



A NEW EDITION of

Artaxenes

a

SERIOUS OPERA

as performed at the

THEATRES ROYAL COVENT GARDEN and DRURY LANE

Composed

By *D. Arne*,

for the

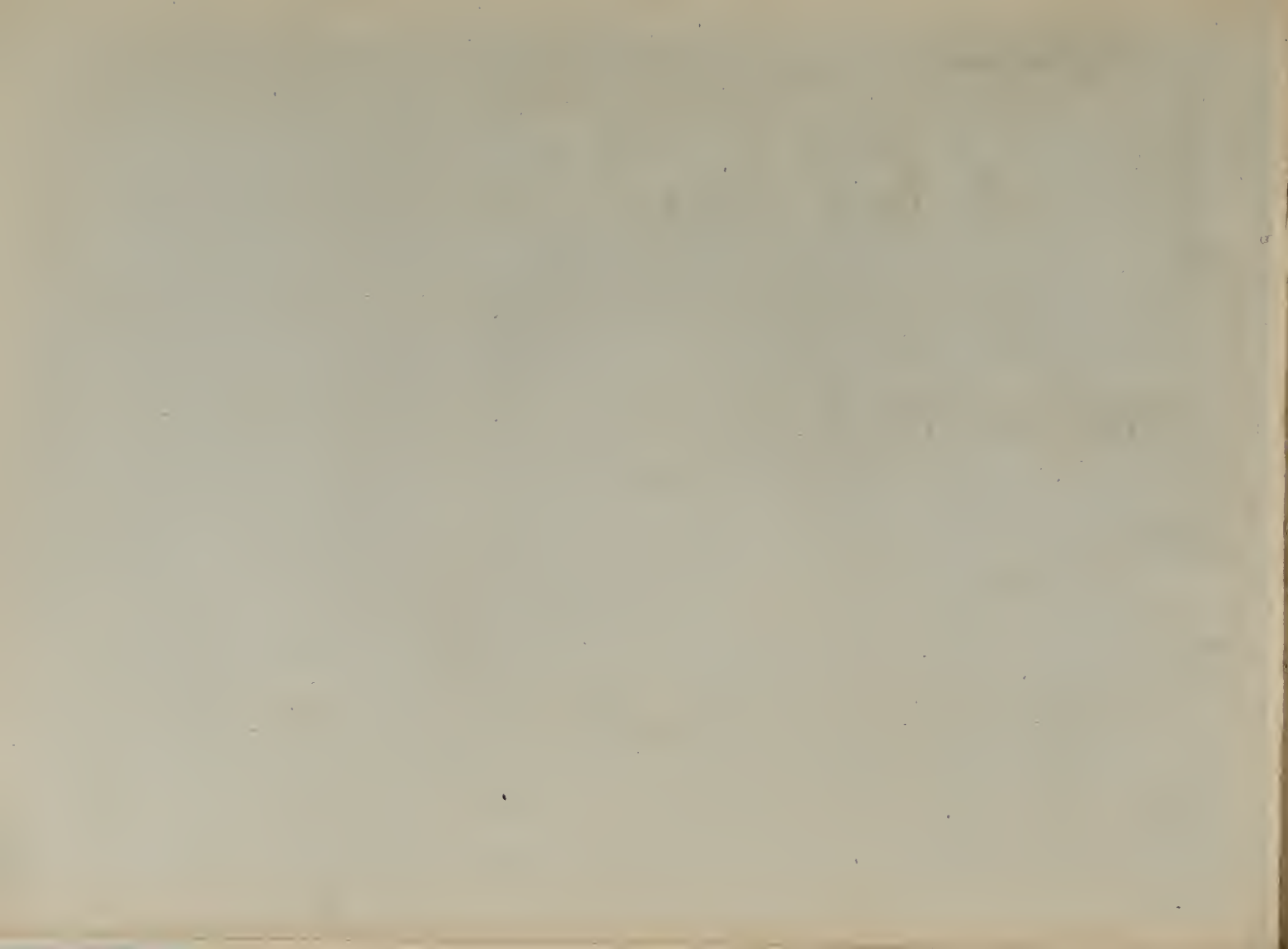
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where may be had The Complete Score of the above Opera 15^s.



