

ALEXANDER'S FEAST.

Composed by

G. F. HANDEL.

Arranged for the

Organ or Piano Forte.

BY

Dr. John Clarke.

of

CAMBRIDGE.



Drawn by Bunney.

This led the Way.

Engraved by Lewis Taylor.

Part. Sta. Hall.

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OVERTURE

ALEXANDER'S FEAST.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various rhythmic values, accidentals, and dynamic markings such as *tr* (trills), *f* (forte), and *p* (piano). The first system begins with a treble clef and a common time signature. The second system features trills in the right hand. The third system includes an *8* marking with a dashed line, indicating an octave. The fourth system has a *f* marking. The fifth system concludes with first and second endings, marked *1st* and *2d*.



This page contains a handwritten musical score for 'Alexander's Feast', numbered 4. The score is written in a single system with eight systems of music. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, repeat signs, and dynamic markings such as 'r' (ritardando). The piece concludes with a double bar line and repeat signs. The manuscript shows signs of age, with some staining and wear.

8----- sempre

8-----

8-----

8-----

8-----

8. sempre

Adagio

ANDANTE

p

TWAS AT THE ROYAL FEAST.

Recit:

'Twas at the royal feast, for Persia won, By Philip's warlike son: A

loft in awful state, The godlike he-ro sate On his im-perial throne:

His va-liant peers were plac'd a-round; Their brows with ro-ses and with myrtles

bound: So should de-sert in arms be crown'd. The lovely Thais by his

SLOW

side Sate like a blooming eastern bride, In flow'r of youth, and beauty's pride.

HAPPY, HAPPY, HAPPY PAIR.

ALLEGRO MA NON TROPPO.

The musical score is written for piano and voice. It consists of seven systems of music. The first system is an instrumental introduction in G major, 2/4 time, starting with a forte (f) dynamic. The second system continues the instrumental introduction. The third system begins the vocal entry with the lyrics 'Happy, happy, happy pair!' and 'None but the brave None but the brave'. The fourth system continues the vocal line with 'None but the brave deserve the fair. None but the brave None but the brave None but the brave deserve the fair.' The fifth system continues the vocal line with 'Happy happy happy pair! happy hap-'. The sixth and seventh systems are instrumental accompaniment for the vocal lines, ending with a piano (p) dynamic.

Happy, happy, happy pair!

None but the brave, None but the brave, None but the brave de-serve the fair.

None but the brave de-serve the fair.

None but the brave, None but the brave de-serve the fair.

None but the brave de-serve the fair. None but the brave de-serve the fair.

Chorus.

Canto.

Alto.

Tenore.

Basso.

Chorus.

Happy, happy, happy, pair! Happy,

Happy, happy, happy, pair! Happy,

Happy, happy, happy, pair! Happy,

Happy, happy, happy, pair! Happy,

f *p* *f*

Solo happy, Solo *lr* *lr*

hap - py, Happy hap -

Solo happy, Solo *lr* *lr*

hap - py, Happy hap -

happy,

p *ff* *p* *ff* *p*

lr happy, tutti

py hap - py, happy, happy, happy pair!

lr happy, happy, happy, happy pair!

py hap - py, happy, happy, happy pair!

happy happy, happy, happy pair!

f *p* *f*

None but the brave,
 None but the brave, None but the brave, None but the brave de-
 None but the brave, None but the brave, None but the brave de-

8

None but the brave None but the brave None but the brave None but the brave
 None but the brave None but the brave de-serve the fair None but the brave None but the brave
 -serve the fair None but the brave de-serve the fair
 - serve the fair

None but the brave de-serve the fair. None but the brave de-
 None but the brave de-serve the fair. None but the brave. None but the brave None but the brave de-
 None but the brave de-serve the fair. None but the brave None but the brave None but the brave de-
 None but the brave de-serve the fair. None but the brave None but the brave None but the brave de-

8 8 8

-serve the fair None but the brave None but the brave None but the brave de-serve the fair.
 -serve the fair None but the brave None but the brave None but the brave de-serve the fair.
 -serve the fair None but the brave None but the brave None but the brave de-serve the fair.
 -serve the fair None but the brave de-serve the fair.

mf *f*
 8---

happy happy hap-py pair! None but the brave None but the brave None but the brave de-
 happy happy hap-py pair! None but the brave None but the brave None but the brave de-
 happy happy hap-py pair! None but the brave de-
 happy happy hap-py pair! None but the brave None but the brave None but the brave de-

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

-serve the fair. no None but the brave de-serve the fair.
 -serve the fair. None but the brave --- no None but the brave de-serve the fair.
 -serve the fair. None but the brave --- no None but the brave de-serve the fair.
 -serve the fair. no None but the brave de-serve the fair.

8-----

Solo

no None but the brave de-serve the fair. hap-py, hap-

None but the brave - - - None but the brave de-serve the fair. Solo

None but the brave - - - None but the brave de-serve the fair. hap-py, hap-

no None but the brave de-serve the fair.

8

happy, Solo tutti

py, happy, hap - - - py, hap - py, hap - - py, hap - py pair!

happy, Solo happy, hap - - - py, hap - py, hap - - py, hap - py pair!

py, happy, hap - - - py, hap - py, hap - - py, hap - py pair!

happy, hap - py, hap - py, hap - - py, hap - py pair!

8

None but the brave, None but the brave, None but the brave, de-serve the fair, None but the brave de-

None but the brave, None but the brave None but the brave de-

None but the brave de-

None but the brave de-

8

serve the fair. None but the brave None but the brave None but the brave de-
 serve the fair. the fair None but the brave de-
 serve the fair. None but the brave None but the brave None but the brave de-
 serve the fair. None but the brave None but the brave None but the brave de-

serve the fair. hap-py, hap-py, hap-py pair! None but the brave de-serve the fair.
 serve the fair. hap-py, hap-py, hap-py pair! None but the brave de-serve the fair.
 serve the fair. hap-py, hap-py, hap-py pair! None but the brave de-serve the fair.
 serve the fair. hap-py, hap-py, hap-py pair! None but the brave de-serve the fair.

None but the brave de-serve the fair.
 None but the brave de-serve the fair.
 None but the brave de-serve the fair.
 None but the brave de-serve the fair.

12
TIMOTHEUS PLAC'D ON HIGH.

Recit:

Timo theus plac'd on high, Amid the tunefull quire, With flying

fingers touch'd the lyre: The trembling notes ascend the sky, And heav'nly joys in spire.

THE SONG BEGAN FROM JOVE.

Recit:

Accomp^d

The song be-gan from Jove, Who left his blissfull seats a

-bove; (Such is the pow'r of mighty love) A dragon's fiery form belid the god; Sublime on

radiant spheres he rode: When he to fair Olympia press'd, And while he sought her snowy breast: Then, round her

slender waist he curl'd, And stamp'd an image of him self, a sov'reign of the world.

THE LIST'NING CROWD ADMIRE THE LOFTY SOUND.

Chorus. ANDANTE.

Canto 1

Canto 2

Alto

Tenore 1

Tenore 2

Basso 1

Basso 2

Chorus

ANDANTE

pp

f

8 - - sempre

The listning crowd admire the lof-ty
 The listning crowd admire the lof-ty

sound,
 sound,
 A present De-i-ty! they shout a-round; A present
 A present De-i-ty! they shout a-round; A present

The list'ning crowd Ad
 The list'ning crowd Ad
 The list'ning crowd Ad
 The list'ning crowd
 The list'ning crowd
 De_i_tty! the vaulted roofs re -- bound.
 De_i_tty! the vaulted roofs re -- bound. The list'ning crowd

_mire the lofty sound, A present De_i_tty! they shout a -- round;
 _mire the lofty sound, A present De_i_tty! they shout a -- round;
 _mire the lofty sound, A present De_i_tty! they shout a -- round;
 ad_mire the lofty sound, A present De_i_tty! they shout a -- round;
 ad_mire the lofty sound, A present De_i_tty! they shout a -- round;
 ad_mire the lofty sound, A present De_i_tty! they shout a -- round;
 ad_mire the lofty sound, A present De_i_tty! they shout a -- round;
 ad_mire the lofty sound, A present De_i_tty! they shout a -- round;

16

A present De.i - ty! the vaulted roofs re - bound

A present De.i - ty! the vaulted roofs re - bound

A present De.i - ty! the vaulted roofs re - bound

A present De.i - ty! the vaulted roofs re - bound

A present De.i - ty! the vaulted roofs re - bound

A present De.i - ty! the vaulted roofs re - bound

A present De.i - ty! the vaulted roofs re - bound

A present De.i - ty! A present De.i - ty! the vaulted roofs re

A present De.i - ty! A present De.i - ty! the vaulted roofs re

A present De.i - ty! A present De.i - ty! the vaulted roofs re

A present De.i - ty! A present De.i - ty! the vaulted roofs re

A present De.i - ty! A present De.i - ty! the vaulted roofs re

A present De.i - ty! A present De.i - ty! the vaulted roofs re

A present De.i - ty! A present De.i - ty! the vaulted roofs re

ff

17

bound.
bound.
bound.
bound.
bound.
bound.
bound.

me

pp *pp*

18
WITH RAVISH'D EARS.

ALLELEGRO
MA NON
PRESTO

And seems to shake the spheres to shake.

Continuation of piano accompaniment.

Continuation of piano accompaniment with *lr* markings.

Continuation of piano accompaniment with *f* and *lr* markings.

Continuation of piano accompaniment with *Solo* marking.

