





Tom Beverled

ALEXANDER BALUS

an

ORATORIO

Set to Musick by

M^R. HANDEL

London. Printed for I. Walsh, in Catharine Street, in the Strand.

of whom may be had,

*The Works of M^r Handel, Geminiani, Corelli, and all the most
Eminent Authors of Musick.*

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GEORGE R.

GEORGE the Second, by the Grace of God, King of *Great Britain, France, and Ireland*, Defender of the Faith, &c. To all to whom these Presents shall come Greeting. Whereas *George Frederick Handel*, of the Parish of *St. George the Martyr Hanover Square*, in Our County of *Middlesex*, Esq; hath humbly represented unto Us, that he hath with great Labour and Expence composed several Works consisting of Vocal and Instrumental Musick, and hath authorised and appointed *John Walsh* of the Parish of *St. Maryle Strand*, in Our said County of *Middlesex*, to print and publish the same; and hath therefore humbly besought us to grant Our Royal Privilege and Licence to the said *John Walsh*, for the sole Engraving, Printing, and Publishing the said Works for the Term of Fourteen Years; We being willing to give all due Encouragement to Works of this Nature, are graciously pleased to condescend to his Request; and We do therefore by these Presents so far as may be agreeable to the Statute in that Behalf made and provided, grant unto him the said *John Walsh*, his Heirs, Executors, Administrators, and Assigns, Our Licence for the sole Printing and Publishing the said Works for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all Our loving Subjects within our Kingdoms and Dominions to reprint or abridge the same, either in the like or in any other Size or Manner whatsoever; or to import, buy, vend, utter, or distribute any Copy or Copies thereof, reprinted beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent or Approbation of the said *John Walsh*, his Heirs, Executors, Administrators, and Assigns, under their Hands and Seals first had and obtained, as they will answer the contrary at their Perils; whereof the Commissioners and Officers of Our Customs, the Master, Wardens, and Company of *Stationers* are to take Notice, that due Obedience may be rendered to our Pleasure herein declared.

Given at Our Court at *St. James's*, the Thirty-first Day of *October*, 1739,
in the Thirteenth Year of Our Reign.

By His Majesty's Command,

Holle's Newcastle.

OVERTURE

1

Viol. e
Haut. 1

Viol. e
Haut. 2

Viol. 3^o
Viola

Basso
Tutti

The first system of the Overture features four staves. The top three staves are for Violins I and II, and Viola, all in C major and common time. The bottom staff is for Basses, also in C major and common time. The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, with some rests. There are dynamic markings like 'f' and 'p' throughout the system.

Viol. e
Haut. 1

Viol. e
Haut. 2

Viol. 3^o
Viola

Tutti

Allegro

The second system of the Overture features four staves. The top three staves are for Violins I and II, and Viola, all in C major and 3/4 time. The bottom staff is for Basses, also in C major and 3/4 time. The music is marked 'Allegro' and consists of a series of rhythmic patterns, including eighth and sixteenth notes, with some rests. There are dynamic markings like 'f' and 'p' throughout the system.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. It contains a complex melodic line with many sixteenth and thirty-second notes. The middle staff is an alto clef with the same key signature and time signature, featuring a more rhythmic line with eighth and quarter notes. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line with frequent sixteenth notes and some rests. There are several asterisks (*) and a circled '6' in the bass staff.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps and a 7/8 time signature, continuing the melodic line from the first system. The middle staff is an alto clef with the same key signature and time signature, with a line of eighth and quarter notes. The bottom staff is a bass clef with the same key signature and time signature, featuring a bass line with sixteenth notes and some rests. There are several asterisks (*) and a circled '6' in the bass staff.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps and a 7/8 time signature, continuing the melodic line. The middle staff is an alto clef with the same key signature and time signature, with a line of eighth and quarter notes. The bottom staff is a bass clef with the same key signature and time signature, featuring a bass line with sixteenth notes and some rests. There are several asterisks (*) and a circled '6' in the bass staff.

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps and a 7/8 time signature, continuing the melodic line. The middle staff is an alto clef with the same key signature and time signature, with a line of eighth and quarter notes. The bottom staff is a bass clef with the same key signature and time signature, featuring a bass line with sixteenth notes and some rests. There are several asterisks (*) and a circled '6' in the bass staff.

The first system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The music features a complex melodic line in the upper staves and a more rhythmic, bass-line oriented line in the lower staff. Fingerings are indicated by numbers 1-5 above or below notes. Specific fingerings include 4/2, 6, 6, 7, 4/2, 6, and 6.

The second system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of two sharps. The bottom staff is in bass clef with the same key signature. The music continues with similar melodic and rhythmic patterns as the first system. Fingerings are indicated by numbers 7, 6, 7, 6, 7, 6, 6, 6, 7, and 6.

The third system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of two sharps. The bottom staff is in bass clef with the same key signature. The instruction "Senza H." is written above the second staff, and "tutti" is written below it. The music features a change in dynamics and texture. Fingerings are indicated by numbers 6, 6, 4, 5, 6, 6, 6, and 6.

The fourth system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of two sharps. The bottom staff is in bass clef with the same key signature. The music concludes with a double bar line. Fingerings are indicated by numbers 6, 6, 6, 7, 6, 6, 5, 4, and 5.

Sung by Mrs Lowe

Andante Larghetto

First system of musical notation, featuring a treble staff and a bass staff. The music is in a key with one sharp (F#) and common time (C). The tempo is marked 'Andante Larghetto'. The bass staff includes several '6' figures, likely indicating fingerings.

Second system of musical notation, continuing the piece. It features a treble staff and a bass staff with various musical notations and fingerings.

Third system of musical notation. The treble staff contains the lyrics: "Great Author of this Harmony who rules't in Heav'n a - bove - - - who". The bass staff includes fingerings such as "6 5 4 3" and "6 6 6 6 6 6".

Fourth system of musical notation. The treble staff contains the lyrics: "rules't in Heav'n a - bove - - - O bind this League of Amity, with Chains of Lasting Love, O". The bass staff includes fingerings such as "6 6 6 6 6 6 6".

Fifth system of musical notation. The treble staff contains the lyrics: "bind this League of Amity, with Chains of Lasting Love, of Lasting Love, - O bind this League of". The bass staff includes fingerings such as "6 6 6 7 * 6 7 *".

Sixth system of musical notation. The treble staff contains the lyrics: "Amity with Chains of Lasting Love Great Author". The bass staff includes fingerings such as "6 * 6 * 6 3 *".

of this Harmony, who rulest in Heav'n a - bove O bind O bind this League of

Amity, with Chains of Lasting Love, with Chains - - - of Lasting Love O bind this League of Amity, with.

Chains - - - of La - - - sting Love O bind this League of Amity with Chains of Lasting

Love And bind this League of A-mi - ty, with Chains of Lasting Love. *Adagio* for.

6 3

Sung by M^{re} Reinhold

Viol. e Haut. 1

Viol. e Haut. 2

Viola

Bassons

Basso

Col Basso

Thrice

tutti Pia.

Senza Bassons

happy the Monarch, whom Nations Contend, thrice happy happy the Monarch, thrice happy the Monarch, whom.

V. P^o

V. P^o

e Haut.

