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The Last Night of Mr. DE CAMP's Engagement.

SURREY THEATRE.

In consequence of the great overflow last Night to the *New Grand Melo-Dramatic Burletta*, and the universal Applause with which it was received, the Public is respectfully informed it will be repeated

This present **SATURDAY**, the 21st of September, 1811,

Will be presented, 3d time, a Grand Melo-Dramatic Burletta, founded on the popular English Opera of

ARTAXERXES.

Artaxerxes - - - - -

Mr. HILL.

Arbaces - - - - -

Mrs. NUNN.

Artabanes - - - - -

Mr. SLADER.

Rimenes - - - - -

M. BARNARD

Semira - - - - -

Mrs. HATTON.

Mandane - - - - -

Miss FERON.

Nobles, Guards, and Attendants, by the Chorus and Corps de Ballet.

After which, as altered by Mr. DE CAMP, a Burletta Interlude, founded on

Sylvester Daggerwood.

Sylvester Daggerwood, Mr. DE CAMP. Fustian, Mr. SLADER. Servant, Mr. BANKS.

To conclude with the Grand and highly popular Spectacle, founded on

LODOISKA.

Tickets and Places for the Boxes may be had of Mr. BORAUER, at the Box-Office, from Ten till Four.—BOXES 4s. PIT 2s. GALLERY 1s. The Doors to be opened at a Quarter after Five; to commence at a Quarter after Six precisely.—NO MONEY RETURNED.

On TUESDAY next will be produced, a Grand Serious Romantic Infantine Heroic Spectral Spectacle, called the

**Earls of Hammersmith;
Or, INFANT MATURITY!**

Written by Mr. LAWLER.
CHARACTERS :

NATURALS.

The Right Honourable Benjamin, Lord Viscount Bl... Usurping Earl of Hammersmith; consequently no better than he should be, by Mr. SLADER.

The Right Honourable Simon, Lord Viscount Simple, Rightful Earl of Hammersmith; supposed to have been kidnapped and killed by the Gipsies, but only half-killed, confined in a Dungeon under Hammersmith Castle, and reduced to a mere skeleton by bad living.

N. B Not shaved since his confinement. by Mr. FITZWILLIAM.

Sir Walter Wishead, Bart. an Infant Prodigy, in a gold-laced Waistcoat, nine years old, 3 feet 2 inches high, of extraordinary talents and acquirements, Private Secretary to *Lord Bluster*, Son to *Lord and Lady Simple*, in love with his Grandmother, by the Mother's side, by Miss CARR.

N. B. The Public is respectfully informed, that so wonderful a child was never before exhibited on any Stage,

Sir Christopher Calipash, Five feet 10 inches, without his shoes, by Mr. G. GIBBON.

Sir Arthur Callipee, ditto ditto ditto, by Mr. JOHANNOT.

Both of them Privy Counsellors to *Lord Bluster*, in love with *Lady Margaret Marrow-Bones*, Rivals of *Sir Walter Wishead*, and ultimately of each other.

The Right Honourable Susannah, Lady Simple, Countess of Hammersmith, who upon the supposed Death of her Husband, the Rightful Earl retired to a small Castle at Turnham Green, will'd to her in her own right by a Maiden Aunt, and now returns to Hammersmith Castle, to bestow her hand in marriage on *Lord Bluster*. by Mrs. HATTON.

Lady Margaret Marrow Bones, Grandmother to *Sir Walter Wishead*, by the Mother's side, 5 feet high, 6 feet in circumference! by Mrs. NUNN.

SUNDRY ARTICLES of LIVE LUMBER,

Consisting of Lords, Ladies, Attendants, Rebel Troops, Centinel, Minstrels, &c. &c.

SUPERNATURALS.

Ghost of a Footman, in Livery; Ghost of the Dowager Countess of Hammersmith; A Ghost *en bon point*; Ghost of *Betty*, the Countess's Waiting Maid; Ghost of a Travelling Chariot, two Postillions, and four Blood Horses.

N. B. *The dimensions of the principal Characters are given from actual measurement.*

Hartuell, Albion-Press, Bermondsey-Street, Southwark, Printer to the Theatre.

Handwritten text on aged, stained paper, possibly a ledger or account book. The text is mirrored across a central vertical fold, suggesting bleed-through from the reverse side. The characters are faint and difficult to decipher, but appear to be organized into columns and rows. Some legible fragments include "1000" and "1000".

Theatre Royal, Covent Garden

This Evening, **MONDAY**, November 11, 1833.

Will be performed the Opera of

ARTAXERXES.

Artaxerxes, Miss H. CAWSE,
 Artabanes, Mr. H. PHILLIPS,
 Araces, Mr. WILSON, Rimenes, Mr. HENRY,
Guards, Nobles, Attendants, Priests.—Messrs. Allcroft, Chant, East, Galli, Healey, May, Miller,
 T. Jones, S. Jones, G. Smith, S. Tett, C. Tett, Tolkien, White
 Mandane, (First Time) Miss ATKINSON,
 Semira, Mrs. CHESTER.
Ladies of the Court—Mesdames Boden, C. Boden, Goodwin, Dalton.
Priestesses—Mesdames Allcroft, Connelly, East, Mapleson, Penley, Perry.

After which (10th Time) a new Melo-drama called The

Ferry & the Mill.

Peter, (the Young Czar) Mr. WOOD,
 Menzekoff, (under the Name of Winbold) Mr. G. BENNETT, Ugo, (the Ferryman) Mr. YARNOLD,
Fishermen.—Findab, Mr. MILLER, Marcoff, Mr. MEARS,
 Stoback, (a Woodcutter) Mr. RANSFORD,
 Coruholm, (the Miller) Mr. BARTLEY, Grist, (his Son) Mr. MEADOWS,
 Maximus Middleman, (Collector of the Poll Tax) Mr. HARLEY,
 Galitzin, (Commander of the Strelitz Guard) Mr. DIDDEAR, Brock, (Sergeant of the Guard) Mr. PAYNE
 Kirff, (Corporal to Guard) Mr. T. MATTHEWS, Udolf, Mr. F. SUTTON, Mingall, Mr. J. COOPER
 Catherine of Livonia, Mrs. VINING,
 Ulrica, (the Miller's Wife) Mrs. C. JONES, Mary, (the Miller's Daughter) Miss TAYLOR.

THE FERRY ON THE DWINA.

DISTANT VIEW OF THE MILL AND OLD WATCH TOWER,
 INTERIOR OF THE FERRY HOUSE, INTERIOR OF THE MILL.
 FERRY HOUSE BY MOONLIGHT.

Inundation of the Mill, from the bursting of the Dam, by the
RUSH OF THE TORRENT!!!

To conclude with (22nd Time) a New Farce, called

MY NEIGHBOUR'S WIFE!

Mr. Somerton, Mr. COOPER, Mr. Brown, Mr. MEADOWS, Mr. Smith, Mr. BARTLEY,
 Mrs. Somerton, Miss TAYLOR,
 Mrs. Brown, Miss KENNETH,
 Mrs. Smith, Miss MURRAY.

The New FARCE is published, and may be had in the Theatre, and of Mr. MILLER, Henrietta Street, Covent Garden.—Price 10s.

Miss ATKINSON

will have the honour of making her first appearance this Evening, as

MANDANE, in ARTAXERXES.

THE FERRY AND THE MILL,

Having, on its 14th Representation, been received throughout with the utmost approbation, &
THE EXTRAORDINARY EFFECTS OF THE LAST SCENE
 Being hailed with rapturous applause, it will be repeated Four Times a Week.

MY NEIGHBOUR'S WIFE,

continuing to please the Public, will be alternately acted at each Theatre till further notice.

To-morrow, .. (in consequence of the necessity of a full dress rehearsal of the Grand Historical Opera of
GUSTAVUS THE THIRD), there will be no Performance.

On Wednesday, will be produced a New Grand Opera, (which has been a long time in preparation), called

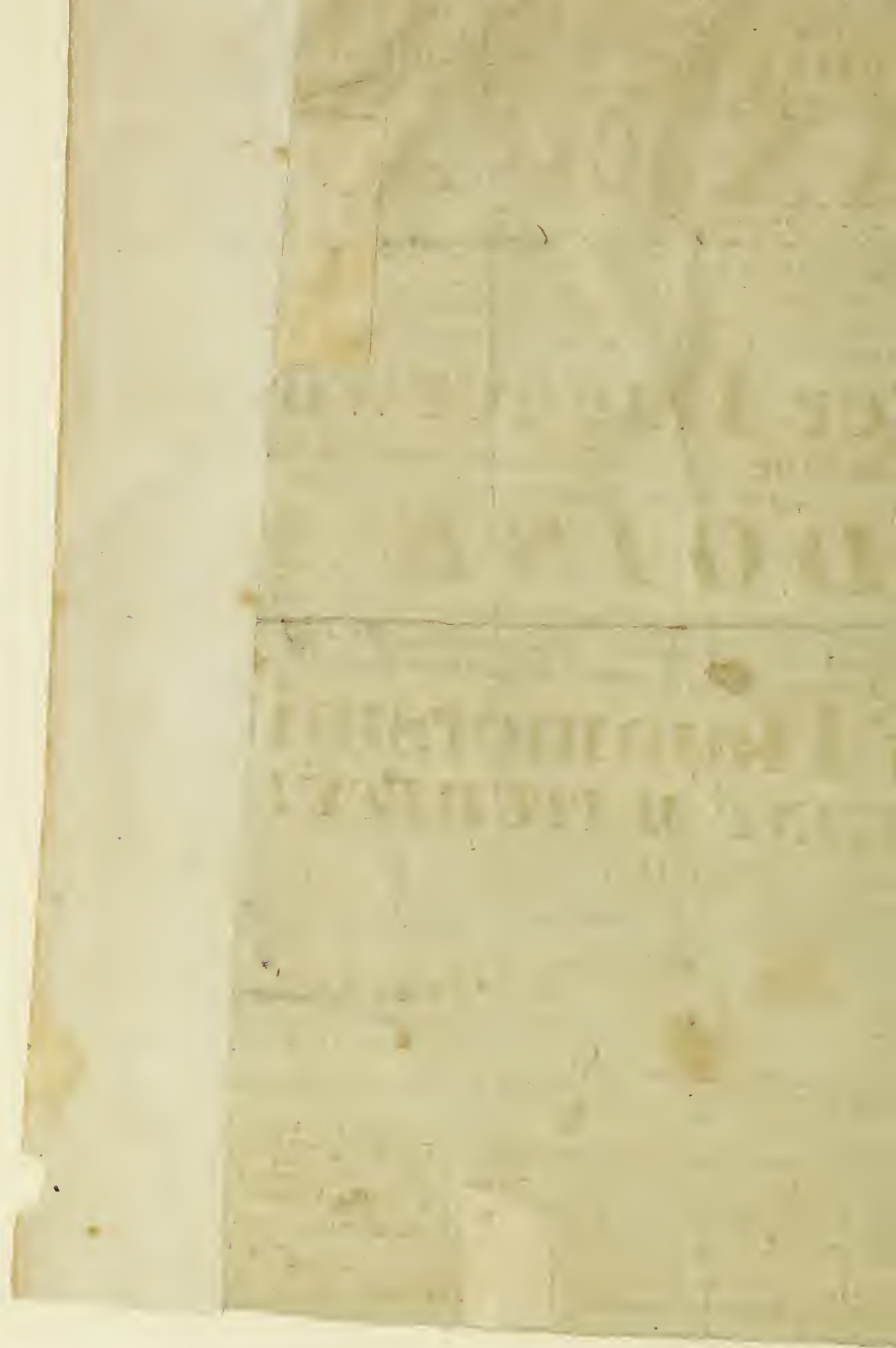
Gustavus the Third; or, The Masked Ball,

WITH NEW MUSIC, SCENERY, MACHINERY, DECORATIONS, AND DRESSES, ON A SCALE OF GRANDEUR AND
 EXPENCE, NEVER BEFORE ATTEMPTED ON THE LONDON STAGE.

The Principal Characters by Messrs. Warde, H. Phillips, Templeton, Wilson, Seguin, Bedford,
 Miss Inverarity, Miss Shirreff, Mrs. Fitzwilliam.

For full particulars of this Opera, see the other side.

To which will be added the New Farce of **MY NEIGHBOUR'S WIFE.**



Theatre Royal, Covent Garden

This Evening, **MONDAY**, November 11, 1833,

Will be performed the Opera of

ARTAXERXES.

Artaxerxes, Miss H. CAWSE,
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 Arbaces, Mr. WILSON, Rimenes, Mr. HENRY,
Guards, Nobles, Attendants, Priests.—Messrs. Allcroft, Chant, East, Galli, Healey, May, Miller,
 T. Jones, S. Jones, G. Smith, S. Tett, C. Tett, Tolkien, White
 Mandane, (First Time) Miss ATKINSON,
 Semira, Mrs. CHESTER.
Ladies of the Court—Mesdames Boden, C. Boden, Goodwin, Dalton.
Priestesses—Mesdames Allcroft, Connelly, East, Mapleson, Penley, Porry.

After which (10th Time) a new Melo-drama called The

Ferry & the Mill.

Peter, (the Young Czar) Mr. WOOD,
 Menzekoff, (under the Name of Winbold) Mr. G. BENNETT, Ugo, (the Ferryman) Mr. YARNOLD,
 Fishermen,—Pindab, Mr. MILLER, Marcoff, Mr. MEARS,
 Stoback, (a Woodcutter) Mr. RANSFORD,
 Coruholm, (the Miller) Mr. BARTLEY, Grist, (his Son) Mr. MEADOWS,
 Maximus Middleman, (Collector of the Poll Tax) Mr. HARLEY,
 Galitzin, (Commander of the Strelitz Guard) Mr. DIDDEAR, Brock, (Sergeant of the Guard) Mr. PAYNE
 Kirff, (Corporal to Guard) Mr. T. MATTHEWS, Udolf, Mr. F. SUTTON, Mingall, Mr. J. COOPER
 Catherine of Livonia, Mrs. VINING,
 Mrs. C. JONES, Mrs. TAYLOR



COVENT-GARDEN.
AT the THEATRE-ROYAL, COVENT-GARDEN, THIS DAY, December 13, 1779, will be presented the Opera of
A R T A X E R X E S.
 Arbaces, Mr. LEONI,
 (Being his first Appearance this Season.)
 Artabanes, Mr. REINHOLD;
 Rimenes, Mr. ROBSON.
 Artaxerxes, Mrs. KENNEDY;
 Semira, Mrs. MORTON;
 And Mandane, Miss BROWN.
 To which will be added, the
U P H O L S T E R E R.
 The doors to be opened at a Quarter after Five o'clock.
 To begin at a Quarter after Six.

Secrets of Composition.—Dr. Fisher (once leader of the band and composer for Covent-Garden Theatre), imagining that Dr. Arne's success in composition proceeded from the position of his instrument, was anxious to ascertain the attitude of his harpsichord on those occasions. At length he fairly put the question: 'Pray, Dr. Arne, when you wrote your opera of *Artaxerxes*, did you write it with the lid of your harpsichord up or down?'

Dr. Arne.

Thomas Augustine Arne was born in King Street, Covent Garden, in the early part of the eighteenth century. His father, the famous upholsterer (according to the *Spectator*, No. 50), is said to have entertained the Indian kings in the reign of Queen Anne. Arne was fortunate enough to have a parent who was alive to the benefits arising from a good education, and he was accordingly sent to Eton by his father, who intended him to follow up the law as a profession. But, to make use of Burney's own words (to whom I am indebted for what is important in this sketch), "I have been assured by several of his school-fellows that his love for music operated upon him too powerfully even while he was at Eton for his own peace or that of his companions." It appears that he became possessed of an old cracked common flute, with which he used to torment them all at school, when not engaged in his proper studies. History does not tell us whether he extracted sweet music from this miserable instrument, but, from the fact of Burney remarking that he *tormented* his school-fellows, we must either infer that they lacked musical taste or that the music was not of the best description. Be that as it may, it is very evident that Arne early displayed a great love for music, for when he left Eton so great was his passion for the divine art that he used to avail himself of the privilege of a servant by borrowing a livery and going into the upper gallery of the opera house, which was at that time appropriated to the domestics. At home, he contrived to secrete a spinet in his room, upon which, after muffling the strings with a handkerchief, he used to practise in the night, when the rest of the family were asleep; for had his father discovered how he spent his time, he would probably have thrown the instrument out of the window—if not the player. This does not necessarily show that Mr. Arne, enior, had an aversion for music, but his dislike to it as a profession, seeing what a poor living so many were making at it. At length young Arne was obliged to serve a three years' clerkship to the law—although he had doubtless thoroughly made up his mind that he would not follow it hereafter; but even during this servitude—slavery it must have been to him—he snatched every moment he could obtain, fairly or otherwise, for perfecting himself in music. His soul was longing to free itself from the shackles of business, and wander undisturbed among the fields of art. He not only practised the spinet and instructed himself in the rudiments of harmony and counterpoint, but he contrived during his clerkship to acquire, from Festing, some instruction on the violin. On this instrument he made very great progress, as the following incident, which led to his adoption of music as a profession, will testify.