With ravish'd ears The monarch hears, The monarch

p

hears; With ravish'd ears The monarch hears; Assumes the God,

Af-fects to nod; And seems to

shake. the spheres, And seems to shake.

pp

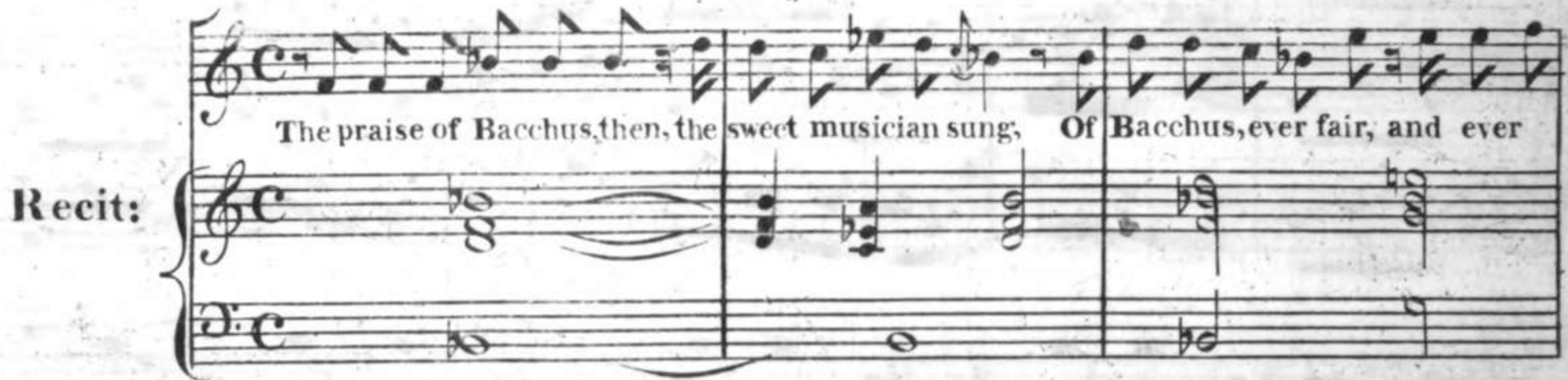
the

spheres. And seems to shake And seems to shake

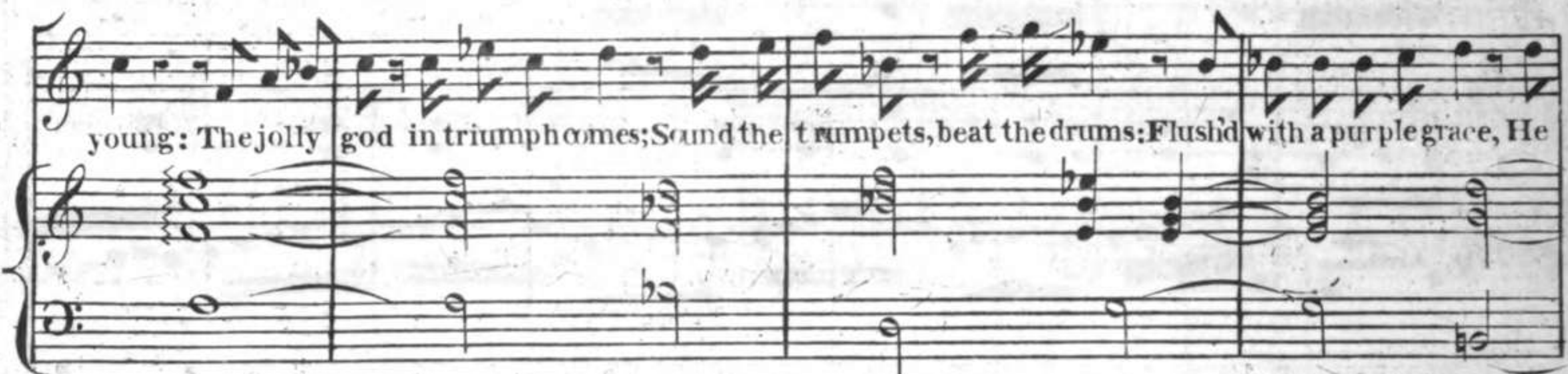
And seems to

shake to shake the spheres. *f*

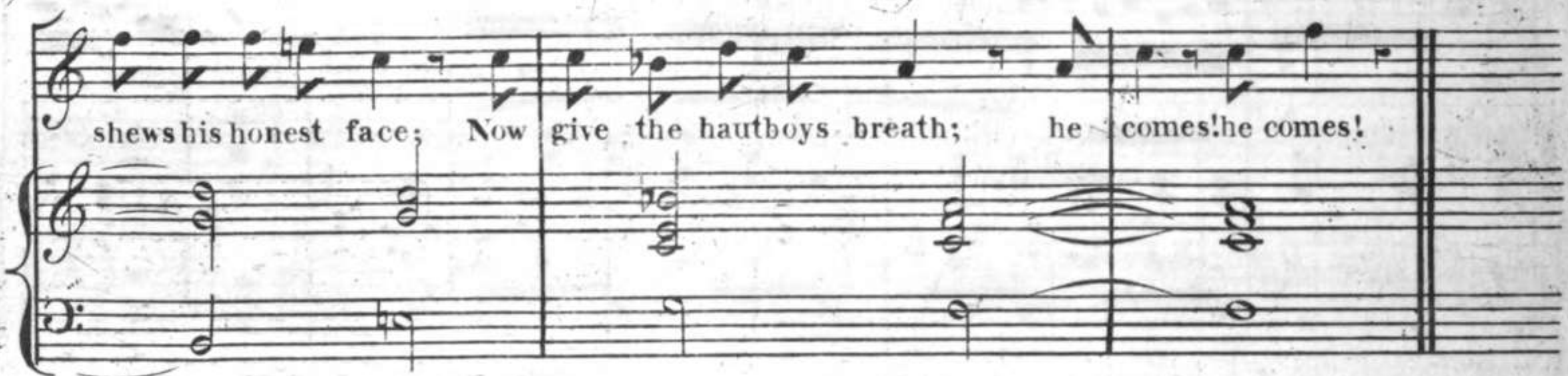
22
THE PRAISE OF BACCHUS.

Recit: 

The praise of Bacchus, then, the sweet musician sung, Of Bacchus, ever fair, and ever

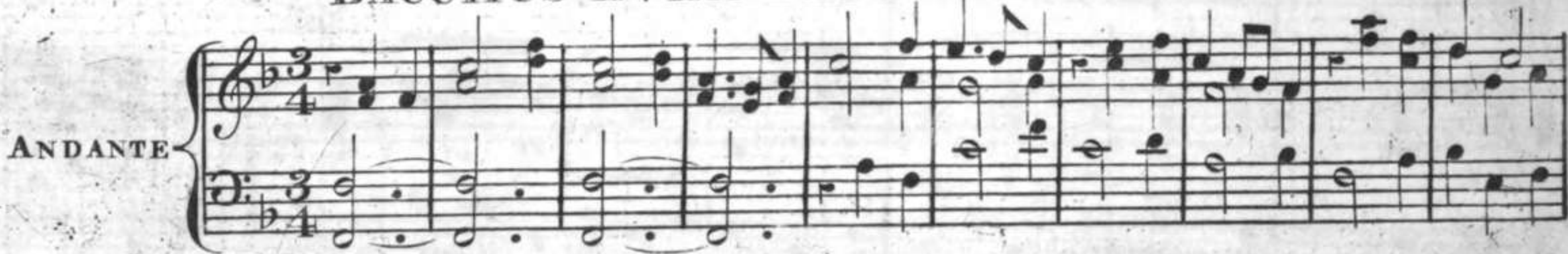


young: The jolly god in triumph comes; Sound the trumpets, beat the drums; Flushed with a purple grace, He



shews his honest face; Now give the hautboys breath; he comes! he comes!

BACCHUS EVER FAIR AND YOUNG.

ANDANTE 



corni



Oboe
Fagotti
Corni

Bacchus, e-ver fair and young, Drinking joys did first or-dain; Bacchus!

blessings are a treasure Drinking is the soldier's pleasure; Drinking is the soldier's

plea-sure; Drinking is the soldier's plea-sure; Rich the treasure, Sweet the pleasure,

Sweet is pleasure af-ter pain. af-ter pain.

Bacchus' blessings are a treasure, Drinking is the soldier's pleasure; Drinking

is the soldier's pleasure; Rich the treasure, Sweet the pleasure, Sweet is pleasure

af - - ter pain. af - - ter pain. af - - ter pain. af - - ter pain. Rich the

treasure, Sweet the pleasure, Rich the treasure, Sweet the pleasure, Sweet is pleasure af

--- ter pain. Sweet is pleasure af - - ter pain. corni

Alto
Tenore
Basso

Bacchus' blessings are a treasure,
Bacchus' blessings are a treasure, are a treasure are a treasure,
Bacchus' blessings are a treasure,

Organo

f *tr*

Drinking is the soldier's pleasure, Drinking is the soldier's pleasure,
Drinking is the soldier's pleasure, Drinking is the soldier's pleasure,
Drinking is the soldier's pleasure, Drinking is the soldier's pleasure,

Rich the treasure, Drinking is the soldier's pleasure; Rich the treasure,
Rich the treasure, Drinking is the soldier's pleasure; Rich the treasure,
Rich the treasure, Drinking is the soldier's pleasure; Rich the treasure,

Sweet the pleasure, Sweet is pleasure af-ter pain af-ter pain af-ter
 Sweet the pleasure, Sweet is pleasure af-ter pain af-ter pain af-ter
 Sweet the pleasure, Sweet is pleasure af-ter pain af-ter pain af-ter

pain.--- Sweet is plea----sure af-ter pain.
 pain.--- Sweet is plea----sure af-ter pain.
 pain.--- Sweet is plea----sure af-ter pain.

Bacchus' bles-sings are a trea-sure, Drinking is the sol-dier's plea-sure;
 Bacchus' bles-sings are a trea-sure, Drinking is the sol-dier's plea-sure;
 Bacchus' bles-sings are a trea-sure, Drinking is the sol-dier's plea-sure;

Drinking is the sol-dier's plea-sure;

Drinking is the sol-dier's plea-sure; Rich the trea-sure, Sweet the plea-sure,

Drinking is the sol-dier's plea-sure; Rich the trea-sure, Sweet the plea-sure,

Rich the trea-sure, Sweet the plea-sure, Sweet is plea-sure af-ter pain.

Rich the trea-sure, Sweet the plea-sure, Sweet is plea-sure af-ter pain.

Rich the trea-sure, Sweet the plea-sure, Sweet is plea-sure af-ter pain.

Sweet is plea-sure af-ter pain Sweet is pleasure af-ter pain.

Sweet is plea-sure af-ter pain Sweet is pleasure af-ter pain.

Sweet is plea-sure af-ter pain Sweet is pleasure af-ter pain.

Three musical staves (treble, alto, and bass clefs) containing rests, indicating that the instruments are silent during this section.

Musical staves for horns, labeled "corni". The top staff contains a melodic line with eighth and sixteenth notes, while the bottom staff contains a bass line with quarter notes.