Nations Contend, with Counfels to guide and with Arms to Defend, and with Arms - - - - - to De

e Bassons P^o

tutti for.

- fend, and with Arms to Defend, - - - and with Arms to Defend, Thrice

e Bassons

V. P^o

e Bassons

happy happy the Monarch, Thrice happy the Monarch whom Nations Contend, with Counsels to guide & with

7^e H. P^o

7^e H. P^o

e Bassons

Arms to Defend, and with Arms - - - - - to Defend, and with Arms -

tutti for.
 Senza Bafsons Adagio Bafsons
 with Arms -- and with Arms to Defend, and with Arms to Defend,
 6 5 6 4 5 6 6
 4 3
 V. P?
 Senza Bafsons
 Secure stands the Throne,
 e Bafsons
 That on Concord Relies -- -- As by Concord Preferv'd, are the Earth and the

e Haut.

Skies are the Earth and the Skies As by Concord Preferv'd are the Earth and the Skies,

4/2 * 3 6 6 6/5 *

e Haut

e Bassons

As by Concord Preferv'd

As by Con

tutti for.

- cord Preferv'd, are the Earth and the Skies

Thrice happy happy Monarch,

6 * 6 6 5 * 6 6 6 6 4 * 4

tutti Pia.

e Bassons

happy Monarch, Thrice happy the Monarch, whom Nations Contend, whom Nations Con-

- tend, with Counfels to guide and with Arms to Defend, with Coun - - fels to guide and with

Arms - - - with Arms - - - with Arms to Defend, with Coun - - fels to guide -

and with Arms - - - - - with Arms to Defend, with Arms and with

Senza Bafsons

tutti for. e Haut. 2

V. 2

Arms - to Defend.

tutti

Bafsons

Sung by Sig^{na} Casarini

Andante

Viol: 1^o e 2^o unis.

Viola

Trav: 1^o

Trav: 2^o

Violo e 1^o

V. 2^o

Harpe
Mandolin

Casarini

Con Basso
e
Bassons

Organo Solo

Pizzicati

Contra B. Pizzicati

The musical score on page 15 consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features a prominent trill in the right hand and a sixteenth-note pattern in the left hand. The second system continues the piano accompaniment with similar textures. The third system introduces a section labeled "Org. Solo" (Organ Solo), where the piano accompaniment becomes more active with sixteenth-note patterns. The fourth system shows the vocal line with lyrics: "Hark! hark! hark!" and "He strikes the golden Lyre,". The piano accompaniment includes dynamic markings such as "Col arco forte", "Pizzicato", and "Col arco". The bottom system features a "Contra Basso Solo Pizzicato" section and concludes with "tutti Col arco forte" and "Col arco tut. for.".

Org. Solo

Col arco forte

Pizzicato

Col arco

Hark! hark! hark!

He strikes the golden Lyre,

tutti Col arco forte

Contra Basso Solo Pizzicato

Col arco tut. for.

unis.

Pizzicato

Col Baffo

Hark, hark, he strikes the golden Lyre, he strikes the golden Lyre, and tells it to his joyful Choir, his Alexander

6

6

for.

for.

reigns, he tells it to his joyful Choir, his Alexander reigns his

*

Col arco for. *mis.*

for. *Pia.*

Alexander, his Alexander, Alexander reigns, Ye docil Echoes catch^e Sound,

for. *Pia.* 6 *Org. Solo*

Pizzicati

Pizzicati

Pizzicati

Ye docil Echoes catch the Sound, and spread the Bleffing all around, and

Violini *Org.* C. B. *Pizzicati* 6 6 6 6

Col arco ma Piano

Col arco ma Piano

spread the Blessing all around, in sweet harmonious Strains, in sweet harmonious Strains, and spread the Blessing all

Col arco e Baffons ma Piano

Larghetto Pia.

Pia. Col Baffo

all around, in sweet harmonious Strains, in sweet harmonious Strains,

Pia. 6 *

in sweet harmo - nious Strains, in harmonious Strains, Ye docil E

Pizzica. Col arco P^o

Pizzica. Col arco P^o

-choes catch - the Sound, and spread the Bleffing all around, and spread the Bleffing all around, in sweet harmonious

6 5 6 6 6 6 6 7 6 Col arco P^o 6 5

Pia-

Pizzica:

Larghetto

Strains, and spread Blessing all - around, In sweet harmonious Strains.

Pizzica:

for.
w unis.

tutti Coll Viol:unis.

tutti Col Basso

Adagio

in sweet harmonious Strains, in sweet harmonious Strains, in sweet harmonious, harmonious Strains.

tutti for.

This page of musical score contains the following performance instructions:

- for.** (top right)
- tr.** (trills, multiple instances)
- Pizzica:** (multiple instances)
- Col arco** (multiple instances)
- Org: Solo** (middle section)
- tutti Col arco** (middle section)
- Pizzi:** (middle section)
- Col arco for:** (bottom left)

The score includes a variety of musical notations such as treble and bass clefs, time signatures, and dynamic markings. It features complex rhythmic patterns, including sixteenth-note runs and trills, and includes fingerings (e.g., 6, 67) and articulation marks.

Sung by Sig.^{ra} Galli

H:1 c2
c.V.I Conc.

H: Solo

Basso

Fair Virtue shall charm me and Honour shall warm me this Love re.

V.I Rep.

v:2

Viola

pay

Fair Virtue shall charm me and Honour shall warm me while Streams flow from

tutti for Pia for

Fountains and Flocks on the Mountains or Valleys shall stray

Fair

H:S:

Virtue shall charm me and Honour shall warm me this Love to re-pay while Streams flow from

V: con pia Senza Haut:

e H: 2 Col Viol I Rep^o

Fountains and Flocks on the Mountains or Valleys shall stray fair Virtue shall charme and Honour shall

warmme this Love to repay while Streams flow from Fountains and Flocks on the Mountains or Valleys shall

Ad^o

tutti for H: 1 e 2 e V: Concertino

Pia

stray

The musical score consists of several systems of staves. The top system includes a vocal line with the instruction 'V: con pia Senza Haut:' and an instrumental line for 'e H: 2 Col Viol I Rep^o'. The second system contains the lyrics 'Fountains and Flocks on the Mountains or Valleys shall stray fair Virtue shall charme and Honour shall'. The third system continues the lyrics 'warmme this Love to repay while Streams flow from Fountains and Flocks on the Mountains or Valleys shall' and includes the tempo marking 'Ad^o'. The fourth system is marked 'tutti for H: 1 e 2 e V: Concertino' and 'Pia'. The bottom system features the word 'stray' and includes figured bass notation (e.g., 6 6 6 5, 6 5 4 3) for the basso continuo part.

Sung by Sig.^{ra} Galli.

Andante

Oh! what resistless charms are giv'n to Symme-try of Feature

Pia
Oh! what re-sist-less charms are giv'n Oh! what resistless

Pia
charms what charms are giv'n are giv'n to Symmetry of Feature what charms are.

for
giv'n Oh! what re-sist-less charms are giv'n to Symmetry of Fea-ure.