Soon after he had quitted his legal master, his father, accidentally calling at a gentleman's house in the neighborhood of Covent Garden, on a matter of business, found him engaged with friends, but sending his name, he was invited upstairs, where there was a large company and a concert, in which, to his utter astonishment, he caught his son in the act of playing the first fiddle. Finding him more admired for his musical abilities than for his knowledge of the law, he was soon prevailed upon to forget his unruly passion, and to let him try to turn it to some account. No sooner was the young musician allowed to practice in his father's house than he bewitched the whole family. In discovering that his sister had a sweet voice, he gave her the first instructions in the art of singing, and soon presented her capable of singing for Lampe in his opera "Amelia," and finding she was so well received at that performance, Arne soon prepared a new character for her by setting Addison's opera of "Rosamond," in which he likewise employed his youngest brother in the character of the page. This musical drama was first produced on March 7th, 1733, at Lincoln's Inn Fields, where Miss Arne performed the part of *Rosamond*. The opera was performed ten nights successively, and with great applause; the last time for the benefit of its successful composer. This was his first venture, and very successful it was. Having succeeded so well in serious opera, our young musician tried his hand at a burletta, and fixed upon Fielding's "Tom Thumb," under the title of the "Tragedy of Tragedies; or, the Life and Death of Tom Thumb the Great," and set it to music after the Italian manner. A light analysis of Arne's works will at once show the great powers he had for melody, being as great in his way as Rossini for tune; but the latter wrote for Italian singers, while Arne only found interpreters for his music in his countrymen. This burletta was first performed at the new theatre in the Haymarket, the part of *Tom Thumb* being impersonated by Master Arne, his brother. This work met with an enthusiastic reception, and was received with much favor by the nobility—Princess Amelia and the Duke of Cumberland honored the second representation with their presence, the Prince of Wales the sixth, and the youngest princesses the eighth, and afterwards it had a very consider-

able run. Arne had now established himself as a theatrical composer.

In 1736, the three Misses Young were the favorite English female singers. Cecilia (the eldest) afterwards married to Arne, Isabella to Lampe, and Esther to Jones—surely a happy intermixture of musical talent.

In 1738, Arne again added to his reputation as a lyric composer by the artistic manner in which he set Milton's "Comus." In this masque he introduced a light airy original melody, wholly different from that of Purcell and Handel, whom all English composers had more or less pillaged or imitated. Indeed the melody of Arne at this time, and of his Vauxhall songs afterwards, forms an era in English music; it was so easy, naturally graceful and agreeable to the whole kingdom, that it had an effect upon our national taste, and, till a more modern Italian style was introduced in the English operas of Messrs. Bickerstaff and Cumberland, it was the standard of all perfection at our theatres and public gardens.

To give merely one instance of many of Arne's exquisite power of melody, I quote his beautiful little song, "Blow, blow thou wintery wind." In this year (1738) a meeting was advertised in the *London Daily Post and General Advertiser* of the subscribers to a fund for the support of decayed musicians and their families, at the Crown and Anchor Tavern, in the Strand, on Sunday evening, April 19th, at seven o'clock. It appears that at the first benefit, Handel performed himself (1739), when "Alexander's Feast" was given with several concertos, etc.; at this performance Handel gave the house and the performance gratis.

Mr. Arne, afterwards Dr. Arne, on his return from Ireland, in 1744, was engaged as composer to Drury Lane playhouse and Lampe at Covent Garden. The only subscription concert at the west end of the town at this time was at Hickford's room or dancing school in Brewer Street, and in the city at the Swan and Castle Concerts, at which the best performers of the Italian opera were generally employed, as well as the favorite English singers.

In 1772, Arne quitted the former style of melody in which he had so well set "Comus," and furnished many songs which were highly appreciated. Arne was never a close imitator of Handel, nor was he thought by the votaries of that great musician to be a sound contrapuntist. However, he had an inward and secret reverence for Handel's abilities and those of Germiniani, as well as for the science of Pepusch. In the science of harmony, though he was self-taught, yet being a man of genius, quick parts and great penetration in his art, he betrayed no ignorance or want of study in his scores. The oratorios he produced were so unfortunate that he was a loser whenever they were performed. His two most successful works were "Comus" and "Artaxerxes," at the interval of twenty-four years from each other.

Upon the whole this composer had formed a new style of his own; but there did not appear that fertility of ideas, original grandeur of thought, or those resources upon all occasions, which are to be found in the works of his predecessor Purcell, both for the church and stage. Yet in secular music he must be allowed to have surpassed him in ease of grace and variety, which is no inconsiderable praise, when it is remembered that from the death of Purcell to that of Arne, a period of more than eighty years, no candidate for musical fame among our countrymen had appeared who was equally admired by the nation at large. Of nearly one hundred and fifty pieces produced at our national theatres during forty years, thirty of them at least were set by Arne.

In 1759 the University of Oxford conferred on him the degree of doctor of music. He died March 5th, 1778. The copyright of "Artaxerxes" was sold for sixty guineas, the largest sum which had ever been given at that period for a piece of that description. Besides his successful operas named, I may mention "Eliza," "Love in a Village," the "Masque of Britannia," and his oratorios, "Death of Abel," "Judith," and "Beauty and Virtue." The musical entertainment of "Thomas and Sally," the "Prince of the Fairies," the songs in "As You Like It," "Merchant of Venice," "Arcadian Nuptials," "King Arthur," the "Guardian Out-witted," the "Rose," "Caractacus," "Elfrida," besides numerous instrumental pieces, songs, etc. In his private character, Dr. Arne was a man of pleasure, addicted to promiscuous gallantry, and so much a lover of gaiety and expensive enjoyment that he left scarcely any property behind him.

I cannot conclude this sketch without referring to his father, Mr. Arne, the upholsterer, who was a most interesting and well-known man in his time. He seems to have been the principal projector and manager of the performances of Handel's compositions in English, as it is said in one of the advertisements that subscriptions for English operas "are only taken in by Mr. Arne, at the 'Crown and Cushion,' King Street, Covent Garden." In Nos. 155 and 160 of the *Teller*, he is spoken of as a "crazy politician." He died in the sixty-eighth year of his age. He married in 1736, his wife being a pupil of Germiniani.

G. F. GROVER.

To the Printer of the Public Advertiser.
S I R,
O^r. 23-68
THE English Opera of Artaxerxes, which had been laid aside for some Years, to the great Mortification of all Musical Connoisseurs, was revived last Night with greater Lustre than it displayed at its first Appearance, on Covent Garden Theatre. The Parts of Mandane and Semira were, as originally, performed by Mrs. PINE, (then Miss Brent,) and Mrs. BAKER, (then Miss Miller.)
As to the newly got up Parts, Mr. MATTOCKS made us almost forget Mr. BEARD, and will no doubt rise upon the Town in every succeeding Representation.
In Rimenes Mr. Dr. Bellamy acquitted himself not only well, but with the Audience's general Approbation. Now I come to what was apprehended would be found according to the French Words *Le foible de la Guiraffe*, viz. the Characters of Artaxerxes and Arbaces, in which the two foreign Signors Tenducci and Peretti so highly shone, notwithstanding their unaturally disgracing our Language to every possible Deviation of unmeaning Insipidity; which was not the Case, with the now judiciously substituted Performers: No; they gave an accurate and Christian Accent to their Recitative, with a rightly marked and enforcing Energy thro' all their Songs. The Passions arising from their respective Situations were so emphatically expressed, as, that while on one hand, for exertive Fire in Artaxerxes, the inspiring Lyric Muse may claim Mrs. Thompson for one of her Train: Melpomene, on the other, may stretch out maternal Arms to embrace Mrs. Mattocks as the Child of her Adoption. Such pleasingly pathetic Department, and Elegiac Strains, interested all Hearts in the Fate of Arbaces, and

ANUARY 13, 1787.

THE PLAY-HOUSE.

COVENT-GARDEN.

This Evening will be performed, a Serious OPERA, called
ARTAXERXES.
Arbaces, Mr. LEONI,
Being his First Appearance on this Stage these Six Years.
Artabanes, Mr. DARLEY;
Rimenes (1st Time) Mr. KING;
And Artaxerxes, Mrs. KENNEDY;
Semira, Mrs. MORTON;
And Mandane, Mrs. BILLINGTON.
Being her First Appearance in that Character.
To which will be added, for the 17th TIME, a New PANTOMIME, intermixed with DIALOGUE and SONGS, called

THE ENCHANTED CASTLE.
With NEW MUSIC, SCENES, MACHINERY, DRESSES, and DECORATIONS.
A few of the AIRS compiled from PURCELL, TRAVERS, SACCHINI, &c.
The rest of the MUSIC composed by Mr. SHIELDS.
The SCENERY and MACHINERY designed by Mr. RICHARDS and Mr. CARVER,
And executed by them,
Mr. HODGINS, and MANY ASSISTANTS.
To conclude with the REPRESENTATION of the INSIDE of
A NABOB'S PALACE.
Books of the Songs to be had at the Theatre.
Nothing under full price will be taken.
Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s.
Places for the Boxes to be taken of Mr. BRANDON, at the Stage Door.
The Doors will be opened at a Quarter after Five.
To begin at a Quarter after Six.
Viva Rex & Regina.

On Monday will be revived, The Tragedy of *Merope*; Dorilas, by Mr. Holman; Poliphontes, by Mr. Farren; Narbas, by Mr. Aickin, (being their 1st appearance in those characters) and the Part of *Merope*, by Mrs. Pope. The favourite new Comedy of *He Would be a Soldier*, and the new Pantomime, were repeated, last night, before a most elegant and overflowing audience, and both were honoured with the highest applause.

THEATRE-ROYAL COVENT-GARDEN.
THIS EVENING NOT ACTED THIS SEASON, For the BENEFIT of Mrs. BILLINGTON, Will be performed, the Serious Opera of **ARTAXERXES.**
Arbaces, (for that night only) Mr. LEONI, (Who has kindly offered Mrs. Billington his assistance.)
Artabanes, Mr. DARLEY; Rimenes, Mr. DAVIES;
And Artaxerxes, Mrs. KENNEDY;
Semira, Mrs. MORTON;
And Mandane, Mrs. BILLINGTON.
With the Musical Entertainment of **THE PADLOCK.**
Leander, Mr. JOHNSTONE;
Don Diego, Mr. DAVIES;
And Mungo, (first time) Mr. BLANCHARD;
Urula, Mrs. WEBB;
And Leonora, Mrs. BILLINGTON.
Being her first appearance in that character.
In which she will introduce (for that Night only) The favourite Ballad of **AULD ROBIN GRAY.**
Part of the Pitt will be laid into the Boxes.
Tickets delivered for the 9th will be taken.
Tickets and Places for the Boxes, to be had of Mrs. Billington, No. 53, Poland-street; and of Mr. Brandon, at the Theatre.
20 25 1768.

ARTAXERXES,
(an Opera.)

Composed by

DR THOMAS AUGUSTINE ARVE,

Stranged by

DR John Clarke.

Ent'ed Sta. Hall.

Price 1L.6s.

LONDON,

Printed & Sold by Birchall & Co. 73, New Bond Street.



† to 251.14

Allen A. Brown

Aug 11, 1894

P R E F A C E.

IN offering the following adaptation of **Artaxerxes** to the **Public**, I have been chiefly actuated by the desire of rendering the performance of it practicable to those who have not made the scientific part of **Music** their peculiar study. At all events, I shall enjoy the gratification of having been tributary to the memory of one who, in the versatility of his genius, the graceful simplicity of his **Melodies**, the unsophisticated progression of his **Harmonies**, and the number of his **Compositions**, may be allowed the envied distinction of ranking next to **HENRY PURCELL**.

In justice to the memory of those who first stamped celebrity on the vocal parts by their performance of them, I have inserted their names, in the **Index**, to each **Song** and **Duet**.

As the effect of a **Musical Composition** is always diminished, and sometimes destroyed, by transposition, I have written all the **Songs**, &c. in their original **Keys**, excepting “*In infancy our hopes and fears*,” which, in modern times, it would be found rather difficult for any **Gentleman** to sing in the **Key** of **C**. In the other **Songs**, where the **Melodies** run either too high or too low for the generality of **Singers**, I have, for their accommodation, added small **Notes** (corresponding with the **Harmonies**) to those of the **Text**; which may be adopted or rejected at their pleasure.

On comparing my adaptation with the **Score**, it will appear that I have taken no liberties but with the *rapid violin passages*; and then only, if liberties they may be called, by changing the position of a very few **Chords**, or **Notes**, in order to render the execution of them less embarrassing to the **Accompanist**, without the slightest deviation from the original **Harmonies**, or, I trust, lessening the effect intended to be produced by the **Composer**.

JOHN CLARKE WHITFIELD.

Hereford, April 28, 1821.

Artaxerxes was first performed at Covent-Garden Theatre in 1763; revived there in 1787, the part of Mandane by Mrs. Billington; and at the Crow-Street Theatre, Dublin, in 1795, or 1796, the part of Mandane by the unrivalled MARRA.—(Editor's Note).

國民政府令

任命 蔣中正 為 行政院長

蔣中正

行政院長

行政院

中華民國二十九年

行政院

中華民國二十九年

行政院

中華民國二十九年

行政院

中華民國二十九年

行政院

A

BRIEF MEMOIR

OF THE

LIFE OF ARNE.

EXTRACTED FROM BURNEY'S HISTORY OF MUSIC.

“ THOMAS AUGUSTINE ARNE was the son of Arne, the celebrated Upholsterer, of King-street, Covent-garden, at whose house the Indian Kings lodged in the reign of Queen Anne, as mentioned in the Spectator, No. 50.

“ Arne had a good school education, having been sent to Eton by his father, who intended him for the Law. But I have been assured by several of his school-fellows, that his love for Music operated upon him too powerfully, even while he was at Eton, for his own peace or that of his companions; for with a miserable cracked common flute, he used to torment them night and day, when not obliged to attend the school. And he told me himself, that when he left Eton, such was his passion for Music, that he used to avail himself of the privilege of a servant, by borrowing a livery, and going into the upper gallery of the Opera, which was appropriated to domestics. At home he had contrived to secrete a spinet in his room, upon which, after muffling the strings with a handkerchief, he used to practise in the night, while the rest of the family were asleep; for had his father discovered how he spent his time, he would, probably, have thrown the instrument out of the window, if not the player. This young votary of Apollo was at length obliged to serve a three-years' clerkship to the Law, without ever intending to make it his profession; but even during this servitude, he dedicated every moment he could obtain fairly, or otherwise, to the study of Music. Besides practising on the spinet and studying composition by himself, he contrived, during his clerkship, to acquire some instructions on the violin, of Festing, upon which instrument he had made so considerable a progress, that soon after he had quitted his *legal* master, his father accidentally calling at a gentleman's house in the neighbourhood upon business, found him engaged with company; but sending in his name, he was invited up stairs, where there was a large company, and a concert, in which, to his great astonishment, he caught his son in the very act of playing the first fiddle!

“ Finding him more admired for his musical talents than knowledge in the law, he was soon prevailed upon to forgive his unruly passion, and to let him try to turn it to some account. No sooner was the young musician able to practise aloud in his father's house, than he bewitched the whole family. In discovering that his sister was not only fond of music, but had a very sweet-toned and touching voice, he gave her such instructions as soon enabled her to sing for Lampe, in his Opera of *Amelia*: and finding her so well received in that performance, he soon prepared a new character

for her, by setting Addison's Opera of *Rosamond*, in which he employed his younger brother likewise, in the character of the Page. This Musical Drama was first performed March 7th, 1733, at Lincoln's-Inn-Fields, where Mrs. Barbier performed the part of the King; Leveridge, Sir Trusty; Page, Master Arne, who had never appeared in public; Messenger, Mr. Corfe; Queen, Mrs. Jones; Grideline, Miss Chambers; and the part of Rosamond by Mrs. Arne. The Opera was performed ten nights successively, and with great applause; the last time, for the benefit of Mr. Arne, jun., the Composer. Having succeeded so well in a serious Opera, our young musician tried his powers at a Burletta, and fixed upon Fielding's *Tom Thumb* for that purpose, which, under the title of *Tragedy of Tragedies*, having met with great success in 1731, he now got it transformed into the *Opera of Operas*, and setting it to music, "after the Italian manner," had it performed May 31st, at the New Theatre in the Haymarket; the part of Tom Thumb by Master Arne, his brother. Princess Amelia and the Duke of Cumberland honoured the second representation with their presence; the Prince of Wales the sixth; the youngest Princesses the eighth; and afterwards it had a considerable run.