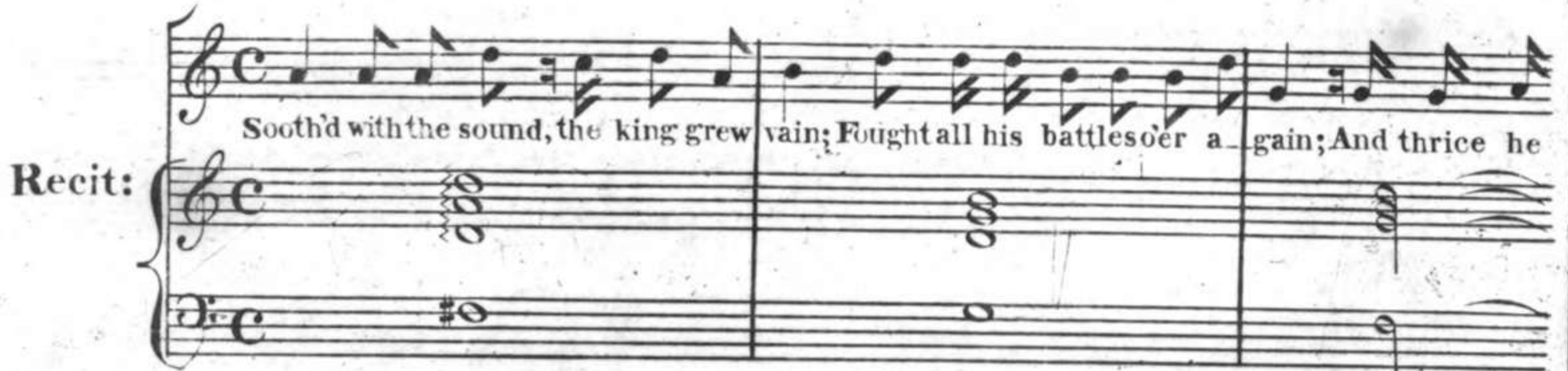
Three musical staves (treble, alto, and bass clefs) containing rests, indicating that the instruments are silent during this section.

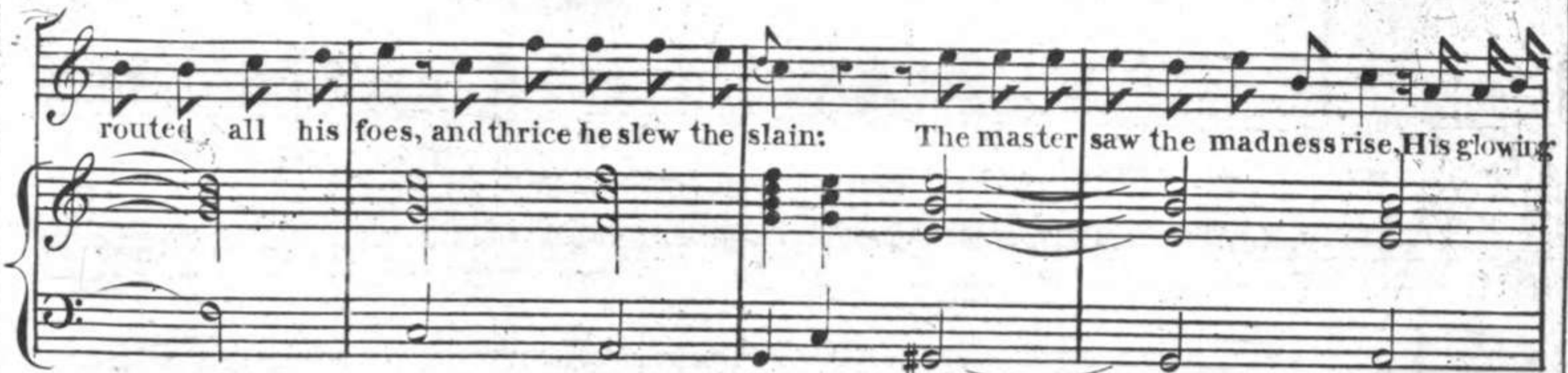
Musical staves for horns. The top staff features a complex rhythmic pattern with many beamed notes, while the bottom staff has a simpler bass line.

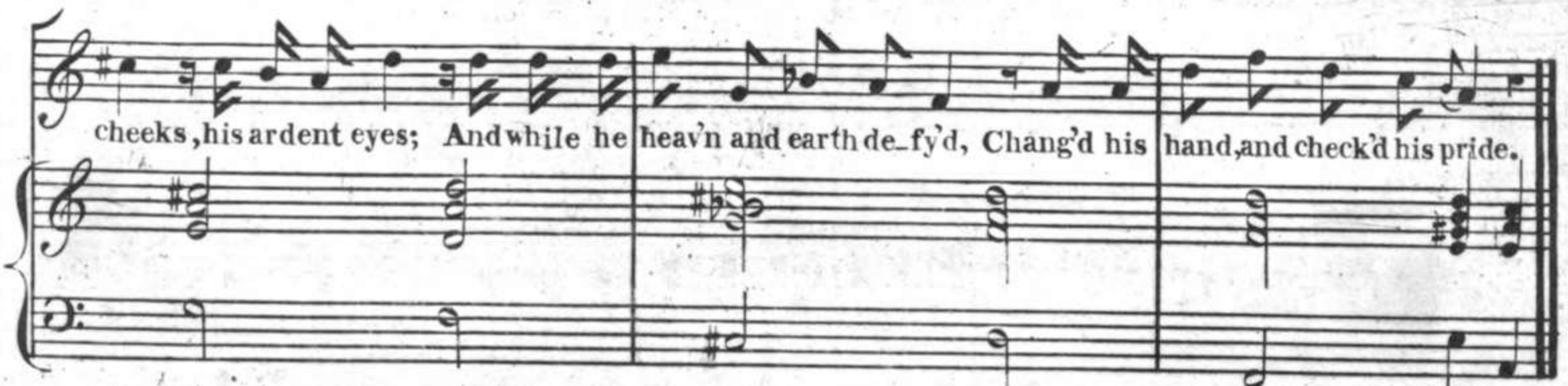
Three musical staves (treble, alto, and bass clefs) containing rests, indicating that the instruments are silent during this section.

Musical staves for horns, labeled "tutti f". The top staff contains a melodic line with eighth notes, and the bottom staff contains a bass line with quarter notes.

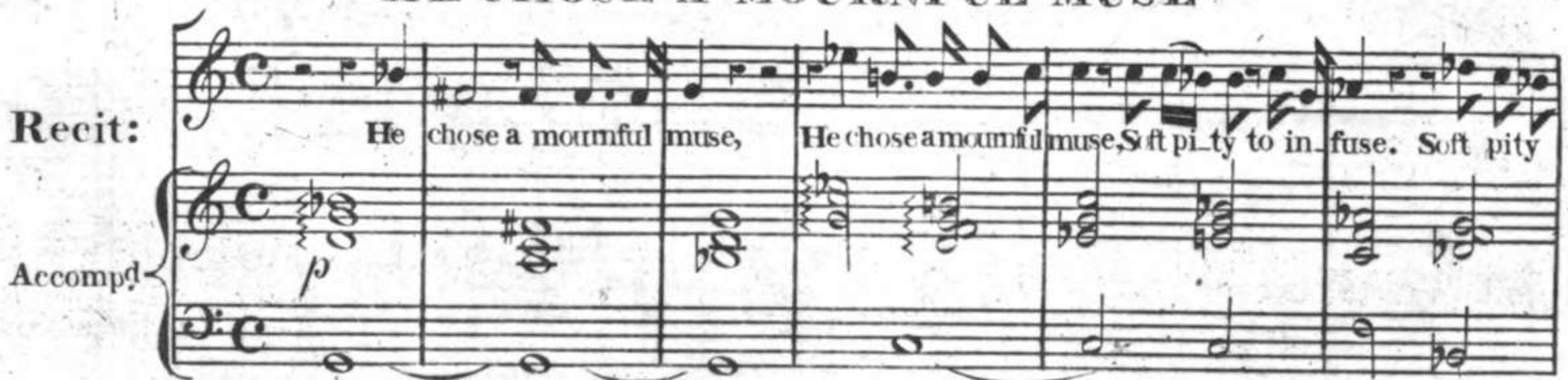
29
SOOTH'D WITH THE SOUND.

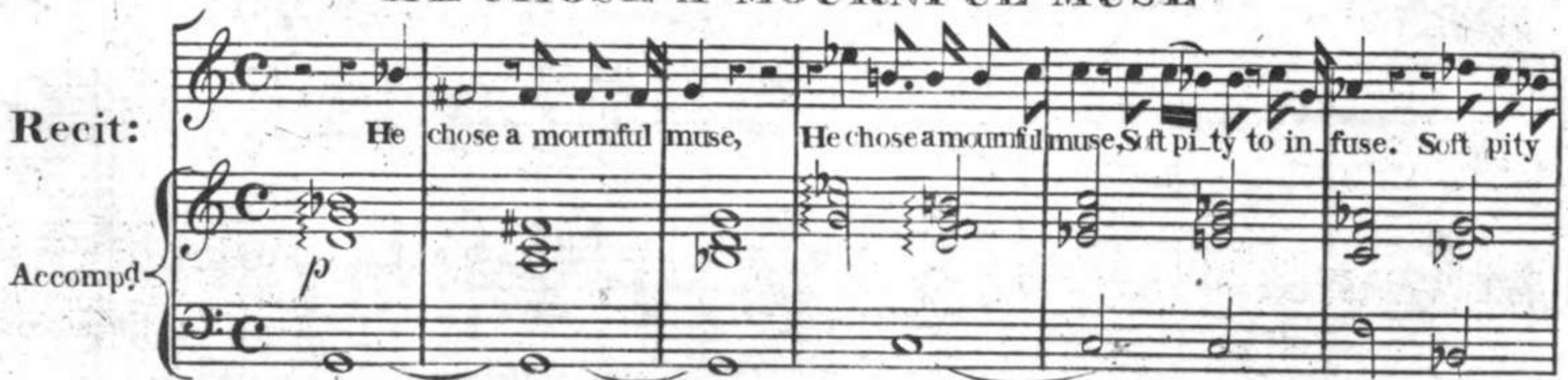
Recit: 
Sooth'd with the sound, the king grew vain; Fought all his battles o'er a gain; And thrice he

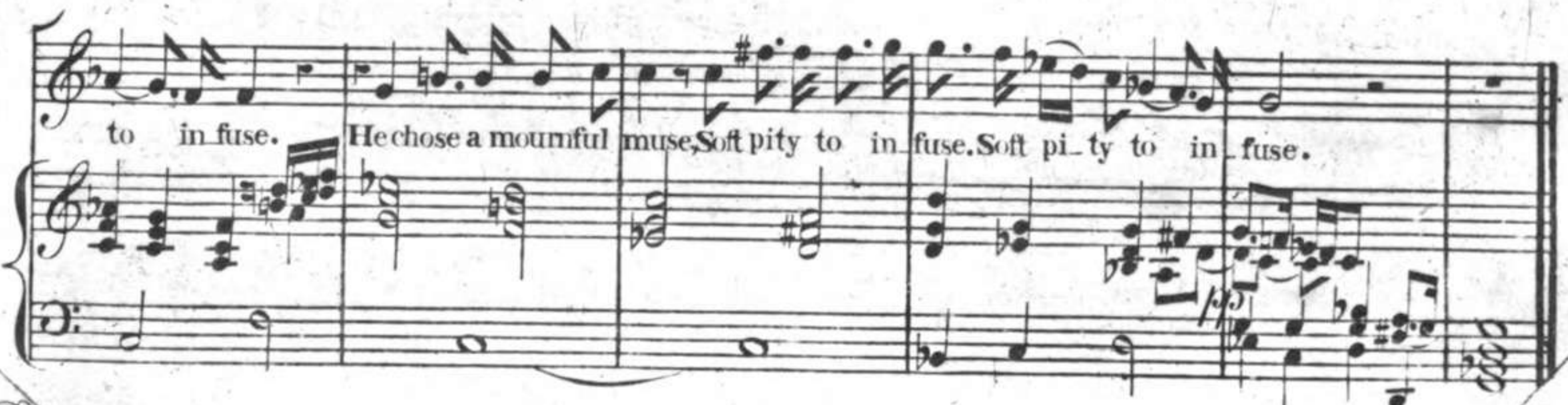

routed all his foes, and thrice he slew the slain: The master saw the madness rise, His glowing


cheeks, his ardent eyes; And while he heav'n and earth de-fy'd, Chang'd his hand, and check'd his pride.