Pia

It seems the model of all Heav'n and triumph of all Na- ture

It seems the model of all Heav'n and tri- umph of all Na- ture

It seems the model of all Heav'n and tri- umph

and triumph of all Na- ture it seems the model of all Heav'n and

Ad^o

tri- umph of all Na- ture and tri- umph of all Na-

tutti for
ture

what re-fittless charms are giv'n to Symmetry --- of Feature Oh what refittless charms are

giv'n oh what re-fittless charms are giv'n to Symmetry --- of Feature what charms

Pia

are giv'n Oh what refittless charms are giv'n to Symmetry of Fea-ture to

Ad^o

Symmetry of Feature

fe

Sung by Sig^{ra} Casarini.

Larghetto

Subtle Love, with Fan - - - cy

viewing, Rapt'rous Joys, on Joys enfuing, plays around my captive Heart, my captive Heart, Subtle

Love plays - - - plays - - - Rapt'rous

Joys, on Joys en - - fu - - ing, plays around - - my captive Heart.

Sym.

Subtle Love, with Fan - - - cy viewing, Rapt'rous Joys, on Joys en -

fuing, Rapt'rous Joys, on Joys enfuing, plays around my captive Heart, plays around my captive

Heart, plays around my captive Heart - - - - - Subtle.

Love, with Fan-cy view-ing, plays a-round my captive Heart, plays around my captive.

Sym. Heart. Pº

tr fin. Cau-tious Rea-son, fain wou'd ease me, but all Efforts to re-

leave me, only deeper fix the Dart, only deeper fix the Dart, the Dart - - - - - the Dart - - -

Adgº tempo but all Efforts to releafe me, only deeper fix the Dart, only deeper fix the Dart.

Da Capo Dal Segno. S'

Sung by Sig^{ra} Galli

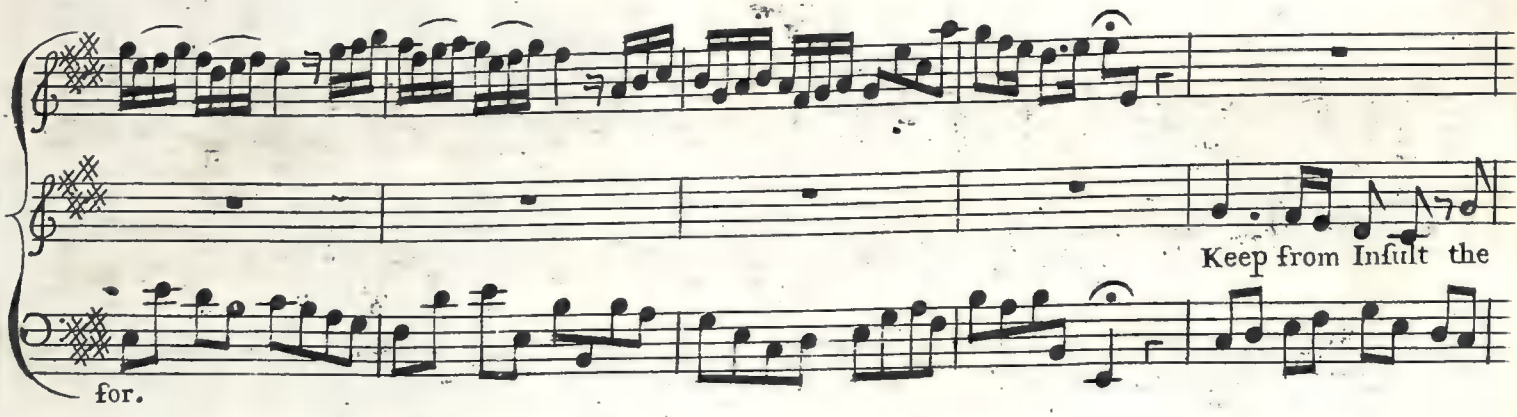
A Tempo Ordinario

Pow'ful Guar.-dians of all Na.-ture, O pre-

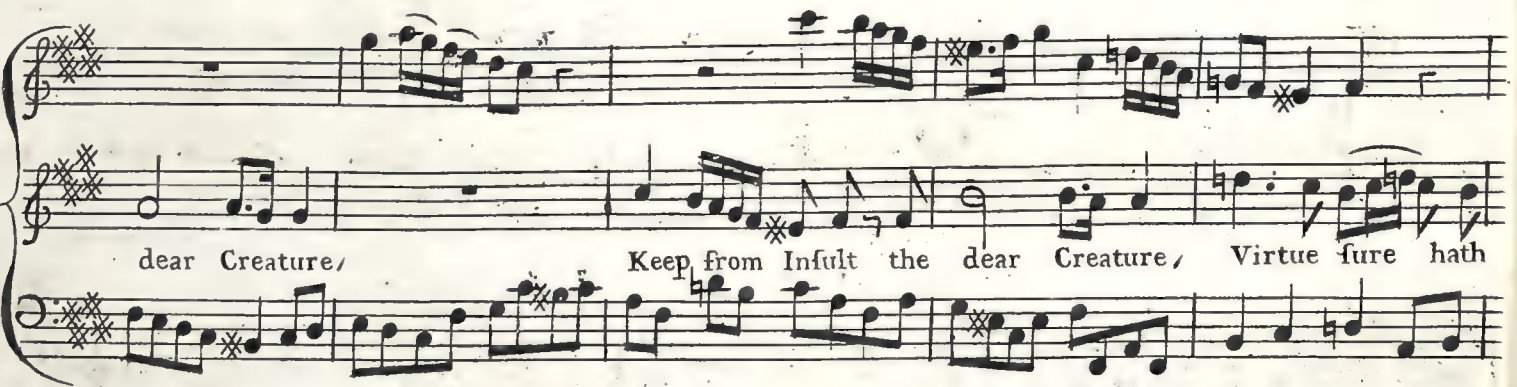
Pia.-
-serve my beauteous Love, Pow'ful Guar.-dians of all Na.-ture, O preserve my

beauteous Love, Pow'ful Guardians of all Nature, O preserve my beauteous Love, preserve . . .

for.
my beauteous Love, O preserve my beauteous Love.
Adg°



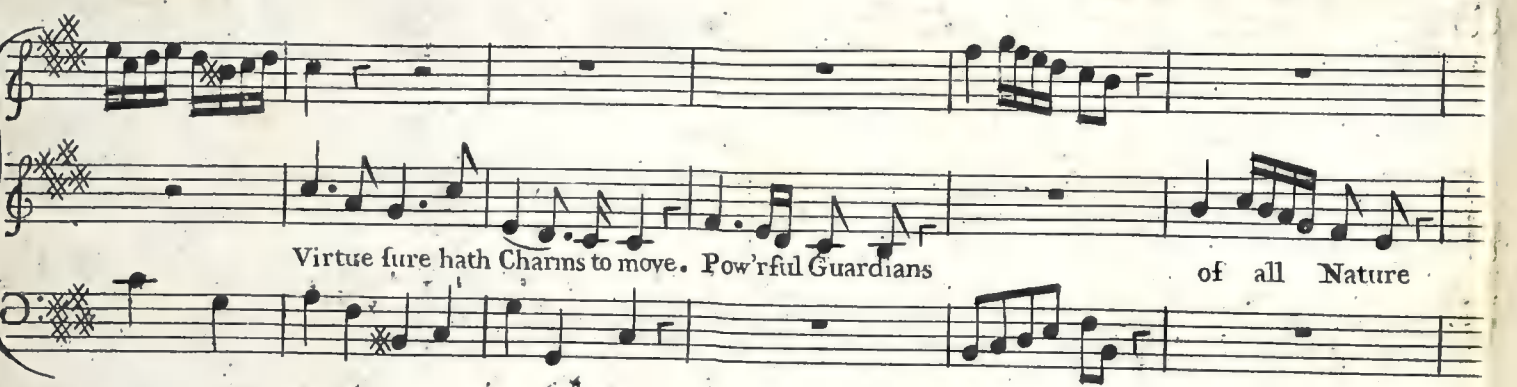
Keep from Infult the
for.



