G. F. Handel

Semele

HWV 58

FULL SCORE

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SEMELE

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Part One
1. Overture

Oboe 1, 2

Violino 1

Violino 2

Viola

Bassi

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Full Score - 1
2. Gavotte

*Violini unisoni*

*Viola*

*Bassi*
SCENE 1: The temple of Juno.

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


Largo e pomposo

Violino 1

Violino 2

Viola

Voce [Priest]

[Bassi]

Tasto solo

Be hold! auspicious flashes rise,

Ju no ac cepts our sac ri fice; the grate ful o dor
swift ascends,

and see, the golden image bends!
4. Chorus of Priests

A tempo ordinario
Lucky o-mens,
lucky omen, bless our rites, bless our rites,
lucky omen, bless our rites, bless our rites,
lucky omen, bless our rites, bless our rites,
bless our rites,

and sure success shall crown your

bless our rites, and sure success shall crown your loves,

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

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

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

sure success shall crown, shall crown your loves, and sure success shall crown your loves;
luck-y o-men-s
luck-y o-men-s
luck-y o-men-s, luck-y o-men-s
luck-y o-men-s, luck-y o-men-s
bless our rites, bless our rites,
bless our rites, bless our rites, and sure suc-
bless our rites, bless our rites, and sure suc-
bless our rites, bless our rites, and sure suc-
bless our rites, bless our rites, and sure suc-
lucky omen, lucky omen,
cess, and sure success shall crown your loves;
lucky omen, lucky
loves, and sure success shall crown your loves;
lucky omen, lucky
crown, and sure success shall crown your loves;
lucky omen, lucky
lucky omens bless our rites, bless our rites,
loves; lucky omens, lucky omens,
loves; lucky omens, lucky omens,
peaceful days,
peaceful days,
peaceful days,
peaceful days,
peaceful days and fruitful nights, peaceful days and fruitful nights

peaceful days and fruitful nights, peaceful days and fruitful nights

peaceful days and fruitful nights, peaceful days and fruitful nights

peaceful days and fruitful nights, peaceful days and fruitful nights

peaceful days and fruitful nights, peaceful days and fruitful nights
Allabreve moderato

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

Tasto solo
attend the pair that she approves, that she approves,
attend the pair that she approves, attend the pair that she approves, that she approves,
attend the pair that she approves, attend the pair that she approves,
proves, that she approves, attend the pair, attend the pair, that she approves, attend
proves, attend the pair, attend the pair, attend the pair that she approves, that she ap-
at-tend_____, attend the pair, attend the pair, attend the pair that she approves, that she ap-
that she approves, attend the pair that she approves, that she ap-
the pair that she approves, attend the pair,
proves, attend the pair that she approves, attend the pair,
proves, attend the pair that she approves,
proves, attend the pair, attend the
the pair that she approves,
attend the pair,
attend the pair,
the pair that she approves,
attend the pair,
attend the pair,
the pair that she approves, 
attend the pair,
attend the pair,
attend the pair,
attend the pair,
attend the pair,
pair that she approves, attend, attend, attend, attend, attend the pair,

that she approves, attend, attend, attend, attend, attend the

pair that she approves, attend, attend, attend, attend, attend the

pair that she approves, attend, attend, attend, attend, attend, attend, attend, attend the
attend the pair that she approves, that she approves,

attend the pair that she approves, that she approves,

attend the pair that she approves, that she approves,

attend the pair that she approves, that she approves,

attend the pair that she approves, that she approves,

attend the pair that she approves, that she approves,
proves,

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

proves,

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

proves,

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

proves,

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

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

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

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

ATHAMAS

CADMUS

Daughter, obey, hear and obey, with kind consenting ease a parent's

Bassi

5 Arioso e larghetto

O hear a faithful lover's prayer, on care; invent no new delay, invent no new delay.

this auspicious day invent no new delay, invent no new delay, o hear and o-

invent no new delay, invent no new delay on this auspicious bey invent no new delay on this auspicious
day, in-vent no new de-lay on this aus-pi-cious day.

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

va-rious, how tor-ment-ing are my mi-se-ries! O Jove, o Jove, as-sist me: can
Se-me-le fore-go thy love, and to a mor-tal's pas-sion yield? Thy ven-gance

will o'er-take such per-fi-dy. If I de-ny, my fa-ther's wrath I fear.

7. Air
Larghetto andante

O Jove, in pi-ty teach me which to choose,
O Jove, in pity teach me which to choose, in-cline me to com-ply, or help me
to re-fuse, in-cline me to com-ply, or help, or help me, or help me, or help me to re-
fuse, teach me which to choose, or help me to re-fuse.
8a. Air

Andante

Violino 1

Violino 2

Viola

SEMELE

Bassi

Full Score - 39
The morning lark to mine accords his note, and tunes to my distress his warbling throat, and tunes to my distress
bling throat, and

tunes to my distress his
The morning lark to mine accords his warbling throat;
note, and tunes to my distress his warbling throat, the morning lark to

mine, to mine accords his note, and tunes to my distress his warbling

throat, and tunes to my dis-
warbling throat, and tunes to my distress. his warbling, warbling throat.
Each setting and each rising sun

mourn, waiting alike, waiting alike his absence and return, and return, waiting alike, each setting and each
rising sun I mourn, wailing alike, wailing alike, his absence and return, his absence, his absence, wailing alike, his absence and return.

Tempo I

Adagio
like his absence and return.
8b. Air

Andante

Violino 1

Violino 2

Viola

SEMELE

Bassi

Full Score - 49
The morning lark to mine accord his note, and tunes to my distress his warbling throat, and tunes to my distress his war -
16

18

18

20

... bling throat, and

tunes to my distress his
warbling throat;

the morning lark to mine accords his
note, and tunes to my distress his warbling throat, the morning lark to

mine, to mine accords his note, and tunes to my distress his warbling

throat, and tunes to my dis-
warbling throat, and tunes to my distress, his warbling, warbling throat.
Each setting and each rising sun I mourn, waiting alike, waiting alike his absence and return, and return, waiting alike, each setting and each
haste, haste, Hy- men, haste, thy torch prepare,

Love al-ready his has light-ed, thy torch prepare, Hy- men, haste, thy torch prepare, Love al-ready his has light-ed,
One soft sigh has cur'd de-spair, one soft sigh

has cur'd de-spair, and more than my past pains re-qui - - - - -

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11. Recitative

INO

A-last! she yields, and has un-done me. I can no long-er hide my pas-sion; it must have

Continuo

vent, or in-ward burn-ing will con-sume me. Oh A- tha-mas! I can-not ut-ter it. On me fair I - no

ATHAMAS

 calls with mourn-ful ac-cent, her col-or fa-ding, and her eyes o'er-flow-ing! Oh Se-me-le! On me she

SEMELE

 calls, yet seems to shun me! What would my sis-ter? Speak! Thou hast un-done me.
12. Quartet
Andante larghetto

Violino 1

Violino 2

Viola

SEMELE

INO

ATHAMAS

CADMUS

Bassi

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

Why dost thou thus un-time-ly grieve, why dost thou thus un-time-ly grieve, and all our so-lemn rites pro-
fane? Can he, or she thy woes relieve? Or I? Or I? Of all; but all, I fear, in vain. Of all; but all, I fear, in whom dost thou complain?
Can I assuage thy pain? Of whom dost thou complain.