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"In 1738, Arne established his reputation as a Lyric Composer, by the admirable manner in which he set Milton's *Comus*. In this Masque he introduced a light, airy, original, and pleasing melody, wholly different from that of Purcell or Handel, whom all English Composers had hitherto either pillaged or imitated. Indeed, the melody of Arne at this time, and of his Vauxhall Songs afterwards, forms an æra in English Music; it was so easy, natural, and agreeable to the whole kingdom, that it had an effect upon our national taste; and till a more modern Italian style was introduced in the pasticcio English Operas of Messrs. Bickerstaff and Cumberland, it was the standard of all perfection at our theatres, and public gardens.

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"Mr. Arne, afterwards Dr. Arne, on his return from Ireland, in autumn 1744, was engaged as Composer to Drury-Lane playhouse.

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"Dr. Greene was now at the head of our Cathedral Music and the King's band, and Mr. Arne and Mr. Boyce were frequently concurrents at the theatres, and in each other's way, particularly at Drury-Lane. Arne was aspiring, and always regarded Handel as a tyrant and usurper, against whom he frequently rebelled, but with as little effect as Marsyas against Apollo. The late Mr. Tyers, proprietor of Vauxhall Gardens, who by his taste in laying them out, paintings of Hayman, band of music, good wines, and cold collations, had attracted much company thither, and rendered it a favourite and delightful place of public amusement in fine weather; in the summer of 1745, added, for the first time, vocal to his instrumental performances; engaging Mrs. Arne, Messrs. Lowe and the elder Reinhold, to sing. On this occasion the orchestra was enlarged, and Mr. Arne's ballads, dialogues, duets, and trios, were performed here with great applause, and circulated all over the kingdom. During this first summer, his little dialogue of Colin and Phœbe, written by the late Mr. Moore, author of *Fables for the Female Sex*, was constantly *encored* every night for more than three months successively.

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"In 1762, Arne quitted the former style of melody, in which he had so well set *Comus*, and furnished Vauxhall and the whole kingdom with such Songs as had improved and polished our national taste; and when he set the bald translation of Metastasio's Opera of *Artasertes*, he crouded the airs, particularly in the part of Mandane, for Miss Brent, with all the Italian divisions and difficulties which had ever been heard at the opera. This drama, by the novelty of the music to English ears, with the talents of Tenducci, Peretti, and the Doctor's scholar Miss Brent,

had very great success; and still continues to be represented whenever singers can be found who are possessed of sufficient abilities for its performance. But in setting *Artaxerxes*, though the melody is less original than that of *Comus*, Arne had the merit of first adapting many of the best passages of Italy, which all Europe admired, to our own language, and of incorporating them with his own property, and with what was still in favour of former English Composers.

“ The general melody of our countryman, if analyzed, would perhaps appear to be neither Italian nor English, but an agreeable mixture of Italian, English, and Scots. Many of his ballads, indeed, were professed imitations of the Scots style; but in his other songs he frequently dropped into it, perhaps without design. Arne was never a close imitator of Handel, nor thought, by the votaries of that great musician, to be a sound contrapuntist. However, he had an inward and secret reverence for his abilities, and for those of Geminiani, as well as for the science of Pepusch; but except when he attempted Oratorios, theirs was not the merit requisite for him, a popular composer who had different performers and different hearers to write for. In the science of Harmony, though he was chiefly self-taught, yet being a man of genius, quick parts, and great penetration in his art, he betrayed no ignorance or want of study in his scores. The Oratorios he produced were so unfortunate, that he was always a loser whenever they were performed. And yet it would be unjust to say that they did not merit a better fate; for though the Chorusses were much inferior in force to those of Handel, yet the Airs were frequently admirable. But besides the great reputation of Handel, with whom he had to contend, Arne never was able to have his music so well performed, as his competitor had always a numerous and select band, a better organ, which he played himself, and better singers.

“ None of this ingenious and pleasing Composer’s capital productions had full and unequivocal success but *Comus* and *Artaxerxes*, at the distance of 24 years from each other. *Rosamond*, his first musical drama, had a few songs in it that were long in favour; and the *Judgment of Paris* many; but except when his sister, Miss Arne, afterwards Mrs. Cibber, sung in them, he never gained any thing by either. *Thomas and Sally*, indeed, as a Farce, with very little musical merit, was often acted; and previous to that, *Eliza* was a little while in favour; but the number of his unfortunate pieces for the Stage was prodigious (*The Blind Beggar of Bethnal Green*, *Fall of Phæton*, *King Pepin’s Campaign*, *Don Saverio*, *Temple of Dulness*, *Guardian Outwitted*, *Achilles in Petticoats*, &c. &c.); yet none of them were condemned or neglected for want of merit in the music, but words, of which the Doctor was too frequently guilty of being the author. Upon the whole, though this Composer, who died March 5, 1778, had formed a new style of his own, there did not appear that fertility of ideas, original grandeur of thought, or those resources upon all occasions which are discoverable in the works of his predecessor, Purcell, both for the church and stage; yet, in secular music, he must be allowed to have surpassed him in ease, grace, and variety; which is no inconsiderable praise, when it is remembered that, from the death of Purcell to that of Arne, a period of more than four score years, no candidate for musical fame among our countrymen had appeared, who was equally admired by the nation at large.

“ Of near a hundred and fifty Musical Pieces that have been brought on the Stage at our two National Theatres within these forty years, thirty of them, at least, were set by Arne.”

I N D E X.

ACT I.

	Names of the Original Singers.	PAGE
OVERTURE		1
Fair Aurora, prithee stay	Duet Signor Tenducci, and Miss Brent	8
Adieu, thou lovely Youth	Air Miss Brent	12
Amid a thousand racking woes	ditto Signor Tenducci	17
Behold on Lethe's dismal strand	ditto Mr. Beard	26
Fair Semira, lovely Maid	ditto Signor Peretti	34
When real joys we miss	ditto Mr. Mattocks	37
How hard is the fate	ditto Miss Thomas	41
Thy Father, away! I renounce the soft claim	ditto Mr. Beard	45
Acquit thee of this foul offence	ditto Miss Thomas	50
O too lovely, too unkind	ditto Signor Tenducci	53
Fly, soft Ideas, fly	ditto Miss Brent	57

ACT II.

In infancy our hopes and fears	Air Signor Peretti	66
Disdainful you fly me	ditto Signor Tenducci	69
To sigh and complain, alike I disdain	ditto Mr. Mattocks	74
If o'er the cruel tyrant Love	ditto Miss Brent	77
If the river's swelling waves	ditto Miss Thomas	80
By that belov'd embrace	ditto Signor Tenducci	86
Monster, away! from cheerful Day	ditto Miss Brent	89
Thou, like the glorious Sun	ditto Mr. Beard	96

ACT III.

Why is Death for ever late?	Air Signor Tenducci	103
Water parted from the Sea	ditto Signor Tenducci	105
Tho' oft a cloud with envious shade	ditto Signor Peretti	108
O let the danger of a Son	ditto Mr. Mattocks	116
O much-lov'd Son	ditto Mr. Beard	120
Let not rage thy bosom fring	ditto Miss Brent	128
'Tis not true, that in our Grief	ditto Miss Thomas	133
For thee I live, my dearest	Duet Signor Tenducci, and Miss Brent	136
The Soldier tir'd of War's Alarms	Air Miss Brent	144

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Handwritten text, possibly a name or a subject.

Handwritten text, possibly a description or a list of items.

Handwritten text, possibly a signature or a note.

Main body of handwritten text, consisting of several lines of cursive script.

Overture
to the Opera of
ARTAXERXES,
Composed by
D^R ARNE,
Arranged by L^r John Clarke.

Price 2^s

London. Printed & Sold by Birchall & C^o 133. New Bond Street.

Poco piu che
ANDANTE.

The musical score consists of five systems of piano and bass staves. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as trills (tr), dynamics (p, f, ff), articulation marks (accents), and performance instructions like 'ten:' and '8 - -'. The first system begins with a piano (p) dynamic and features a trill in the upper voice. The second system includes a fortissimo (ff) section with triplets and a 'ten:' marking. The third system starts with a piano (p) dynamic. The fourth system features a fortissimo (f) dynamic. The fifth system concludes with a piano (p) dynamic and a final trill.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). Dynamics include *p*, *f*, *p*, and *piu f*. Trills (*tr*) are present. A triplet of eighth notes is marked with a '3'. An 8-measure rest is indicated at the end.

Second system of musical notation. Treble clef, key signature of two sharps. Dynamics include *f*, *ff*, *p*, and *piu f*. Trills (*tr*) are present. Triplet markings (3) are used. An 8-measure rest is indicated at the end.

Third system of musical notation. Treble clef, key signature of two sharps. Dynamics include *ff* and *p*. Trills (*tr*) are present. An 8-measure rest is indicated at the end.

Fourth system of musical notation. Treble clef, key signature of two sharps. Dynamics include *f* and *p*. Trills (*tr*) are present. An 8-measure rest is indicated at the end.

Fifth system of musical notation. Treble clef, key signature of two sharps. Dynamics include *ten:* (ritardando). An 8-measure rest is indicated at the end. The label "L.H." is present in the bass clef.

Sixth system of musical notation. Treble clef, key signature of two sharps. Dynamics include *f*. An 8-measure rest is indicated at the end.

First system of musical notation. The treble clef staff contains a complex melodic line with many beamed notes and trills marked with 'tr'. The bass clef staff contains a simpler accompaniment with eighth notes and rests. The number '8' is written below the bass staff.

Second system of musical notation. The treble clef staff features a melodic line with trills and beamed notes. The bass clef staff has a steady accompaniment. The number '8' is written below the bass staff.

Third system of musical notation. The treble clef staff shows a melodic line with some triplets. The bass clef staff provides a consistent accompaniment. The number '8' is written below the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with many beamed notes. The bass clef staff has a steady accompaniment. The number '8' is written below the bass staff.

Fifth system of musical notation. The treble clef staff features a melodic line with trills and beamed notes. The bass clef staff has a steady accompaniment. The number '8' is written below the bass staff.

Sixth system of musical notation. The treble clef staff contains a melodic line with trills and beamed notes. The bass clef staff has a steady accompaniment. The number '8' is written below the bass staff.

First system of musical notation. The upper staff features a melodic line with trills (tr) and a dynamic marking of *p*. The lower staff contains a bass line with an 8-measure rest indicated by a dashed line.

Second system of musical notation. Both the upper and lower staves feature a melodic line with a dynamic marking of *f*. An 8-measure rest is indicated in the lower staff.

Third system of musical notation. The upper staff contains a complex melodic line with a triplet of eighth notes (3) and trills. The lower staff has a bass line with an 8-measure rest.

Fourth system of musical notation. The upper staff has a melodic line with trills and dynamic markings of *p* and *f*. The lower staff has a bass line with trills and dynamic markings of *f* and *p*.

Fifth system of musical notation. The upper staff features a melodic line with a tenuto mark (ten:) and a fermata. The lower staff has a bass line with an 8-measure rest.

Sixth system of musical notation. The upper staff has a melodic line with a dynamic marking of *p* and a fermata. The lower staff has a bass line with a dynamic marking of *f* and a trill.

First system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *p*, *tr*, and *f*. The bass line has a few notes.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *f*, *p*, and *cres:*. The bass line has a few notes.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *f*, *p*, and *cres*. The bass line has a few notes.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *ff*. The bass line has a few notes. Time signature changes to 3/4.

LARGHETTO.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), time signature of 3/4. Dynamics include *p*, *f*, *pp*, and *p*. The bass line has a few notes.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#), time signature of 3/4. Dynamics include *f*, *p*, *pp*, and *f*. The bass line has a few notes.

First system of musical notation, piano score. It consists of two staves (treble and bass clef). The music begins with a piano (*p*) dynamic. A *dim:* (diminuendo) marking is present. The system concludes with a trill (*tr*) on the right-hand staff.

Second system of musical notation, piano score. It consists of two staves (treble and bass clef). Dynamics include *f* (forte) and *p* (piano).

GAVOTTA.

Third system of musical notation, piano score. It consists of two staves (treble and bass clef). Dynamics include *f* (forte) and *pp* (pianissimo).

Fourth system of musical notation, piano score. It consists of two staves (treble and bass clef). Dynamics include *f* (forte) and *p* (piano).

Fifth system of musical notation, orchestral score. It consists of two staves (treble and bass clef). The top staff is labeled "Corni." (Horns) and the bottom staff is labeled "Fagotti." (Bassoons). The bottom staff also includes the label "Drums." at the beginning.

Sixth system of musical notation, piano score. It consists of two staves (treble and bass clef). Dynamics include *f* (forte).

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines. A dynamic marking of *p* (piano) is present in the lower staff.

Second system of musical notation. The lower staff includes the instruction "Bassoons." with a bracket indicating the instrument's part. Dynamic markings of *f* (forte) and *p* are used throughout the system.

Third system of musical notation, continuing the complex harmonic and melodic development. Dynamic markings of *p* and *f* are visible.

Fourth system of musical notation. The lower staff features a prominent *f* dynamic marking, indicating a strong section of the music.

Fifth system of musical notation. The lower staff includes a dynamic marking of *h* (likely *mf* or *mezzo-forte*) and a wavy line indicating a specific musical effect or ornamentation.

Sixth system of musical notation, concluding the page with a double bar line. The music features dense chordal textures in both staves.

Fair Aurora further stay,
DUET, in the Opera of
ARTAXERXES,
 Composed by
D^o. ARNE,
 Arranged by *L^o. John Clarke.*

Price 1 G.

London, Printed & Sold by Birchall & C^o. 133, New Bond Street.

LARGHETTO.

Corni. Corni.
 Oboe. Fagotti
 ad lib

MANDANE.
 Fair Au - - ro - ra pri - thee stay, O re - tard un - welcome day!

ARBACES.
 pri - thee stay, O re - tard un - welcome day!

O re_tard the day, O re_tard un_wel_come day!

O re_tard the day, O re_tard un_wel_come day!

Fair Au_ro-ra, pri_thee stay, O re_tard

Fair Au_ro-ra, pri_thee stay, O re_tard

un_wel_come day. O re_tard

un_wel_come day. O re_tard

un_wel_come day! Think what an_guish rends my

un_wel_come day! Think what an_guish rends my

breast, Thus ca_ress_ing and ca_ress'd, Forc'd at thy ap_

breast, Thus ca_ress_ing and ca_ress'd, Forc'd at thy ap_

-proach, Forc'd to part_ _ _ to part, Think what an_guish rends my

-proach, Forc'd to part_ _ _ to part, Think what an_guish rends my

breast From the I_dol of my heart, Fore'd to part _ _ _ at

breast From the I_dol of my heart, Fore'd to part at

thy ap_proach to part. Fore'd to part, at

thy ap_proach to part. Fore'd to part _ _ _ _ _ at

thy ap_proach to part.

thy ap_proach to part.

p *pp*

8 - - - -

(*Adieu thou lovely youth,*)
 AIR, in the Opera of
ARTAXERXES.
 Composed by
D.^{RS} ARNE.
 Arranged by D.^r John Clarke.

Price 1 G.

London Printed & Sold by Birchall & C^o 133. New Bond Street.

ANDANTE.

8

MANDANE.

A - - dieu, A - - dieu, Adieu, thou lovely youth, Let hope thy fears re -

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line includes trills (tr) over the notes 'youth' and 're'. The piano accompaniment is marked with a piano (p) dynamic.

-move, Let hope thy fears re - move; Preserve thy faith and truth But

The second system continues the vocal line and piano accompaniment. The vocal line has a trill (tr) over the word 'But'. The piano accompaniment includes a forte (f) dynamic marking.

ne_ ver doubt my love . never doubt - - - -

The third system shows the vocal line with a dotted line indicating a continuation of the phrase 'never doubt'. The piano accompaniment features a forte (f) dynamic and a pianissimo (pp) dynamic.

- - - - never doubt - - - - never doubt my

The fourth system concludes the vocal line with a dotted line and the words 'never doubt my'. The piano accompaniment is marked with a forte (f) dynamic.

love never doubt — — — — — my love.

tr

ff

p dol:

A - - dieu, A -

f

tr

p

dieu A - dieu thou love - - ly youth Let hope thy fears re - move.

tr

A -- dieu A -- dieu thou love - - - ly youth Let

hope thy fears re - - move; Preserve thy faith and truth, But

ne - ver doubt my love, never doubt - - -

my love .

Pre - - - serve - - - - - pre - serve thy faith and truth, But

Flute.

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are: "Pre - - - serve - - - - - pre - serve thy faith and truth, But". A "Flute." part is indicated on the right side of the piano accompaniment.

ne - - - ver doubt, ne - ver doubt, never doubt my love .

This system contains the next two staves of music. The lyrics are: "ne - - - ver doubt, ne - ver doubt, never doubt my love .". A hairpin crescendo (*tr*) is marked above the vocal line.

A - dieu, A - dieu, never doubt - never doubt my love - - - never

f

This system contains the next two staves of music. The lyrics are: "A - dieu, A - dieu, never doubt - never doubt my love - - - never". A forte (*f*) dynamic marking is present in the piano accompaniment.

doubt - - - - my love .

ff

8

This system contains the final two staves of music on the page. The lyrics are: "doubt - - - - my love .". A fortissimo (*ff*) dynamic marking is present in the piano accompaniment. A measure rest of 8 measures is indicated below the piano part. The system concludes with a double bar line.

