing dies ;
 Ju - no as - sents, but an - gry Jove de - nies.

No. 13. RECIT.—"THY AID, PRONUBIAL JUNO."

ATHAMAS.

PIANO.

Thy aid, pro - nu - bial Ju - no, A - tha - mas im -
 - plores ! Thee, Jove, and thee a - lone, thy Se - me - le a - dores !

SEMELE. (*aside.*)

Presto.

TREBLE. *f* Cease, cease your

ALTO. *f* Cease, cease your

TENOR (Sve. lower). *f* Cease, cease your

BASS. *f* Cease, cease your

PIANO. *Presto.*
f $\text{♩} = 112.$

vows, 'tis impious to pro-ceed ; Be-gone, and fly this ho-ly place with

vows, 'tis impious to pro-ceed ; Be-gone, and fly this ho-ly place with

vows, 'tis impious to pro-ceed ; Be-gone, and fly this ho-ly place with

vows, 'tis impious to pro-ceed ; Be-gone, and fly this ho-ly place with

speed ! This dread-ful con-flict does some ill pre-sage ; Be-gone, and

speed ! This dread-ful con-flict does some ill pre-sage ; Be-gone, and

speed ! This dread-ful con-flict does some ill pre-sage ; Be-gone, and

speed ! This dread-ful con-flict does some ill pre-sage ; Be-gone, and

fly, be-gone, and fly from Jove's impend-ing rage, from Jove's impend-ing

fly, be-gone, and fly from Jove's impend-ing rage, from Jove's impend-ing

fly, be-gone, and fly from Jove's impend-ing rage, from Jove's impend-ing

fly, be-gone, and fly from Jove's impend-ing rage, from Jove's impend-ing

rage, be-gone, and fly from Jove's impend-ing rage, from Jove's impending

rage, be-gone, and fly from Jove's impend-ing rage, from Jove's impending

rage, be-gone, and fly from Jove's impend-ing rage, from Jove's impending

rage, be-gone, and fly from Jove's impend-ing rage, from Jove's impending

rage! be - gone, and fly!

rage! be - gone, and fly!

rage! be - gone, and fly!

rage! be - gone, and fly!

Ino.

O A-thamas; what torture hast thou borne! And oh, what hast thou yet to bear! From

PIANO.

love, from hope, from near pos-ses-sion torn, And plung'd at once in deep de - spair!

No. 16.

AIR.—“TURN, HOPELESS LOVER.”

Larghetto.

Larghetto.

PIANO.
= 72.

p

Ino.

Turn, hope-less

cres.

f

lov - er, turn . . thy eyes, turn, hope-less lov - er, turn . . thy

p

eyes, and see a maid be - moan, and see a maid be -

moan, be - moan,

and see a maid . . . be - moan,

mf

turn thy eyes, turn thy . . . eyes,

turn, hope-less lov - er, turn, turn thy . . . eyes,

p

and see a maid be - moan

and see a maid.. be - moan, turn,

turn, hope - - less lov - er, turn . . thy eyes,

and see a.. maid be - moan,

mf

In flow - ing tears and ach - ing sighs, Thy woes too like, too . .

like her own, thy woes, thy woes too . . like her own, in

flow - ing tears and ach - ing sighs, in flow - ing . . tears

and ach - ing . . sighs, thy woes, thy woes too like her own, too

Adagio.

like her own, thy woes . . . too like her own, too . . . like her

Adagio.

a tempo.

own. Turn, hope-less lov-er, turn, . . . turn thy . . . eyes!

Tempo lmo.

D.S.

D.S.

mf

No. 17.

RECIT.—“SHE WEEPS! THE GENTLE MAID,”

ATHAMAS.

She weeps! the gen-tle maid in ten-der pi-ty weeps to be-

PIANO. *p*

- hold my mis-e-ry! so Se-me-le would melt, to see an-o-ther mourn.

Largo.

PIANO.
♩ = 66.

The first system of the piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The right hand features a melodic line with a trill at the end, while the left hand provides a steady accompaniment.

The second system continues the piano introduction, featuring triplet figures in both the right and left hands. The right hand has a trill at the end of the system.

ATHAMAS. X

Your tune - ful voice my tale would tell, In pi - ty

The vocal line begins with the lyrics "Your tune - ful voice my tale would tell, In pi - ty". The piano accompaniment includes a triplet in the right hand and a *p* dynamic marking.

of mysad des - pair, of my des - pair, in

The vocal line continues with the lyrics "of mysad des - pair, of my des - pair, in". The piano accompaniment continues with a steady accompaniment.

pi - ty of my sad des - pair, in pi - ty of my sad des - pair, your tune - ful

The vocal line concludes with the lyrics "pi - ty of my sad des - pair, in pi - ty of my sad des - pair, your tune - ful". The piano accompaniment features a trill in the right hand.

voice my tale would tell, your tune-ful voice, your tune-ful

voice, your tune-ful voice my tale would tell, in pi-ty

Adagio.
of my sad des-pair, your tune-ful voice my tale would tell, in pi-ty
Adagio.

of my sad des-pair.
tempo 1mo.
f

FINE.
And with sweet me-lo-dy com-pel, and with sweet me-lo-dy com-pel At-tention
FINE.
p

from the fly - ing fair, at - ten - tion from the fly - ing

fair, and with sweet me - lo - dy com - pel at - ten - tion

from the fly - ing fair, at - ten - tion

from the fly - ing fair.

Your tune - ful

1^{mo}.

Too well I see thou wilt not understand me. Whence could proceed such tenderness?

PIANO. *p*

Whence such com- pas - sion? In - sen - si - ble! in - grate! ah, no! I can - not

blame thee: for by ef - fects, unknown be - fore, who could the hid - den cause ex -

- plore, or think that love could act so strange a part, to plead for pi - ty

ATHAMAS.

in a ri - val's heart? Ah me, what have I heard? She does her pas - sion own!

Ino. Andante larghetto.

You’ve un-done me, look not on me, look not on me!

Andante larghetto.

PIANO.
♩ = 69. *p*

guilt up-braid-ing, shame in - vading, guilt up-braid - ing, shame in - vading ; look not

on me, you’ve undone me, you’ve un-done, undone me!

mf

ATHAMAS. look not

With my life I would a - tone for the pains to me un-known. Cease to shun me,

p

on me, you've un-done me ! love a - lone has both un-done,

love a - lone has both un-done, love a - lone has both un-done,

love a - lone . . . has both un - done, love a

love a - lone . . . has both un-done, love a - lone, . . .

lone has both un - done ! Look not on me, guilt up -

. . . love a - lone . . . has both un - done !

mf *p*

- braiding, shame in - vading, look not on me, love a - lone . . . has both un -

Cease to shun me, love a - lone . . . has both un -

done, love a - lone, . . . has both un-done! You've un -
 done, love a - lone . . . has both un-done.

mf *p*

- done me, you've un-done me! love a - lone has both un -
 Cease to shun me! with my life I would a - tone,

- done! look not on me,
 cease to shun me, cease to shun me,

love a - lone has both un - done, love a - lone has both un -
 cease to shun me, love a - lone has both un - done, love a - lone has both un -

done, Love a - lone, love a - - - lone has both un -

done, love a - lone has both un -

done, Love a - lone has both un -

done, Love a - lone, love a - lone, love . . . a - lone has both un -

Adagio.

done, Love a - lone has both un - done!

done, Love a - lone has both . . . un - done! *Tempo 1mo.*

Adagio.

CADMUS.

Ah, wretch-ed prince, doom'd to dis-as-trous love! Ah me, of par-ents most for -

- lorn! Pre-pare, oh! A - thamas! to prove The sharpest pangs that e'er were born; Pre-pare with

ATHAMAS.

me our com-mon loss to mourn. Can fate, or Se-me-le, in-vent An -

CADMUS. (accomp.)

- o - ther, yet an - o - ther pun - ish-ment? Wing'd with our fears and pi-ous

haste, From Ju-no's fane we fled. Scarce we the brazen gates had pass'd, When Se-me-le around her

head With azure flames was grac'd, Whose lambent glories in her tresses play'd. While this we saw with dread sur-

- prise, Swift - er than light - ning down - ward tend - ing, An ea - gle stoop'd, of migh - ty

size, On pur - ple wings de - scend - ing; Like gold his

beak, Like stars shone forth his eyes, His sil - ver plu - my breast with snow con - tend - ing;

Sud - den he snatch'd the trembling maid, And

soar - ing, From our sight con - vey'd, Dif - fus - ing e - ver, as he less'ning

flew, Ce - les - tial o - dour and am - bro - sial dew.

ATHAMAS. Ino.
Oh, pro - di - gy, to me of dire por - tent! To me, I hope, of

CADMUS.
for - tu - nate e - vent! See, see! Jove's priests and ho - ly Au - gurs come.

Speak, speak of Se - me - le, and me - de - clare the doom!

Allegro.

TREBLE.

ALTO.

TENOR
(Sve. lower).

BASS.

PIANO.
♩ = 66.

Hail,

Hail,

Hail,

Hail,

Hail,

hail, hail, Cad - mus, hail, hail, Cad - mus,

hail, hail, Cad - mus, hail, hail, Cad - mus,

hail, hail, Cad - mus, hail, hail, Cad - mus,

hail, hail, Cad - mus, hail, hail, Cad - mus,

hail, Cad - mus, hail, hail, Cad - mus, hail,

hail, Cad - mus, hail, hail, Cad - mus, hail,

hail, Cad - mus, hail, hail, Cad - mus, hail,

hail, Cad - mus, hail, hail, Cad - mus, hail,

Jove . . sa - lutes the The - ban king !