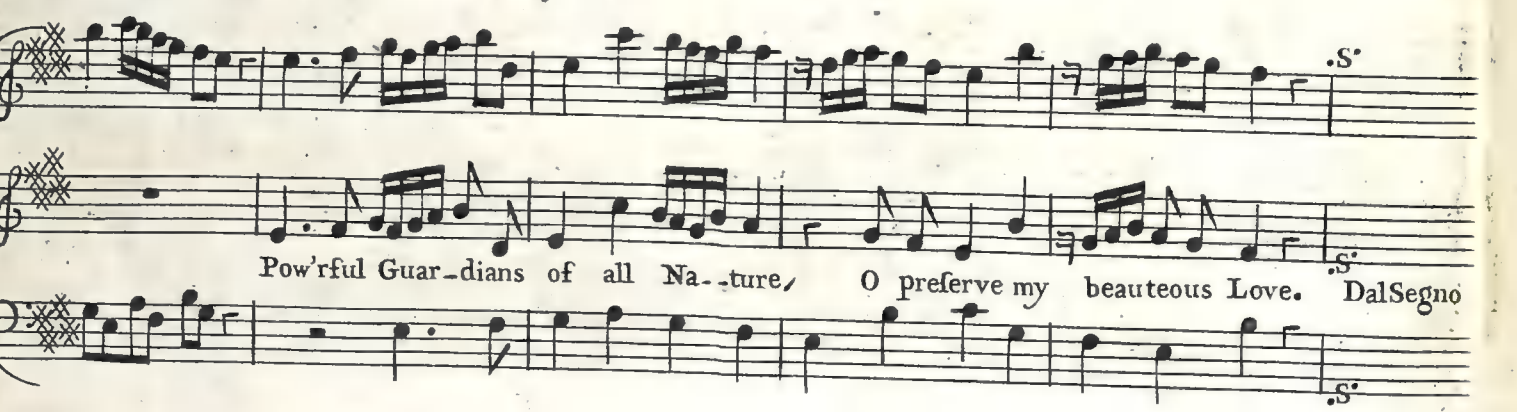
dear Creature, Keep from Infult the dear Creature, Virtue fure hath



for
Charms to move, hath Charms to move



Virtue fure hath Charms to move. Pow'rful Guardians of all Nature



Pow'rful Guar-dians of all Na-ture, O preserve my beauteous Love. DalSegno'

5 Sung by Sig^{ra} Casarini.

Vje H:1
e 2

Allegro

H senza Viol

Viola

Basso

Bassons soli

tutti for

v:1

tutti

How happy should we Mortals prove how Joyous spend the livelong Day if

tutti for 6 6 4 5 3

Silent merit gaind the Love that crafty courtship steals away that crafty courtship that crafty courtship

tutti for

steals away - - - that steals away

for

H senza v tutti v po

H senza v tutti v po

Bassons solo tutti po

How happy should we mortals prove how Joyous spendy livelong day if

silent merit gaind the Love that crafty courtship steals away that crafty courtship that crafty courtship steals a--

VI
V2

H Senza Violini

Viola

way - that crafty courtship steals away how.

happy should we Mortals prove how Joyous spend the livelong Day if silent merit gain'd the Love

for

that crafty courtship steals a way

H Senza Violini

tutti for

Bassons solo

The musical score is arranged in systems. The first system includes vocal staves and string parts (Violins I and II, Viola). The second system continues the vocal line with lyrics. The third system features instrumental parts for strings and bassoons. The fourth system includes a 'tutti for' instruction and continues the instrumental parts. The score concludes with a final cadence in the bassoon part.

Sung by M^{rs} Sibilla.

So shall the sweet attractive Smile Winning

Pia.

V: Pia.

Graces Soft embraces Ever Crown the Soldiers toil ever

tutti for

Crown the Soldiers toil So shall the sweet attractive Smile ever

Crown the Soldiers toil winning Graces soft embraces ever Crown the Soldiers toil

tutti for

c.H: Pia.

v: unif. Pia.

When he a while forgets the noise of loud alarms and clashing Arms

to triumph in connubial Joys to triumph in connubial Joy when he awhile forgets the noise of

loud alarms and clashing Arms to triumph in connubial Joys to triumph in connubial Joys

So shall the sweet attractive smile winning Graces soft embraces ever

Crown the Soldiers toil So shall the sweet attractive smile ever Crown the Soldiers toil

p *f* *tutti* *for* *Senza H.*

Duetto Sung by Sig.^{ra} Casarini and Sig.^{ra} Sibilla.

6

Viol. Unis.

Musical notation for Viol. Unis. (Violin Solo) in C major, 6/8 time. The piece begins with a sixteenth-note scale in the right hand and a similar scale in the left hand. The notation includes various ornaments and trills.

CASARINI

O:what Pleasures past expressing O:what Pleasures

Pia.

Musical notation for Casarini's vocal part. The lyrics are "O:what Pleasures past expressing O:what Pleasures". The notation includes a piano marking and various ornaments.

Pia

flow from pure and constant Love O:what Pleasures past expressing O:what Pleasures flow from pure and

Musical notation for Casarini's vocal part. The lyrics are "flow from pure and constant Love O:what Pleasures past expressing O:what Pleasures flow from pure and". The notation includes a piano marking and various ornaments.

SIBILLA

constant Love All is joy and all is blessing all is joy all is

For.

Musical notation for Sibilla's vocal part. The lyrics are "constant Love All is joy and all is blessing all is joy all is". The notation includes a forte marking and various ornaments.

CASARINI

O what Pleasures

blessing which the circling Hours improve

Musical notation for Casarini's vocal part. The lyrics are "O what Pleasures blessing which the circling Hours improve". The notation includes various ornaments and trills.

Pia.

past expressing flow from pure and constant Love O what Pleasures

O what pleasures past expressing flow from pure and constant Love O what

6 6 5 6 5

past expressing flow from

Pleasures past - express - ing flow from

6 6 6 6 6 6

For.

pure and con - stant Love - - - - flow from pure and con - stant Love

pure and con - stant Love - - - - flow from pure and con - stant Love

6 6 4 5 For

Pia.