Can I thy woes relieve?

Of whom dost thou complain?

Of all, of all, of all; but all, I fear, in vain, but all, I fear, in plain?

Can I thy woes relieve, of whom dost thou complain?
Can I assuage thy pain?

Can I assuage thy pain, but all in vain, I fear, in vain, but all, I fear, in vain, but all, I fear, in vain.

Can I thy woes relieve?

Of whom dost thou complain?

Of whom, of whom dost thou complain?

Of whom, of whom dost thou complain?

Of whom dost thou complain? Of he, or she, or I? Of whom, of whom dost thou complain? Of whom, of whom dost thou complain?
plain?

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

plain?

plain?
13. Chorus of Priests

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

[Allegro]

Oboe 1, 2

Violino 1

Violino 2

Viola

Timpani

Soprano

Avert these o - mens, all ye

Alto

Avert these o - mens, all ye

Tenore

Avert these o - mens, all ye

Basso

Avert these o - mens, all ye

Tutti Bassi

Full Score - 69
pow'rs, all ye pow'rs,

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

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

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

pow'rs, all ye pow'rs,

pow'rs, all ye pow'rs,

pow'rs, all ye pow'rs, all ye pow'rs,
all ye pow'rs, avert these omens, avert, all ye
all ye pow'rs, avert these omens, avert, all ye
pow'rs,

avert these omens, avert, all ye
pow'rs, avert these omen's, all ye pow'rs!

pow'rs, avert these omen's, all ye pow'rs!

pow'rs, avert these omen's, all ye pow'rs!

pow'rs, avert these omen's, all ye pow'rs!

6 6 6 # 6
verse our holly, holly, holly rites controls;

verse our holly, holly, holly rites controls;

verse our holly, holly, holly rites controls;

verse our holly, holly, holly rites controls;
o'er-whelm'd with sud-den night the day, the day ex-pires!

o'er-whelm'd with sud-den night the day, the day ex-pires! Ill-bod-ing__thun-der, ill-

o'er-whelm'd with sud-den night the day, the day ex-pires!

o'er-whelm'd with sud-den night the day, the day ex-pires!
Ill-boding thunder, ill-boding thunder on the
bod-ing thunder, ill-boding thunder on the right hand
thun-der on the right hand rolls.

Ill-boding thunder on the right hand
right hand rolls, on the rolls, on the right hand rolls, on the right hand rolls, on the right hand rolls.

Org. e Violoncello
right hand rolls, ill-boding thunder on the right hand, ill-boding

rolls, rolls, rolls, rolls

on the right hand rolls

Tutti
thunder on the right hand rolls, ill-boding thunder on the right hand rolls; and

on the right hand rolls, ill-boding thunder on the right hand rolls; and

the right hand rolls, ill-boding thunder on the right hand rolls; and

ill-boding thunder on the right hand rolls;
Jove, Jove him-self descends, and Jove him-self descends in show'rs

Jove him-self descends, descends

Jove him-self descends, and Jove him-self descends in show'rs, in

and Jove him-self descends in show'rs
Avert these show'rs, to quench our late propitious fires.
Avert these show'rs, to quench our late propitious fires.

Avert these show'rs, to quench our late propitious fires.
Avert these show'rs, to quench our latest propitious fires.
Omens, all ye pow’rs, all ye pow’rs,

Omens, all ye pow’rs, all ye pow’rs,

Omens, all ye pow’rs, all ye pow’rs, all ye

Omens, all ye pow’rs, all ye pow’rs,
all ye pow'rs, a-vert these

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

pow'rs, a-vert these

all ye pow'rs, a-vert these
all ye pow'rs!

tasto solo

Flames are rekindled on the altar.

The fire is again extinguished.

Pious flash-es rise.

Juno accepts our sacrifice.

Again the sickly flame decaying dies:

Juno assents, but angry Jove denies.
15. Recitative

ATHAMAS

Thy aid, pro-nu-bial Ju-no, A-tha-mas im-plores. Thee, Jove, and thee a-lone, thy

SEMELE

A loud clap of thunder; the altar sinks.

16. Chorus of Priests

Presto

Oboe 1, 2

Violino 1

Violino 2

Viola

Timpani

Soprano

Alto

Tenore

Basso

Tutti Bassi

Cease, cease your

Cease, cease your

Cease, cease your

Cease, cease your
vows, 'tis impious to proceed; be gone, and fly this holy place with
speed: this dreadful conflict is of dire presage; be gone, and
rage, be-gone, and fly from Jove's im-pend-ing rage, from Jove's im-pend-ing rage, be-gone, and fly from Jove's im-pend-ing rage, from Jove's im-pend-ing rage, be-gone, and fly from Jove's im-pend-ing rage, from Jove's im-pend-ing rage, be-gone, and fly from Jove's im-pend-ing rage, from Jove's im-pend-ing
rage, be-gone, and fly.

rage, be-gone, and fly.

rage, be-gone, and fly.

rage, be-gone, and fly.

Exeunt
SCENE 2: Athamas and Ino

17. Recitative

ATHAMAS

Oh A-tha-mas, what tor-ture hast thou born! And oh, what hast thou yet to bear! From

Continuo

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

18. Air

INO

Larghetto

Violoncello e

Organ

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

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

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

Full Score - 94
tears and aching sighs, thy woes, too like, too like her own, thy woes, thy woes, too like her

own, in flowing tears and aching sighs, in flowing tears and aching sighs, thy woes, thy

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

Turn, hopeless lover, turn, turn thy eyes.

19. Recitative

ATHAMAS

She weeps! The gentle maid in tender pity weeps to behold my misery!

Continuo

So Semele would melt to see another mourn.
Adagio

tell, in pity of my despair, your tune-ful voice my tale would tell, in pity of my sad despair.