Jove . . sa - lutes the The - ban king !

Jove . . sa - lutes the The - ban king !

Jove . . sa - lutes the The - ban king !

hail, Cad - mus, hail ! cease your

hail, Cad - mus, hail ! cease your

hail, Cad - mus, hail ! cease your

hail, Cad - mus, hail ! cease your

mourn - ing, hail! Joy's re - turn - ing!

mourn - ing, hail! Joy's re - turn - ing!

mourn - ing, hail! Joy's re - turn - ing!

mourn - ing, hail! Joy's re - turn - ing!

songs of mirth and tri - umph sing,

songs of mirth and tri - umph sing,

songs of mirth and tri - umph sing,

songs of mirth and tri - umph sing,

songs of mirth, of mirth and tri - umph sing,

songs of mirth, of mirth and tri - umph sing,

songs of mirth, of mirth and tri - umph sing,

songs of mirth, of mirth and tri - umph sing,

Handel's "Semele" musical score, page 66. The score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "sing, songs of mirth and tri-umph sing, songs of mirth, of mirth and tri-umph sing, songs of mirth, of mirth and tri-umph sing, songs of mirth, songs of mirth, songs of mirth, songs of mirth, mirth, songs of mirth, and tri-umph sing, songs of mirth and and tri-umph sing, songs of mirth and umph sing, and tri-umph sing, and tri-umph sing, songs of mirth and umph sing, and tri-umph sing, songs of mirth and".

The score is divided into three systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The piano accompaniment consists of a right-hand part (treble clef) and a left-hand part (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

tri - umph sing, songs of mirth and tri - umph sing, songs of mirth and
 tri - umph sing, songs of mirth and tri - umph sing, songs of mirth and
 tri - umph sing, songs of mirth and tri - umph sing, songs of mirth and
 tri - umph sing, songs of mirth and tri - umph sing, songs of mirth and

tri - umph sing, songs of mirth and tri-umph sing ! hail, hail,
 tri - umph sing, songs of mirth and tri-umphsing ! hail, hail,
 tri - umph sing, songs of mirth and tri-umph sing ! hail, hail,
 tri - umph sing, songs of mirth and tri-umphsing ! hail, hail,

hail, Cadmus, hail ! hail !
 hail, Cadmus, hail ! hail !
 hail, Cadmus, hail ! hail !
 hail, Cadmus, hail ! hail !

No. 23. AIR AND CHORUS.—“ENDLESS PLEASURE, ENDLESS LOVE.”

PIANO. = 138.

Alla Gavotta. *tr* *tr*

SEMELE.

Endless pleasure, End-less pleasure, end-less love, Se - me - le en - joys a -

p

- bove, end - less love, end - less love, end - less

plea

tr

- sure, end - less love, Se - me - le en - joys a - bove,

tr *tr*

Se - me - le en - joys a -

- bove ! On her

f *p*

bo - som Jove re - clin - ing, Use - less now his thun - der lies, use - - less now . .

. . his thun - der lies, use - less now his thun - der lies ;

f

To her arms his bolts re - sign - ing, And his light - ning to her

p

eyes, To her arms, to her arms his bolts re - sign-ing, And his

light-ning to her eyes, To her arms his bolts re - sign - ing, And his light-ning to her

eyes, to her eyes, to her eyes, and his

light - - - - - ning, and his light-ning to her

eyes. End - less plea-sure, end - less

plea-sure, end-less plea-sure, end-less plea-sure, end-less love Se-me-le en-joys a-

- bove, end-less love, end-less love Se-me-le en-

- joys, tr tr tr

Se-me-

- le en-joys a-bove, Se-me-le en-joys... a-

Adagio.

CHORUS.

TREBLE. *f* - bove! End - less plea - sure, end - less love, end - less

ALTO. *f* End - less plea - sure, end - less love,

TENOR (Sve. lower). *f* End - less plea - sure, end - less love, end - less plea - sure, end - less

BASS. *f* End - less plea - sure, end - less love,

PIANO. *a tempo.* *f*

pleasure, end - less plea - sure, end - less love Se - me - le en - joys a - bove,

end - less plea - sure, end - less love Se - me - le en - joys a - bove,

plea - sure, end - less plea - sure, end - less love Se - me - le en - joys a - bove,

end - less plea - sure, end - less love Se - me - le en - joys a - bove,

end - less love, end - less love, end - less plea - -

end - less love, end - less love, end - less plea - -

end - less love, end - less love, end - less plea - -

end - less love, end - less love, end - less plea - -

sure, end-less love Se-me-le en-joys a-bove, Se-me-

sure, end-less love Se-me-le en-joys a-bove, Se-me-

sure, end-less love Se-me-le en-joys a-bove, Se-me-

sure, end-less love, Se-me-le en-joys a-bove, Se-me-

- le en-joys a-bove, end-less plea-sure, end-less

- le en-joys a-bove,

- le en-joys a-bove, end-less, end-less

- le en-joys a-bove,

love, Se-me-le en-joys a-bove, Se-me-

end-less plea-sure, end-less love, end-less, end-less plea-sure Se-me-

plea-sure, end-less plea-sure, end-less love, Se-me-

Se-me-le en-joys a-bove, end-less plea-sure, end-less love,... Se-me-

Handel's "Semele" musical score, page 74. The score is arranged in three systems, each containing four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano accompaniment. The lyrics are: "le en - joys a - bove, End - less love, end - less". The second system includes the lyrics: "love, Se - me - le en - joys, en - joys . . . a - bove, Se - me -". The piano accompaniment features a flowing, rhythmic pattern in the right hand and a steady bass line in the left hand.

le en - joys a - bove, End - less love, end - less

le . . en - joys a - bove, End - less love, end - less

le en - joys a - bove, End - less love, end - less

le en - joys a - bove, End - less love, end - less

love, Se - me - le en - joys, en - joys . . . a - bove, Se - me -

love, Se - me - le en - joys . . . a - bove, Se - me -

love, Se - me - le en - joys, en - joys . . . a - bove, . . . Se - me -

love, Se - me - le en - joys, en - joys . . . a - bove, Se - me -

le en - joys a - bove, End - less love, end - less

le en - joys a - bove, End - less love, end - less

le en - joys a - bove, End - less love, end - less

le en - joys a - bove, End - less love, end - less

love, end-less pleasure, end-less plea

love, end-less plea

love, end-less plea

love, end-less plea- sure, end-less plea

sure, end-less love, Se-me-le en-joys a-bove, Se-me-

sure, end-less love, Se-me-le en-joys a-bove, Se-me-

sure, end-less love, Se-me-le en-joys a-bove, Se-me-

sure, end-less love, Se-me-le en-joys a-bove, Se-me-

- le en-joys a-bove!

- le en-joys a-bove!

- le en-joys a-bove!

- le en-joys a-bove!

ACT II.

No. 24.

SINFONIA.

Allegro.

PIANO.
= 96.

The musical score is written for piano and consists of six systems. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The key signature is G minor (two flats) and the time signature is 3/4. The first system includes the tempo marking *Allegro.* and the dynamic marking *f*. The score is marked *PIANO.* and *= 96.* The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence in the bass staff.



First system of musical notation, featuring a treble and bass clef staff with a key signature of two flats (B-flat and E-flat). The treble staff contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The bass staff provides a harmonic accompaniment with chords and moving bass lines.



Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some grace notes and slurs. The bass staff continues with a steady accompaniment.



Third system of musical notation. The treble staff features a very active melodic line with many sixteenth notes. The bass staff has a more rhythmic accompaniment with some chordal textures.



Fourth system of musical notation. The treble staff has a melodic line with some slurs and grace notes. The bass staff features a more active accompaniment with many sixteenth notes.



Fifth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff features a very active accompaniment with many sixteenth notes.



Sixth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff features a more active accompaniment with many sixteenth notes.

The first system of piano accompaniment features a treble clef with a key signature of two flats and a common time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piano accompaniment, showing more intricate melodic patterns in the right hand and sustained chords in the left hand.

The third system of piano accompaniment features a treble clef with a key signature of two flats and a common time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

The fourth system of piano accompaniment continues the melodic and harmonic development, with the right hand playing a series of sixteenth-note passages.

The fifth system of piano accompaniment concludes the piece with trills (tr) in the right hand and sustained chords in the left hand.

No. 25.

RECIT.—“IRIS, IMPATIENT OF THY STAY.”

JUNO.

I - ris, im - pa - tient of thy stay, From Sa - mos have I wing'd my way To

PIANO.

The musical score for No. 25 includes a vocal line for Juno and a piano accompaniment. The vocal line is in common time and features lyrics: "I - ris, im - pa - tient of thy stay, From Sa - mos have I wing'd my way To". The piano accompaniment is in common time and provides a harmonic support for the vocal line.

IRIS.

meet thy slow re-turn. With all his speed not yet the sun Through half his race has run, Since I, to

JUNO.

ex - e - cute thy dread command, Have thrice en - com - pass'd sea and land. Say, where is

IRIS.

Se - me - le's a - bode! Look, where Ci - thæ - ron proudly stands, Bœ - o - tia parting from Ce - cro - pian

lands, High on the sun - mit of that hill, Beyond the reach of mor - tal eyes,

By Jove's com - mand and Vulcan's skill, Be - hold, a new - e - rect - ed pa - lace rise!

Allegro.

PIANO. ♩ = 126.

IRIS. tr

There, from mor - tal

cares re - tir - ing, there from . . mor - tal cares re - tir - ing,

She . . re - sides in sweet re - treat, she . . re - sides . .

in sweet re-treat, there, from mor - tal cares... re - tir - ing, . .