All is joy - and all is blefsing

All is joy and all is blefsing

6 6 6 6 6 6

All is joy all is blessing which the circling Hours

All is joy all is blessing which the circling Hours

For.

the circling circling Hours improve

the circling Hours improve

O what Pleasures past expressing flow from

O what Pleasures past expressing flow from

pure and constant Love O what pleasures past expressing

pure and constant Love O what pleasures past ex -

flow from pure and constant Love

pressing flow from pure and constant Love

6 5 6 5 6

Ad° For.

flow from pure and constant Love

flow from pure and constant Love

7 3 4 3

4 2

6 6 5 5 4 3

Sung by Sig^{ra} Galli

Viol: 1^o
H: 1 & 2

Larghetto Andante

Viol: 2^o

Viola

Baffo

Heroes may boast their mighty Deeds, and talk of

v. c. H. 1 & 2

v. 2^o

v. P^o

Conquest,

and talk of Conquest in high Strains

Heroes may boast their

tutti for.

mighty Deeds, and talk of Conquest,

of Conquest

in high Strains,

Yet oft more Pow'rful

6 6 6 6 5 6 8 h 2 6

Beauty leads the Conqueror captive in Chains, the Conqueror captive in Chains, Heroes may

tutti for. po

boast their mighty Deeds, and talk of Conquest, of Conquest, in high Strains, Yet.

oft more pow'rful Beauty leads the Conqueror captive in Chains, the Conqueror captive in Chains,

Violino Pia. po

Yet oft more pow'rful Beauty leads the Conqueror captive in Chains,

tutti for.

unis.

Adg^o

Yet oft more powerful Beauty leads the Conqueror captive in Chains, the Conqueror captive in Chains.

V: unis. pia.

Allegro Moderato

Fly swift on borrow'd Wings of Love, ye tardy-footed Minutes fly, fly swift,

fly

swift on borrow'd Wings of Love, ye tardy footed Minutes fly,

fly, fly on bor...row'd Wings of Love, ye tar...dy

Adg^o
 footed Minutes fly and bring the Sentence to remove this frantic Torture, Live, or Die, & bring^e Sentence, Live, or Die.

tutti for.
 Heroes may boast their mighty Deeds, their mighty Deeds, and talk of Conquest,

and talk of Conquest in high Strains. but oft more powerful Beauty leads the Conqueror captive in

for. po
 Chains.

Adg^o
 Yet oft more pow'ful Beauty leads the Conqueror captive in Chains.

tutti for. unis.

Sung by M^r Lowe.

Viol: e
Hautb: 1^o

Viol: e
Hautb: 2^o

Viola

Allegro Moderato

tutti Pia.

Great God, from whom all Blessings spring, Life, Liber-

ty, and Fame, Life, Liberty, and Fame, To Thee let grateful Ju-dah

sing, and magnify -

and magni-fy thy Name

and magnify and magnify thy

for Name. Great God, from

whom all Bles-sings spring, to Thee let grateful Ju-dah sing, and magni-fy- thy

Name - - and magnify - - - - -

- - - thy Name. and magni-

-fy - - - - -

- - - thy Name.

6 6 6 6 6 6 7 7 6 6

End of the Firft Part.

Sung by Signora Galli

Tutti unis

Larghetto

8.

Kind Hope - thou universal friend, Sweet Balm of all Distress,

Still, Still a Lovers prayr attend, with fancy'd Raptures of Success, with fancy'd Rap - tures of Suc-

for. - ces, Kind Hope thou u-ni-ver-sal friend, Sweet

Balm in all Distress, Still, Still, A Lovers prayr attend with fancy'd Raptures of Success, with fancy'd, fancy'd

Raptures fancy'd Rap - - - - - tures. with Raptures of Success, Still Still a Lovers pray'r attend with

6 6 4 3 6 6 7 3 6

fancy'd Rap - - - - - tures of Success, with fancy'd Raptures of Success,

6 5 4 3 6 6 4 5 5 6 6 6

So shall my Lovefick Soul have ease, So shall my

7 7 6 6 7 6 6 7 6 5 4 3 6 6 6 6

Lovefick Soul have ease, And make her Voyage in Smoother Seas, And make her Voyage in Smoother Seas,

6 6 5 7

in Smoother Seas. And make her Voy - - - age in Smoother Seas. in Smoother Seas. Dal Segno

9 8 6 5 7 4 6 6 6 7 7 8

V. unis

Allegro

Pia.

O Mithra with thy brightest Beams,

Mithra with thy brightest Beams. Shine out Serene and Gay, Shine out Serene and Gay - - -

Pia.

O Mithra Shine out Serene and Gay with thy brightest

for.

Beams Shine out Serene and Gay

O Mithra with thy brightest Beams Shine out Serene and

Gay - - - - - O Mith - ra

with thy brightest Beams Shine out Serene and Gay O Mithra with thy brightest Beams Shine out Serene and

Gay - - - - - Shine out Serene and Gay,

And pour forth all the Golden Streams to

Glad to Glad out bridal - Day, And pour forth all the Golden Streams to Glad our bridal Day. O

Dal Segno

Sung by Sig^{ra} Galli

Trav: 1

Allegro

Trav: 2

Haut: 1

Haut: 2

Viol: 1

Viol: 2

Viola

Basso

Trac
 H:1
 H:2
 p^o
 p^o
 H:3
 H:4
 H:5
 H:6
 H:7
 H:8
 H:9
 H:10
 H:11
 H:12
 H:13
 H:14
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 H:91
 H:92
 H:93
 H:94
 H:95
 H:96
 H:97
 H:98
 H:99
 H:100

Mighty Love now calls to Arm
 Mighty love now callsto arm hear he foundsy

p^o
 laft alarm hear he foundsthe laft alarm

lead sweet Hymen lead a way mighty Love now calls to arm

lead sweet Hymen lead a way

p₂

ff

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and a vocal line. The notation includes various note values, rests, and dynamic markings such as *8.* and *8.*. The key signature is one sharp (F#).

Mighty Love now callsto arm

Mighty love now

Musical score for the second system, continuing the complex rhythmic patterns and vocal line. The notation includes various note values, rests, and dynamic markings such as *6* and *6*. The key signature is one sharp (F#).

calls to arm

hear he foundsthe last alarm

hear fie foundsthe last alarm

po

Mighty Love now calls to arm Head sweet Hymnical

way mighty Love now calls to arm hear he sounds the last alarm the last alarm

H:Unif

lead sweet

6 6 6 6 6

This system contains seven staves of music. The first six staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp, with the marking 'H:Unif' below it. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a bass clef and a key signature of one sharp, with the marking 'lead sweet' to its right. Below the seventh staff are the numbers '6 6 6 6 6'.

Ad^o

Hy - men lead a - way

6 4 3 6 6

This system contains seven staves of music. The first six staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp, with 'tr' markings above it. The fourth staff has a treble clef and a key signature of one sharp, with 'tr' markings above it. The fifth staff has a treble clef and a key signature of one sharp, with 'tr' markings above it. The sixth staff has a treble clef and a key signature of one sharp, with 'tr' markings above it. The seventh staff has a bass clef and a key signature of one sharp, with the marking 'Ad^o' above it. Below the seventh staff is the text 'Hy - men lead a - way' and the numbers '6 4 3 6 6'.