And with sweet melody compel, and with sweet melody compel attention from the flying fair,

_, attention from the flying fair, and with sweet melody compel attention from the flying fair._
21. Recitative

INO

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

Continuo

Whence such compassion? In-sen-sible! In-grate! Ah no, I cannot blame thee: for by effects unknown before, who could the hidden cause explore; or think that love could act so strange a part, to plead for pity in a rival's heart? Ah me, what have I heard! She does her passion own.
22. Duet

Andante larghetto

Violino 1,
[Oboe 1, 2]

Violino 2

Viola

INO

ATHAMAS

Bassi

You've undone me, look not on me, look not on me;

guilt up-braid-ing, shame in-vad-ing, guilt up-braid-ing, shame in-vad-ing, look not on me, you've un-done me, you've un-done, un-done me;

With my life I would a-

Full Score - 100
look not on me, you've un-done me;
tone pains you've borne to me un-known. Cease to shun me!

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

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

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

has both un-done, love a-lone, love a-lone has both un-done;
look not on me, guilt upbraiding, shame invading, look not on me;

cease to shun me; love alone has both undone, love alone has both undone;
lone has both undone, love alone has both undone;

you've undone me, you've undone me;

cease to shun me; with my life I would a-
love a-lone has both undone;

look not on me;
tone;

cease to shun me,

cease to shun me,

love a-lone has both undone,

love a-lone has both undone,

love a-lone has both undone,

love a-lone has both undone,

love a-lone has both undone,

love a-lone has both undone,

love a-lone has both undone,

love a-lone has both undone,

love a-lone has both undone,
Adagio

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

lone has both un-done, love a-lone has both un-done.
SCENE 3: To them enter Cadmus, attended.

23. Recitative

CADMUS

Ah, wret-ched prince, doom'd to dis-as-trous love! Ah me, of pa-rents most for-lorn! Pre-pare, O

Continuo

A - tha-mas! to prove the shar-p est pangs that e'er were borne; pre-pare with me our com mon loss to

ATHAMAS

mourn. Can fate, or Se-me-le in-vent an o-ther, yet an o-ther pun-ish ment?


Violino 1

Violino 2

Viola

CADMUS

Wing'd with our fears and pi-ous haste, from Ju no's fane we fled; scarce we the bra-zen gates had

Bassi

Full Score - 105
pass'd, when Se-me-le a-round her head with a-zure flames was grac'd, whose lam-bent glo-ries in her tres-ses

play'd. While this we saw with dread sur-prise, swift-er than light-ning down-ward tend-ing, an ea-gle stoop'd, of might-y

size, on pur-ple wings de-scend-ing; like gold his beak, like stars shone forth his
eyes, his sil-ver plu-my breast with snow con-ten-ding;
sud-den he

snatch'd the trem-bling maid, and soar-ing from our sight con-vey'd, dif-fus-ing e-ver as he less'-ning

trew ce-les-tial o-dors and am-bro-sial dew.
25. Recitative

**ATHAMAS**

Oh pro-di-gy, to me of dire por-ten! To me, I hope, of for-tu-nate e-vent!

**SCENE 4:** Enter to them chorus of priests and augurs.

26. Recitative

**CADMUS**

See, see, Jove’s priests and ho-ly au-gurs come. Speak, speak of Se-me-le, and me de-clare the doom.
27. Chorus of Priests and Augurs

Allegro

Como 1 [in F]

Como 2 [in F]

Oboe 1

Oboe 2

Violino 1

Violino 2

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

Tasto solo
Hail, hail, hail Cadmus, hail,

Hail, hail, hail Cadmus, hail,

Hail, hail, hail Cadmus, hail,

Hail, hail, hail Cadmus, hail,
hail Cad-mus, hail Cad-mus, hail, hail Cad-mus, hail!
hail Cad-mus, hail Cad-mus, hail, hail Cad-mus, hail!
hail Cad-mus, hail Cad-mus, hail, hail Cad-mus, hail!
hail Cad-mus, hail Cad-mus, hail, hail Cad-mus, hail!
Jove salutes the Theban king.

Hail

Jove salutes the Theban king.

Hail

Jove salutes the Theban king.

Hail

Jove salutes the Theban king.

Hail
Cad - mus, hail! Cease your mourn - ing, hail!

Cad - mus, hail! Cease your mourn - ing, hail!

Cad - mus, hail! Cease your mourn - ing, hail!

Cad - mus, hail! Cease your mourn - ing, hail!

Full Score - 113
returning, songs of mirth and triumph
sing, songs of mirth and triumph sing, sing,
sing, songs of mirth, of mirth and triumph sing, songs of
sing, songs of mirth, of mirth and triumph sing, songs of
sing, songs of mirth, of mirth and triumph sing, Org. e Violone.
songs of mirth and triumph sing,
songs of mirth,
mirth, of mirth and triumph sing,
songs of mirth,
mirth, of mirth and triumph sing,
songs, songs of

songs of mirth,
songs of

Tutti
songs of mirth and triumph sing,
songs of mirth and triumph sing, songs of mirth and triumph sing,
triumph sing, songs of mirth and triumph sing.  Hail, hail,

triumph sing, songs of mirth and triumph sing.  Hail, hail,

triumph sing, songs of mirth and triumph sing.  Hail, hail,

triumph sing, songs of mirth and triumph sing.  Hail, hail,
hail Cad - mus, hail, hail!
hail Cad - mus, hail, hail!
hail Cad - mus, hail, hail!
hail Cad - mus, hail, hail!
28. Air and Chorus

Alla gavotta

Violini unisoni

SEMELE

Continuo

Endless pleasure, endless pleasure, endless love, Sem-

le enjoys above, endless love, endless love, endless plea-

sure, endless love, Sem-le enjoys above
32, Semele enjoys above;
on her bosom Jove reclining, useless now his thunder lies, useless now his thunder lies.

useless now his thunder lies;
to her arms his bolts resigning, and his

lightning to her eyes, to her arms, to her arms his bolts resigning, and his lightning to her

eyes, to her arms his bolts resigning, and his lightning to her eyes,
to her eyes, and his lightning to her eyes.

Endless pleasure, endless pleasure, endless pleasure, endless pleasure, endless love, Semele enjoys above, endless love, Semele enjoys

Adagio
joys above. Endless pleasure, endless love, endless pleasure, endless

Endless pleasure, endless love, endless pleasure, endless

Endless pleasure, endless love, endless pleasure, endless

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

Organ 6 Tutti 6 7 75
bove,
Semele enjoys above,
endless love,
love, endless, endless pleasure, Semele enjoys above,
endless love,
love,
Semele enjoys above,
endless love,
bove, endless pleasure, endless love, Semele enjoys above,
endless love,
end-less love, Se-me-le en-joys en-joys a-bove, Se-me-le en-joys a-
end-less love, Se-me-le en-joys en-joys a-bove, Se-me-le en-joys a-
end-less love, Se-me-le en-joys en-joys a-bove, Se-me-le en-joys a-
end-less love, Se-me-le en-joys en-joys a-bove, Se-me-le en-joys a-

6 5 6 5 6 5 6 7 5 6 4 3
bove, endless love, endless love, endless pleasure, endless plea - 
bove, endless love, endless love, endless plea - 
bove, endless love, endless love, endless plea - 
bove, endless love, endless love, endless pleasure, endless plea -
bove, Semele enjoys above.
bove, Semele enjoys above.
bove, Semele enjoys above.
bove, Semele enjoys above.