(*And a thousand racking woes*)
 AIR, in the Opera of
ARTAXERXES,

Composed by **D^r. ARNE,**

Arranged by *D^r. John Clarke?*

Price 2/6.

London, Printed & Sold by Birchall & C^o 133, New Bond Street.

ALLEGRO.

The musical score is written for piano and consists of four systems. The first system is marked **ALLEGRO.** and begins with a treble clef, a key signature of one sharp (F#), and common time. The first measure of the first system has a *ten:* marking above it. The first system includes a forte (*f*) dynamic and another *ten:* marking. The second system includes a trill (*tr*) marking and a piano (*p*) dynamic. The third system includes forte (*f*), piano (*p*), and trill (*tr*) markings. The fourth system includes a forte (*f*) dynamic. The score concludes with a double bar line and the number 8.

(or Quavers)

ARBACES.

A - - - mid a thou - - - sand

rack - - - - ing woes I pant, I tremble, I

pant, I trem - - - ble, and I feel - - - Cold

f *p* Syncope.

blood - - - from ev'ry vein dis - still And clog my lab'ring

heart and clog - my la - - - bring heart. And clog - - -

And clog - my

la - - - b'ring heart. I feel cold blood dis -

till thro' ev' - ry vein; And clog -

my la - - - b'ring

heart.

ff *ten:* *ten:* *tr*

p *tr*

tr *f*

p *f* *p* *f* *tr* *A* *p*

- mid a thou - - - - sand rack - - - - ing

The first system of music features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The vocal line contains the lyrics '- mid a thou - - - - sand rack - - - - ing'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

woes I pant, I tremble, I pant, I

The second system of music continues the vocal line with the lyrics 'woes I pant, I tremble, I pant, I'. The piano accompaniment includes dynamic markings 'f' and 'p'.

tremble and I feel I feel - - Cold

The third system of music continues the vocal line with the lyrics 'tremble and I feel I feel - - Cold'. The piano accompaniment includes dynamic markings 'f' and 'p'.

blood, cold blood thro' ev' - - ry vein dis -

The fourth system of music concludes the vocal line with the lyrics 'blood, cold blood thro' ev' - - ry vein dis -'. The piano accompaniment includes dynamic markings 'f' and 'p'.

-till, And clog my lab'ring heart, And

9

f *p*

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are: "-till, And clog my lab'ring heart, And". Below the vocal line is a grand staff (treble and bass clefs) for piano accompaniment. The piano part begins with a fermata over the first measure. Dynamic markings *f* and *p* are present in the piano part.

clog

f

Detailed description: This system contains the second line of music. It features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are: "clog". Below the vocal line is a grand staff (treble and bass clefs) for piano accompaniment. The piano part continues with a steady accompaniment. A dynamic marking *f* is present in the piano part.

tr *tr* *tr*

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

Detailed description: This system contains the third line of music. It features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The piano part includes trills (*tr*) in the vocal line. Dynamic markings *p*, *f*, *p*, *f*, and *p* are present in the piano part.

tr

f

Detailed description: This system contains the fourth line of music. It features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The piano part includes a trill (*tr*) in the vocal line. A dynamic marking *f* is present in the piano part.

my la - b'ring heart. I

The first system of music features a vocal line in treble clef with lyrics "my la - b'ring heart. I". The piano accompaniment consists of two staves (treble and bass clefs) with dynamic markings *p* and *f*. A trill (*tr*) is indicated above the final note of the vocal line.

pant, I tremble, and I feel Cold

The second system continues the vocal line with lyrics "pant, I tremble, and I feel Cold". The piano accompaniment includes dynamic markings *f* and *p*.

blood dis - - till thro' ev' - - ry vein, And

The third system continues the vocal line with lyrics "blood dis - - till thro' ev' - - ry vein, And". The piano accompaniment includes dynamic markings *f* and *p*.

clog

The fourth system continues the vocal line with the word "clog". The piano accompaniment continues with a steady rhythmic pattern.

my lab' - - ring heart my

The fifth system concludes the vocal line with lyrics "my lab' - - ring heart my". The piano accompaniment includes dynamic markings *f* and *p*.

la bring heart my la

lr *f* *p*

bring heart. clog my

lr *f*

la bring heart.

lr *ten:* *ff* *ten:*

p *f* *lr*

p *f* *p*

f

Behold on Lethe's dismal strand;
 AIR, in the Opera of
 (ARTAXERXES,
 Composed by
 D^R ARNE,
 Arranged by L^r John Clarke)

Price 2^s

London. Printed & Sold by Birchall & C^o 133 New Bond Street.

OBOES or FLUTES. *a mezza voce.*

ARIA.

LARGHETTO. *p*

Bassoon or Violoncello.

Be_hold, be_

The musical score is arranged in three systems. The first system contains the Oboes or Flutes part (treble clef, 6/4 time, *a mezza voce*) and the Aria part (treble clef, 6/4 time, rests). The second system contains the Larghetto accompaniment (piano, *p*) for Bassoon or Violoncello (bass clef, 6/4 time) and a continuation of the Oboes/Flutes part (treble clef, 6/4 time, *p*). The third system contains the continuation of the Oboes/Flutes part (treble clef, 6/4 time, *p*) and the Larghetto accompaniment (piano, *p*). The lyrics 'Be_hold, be_' are placed below the second system.

hold on Lethe's dismal strand, Be-hold, behold thy Fa - - - ther's

troubled spi-rit stand, In his face, in his

mezza voce.

mezz.

face what grief pro-found, what grief pro-found!

Volti Presto.

PRESTO.

See! See! See! he rolls, he

mf

Detailed description: This system contains the first two lines of music. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. It features a series of eighth notes with lyrics 'See! See! See! he rolls, he'. The piano accompaniment consists of a right hand with a continuous sixteenth-note pattern and a left hand with a steady eighth-note accompaniment.

rolls his haggard eyes. Hark! Hark! re -

f

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'rolls his haggard eyes. Hark! Hark! re -'. The piano accompaniment features a dynamic shift to *f* (forte) starting at the 'Hark!' lyrics, with more complex chordal textures in the right hand.

venge re - venge he cries; And points,

p

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has 'venge re - venge he cries; And points,'. The piano accompaniment features a dynamic shift to *p* (piano) and includes a first ending bracket marked 'x 1' in the right hand.

points to his still bleed - - ing wound.

x 1 *2* *x* *1 2 3*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with 'points to his still bleed - - ing wound.'. The piano accompaniment features a first ending bracket marked 'x 1' and includes first, second, and third endings in the right hand.

points, points to his still bleed - ing

wound. See! See! he

rolls his haggard eyes: And hark! re -

venge, re_venge, re_venge he cries; And

points to his still - - - - - bleed - - - - - ing

p

wound. Points, points to his

p

still - - - - - bleed - - - - - ing wound.

poco f. *f* *ff*

ff

0 -

Tempo di Minuetto.

bey the call Re_ _venge his

p *f* *p*

8 - - - -

death; And calm his soul that

f *p*

8 - - - -

gave thee breath. Calm his soul that gave thee breath.

f

8 - - - -

O -

bey the call, re - - venge his death; And

calm his soul that gave thee breath. O -

bey the call, re - venge his death;

8 - - - - - 1.

O - - - bey the call, re - - - venge his

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by the lyrics "O - - - bey the call, re - - - venge his". The piano accompaniment starts with a piano (*p*) dynamic and includes trills (*tr*) and a tenuto (*ten.*) marking.

death; Calm his soul that gave the

The second system continues the vocal line with the lyrics "death; Calm his soul that gave the". The piano accompaniment continues with a similar rhythmic pattern.

breath. Calm his soul that gave thee

The third system features the vocal line with the lyrics "breath. Calm his soul that gave thee". The piano accompaniment includes a forte (*f*) dynamic marking and a trill (*tr*) at the end of the system.

breath.

The fourth system shows the vocal line with the lyrics "breath." and concludes with a double bar line. The piano accompaniment includes a fortissimo (*ff*) dynamic marking and ends with a double bar line.

Fair Semira lovely Maid,

Stir,

In the Opera of

ARTAXERXES,

Composed by

D^R. ARNE,

Arranged by L^o. John Clarke.

Price 1^s

London, Printed & Sold by Birchall & C^o. 133. New Bond Street

ARIA. 8. ARTAXERXES.

Fair Se-mi-ra, love-ly maid, Cease in

ANDANTE 8. *p dol:*

pi-ty to up-braid My op-press'd but con-stant heart;

Cease in pi - ty, in pi - ty to up - braid My op - press'd but

con - stant heart. My op - press'd but con - stant heart;

heart. Full suf - fi - cient

poco f. *p*

are - - the woes Which my cru - el stars im - pose.

Heav'n, a--las! has done its part. Full suf--fi_cient are the

woes Which my cru-el stars im- pose; Heav'n, a--las! has

done its part. Heav'n, a--las! has done its part.

When real joys we miss,
 AIR, in the Opera of
ARTAXERXES,
 Composed by
(D^R ARNE.)
 Arranged by D^r John Clarke.

London, Printed & Sold by Birchall & C^o 133, New Bond Street. Price 1/6.

**ALLEGRO
MODERATO.**

RIMENES.

When real joys we miss, 'Tis some degree of

bliss Ten-joy, T'en -- joy I --- de -- al pleasure, And

dream, dream of hid _ _ _ den treasure. The Soldier dreams of

f *p*

wars; And conquers without scars: The Sailor in his sleep, With

f *p*

safe _ ty ploughs the deep. The Sai _ lor in his sleep, With safe _ ty

f *p*

ploughs the deep, With safe _ ty ploughs the deep.

poco f *f*

So I, so I, thro'

p

Fancy's aid En-joy my heav'nly maid; So I, so I, thro' Fancy's aid En-

f *p*

-joy my heav'nly maid; And blest with thee and love, Am

p *f* *f*

great-er far than Jove. And blest with thee and love, Am

p *f* *f*

greater far than Jove. Am greater, greater, greater far than

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "greater far than Jove. Am greater, greater, greater far than". The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *f* and *p* alternating.

Jove. So I thro' Fancy's aid, En-joy my heav'nly maid; And

The second system continues the vocal line with the lyrics "Jove. So I thro' Fancy's aid, En-joy my heav'nly maid; And". The piano accompaniment features a more active texture with chords and moving lines, marked with *f* and *p*.

blest with thee and love, Am greater far than Jove, Am greater far than

The third system continues the vocal line with the lyrics "blest with thee and love, Am greater far than Jove, Am greater far than". The piano accompaniment includes dynamic markings of *p*, *f*, and *mf*.

Jove.

The fourth system concludes the vocal line with the word "Jove.". The piano accompaniment features a final flourish with a dynamic marking of *f*.

How hard is the fate,
Air,
In the Opera of
A R T A X E R X E S,
Composed by
D^R ARNE,
Arranged by D^r John Clarke.

Price 1/6.

London Printed & Sold by Birchall & C^o 133 New Bond Street.

ARIA.

ALLEGRO
MODERATO.

The musical score is presented in three systems. The first system shows the vocal line (treble clef) and the piano accompaniment (grand staff). The vocal line starts with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of forte (f) and piano (p). The second system continues the vocal line and piano accompaniment, including trills (tr) and various articulations. The third system concludes the piece with a final cadence in the piano part.

SEMIRA

How hard is the fate, How des'rate the state, When Vir_tue and Honour ex -

8. *p* *f* *p* *f* *p*

-cites, To suffer dis_tress, Con_tented to bless The object in

tr *tr*

whom we de - - light - - - the object in whom we de - light

tr *tr* *tr* *tr* *tr* con -

-tented, con_tented to bless - - - The object in whom we de - light.

1st 8. 8.

2^d
light.
f

2^d

Yet midst all the woes, My soul un-der - goes, Thro' Vir-tue's too

p

ri-gid de - cree; I'll scorn to com-plain, If the force of my

f

pain A - wa - ken, a - wa - ken his pi - ty, A - wa - ken his

f *p*

pi - ty for me. A - - - wa - ken his pi - ty for me.

A wa

ken his pi-ty for me I'll scorn, I'll scorn to com-plain,

If the force, the force of my pain A - - - wa-ken his pi-ty for

me, A - - - wa-ken his pi-ty for me.

Thy Father, away! I renounce the soft claim,

Alir.

In the Opera of

A R T A X E R X E S,

Composed by

D^R A R N E,

Arranged by D^r John Clarke.

Price 1/6.

London, Printed & Sold by Birchall & C^o 133, New Bond Street.

ARTABANES.

Thy Fa-ther, a - - way! a - - way! I re-

ALLEGRO.

p *f* *p*

- nounce the soft claim, Thou

f *p*

spot to my ho_nour, thou blast to my fame. thou

blast to my fame. Let

ff *p*

Jus _ _ tice the trai _ _ tor to pu _ _ nishment bring; His

Fa _ _ _ ther he lost when he mur_der'd his King, His

f

Fa _ _ ther he lost when he mur _ der'd his King.

ff

Thy Father, a _ _ way! a _

p *f*

8 - - - -

_ way! I renounce the soft claim, Thou

f *p*

spot to my ho - nour, Thou blast to my fame.

f

Let Jus - tice the trai - - tor to

p

pu - nish - ment bring; His Fa - - ther he lost when he

mur - der'd his King. A - - way! A - - way!

f

Let Jus - tice the trai - - tor to pu - nish - ment bring, His

p

Fa - - ther he lost when he mur - der'd his King. His -

f

Fa - ther he lost when he mur - der'd his King.

ff

(*Acquit thee of this foul offence:*)

Alto

In the Opera of

A R T A X E R X E S,

Composed by

D^R. A R N E,

Arranged by D^r. John Clarke.

Price 1^s

London, Printed & Sold by Birchall & C^o. 133, New Bond Street.

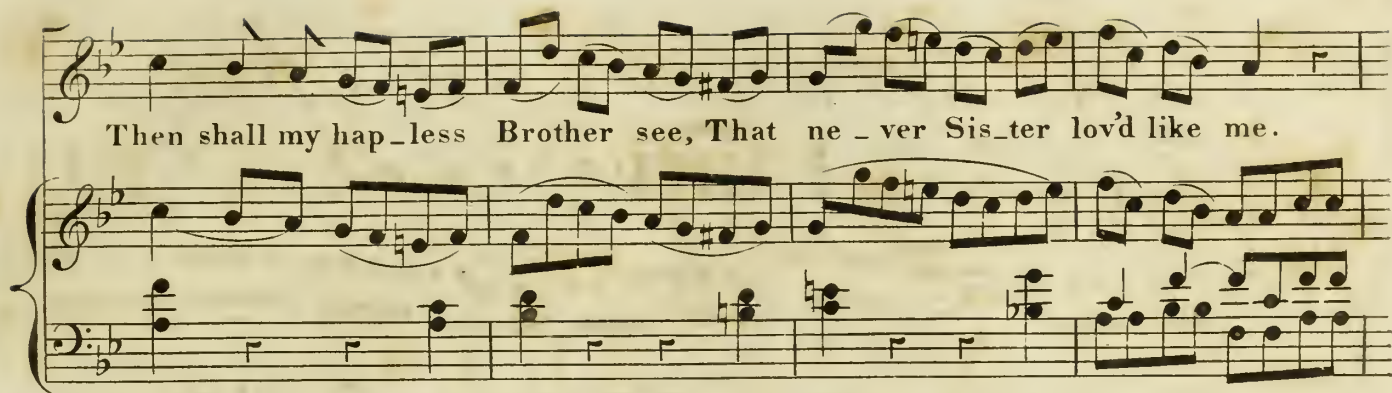
SEMIRA.