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OVERTURE

in
ARTAXERXES

Poco piu che Andante

The musical score consists of five systems of staves. The first system includes the title and tempo marking. The second system features a 'Soli' instruction. The third system includes 'tutti' and 'Soli' markings. The fourth system contains numerous dynamic markings such as *f.*, *p.*, and *hr.*. The fifth system continues the musical notation with various articulations and dynamics. The score is written in a key signature of two sharps (D major) and a common time signature (C). Fingerings and breath marks are indicated throughout the piece.

6 5- 3

Soli

tutti

Soli

6 6 5 3

Cres.

f.

Cres.

f.

for^{mo}

Larghetto

f. p. f. p.

f. p. f. p.

p.

6 5 6 5 6 4 3

f. p. f. p.

f. p. f. p.

f. p.

p.

f. p.

pia^{mo}

6 5 6 5 6 4 3

Gavotta

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *f.* and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. A *Soli* marking is placed above the lower staff towards the end of the system. Fingering numbers 6 and 5 are indicated above the lower staff.

The second system continues the piece. The upper staff features a melodic line with slurs and ornaments, marked with *f.* and *h.* (for *harmonica*). The lower staff provides accompaniment with slurs and ornaments, also marked with *f.* and *h.*. Fingering numbers 6 and 5 are visible above the lower staff.

The third system shows the continuation of the melody and accompaniment. The upper staff has slurs and ornaments, with dynamic markings of *p.* and *f.*. The lower staff has slurs and ornaments, with dynamic markings of *p.* and *f.*. Fingering numbers 6 and 5 are present above the lower staff.

The fourth system continues the musical piece. The upper staff features slurs and ornaments, marked with *h.*. The lower staff has slurs and ornaments, marked with *h.*. Fingering numbers 6 and 5 are visible above the lower staff.

The fifth and final system of the page. The upper staff has slurs and ornaments, marked with *h.*. The lower staff has slurs and ornaments, marked with *h.*. Fingering numbers 6 and 5 are visible above the lower staff. The system concludes with a double bar line.

Duett. Sing by M.^{rs} Tenducci and Miss Brent

Larghetto

Maidane
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 - welcome day, Fair Au - ro - ra pri - thee stay,

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

O! re - - - tard - - - un - welcome day, O! re - - - tard - - - un - welcome day,

O! re - - - tard - - - un - welcome day, O! re - - - tard - - - un - welcome day,

think what anguish rends my Breast thus ca-refsing and ca-ref'd, forc'd at thy ap-
 think what anguish rends my Breast thus ca-refsing and ca-ref'd, forc'd at thy ap-

-proach forc'd to part - - to part. think what anguish rends my Breast from the I-dol of my
 -proach forc'd to part - - to part. think what anguish rends my Breast from the I-dol of my

heart, forc'd to part - - at thy ap-proach to part, forc'd to
 heart, forc'd to part. at thy ap-proach to part, forc'd to

part. at thy ap-proach to part.
 part - - at thy ap-proach to part.

A - dieu A - - dieu A - dieu thou love - - ly Youth let

hope thy fears remove A - dieu A - dieu thou love - - ly Youth let hope thy fears re - move, pre -

- serve thy faith and truth, but never doubt my Love. never doubt - - my

Love. pre - - serve - - pre - serve thy faith and truth, but ne - ver doubt, never doubt never doubt my Love.

Adieu Adieu never doubt never doubt my Love - - never doubt - - my Love.

Sing by W. Tonducci

Allegro

Arbaces

A - mid a thousand racking woes I

Sy I pant I tremble I pant I trem - - - ble and I feel cold Blood from

A - mid a thousand racking woes I pant I

tremble I pant I tremble and I feel I feel cold Blood cold Blood thro' ev'ry Vein di- fill, and

clog my labring heart, and clog

my la - - - bring heart, I pant

I tremble and I feel cold Blood di-

- still thro' ev'ry vein and clog - my
 labring heart - - my la - - - Bring heart my la - - - Bring heart.
 clog my la - - Bring heart.

f. *p.* *for. mo.*

Sung by W. Beard.