Full Score - 132
Part Two
29. Sinfonia

Violino 1, 2

Viola

Bassi

Full Score - 135
SCENE 1: A pleasant country.

30. Recitative

JUNO

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

Continuo

IRIS

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

JUNO

IRIS

ex - e-cute thy dread com-mand, have thrice en-com-pass'd sea and land. Say, where is Se-me-te's a-bode? Look where

JUNO

IRIS

Ci-the-ron proud-ly stands, Boe - o-tia part-ing from Ce-cro-pian lands. High on the sum-mit of that hill, be-yond the

JUNO

IRIS

reach of mor-tal eyes, by Jove's com-mand and Vul-can's skill, be-hold a new-e - rect-ed pa-lace rise.
she resides in sweet retreat, she resides in sweet retreat.

On her pleasure, Jove requiring, all the Loves and Graces wait, and

Graces wait, and Graces wait, all the Loves and Graces wait.

There from mortal cares retiring,
32. Recitative

Concitato, ma pomposo

Violino 1

Violino 2

Viola

JUNO

No more; I'll hear no more.

A-wake, Sa-tur-nia, from thy

le-thar-gy; seize, de-stroy the cur-sed Se-me-le.

Scale proud

Ci-the-ron's top: snatch her, tear her in thy fu-ry, and down,

Tasto solo
down to the flood of A-che-ron let her fall, let her fall, fall,
fall, roll-ing down the depths of night, ne-ver more
to be-hold the light. If I th'im-pe-rial scepter sway, I
Recitative

IRIS

Hear, mighty queen, while I recount what obstacles you must surmount. With adamant the gates are

Continuo

Bassi
barr'd, whose entrance two fierce dragons guard; at each approach they
lash their fork-y stings, and clap their brazen wings: and as their scaly

horrors rise, they all at once disclose a
thou-sand fier-y eyes, which ne-ver know re-pose.

33. Air

Allegro

Violino 1

Violino 2

Viola

JUNO

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

Bassi

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

o'er Scy-thian hills to the Me-o-tian lake, o'er Scy-thian hills to the Me-o-tian lake a speed-y flight we'll take, we'll take; hence,
I - ris, hence a-way,    I - ris, hence a-way, a - way__, a - way__, a - way__, a speed - y__

flight, a speed - y flight we'll take, a speed - y flight we'll take, a speed - y flight we'll take,
There Somnus I'll compel his downy bed to leave and silent cell:

noise and light, with noise and light I will his peace molest,
nor shall he sink again to pleasing
rest, 'till to my vow'd re-venge he grants sup-

[Adagio]

plies, and seals with sleep the wake-ful drag-ons' eyes.

Da Capo
SCENE 2: An apartment in the palace of Semele; she is sleeping, Loves and Zephyrs waiting.

34. Air

Larghetto

Violino 1

Volino 2

Viola

CUPID

Violoncello

Come Zephyrs, come, while Cupid

Full Score - 150
sings, fan her with your silky wings, come Zephyrs, come, while Cupid sings,

fan her with your, your silky wings, fan her with your silky, silky wings; new desire

I'll inspire, new desire I'll inspire and revive

Full Score - 151
the dy-ing flames.

Come Zephyrs, come, while Cupid sings, fan her with your, your sil-ky wings; new de-sire

I'll in-spire, new de-sire, new de-sire. I'll in-spire and re-
vive the dy-ing flames, the dy-ing flames, and re-vive the dy-ing flames.

Allegro

Dance a-round her

[Fine]

while I wound her and with pleas-ure fill her dreams
dance around her while I wound her and with pleasure

fill her dreams, dance around her while I wound her

and with pleasure fill her dreams, dance around her,
fill her dreams, and with pleasure fill her dreams, and with pleasure
35. Air
Largo
Semele awakes and rises.

SEMELE
Bassi

Sleep, oh sleep, why dost thou leave me, why dost thou leave me? Why thy visionary joys re-

Move? Oh sleep, oh sleep, a-gain de-ceive me, oh sleep, a-gain de-ceive me, to my

Arms re-store my wan-d'ring love, my wan-

-d'ring love, re-store my wan-d'ring love, a-gain de-ceive me, oh sleep, to my arms, to my

Arms re-store my wan-d'ring love.
36. Recitative

SCENE 3: To them enter Jupiter.

Let me not another moment bear the pangs of absence; since you have
form'd my soul for loving, no more afflict me with doubts and fears and cruel jealousy.

37. Air

Andante

Full Score - 157
Lay your doubts and fears aside, and for joys a-lone provide, and for joys a-lone provide,
Tho' this human form I wear, think not I man's falsehood bear, think not I man's falsehood bear, tho' this human form I wear.

Adagio

think not I man's falsehood bear.

Lay your

Dal Segno
38. Recitative

JUPITER

You are mortal, and require time to rest and to repose. I was not absent; while love was with thee I was present: love and I are one.

Continuo

39. Air

Allegro

Violino 1

Violino 2

SEMELE

Bassi

With fond desiring,

with bliss expiring, panting, fainting, if this be love, not you alone, but love...
and I am one.

With fond desiring,

with bliss expiring, panting, fainting, if this be love, not you alone

but love, and

I am one.
Cause less doubting, or despairing, rashly trusting, idly fearing, if this be love, not
you a lone, but love and I are one; rashly trusting,
idly fearing, if this be love, not you a lone, but love

and I are one.
With fond desiring, with bliss expiring, panting, fainting, if this be love, not

you alone, but love and I are one. With fond desiring, with bliss expiring,

panting, fainting, if this be love, not you alone.