. . . she re - sides in sweet re - treat, in sweet re - treat, . . in

sweet re - treat, . . in sweet re - treat, she re - sides in sweet . . re -

- treat, . . she re - sides in sweet re - treat.

Adagio. *Adagio.* *tempo 1mo.*

FINE.

FINE.

On her . . . plea - sure, Jove re - quir - ing, All the Loves and

Gra - ces wait, and Gra - ces wait, . . . and

Gra - ces . . . wait, all the Loves and Gra - ces wait.

There, from mor - tal cares re - tir - ing,

D.S.

No. 27.

RECIT.—“NO MORE! I’LL HEAR NO MORE!”

JUNO.

No more! I’ll hear no more!

PIANO.

Allegro concitato, ma pomposo. JUNO.

A - wake, Sa - tur - nia, from thy le - thar - gy ! Seize, de -

PIANO. ♩ = 84.

- stroy the cur - sed Se - me - le ! Scale proud Gi - thæ - ron's top, Snatch her,

tear her in thy fu - ry, And down, down to the flood of

A - che - ron let her fall, let her fall ! fall ! fall ! Roll - ing

down the depths of night ! Ne - ver - more

to be-hold the light! If I th'im-pe-rial scep-tre

sway, I swear by hell

(tremble, tremble, trem-ble, thou u-ni-verse, this oath to hear!) not one

of curst A-ge-nor's race to spare! Hear, migh-ty queen, while I re-count What

IRIS.
RECIT.

ob-sta-cles you must surmount. With a-da-mant the gates are barr'd, Whose entrance

two fierce dragons guard; *a tempo.* At each approach they lash their for-ky stings And

clap their bra - zen wings; And as their sca - ly

hor - - rors rise, they all at once dis -

- close A thou - sand fie - ry eyes *cres.*

Which ne - ver know re - pose. *f*

Allegro. JUNO.

Hence, hence, I - ris, hence a - way,

PIANO. $\text{♩} = 100.$

I - ris, hence a - way, a - way, a - way, a - way! Far from the realms of day, far

from the realms of day, far from the realms,

far from the realms of day,

O'er Scythian hills to the Mæ - o - tian lake, O'er Scythian hills to the

Mæ - o - tian lake, A spee - dy flight we'll take, we'll take ! Hence,

I - ris, hence a - way, I - ris, hence a - way, a - way, . a - way, a -

- way, a spee - dy . . flight, a spee - dy flight we'll take, a

spee - dy flight we'll take, a spee - dy flight we'll take, a spee - dy flight, . . .

. . . a spee - dy flight we'll take !

First system of the musical score, showing the vocal line and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat).

Second system of the musical score. The vocal line begins with the lyrics "There Som-nus I'll com-pel His down-y". The piano accompaniment includes a *p* (piano) dynamic marking. A *FINE.* marking is placed above the vocal line.

Third system of the musical score. The vocal line continues with the lyrics "bed to leave, and si-lent cell; With noise and light, with noise and light I".

Fourth system of the musical score. The vocal line continues with the lyrics "will his peace mo-lest, Nor shall he sink a-gain to pleas-ing".

Fifth system of the musical score. The vocal line concludes with the lyrics "rest, Till to my vow'd re-venge".

O . . . Sleep, O . . . Sleep, O Sleep, a - gain de - ceive me, O

Sleep, a - gain deceive me, To my arms re - store my wand'ring love, my wan -

d'ring love, re -

- store my wand'ring love! a - gain de - ceive me, O . . . Sleep! to my arms, to my

arms re - store . . . my wan - d'ring love!

he grants sup-plies, And seals with

Adagio. sleep the wake - - - ful drag - - - ons' eyes. *D.C.*
Adagio. *D.C.*

No. 80. AIR.—“O SLEEP, WHY DOST THOU LEAVE ME ?”

Largo.
 PIANO. = 96. *p*

SEMELE. *tr*
 O Sleep, O . . Sleep, why dost thou

p sempre.

leave me? why dost thou leave me? Why thy vi-sion-a - ryjoys re - move?

No. 81.

RECIT.—“LET ME NOT ANOTHER MOMENT.”

SEMELE.

Let me not an - o - ther moment bear the pangs of ab - sence ; since you have
form'd my soul for lov - ing, no more af - flict me with doubts and fears and cru - el jea - lou - sy.

PIANO.

No. 82.

AIR.—“LAY YOUR DOUBTS AND FEARS ASIDE.”

Andante.

Andante.

f

PIANO.

♩ = 92.

JUPITER.

Lay your doubts and fears a - side, . . . And for joys a - lone pro -

- vide, And for joys . . . a - lone pro - vide,

Lay your doubts and fears a - side, And for joys, . . .

and for

joys, . . . and for

joys a - lone . . . pro - vide,

and for joys . . . a - lone pro - vide!

FINE.

Though this hu - man form I wear, Think not I man's false-hood bear, Think not

I man's false-hood bear, Though this hu - man form I wear,

Think not I man's false - hood

bear. Lay your

No. 33.

RECIT.—“YOU ARE MORTAL.”

JUPITER.

PIANO.

You are mor-tal, and re - quire time to rest and to re - pose. I was not

ab-sent ; while Love was with thee, I was pre-sent : Love and I are one.

Allegro. tr

PIANO. $\text{♩} = 132.$

f

SEMELE.

With hope de - sir - ing, with bliss ex - pir - ing, pant - ing, faint - ing :

tr *tr*

p

if . . this be . . Love, not . . you a - lone, but Love

. and . . I . . are . . one.

With hope de - sir - ing, with bliss ex - pir - ing,

tr *tr* *tr*

f *p*

pant-ing, faint-ing: if this be Love . . . not . . . you a - - -

- lone, . . .

but Love . . . and . . . I are one.

f

Causeless . . . doubting, or de - spair-ing, rash-ly trusting, id-ly fear-ing:

p

if this be Love, not you . . a-lone, but Love

and I are one; rash-ly trust-ing, id-ly fear-ing;

if this be Love, not you . . a-lone, but Love

and . . I . . are one.

f

With fond de-sir-ing, with bliss ex-pir-ing,

p

pant-ing, faint-ing: if this be Love, not . . . you a-lone, but Love . . . and . .

I are one. With fond de-sir-ing, with bliss ex-pir-ing,

f *p*

pant-ing, faint-ing: if this be Love, not.. you a-lone, . . .

tr *tr*

but Love . . .

and . . . I are one.

TREBLE. *f*
 How en - gag - ing, how en - dear - ing, Is a lov - er's pain and care,
 ALTO. *f*
 How en - gag - ing, how en - dear - ing, Is a lov - er's pain and care,
 TENOR (Sve. lower). *f*
 How en - gag - ing, how en - dear - ing, Is a lov - er's pain and care,
 BASS. *f*
 How en - gag - ing, how en - dear - ing, Is a lov - er's pain and care,
 PIANO. *f*
 ♩ = 132.

is a lov - er's . pain and care,
 is a lov - er's pain and care,
 is a lov - er's pain and care,
 is a lov - er's pain and care,
 is a lov - er's pain and care,

how, how, how en - dear - ing, how en - gag - ing,
 how en - dear - ing, how en - dear - ing, how en - gag - ing,
 how, how en - dear - ing, en - dear - ing, how . en - gag - ing,
 how, how, how en - dear - ing,

how . . en - gag - ing, how . . en - dear - ing
 how en - dear - ing, how en - gag - ing, how en - dear - ing
 how en - dear - ing, how en - gag - ing, how . . en - dear - ing
 how . . en - dear - ing, how en - gag - ing, how . . en - dear - ing

is a lov - er's pain . . and care, how, how en - gag - ing,
 is a lov - er's pain . . and care, how, how en - gag - ing,
 is a lov - er's pain . . and care, how, how en - gag - ing,
 is . . a lov - er's pain . . and care, how, how en - gag - ing,

how, how en - dear - ing is a lov - er's
 how, how en - dear - ing is a lov - er's
 how, how en - dear - ing is a lov - er's
 how, how en - dear - ing is a lov - er's

pain and care, is a lov - er's pain and care!

pain and care, is a lov - er's pain and care!

pain and care, is a lov - er's pain and care!

pain and care, is a lov - er's pain and care!

FINE.

FINE.

And what . . joy the nymph's ap - pear - ing Af - ter ab - sence or de - spair,

And what joy the nymph's ap - pear - ing Af - ter ab - sence or de - spair,

And what joy the nymph's ap - pear - ing Af - ter ab - sence or de - spair,

And what joy the nymph's ap - pear - ing Af - ter ab - sence or de - spair,

and what joy the nymph's ap-pearing af-ter ab-sence or de-spair!

and what joy the nymph's ap-pearing af-ter ab-sence or de-spair!

and what joy the nymph's ap-pearing af-ter ab-sence or de-spair!

and what joy the nymph's ap-pearing af-ter ab-sence or de-spair!

af-ter ab-sence . . or de-spair!

af-ter ab-sence or de-spair!

af-ter ab-sence or de-spair!

af-ter ab-sence or de-spair!

D.C.

D.C.

SEMELE. JUPITER.

Ah me! Why sighs my Se - me - le? what gen - tle

PIANO. *p*

sor - row swells thy soft bo - som? why trem - ble those fair eyes with in - ter - rupt - ed

light? where hov' - ring for a vent, a - midst their hu - mid fires, some new - form'd wish ap -

SEMELE.