Ac-quit thee, ac-quit thee of this foul of- fence: Re-

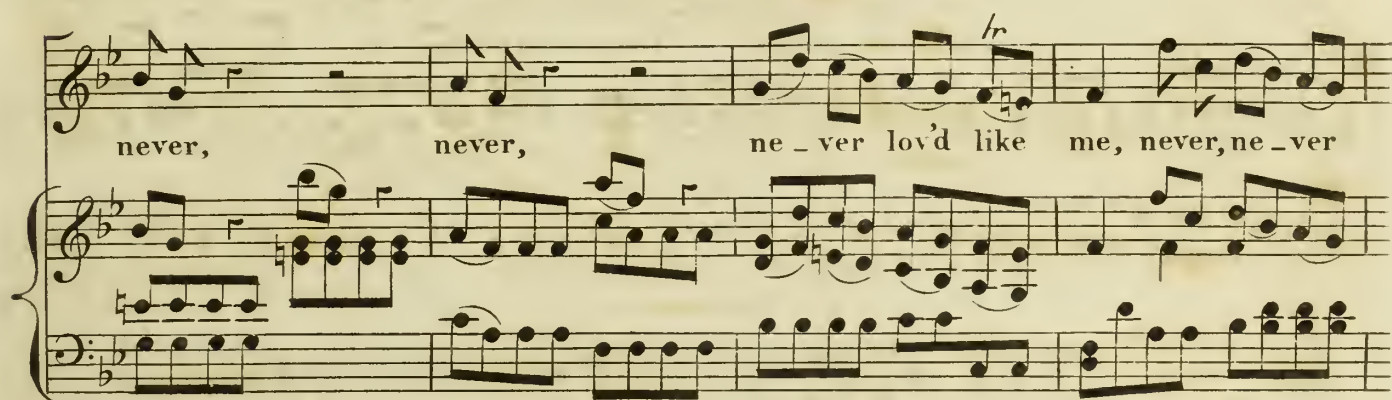
ANDANTE.

p f p f p f p

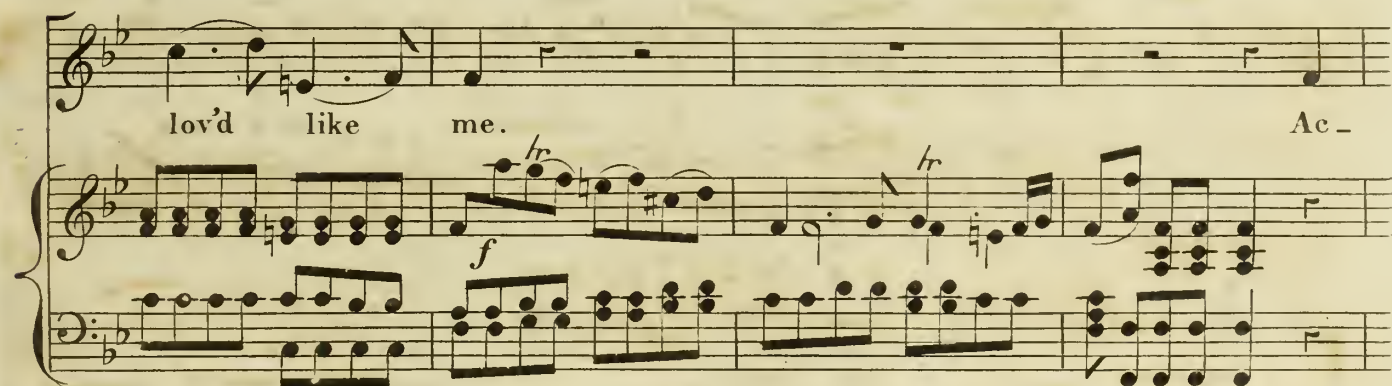
-turn, re- turn with spot- - - less in- - nocence:



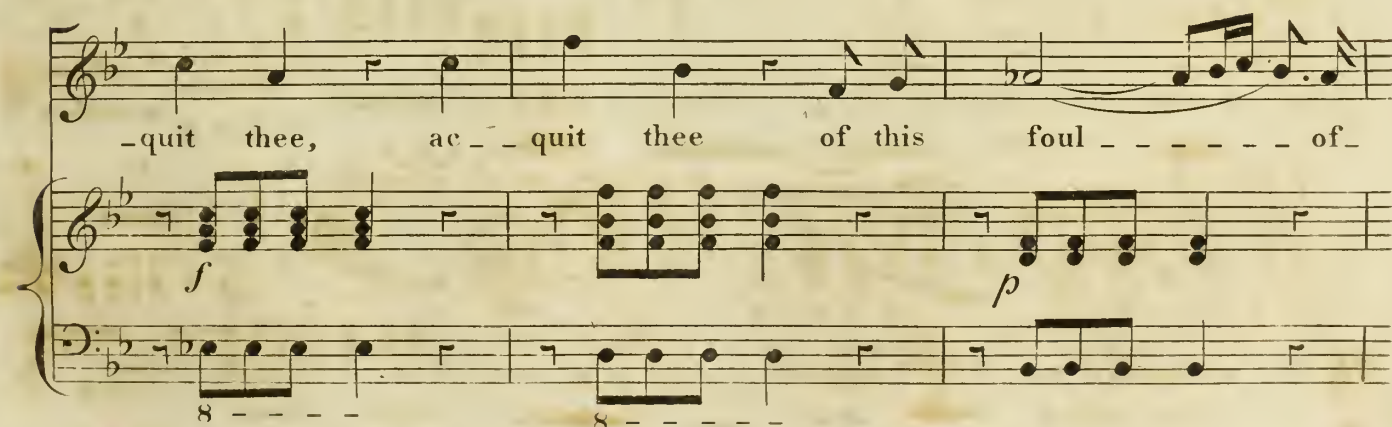
Then shall my hap-less Brother see, That ne-ver Sis-ter lov'd like me.



never, never, ne-ver lov'd like me, never, ne-ver



lov'd like me. Ac-



-quit thee, ac-quit thee of this foul - - - of-

-fence; Re--turn, re--turn with spot--less in-nocence, with

f *p* *f* *p*

spot--less in-nocence: Then shall my hap-less Brother see, That

ne-ver Sis-ter lov'd like me. never, *tr* never, *tr*

ne-ver lov'd like me, no, ne--ver lov'd like me.

tr *f* 8

tr

O! too lovely, too unkind,
Alcibiades
 In the Opera of
ARTAXERXES,
 Composed by
D^R. ARNE,
 Arranged by D^r. John Clarke.

Price 1/6.

London, Printed & Sold by Birchall & C^o. 133. New Bond Street.

ARBACES.

ad lib:

O! - - - - - too love_ly, O! too lovely,

LARGHETTO. *p legato.*

too un_kind, If my lips no cre - - dit find;

Pierce my breast, my heart, my heart shall prove; Strong in

vir_tue, firm in love. Guiltless, wretched, left for-

-lorn, And worse than mur_der'd by - - - thy scorn - - -

- worse than murder'd by - - - thy

cres: - - - ff p

scorn . O! too lovely,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The piano part begins with a forte (*f*) dynamic and includes a trill (*tr*) and a piano (*p*) dynamic marking.

too un - kind, too love - ly, too un - kind; Pierce my

The second system continues the vocal line and piano accompaniment. The piano part provides harmonic support with chords and moving lines in both hands.

breast, my heart shall prove, Strong in virtue, firm in

The third system continues the vocal line and piano accompaniment. The piano part features a steady accompaniment pattern.

love. Guiltless, wretched, left for - - lorn;

The fourth system concludes the vocal line and piano accompaniment on this page. The piano part ends with a final chord.

Worse than mur - - - - - der'd by thy scorn - - - - -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The lyrics are: "Worse than mur - - - - - der'd by thy scorn - - - - -".

- - - - - worse than murder'd by thy

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "- - - - - worse than murder'd by thy".

scorn. mur - - - - - der'd by thy scorn.

cres: - - - - - *ff* *f*

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "scorn. mur - - - - - der'd by thy scorn." Below the piano accompaniment, there are dynamic markings: "*cres:*" followed by a dashed line, "*ff*", and "*f*".

The fourth system shows the vocal line and piano accompaniment concluding the piece. The vocal line has a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "scorn. mur - - - - - der'd by thy scorn."

Fly, soft Ideas fly,
AIR in the Opera of
ARTAXERXES,
Composed by
D.^R ARNE,
Arranged by L.^d John Clarke.

Price 2, 6.

London, Printed & Sold by Mess^{rs} Birchall & C^o 133, New Bond Street.

ALLEGRO.

Violins - *Horns.* - *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr*

p *f* *p* *f*

f *tr*

MANDANE.

Fly

Fly, soft Ideas, fly, Fly, soft Ideas,

fly, That nei - ther fear nor sigh,

My vir - tue may be - tray: My

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "My vir - tue may be - tray: My". The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte).

vir - tue may be - tray; Nature's great call, That governs

The second system continues the vocal line with the lyrics "vir - tue may be - tray; Nature's great call, That governs". The piano accompaniment includes a trill marking (*tr*) and a fermata over the final note.

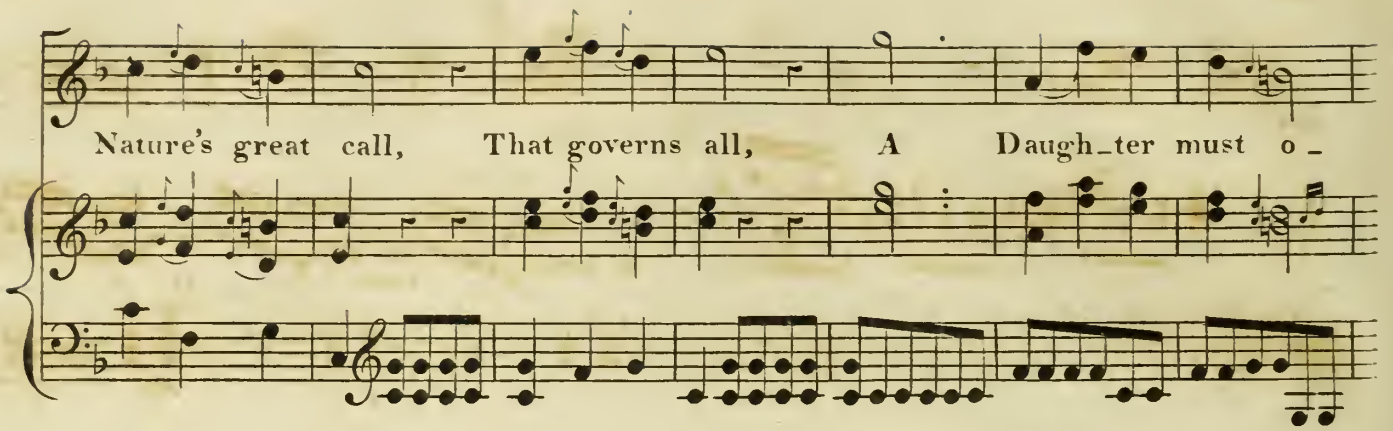
all, A daugh - ter must o - bey -

Solo Oboe.

The third system includes the vocal line with the lyrics "all, A daugh - ter must o - bey -". The piano accompaniment features a trill (*tr*) and a fermata. A "Solo Oboe" part is introduced in the lower right of the system.

The fourth system continues the piano accompaniment and the Solo Oboe part. It features a trill (*tr*) and a fermata over the final note.

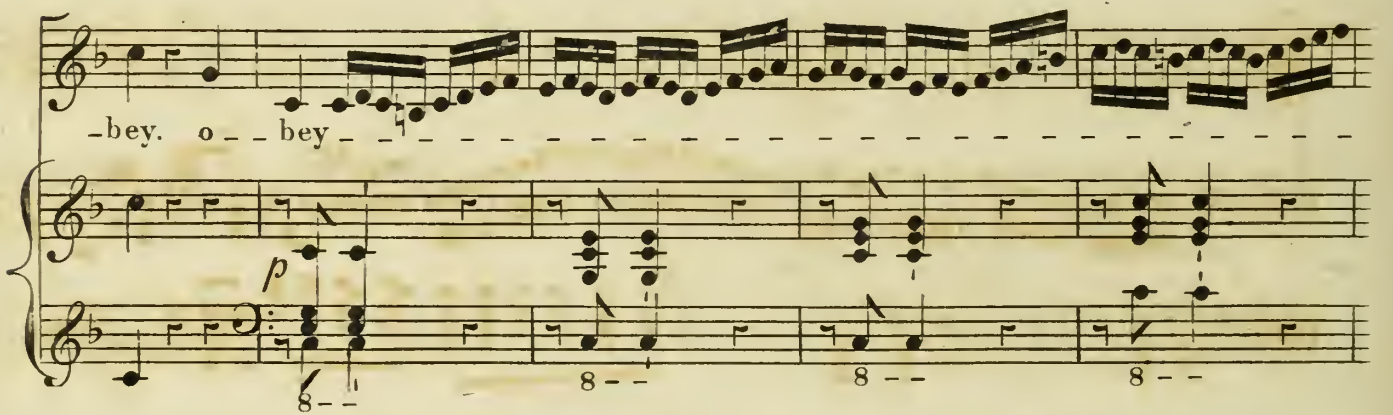
Nature's great call, That governs all, A Daugh-ter must o -



-bey. o - - bey -

p

8 - - 8 - - 8 - - 8 - -



f *poco f*

8 - - 8 - - 8 - -



tr o - - bey.

ff *p Solo Oboe.*



cres: - - - *il* - - -

f *ff* *p* *hr* *A* -

- las! my soul de - nies To hear Revenge's cries; A - - las! my

soul de - nies, To hear Re - ven - ge's cries:

f *p* *f*

Dare not fond heart To take his part; But

The first system of music features a vocal line in a single treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with the lyrics "Dare not fond heart To take his part; But". The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano).

drive his form a way. But drive

The second system continues the vocal line with the lyrics "drive his form a way. But drive". The piano accompaniment continues with a steady rhythmic pattern.

his

The third system shows the vocal line with the lyric "his" and a dashed line indicating a continuation of the line. The piano accompaniment features a more active, rhythmic texture.

form a way. A-las! my soul de-nies To hear reveng's cries;

The fourth system concludes the page with the vocal line lyrics "form a way. A-las! my soul de-nies To hear reveng's cries;". The piano accompaniment provides a dramatic accompaniment to the vocal line.

Dare not fond heart To take his part, But drive his

oboe.

p *f* *p* *f*

Detailed description: This system contains the first two lines of music. The top staff is the vocal line with lyrics. The second staff is for the oboe, with the word 'oboe.' written above it. The bottom two staves are the piano accompaniment, with dynamic markings *p* and *f* alternating.

form a way. But drive - - - - -

p *cres:*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'form a way. But drive' followed by a dashed line. The piano accompaniment features a crescendo marked 'cres:'.

f *p* *f* *p*

Detailed description: This system contains the fifth and sixth lines of music. The oboe line continues with a melodic line. The piano accompaniment has dynamic markings *f*, *p*, *f*, and *p*.

f *p*

Detailed description: This system contains the seventh and eighth lines of music. The oboe line continues with a melodic line. The piano accompaniment has dynamic markings *f* and *p*.

his form a way.

cres: *f* *f*

Detailed description: This system contains the first line of music. The vocal line (treble clef) has a key signature of one flat and a common time signature. The lyrics "his form a way." are written below the vocal line. The piano accompaniment (grand staff) features a complex texture with many sixteenth notes. Dynamics include *cres:*, *f*, and *f*.

Dare not fond heart To take his part, Dare not fond

p *p*

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "Dare not fond heart To take his part, Dare not fond". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p* and *p*.

heart To take his part; But drive his form

f *p* *cres:*

Detailed description: This system contains the third line of music. The vocal line has the lyrics "heart To take his part; But drive his form". The piano accompaniment features a mix of chords and moving lines. Dynamics include *f*, *p*, and *cres:*.

his form a way.

il *f* *ff* *tr*

Detailed description: This system contains the fourth line of music. The vocal line has the lyrics "his form a way." and includes a trill (*tr*) over the word "form". The piano accompaniment features a trill (*tr*) in the right hand and a melodic line in the left hand. Dynamics include *il*, *f*, *ff*, and *tr*.

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and contains a series of chords with trills (*tr*) over the notes. The lower staff features a melodic line with trills (*tr*) and rests.

The second system continues the musical piece. The upper staff has a forte (*f*) dynamic and includes trills (*tr*). The lower staff provides harmonic support with chords and a melodic line.

The third system shows a dynamic progression. It starts with piano (*p*), followed by a crescendo (*cres:*), then *poco f*, and finally forte (*f*). The bass staff includes tenor markings (*ten:*) and repeat signs.

The fourth system is marked fortissimo (*ff*). The upper staff has a melodic line with trills, while the lower staff features a dense texture of chords.

The fifth system concludes the first act. It features a melodic line in the upper staff and a chordal accompaniment in the lower staff, ending with a double bar line.

END OF THE FIRST ACT.

In Infancy our hopes & fears,
 AIR, in the Opera of
 ARTAXERXES,
 Composed by
 DR. ARNE,
 Arranged by L^o John Clarke.

Price 1^o.

London, Printed & Sold by Mess^{rs} Birchall & C^o 133 New Bond Street,
 Originally set in C.

ARIA.

ANDANTE.

Clarionets.

Horns.

The first system of the musical score consists of three staves. The top staff is the vocal line, marked 'ARIA.' and 'ANDANTE.', in G major and common time. The middle staff is for Clarionets, and the bottom staff is for Horns. The piano accompaniment begins with a series of chords and moving lines in both hands.

Clars

Horns.

The second system continues the instrumental accompaniment. It features a Clarinet part (labeled 'Clars') and Horns. The piano accompaniment continues with complex rhythmic patterns.

p *f* *mf*

The third system shows the continuation of the instrumental parts. Dynamics markings include piano (*p*), forte (*f*), and mezzo-forte (*mf*). The piano accompaniment features intricate textures with trills and grace notes.

ARTAXERXES.