_____, but love, ______ and I are one.
40. Chorus of Loves and Zephirs

Allegro

Oboe 1, 2

Violino 1

Violino 2

Viola

Soprano

How engag-ing, how en-dear-ing is a lover's pain and care,

Alto

How engag-ing, how en-dear-ing is a lover's pain and care,

Tenore

How engag-ing, how en-dear-ing is a lover's pain and care,

Basso

How engag-ing, how en-dear-ing is a lover's pain and care,

Continuo
And what joy the nymph's appearing after absence or despair, and what joy
the nymph's appearing after absence or despair,

the nymph's appearing after absence or despair,

the nymph's appearing after absence or despair,

the nymph's appearing after absence or despair,
41. Recitative

SEMELE

JUPITER

Ah me! Why sighs my Sem-ble? What gen-tle sor-row swells thy soft

bo-som? Why trem-ble those fair eyes with in-ter-rup-ted light? Where hov'-ring for a vent, a-midst their hu-mid

fires, some new-form'd wish ap-pears. Speak, and ob-tain. At my own hap-pi-ness I sigh and trem-ble; for I am

mor-tal, still a wo-man; and e-ver when you leave me, though com-pass'd round with de-iti-ies of Loves and

Gra-ces, a fear in-vades me, and con-sci-ous of a na-ture far in-fer-nor, I seek for so-li-tude,

and shun so-ci-e-ty. Too well I read her mean-ing, but must not un-der-stand her: aim-ing at immor-

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

Allegro ma non troppo

Violini unisoni

JUPITER

Bassi

I must with speed amuse her, lest she too much explain, lest she too much explain,
I must with speed, I must with speed a-muse her, lest she too much, lest she too much explain, I must with speed a-
muse her, lest she too much explain, I must with speed a-muse her,

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

theless too much explain.

It gives the lover double pain, who hears his nymph complain, and hearing must refuse her, it gives the lover double pain, who hears his nymph complain, and hearing must refuse her.
43. Chorus of Loves and Zephirs

Alla hornpipe

Oboe 1, 2

Violino 1

Violino 2

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi
Now love, that everlasting
boy, that everlasting boy, invites to revel while you may in soft delights,
boy, that everlasting boy, invites to revel while you may in soft delights,
boy, that everlasting boy, invites to revel while you may in soft delights,
in soft delights, in soft delights, in soft delights, in soft delights, in soft delights, in soft delights, in soft delights, in soft delights, in soft delights.

Now love, that everlasting boy, invites to revel while you may in
now love, that everlasting boy, invites to revel while you may in
now love, that everlasting boy, invites to revel while you may in
now love, that everlasting boy, invites to revel while you may in
now love, that everlasting boy, invites to revel while you may in
now love, that everlasting boy, invites to revel while you may in
now love, that everlasting boy, invites to revel while you may in
now love, that everlasting boy, invites to revel while you may in
soft delights, in soft delights. Now love, that everlasting boy, in-
soft delights, in soft delights. Now love, that everlasting boy, in-
soft delights, in soft delights. Now love, that everlasting boy, in-
soft delights, in soft delights. Now love, that everlasting boy, in-
soft delights, in soft delights. Now love, that everlasting boy, in-
soft delights, in soft delights. Now love, that everlasting boy, in-
soft delights, in soft delights. Now love, that everlasting boy, in-
soft delights, in soft delights. Now love, that everlasting boy, in-
soft delights, in soft delights. Now love, that everlasting boy, in-

vites to revel while you may, to revel, to revel, to revel while you
vites to revel while you may, to revel, to revel, to revel while you
vites to revel while you may, to revel, to revel, to revel while you
vites to revel while you may, to revel, to revel, to revel while you
vites to revel while you may, to revel, to revel, to revel while you
vites to revel while you may, to revel, to revel, to revel while you
vites to revel while you may, to revel, to revel, to revel while you
vites to revel while you may, to revel, to revel, to revel while you
vites to revel while you may, to revel, to revel, to revel while you
vites to revel while you may, to revel, to revel, to revel while you
vites to revel while you may, to revel, to revel, to revel while you
vites to revel while you may, to revel, to revel, to revel while you
vites to revel while you may, to revel, to revel, to revel while you
vites to revel while you may, to revel, to revel, to revel while you

Full Score - 180
44. Recitative

JUPITER

By my com-mand, now at this in-stant, two wing-ed Ze-phis from her down-y

CONTINUO

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

SEMELE

I my sis-ter see! The dear com-pa-nion of my ten-der years. See, she ap-pear,s,

but sees not me; for I am vi-sible a- lone to thee. While I re-tire, rise and meet her,

and with wel-comes greet her. Now all this scene shall to Ar-ca-dia turn, the seat of hap-py nymphs and swains;

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

Full Score - 182
45. Air

Largo e pianissimo

Violino 1

Violino 2

Viola

JUPITER

Bassi

Where-e'er you walk, cool gales shall fan the glade;

trees, where you sit, shall crowd into a shade,
trees, where you sit, shall crowd into a shade;

to a shade;

where-e'er you walk, cool gales shall fan the glade;
trees, where you sit, shall crowd into a shade, trees, where you sit,

shall crowd into a shade.

Wher'e'er you tread, the blushing flow'rs shall rise, and all things flourish, and
SCENE 4: Semele, Ino, and chorus of Nymphs and Swains.
Semele and Ino meet and embrace.

46. Recitative

SEMELE

Dear sister, how was your passage hither? O'er many states and peopled
towns we pass'd, o'er hills and valleys, and o'er deserts waste; o'er barren moors, and o'er un-whole-some
fens, and woods where beasts in-hab-bit dreadful dens. Thro' all which path-less way our speed was
such, we stopp’d not once the face of earth to touch. Mean-time they told me, while thro’ air we fled, that

Jove did thus or-dain.

47. Recit. Accomp.

Larghetto e pianissimo

Violino 1

Violino 2

Viola

INO

Bassi

Tasto solo

But hark! the heav’n-ly sphere turns round,

Violone.
and silence now is drown'd, and silence now is drown'd in ecstasy of sound. In sudden the still air is charm'd, as if all harmony were just alarm'd!
And ev'ry soul with transport fill'd,
alternately, alternately,
alternately, alternately is thaw'd and chill'd.
48. Duet

Grave e pianissimo

Violino 1

Violino 2

Viola

SEMELE

Pre-pare, pre-pare then, ye im-mor-

INO

Pre-pare, pre-pare then, ye im-

Bassi

Andante

- tal choir, im-mor-tal choir. Each sa-cred min-strel tune his lyre, and all in cho-rus

mor-tal choir, ye im-mor-tal choir.

join, and all in cho-rus join,

Each sa-cred min-strel tune his lyre, and
and all in choru's join, and all, and all in choru's join,
all in choru's join, and all, and all, and all in choru's join, each sa-cred min-strel

each sa-cred min-strel tune his lyre, and all in choru's join, and all
tune his lyre, and all in choru's join, and all, and all