- pears: speak, and ob - tain. At my own hap - pi - ness I sigh and

trem - ble; for I am mor - tal, still a wo - man; and

e - ver when you leave me, though com - pass'd round with De - i - ties, with Loves and

Gra-ces, a fear in - vades me; and, con - sci - ous of a na - ture far in - fe - rior,

JUPITER (*aside*).
I seek for so - li - tude, and shun so - ci - e - ty. Too well I read her

mean - ing, but must not un - der - stand her: aim - ing at im - mor -

- ta - li - ty with dan - ger - ous am - bi - tion.

Allegro, ma non troppo.

PIANO.
♩ = 100.

f

JUPITER.

I must with speed a -

p

- muse her, lest she too much ex - plain, lest she too much ex - plain.

f

I must with speed a - muse her,

p

lest she too much ex - plain,

I must with speed, I must with speed a -

- muse her, lest she too much, lest she too much . . . ex - plain,

I must with speed a - muse . . . her, lest she too much ex -

- plain, I must with speed a - muse her,

lest she too much ex - plain,

I must with speed, I must with speed . . . a - muse her, lest she . . . too

much ex-plain, lest she too much ex - plain,

. lest she . . . too much ex - plain.

First system of musical notation, including a vocal line and piano accompaniment.

FINE.

FINE. It gives the lov - er dou - ble pain, Who hears his nymph com -

p

Second system of musical notation with lyrics and piano accompaniment.

- plain, And hear - ing, must re - fuse her, and hear - ing, must re - fuse her; It gives the

Third system of musical notation with lyrics and piano accompaniment.

lov - er dou - ble pain, Who hears his nymph com - plain, And hear - ing,

Fourth system of musical notation with lyrics and piano accompaniment.

must re - fuse her, and hear - ing, must re - fuse . . . her.

Adagio. *D.C.*

Fifth system of musical notation with lyrics, tempo markings, and piano accompaniment.

Alla Hornpipe.

PIANO.
♩ = 88.

The first system of the piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The tempo is marked 'Alla Hornpipe' and the dynamics are 'Piano' with a forte 'f' marking.

The second system continues the piano accompaniment with similar harmonic and rhythmic patterns, maintaining the 4/4 time signature and key signature.

The third system of the piano accompaniment shows further development of the musical texture, with the right hand incorporating more complex chordal structures.

The fourth system of the piano accompaniment continues the piece, leading towards the vocal entry.

Four vocal staves are shown, each with a treble clef and a key signature of one sharp. The lyrics are: "Now love, that ever-last-ing boy, that e-ver -". The vocal lines are written in a simple, homophonic style, with the lyrics placed below the notes. The dynamics are marked 'f'.

The fifth system of the piano accompaniment concludes the piece with a final chordal cadence in the right hand and a steady bass line in the left hand.

- last - ing boy, in - vites to revel while you may in soft, in soft de - lights, in soft de -
 - last - ing boy, in - vites to revel while you may in soft delights, in soft delights,
 - last - ing boy, in - vites to revel while you may in soft delights, in soft delights,
 - last - ing boy, in - vites to revel while you may in soft delights, in soft delights,

- lights, to re - vel while you may . . in soft . . de - -
 in soft delights, in soft delights, in soft delights, to re - vel while you
 in soft delights, in soft delights, in soft delights, to re - vel while you
 in soft delights, in soft delights, in soft delights, to re - vel while you

- lights, *p* in soft de - lights, in soft de - lights,
 may in soft de - lights, in soft de - lights, *p* in
 may, *p* in soft de - -
 may, *p* in soft de - -

in soft, in soft de -

soft, in soft, in soft de -

- lights, in soft, in soft de -

- lights, in soft, in soft de -

- lights. Now love, that ever-last - ing boy, that ever - last - - ing boy in -

- lights. Now love, that everlast - ing boy, . . that ever - last - - ing boy in -

- lights. Now love, that everlast - ing boy, that ever - last - - ing boy in -

- lights. Now love, that everlast - ing boy, that ever - last - - ing boy in -

- vites to revel while you may in soft, in soft de-lights to re-vel while you may, in

- vites to revel while you may in soft, in soft de-lights to re-vel while you may, in soft de -

- vites to re-vel while you may in soft delights, in soft delights, in soft, in soft delights,

- vites to re-vel while you may in soft delights, in soft delights, in soft delights,

soft, in soft de-lights, in soft de-lights, in soft de-lights, to re-vel while you
 - lights, in soft de-lights, in soft de-lights, in soft de-lights, to re-vel while you
 in soft delights, to re-vel while you may in soft delights, in soft delights, in soft delights,
 in soft delights, to re-vel while you may in soft delights, in soft delights, in soft delights,

may in soft . . de - lights, in soft de -
 may in soft . . de - lights,
 in soft delights, to re-vel while you may in soft de - lights, in soft de - lights, . . .
 in soft delights, to re-vel while you may

- lights, in soft . . de - lights, in soft . . .
 in soft de - lights, in soft
 de - lights, in soft
 in soft de - lights, in soft

in soft de - lights, now love, that e - ver - last - ing boy, in - vites to re - vel while you

in soft de - lights, now love, that e - ver - last - ing boy, in - vites to re - vel while you

in soft de - lights, now love, that e - ver - last - ing boy, in - vites to re - vel while you

in soft de - lights, now love, that e - ver - last - ing boy, in - vites to re - vel while you

may in soft de - lights, in soft de - lights,

may in soft de - lights, in soft de - lights,

may in soft de - lights, in soft de - lights,

may in soft de - lights, in soft de - lights,

now love, that everlasting boy, in - vites to revel while you may, to re - vel, to

now love, that everlasting boy, in - vites to revel while you may, to re - vel, to

now love, that everlasting boy, in - vites to revel while you may, to re - vel, to

now love, that everlasting boy, in - vites to revel while you may, to re - vel, to

re - vel, to revel while you may in soft,

re - vel, to revel while you may in soft,

re - vel, to revel while you may in soft,

re - vel, to revel while you may in soft,

in soft de - lights.

in soft de - lights.

in soft de - lights.

in soft de - lights.

JUPITER.

By my command now at this in-stant two winged Zephyrs from her down-y

PIANO.

SEMELE.

bed thy much-lov'd I - no bear, and both to - ge-ther waft her hi-ther, thro' the balm-y air. Shall

JUPITER.

I my sis-ter see! the dear com-pa-nion of my ten-der years! See, she ap-pears,

but sees not me; for I am vi-si-ble a-lone to thee. While I re-

- tire, rise and meet her, and with welcome greet her. Now all this scene shall to Ar-ca-dia

turn, The seat of hap - py nymphs and swains ; There with - out the rage of

jea - lou - sy they burn, And taste the sweets of love with - out its pains.

No. 40.

AIR.—“WHERE’ER YOU WALK.”

Largo. JUPITER.
Wher - e'er you walk, cool gales shall fan the glade ;

PIANO.
♩ = 108.
pp

Trees, where you sit, shall crowd in - to a shade, Trees, where you sit, shall crowd in -

- - to . . . a shade ; Wher - e'er you walk, cool

gales shall fan the glade ; Trees, where you sit, shall crowd in - to a shade, . . .

. . . Trees, where you sit, shall crowd in - to . . . a shade.

FINE.

Wher - e'er you tread, the

FINE.

blushing flow'rs shall rise, And all things flourish, and all things flourish wher -

Adagio. *D.C.*

- e'er you turn your eyes, wher - e'er you turn your eyes, wher - e'er you turn your eyes.

Adagio. *D.C.*

No. 41. RECIT.—“DEAR SISTER, HOW WAS YOUR PASSAGE HITHER?”

SEMELE. Ino.

Dear sis-ter, how was your pas-sage hi-ther? O'er ma-ny states and peopled

PIANO. *p*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). It begins with a recitative-style melody. The piano accompaniment is in treble and bass clefs, also in common time, starting with a piano (*p*) dynamic. The key signature has one sharp (F#).

towns we pass'd, O'er hills and val-leys, And o'er de-serts waste; O'er bar-ren

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'towns we pass'd, O'er hills and val-leys, And o'er de-serts waste; O'er bar-ren'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

moors, and o'er un-whole-some fens, And woods where beasts in-ha-bit dreadful

The third system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'moors, and o'er un-whole-some fens, And woods where beasts in-ha-bit dreadful'. The piano accompaniment features some sustained chords and melodic fragments.

dens: 'Thro' all which pathless way our speed was such, We stopp'd not once the face of earth to touch. Mean-

The fourth system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'dens: 'Thro' all which pathless way our speed was such, We stopp'd not once the face of earth to touch. Mean-'. The piano accompaniment continues with harmonic accompaniment.

-time they told me, while through air we fled, that Jove did thus or-dain.

The fifth system concludes the vocal melody and piano accompaniment. The vocal line includes the lyrics '-time they told me, while through air we fled, that Jove did thus or-dain.'. The piano accompaniment ends with a final chord.

No. 42. AIR.—“ BUT HARK! THE HEAVENLY SPHERE TURNS ROUND.”

Larghetto.
PIANO.
♩ = 66.
pp

The piano introduction consists of two systems of grand staff notation. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Larghetto' and the dynamics are 'pp'. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes.

The second system of the piano introduction continues the melodic and accompanimental patterns from the first system, maintaining the same key signature and tempo.

INO.
But hark! the heaven - ly sphere... turns round,

The vocal entry begins with the lyrics 'But hark! the heaven - ly sphere... turns round,'. The vocal line is written in a treble clef with a key signature of two sharps. The piano accompaniment continues with the same accompanimental pattern as the introduction.