In in_fan_cy our hopes and fears Were to each o_ther known; And

p *pp*

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *p* (piano) and later *pp* (pianissimo). The lyrics are written below the vocal staff.

friendship in our ri_per years Has twin'd our hearts in one - - - Has

tr *3*

This system contains the second two staves of music. The vocal line continues with a trill (*tr*) and a triplet (*3*) over the word "one". The piano accompaniment features a triplet in the right hand. The lyrics are written below the vocal staff.

twin'd our hearts in one. In in_fan_cy our hopes and fears Were

tr *p* *pp*

This system contains the third two staves of music. The vocal line begins with a trill (*tr*) over the word "one". The piano accompaniment has dynamic markings of *p* and *pp*. The lyrics are written below the vocal staff.

to each o_ther known; And friendship in our riper years Has twin'd our hearts in

tr

This system contains the final two staves of music on the page. The vocal line ends with a trill (*tr*) over the word "in". The piano accompaniment continues with a rhythmic pattern. The lyrics are written below the vocal staff.

one Has twin'd our hearts in one.

Oh clear him then from this of_fence, Thy love thy du_ty prove; Re_

-store him with that in_nocence Which first in_spir'd my love --- Which

first _ inspir'd my love. love.

1st 2d

1st 1080 2d

Disdainful you fly me,
 AIR in the Opera of
ARTAXERXES,
 Composed by **D^R ARNE,**
 Arranged by *D^r John Clarke.*

Price 1 6.

London, Printed & Sold by Mess^{rs} Birchall & C^o 133 New Bond Street.

ARBACES.

Dis_dain_ful you fly me; In an_ger ex_

claim: ex_ _ _ claim _ _ _ All

comfort de_ _ ny me, And murder my fame!

ANDANTE.

f

p *cres:* *ff*

p *f*

ANDANTE.

No grief can the heart to pi-ty in-cline, That bears not a

part In sorrow like mine. Na-ture's ten-der plea is

vain: Wel-come then my chains a--gain, my chains a-

-gain, my chains a--gain. O

Poco più che Andante.

rigour un -- just! O coun_sel ac_curs'd! Am_bition ill_

_plac'd, My vir_tue dis_grac'd, The pains I en_dure, Death

on_ly can cure. The pains I en_dure, Death on_ly can cure, The

pains I endure, Death on_ly can cure. The pains I endure Death on_ly can cure.

Dis - dain - ful you fly me: In an - ger ex - claim: ex -

- claim All comfort de -

- ny me And mur - der my fame! No grief can the heart To

ANDANTE.

pi - ty in - cline: That bears not a part In sor - row like mine.

Na - ture's ten - - der plea is - vain: Wel - come then my

chains a - - gain, my chains a - - gain

f

8 - - - - -

tr
- - - my chains a - gain.

8

To sigh & complain, alike I disdain,

AIR in the Opera of

A R T A X E R X E S,

Composed by

(D^r. ARNE,)

(Arranged by L^d. John Clarke.)

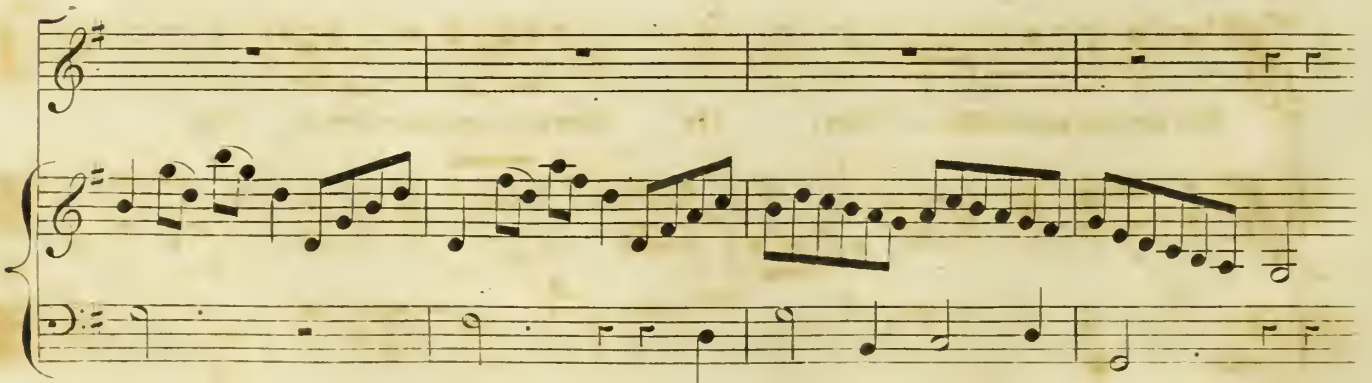
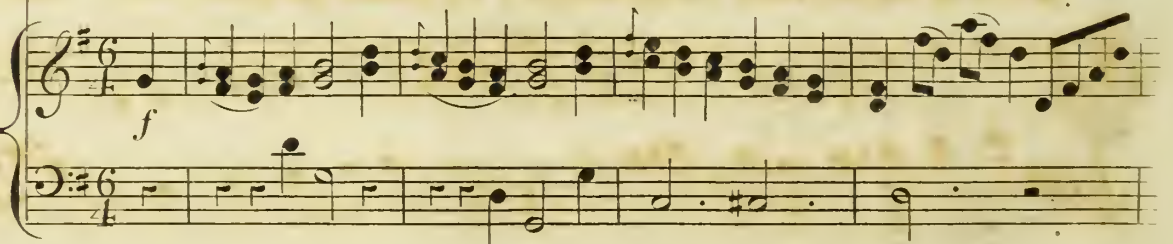
Price 1^s

London Printed & Sold by Birchall & C^o. 133, New Bond Street.

ARIA.



ALLEGRO.



8. RIMENES.

To sigh and complain, A_ like I dis_dain, Con_tent_ed my wish to en -

8. *p*

- joy; I

scorn to reflect On a Lady's neglect, Or barter my peace for a toy, Or

barter my peace for a toy, Or barter my peace for a toy.

f 8.

In love as in war, I laugh at a scar, And if my proud ene-my

yield; The joy that re-mains Is to lead her in chains, And

glean the rich spoils of the field, And glean the rich spoils of the field.

field.

See the cruel tyrant level,
Air,
In the Opera of
ARTAXERXES,
Composed by
D^R. ARNE,
Arranged by D^r. John Clarke.

Price 1

London, Printed & Sold by Mess^{rs}. Birchall & C^o. 133, New Bond Street.

ARIA.

ANDANTE.

f

MANDANE.

If o'er the cru-el ty-rant love, A conquest I-be liev'd; The

flatt'ring er-ror cease to prove, O! let me be de-ciev'd. O! --

let me be de-ceiv'd, O let me be de-ceiv'd.

For-bear to fan the

gen-tle flame, Which love did first cre-ate: What was my pride, is

now my shame, And must be turn'd to hate. Then call not to my

wav - 'ring mind The weak - ness of - - my heart, Which,

ah! I feel too much inclin'd To take the trai - tor's part. For

part - - - - To take - - the trai - tor's part.

1

If the River's swelling waves -
AIR in the Opera of
ARTAXERXES,
 Composed by
D^R ARNE,
 Arranged by Dr John Clarke

Price 2^s.London, Printed & Sold by Birchall & C^o 133, New Bond Street.

ALLEGRO.

The musical score is written for piano and consists of four systems of music. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'ALLEGRO'. The first system begins with a forte 'f' dynamic. The second system begins with a piano 'p' dynamic. The third and fourth systems begin with a forte 'f' dynamic. The music features a mix of eighth and sixteenth notes, with some triplet patterns and rests.

SEMIRA.

If the ri - - ver's swell - ing waves O - - ver - flow their

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "If the ri - - ver's swell - ing waves O - - ver - flow their". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part begins with a dynamic marking of *p* (piano). The accompaniment includes a complex, flowing arpeggiated figure in the right hand and a more rhythmic bass line in the left hand.

u - - sual bed;

The second system continues the vocal line with the lyrics "u - - sual bed;". The piano accompaniment continues with the same arpeggiated texture. A dynamic marking of *f* (forte) appears in the piano part, indicating a change in volume.

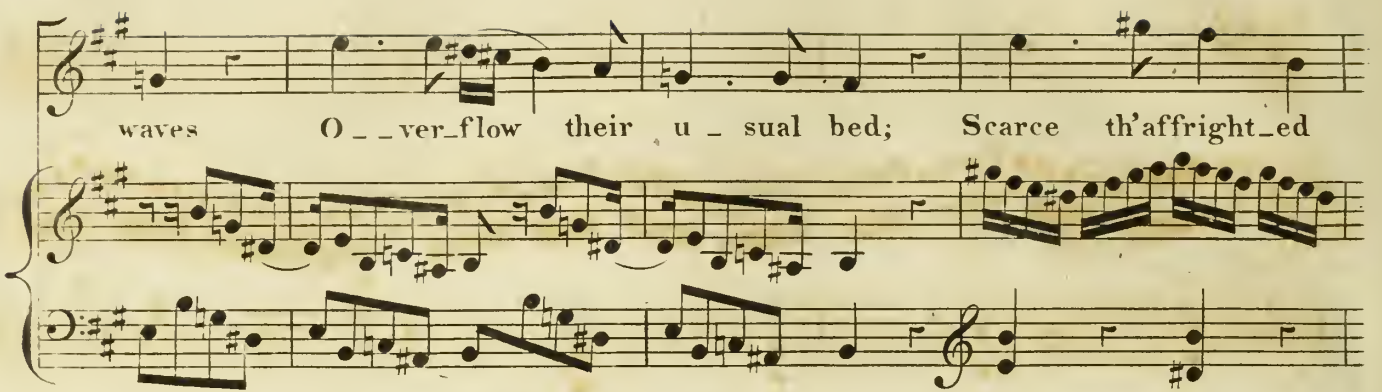
Scarce th'affrighted pea_sant saves From the flood his home_ly shed.

The third system features the vocal line with lyrics "Scarce th'affrighted pea_sant saves From the flood his home_ly shed.". The piano accompaniment continues, with a dynamic marking of *p* (piano) at the beginning and *f* (forte) later in the system.

If the ri - - ver's swelling

The fourth system shows the vocal line with lyrics "If the ri - - ver's swelling". The piano accompaniment continues with the characteristic arpeggiated texture and a dynamic marking of *p* (piano).

waves O _ _ ver_flow their u _ _ sual bed; Scarce th'affright_ed



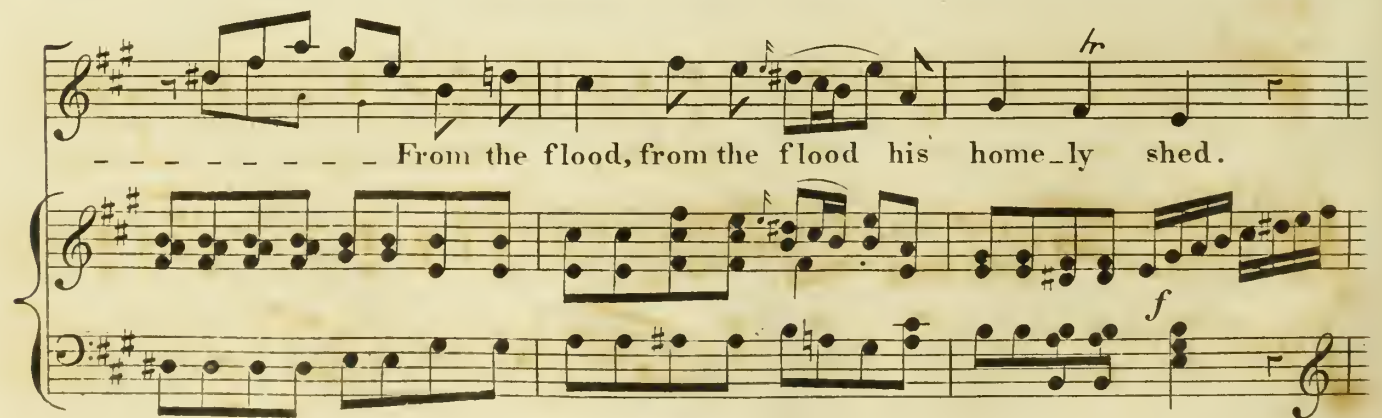
pea _ _ sant saves From the flood his home_ly shed;



Scarce he saves - - - - -



- - - - - From the flood, from the flood his home_ly shed.



The first system of music features a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right-hand staff with a complex, flowing sixteenth-note pattern and a left-hand staff with a simpler bass line of quarter notes.

The second system continues the piano accompaniment. It includes dynamic markings: a piano (*p*) marking in the right hand and a forte (*f*) marking in the left hand. The right-hand part features a melodic line with slurs and accents.

The third system introduces a vocal line in the treble clef staff. The lyrics are: "Tho' he stop one o - - - pen shore". The piano accompaniment continues with a *p* dynamic marking. The right-hand part has a melodic line with slurs.

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Where the wa - ters swift - - ly glide, Tho' he stop one o - pen shore,". The piano accompaniment features a *p* dynamic marking and a melodic line with slurs.

tr
Where the wa - ters swift - - ly glide, Where the wa - ters swift - ly glide;

In a hun - dred pla - - ces more Rush - - es in th'im -

pe - tuous tide. *tr* Rush - - - - - *tr*

- - - es in th'im - pe - tuous tide. *f*

Tho' he stop one o_pen shore Where the waters swiftly glide; In an

p

hundred places more Rushes in th'impetuous tide. In an hun_dred

pla_ces more Rush_es in_th'im_pe_tuous

f

tide.

ff

8

1080

By that belov'd embrace,
 (Air.)
 In the Opera of
ARTAXERXES,
 Composed by
D.^R ARNE,
 (Arranged by D.^r John Clarke.)

Price 1^sLondon, Printed & Sold by Birchall & C^o 133, New Bond Street.

ARIA.

Oboe. Sostenuito.

LARGO.

p

ARBACES.

By that be_lov'd em_brace; By

p

this my fond a -- dieu; De - plore my hap - less case, Con -

-demn'd, a - las! by you. Ap - pease my love, My

truth -- commend; Your - self preserve, My King defend, my King de -

- fend, de - fend. My

mf *p*

sen_tence I o_bey, To fi_lial du_ty true; And

scarce have pow'r, have pow'r to say a_dieu; A long - - -

a long and last a -

pp

-dieu!

Monster, away!

AIR in the Opera of

ARTAXERXES,

Composed by

D^R. ARNE.

Arranged by D^r. John Clarke.

Price 2^d

London, Printed & Sold by Mess^{rs}. Birchall & C^o. 133. New Bond Street.

ARIA.

PRESTO.

MANDANE.

Mon-ster, a-way! From cheerful

day To the barren desert fly!

Paths ex - - - plore Where Li - - - - - ons

p cres: *f*

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "Paths ex - - - plore Where Li - - - - - ons". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part begins with a dynamic marking of *p cres:* and ends with *f*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

roar, And de - vour - ing Ti - gers lie. Monster away!

ff

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "roar, And de - vour - ing Ti - gers lie. Monster away!". The piano accompaniment continues with a dynamic marking of *ff*. The piano part features a more complex rhythmic texture with some triplets and sixteenth notes.

From cheerful day - - - - - To the barren desert fly!

p *f*

8 - - -

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "From cheerful day - - - - - To the barren desert fly!". The piano accompaniment has dynamic markings of *p* and *f*. The piano part includes a section marked with a fermata over a whole note. At the end of the system, there is a measure with a fermata and the number "8 - - -".

Paths ex_plore Where Li - - ons roar,

p

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "Paths ex_plore Where Li - - ons roar,". The piano accompaniment begins with a dynamic marking of *p*. The piano part features a rhythmic pattern similar to the first system.

And de_vour_ing Ti_gers lie - - - - -

8 - - - - -

Paths ex_plore Where Li_ons roar, And de -

(or Syncopated)

_vour_ing Ti_gers lie; Paths ex_plore Where Li_ons roar, And de -

_vouring Tigers lie. Fly, fly, Where de_vouring Tigers lie.

f *p*

Fly, fly, Where de_vouring tigers lie ----- Where de -

f *p* *cres:*

-vouring tigers lie ----- Where de_vouring tigers lie.

f *ff*

8 -----

Though for food They wade in blood,

p

All to save their young a_gree, All to save their

young a_gree. All, all, to save their young agree. All to save their

young - - - - a_gree. Monster away! From cheerful

day - - - - To the barren desert fly! fly, fly,

Paths ex - - plore, Where Li - - - - ons

p *cres:*

roar, And de - vour - ing Ti - gers lie:

ff *p* *f* *p*

Tho' for food They wade in blood, All to save their

young a - gree. Ev' - ry crea - ture, Fierce by na - ture,

f *p*

Harm - - less is com - par'd to thee. Ev' - - ry crea - ture,

f *p* *f* *p*

Fierce by na - ture Harm - less is com - par'd to thee. com -

poco f

- par'd to thee, com - par'd to thee.

f *ff*

8 - - - -

(or Syncopated.)

||: - - - -

Then like the glorious Sun,
AIR, in the Opera of
ARTAXERXES,
Composed by *D^R ARNE,*
Arranged by *L^r John Clarke.*

Price 2^s

London. Printed & Sold by Birchall & C^o. 133. New Bond Street.