Trills (tr) and sixteenth-note patterns across multiple staves.

harsh discordant sound but Love and Joy be spread a round Let no harsh discordant

found but Love and Joy but Love and Joy be spread a

round be spread but Love and

Joy be spread a round. Dal Segno

Sung by M^r. Lowe

V. unis

Allegro

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (Bb and Eb), and the time signature is common time (C). The tempo is marked 'Allegro'. The piano part includes several sixteenth-note runs and chords, with some notes marked with fingerings like '66' and '6'.

The second system continues the piano accompaniment from the first system, showing more intricate sixteenth-note passages in the right hand and a steady bass line in the left hand.

The third system includes the piano accompaniment and the beginning of the vocal line. The lyrics are: "Hatefull Man thy Slandrous Tongue, throws in vain, the". The piano part has fingerings like '6 6 6 6 5 4 3' and '6 6'.

The fourth system continues the piano accompaniment and the vocal line. The lyrics are: "Poyson'd Dart, throws in vain, the Poyson'd Dart". The piano part has fingerings like '5 3' and '6 6 4 4 4 6 5'.

The fifth system continues the piano accompaniment, featuring more sixteenth-note runs and chords. The left hand has fingerings like '5 6 b7 6' and '6 6 6 6'.

The sixth system includes the piano accompaniment and the vocal line. The lyrics are: "for.". The piano part has fingerings like '6 6 4 6 6 5'.

The seventh system continues the piano accompaniment and the vocal line. The lyrics are: "throws in vain - his Poyson'd Dart,". The piano part has fingerings like '6 6 4 6 6 5'.

Hatefull Man,

Hatefull Man, Hatefull Man, thy Slandrous Tongue - throws in

vain, the Poyson'd Dart, - throws in vain. the Poyson'd Dart

throws in vain the Poy - son'd

for. Dart, the Poy - - son'd Dart, the Poyson'd Dart. thy

Slan

drous Tongue, throws in vain - the Poyford Dart. for.

Know that 'twill Recoil e'er Long, Doom'd to Stab the Traitors Heart, Know that 'twill Recoil e'er Long,

Ad^o for. Doom'd to Stab the Traitors Heart, Doom'd to Stab the Traitors Heart.

Hatefull Man. Dal Segno 8.

for. Pia.

Fears confound me, ev'-ry Pas-sion's thine O Love, ev'-ry Pas-sion's

thine O Love. Toft from Thought 'to Thought I rove.

ev'ry Passion is thine O Love, Joys furround me, Fears confound me, ev'-ry Pas-sion's thine O

6 6 6 7 5b 6 7 6 6 * 6 * 6 6 * 6 * 8

6 6 6 6 * 6 7 4/2 5 * 6 * 6 5 4 *

for.

Love.

Toft from Thought

6*

Detailed description: This system contains the first five staves of music. The top staff is a vocal line starting with the word 'for.' The second and third staves are piano accompaniment. The fourth staff is another vocal line starting with 'Love.' The bottom staff is a figured bass line with figures such as 6, 66, 6, 7, 7/4, 5, 6, and asterisks. The text 'Toft from Thought' is written above the bottom staff.

to Thought I rove,

Toft from Thought to Thought I rove,

6 * 6 * 6 6 *

Detailed description: This system contains the next five staves of music. The top two staves are piano accompaniment. The third staff is a vocal line with the lyrics 'to Thought I rove,'. The fourth staff is another vocal line with the lyrics 'Toft from Thought to Thought I rove,'. The bottom staff is a figured bass line with figures 6, *, 6, *, 6, 6, *. The text 'to Thought I rove,' and 'Toft from Thought to Thought I rove,' is written above the third and fourth staves respectively.

Joys furround me, Fears confound me, O Love, O Love, ev'ry Paf-

sion, ev'ry Paffion is thine O.

6 8 5 4 6 5 6 * 6 6 4 6 6 6 6*

Detailed description: This system contains the final five staves of music. The top three staves are piano accompaniment. The bottom staff is a vocal line with the lyrics 'Joys furround me, Fears confound me, O Love, O Love, ev'ry Paf-' and 'sion, ev'ry Paffion is thine O.' The bottom-most staff is a figured bass line with figures 6, 8, 5, 4, 6, 5, 6, *, 6, 6, 4, 6, 6, 6, 6, *. The text 'Joys furround me, Fears confound me, O Love, O Love, ev'ry Paf-' and 'sion, ev'ry Paffion is thine O.' is written above the bottom staff.

Love, ev'ry Passion is thine O Love. Toft from Thought to Thought I rove, toft from

6 6 6 6 6 6 6 6 6 6

Pia.

Thought to Thought I rove, toft from Thought to Thought I rove, Joys furround me, Fears confound me Joys fur-

6 6 6 6

round me, Fears confound me, ev'ry Passion's thine O Love. Toft from Thought to Thought I rove - - -

7 7/4 5/3 6 6-6-5 6 6

Adg^o
 ev'ry Pas- - sion's thine O Love.

6 6 6 6 6 6 6 6 4 3

for

for

5 6 6 6 6 7 7/4 5/3 6 6 5 3

Pia-

Love, thou pleasing irksome Guest, Wishes rising, Doubts surprising, Wishes rising, Doubts fur-

6 5 6 * 4/2 6 6 7 * 7/4

-prising, give thy changeful Tide no Rest, give thy changeful Tide no Rest, give thy changeful Tide no Rest,

4 * 4/2 6 7 * 5/4 6 5 6 4 6 5 3 6 7 5 6 5 4 *

Love, thou pleasing irksome Guest, ev'ry Passion's thine O Love, Joys surround me, Fears con-

6 6 6 6 6 6 6

for

-found me, ev'ry Passion's thine O Love.

6 6 6 6 6 6 6

Toft from Thought to Thought I rove, toft from Thought to Thought I rove, toft from

6 6 4 6 6 6 5 6 5 6 5

Pia.

Thought to Thought I rove, Joys surround me, Fears confound me, Joys surround me, Fears confound me,

6 6 7 7/4 5

tr

ev'ry Passion's thine O Love, toft from Thought to Thought I rove -

6 6 6 5 4 3 6

Adg^o

ev'ry Pas... sion's thine O Love.

6 6 6 6 6 6

for.

for.

6 6 6 6 7 7/4 5 6 6 5 3

Sung by Mrs. Sibilla

v Unif

Andante

Love Glory Ambition what e'er can inspire a flame that is lasting or purest de_sire u_

_nite in the choice of a Monarch so great to make ev'ry Joy ev'ry

Blessing compleat

Love Glory Ambition what e'er can inspire a

flame that is lasting or purest de_sire a flame that is lasting or purest de_sire u_

Unit

nite in the choice of a Monarch fo great fo great

to make ev'ry Joy ev'ry Bleising compleat to make ev'ry

Ad^o for Joy ev'ry Bleising compleat

then give to the Winds then give to the Winds thes discons late

Fears thes discons late Fears when the promifing Morn when the promifing Morn of all