HE CHOSE A MOURNFUL MUSE

Recit: 
He chose a mournful muse, He chose a mournful muse, Soft pi-ty to in-fuse. Soft pity

Accomp! 


to in-fuse. He chose a mournful muse, Soft pity to in-fuse. Soft pi-ty to in-fuse.

HE SANG DARIUS GREAT AND GOOD.

LARGO

PIANO

e STACCATO

He sung Da-ri-us, great and good,

By too se-vere a fate, By too se-vere a fate,

Fall'n, Fall'n,-- Fall'n, Fall'n,--

ADAGIO

Fall'n from his high es_tate, And wet't'ring in his blood.

ADAGIO

Deser_ted at his utmost need, By those his former bounty fed, by those his former bounty

LARGO e PIANO.

fed, On the bare earth ex_po_sed lies, With_out a friend Without a

friend Without a friend to close his eyes. Without a friend

Without a friend Without a friend to close his eyes.

WITH DOWN-CAST LOOKS.

Recit:

With down cast looks the joyless victor sate, Re-volving in his alter'd

Accomp^{to}

soul, The various turns of chance be low, And, now and then, a sigh he

stole, And tears be-gan to flow. And tears began to flow.

Chorus. BEHOLD DARIUS, GREAT AND GOOD.

Canto.

Alto.

Tenore.

Basso.

Be - hold Be - hold Da -

Be - hold Be - hold Da -

Be - hold Be - hold Da -

Be - hold Be - hold Da -

Chorus

LARGHETTO

PIANO ma

NON TROPPO

ri... us, great and good, By too severe a fate,
 ri... us, great and good, By too severe a fate,
 ri... us, great and good, By too severe a fate,

ri... us, great and good, By too severe a fate,

Fall'n, Fall'n, Fall'n,
 Fall'n, Fall'n, Fall'n,
 Fall'n, Fall'n, Fall'n,
 Fall'n, Fall'n, Fall'n,

Fall'n, from his high es...tate,
 Fall'n, from his high es...tate,
 Fall'n, from his high es...tate, And
 Fall'n, from his high es...tate, Fall'n, Fall'n, Fall'n,

And weltring in his blood
 Fall'n, Fall'n, Fall'n, Fall'n, And wel...tring in his
 weltring in his blood. Fall'n, Fall'n, Fall'n,
 Fall'n, And wel...tring in his blood.

Fall'n, Fall'n, wel...tring in his
 blood. in his blood. in his blood and wel...tring in his
 Fall'n And weltring in his blood and wel...tring in his
 And wel...tring in his blood wel...tring in his

blood. On the bare earth ex - pos'd he lies, Without a
 blood. On the bare earth ex - pos'd he lies, Without a
 blood. On the bare earth ex - pos'd he lies, Without a
 blood. On the bare earth ex - pos'd he lies, Without a

friend to close his eyes. With

friend to close his eyes. With

friend to close to close his eyes. With

friend to close his eyes. With

out a friend to close his eyes.

out a friend to close his eyes.

out a friend to close his eyes.

out a friend to close his eyes.

THE MIGHTY MASTER SMIL'D TO SEE.

Recit:

The mighty master smild to see That love was in the next degree:

'Twas but a kin_dred sound to move, For pi_ty meltsthe mind to love.

SOFTLY SWEET IN LYDIAN MEASURE

ARIOSO

VIOLONCELLO SOLO

LARGO

Softly sweet in Lydian measure, Soon he sooth'd the soul to

pleasure. Softly sweet in Lydian measure, Soon he sooth'd the soul to pleasure. Softly sweet Softly

pp mez p mez

sweet in Lydian measure, Soon he sooth'd the soul to plea- sure. Soon he sooth'd the soul to plea- sure.

tr

solo

Soon he sooth'd the soul to pleasure. Softly sweet in Lydian measure, Soon he sooth'd the soul to

p

plea- sure. Softly sweet in Lydian measure, Soon he sooth'd the soul to pleasure. Soon he sooth'd the

soul to plea- sure. Softly sweet in Lydian measure, Soon he sooth'd the soul to plea-

tr

mez

p

ADAGIO

ADAGIO

sure.

solo *mez*

adlib:

tr

p

WAR HE SUNG, IS TOIL AND TROUBLE.

ANDANTE

ALLEGRO

War, he sung, is toil and
trouble, Honour but an empty bubble:
trouble, Honour but an empty bubble: Never ending; still beginning; Fighting still, and still de-
stroying; Fighting still, and still de- stroy- ing; If the

world be worth thy winning, If the world be worth thy winning, Think, O think it worth en-joy-

-ing. War, he sung, is toil & trouble, Honour but an emp-ty

f *p* *f* *p*

8

bubble: Never ending, still be- ginning; still be- ginning; Fighting still, and still de-

f

8

-stroying Fighting still, and still de- stroy - ing; If the world be worth thy winning, If the

world be worth thy winning, Think, O think it worth - en - joy - ing. Think, O think it worth en-

- joy - ing Think O think it worth en - joy - ing

Lovely Thais sits be-

Fine *p*

side thee, Take the good the Gods pro - vide thee

Lovely Thais sits be side thee, Take the good the Gods pro

- vide thee the Gods provide thee.

Lovely Thais sits be - side thee, Take the

good the Gods pro - vide thee. Take the good the Gods pro - vide thee.

Da Capo.

41
THE PRINCE UNABLE TO CONCEAL HIS PAIN

A TEMPO

GIUSTO

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The middle and bottom staves are a grand staff (treble and bass clefs) with the same key signature and time signature. The music is in a 4/4 time signature and begins with a series of eighth and sixteenth notes.

The second system of music continues the piece with three staves (treble and grand staff) in the same key signature and time signature. It features a mix of eighth and sixteenth notes with some slurs.

The third system of music continues the piece with three staves (treble and grand staff) in the same key signature and time signature. It features a mix of eighth and sixteenth notes with some slurs.

The fourth system of music includes lyrics. The top staff has lyrics: "The prince un -- a -- ble to conceal his pain, Gaz'd on the fair, Who". The music is in the same key signature and time signature. There are dynamic markings like *p* and *f* and a section marked with a double bar line and a repeat sign.

The fifth system of music includes lyrics. The top staff has lyrics: "caus'd his care; And Sigh'd, and look'd, Sigh'd and look'd,". The music is in the same key signature and time signature. There is a dynamic marking *tr* and a section marked with a double bar line and a repeat sign.

Sigh'd and look'd, and sigh'd a - gain: Gaz'd on the fair, Gaz'd on the fair, Who

caus'd his care; and Sigh'd and look'd, and sigh'd a - gain:

The prince un - - a - - ble

to conceal his pain, Gaz'd on the fair, Gaz'd on the fair, Gaz'd on the fair,

Gaz'd on the fair, Who caus'd his care: and Sigh'd and look'd, Sigh'd and look'd,

Sigh'd and look'd, and sigh'd a -- gain: Gaz'd on the fair, Gaz'd on the fair,

Gaz'd on the fair, Who caus'd his care; And Sigh'd and look'd, and sigh'd a gain: Sigh'd, look'd,

Sigh'd and look'd, Sigh'd and look'd, and sigh'd a -- gain: Sigh'd, look'd, Sigh'd and look'd,

Sigh'd and look'd, and sigh'd a -- gain:

At length with love and wine at once oppress'd, The van- quish'd vic- tor sunk up-

- on her breast. The vanquish'd vic- tor The van- quish'd vic- tor

sunk sunk up on her breast. The

van- quish'd vic- tor sunk up on her breast.

LENTO
The vanquish'd vic- tor sunk up on her breast. The

LENTO

THE MANY REND THE SKIES.

CHORUS. ANDANTE.

Canto

Alto

Tenore

Basso

Chorus

ANDANTE

The musical notation for the vocal parts of the chorus. It consists of four staves: Canto (Soprano), Alto, Tenore (Tenor), and Basso (Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is in a slow tempo (Andante). The lyrics for the first part are: "The ma - ny rend the".

The piano accompaniment for the first part of the chorus. It consists of two staves: Treble and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is in a slow tempo (Andante). The lyrics for the first part are: "The ma - ny rend the".

The musical notation for the vocal parts of the chorus. It consists of four staves: Canto (Soprano), Alto, Tenore (Tenor), and Basso (Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is in a slow tempo (Andante). The lyrics for the second part are: "skies - with loud ap - - plause; with loud ap - - plause;".

The piano accompaniment for the second part of the chorus. It consists of two staves: Treble and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is in a slow tempo (Andante). The lyrics for the second part are: "skies - with loud ap - - plause; with loud ap - - plause;".

with loud applause;

with loud applause;

with loud applause;

with loud applause;

with loud applause

The many rend the skies

The many rend the skies the skies

The many rend the skies

with loud applause;

with loud applause;

with loud applause; with loud

with loud applause with loud

with loud applause with loud

with loud ap-

with loud ap- plause; with loud

plause with loud with loud ap- plause; with loud

plause with loud with loud ap- plause; with loud

plause; with loud ap- plause; with loud

plause; with loud ap- plause; with loud

ap- plause; The many rend the skies

ap- plause; The many rend the

ap- plause;

ap- plause;

with loud ap- plause with loud ap- plause;

skies with loud ap- plause with loud ap- plause;

The many rend the skies

The many rend the skies The many rend the

with loud applause with loud ap- plause; The
 The many rend the skies with loud ap- plause; The
 The many rend the skies the skies with loud ap- plause;

skies with loud ap- plause;

ma- ny rend the skies with loud ap- plause;
 ma- ny rend the skies with loud with loud ap- plause;
 The
 The

the ma- ny
 the ma- ny
 ma- ny rend the skies with loud ap- plause; the ma- ny
 ma- ny rend the skies with loud ap- plause; the ma- ny

ADAGIO

rend the skies with loud applause; with loud ap-

rend the skies with loud applause; with loud ap-

rend the skies with loud applause; with loud ap-

rend the skies with loud applause; with loud ap-

ALLEGRO

-- plause; So love was crown'd,

-- plause; but music won the cause,

-- plause; So love was crown'd, but music won the

ALLEGRO

but music won the cause. So love was crown'd, but music won the

but music won the cause. So love was crown'd, but music won the

cause. but music won the cause. So love was crown'd, but music won the

So love was crown'd, but music won the

cause.

cause.

cause. So love was crown'd, but music won the cause. but music won the cause. So love was

cause. but music won music won the cause.