ARTABANES.

ANDANTE
con Moto.

The first system of music features a vocal line on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written for a grand piano with two staves (treble and bass clefs). The piano part begins with a dynamic marking of *p* (piano) and includes a fermata over a measure in the bass line, with the number '8' written below it. The music is in a common time signature.

The second system continues the piano accompaniment from the first system. It consists of two staves (treble and bass clefs) with a key signature of one flat. The music is characterized by dense chordal textures and rhythmic patterns.

The third system includes a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "Thou like the glorious sun, Thy splen_did course shalt run;". The piano accompaniment has two staves (treble and bass clefs) with a key signature of one flat. It starts with a dynamic marking of *p* and includes a crescendo leading to a dynamic marking of *f* (forte).

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics are: "Thou like the glo_rious sun, Thy splendid course shalt run, shalt". The piano accompaniment has two staves (treble and bass clefs) with a key signature of one flat. It starts with a dynamic marking of *p* and includes a crescendo leading to a dynamic marking of *f*, followed by a decrescendo back to *p*.

run

f

This system contains a vocal line with a melodic run and piano accompaniment. The piano part features a series of chords in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *f* is present.

What tho' the night Ob - scure his light, When prison'd in the

p

This system contains the first line of lyrics. The vocal line is in a higher register, and the piano accompaniment continues with a similar texture. A dynamic marking of *p* is present.

west, When prison'd in the west; The day re - - - turns - - -

3

This system contains the second line of lyrics. The piano accompaniment features a triplet of sixteenth notes in the right hand. A dynamic marking of *3* is present.

A - gain he burns - - -

tr

This system contains the third line of lyrics. The piano accompaniment features a triplet of sixteenth notes in the right hand. A dynamic marking of *tr* is present.

The God of day con -- fest -- -- the

f *p* *poco f*

This system contains the first system of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are "The God of day con -- fest -- -- the". The piano part features a complex texture with many chords and moving lines. Dynamics include *f*, *p*, and *poco f*. There are trills in the vocal line.

God -- -- of day con -- -- fest.

f *p* *f* *p*

This system contains the second system of music. The vocal line continues with the lyrics "God -- -- of day con -- -- fest.". The piano accompaniment continues with similar complexity. Dynamics include *f* and *p*. There are trills in the vocal line.

f *p*

This system contains the third system of music, which is purely instrumental for the piano. The right hand has a dense texture of chords and moving lines, including a triplet. The left hand has a simpler bass line. Dynamics include *f* and *p*.

f

This system contains the fourth system of music, which is purely instrumental for the piano. The right hand continues with a dense texture of chords and moving lines. The left hand continues with a simpler bass line. Dynamics include *f*.

Thou like the glo-rious sun, Thy splendid course shalt run, shalt

run thy splendid course shalt run

What tho' the night Ob-scure his light When

pri-son'd in the west, when pri-son'd in the west: The

day re - - - turns - - - , A - gain he burns - - -

The God of day con -

-fest - - - The God of day con -

fest - - - the God of day con - - fest. A - - gain he

f *mf*

This system contains the first two staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics: "fest - - - the God of day con - - fest. A - - gain he". The bottom staff is a piano accompaniment, starting with a forte (*f*) dynamic and moving to mezzo-forte (*mf*). The piano part features a dense texture of chords and moving lines in both hands.

burns The God of day con - fest.

f *ff*

8

This system contains the next two staves of music. The vocal line continues with the lyrics: "burns The God of day con - fest.". The piano accompaniment starts with a forte (*f*) dynamic and reaches fortissimo (*ff*) towards the end of the system. A measure rest of 8 measures is indicated in the bass line of the piano part.

f *p* *f* *p*

This system contains two staves of piano accompaniment. The dynamics alternate between forte (*f*) and piano (*p*) throughout the system.

f *p* *f*

This system contains two staves of piano accompaniment. The dynamics alternate between forte (*f*) and piano (*p*).

ff

This system contains two staves of piano accompaniment, concluding with a fortissimo (*ff*) dynamic and a double bar line.

Why is death for ever late?
 AIR, in the Opera of
ARTAXERXES,
 Composed by **D^R ARNE,**
 Arranged by *D^r John Clarke.*

Price 1^s

London, Printed & Sold by Birchall & C^o 133 New Bond Street.

ARBACES.

ANDANTE. *pp*

Why is

Death for e-ver late To conclude a wretch's woe - - - -

Why is Death for e-ver late - - To con-clude a wretch's woe?

Those who live in hap - py state, Feel too

soon th'un - time - ly blow. Those who live in hap - py state - - - -

Feel too soon th'un - time - ly blow. Feel too soon th'un -

- time - ly blow, th'un - time - ly blow, th'un - time - ly blow.

Water parted from the Sea,
AIR in the Opera of
A R T A X E R X E S,
Composed by D^R ARNE,
Arranged by D^r John Clarke.

London, Printed & Sold by Birchall & C^o 133, New Bond Street.

Price 1^s

ARIA .

ANDANTINO

The first system of musical notation features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one flat (B-flat) and the time signature is 3/4. The vocal line begins with a rest, followed by a series of notes with trills (tr) and dynamic markings of *f* and *p*. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *f* and *p*.

The second system of musical notation shows the piano accompaniment for the second system. It continues with chords and moving lines in both hands, maintaining the *f* and *p* dynamics.

ARBACES.

Wa-ter part-ed from the sea,

The third system of musical notation includes a vocal line and piano accompaniment. The vocal line starts with a rest, followed by notes and a trill (tr) above the phrase "Wa-ter part-ed from the sea,". The piano accompaniment features a *p* dynamic and a *legato* marking. The key signature remains one flat and the time signature is 3/4.

May in - crease the ri - ver's \ tide; To the bub - bling fount may

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "May in - crease the ri - ver's \ tide; To the bub - bling fount may". A trill (tr) is marked above the final note of the first phrase. The piano accompaniment consists of chords and moving lines in both hands.

flee, - - Or thro' fer - tile val - lies glide.

The second system continues the vocal line and piano accompaniment. The lyrics are "flee, - - Or thro' fer - tile val - lies glide.". Trills (tr) are marked above the notes "flee," and "glide.". The piano accompaniment includes a dynamic marking of *f* (forte) in the lower right.

Tho' in search of

The third system shows the vocal line and piano accompaniment. The lyrics are "Tho' in search of". A trill (tr) is marked above the first note of the phrase. The piano accompaniment has a dynamic marking of *p* (piano) in the lower right.

lost re - pose, Thro' the land 'tis free to roam; Still it

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "lost re - pose, Thro' the land 'tis free to roam; Still it". Trills (tr) are marked above the notes "pose," and "Still it".

tr murmurs as it flows, Panting for its na -- tive home. *caldo*

tr Tho' in search of lost re - pose, *tr* Thro' the land 'tis free to roam; *tr*

Still it mur_murs as it flows, *tr* Pant - ing for its na -- tive *tr*

home. *f* *tr* *tr*

The oft a cloud with curious shades,
 AIR, in the Opera of
ARTAXERXES,
 Composed by **D^R ARNE,**
 Arranged by *L^o John Clarke?*

Price 2^s

London. Printed & Sold by Birchall & C^o 133. New Bond Street.

PRESTO.

The first system of music is a piano introduction in common time, marked 'PRESTO.' and 'p'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of eighth notes, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. There are several accents (>) over the notes in the treble staff.

The second system continues the piano introduction. The treble staff features a melodic line with eighth notes and some grace notes. The bass staff continues with a steady accompaniment. The dynamics remain piano.

The third system of music shows a change in dynamics to 'f' (forte). The treble staff has a more active melodic line with many sixteenth notes. The bass staff continues with a similar accompaniment pattern.

The fourth system returns to a piano ('p') dynamic. The treble staff has a very busy melodic line with many sixteenth notes. The bass staff continues with a steady accompaniment.

f *ten:* *ten:* *p*

ARTAXERXES.

Tho' oft a cloud, with

p

en - - vious shade, Con - - ceals - - - the face of

day - - - - - The

sun is still in flames ar-

-ray'd; His beams im - mor - - tal, not de -

-ray'd; Soon the gloo - - my veil re - tires, He

darts each pow'r - ful ray - - - - And light and heat in -

- spires. He darts each ray, He darts each

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a half rest, followed by the lyrics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

pow'r - - - ful ray, And light and heat in - - -

poco f

The second system continues the musical piece. The vocal line has a half rest before the lyrics. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *poco f* is placed below the piano part.

- spires.

f

The third system shows the piano accompaniment continuing. The vocal line is silent, indicated by a whole rest on the staff. The piano part features a dynamic marking of *f* (forte) at the beginning.

The fourth system continues the piano accompaniment. The vocal line remains silent with a whole rest. The piano part maintains the established rhythmic and harmonic structure.

Tho' oft a

cloud, with en - - -vious shade, Con - ceals, con - ceals the

face of day - - -

The sun is still in flame ar -

- ray'd; His beams im - - mor - - - tal not de -

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a half note 'ray'd;' followed by a series of quarter notes for 'His beams im - - mor - - - tal not de -'. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a simpler eighth-note pattern in the left hand. Dynamics include *f* and *p*. A hairpin (*h*) is placed above the final note of the vocal line.

- cay'd, Soon the gloo - - - my veil re -

The second system continues the vocal line with a half note 'cay'd,' followed by quarter notes for 'Soon the gloo - - - my veil re -'. The piano accompaniment maintains the same rhythmic patterns. Dynamics include *f* and *p*. A sharp sign (#) is placed above the first note of the vocal line.

- tires, Soon the gloo - - - my veil re -

The third system continues the vocal line with a half note 'tires,' followed by quarter notes for 'Soon the gloo - - - my veil re -'. The piano accompaniment continues with the same rhythmic patterns. Dynamics include *f* and *p*. A hairpin (*h*) is placed above the final note of the vocal line.

- tires, Soon the gloo - - my veil re - - tires, He

The fourth system concludes the vocal line with a half note 'tires,' followed by quarter notes for 'Soon the gloo - - my veil re - - tires, He'. The piano accompaniment continues with the same rhythmic patterns. Dynamics include *f*, *p*, and *poco f*. A hairpin (*h*) is placed above the first note of the vocal line.

darts each pow'r-ful ray, And light and heat in - - - spires.

tr

f

Soon the gloo - - my veil re - tires; soon the gloo - my

veil re - - tires; He darts each pow'r-ful ray, And

tr

f *p*

light and heat in - spires - - -

tr

And light and heat in spires He

poco f

This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "And light and heat in spires He". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The tempo/mood marking *poco f* is placed below the piano part.

darts each powr-ful ray, And light and heat in spires.

f *ff*

This system contains the second line of music. The vocal line continues with the lyrics "darts each powr-ful ray, And light and heat in spires.". The piano accompaniment features dynamic markings *f* and *ff* in the right hand.

This system contains the third line of music, which is entirely piano accompaniment. It continues the rhythmic and harmonic patterns established in the previous systems.

This system contains the fourth line of music, which is entirely piano accompaniment. It continues the rhythmic and harmonic patterns established in the previous systems.

This system contains the fifth line of music, which is entirely piano accompaniment. It concludes the piece with a final cadence.

O let the danger of a Son,
AIR, in the Opera of

ARTAXERXES,

Composed by D.^R ARVE,

Arranged by L.^r John Clarke.

Price 1/6.

London, Printed & Sold by Birchall & C^o 133, New Bond Street.

ANDANTE
con Spirito.

RIMENES.

O let the dan-ger of a son Ex-cite vin-dic-tive ire - - -

The prospect of a

kingdom won Shou'd light am-bi-tion's fire

The prospect of a kingdom won Shou'd

light am-bi-tion's fire, Shou'd light

am - bi - tion's fire, shou'd

light am - bi - tion's fire.

To wounded minds re - venge is balm, With vi - gour they en -

- gage; And sa - cri - fice a pleasing calm, To a more plea - sing

rage To

wounded minds re_venge is balm, With vi_gour they en - gage; And

sa - cri_fice a plea_sing calm, To a more, more plea_sing rage. And

sa

cri_fice a plea_sing calm To a more plea_sing rage - - To a

more plea_sing rage.

March Lord Sea
(Air)

In the Opera of

ARTAXERXES,

Composed by

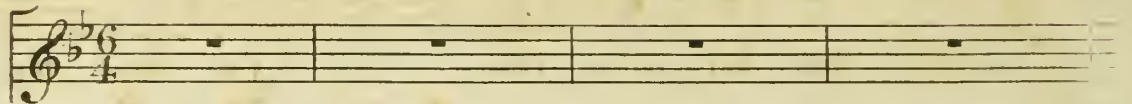
D^R. ARNE,

Arranged by D^r. John Clarke.

Price 2^s

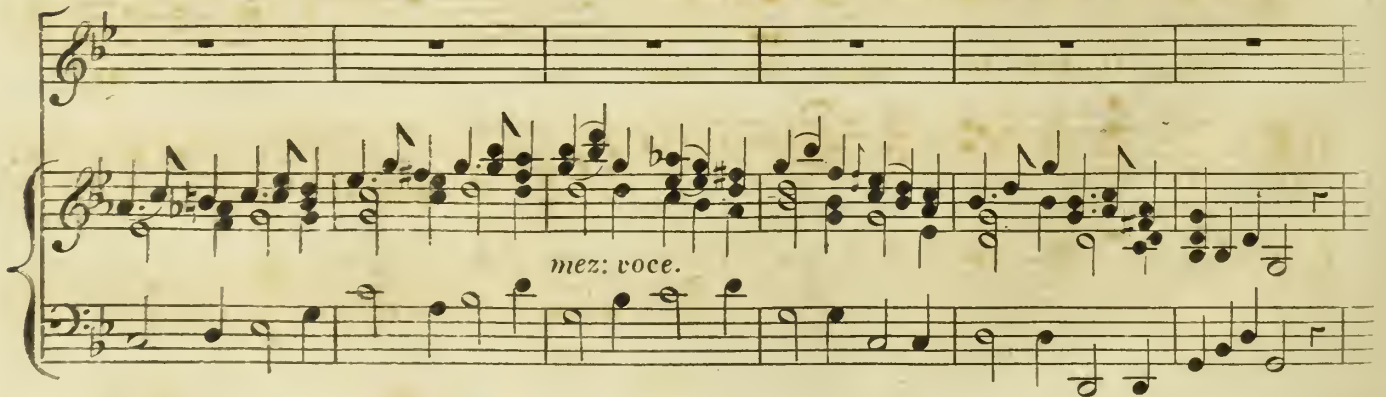
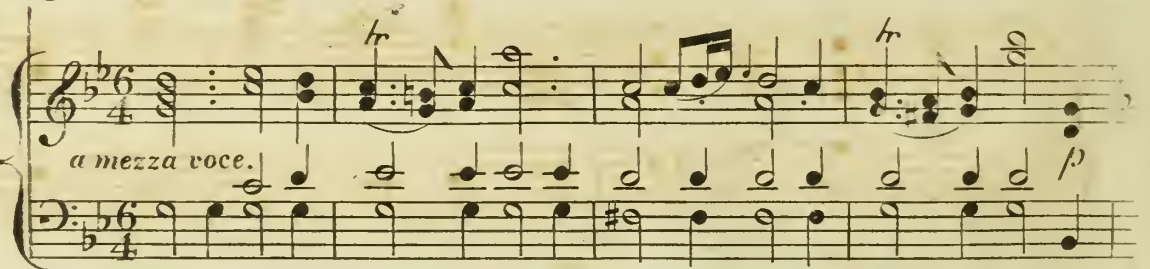
London, Printed by Birchall & C^o. 133 New Bond Street.

ARIA.



SICILIANA

LARGA.



ARTABANES.

O! much-lov'd son, O! - - much-lov'd son, if

death, if death Has stol'n thy vi-tal breath, I'll

share thy hap-less fate, I'll share thy hap-less

fate, I'll share thy hap-less fate: But

PRESTO.

ere the dagger drinks my blood, A mur - der'd King, at

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

Le - - the's flood, The ti - dings shall re - - late, the

f *p*

ti - dings shall re - - late. But ere the dag - ger

f *p*

drinks my blood, A mur - der'd King, at Le - - the's flood, The

ti_dings shall re - late, shall re - late - - - - -

Solo Fagotto.

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line contains the lyrics "ti_dings shall re - late, shall re - late" followed by a dashed line. The piano accompaniment includes a solo for the Bassoon, marked "Solo Fagotto.", with dynamic markings *lr* (lacrando) above the notes. The key signature has one flat (B-flat) and the time signature is 6/4.

the ti_dings shall re - - - late, the ti_dings shall - - - re -

f p f

The second system continues the vocal line with the lyrics "the ti_dings shall re - - - late, the ti_dings shall - - - re -" followed by a dashed line. The piano accompaniment features dynamic markings *f*, *p*, and *f* across the system. The key signature and time signature remain the same as in the first system.