p.
Larghetto

Artabanes

Behold behold on Lethes dismal strand Behold behold thy Fa - thers troubled Spirit

stand, In his Face in his Face what grief profound! what grief pro -

-found! See See See he rolls he rolls his haggard eyes hark! hark! re -

-venge revenge he cries and points points to his still bleeding wound. points points to his

fill bleeding wound. See See he rolls his haggard eyes and hark re-

fior. mo *p.*

-venge revenge revenge he cries and points to his still bleeding wound, and points to his still

f. *p.* *Poco f.*

bleed - ing wound.

f. *fior. mo*

O - - - bey the call,

f. *Tempo di Minuetto*

re-venge his Death and calm his Soul that gave thee Breath.

p. *f.*

calm his Soul that gave thee Breath. O -

6/4 5/3 6/4 # f. 6/4 #7/2 5/3 6/4 5/3 # p. 1/2

-bey the call, re-venge his Death, and calm his Soul that gave thee Breath. O - bey the

6 6/5 6/4 6 6 6/4 6 6/4 6 6 5 6

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

6/4 #7/2 8/3 p. 6/5 f. p. 1/2 6

call re-venge his Death calm his Soul that gave thee Breath. calm his

6/5 6/4 6 #3 6 6/4 5/3 f. 1/2 6 6/4 1/2

Soul that gave thee Breath.

6 6 + 3 *fz* mo 1/2 6 6/4 + 2 6 6 6/4 5/3

Sung by W. Mallocks.

Moderato Allegro

Rimenes

When real Joys we miss 'tis some degree of bliss ten-joy ten-joy I - de - al

Pleasure, and dream dream of hid - den Treasure, The Soldier dreams of Wars, and

Conquers without fears, The Sailor in his sleep, with safety plough the deep, the Sailor in his

sleep, in safety ploughs the deep, in safety ploughs the deep: *f.*

Sung by Miss Thomas.

Allegro

S. Semira

How hard is the fate how desperate the state when Virtue and Honour excites, to suffer distress con-

-tented to bless the object in whom we de-light the object in whom we de-light

contented, contented to bless - - - the object in

whom we de-light. light. Yet

The musical score is written for piano and voice. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegro'. The piano part features a variety of chords and rhythmic patterns, including triplets and sixteenth-note runs. The vocal line is marked 'S. Semira' and includes lyrics. The score is divided into several systems, each with a treble and bass staff. The lyrics are: 'How hard is the fate how desperate the state when Virtue and Honour excites, to suffer distress con- -tented to bless the object in whom we de-light the object in whom we de-light' and 'contented, contented to bless - - - the object in whom we de-light. light. Yet'. The score includes various musical ornaments such as trills (tr) and grace notes, and dynamics like 'S.' (Sforzando) and '1st' (first ending). The piece concludes with a double bar line and repeat signs.

thou spot to my Honour thou blast to my Fame, *Sy* Let

$\frac{1}{2}$ 6 $\frac{6}{4}$ $\frac{4}{2}$ 6 *f.* *p.*

Justice the Traytor to Punishment bring, his Father he loſt when he murder'd his King. a-

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{2}$ $\frac{8}{3}$ $\frac{7}{2}$ $\frac{8}{3}$ $\frac{6}{4}$ $\frac{7}{2}$ $\frac{8}{3}$

- way a - way Let Justice the Traytor to Punishment bring, his Father he

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{1}{2}$ 6 6 $\frac{6}{4}$ $\frac{4}{2}$ 6 6 $\frac{6}{4}$ 6 6

loſt when he murder'd his King. his Father he loſt when he murder'd his King. *Sy*

6 6 $\frac{6}{4}$ $\frac{3}{4}$ *f.* *fermo* 6

6 $\frac{6}{4}$ 6 $\frac{6}{4}$ $\frac{5}{3}$

Sung by Miss Thomas.

Semira

Ac-quit thee ac-quit thee of this foul of-fence re--turn re-

Andante

-turn with spot - - - less In-nocence, then shall my hapless Brother see that ne-ver Sister

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

me. Acquit thee ac-quit thee of this foul - - of -

fence re - turn re - turn with spot - - les Innocence with spotles

6 5 2 6 7 5 4 3 6 5

In - no - cence, then shall my hapless Brother see that ne - ver Sifter lov'd like me.

6 4 5 3 6 6 4 2 6 6

never never never lov'd like me no ne - ver lov'd like me.