So love was crown'd, but music won the

crown'd, but music won the cause. So love was crown'd, but music won the

crown'd, but music won the cause. So love was crown'd,

but music won the cause. So love was crown'd,

cause. but music won the cause but music won the cause. So love was crown'd,

cause. but music won the cause but music won the cause. So love

crown'd, but music won the cause but music won the cause. So love was crown'd,

crown'd, but music won the cause but music won the cause. So love

So love was crown'd, but music won the cause

So love was crown'd, So love was crown'd, but music won the

So love was crown'd was crown'd, but music won the cause. So love was crown'd, but music won the

So love was crown'd, but music won the cause. So love was crown'd,

but music won the cause but music won the cause.

cause - - - but music won the cause. The many rend the skies with loud ap-

cause - - - but music won the cause. The many rend the skies with

but music won the cause

The many rend the skies with loud ap- plause; The many rend the skies with loud ap-

- - plause; The many rend the skies with loud ap-

loud ap- - plause; The many rend the skies with loud ap-

The many rend the skies with loud ap- plause; with loud with loud ap-

plause; So love was crown'd, but music won the cause. but
 plause; So love was crown'd, So love was crown'd but music won the cause.
 plause; So love was crown'd; So love was crown'd, crown'd,
 plause; So love was crown'd, So love was crown'd, crown'd,

music won the cause. but music won the cause. won the
 but music won the cause. but mu - sic won the
 crown'd, crown'd, but mu - sic won the
 crown'd, crown'd; but mu - sic won the

cause. but music won the cause. but music won the cause. The ma - ny rend the
 cause. but music won the cause. won the cause. The ma - ny rend the
 cause. won the cause. won the cause. The ma - ny rend the
 cause. won the cause. won the cause. The ma - ny rend the

skies with loud ap- plause;

skies with loud ap- plause;

skies with loud ap- plause;

skies with loud ap- plause;

So love was

skies with loud ap- plause; So love was crown'd, but music won the cause. So love was

crown'd, but music won the cause.

but music won the cause but

So love was crown'd, but music won the cause but music won the

crown'd, crown'd, crown'd, crown'd, but

So love was crown'd, So love was

music won the cause. So love was crown'd, but music won the cause. but music won the

cause won the cause. So love was crown'd, So love was crown'd, but music won the

music won the cause. So love was crown'd, but music won the cause.

crownd, but music won the cause. So love was crown'd, So love was
cause. So love was crown'd, So love was
cause. So love was crown'd, but music won the cause. but music won the
but music won the cause. but music won the cause. but music won the

crownd, but music won the cause. but music won the cause. but music won the
crownd, but music won the cause. but music won the cause. but music won the
cause. but music won the cause. but music won the cause. but music won the
cause. but music won the cause. but music won the cause. but music won the

cause. but music won the cause. but music won the cause. but music won the
cause. but music won the cause. but music won the cause. but music won the

cause, but music won the cause. won the cause.
cause, but music won the cause. won the cause.
cause, but music won the cause. won the cause.
cause, but music won the cause. won the cause.

55
NOW STRIKE THE GOLDEN LYRE AGAIN.

PART THE SECOND.

ANDANTE.

Now strike the

goldenlyre again;

A louder yet.

and yet a louder strain;

Break his bands of sleep asunder

And rouse him like a rattling peal of thunder.

f

ff

Chorus BREAK HIS BANDS OF SLEEP ASUNDER.

Canto.

Alto.

Tenore.

Basso.

Chorus.

Break his bands of sleep a - sunder, rouse him like a peal of thunder, break his bands of sleep a -

Break his bands of sleep a - sunder, rouse him like a peal of thunder, break his bands of sleep a -

Break his bands of sleep a - sunder, rouse him like a peal of thunder, break his bands of sleep a -

- sunder, rouse him like a peal of thunder. rouse him, rouse him,

- sunder, rouse him like a peal of thunder. rouse him, rouse him,

- sunder, rouse him like a peal of thunder. rouse him, rouse him,

rouse him, break his bands of sleep a_sunder, rouse --
 rouse him, break his bands of sleep a_sunder, rouse --
 rouse him, break his bands of sleep a_sunder, rouse -- him,
 rouse him, break his bands of sleep a_sunder, rouse -- him, rouse -- him,
 him rouse -- him
 him rouse -- him
 rouse him rouse -- him
 rouse him, rouse -- him, rouse him, Break his bands of sleep a_sunder, Break his bands of sleep a_sunder, Break his bands of sleep a_sunder,
 rouse him, rouse -- him, rouse him, Break his bands of sleep a_sunder, Break his bands of sleep a_sunder, Break his bands of sleep a_sunder,
 rouse him, rouse -- him, rouse him, Break his bands of sleep a_sunder, Break his bands of sleep a_sunder, Break his bands of sleep a_sunder,
 rouse him, rouse -- him, rouse him, Break his bands of sleep a_sunder, Break his bands of sleep a_sunder, Break his bands of sleep a_sunder,

- sunder, rouse him like a peal of thunder. Break his bands of sleep a - sunder, rouse him like a peal of thunder.
 - sunder, rouse him like a peal of thunder. Break his bands of sleep a - sunder, rouse him like a peal of thunder.
 - sunder, rouse him like a peal of thunder. Break his bands of sleep a - sunder, rouse him like a peal of thunder.
 - sunder, rouse him like a peal of thunder. Break his bands of sleep a - sunder, rouse him like a peal of thunder.

Recit: Hark, hark! the horrid

sound Has rais'd up his head, As awak'd from the

dead: And amaz'd he stares a round.

REVENGE, TIMOTHEUS CRIES.

ANDANTE

ALLEGRO

The first system shows the piano introduction. The treble staff begins with a series of eighth notes, while the bass staff provides a steady accompaniment. A dynamic marking of *f* (forte) is present in the treble staff.

The second system contains the first vocal entry. The vocal line enters with the lyrics "Re-venge, revenge, re-". The piano accompaniment continues with a rhythmic pattern. A dynamic marking of *p* (piano) is visible.

The third system features the second vocal entry. The lyrics continue with "-venge, Timo-theus cries, Re-venge, Timo-theus cries, Re-". The piano accompaniment includes a dynamic marking of *f* and a *p* marking.

The fourth system shows the third vocal entry. The lyrics are "...venge, re-venge, re-venge, Timo-theus cries". The piano accompaniment features a *tr* (trill) marking.

The fifth system contains the final vocal entry. The lyrics are "re-venge, Timo-theus cries,". The piano accompaniment concludes with a *tr* marking.

See the fu-ries a--rise, See the snakes that they

rear, How they hiss in the air, and the sparkles that flash in their eyes! And the

spar- kles, the sparkles that

flash in their eyes! Re-venge Timotheus cries, re-venge Ti-motheus cries, re-

--venge, re--venge, re-venge, re-venge, See the fu-ries a--rise, See the

snakes that they rear, How they hiss in the air, And the

spar

kles that flash And the

spar_kles that flash in their eyes. *f*

BEHOLD THE GHASTLY BAND.

LARGO

LEGATO.

staccato

The musical score is written in a single system with three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'LARGO' and the performance instruction is 'LEGATO.'. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal line. The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand. The word 'staccato' is written above the piano accompaniment in the second measure of the first system. The word 'Legato' is written above the piano accompaniment in the second measure of the fourth system.

Behold the ghastly band, the ghastly band; Each a torch in his hand, Each a
torch in his hand, These are Grecian ghots, that in battle were slain, And un-
- bu - ryd - re - main. In glorious on the plain. In glorious

on the plain. These are Grecian ghosts, that in battle were slain, And un-

staccato

-- bury'd re--main. In-glorious on the plain. And un-

-- bu ry'd re -- main -- In glo -- rious on the plain.

Da Capo.
Revenge &c.

GIVE THE VENGEANCE DUE.

Recit:

Accomp^d

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music is in a recitative style, with a steady accompaniment of chords and moving lines.

The second system continues the recitative style with similar notation and accompaniment.

The third system includes the vocal line with the lyrics: "Give the vengeance due To the valiant crew: Behold". The piano accompaniment continues to support the vocal line.

The fourth system includes the vocal line with the lyrics: "how they toss, their torches on high, How they". The piano accompaniment continues.

The fifth system includes the vocal line with the lyrics: "point to the persian abodes, How they point to the Persian abodes,". The piano accompaniment continues.

The sixth system includes the vocal line with the lyrics: "And glittering temples of their hostile gods." The piano accompaniment continues.

The seventh system concludes the piece with a final vocal line and piano accompaniment. The piano part ends with a series of chords.

THE PRINCES APPLAUD WITH A FURIOUS JOY.

ALLEGRO

The first system of music consists of a treble clef staff with a single note, and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/8. The tempo is marked 'ALLEGRO'.

The second system continues the piano accompaniment from the first system, maintaining the 3/8 time signature and B-flat key signature.

The third system continues the piano accompaniment, showing more complex rhythmic patterns in the right hand.

The fourth system introduces the vocal line in the treble clef. The lyrics are: "The princes ap-plaud with a fu-rious joy;". The piano accompaniment includes dynamic markings: *p* (piano) and *f* (forte). There is also a *tr* (trill) marking above a note in the vocal line.

The fifth system continues the vocal line with the lyrics: "And the king seiz'd a flambeau,". The piano accompaniment includes dynamic markings: *p* (piano) and *f* (forte). There is a *tr* (trill) marking above a note in the vocal line.

The king seiz'd a flambeau with zeal to de- stroy

The king seiz'd a flambeau with zeal to de- stroy.

The

princes ap- plaud with a fu- rious joy, The princes ap- plaud

with a fu- rious joy,

And the king seiz'd a flambeau, the king seiz'd a flambeau with zeal to de stroy

The king seiz'd a flambeau with zeal to de stroy. with

zeal to de stroy And the king seiz'd a flambeau with zeal to de stroy.

THAIS LED THE WAY.