- late.

ff

8 - -

The third system shows the vocal line with a whole rest and the lyric "- late." The piano accompaniment is marked *ff* (fortissimo) and includes a fermata over the first measure, indicated by "8 - -". The key signature and time signature are consistent with the previous systems.

The fourth system continues the piano accompaniment. It features a fermata over the final measure, with a "6/4" time signature change indicated at the end of the system. The key signature remains one flat.

SICILIANA LARGO.

O! much lov'd son, O! much lov'd son, if

Flutes.

p.

death, if death, Has stoln thy vi-tal breath, I'll

share thy hap-less fate, I'll share thy hap-less fate - - -

- - - thy hap - - less fate: But,

p *pp*

PRESTO.

ere the dagger drinks my blood, A mur - der'd King, at

f *p* *f* *p*

Le - - the's flood, The ti - dings shall re - - - late, the ti - dings

f *p*

shall re - late. A mur - der'd King at Le - the's flood, The

f *p* *f*

ti - dings shall re - - - late.

ff

Bid

tr *p*

ANDANTE.

Cha-ron cease from toil, Bid Cha-ron cease from toil, And

rest up on his oar, Bid Cha-ron cease from toil

And rest up on his oar, And rest up

on his oar :

Till

I ar_rive t'at_tain the soil, Where we shall part no more, shall

part - - - - - Where we shall part no

more, where we shall part no - - - more.

8 - - - - -

Let not rage thy bosom firing.

AIR, in the Opera of
(ARTAXERXES,

Composed by D.^R ARNE,

Arranged by D.^r John Clarke.

Price 1 6

London, Printed & Sold by Mess.^{rs} Birchall & C^o 133. New Bond Street.

ARIA.

ANDANTINO
 AMOROSO.

The first system of the aria features a vocal line in a treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment consists of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part begins with a forte (*f*) dynamic and includes a mezzo-forte (*mez:*) marking.

The second system continues the piano accompaniment from the first system. It features a right-hand staff with intricate sixteenth-note patterns and a left-hand staff with a steady bass line. Dynamics include piano (*p*) and forte (*f*).

MANDANE.

Let not rage, thy bo--som fi - ring, Pi - ty's soft - er

The third system contains the vocal line and piano accompaniment for the lyrics. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment has a right-hand staff with a treble clef and a left-hand staff with a bass clef. Dynamics include piano (*p*) and *rf* (ritardando forte).

claim re - move; Spare a heart that's just ex - - pi - ring, Forc'd by

tr *rf* *p* *rf* *p*

du - ty, rack'd by love.

tr *f*

Each un - gen - tle thought suspending, Judge of mine by thy soft

p

breast; Nor with ran - cour ne - ver end - ing, Heap fresh sorrows

on -- th'op-press'd. Let not rage thy bo-som fi-ring, Pi-ty's

soft_er claim re-- move; Spare a heart that's just ex --

-pi - ring, Fore'd by du-ty, rack'd by love.

Heav'n, that ev - ry joy -- has cross'd,

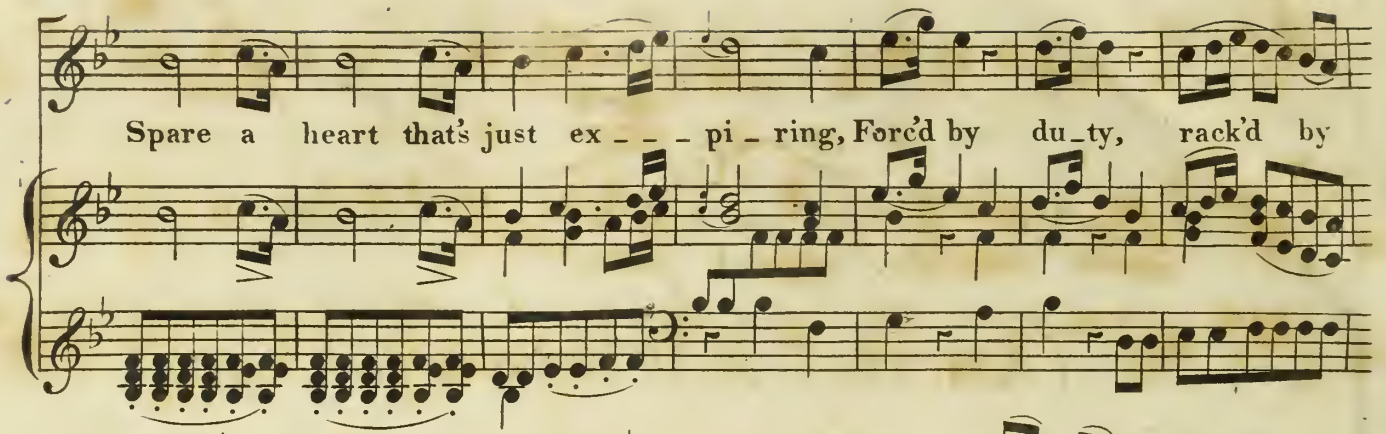
Ne'er my wretch-ed state can mend; I, a - - las! at once have

lost Fa-ther, Bro-ther, Lo - - ver, Friend. Fa-ther,

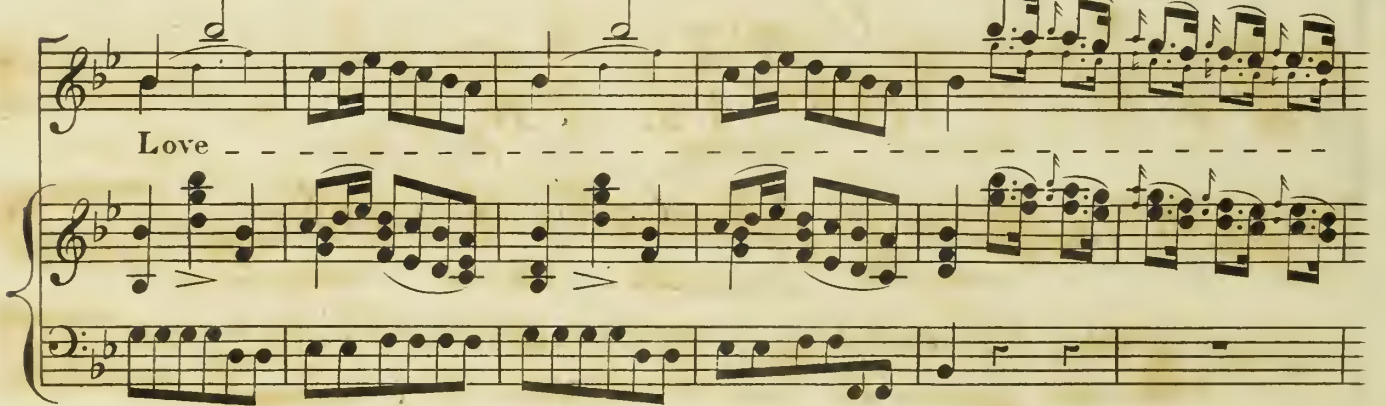
Bro-ther, Lo - - - - ver, Friend. Let not rage, thy

bo - som fi - - ring, Pi - ty's soft-er claim re - - move;

Spare a heart that's just ex - - pi - ring, Forc'd by du - ty, rack'd by



Love -



rack'd by love.

poco f *ff* *Sincope.*



p



'Tis not true that in our grief,

Star

In the Opera of

(ARTAXERXES)

Composed by

DR. ARNE,

Arranged by D^r John Clarke.

Price 1^s

London, Printed & Sold by Birchall & C^o 133, New Bond Street.

ARIA.

ANDANTE
LARGHETTO

p

SEMIRA.

tr

'Tis not true, not true that in our grief,

f

O - thers weep - ing in - - - dis - tress, To our trou - bles

bring re - lief, Ma - king each mis - for - tune less, each mis -

for - - - - - tune less, Ma - king each mis - for - tune

poco f *p*

less. No, when sore op - press'd by fate, Better 'tis to sigh, to

sigh a - lone, Than sup - port, sup - port a double weight,

f *tr* *p*

O - thers sor - rows, and - - our own. others sor - - - -

- - - - - rows,

and our own.

f *tr*

For thee I live my dearest!
DUET.
In the Opera of
ARTAXERXES,
 Composed by
DR. ARNE,
Arranged by L^r John Clarke.

Price 2^s

London, Printed & Sold by Mess^{rs} Birchall & C^o 133. New Bond Street.

MANDANE.

ARBACES.

LARGO
ed
AFFETTUOSO.

p

For thee I live, my dearest, But if I meet dis -

How

dain, For thee, my dear, I'll die, For thee my dear I'll die.

love-ly thou ap-pear-est, My blush-es will ex-plain, I

can no more re-ply, I can no more re-ply.

Then

No, No, divide not thus my heart, Leave me,
hear me, O! hear me, Thou art

in pi-ty go. Ye Gods that tor-ture so, some

Ye Gods that torture so, some time-ly respite

f p *crescendo a poco a poco.*

time-ly respite send, some respite send, Ah! when will your ri-gour

send, some time-ly respite send, Ah! when will your ri-gour

poco f *f p*

end

end

cres: *f*

Ah! when will your ri-gour end --- your ri --- gour

Ah! when will your ri-gour end --- your ri --- gour

p *poco, f* *f*

end ?

end ?

p

For

f *p*

thee I live, my dear-est, But if I meet dis - dain, For

How love - ly thou ap - pear-est, My
thee, my dear, I'll die.

blush - es will ex - plain, I can no more re - - ply.
Then

No, No, divide not thus my heart; Leave me,
hear me, O! hear me. Thou art

f

in pi - ty go. Ye Gods that tor - ture so, some
Ye Gods that tor - ture

f p *crescendo a poco a poco.*

time - ly respite send, some time - ly respite send, Ah!
so, some time - ly respite send, some respite send, Ah!

poco f *f*

when will your ri_gour end, Ah! when will your ri_gour
when will your ri_gour end, Ah! when will your ri_gour

p

tr *tr* *tr* *tr* *tr*
end
tr *tr* *tr* *tr*
end

crescendo a poco.

will your ri_gour end _ _ ?
will your ri_gour end _ _ ?

f *p* *f* *p*

Ah! when when will your ri - - - - - gour
Ah! - - when - will your ri - - - - - gour

The first system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Ah! when when will your ri - - - - - gour" and "Ah! - - when - will your ri - - - - - gour". The piano accompaniment consists of a grand staff with treble and bass clefs.

end?
end?

The second system features piano accompaniment. The vocal staves are empty and marked "end?". The piano accompaniment includes a grand staff with treble and bass clefs, featuring a complex texture with many sixteenth notes and dynamic markings such as *f*, *p*, and *pp*.

The third system continues the piano accompaniment. It features a grand staff with treble and bass clefs, including trills (*tr*) and very soft dynamics (*pp*). The system concludes with a double bar line and repeat dots.

The Soldier's lull of War's alarms,
AIR in the Opera of
ARTAXERXES,
Composed by
D^R. ARNE,
Arranged by D^r. John Clarke.

Price 2^s

London, Printed & Sold by Mess^{rs} Birchall & C^o 133, New Bond Street.

ANDANTE.

The musical score is written in G major and 3/4 time. It consists of four systems of music. The first system is a piano introduction with a treble and bass staff, marked 'f' and 'ANDANTE'. The second system is a vocal line with a treble staff and a piano accompaniment with a bass staff, marked 'p' and 'f', and includes the instruction 'Soli. p'. The third system continues the vocal line and piano accompaniment, with dynamic markings 'f' and 'p'. The fourth system concludes the piece with a treble staff and a bass staff, marked 'hr'.

MANDANE.

The

f *ff* *p*

This system contains the first vocal line and piano accompaniment. The vocal line begins with a whole rest followed by a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings *f*, *ff*, and *p* are present.

Sol - dier tir'd

This system continues the vocal line with the lyrics "Sol - dier tir'd". The piano accompaniment includes a triplet of eighth notes in the right hand. The vocal line has a dashed line following the lyrics.

of wars a - larms, For - swears the clang of hos - tile

f *p*

This system continues the vocal line with the lyrics "of wars a - larms, For - swears the clang of hos - tile". The piano accompaniment features a rhythmic pattern of eighth notes. Dynamic markings *f* and *p* are present.

arms And

f *p* *f* *p*

This system concludes the vocal line with the lyrics "arms And". The piano accompaniment continues with a rhythmic pattern of eighth notes. Dynamic markings *f*, *p*, *f*, and *p* are present.

scorns the spear and shield: The Sol - dier

f *Solo.* *p*

8 - -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics 'scorns the spear and shield:' are written below the first few notes, and 'The Sol - dier' is written below the last few notes. The bottom two lines are piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a complex texture with many chords and moving lines. Dynamics include a forte (*f*) section followed by a piano (*p*) section. A 'Solo.' marking is placed above the piano part. A fermata is present over the final notes of the piano part, with an '8 - -' below it.

tir'd of wars a - larms, For - swears the clang of hos - tile arms, And

f *p* *f* *p*

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics 'tir'd of wars a - larms, For - swears the clang of hos - tile arms, And'. The piano accompaniment continues with similar complexity. Dynamics alternate between forte (*f*) and piano (*p*). The piano part features a prominent triplet of eighth notes in the right hand.

scorns - - - - - the

p

Detailed description: This system contains the third and fourth lines of music. The vocal line has a long dash after 'scorns' and before 'the'. The piano accompaniment continues with a steady accompaniment. Dynamics include piano (*p*). The piano part features a triplet of eighth notes in the right hand.

spear, the spear and shield, For - swears the clang of

f *p*

8 - - -

Detailed description: This system contains the final two lines of music on the page. The vocal line continues with the lyrics 'spear, the spear and shield, For - swears the clang of'. The piano accompaniment concludes with a final cadence. Dynamics include forte (*f*) and piano (*p*). A fermata is present over the final notes of the piano part, with an '8 - - -' below it.

tr.
hos - - tile arms; And scorns - - - - -

f *p*
8 - - -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a trill on the note G4. The lyrics "hos - - tile arms; And scorns" are written below the staff. The piano accompaniment consists of two staves. The right hand plays chords and arpeggiated figures, while the left hand plays a rhythmic pattern of eighth notes. Dynamic markings include *f* (forte) and *p* (piano). A fermata is placed over the eighth note in the left hand.

tr. *tr.* *tr.*

f *p*
8 - - 8 - - 8 - -

Detailed description: This system contains the next two staves of music. The vocal line continues with three trills on the notes G4, A4, and G4. The piano accompaniment continues with similar textures. Dynamic markings include *f* and *p*. Fermatas are placed over the eighth notes in the left hand.

the spear the spear

cres:

Detailed description: This system contains the third two staves of music. The vocal line has the lyrics "the spear the spear" and features a trill on the final G4. The piano accompaniment features a crescendo, indicated by the *cres:* marking. The right hand has a dense texture of chords and arpeggios.

tr.
and shield:

f *ff*

Detailed description: This system contains the final two staves of music. The vocal line has the lyrics "and shield:" and begins with a trill on G4. The piano accompaniment features a fortissimo section, indicated by the *ff* marking. The right hand has a very dense texture of chords and arpeggios.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex rhythmic pattern with many sixteenth notes. A *Soli* marking is present above the piano part, and a *p* (piano) dynamic marking is below it.

Second system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part has a dynamic marking of *f* (forte) followed by *p* (piano). A triplet of eighth notes is marked with a '3' above it.

Third system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has the lyrics "But if the" and a trill (*tr*) above the final note. The piano part has a dynamic marking of *f* and a trill (*tr*) above the final note. A triplet of eighth notes is marked with a '3' above it.

Fourth system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has the lyrics "brazen trumpet sound" and a dashed line indicating a continuation of the line. The piano part has a dynamic marking of *f* and is labeled *Tromba Solo.* above it. A triplet of eighth notes is marked with a '3' above it.

He burns with con - quest

tutti f *p*

to -- be crown'd; And dares again the field

f *p* Solo Trum:

And dares

f *p*

a gain the field. He

f *p* L.H.

dares

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a series of eighth notes, followed by a dotted quarter note. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

a - - gain the field. He dares - - -

poco f *f* *p*

The second system continues the musical piece. The vocal line includes the lyrics "a - - gain the field. He dares - - -". Above the vocal line, there is a fermata over a note. The piano accompaniment features dynamic markings: *poco f*, *f*, and *p*. The piano part includes a series of chords and a melodic line in the right hand.

più f

The third system of music shows the vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of *più f*. The piano part continues with a complex texture of chords and moving lines.

a - - gain the field.

cres: - - - ff *ff*

The fourth system concludes the musical piece. The vocal line includes the lyrics "a - - gain the field." and ends with a fermata. The piano accompaniment features dynamic markings: *cres: - - - ff* and *ff*. The piano part ends with a series of chords and a final cadence.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '101' in the top right corner. It contains approximately 12 staves of music. The notation is dense and somewhat faded, making it difficult to read. There are several instances of illegible text interspersed with the musical staves, possibly representing lyrics or performance instructions. The paper shows signs of wear, including small dark spots and a slightly uneven texture. The overall appearance is that of an old, well-used manuscript.