And si-lence now is drown'd, and si-lence now is drown'd In ec - -

The vocal line continues with the lyrics 'And si-lence now is drown'd, and si-lence now is drown'd In ec - -'. The piano accompaniment remains consistent with the previous systems.

- - - sta - sy of sound, . . . in . . .

The vocal line concludes with the lyrics '- - - sta - sy of sound, . . . in . . .'. The piano accompaniment continues to the end of the system.

ec - sta - cy of sound ! How on a sud - den the still

air . . . is charm'd, As if all har - mo - ny were

just a - larm'd ! And ev' - ry soul with trans - port

fill'd, Al - ter - nate - ly, al - ter - nate - ly, al - ter - nate - ly is thaw'd and

chill'd.

Grave e pianissimo. SEMELE. *tr*

Pre - pare, pre - pare, . . . then,

INO. *tr*

Pre - pare, pre - pare, . . . then,

Grave e pianissimo.

PIANO. *pp*

$\text{♩} = 60.$

ye im - mor - - - - - tal choir, im - mor - tal choir!

ye im - mor - tal choir ye im - mor - tal choir!

Andante.

Each sa - cred minstrel tune his lyre, and all in cho - rus join,

Andante. $\text{♩} = 72.$

p

and all . . . in cho-rus join, and all . . . in cho-rus
Each sa-cred minstrel tune his lyre, and all in cho-rus join, . . .

join, and all, and all in cho - rus join,
. . . and all, . . . and all, . . . and all in cho - rus join, each sa-cred min-strel

each sa-cred minstrel tune his lyre, and all in cho-rus join, . . . and all, . . .
tune his lyre, and all in cho-rus join, and all, and all,

. . . and all . . . in cho - rus join, and all,
. . . and all in cho-rus join, and all in cho-rus join, each

and all . . . in cho-rus join, and all, and all in
 sa-cred minstrel tune his lyre, and all in cho-rus join, and all in

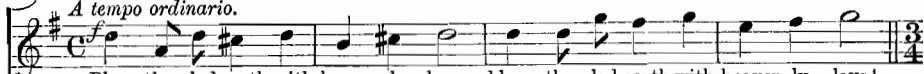
cho - - rus join, in cho-rus join, and all, and all . . .
 cho - - rus join, in cho-rus join, and all, . . .

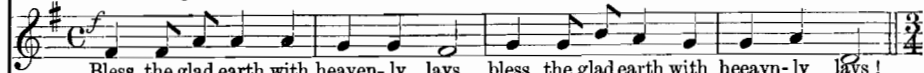
. . . in cho-rus join, and all, and
 and all, . . . and all, and all, and

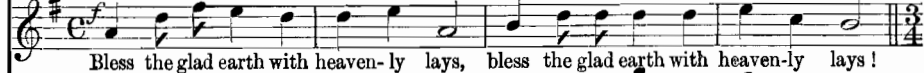
Adagio.
 all in cho - rus join, in cho - rus join!
 all in cho - rus join, in cho - rus join!
Adagio.

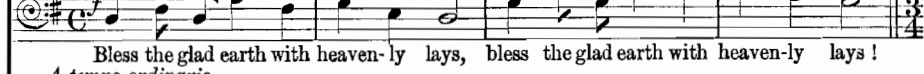
No. 44. CHORUS.—“BLESS THE GLAD EARTH WITH HEAVENLY LAYS.”

A tempo ordinario.


TREBLE.  Bless the glad earth with heaven-ly lays, bless the glad earth with heaven-ly lays!

ALTO.  Bless the glad earth with heaven-ly lays, bless the glad earth with hecavn-ly lays!


TENOR (Sve. lower).  Bless the glad earth with heaven-ly lays, bless the glad earth with heaven-ly lays!

BASS.  Bless the glad earth with heaven-ly lays, bless the glad earth with heaven-ly lays!

A tempo ordinario.


PIANO.  *f*

♩ = 76.

 That all ap-pear di -
And to that pitch th'e -
And to that pitch th'e - ter - nal ac - cents raise,

f

♩ = 84.

 *f*

 vine,
- ter - nal ac - cents raise,



that all ap - pear . . . di - vine, that all ap-pear di -

and to that

- vine,

that all ap-pear di - vine, . . .

pitch th'e - ter - nal ac - cents raise, . . .

and to that pitch, and to that pitch,

that all ap-pear di - vine, . . .

and to that pitch th'e - ter - - nal

Detailed description: This is a page of a musical score for Handel's opera 'Semele'. The page is numbered 125. It features a vocal line with lyrics and a piano accompaniment. The music is in the key of D major (one sharp) and 3/4 time. The vocal line consists of several phrases, including 'that all ap-pear di-vine, that all ap-pear di-', 'and to that', '- vine,', 'that all ap-pear di-vine, . . .', 'pitch th'e-ter-nal ac-cents raise, . . .', 'and to that pitch, and to that pitch,', 'that all ap-pear di-vine, . . .', and 'and to that pitch th'e-ter-nal'. The piano accompaniment includes a grand staff with treble and bass clefs, and a single bass clef staff. The score is arranged in systems, with the vocal line and piano accompaniment grouped together. The lyrics are placed below the vocal line.

that all, that all, ap - -
 that all ap - pear, that all ap - -
 ac - cents raise, . . . that all ap - -

- pear di - vine, that all ap - pear di - vine,
 - pear . . . di - vine, that all ap - pear di - vine, that
 - pear di - vine, that all ap - pear di - vine, that
 - pear di - vine, that all ap - pear di - vine, that

all . . . ap - pear di - - vine, . .
 all . . . ap - pear di - - vine, . .
 all ap - pear di - - vine,
p

that all ap - pear di - vine. And to that
 that all ap - pear di - vine, that all ap - pear di -
 that all ap - pear di - vine,
 that all ap - pear di - vine,

f

pitch th'e - ter - nal ac - cents raise,
 - vine ;
 that all ap - pear di - vine ;

and to that pitch th'e -
 that all ap - pear di -

ter - nal ac - cents raise,

vine, that all

that all ap-pear di - vine, that all ap-pear di -

that all ap-pear di - vine,

and to that pitch th'e -

ap - pear . . di - vine ;

vine,

that all ap-pear di -

ter - nal ac - cents raise, that

and to that

that all ap-pear di -
vine, . . . that all ap - pear . . . di -
all ap - pear, . . . ap - pear,
pitch th'e ter - nal . . . ac - cents raise,

vine, . . . that all ap - pear di - vine, that
vine, . . . that all ap - pear di - vine, that
di - vine, that all ap - pear di - vine, that
that all ap - pear di - vine,

all . . . ap - pear... di - vine; . . .
all . . . ap - pear... di - vine; . . .
all ap - pear di - vine;
p

and to . . . that pitch th'e-ter - nal . . . ac - cents raise, that all

and to . . . that pitch th'e-ter - nal ac - cents raise,

and to that pitch th'e-ter-nal ac - cents raise, . . . that

and to that pitch th'e - ter - nal . . . ac - cents

. . . that all ap-pear di - vine, . . . that all ap - pear . . . di -

. . . that all ap-pear di - vine, . . . that all ap - pear . . . di -

all . . . ap - pear . . . di - vine, that all ap - pear di -

raise, . . . that all ap - pear di -

- vine, that all ap - pear . . . di - vine, that all . . . ap - pear di - vine !

- vine, that all ap - pear . . . di - vine, that all ap - pear di - vine !

- vine, that all ap - pear di - vine, that all ap - pear di - vine !

- vine, that all ap - pear di - vine, that all ap - pear di - vine !

ACT III.

No. 45.

INTRODUCTION.

Larghetto.

PIANO. $\text{♩} = 72.$

p

pp

No. 46.

RECIT. (ACCOMPANIED.)—"SOMNUS, AWAKE!"

Allegro.

PIANO. $\text{♩} = 100.$

f

JUNO.

Som - nus, a - wake!

IRIS.

raise thy re-clin-ing head! Thy-self for-sake, and lift

JUNO.

up thy hea-vy lids of lead! Som-nus, a - wake!

Som-nus, a - wake! raise thy re-clin-ing head!

No. 47.

AIR.—“LEAVE ME, LOATHSOME LIGHT.”

Andante.

PIANO. $\text{♩} = 104.$ *mf*

SOMNUS.

Leave me,

leave me, loath - - some light! Re - ceive me, re -

- - ceive me, si - lent night, re - ceive . . me, si - lent

night! loath - - some light, leave me, loath - - some

light, re - ceive me, re - ceive me, si - - - lent

night, si - lent night! . . .

Le - the, why does thy lin - g'ring cur - rent cease?

Oh, mur - mur, mur - mur, mur - mur me . . a -

- gain . . to peace, Oh, mur - mur me . . a - gain . . to peace!

No. 48.

RECIT.—“DULL GOD, CANST THOU ATTEND.”

IRIS.

Dull God, canst thou at - tend the wa-ter's fall, And not hear

PIANO.

JUNO.

Sa-tur-nia call? Peace, I - ris, peace! I know how to charm him: Pa-si -

(to SOMNUS.)

- the - a's name a - lone can warm him. Som - nus, a - rise! un - close thy ten - der eyes; For
Pa - si - the - a's sight en - dure the light. Som - nus, a - rise!

No. 49.

AIR.—“MORE SWEET IS THAT NAME.”

Allegro. $\text{♩} = 60$

Allegro. $\text{♩} = 60$

PIANO. $\text{♩} = 60$.

f *tr* *tr*

SOMNUS.