ANDANTE

The musical score is written for voice and piano. It consists of five systems of music. The first system begins with the tempo marking 'ANDANTE' and the dynamic 'p'. The lyrics are: 'Tha-is led the way, Tha-is led the way,'. The second system continues with 'To lighthimto his prey; Tha-is led the way, Tha-is led the'. The third system has 'way, To light him to his prey, To lighthim to his prey,'. The fourth system contains 'to light him to his prey,'. The fifth system concludes with 'To light To light him to his prey, To light To'. The piano accompaniment features various textures, including triplets and chords, with dynamic markings like 'mez:' and 'p'.

light him to his prey, And like a nother He-len she fir'd a nother Troy,

And like a no-ther He-len, she fir'd a no-ther Troy. And like a no-ther

He-len, she fir'd a nother Troy. a no-ther Troy. And like a no-ther He-len, she

fir'd a nother Troy. she fir'd

a nother Troy. And like a nother Helen, she fir'd a no-ther

ADAGIO

Chorus.

Canto.

Troy. The princes ap-plaud with a fu-rious joy, And the king seiz'd a

Alto.

The princes ap-plaud with a fu-rious joy, And the king seiz'd a

Tenore.

The princes ap-plaud with a fu-rious joy, And the king seiz'd a

Basso.

The princes ap-plaud with a fu-rious joy, And the king seiz'd a

Chorus.

Tempo 1^o ff

flambeau, with zeal to de-stroy. Tha-is led the way, Tha-is led the

flambeau, with zeal to de-stroy. Tha-is led the way, Tha-is led the

flambeau, with zeal to de-stroy. Tha-is led the way, Tha-is led the

flambeau, with zeal to de-stroy. Tha-is led the way, Tha-is led the

way, To light him to his prey; Tha-is led the way,

way, To light him to his prey; Tha-is led the way,

way, To light him to his prey; Tha-is led the way,

way, To light him to his prey; Tha-is led the way,

Thais led the way, To light him to his prey - To light To
 Thais led the way, To light him to his prey - To light To
 Thais led the way, To light him to his prey - To light To

Thais led the way, To light him to his prey - To light To

light him, To light To light - him to his prey; To light To light him
 light him, To light To light - him to his prey; To light him
 light him, To light To light - him to his prey; To light him

light him, To light To light - him to his prey; To light him

to his prey; And like a no-ther Helen, She fir'd a no-ther Troy. She
 to his prey; And like a no-ther Helen, She fir'd a no-ther Troy.
 to his prey; And like a no-ther Helen, She fir'd a no-ther Troy.

to his prey; And like a no-ther Helen, She fir'd a no-ther Troy.

fird a nother Troy. she fird she fird she

she fird she fird a nother Troy. she fird she fird

she fird she fird a nother Troy. she fird she fird

she fird a nother Troy. she fird she fird

fird a nother Troy. And like a nother Helen, she fird a nother

she fird a nother Troy. And like a nother Helen, she fird a nother

she fird a nother Troy. And like a nother Helen, she fird a nother

she fird a nother Troy. And like a nother Helen, she fird a nother

Troy. she fird a nother Troy.

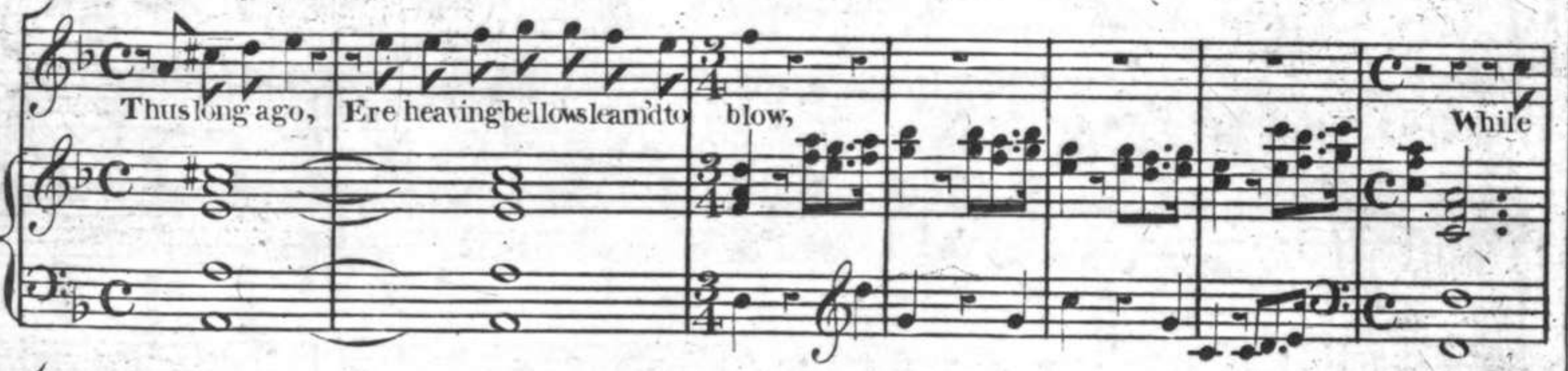
Troy. she fird a nother Troy.

Troy. she fird a nother Troy.

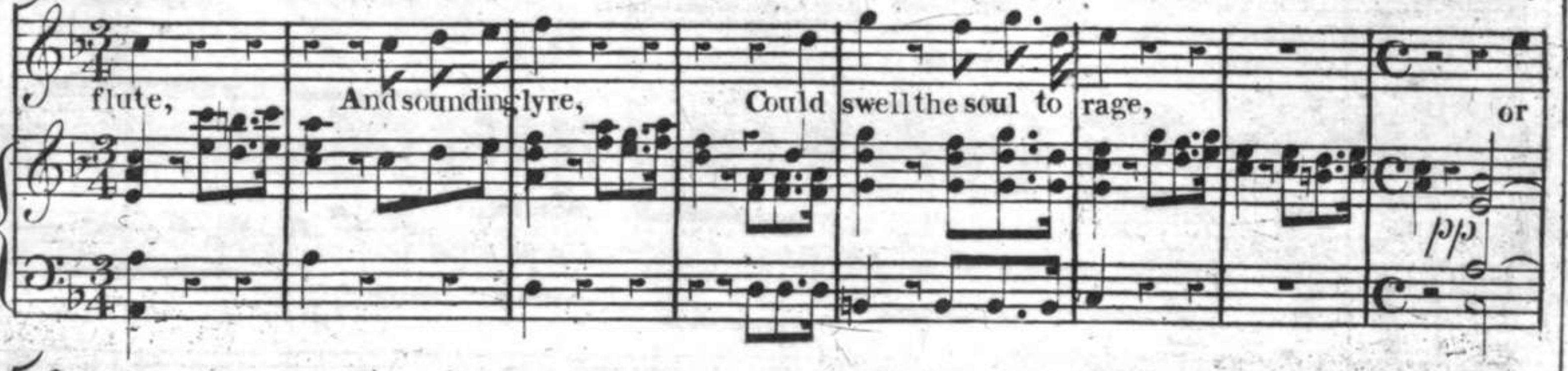
Troy. she fird a nother Troy.

13
THUS LONG AGO.

Recit: 
Accomp^d 
LARGO. *p*

Thus long ago, Ere heaving bellows lean'd to blow, While


organs yet were mute, Timotheus to his breathing


flute, And sounding lyre, Could swell the soul to rage, or


kindle soft desire.




AT LAST DIVINE CECILIA CAME.

Chorus. LARGO.

Canto. At last di_vine Ce--ci--lia came, In_ven_tress of the

Alto. At last di_vine Ce--ci--lia came, In_ven_tress of the

Tenore. At last di_vine Ce--ci--lia came, In_ven_tress of the

Basso. At last di_vine Ce--ci--lia came, In_ven_tress of the

Chorus LARGO. *f*

vocal frame; The sweet en_thu_siaist from her sacred store, Enlarg'd the former narrow

vocal frame; The sweet en_thu_siaist from her sacred store, Enlarg'd the former narrow

vocal frame; The sweet en_thu_siaist from her sacred store, Enlarg'd the former narrow

vocal frame; The sweet en_thu_siaist from her sacred store, Enlarg'd the former narrow

vocal frame; The sweet en_thu_siaist from her sacred store, Enlarg'd the former narrow

bounds, And added length to so_lemn sounds, Enlarg'd the former narrow

bounds, And added length to so_lemn sounds, Enlarg'd the former narrow

bounds, And added length to so_lemn sounds, Enlarg'd the former narrow

bounds, And added length to so_lemn sounds, Enlarg'd the former narrow

ten: ten: ten:

bounds, And added length to so...lemn sounds, And added length to
 bounds, And added length to so...lemn sounds, And added length to
 bounds, And added length to so...lemn sounds, And added length to
 bounds, And added length to so...lemn sounds, And added length to

so...lemn sounds,
 so...lemn sounds,
 so...lemn sounds, With nature's mother-
 so...lemn sounds, With nature's mother-wit, and arts un-known be--

With
 With nature's mother wit, and arts un-
 -wit, and arts un-known be-fore un-known unknown un-known be-
 -fore un-known be-fore un-known

nature's mother-wit, and art un- known unknown be- fore.
 - known un- known be- fore unknown be- fore. un- known un- known be-
 fore un- known be- fore unknown be- fore. un- known un- known be-
 - unknown be- fore unknown unknown be- fore. With nature's mother-wit, and art un-

With arts un- known un- known be- fore. With nature's mother-wit, and arts un-
 fore With arts un- known un- known be- fore.
 fore with arts un- known before with nature's mo- ther- wit, and
 - known with arts un- known be- fore With

- known be- fore un- known be- fore un- known be- fore. With
 With nature's mother- wit,
 arts un- known be- fore With nature's mother-
 nature's mother-wit, and arts unknown and arts un- known be- fore.

nature's mother-wit, and arts un-known and arts un-known be-fore.

With nature's mother

-wit, with nature's mother-wit, and arts un-known be-fore and arts un-

With nature's mother-wit, and arts unknown unknown be-fore.