Comfort appears Love. Dal Segno

Allegro

po

Virtue thou I de al Name all thy Honours I disclaim vain de

light of Cowards minds vain delight vain delight of Cowards

minds all thy Honours all thy Honours I disclaim

Vir-tue thou I-de-al Name vain de-light of Cowards minds

f^e

Virtue thou I-de-al Name Vir-tue

p^o

thou I-de-al Name all thy Honours I dif-claim

all thy Honours I disclaim all thy Honours I disclaim vain delight of

7 6 4 5 6 4 5 6 6

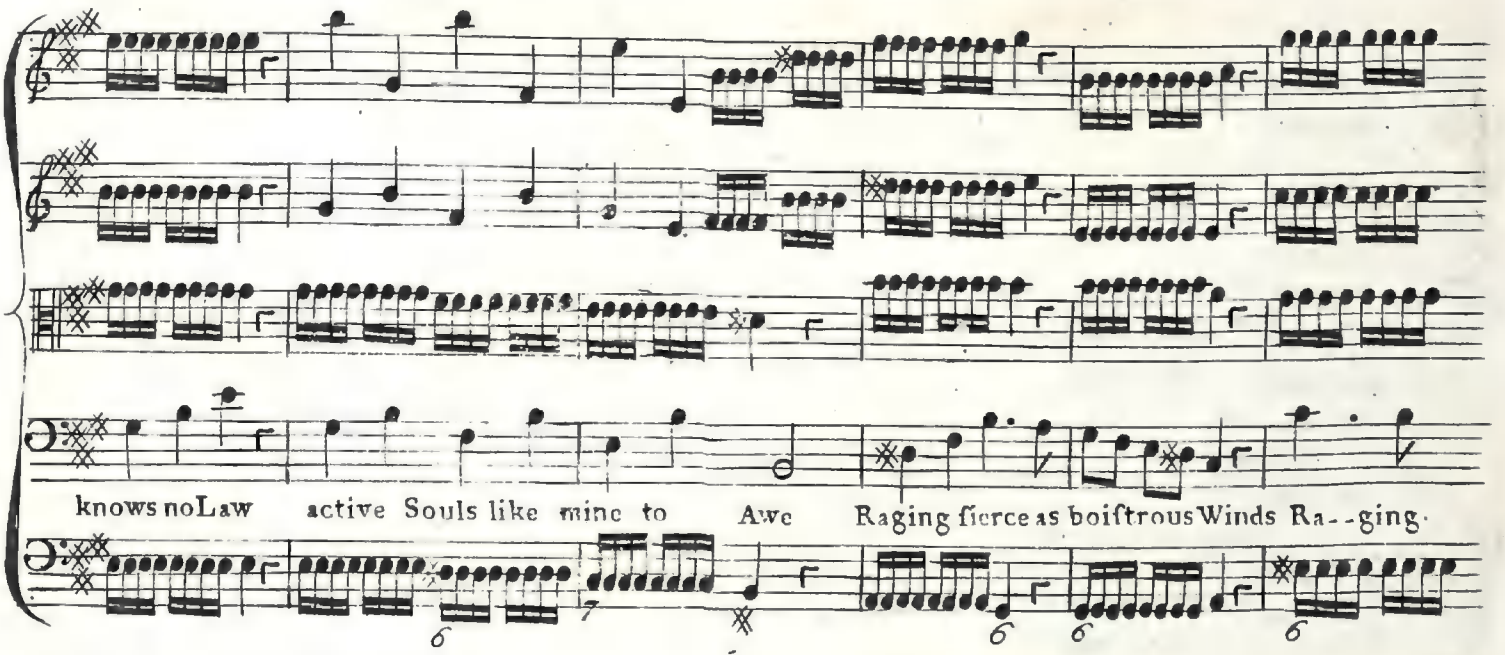
Coward minds vain delight of Coward minds vain delight of Coward minds vain delight of.

6 6 6 6 4 3 6

fe *po*

Coward minds Bold Ambition

6 6 6



knows no Law active Souls like mine to Awe Raging fierce as boiftrous Winds Ra--ging.



Ra--ging fierce as boi--strous Raging fierce as boiftrous Winds



bold Ambi--tion knows no Law active Souls like mine to Awe Raging Ra--

gung fierce as boi - - - - - strous Ra - gung fierce as boistrous Winds

6 6 6 6 6 6 6 5

fe

Unit

Ad^o

Raging fierce as boistrous Winds.

6 4 5 6 7 8 6 6

po

Virtue thou I - - - Dal Segno 8.

6 6 6 8.

Duetto) Sung by Sig^{ra} Casarini and Galli 71

V. unis
Viola
Baffo

Galli

Hail, Hail, hail wedded Love, hail wedded Love, Mysterious Law,

Hearts Delighting Souls U-niting Hearts Delighting, A thousand thousand Sweets from

Casarini

A thousand thousand Sweets we draw - - - - - Peace and
thee we draw - - from thee we draw, A thousand.

Plea-sure without measure, Peace and Pleasure without measure from wedded Loves Mysterious Law, from
thousand Sweets from thee we draw - - - - - Hail

Pia. for

wedded - Love, Mysterious Law - - Mysterious Law,

wedded - Love, Mysterious Law - - - - Mysterious Law,

* 5 4 3 2 8 7 5 6 *

Mysterious Law, Mysterious

hail wedded Love, hail wedded Love,

6 * 6 * 6 * 6 * 6

Law, Mysterious Law, Peace and Plea=sure without Mea--sure Peace and

Mysterious Law, Hearts Delighting Souls Uniting, A thousand thousand Sweets from

6 * 6 * 6 * 6 * 6

Pia

Pleasure from wedded Love's Myſterious Law - - - - - Myſterious Law,
 thee we draw - - - - - Myſterious Law - - - - - Myſterious Law, Hearts Delighting Souls U -

6 * 6 * 5 6 *

Pia

Peace and Pleaſure, without Mea-ſure from wedded Love's Myſterious Law, A
 - niting, A thouſand thouſand Sweets from thee we draw - - - - -

6 6 6

P:

thouſand Sweets from thee we draw - Peace and Pleaſure, without Mea - ſure A thouſand,
 Hearts De - ligh - ting Souls U -

6 6 6 6 6

thouſand Sweets we draw - - - - - from wed - ded Love's Myſterious Law,
 - ni - ting, A thouſand Sweets from thee we draw from wed - ded Love's Myſterious Law. Hearts De -

6 6 6 6 6

Souls U-inting, without Measure, a thousand Sweets from thee we draw from wedded Love's,
 lighting, Peace and Pleasure, a thousand Sweets from thee we draw from wedded Love's.

Pia.

Mysterious Law, Hail wedded Love, Hail Hail Hail wedded.
 Mysterious Law, Hail wedded Love Hail Hail Hail wedded

for.

Adg.
 Love, Mysterious Law, Mysterious Law.
 Love Mysterious Law Mysterious Law.

The End of the Sceond Part

Hautb. Senza Viol.

Viol. e Hautb. 1

Viol. e Hautb. 2

H.

Viola

Tutti Bassi

Bassoons

tutti

Haut.

tutti

tutti

tutti

Haut.

tutti

tutti

tutti

Sung by Sig^{ra} Casarini

Viol. I^o
Con Sordini

Larghetto

7r

Viol. 2^o

7r

Viola Con
Sordini

Violoncello
Pizzicato
Sen. Bafsons

Pia.