More sweet is that name than a soft purling stream, more sweet is that name than a
p

soft pur - ling stream, more sweet is that name than a soft,

than a soft pur-ling stream, than a soft, than a

soft pur-ling stream, more sweet is that name, more sweet is that name than a

soft, than a soft purling stream, more sweet, more sweet is

that . . name, more sweet is that name than a soft purling stream.

FINE.

With FINE.

plea - sure, with plea - sure re - pose I'll for - sake, If you'll grant me but her to

p

soothe me a - wake,

with plea - sure, with plea - sure re - pose I'll for - sake, if

you'll grant me but her to soothe me a - wake, to

soothe me a - wake, if you'll grant me but her to soothe me a - wake. *D.S.*

D.S.

JUNO.

My will o - bey, she shall be thine. Thou, with thy soft - er pow'rs, first

PIANO. *p*

Jove shalt cap - ti - vate; to Mor - pheus then give or - der, thy va - rious

mi - nis - ter, that with a dream in shape of Se - me - le, but far more beau - ti - ful,

and more al - lur - ing, he may in - vade the sleep - ing de - i - ty;

and more to a - gi - tate his kind - ling fire, still let the phan - tom

seem to fly be - fore him, that he may wake with long - ing, wake with new de - sire, un -

- a - ble to re - fuse what e - ver boon her coy - ness shall re - quire. I trem - ble to com -

SOMNUS. #

JUNO.

- ply. To me thy lead - en rod re - sign, to charm the

sen - ti - nels on mount Ci - thæ - ron; then cast a sleep on mor - tal I - no, that

I may seem her form to wear, when I to Se - me - le ap - pear.

Andante.

PLANO.
♩ = 126

Juno.

O - bey my will, thy rod re - sign,

p

And Pa - si - the - a shall be thine,
SOMNUS.
All I must grant, for all is due To Pa - si -

p

o - bey my will, and Pa - si - the - a shall be thine,
- the - a, love, and you, all I must grant, to Pa - si -

p

shall be thine, shall be thine,
 - the - a, Pa - si - the - a, all I must grant, for all is due to Pa - si -

thy rod re - sign, o - bey, o - bey my
 - the - a, love and you, all I must grant, for all is

will, o - bey my will, and Pa - si - the - a shall be
 due to Pa - si - the - a, love and you,

thine, shall be thine, shall be thine, o - bey my
 for all is . . . due to Pa - si - the - a, Pa - si - the - a,

will, o - bey . . my will, thy rod re - sign, and Pa - si -
 all I must grant, all I must grant, for all is due to Pa - si -

- the - a shall be thine, shall be thine, o - bey my . .
 - the - a, . . love, and you, to Pa - si - the - a, all I must

will, thy rod re - sign, and Pa - si - the - a shall be thine!
 grant, for all is due to Pa - si - the - a, . . love, and you.

Largo. SEMELE.

My

PIANO. *p*

♩ = 92.

rack - ing thoughts by no kind slum - bers freed, by no kind slum - bers freed, but

pain - ful nights do joy - ful days suc - ceed, do joy - ful days, do joy - ful days, do

joy - ful, joy - ful days suc - ceed, do joy - ful days suc -

-ceed ; My rack - ing thoughts by

mf *p*

no kind slumbers freed, by no kind slumbers freed, by no kind slumbers freed, But

pain - ful nights, but pain - ful nights do joy - ful days succeed, but

pain - ful .. nights do joy - ful days succeed, but pain - ful

nights do joy - ful days .. succeed.

mf

JUNO (aside).

Thus shap'd like I - no, with ease I shall de - ceive her; and in this

PIANO. *p*

(to SEMELE.)

mir - ror she shall see her - self as much transform'd as me. Do I some

SEMELE.

god - dess see? or is it Se - me - le? Dear sis - ter, speak, whence this as -

JUNO.

- ton - ish - ment? Your charms im - prov - ing to di - vine per - fec - tion, shew you were late ad -

- mit - ted a - mongst ce - les - tial beau - ties. Has Jove con - sent - ed, and are you made im -

SEMELE.

- mor - tal? Ah no! I still am mor-tal; nor am I sensible of an - y change

JUNO.

or new per - fec-tion. Be-hold in this mir - ror, whence comes my sur-prise; Such

a tempo.

lus-tre and ter-ror u - nite in your eyes, That mine can-not fix on a ra-diance so

a tempo. ♩ = 76.

SEMELE.

bright, 'Tis un-safe for the sense, and un- cer-tain for sight. O ec-sta-cy of

hap - pi-ness! ce - les - tial gra - ces I dis - co - ver in each fea - ture!

Allegro.

PIANO.
♩ = 84.

f

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked 'Allegro' and the dynamics are 'f'.

The piano introduction continues with more complex rhythmic patterns in the right hand, including triplets of eighth notes. The left hand continues with a simple accompaniment.

SEMELE.

My-self I shall a - dore, If I per-sist in gaz-ing, if I per-sist in

p

The vocal line begins with the lyrics 'My-self I shall a - dore, If I per-sist in gaz-ing, if I per-sist in'. The piano accompaniment is marked 'p' and features a rhythmic accompaniment of eighth notes.

gaz - ing, in gaz

The vocal line continues with 'gaz - ing, in gaz'. The piano accompaniment continues with the same rhythmic pattern.

. ing, My-self I shall a -

The vocal line concludes with '. ing, My-self I shall a -'. The piano accompaniment continues with the same rhythmic pattern.

- dore, If I per - sist in gaz -

ing, in gaz -

ing, in gaz - ing,

f

If I per-sist in

p

tr

gaz-ing, Myself I shall a - dore, If I persist in gaz-ing, Myself I shall a -

- dore, myself I shall a - dore, If I persist in gaz

ing, my-self I shall a - dore,

if I per-sist in gaz

First system of musical notation, featuring a treble clef and a bass clef. The treble clef part contains a melodic line with eighth and sixteenth notes, including trills. The bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef part continues the melodic line, ending with the word "ing,". The bass clef part continues the accompaniment.

Third system of musical notation. The treble clef part features a rapid sixteenth-note passage with the word "in gaz" written below. The bass clef part continues the accompaniment.

Fourth system of musical notation. The treble clef part contains the lyrics: "ing, in . . gaz - ing, My-self I shall a - dore, If . . I per-sist in". The bass clef part continues the accompaniment.

Fifth system of musical notation. The treble clef part begins with the tempo marking "Adagio. tr" and the lyrics "gaz - - - ing." followed by "Adagio." and "Tempo lmo." with trills. The bass clef part includes a forte "f" dynamic marking and continues the accompaniment.

tr

FINE.

FINE.

No ob - ject sure be - fore Was e - ver half so pleasing, so pleasing, so

p

pleas - ing, No ob - ject sure be - fore Was e - ver half so

pleas

ing, was e - ver half so

pleas

- ing, was e - ver half so pleas - - - ing.

D.S.

No. 55.

RECIT.—“BE WISE, AS YOU ARE BEAUTIFUL.”

JUNO.

Be wise, as you are beau - ti - ful, nor lose this op - por -

PIANO.

tu - ni - ty ; when Jove ap - pears, all ar - dent with his love, re - fuse his warm em -

brace till you ob - tain a boon with - out a name. **SEMELE.** Can that a - vail me? but

how shall I at - tain to im - mor - ta - li - ty?

JUNO. (ACCOMPANIED.)
Con - jure him by his oath not to approach to thee in like - ness of a

mor - tal, but like him - self, the migh - ty thun - der - er,

in pomp of ma-jes-ty, and heav'nly at-tire; as when he proud Sa-tur-nia

charms, and with in - ef - fa - ble de - light seeks her en - cir - cling arms when comes

the hap - py night. You shall par-take then of im - mor -

- ta - li - ty, and thenceforth leave this mor - tal state, to reign a - bove, a -

- dor'd . . by Jove, in spite of jea - lous Ju - no's hate.

SEMELE.

Alla Siciliana, ma andante,

PIANO. *f* *pp*

Thus

let my thanks be paid, Thus let my arms em - brace thee, thus

let my arms em - brace thee! And when I'm a god - dess made, With

charms like mine I'll grace thee, with charms like mine I'll grace . . thee, with

charms... like mine . . . I'll grace . . . thee. Thus

f *p*

let my thanks be paid, Thus let my arms embrace thee, thus let my arms embrace thee, Thus

let my thanks be paid, Thus let my arms embrace thee! And when I'm a goddess made With

charms . . . like mine, with charms like mine I'll grace . . . thee, And

when I'm a goddess made, With charms like mine I'll grace thee, with charms like mine I'll

grace thee.

JUNO.

Rich o - dours fill the fra - grant air, And Jove's ap - proach de -

PIANO.

SEMELE.

- clare. I must re - tire— A - dieu— Your coun - sel I'll pur - sue.

JUNO (aside).

And sure de - struc - tion will en - sue, Vain, wretched fool, a - dieu !

Larghetto.

PIANO.

mf

♩ = 76.

JUPITER.

Come to my arms, my love - ly

p

fair, Soothe my un - ea - - sy . . care, my love - ly

fair, come to my arms, . . my love - ly fair, soothe my un -

- ea - - sy, un - ea - - sy care!

Come to my arms, my love - ly fair, Soothe my un - ea - sy

care, . . . my . . un - ea - sy care!

p

In my . . . dream late I . . . woo'd thee, And in

vain I pur-sued thee, In my dream late I woo'd thee, And in

vain I pur - sued thee, For you fled

from my prayer, from my

prayer, And bid . . me de - spair, and bid me de - spair.