With nature's mother-wit, and arts un-known be-fore and arts un-known

wit, and arts unknown and arts un-known be-fore and arts un-known

-known be-fore. With nature's mother-wit, and arts unknown unknown be-

With nature's mother-

and arts un-known be-fore, and ad-ded length to so-lemn

and arts un-known be-fore and ad-ded length to so-lemn

-fore and arts un-known be-fore, and ad-ded length to so-lemn

-wit, and arts un-known be-fore, and ad-ded length to so-lemn

sounds, With nature's mother-wit, With nature's mother-wit, and arts un-

sounds, With nature's mother-wit, and arts un-known be-

sounds, With nature's mother-wit, With

With nature's mother-wit, and arts un-known be-fore. With

known unknown be-fore, and arts un-known un-known be-fore, and

fore With nature's mother-wit, and arts un-know be-fore, and

nature's mother-wit, and arts un-known and arts un-known be-fore

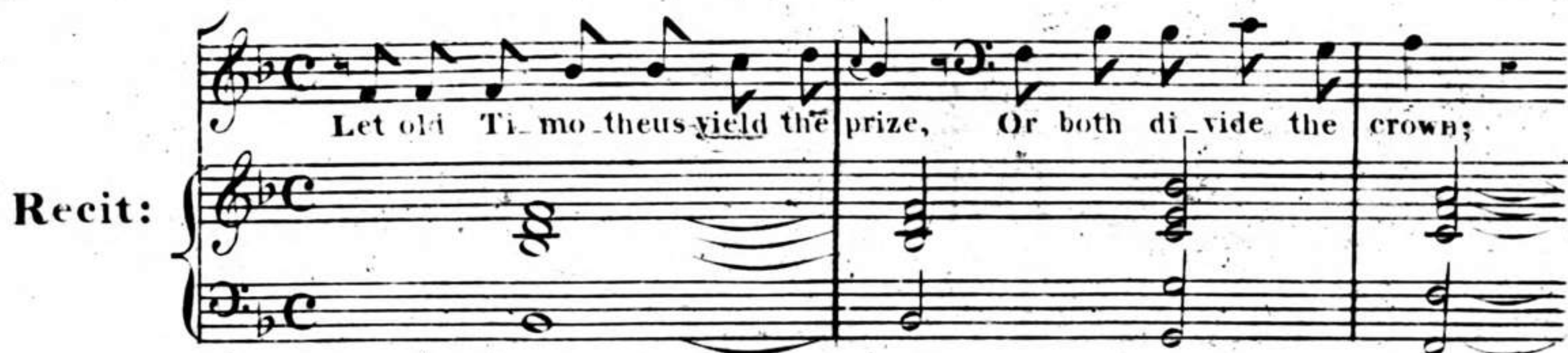
na-ture's mother-wit, and arts un-known be-fore.

arts un-known un-known be-fore.

arts un-known and arts un-known be-fore.

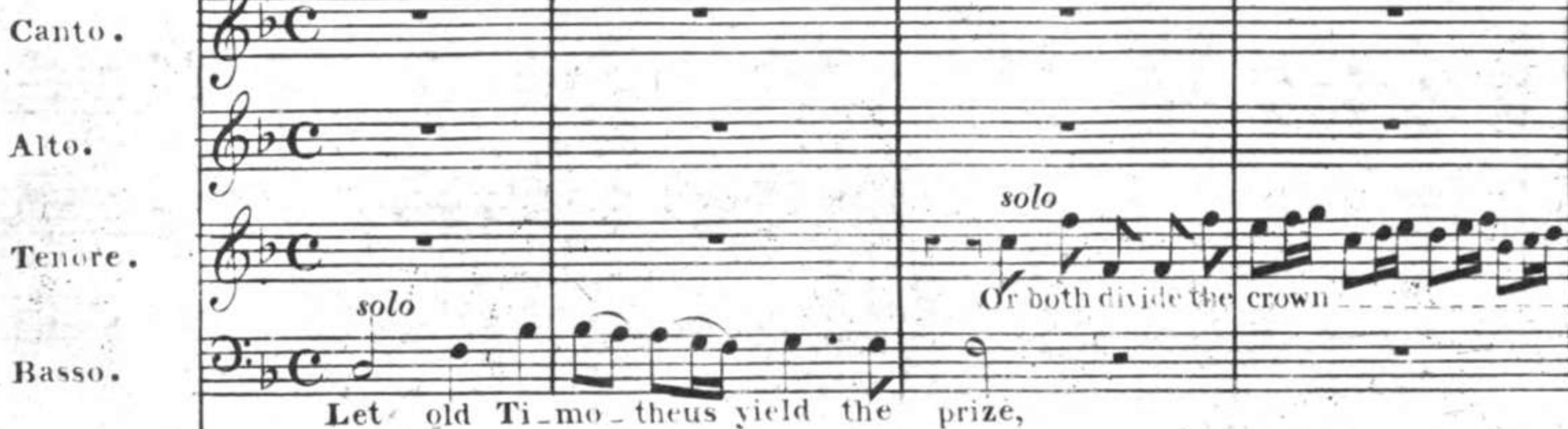
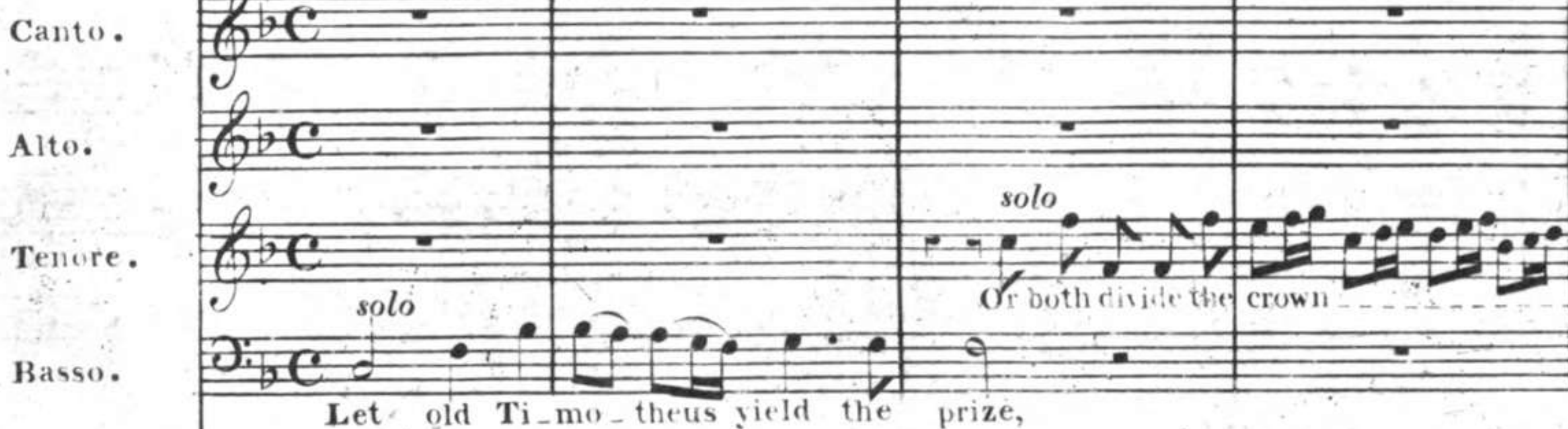
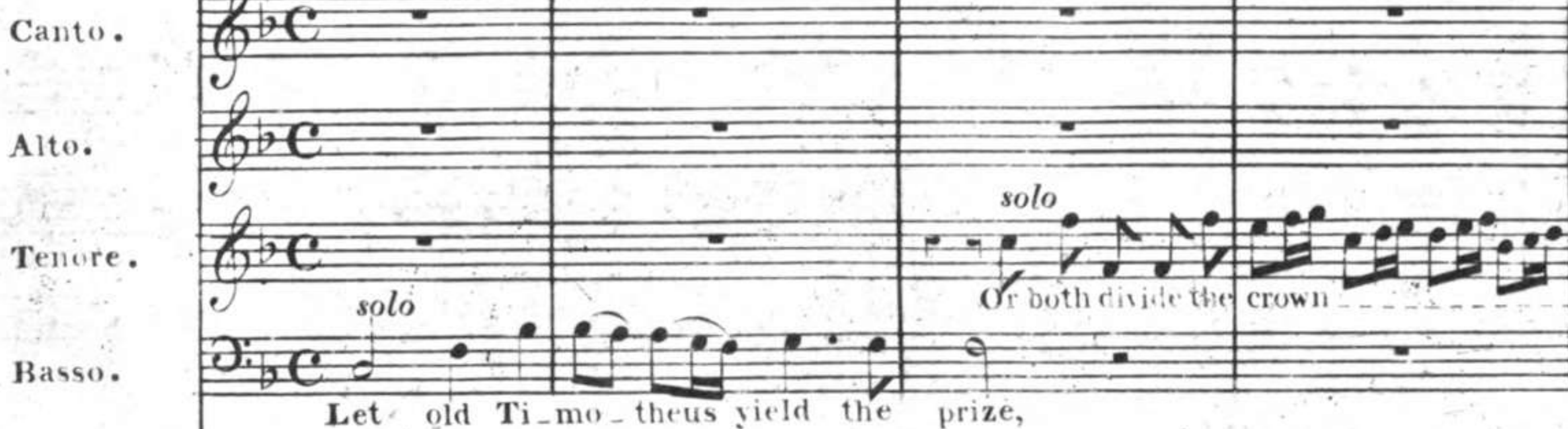
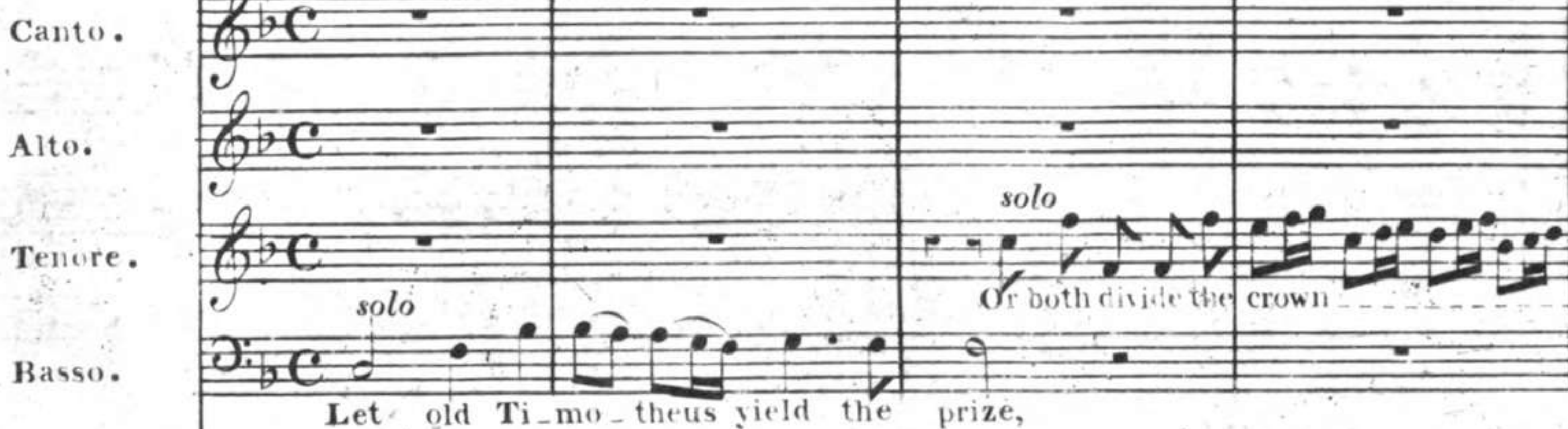
and arts un-known un-known be-fore.