, and all in choru's join, and all, and all in choru's join, each

and all in choru's join, and all, and all in sa-cred min-strel tune his lyre, and all in choru's join, and all in
Adagio

chorus join, in chorus join, and all, and all in chorus join
chorus join, in chorus join, and all, and all, and all
49. Chorus of Nymphs and Swains

A tempo ordinario

Bless the glad earth with heav'n-ly lays, bless the glad earth with heav'n-ly lays,

Bless the glad earth with heav'n-ly lays, bless the glad earth with heav'n-ly lays, and to that

Bless the glad earth with heav'n-ly lays, bless the glad earth with heav'n-ly lays,
that all appear divine
and to that pitch the eternal accents raise,
pitch the eternal accents raise
that all appear divine, that all appear divine,
that all appear di-
and to that pitch th'e -

[Violonc. e Org.]
and to that pitch, and to that
vine

 eternal accents raise, that all appear di-

and to that pitch th'e -
pitch,
that all, that all appear divine,
that all appear, that all appear divine,
vine, appear divine,
universal accents raise, that all appear divine,
that all appear divine,
that all appear divine, that all appear divine,
that all appear divine, that all appear divine,
that all appear divine, that all appear divine,
pear divine, and to that pitch th' eternal accents raise

pear divine, that all appear divine,

pear divine, that all appear divine

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

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

accents raise, that all appear, ap-

and to that pitch the-ter-nal accents

Tutti

Full Score - 201
that all appear divine, that all appear divine, that all appear divine;
vine, that all appear divine, that all appear divine, that all appear divine.

vine, that all appear divine, that all appear divine, that all appear divine.

appear divine, that all appear divine, that all appear divine, that all appear divine.

appear divine, that all appear divine, that all appear divine, that all appear divine.
Part Three
SCENE 1: The cave of sleep; the God of sleep lying on his bed.
A soft symphony is heard afterwards.

50. Sinfonia

Larghetto e piano

Violino 1

Violino 2

Viola

Violoncello 1, Fagotto 1

Violoncello 2, Fagotto 2

Organo

Full Score - 207

Allegro e forte  

Juno and Iris appear.

Violino 1

Violino 2

Viola

Tutti Bassi

Somnus, awake,
raise thy reclining head.

Juno

Irish

Somnus, awake,

sake,
and lift up thy heavy lids of lead.

Somnus, awake,
raise thy reclining head.
52. Air

Andante

Violino 1

Violino 2

Viola

SOMNUS

Bassi

me, leave me, loathsome light.
Receive me, receive me, silent night, receive me, silent night.
Loathsome light, leave me, loathsome light.
receive me, receive me, silent night, silent night.

Le the, why does thy lingering current cease? Oh murmur,

[Fine]

Sleeps again.

murmur, murmur me again to peace, oh murmur me again to peace.

Dal Segno
53. Recitative

IRIS

Dull God, canst thou attend the water's fall, and not hear Saturnia call?

Continuo

JUNO
[to Somnus]

Peace, Iris, peace, I know how to charm him: Pasicthea's name alone can warm him. Somnus, arise! Dis-

close thy tender eyes; for Pasicthea's sight endure the light. Somnus, arise.

54. Air

Allegro

Violini unisoni

SOMNUS

Bassi

Tasto solo

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

Full Score - 211
sweet is that name than a soft______, than a soft pur-ling stream, more sweet is that name, more

sweet______ is that name, more sweet is that name than a soft pur-ling stream.
pleasure, with pleasure repose I'll forsake, if you'll grant me but her to soothe me awake,

, with pleasure, with pleasure repose I'll forsake, if you'll grant me but her to soothe me awake,

to soothe me awake, if you'll grant me but her to soothe me awake.
55. Recitative

JUNO
My will obey, she shall be thine. Thou, with thy softer pow'rs, first Jove shall captivate. To

Continuo

Morpheus then give order, thy various minister, that with a dream in shape of Semelé, but far more beautiful,

and more alluring, he may invade the sleeping deity; and more to agitate his kindling

fire, still let the phantom seem to fly before him, that he may wake imperious, furious in desire, unable to refuse whatever boon her coyness shall require. I tremble to comply. To me thy

lead- en rod resign, to charm the sentinels on mount Gibeon; then cast a sleep on mortal I-no, that

I may seem her form to wear, when I to Semelé appear.
56. Duet

Andante

Violino 1

Violino 2

JUNO

SOMNUS

Bassi

O-bey my will, thy rod re-sign, and Pa-si-the-a shall be thine.

All I must grant, for all is due to Pa-si-the-a, love, and you.

All I must grant,
thea shall be thine, shall be thine, shall be thine,

to Pasi-thea, Pasi-thea, all I must

thy rod resign, obey, obey my grant, for all is due to Pasi-thea, love, and you, all I must grant, for all is

will, obey my will, and Pasi-thea shall be thine, shall be thine, due to Pasi-thea, love, and you, for all is due to Pasi-thea, Pasi-
SCENE 2: An apartment. Semele alone.

57. Air

Largo

_SEMELE_

Bassi

My rack-ing thoughts by no kind slum-bers freed, by no kind slum-bers freed, but pain-ful nights do joy-ful days suc-ceed, do joy-ful days, do joy-ful days, do joy-ful, joy-ful days suc-ceed, do joy-ful days suc-ceed.

rack-ing thoughts by no kind slum-bers freed, by no kind slum-bers freed, by no kind slum-bers freed, but pain-ful nights, but pain-ful nights do
SCENE 3: Enter to Semele Juno as Ino, with a mirror in her hand.

58. Recitative

JUNO

[Bass]

Thus shap'd like I-no, with ease I shall de-ceive her, and in this mir-ror she shall see her-

JUNO

[to Semele]

SELF as much trans-form'd as me. Do I some god-dess see! or is it Se-me-le? Dear sis-ter,

JUNO

speak, whence this a-sto-nish-ment? Your charms im-prov-ing to di-vine per-fec-tion, shew you were late ad-

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

mortal? Ah no! I still am mortal, nor am I sensible of any change or new perfection.

JUNO [giving her the glass]

Behold in this mirror whence comes my surprise, such luster and terror unite in your eyes,

A Tempo

that mine cannot fix on a radiance so bright; 'tis unsafe for the sense and too slippery for sight.

SEMELE

O ecstasy of happiness! Celestial graces I discover in each feature!
SCENE 3: Enter to Semele Juno as Ino, with a mirror in her hand.