Come to my arms, come to my arms, my love-ly fair,

. . . my love-ly fair, Come to my arms, my love-ly fair, Come to my

arms, my love - ly fair!

No. 59.

RECIT — "OH, SEMELE."

JUPITER.

Oh, Se - me - le! why art thou thus in - sen - si - ble?

PIANO. *p*

SEMELE.
Larghetto.

I e - ver am grant - ing, you al - ways com - plain, you al - ways com -

PIANO.
♩ = 92.

- plain, you al - ways com - plain, I e - ver am

grant - ing, you al - ways com - plain, you al - ways com - plain, you

al - ways com - plain; I al - ways am want - ing, I

al - ways am want - ing, yet ne - ver ob - tain,

I al-ways am want - - - - ing, yet ne-ver, yet

ne - ver, yet ne - ver ob - tain, I al - ways am want - ing, I

al - ways am want - ing, yet . ne - ver ob - tain.

I e - ver am grant - ing, you al - ways com - plain, you

al - ways com - plain, you al - ways com - plain,

I e - ver am grant - ing, you al - ways com - plain, you

al - ways com - plain, I e - ver am grant - ing, I e - ver am grant - ing,

you . . al - ways com - plain, you al - ways com - plain.

JUPITER. SEMELE.

Speak, speak your desire; say what you require : I'll grant it ! Swear by the Stygian lake !

PIANO.

JUPITER. (accompanied.)

By that tre-men-dous flood, I swear; ye Sty-gian wa-ters hear !

♩ = 69.

and thou, O - lym - pus, shake, in wit - ness to the

oath I take !

PIANO.

pp Timpani.

Ped.

No. 63.

RECIT.—“YOU’LL GRANT WHAT I REQUIRE?”

SEMELE. JUPITER.

You'll grant what I re-quire? I'll grant what you re-quire.

PIANO

SEMELE. (*Accompanied.*)

Then cast off this hu-man shape which you wear, and, Jove since you are, like Jove too, appear!

p

No. 64.

AIR.—“AH! TAKE HEED WHAT YOU PRESS!”

JUPITER.

Allegro.

Ah. take heed what you press!

Allegro.

f *p*

PIANO.

$\text{♩} = 100.$

ah! take heed what you

p

press! For, be-yond all re-dress,

... ah! take heed! should I

grant your re - quest, I shall harm

. you,

for, be - yond all re - dress I shall

harm you; ah, take heed! I shall harm you.

Ah! take heed, ah, take

p

heed what you press! for, beyond all re -

- dress, should I grant your re - quest, I shall

harm

you, should I grant your re -

f *p*

quest, I shall harm you.

No. 65.

ARR.—“NO, NO, I’LL TAKE NO LESS.”

Allegro.

PIANO.
♩ = 96.

f

SEMELE.

No, no, I’ll take no less, than all in full ex - cess!

p

your oath it may a - larm you, your oath it may a - larm

you, your oath it may a - larm

f *p*

you.

f

No, no, I'll take no less, than all in full ex -

p

cess! your oath it may a-larm you, your oath it may a-

-larm

you, your oath it may a-

-larm you.

No, no, I'll take no less,

than all in full ex-cess your oath it may a-larm

you, your

oath it may a-larm

you, your oath it may a-larm

Adagio.

you, it

Adagio.

cres. *f*

may a - larm you.

Tempo lmo.

p *f*

FINE.

Yet haste . . and pre - pare, for I'll know what you

FINE.

p *mf* *p*

are, with all your pow - ers arm

mf *p*

you, I'll know what you are,

f *p* *mf*

yet haste and pre - pare

p

with all your pow - ers, all your pow - ers arm

you, with all your powers

arm you, with all your pow - ers arm you. *D.C.*

D.C.

Largo. JUPITER.

Ah! whi - ther is she gone? un - hap - - py fair!

PIANO. ♩ = 104.

Why . did she wish? why . did I rash - ly . swear? 'Tis

past, 'tis past re - call, She must a vic - tim fall! *un poco più andante.* A - *un poco più andante.* ♩ = 116.

mf

- non when I ap - pear, the migh - ty thun - der - er, Arm'd with in - e - vi - ta - ble

fire, she needs must in - stant - ly ex - pire. *Largo.* ♩ = 104. 'Tis

f *p*

past, 'tis past re - call, She must a vic - tim fall ! My soft - est

light - ning yet I'll try, And mild - est melt - ing bolt ap - ply ; In vain ! for

she was fram'd to prove None but the lambent flames of love.

'Tis past, 'tis past re - call, 'tis past re - call,

She must a vic - tim fall !

Andante moderato.

PIANO.
♩ = 88.

JUNO.

A - bove mea - sure is the plea - sure, Which my re - venge . . . sup - plies !

pp.

Love's a bub - ble, gain'd with trou - ble, And in pos - sess - - ing dies.

FINE.

FINE.

Un poco larghetto.

With what joy . . . shall I mount to my . . . heav'n a - gain, At

Un poco larghetto. ♩ = 69.

once . . . from my ri - val and jea - lou - sy . . . freed! The

sweets of re - venge make it worth while to reign, And

heav'n . . . will here - af - ter, be here - af - ter heav'n in - deed, and

heav'n will here - af - - ter be heav'n . . . in - deed.

D.S.

D.S.

Larghetto assai.

PIANO.
♩ = 100.

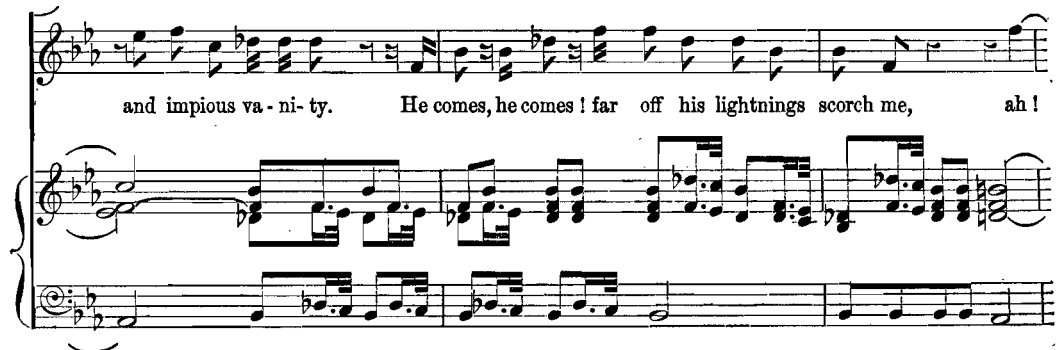


SEMELE.

Ah me! too late I now re - pent my pride



and impious va - ni - ty. He comes, he comes! far off his lightnings scorch me, ah!



... I feel my life con-sum-ing: I burn, I burn, I faint, for pi-ty I im-

-plore, oh, help! for pi-ty, oh, help! for pi-ty I implore, I

faint, for pi-ty I im-plore, oh, help, oh, help! I can no more!

pp

No. 69.

RECIT.—“OF MY ILL-BODING DREAM.”

Ino.

Of my ill-bod-ing dream be-hold the dire e-vent!

PIANO.

A tempo ordinario.

TREBLE. Oh, ter - ror, Oh, ter - ror and as - ton - ishment, Oh,

ALTO. Oh, ter - ror, Oh, ter - ror and as - ton - ishment, Oh,

TENOR (8ve. lower). Oh, ter - ror, Oh, ter - ror and as - ton - ishment, Oh,

BASS. Oh, ter - ror, Oh, ter - ror and as - ton - ishment, Oh,

PIANO. *f*

♩ = 66.

ter - ror, oh, ter - ror and as - tonishment, and as - tonishment, and as - tonishment!

ter - ror, oh, ter - ror and as - tonishment, and as - tonishment, and as - tonishment!

ter - ror, oh, ter - ror and as - tonishment, and as - tonishment, and as - tonishment!

ter - ror, oh, ter - ror and as - tonishment, and as - tonishment, and as - tonishment!

Larghetto.

Larghetto. ♩ = 72.

f

Na-ture to each al-lots his pro-per sphere, his pro-per
 Na-ture to each al-lots his pro-per sphere, his pro-per
 Na-ture to each al-lots his pro-per sphere, his pro-per
 Na-ture to each al-lots his pro-per sphere, his pro-per

sphere, But that for -
 sphere, But that for - sa - - -
 sphere, But that for - sa - ken, but that for -
 sphere, But that for - sa - ken, that for - sa - - - ken, that for -

- sa-ken we like meteors err, . . . we like me - teors err, we err like
 - ken we like meteors err, . . . we like me - teors err, we err like
 - sa-ken we like meteors err, . . . we like me - teors err, we err like
 - sa-ken we like meteors err, . . . we like me - teors err, we err like

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

me - teors, but that for - sa - ken, that for - sa -

me - teors, but that for - sa -

me - teors, but that for -

me - teors, but that for - sa - ken, but that for -

ken we like me - teors err : Toss'd thro' the void, by some

ken we like me - teors err : Toss'd thro' the void, by some

sa - ken we like me - teors err : Toss'd thro' the void, by some

sa - ken we like me - teors err : Toss'd thro' the void, by some

rude shock we're broke, by some rude shock we're

rude shock we're broke, by some rude shock we're

rude shock we're broke, by some rude shock we're broke, toss'd thro' the

rude shock we're broke, by some rude shock we're broke, toss'd thro' the

broke, toss'd through the void, by some rude shock we're broke, And all our boasted
 broke, toss'd through the void, by some rude shock we're broke, And all our boasted
 void, toss'd through the void, by some rude shock we're broke, And all our boasted
 void, toss'd through the void, by some rude shock we're broke, And all our boasted

fire, and all our boasted fire
 fire, and all our boasted fire is lost in
 fire, and all our boasted fire is lost in smoke, . . .
 fire, and all our boasted fire is lost in smoke, . . .

is lost in smoke, and all our boasted fire, and all our boast - ed
 smoke, . . . and all our boasted fire, and all our boast - ed
 in smoke, and all our boasted fire, and all our boasted
 in smoke, and all our boasted fire, and all our boasted

INO.