19
LET OLD TIMOTHEUS YIELD THE PRIZE

Recit: 
Let old Ti-mo-theus yield the prize, Or both di-vide the crown;


He rais'd a mortal to the skies, She drew an an-gel down.

CHORUS. ANDANTE ALLEGRO.

Canto. 
Alto. 
Tenore. 
Basso. 
solo Or both divide the crown
Let old Ti-mo-theus yield the prize,

Chorus. 
ANDANTE *p*
ALLEGRO. *tr* *p*


solo He rais'd a mortal to the skies; He rais'd a mortal to the
Or both di-vide the crown;



solo

She drew an an-gel down. She drew an an-gel down. She drew an an-gel
 skies,

f down. Let old Ti mo... theus yield the prize,
f He rais'd a
f Or both divide the crown or both di-
 Or both divide the crown he rais'd a

f tutti

f He rais'd a mortal to the skies,
 mortal to the skies, He rais'd a mortal to the skies
 vide the crown; He rais'd a mortal to the skies
 mortal to the skies,

Or both divide the crown She drew an
 She drew an an--gel down.
 She drew an an--gel down She drew an an--gel down.

8

an an--gel down She drew an
 an--gel down an an--
 Let old Ti--mo--theus yield the prize,

an an--gel down. She drew an an--gel
 an--gel down.
 yield the prize -- Let old Ti--mo--theus yield the prize --
 Let old Ti--mo--theus yield the prize, Or

down an an- - - - - gel down. Or both divide the crown - - - - -

Or both divide the crown

both di- vide the crown - - - - - divide the crown - - - - - the crown;

Or

or both di- vide the crown

Or both divide the crown Or both di-

both di- vide Or both divide the crown; Or both di- vide the crown;

Or both Or both Or both di- vide the crown; Let old Ti-

- vide the crown; Or both Or both Or both di- vide Let old Ti- mi- theus yield the

Let old Ti-mo-theus yield the prize,
 She drew an an-gel down. She drew an an-gel-
 mo-theus yield the prize, He rais'd a
 prize, She drew an an-gel down.

yield the prize, He rais'd a mortal to the skies
 down He rais'd a mortal to the skies, He rais'd a
 mortal to the skies, He rais'd a
 He rais'd a mortal to the skies, He rais'd a mortal to the skies,

Or both divide the
 mortal to the skies to the skies to the skies,
 mortal to the skies, to the
 to the skies, Let old Ti-mo-theus

crown
 Or both divide the crown
 to the skies,
 yield the prize, Or both divide the

crown
 di...vide the crown; She
 crown Let old Ti...mo...theus

both divide the crown; She drew an an...gel down. She
 drew an an...gel an an...gel down She drew an an...
 She drew an an gel
 yield the prize,

drew an an- gel down She drew an an- gel down.
 gel an an- gel down He rais'd a mortal to the
 down She drew an an- gel an an- gel down He rais'd a mortal to the
 She drew an an- gel an an- gel down He rais'd a mortal to the

He rais'd a mortal to the skies,
 skies, He rais'd a mortal to the skies,
 skies, Let old Ti- mo- theus yield the pri-
 skies, Let old Ti- mo- theus yield the prize

8

Let old Ti- mo- theus
 She drew an an- gel down.
 ze, She
 Or both divide the crown;

yield the prize, yield the prize, Or both divide the crown
 Or both divide the crown She drew an
 drew an an--gel down. She drew an an--gel down She drew an
 Let old Ti-

He rais'd a mortal to the skies to the
 an--gel down. He rais'd a mor-tal to the
 an--gel down. He rais'd a mortal to the skies, to the
 --motheus yield the prize, He rais'd a mor-tal to the

ADAGIO

skies, She drew an an--gel down.
 skies, She drew an an--gel down.
 skies, She drew an an--gel down.
 skies, She drew an an--gel down.

ADAGIO

87
YOUR VOICES TUNE.

Chorus. ANDANTE ALLEGRO.

Canto.

Alto.

Tenore.

Basso.

Chorus.

ANDANTE

ALLEGRO

Your voi--ces tune, and raise them

Your voi--ces tune, and raise them

Your voi--ces tune, and raise them

Your voi--ces tune, and raise them

ten:

high, Till th'e--ho from the vaul--ted sky, The

high, Till th'e--ho from the vaul--ted sky, The

high, Till th'e--ho from the vaul--ted sky, The

high, Till th'e--ho from the vaul--ted sky, The

ten:

blest Ce--ci--lia's name; Mu--sic to heav'n and her we owe, The

blest Ce--ci--lia's name; Mu--sic to heav'n and her we owe, The

blest Ce--ci--lia's name; Mu--sic to heav'n and her we owe, The

blest Ce--ci--lia's name; Mu--sic to heav'n and her we owe, The

ten:

blest Ce--ci--lia's name; Mu--sic to heav'n and her we owe, The

blest Ce--ci--lia's name; Mu--sic to heav'n and her we owe, The

blest Ce--ci--lia's name; Mu--sic to heav'n and her we owe, The

blest Ce--ci--lia's name; Mu--sic to heav'n and her we owe, The



great - est bles - sing that's be - low; Sound loud - ly then her fame

great - est bles - sing that's be - low; Sound loud - ly then her fame

great - est bles - sing that's be - low; Sound loud - ly then her fame



ALLEGRO.



ALLEGRO.




Let's

Let's

Let's

Let's



im-i-tate her notes a-bove And may this ev'ning
 im-i-tate her notes a-bove And may this ev'ning
 im-i-tate her notes a-bove And may this ev'ning
 im-i-tate her notes a-bove And may this ev'ning

e-ver prove, Sacred to har-mo-ny and love. Sacred to love,
 e-ver prove, Sacred to har-mo-ny and love. Sacred to love,
 e-ver prove, Sacred to har-mo-ny and love. Sacred to love,
 e-ver prove, Sacred to har-mo-ny and love. Sacred to love,

Sacred to harmony, Sacred to love. Sacred to love,
 Sacred to harmony, Sacred to love. Sacred to love,
 Sacred to harmony, Sacred to love. Sacred to love,
 Sacred to harmony, Sacred to love.

Sacred to love, Sacred to harmo-ny, Sacred to har-

Sacred to love, Sacred to harmo-ny, Sacred to har-

Sacred to love, Sacred to harmo-ny, Sacred to har-

Sacred to love, Sacred to harmo-ny, Sacred to har-

8

- mo-ny and love. Sa-cred to love, Sa-cred to love,

- mo-ny and love. Sa-cred to love, Sa-cred to love,

- mo-ny and love. Sa-cred to love, Sa-cred to love,

- mo-ny and love. Sa-cred to love, Sa-cred to love,

8

Sacred to har- mony

Sacred to har- mony

Sacred to har- mony

Sacred to har- mony

Sa_cred to har...mo_ny and love. And may this ev'ning e...ver prove,

Sa_cred to har...mo_ny and love. And may this ev'ning e...ver prove,

Sa_cred to har...mo_ny and love. And may this ev'ning e...ver prove,

Sa_cred to har...mo_ny and love. And may this ev'ning e...ver prove,

Sacred to harmo-ny, Sa_cred to love. Let's im...i...tate her

Sacred to harmo-ny, Sa_cred to love. Let's im...i...tate her

Sacred to harmo-ny, Sa_cred to love. Let's im...i...tate her

Sacred to harmo-ny, Sa_cred to love. Let's im...i...tate her

Sacred to harmo-ny, Sa_cred to love. Let's im...i...tate her

notes a...bove, And may this ev'ning e...ver prove, Sa_cred to harmo-ny,

notes a...bove, And may this ev'ning e...ver prove, Sa_cred to harmo-ny,

notes a...bove, And may this ev'ning e...ver prove, Sa_cred to harmo-ny,

notes a...bove, And may this ev'ning e...ver prove, Sa_cred to harmo-ny,

Sa_cred to love. Sa_cred to love. Sa_cred to harmony,
 Sa_cred to love. Sa_cred to love, Sa_cred to harmony,
 Sa_cred to love. Sa_cred to love. Sa_cred to harmony,
 Sa_cred to love. Sa_cred to love. Sa_cred to harmony,

Sacred to love. Sacred to love, Sacred to love, Sacred to harmo_ny,
 Sacred to love. Sacred to love, Sacred to love, Sacred to harmo_ny,
 Sacred to love. Sacred to love, Sacred to love, Sacred to harmo_ny,
 Sacred to love. Sacred to love, Sacred to love, Sacred to harmo_ny,

Sa_cred to love.
 Sa_cred to love.
 Sa_cred to love.
 Sa_cred to love.

FINIS.



I N D E X

FIRST ACT

	OVERTURE. -----	1
RECIT:	'Twas at the royal feast. -----	4
{ AIR & { CHORUS	Happy happy happy pair. -----	5
RECIT:	Timotheus plac'd on high. -----	12
RECIT:	The song began from Jove. -----	12
CHORUS	The list'ning crowd admire the lofty sound. -----	13
AIR	With ravish'd ears. -----	18
RECIT:	The praise of Bacchus. -----	22
AIR	Bacchus ever fair and young. -----	22
CHORUS	Bacchus' blessings are a treasure. -----	25
RECIT:	Sooth'd with the sound. -----	29
RECIT:	He chose a mournful muse. -----	29
AIR	He sung Darius, great and good. -----	30
RECIT:	With dowcast looks. -----	32
CHORUS	Behold Darius, great and good. -----	32
RECIT:	The mighty Master smiled to see. -----	36
AIR	Softly sweet in Lydian measure. -----	36
AIR	War, he sung, is toil and trouble. -----	38
AIR	The prince unable. -----	41
CHORUS	The many rend the skies. -----	45

END OF THE FIRST ACT.

SECOND ACT

RECIT:	Now strike the golden lyre again. -----	55
CHORUS	Break his bands of sleep asunder. -----	56
RECIT:	Hark, hark! the horrid sound. -----	58
AIR	Revenge, Timotheus cries. -----	59
AIR	Behold the ghastly band. -----	62
RECIT:	Give the vengeance due. -----	64
{ AIR & { CHORUS	The princes applaud, with a furious joy. -----	65
{ AIR & { CHORUS	Thais led the way. -----	68
RECIT:	Thus long ago. -----	73
CHORUS	At last divine Cecilia came. -----	74
{ RECIT: & { CHORUS	Let old Timotheus yield the prize. -----	79
CHORUS	Your voices tune. -----	87

FINIS

Alexander's Feast