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

6 1/2 6 # 6 5 6 4 5 3

Sung by W. Tonducci

Arbaces

too love-ly O too lovely too unkind,
 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
 worfe than murtherd by thy scorn - - - worfe than
 murtherd by thy scorn. O too

lovely too un-kind, too love-ly too un-kind, Pierce my Breast my Heart Gull

prove strong in Virtue, firm in Love, guiltless - wretched loft for-

-lorn, worfe than mur-therd by thy scorn

worfe than murderd by thy scorn. mur-therd by thy scorn.

Sung by Miss Brent

Allegro

Mandane

Fly

Fly soft Ideas fly Fly soft Ideas

fly, that neither fear nor sigh, my Virtue may be - tray, my

Virtue may be - tray, Nature's great call that governs all, a Daughter must o - - - - - bey - - - - -

The musical score is written for a single melodic line and a basso continuo line. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Allegro'. The score is divided into several systems, each with a treble clef for the melody and a bass clef for the continuo. The lyrics are written below the bass line. The score includes various musical notations such as slurs, accents, and ornaments. The lyrics are: 'fly, that neither fear nor sigh, my Virtue may be - tray, my Virtue may be - tray, Nature's great call that governs all, a Daughter must o - - - - - bey - - - - -'. The score ends with a double bar line and a repeat sign.

Nature's great call that governs all a Daughter must o - bey o - bey

- bey

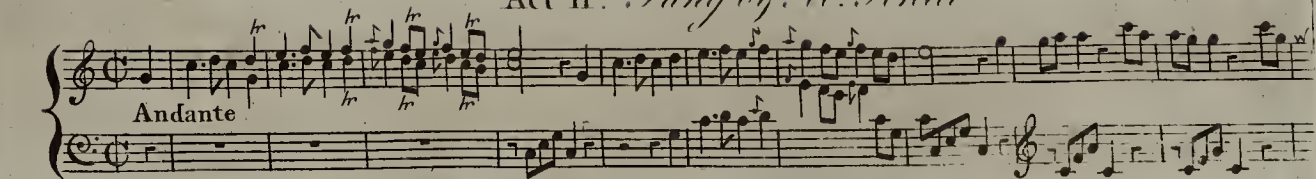
a - las my Soul denies to hear revenges cries a -

- las my Soul denies to hear re - venges cries dare not fond heart to take his part but drive his form a -

- way but drive his form a - way . a - las my Soul de -

Act II. *Sung by M. Powell*

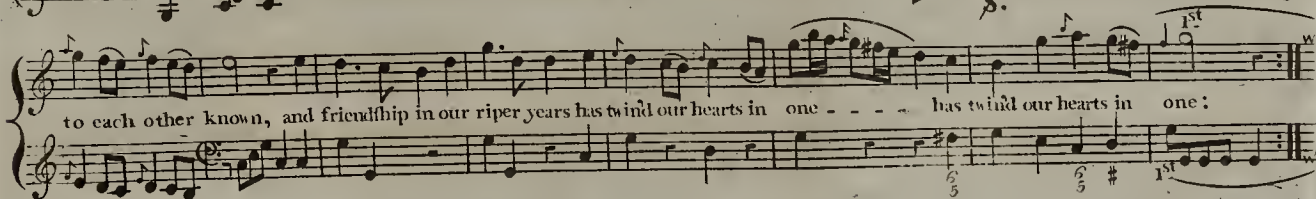
Andante



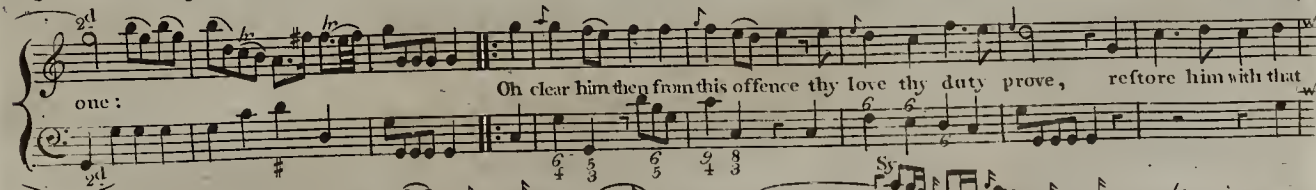
S. Artaxerxes
In Infancy our hopes & fears were