How I was hence re - mov'd, or hi - ther how re -

PIANO.

- turn'd, I know not : so long a trance withheld me. But Her-mes in a vi-sion told me (as I

have now re - lat - ed) the fate of Se-me-le ; and add-ed, as from me he fled, that Jove or-dain'd I

CADMUS. ATHAMAS.

A - tha-mas should wed. Be Jove in ev' - ry - thing o - bey'd. Un - wor - thy of your

charms, my - self I yield, be Jove's com - mands and your's ful - fill'd.

Allegro. S.
 PIANO. *f*
 ♩ = 92.

The piano introduction consists of two staves. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Allegro. S.' and the dynamics are 'f'.

The piano accompaniment continues with the same rhythmic patterns in both hands, maintaining the 'f' dynamic.

ATHAMAS.
 Des - pair no more shall wound me,

The vocal line begins with the lyrics 'Des - pair no more shall wound me,'. The piano accompaniment continues with a similar rhythmic texture.

des - pair no more shall wound me, Since you so kind do prove, since . .

The vocal line continues with the lyrics 'des - pair no more shall wound me, Since you so kind do prove, since . .'. The piano accompaniment includes a dynamic marking of 'p'.

you so kind do prove, des - pair no more shall wound me, shall wound . . .

The vocal line concludes with the lyrics 'you so kind do prove, des - pair no more shall wound me, shall wound . . .'. The piano accompaniment continues with the same rhythmic patterns.

me, des - pair no more shall wound

f *p*

me, since you so kind, so

kind, since you so kind, so kind do prove,

f

des - pair no more shall wound me, since you so kind do prove,

p *f*

des - pair no more shall wound me, des - pair no more shall wound

. . . . me, since

you so kind do prove, since you so kind do prove, since you so kind, so

kind, since you do prove so kind, since you so

kind . . do prove, since you so kind do prove, des -

- pair no more shall wound

. me, since you so kind, since you so

kind . . . do prove.

f

FINE.

All

p

joy and bliss sur - round me, My soul is tun'd, is . .

tun'd to . . love, all joy

. sur -

- round me, my soul is tun'd, is tun'd . to love.

Adagio. *D.S.*

No. 78.

RECIT.—“SEE FROM ABOVE.”

CADMUS...

See from above the bellying clouds descend, And big with some new wonder this way tend !

PIANO.

No. 74.

SINFONIA.

Maestoso.

PIANO.

f

♩ = 69.

APOLLO.

TENOR.
(Sve. lower)

PIANO.

p

A - pol - lo comes to re - lieve your care, And fu - ture

hap - pi - ness de - clare. From Se - me - le's ash - es a Phœ - nix shall rise, The

joy of this earth, and de - light of the skies; A God he shall prove more

migh - ty than Love, And sigh - ing and sor - row for e - ver pre - vent.

A tempo ordinario.

TREBLE.

ALTO.

TENOR
(Sve. lower).

BASS.

PIANO.
♩ = 88.

The first system of the musical score consists of five staves. The top four staves are for the 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 = 88. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'A tempo ordinario'. The piano part features a rhythmic accompaniment of eighth and sixteenth notes.

f

Hap - py, hap - py !

Hap - py, hap - py !

Hap - py, hap - py !

Hap - py, hap - py !

The second system continues the musical score. It features four vocal staves, each with a vocal line and the lyrics 'Hap - py, hap - py !' written below. The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking 'f' (forte) is present at the beginning of the system.

Hap - py, hap - py, hap - py, hap - py shall we be,

Hap - py, hap - py, hap - py, hap - py shall we be, And free from care, from

Hap - py, hap - py, hap - py, hap - py shall we be,

Hap - py, hap - py, hap - py, hap - py shall we be,

The third system contains the main chorus melody. It features four vocal staves with the lyrics: 'Hap - py, hap - py, hap - py, hap - py shall we be,' and 'Hap - py, hap - py, hap - py, hap - py shall we be, And free from care, from'. The piano accompaniment provides harmonic support. The system concludes with a final cadence.

care, . . from sor - row free, from care, . . . from sor - row free, from
and free from care, from care, . . from sor - row free, from
and

and free from care, from care, . . from
care, from sor - row, from sor - row free, and free from care, . . . from
care, . . from . . sor - row free, and free from care, . . . from
free from care, from care, . . from sor - row free, from care, . . . from

sor - row free; Guilt - less plea - sures we'll en - joy, Vir - tuous love will
sor - row free; Guilt - less plea - sures we'll en - joy, Vir - tuous love will
sor - row free; Guilt - less plea - sures we'll en - joy, . . Vir - tuous love will
sor - row free; Guilt - less plea - sures we'll en - joy, . . Vir - tuous love will

ne - ver cloy ; All that's good and just we'll prove, And Bacchus,

ne - ver cloy ; All that's good and just we'll prove, And Bacchus, and

ne - ver cloy ; All that's good and just we'll prove, And Bacchus,

ne - ver cloy ; All that's good and just we'll prove, And Bacchus,

and Bacchus, and Bacchus crown the joys . . . of

Bacchus, and Bacchus crown the joys . . . of love, the joys of

and Bacchus, and

and Bacchus, and Bacchus crown the joys . . of

love, and Bacchus crown the joys . . of love, and Bac - chus crown,

love, of love, and Bacchus crown, crown, crown,

Bacchus crown the joys . . of love, and Bacchus crown, . .

love, and Bacchus crown the joys,

crown, crown, crown, crown, crown, and Bacchus crown the
 crown, crown, crown, crown, crown, and Bac - chus crown . . . the
 crown, crown, crown, crown, crown, and Bacchus crown . . . the joys, the
 . . . Bacchus crown . . . the

joys of love! Hap-py, hap-py!
 joys of love! Hap-py, hap-py!
 joys of love! Hap-py, hap-py!
 joys of love! Hap-py, hap-py!

hap - py, hap - py! free from care, from
 hap - py, hap - py! free from care, . . .
 hap - py, hap - py!
 hap - py, hap - py!

sor - row free, . . . from care, . . . from sor - row free, and
 from sor - row free, and
 free from care, from sor - row free, and
 free from care, from sor - row free, and

Bacchus, and Bacchus, and Bacchus shall crown the joys of love, the joys of love, and Bacchus,
 Bacchus, and Bacchus, and Bacchus shall crown the joys of love, the joys of love, and Bacchus,
 Bacchus, and Bacchus, and Bacchus shall crown the joys of love, the joys of love, and Bacchus,
 Bacchus, and Bacchus, and Bacchus shall crown the joys of love, the joys of love, and Bacchus,

Bacchus shall crown . . the joys of love, Hap - py, hap - py!
 Bacchus shall crown the joys of love, Hap - py, hap - py!
 Bacchus shall crown . . the joys of love, Hap - py, hap - py!
 Bacchus shall crown . . the joys of love, Hap - py, hap - py!

hap - py, hap - py shall we be,
 hap - py, hap - py shall we be, Free from care, from
 hap - py, hap - py shall we be, Free from care, from
 hap - py, hap - py shall we be,

hap - py, free from care, from sor - row free; Guilt - less plea - sures
 sor - row free, hap - py! Guilt - less plea - sures
 sor - row free, hap - py! Guilt - less plea - sures
 hap - py, hap - py! Guilt - less plea - sures

we'll en - joy, Vir - tuous love will ne - ver cloy; All that's good and
 we'll en - joy, Vir - tuous love will ne - ver cloy; All that's good and
 we'll en - joy, Vir - tuous love will ne - ver cloy; All that's good and
 we'll en - joy, Vir - tuous love will ne - ver cloy; All that's good and

just we'll prove, And Bac - chus crown the joys of love, and Bac - chus crown,
 just we'll prove, And Bacchus, and Bacchus, and Bac - chus crown,
 just we'll prove, And Bacchus, and Bacchus, and Bac - chus crown,
 just we'll prove, And Bacchus, and Bacchus, and Bacchus crown . . .

crown, crown the joys, . . . the joys of love! Hap - py, hap - py!
 crown, crown the joys, . . . the joys of love! Hap - py, hap - py!
 crown, crown the joys, . . . the joys of love! Hap - py, hap - py!
 . . . the joys of love! Hap - py, hap - py!

hap - py shall we be, hap - py shall we be, hap - py, hap - py,
 hap - py shall we be, hap - py shall we be, hap - py, hap - py,
 hap - py shall we be, hap - py shall we be, hap - py, hap - py,
 hap - py shall we be, hap - py shall we be, hap - py, hap - py,

free from care, from sor - row free,
and Bac-chus, Bac - chus crown, and
free from care, from sor - row free, and Bacchus crown
and Bacchus crown .

free from care, from sor - row free, and Bac - chus crown the joys of love, and
Bac - chus crown the joys of love, and Bac - chus crown the joys of love, and
the joys of love, and Bac - chus crown the joys of love, and
the joys of love, and Bac - chus crown the joys of love, and

Bac - chus crown the... joys of love!
Bac - chus crown the... joys of love!
Bac - chus crown the joys of love!
Bac - chus crown the joys of love!

THE END.

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