58c. Recitative

JUNO

Thus shap'd like I-no, with ease I shall de-ceive her, and in this mir-ror she shall see her-

Continuo

[to Semele]

SEMELE

self as much trans-form'd as me. Do i some god-dess see! or is it Se-me-le? Dear sis-ter,

JUNO

speak, whence this a-sto-nish-ment? Your charms im-prov-ing to di-vine per-fec-tion, shew you were late ad-

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

SEMELE

mor-tal? Ah no! I still am mor-tal, nor am I sen-sible of a-ny change or new per-fec-tion.

JUNO [giving her the glass]

Be-hold in this mir-ror whence comes my sur-prise, such lus-ter and ter-ror u-nite in your eyes,
that mine cannot fix on a radiance so bright; 'tis unsafe for the sense and too slip'ry for sight.

SEMELLE

O ecstasy of happiness! celestial graces I discover in each feature!
SCENE 3: Enter to Semele Juno as Ino, with a mirror in her hand.

58a. Recitative

[JUNO]

Thus shap’d like I-no, with ease I shall de-ceive her, and in this mir-ror she shall see her-

[Bassi]

self as much trans-form’d as me. Do I some god-dess see! or is it Se-me-le? Dear sis-ter,

SEMELE

speak, whence this a-sto-nish-ment? Your charms im-prov-ing to di-vine per-fec-tion, shew you were late ad-

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

SEMELE

mor tal? Ah no! I still am mor-tal, nor am I sen-sible of a-ny change or new per-fec-tion.
59a. Air

Allegro

Violino 1

Violino 2

Viola

JUNO

[Bassi]

Be - hold in this mir - ror, be - hold in this mir - ror whence comes my sur -
prise, whence comes my sur-prise, such lus-ter

and ter-ror, such lus-ter and ter-ror u-nite in your

eyes, u-nite in your eyes, that mine can-not fix on a ra-diance so bright, that mine can-not
Behold in this mirror whence comes my surprise,

behold, behold in this mirror whence comes my surprise,

such luster, such terror, such luster
and terror unite in your eyes, unite in your eyes, that mine cannot

fix on a radiance so bright; 'tis unsafe for the sense and too slip'ry for sight.

Such luster and terror unite in your
eyes, that mine cannot fix on a radiance so bright

'tis unsafe for the sense and too slip-pry for sight, 'tis unsafe for the sense and too slip-pry for
60a. Recitative

SEMELE

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

Continuo
in gazing, in gazing, in gazing,
if I per-sist in gazing, my-self I shall a-dore, if I per-sist in gazing, my-self I shall a-
dore, my-self I shall a-dore, if I per-sist in gazing,
gazing, in gazing, myself I shall a-
dore, if I persist in gazing.

No object sure before was ever half so pleasing, so pleasing, so pleasing, no object sure be-

fore was ever half so plea

Full Score - 234
- zing, my-self I shall a-dore, if I per-sist in

- zing, in ga-
gazing, in gazing, my self I shall a

dore, if I persist in gazing.

No object sure before was ever half so pleasing, so pleasing, so pleasing, no object sure be

fore was ever half so pleas
62. Recitative

JUNO

Be wise as you are beautiful, nor lose this opportunity. When Jove appears, all ardent with desire, refuse his promised flame till you obtain a boon without a name.

SEMELE

Can that avail me? But how shall I attain to immortality?
Conjure him by his oath not to approach your bed in likeness of a mortal, but like himself, the mighty thunderer, in pomp of majesty, and heavenly attire; as when he proud Saturnia charms, and with ineffable de-
lights fills her encircling arms and pays the nuptial rites.

You shall partake then of immortality, and thenceforth leave this mortal state, to reign above all...
64. Air

Alla Siciliana, ma andante

Let my thanks be paid, thus let my arms embrace thee, thus let my arms embrace thee; and when

I'm a goddess made, with charms like mine I'll grace thee, with charms like mine
I'll grace thee, with charms like mine, I'll grace thee.

Thus let my thanks be paid, thus let my arms embrace thee, thus

let my arms embrace thee, thus let my thanks be paid, thus let my arms embrace thee; and
when I'm a goddess made, with charms like mine, with charms like mine I'll grace thee.

---

thee, and when I'm a goddess made, with charms like mine I'll grace thee, with

---

...
65. Recitative

JUNO

Rich o-dors fill the fra-grant air, and Jove's ap-proach de-clare.

I must re-

Continuo

tire. A-dieu; your coun-sel I'll pur-sue. And sure de-struc-tion will en-sue. Vain wret-ched fool, a-dieu.

SEMELE

JUNO [apart]

SCENE 4: Jupiter enters, offers to embrace Semele.
She looks kindly on him, but retires a little from him.

66. Air

Larghetto

Violino 1

Violino 2

Viola

JUPITER

Bassi

Come to my arms, my love-ly fair, soothe my un-ea-sy care,
my love-ly fair, come to my arms, my love-ly fair, soothe my un-ea-sy, un-ea-sy

care, come to my arms, my love-ly fair, soothe my un-ea-sy care, my

un-ea-sy care.

In my dream late I woo’d thee, and in
vain I pur-sued thee, in my dream late I woo'd thee, and in vain I pur-sued thee,
for you fled___

from my pray'r, from my pray'r, and bid me de-spair, and bid me de-spair.
Come to my arms, come to my arms, my lovely fair, my lovely fair.

Come to my arms, my lovely fair, come to my arms, my lovely fair.
67. Recitative and Air

Larghetto

granting, you always complain, you always complain, you always complain, I ever am

wanting, I always am wanting, yet never obtain, I always am wanting, yet

never, yet never, yet never obtain, I always am wanting, I always am wanting, yet never obtain, I always am wanting, I always am wanting, yet never obtain.
68. Recitative

JUPITER

Speak, speak your desire, say what you require, I'll grant it. Swear by the Stygian lake.

Continuo


Violino 1

Violino 2

Viola

JUPITER

By that tremendous flood I swear, ye Stygian waters, hear,

Bassi

and Thou, Olympus, shake, in witness to the oath I take.

Thunder at a distance and underneath.
70. Recitative

SEMELE

JUPITER

You'll grant what I require. I'll grant what you require.

Continuo


Violino 1

Violino 2

Viola

SEMELE

Then cast off this human

Timpani

Thunder at a distance and underneath. Bassi

shape which you wear, and Jove since you are, like Jove too appear.
72. Air

Ah, take heed what you press,

ah, take heed what you press, for be-

yond all re-dress, ah, take
heed, should I grant your request, I shall harm you, for beyond all redress, I shall harm you, ah, take heed, I shall harm you, ah...
take heed, ah, take heed what you press, for be-
yond all re-dress, should I grant your re-quest, I shall
harm you,
should I grant your request, I shall harm you.