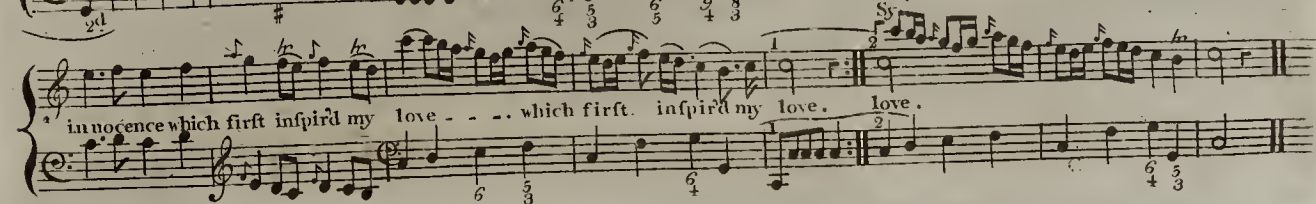
to each other known, and friendship in our riper years has twin'd our hearts in one - - - has twin'd our hearts in one:



one: Oh clear him then from this offence thy love thy duty prove, restore him with that



innocence which first inspir'd my love - - - which first inspir'd my love. Love.



Sung by W. Matlock.

Allegro

Ritornel

To fight and complain a-like I disdain, contented my wish to enjoy

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: In Love as in War I laugh at a fear, and

if my proud Enemy yield, the Joy that remains is to lead her in chains, and glean the rich spoils of the Field. and

glean the rich spoils of the Field. Field.

The musical score is written for voice and lute. It begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The tempo is marked 'Allegro'. The score consists of six systems of music. The first system is an instrumental introduction. The second system begins with the vocal line and includes the lyrics 'To fight and complain a-like I disdain, contented my wish to enjoy'. The third system continues the vocal line with 'I scorn to reflect on a Lady's neglect, or barter my peace for a toy: or'. The fourth system repeats 'barter my peace for a toy: or barter my peace for a toy: In Love as in War I laugh at a fear, and'. The fifth system continues with 'if my proud Enemy yield, the Joy that remains is to lead her in chains, and glean the rich spoils of the Field. and'. The sixth system concludes with 'glean the rich spoils of the Field. Field.' and ends with a double bar line. The lute part features various fret numbers (6, 5, 4, 3, 2, 1) and includes a 'Cresc.' marking. The vocal line includes a 'Cresc.' marking and a fermata over the final 'Field.'.

Sung by Miss Brent

Mandane

Andante

If der the cruel

ty-rant Love a Conquest I believd, the flattering error cease to prove O let me be deceivd, O let me be de-

-ceivd, O let me be deceivd: For-bear to fan the

gentle 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

waving mind the weaknes of my heart, which ah! I feel too much inclin'd to take the Trai-tor's part. for-

part - - - to take the Traitor's part.

Sung by Miss Thomas

Allegro

f.

p.

Semira

If the Rivers swelling Waves overflow their

usual Bed, Scarce th'affrighted Peasant saves

from the Flood his homely shed: If the Ri - vers

Detailed description of the musical score: The score is for a piece titled 'If the Rivers swelling Waves overflow their usual Bed' by Miss Thomas. It is in G major (one sharp) and 3/4 time, marked 'Allegro'. The score consists of five systems of music. Each system has a piano accompaniment (treble and bass clef) and a vocal line. The piano part includes various ornaments and fingerings. The vocal line includes lyrics and a dynamic marking of 'f.'.

swelling Waves, o-ver-flow their u-sual Bed, scarce th'affrighted Peasant faves, from the Flood his

homely shed: scarce he faves - - - - - from the Flood, from the Flood his

homely shed:

tho' he stop one

open shore, where the Waters swiftly glide, tho' he stop one open shore, where the Waters swiftly glide,

where the Waters swiftly glide, in an hundred places more, rushes in th'impetuous tide. rush - - -

es in th'impetuous tide. thø he stop one open shore, wifc the

Waters swiftly glide, in an hundred places more rushes in th'impetuous tide. in an hundred places more

rushes in th'im-pe-tuous tide.