Here a-mid the Shady woods, fragrant flow'rs and Crystal floods, taste my Soul this Charming

7r

Seat Love and Glory's Calm re-treat -

taste my Soul this Charming Seat Love and

- treat, taste my Soul this Charming Seat Love and Glory's Calm re-treat - - Love - and Glo - - rys

6 6 6 6 6 6 6

for.

Calm re-treat.

6 5 6 6 6 6 6

4 3

Hence vain doubt and I-dle fear, joy and on-ly joy dwells here.

6 6 * 6 6 6 6 5

4 *

Sung by Sig^{na} Galli

Presto

Fury, Sy. Fury with red sparkling

Pia. for. Eyes, Fury with red sparkling Eyes, Rise in all thy Ter- rors rise,

All around Destruction deal, all around Destruction deal, rise in all thy Terrors

rife, all around - Destruction deal, all

for all around Destruction deal.

Pia

Fury, with red sparkling Eyes, rise, rise in all thy Terrors rise, all around Des-

truction deal, rise in all thy Terrors rise, all around - - - - - Destruction

deal, Fury, with red sparkling Eyes, rise, rise in all thy Terrors rise, all around Destruction deal,

Adg^o for

mis

P^o *Pia.*

That Revenge may give some Ease, that Revenge may give some ease, Or cold

Death a kind Release, to the horrid Pains I feel, or cold Death a kind Release, a kind Release, to the

7 6 8 7 6 6 7 4 2

horrid Pains I feel, or cold Death, cold Death a kind Release, to the

6 6 6 6 6 6 6 4 2

horrid Pains I feel, to the horrid Pains I feel. *Da Capo dal Segno*

6 8 4 3 6 5 7 Adg° 6 4 5

Sung by Mrs Sibilla

Allegro ma non troppo

First system of musical notation, featuring treble and bass staves with notes, rests, and fingerings (e.g., 6, 5, 7, 6). Dynamic markings include *P^o* and *F^e*.

Second system of musical notation with lyrics: "Strange Reverse of human Fate, mighty". Includes dynamic markings *F^e* and *P^o*.

Third system of musical notation with lyrics: "Joy, and mighty Woe!" and "Strange Reverse of human Fate, mighty Joy, and mighty Woe!". Includes dynamic markings *P^o* and *F^e*.

Fourth system of musical notation with lyrics: "None are happy, none are great, in this changeful State below, none are happy, none are great,". Includes dynamic markings *P^o* and *S^o*.

Fifth system of musical notation, including parts for "Viol. 2^a e Viola" and "Viol. 1^a Colla Parte". Includes dynamic markings *P^o* and *S^o*.

Sixth system of musical notation with lyrics: "in this changeful State below," and "Adg^o". Includes dynamic markings *S^o* and *F^e*.

Seventh system of musical notation, concluding the piece. Includes dynamic markings *P^o* and *F^e*.

16 Sung by M^r Lowe

Larghetto

To God who

Detailed description: This system contains the first system of music. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The tempo is marked 'Larghetto'. The key signature has one flat (B-flat). The time signature is 3/4. The piano accompaniment includes fingerings such as 6 6 4, 5 4 2, 4 3 6 9 6, 6 6, 4 3, 6 6, and 5 4 3.

p

made the radiant Sun and fix'd him in his central Throne the

Detailed description: This system contains the second system of music. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The dynamic is marked '*p*'. The piano accompaniment includes fingerings such as 6 6 4, 5 4 2, 7, 6 6 4, 4 3, 4 3/2, 6 6, 4 3, 6 4, 4/2, and 3.

paler Moon and ev'ry Star that darts his Beamy Light from far to him al.

Detailed description: This system contains the third system of music. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The piano accompaniment includes fingerings such as 6, 7 6 7 6, 9 8, 6, 6b, 5b, and 4 2.

mighty greatest best JEHOVAH Lord of Hosts confest all Victory be- longs all

6 6 4 6 6 5 6 6 4 5 6 6 4 3 6 6

Victo-ry belongs to him lonetis Judah's care to of-fer

6 6 4 5 6 4 2 6 6 7 6 4 5 4 2

Ad^o

up their humble Pray'r and tune their grate- full Songs

6 6 4 5 6 7 6 4

Ad^o

Allegro p^o

O Sword and thou all daring hand

O Sword and thou all daring hand thy aid alone I crave thy aid alone I crave a lone I crave

alone I crave thy aid alone I crave O Sword and

thou all daring hand thy aid alone I crave thy aid alone I crave thy aid alone a lone I crave ---

thy aid a lone I crave

V.
Haut: Po

Nor other Gods or Powrs demand to conquer to

conquer or to save to conquer to conquer to save

nor other Gods or Powrs demand to

Conquer to conquer to conquer or to save or to save

Sung by Sig^{ra} Casarini.

Accomp^t

Shall CLEOPATRA ever smile again? Oh no! whate'er a Father may command, He cannot change the

Course of Heart-fore Grief. Oh no! whate'er a Father may command, He cannot change the Course of Heart-fore Grief.

Larghetto

Sung by Sig^{ra} Casarini.

O take me from this hateful Light: Torture end me, Death befriend me, wrapt in Shades of endless Night.

Viol. 1^o

P^o

Viol. 2^o

Viola

Violoncelli Pia.

Traverfa

tutti ma piano

O take me

V. 1.^o

V. 2.^o

from this hateful Light: Torture end me, Death befriend me, wrapt in

Violoncello Solo

Traver:

Shades of endless Night, in Shades of endless Night. O take me from this hateful Light, Torture

end me, Death befriend me, wrapt in Shades of endless Night, Torture end me, Death be-

6 6 6 7 7 6 6 7 tutti 6 8

- friend me, wrapt in Shades of endless Night, wrapt in Shades of endless Night, of endless Night.

5 6 5 7 5 Violone: 6 5 7 6 6

Trav: e Viol: 1^o

Viol: 2^o

Viola

O take me from this hate-ful Light, O take me from this hate-ful Light, Torture

6 7 6 7 6 6 7 6 6 7 6 6 4 2

end me, Death befriend me, wrapt in

6 8 4/2 6 7 8 5

Trav:

V. 1^o

V. 2^o

Pianissimo

Shades of endless Night, wrapt in Shades of endless Night.

6 5 4/2 6 * 6 6 5 4 * Pianissimo 4/2 7/5

5/3 7 * 6 4 *

Sung by Sig^{ra} Casarini

Accomp. Lento e piano

Calm thou my Soul. Kind Isis with a noble Scorn of Life, Ideal Joys. and Momentary Pains that

6/4 7/4 6/4 7/8

Largo

flatter or disturb this waking Dream. Convey me

6/4 6/4 6/4 4/3

to some peaceful Shore, where on tumultuous Billows roar, where life tho' joyless still is Calm and Sweet con

6/4 6/4 6/4 6/4 6/4 6/4 4/3 6/4 6/4

- tent - is Sorrows Balm, There free from Pomp and Care to wait forgetting forgetting & for -

6 6 5 6 6 4 6 6 4 2 7 6 7 7 5 4 3 2 8

- got the will of Fate, There free from Pomp and Care, to wait forgetting and forgot the

7 6 6 6 6 6 4 2 5 6 4 6 4 2 5

will of Fate.

4 3 6 6 4 5

Finis.