7 7 6 7 7

Sung by Mr. Tenducci

Arbaces

Largo

By that belov'd embrace, by

this my fond a-dieu, deplore my hapless case, condemn'd alas by you, ap-pease my love my truth commend, your-

self - preserve, my King defend, my King de - fend, defend: -

My

sentence I o-bey, to filial duty true, and scarce have pow'r, have pow'r to say a - dieu a long - - a

long - - and last a - dieu.

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Largo'. The score is divided into five systems. Each system contains a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The piano part includes various ornaments and fingerings. The score ends with a double bar line.

Sung by Miss Brent

Mandane

Presto

Monster away from cheerful

Day - - - , to the barren Defart fly , Paths ex - - plore where Ly - - ons

roar , and de - vouring Tygers lie . Monster away from cheerful Day - - - to the

barren Defart fly , Paths explore where Lyons roar , and devouring Tygers lie

Paths explore where Lyons roar , and devouring Tygers lie . Paths explore where Lyons roar , and devouring Tygers lie .

fly fly where devouring Tygers lie. fly fly where devouring Tygers lie. - where devouring Tygers lie.

where devouring Tygers lie.

Tho' for food they wade in Blood, all to save their young agree, all to save their young agree,

all all to save their young agree, all to save their young - - - a - agree, Monster away

from chearful Day - - - , to the harren Defart fly, fly fly Paths ex -

-plore where Lyons roar, and devouring Tygers lie: Tho' for food they wade in Blood,
 all to save their young agree, ev'ry Creature fierce by Nature, harmless is compar'd to thee.
 ev'ry Creature fierce by Nature harmless is compar'd to thee, compar'd to thee, compar'd to thee.

The musical score consists of five systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part includes figured bass notation (numbers 1-7) and various ornaments (wavy lines) under the notes. The key signature is one sharp (F#), and the time signature is common time (C). The piece concludes with a double bar line at the end of the fifth system.

Sung by W. Beard

Andante con molto

The musical score is written for a piano and voice. It consists of six systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The tempo is marked 'Andante con molto'. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and ornaments. Below the piano accompaniment staves, there are numerous figured bass notations (e.g., 6 4, 7 4 2, 5 3, 6 4, 7 4 2, 5 3, 6 6 6 4, 6 6 6 4). The lyrics are: 'Artabanes Thou like the glorious Sun thy splendid course shalt run, Thou like the glorious Sun thy splendid course shalt run, What tho' the Night ob-scure his light when'. The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent chord changes.

Artabanes
Thou like the glorious
Sun thy splendid course shalt run, Thou like the glorious Sun thy splendid course shalt run,
What tho' the Night ob-scure his light when

prison'd in the West, when prison'd in the West, the day re - - turns a - gain he burns - -

no Chords

b3 6 6 5 4 6 6 6b 6 6 6b 6 5 7 4 6

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

5 4 #2 3 4 6 6 4 2 6 6 6 5 7 6 4 2

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

Thou like the glorious Sun thy splendid course shalt run - - - , thy

6 4 5 4 6 7 4 8 3 6 4 7 4 8 3 b7 6 4 5 3

splendid course shalt run - - - What tho' the Night ob -

7 5 7 5 6 4 5 3 6 4 7 5 6 4 6 b3 b3 6 4

Sung by M^o Tenducci

Andante

Arbaces

Water parted from the Sea may increase the Rivers tide, To the bubbling fount may

flee, or thro' fertile Valleys glide:

Tho' in search of lost re-pose, thro' the land 'tis free to roam, Still it murmurs as it flows, panting for its

na-tive home Tho' in search of lost re-pose, thro' the land 'tis free to roam, Still it murmurs as it

flows, pan-ting for its na-tive home.

Cloud with envious shade con - ceals the face of Day - - -

The Sun is still in flames ar - ray'd, his beams in - mor - tal

not de - cay'd, soon the gloo - my Veil re - - tires, He darts each pow'rful ray and

light and heat in - spires. He darts each ray, He darts each pow'rful ray and light & heat in - spires.

Tho' oft a Cloud with en-vious shade con-ceals con-ceals the face of

Day - The Sun is still in flames ar-

- ray'd His beams im-mor-tal not de-cay, foon the gloomy Veil re-tires

foon the gloo-my Veil re-tires foon the gloomy Veil re-tires He darts each powerfull

To wounded minds revenge is balm with Vigour they engage, and

Sacrifice a pleafing Calm to a more pleafing rage - To wounded minds re-

-venge is balm with Vigour they engage, and Sacrifice a pleafing Calm to a more more pleafing rage. and

Sa - crifice a pleafing Calm to a more pleafing

rage. to a more pleafing rage.

Sung by Mr. Beard

Siciliana Largo

Artabanes

O much lov'd Son, O much lov'd Son if

Death if Death has sto'n thy vi-tal Breath I'll share thy hapless Fate, I'll share thy hapless

Fate; I'll share thy hap - - - less Fate. But e'er the Dagger drinks my blood a

Presto

murder'd King at Lethe's flood the Tydings shall re - - - late, the Tydings shall re - - - late, But

Figured bass notation: 6 4 3 2 6 6b 6 b5 4 3 6 # 6 b6 5 #

Figured bass notation: 6 6 4 6 5 6 6 4 2 6 5

Figured bass notation: 6 6 4 6 5 6 6 4 2 6 5

Figured bass notation: 6 6 4 6 5 6 6 4 2 6 5

Figured bass notation: 6 6 4 6 5 6 6 4 2 6 5

Figured bass notation: 7 6 4 3 6 4 b7 6 5 7 6 5

eer the Dagger drinks my Blood a murder'd King at Leth's flood the Tydings shall re - late. shall re - late - - -

the Tydings shall re - - late. the Tydings shall re - late.

A Primo tempo
O much lov'd Son, O much lov'd

Son, if Death if Death has stoln thy vi - tal Breath, I'll share thy hapless fate, I'll

Share thy hapless Fate - - - thy hap - - - less Fate. But

6 6 7 4 6

Presto
 eer the Dagger drinks my Blood a murder'd King at Leth's flood the Tydings shall re-- late. the

b7 6/5 b3 7 6/5 6 5 6 5 #

Tydings shall re-- late. a murder'd King at Leth's flood the Tydings shall re-- late.

6 b3 6 6 6 6 6 6 6 5

Bid Charon cease from toil, bid Charon cease from toil, and rest up-on his Oar, bid

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

Andante

6 5 4 3 6 5 4 3 6

Sung by Miss Brent

Andante Amorosio

Mandoline

Let not rage thy Bosom firing, Pity's softer claim re-move, Spare a Heart that's just ex-piring, forc'd by
 duty, rack'd by Love: Each un-gentle thought suspending, Judge of
 mine by thy soft Breast, nor with rancour never ending, heap fresh Sorrows on droppres'd. Let not
 ragmently Bosom firing, Pity's softer claim re-move, Spare a Heart that's just ex-piring, forc'd by duty,

Sung by Miss Thomas

Andante Larghetto

Semira

'Tis not true not true that in our grief,

others weeping in dis-tress, To our troubles bring re-lief, making each mis-fortune less, each misfor-

-tune less, making each mis-fortune less: No when fore-op-press'd by fate, better 'tis to fight to

fight a-lone, than support support a double weight, others sorrows and our own, others for-

rows and our own.

end. *tr* ah! when will your rigour end... your ri- gour

end. *tr* ah! when will your rigour end... your ri- gour

Crescendo

end.

end.

For

How love-ly thou ap- pearest my

thee I live my- dearest but if I meet disdain for thee my dear I'll die.

blushes will ex- plain I can no more re- ply; no no divide not thus my heart leave me

then hear me O hear me thou art

Sung by Miss Brent

Andante

Mandane

The Soldier tired

of Wars a-larms forwarns the clang of hostile Arms

and forns the Spear and Shield The

6 6 6 6 7 6 5 6 #

Sol - - dier tird of Wars a - - larms for - - swears the clang of hos - - tile Arms and

6 5 7 6 5 7

forns the

6

Spear the Spear and Shield forfwears the clang of hos - tile Arms and forns

6 7 6 5 6 7

the Spear the

Spear and Shield.

But if the brazen Trumpet found

he burns with Conquest to be Crown'd and dares again the Field and

dares again the Field

he dares

a gain the Field. he dares

a gain the Field. Finis