73. Air

Allegro

Violini unisoni

SEMELE

Bassi

Full Score - 258
No, no, I'll take no less

than all in full ex-cess,
your oath it may a-larm you,
your oath it may a-

larm

you,
your oath it may a-larm

you.

No, no, I'll take no less
than all in full ex-cess, your oath it may a-larm you, your oath it may a-

la

you, your oath it may a-larm

you. No, no, I'll take no less

than all in full ex-cess, your oath it may a-larm

Full Score - 260
Yet haste and prepare, for I'll know what you are,

with all your powers arm you,

are, yet haste and prepare, with all your

powers, all your powers arm you, with

all your powers arm you, with all your powers arm you.

Da Capo
73a. Air

Violini unisoni

Allegro

SEMELE

Bassi

I'll be pleased with no less

than my wish in ex- cess,

your oath it may a- larm you,

your oath it may a-

larm

you,

your oath it may a- larm

Full Score - 263
you.

I'll be pleased with no less

than my wish in excess,

your oath it may alarm you,

your oath it may alarm

you,

your oath it may alarm

you.

I'll be pleased with no less

Full Score - 264
Yet haste and prepare, for I'll know what you are, with all your powers

arm, you, I'll know what you are,

yet haste and prepare, with all your powers, all your powers

arm you, with all your powers
SCENE 5: Jupiter pensive and dejected

74. Recit. Accomp.

Largo e piano

Violino 1

Violino 2

Viola

JUPITER

Ah! whither is she gone! unhappy fair! Why did she wish? Why did I rashly swear? 'Tis past, 'tis past recall, she must a victim fall.

Bassi

Full Score - 267
Un poco più andante, e un poco forte

A - non when I appear the mighty thunderer, arm'd with inevitable

Piano e largo

fire, she needs must instantly expire. 'Tis past, 'tis past re-

call, she must a victim fall. My softest lightning yet I'll try, and mildest melting bolt apply;

Full Score - 268
in vain! for she was fram’d to prove none but the lam-bent flames of love.
'Tis past, 'tis

past re-call, 'tis past re-call, she must a vic-tim fall.
SCENE 6: Juno alone

75. Air

Violini unisoni

JUNO

Bassi

Andante moderato

Above measure is the pleasure which my revenge supplies. Love's a bubble gain'd with trouble, and in pos-

[Fine]
With what joy shall I mount to my heav'n again, at once from my rival and jealousy freed! The sweets of revenge make it worth while to reign, and heav'n will hereafter be heav'n indeed, and heav'n will hereafter be heav'n indeed.
SCENE 7: Semele is discovered lying under a canopy, leaning pensively, while a mournful symphony is playing. She looks up and sees Jupiter descending in a cloud. Flashes of lightning issue from either side, and thunder is heard.

76. Recit. Accomp.
Larghetto assai e piano

Ah me! too late I now repent my pride
and im-pious va-ni-ty. He comes, he comes! far off his lightnings scorch me. Ah——
! I feel my life consuming: I burn, I burn, I faint, for pity I implore, oh help!

pit-y, oh help! for pit-y I implore, I faint, for pit-y I implore, oh help, oh help! I can no

She dies. The cloud bursts, and Semele with the palace instantly disappears.

more.
SCENE 8: Cadmus, Athamas, Ino and chorus of priests and attendants.

77. Recitative

INO

Of my ill-boding dream behold the dire event.

Continuo

78. Chorus

A tempo ordinario

Oboe 1

Oboe 2

Violino 1

Violino 2

Viola

Soprano

Oh terror, oh terror and astonishment!

Alto

Oh terror, oh terror and astonishment, oh terror, oh terror and a-

Tenore

Oh terror, oh terror and astonishment, oh terror, oh terror and a-

Basso

Oh terror, oh terror and astonishment, oh terror, oh terror and a-

Tutti Bassi

Full Score - 274
stonishment, and astonishment, and astonishment!
Nature to each allot his proper sphere,
his proper sphere,
but that for-

his proper sphere,
but that for-

his proper sphere,
but that for-

his proper sphere,
but that for-

but that forsaken, but that for-

but that forsaken, that forsaken, that for-
but that forsaken, that forsaken we like meteors err:

but that forsaken we like meteors err:

but that forsaken we like meteors err:

but that forsaken, but that forsaken we like meteors err:
toss'd through the void, by some rude shock we're broke,
toss'd through the void, by some rude shock we're broke,
by some rude shock we're broke, toss'd through the void, by some rude shock we're broke, and
by some rude shock we're broke, toss'd through the void, by some rude shock we're broke, and
broke, toss'd through the void, toss'd through the void, by some rude shock we're broke, and
broke, toss'd through the void, toss'd through the void, by some rude shock we're broke, and
all our boast-ed fire, and all our boast-ed fire
all our boast-ed fire, and all our boast-ed fire
all our boast-ed fire, and all our boast-ed fire
all our boast-ed fire, and all our boast-ed fire
is lost in smoke
is lost in smoke
is lost in smoke

Tasto solo e piano
is lost in smoke, and all our boast-ed fire, and all our boast-ed fire is lost in smoke, and all our boast-ed fire, and all our boast-ed fire is lost in smoke, and all our boast-ed fire, and all our boast-ed fire is lost in smoke, and all our boast-ed fire, and all our boast-ed fire is lost in

[Tutti]
is lost in smoke, is lost in smoke, is lost, is lost in smoke, is lost in smoke, is lost in smoke, is lost in smoke, is lost in smoke, is lost in smoke, is lost in smoke, is lost in smoke, is lost in smoke, is lost in smoke, is lost in smoke, is lost in smoke, is lost in smoke, is lost in smoke, is lost in smoke, is lost in smoke.
smoke, is lost in smoke, is lost in smoke.

smoke, is lost, is lost in smoke, is lost in smoke.

lost in smoke, is lost in smoke, is lost in smoke.

is lost, is lost in smoke, is lost in smoke.
79. Recitative

INO

How I was hence remov'd, or hither how return'd, I know not: so

continuo

long a trance withheld me. But Hermes in a vision told me (as I have now related) the fate of

Semele; and added, as from me he fled, that Jove ordain'd I Athamas should wed.

CADMUS [joins their hands] ATHAMAS

Be Jove in ev'ry thing obey'd. Un-worth of your charms, my self I yield; be Jove's com-

mands and yours fulfill'd.
despair no more shall wound me, despair no more shall wound me,

since you so kind do prove, since you so kind do prove, since you so kind do prove, since you so kind do prove, despair no more shall wound me, despair no more shall wound me,
81. Recitative

CADMUS

See from above the belly-ling clouds descend, and big with some new wonder this way tend.

Continuo
FINAL SCENE: A bright cloud descends and rests upon Mount Citheron, which opening, discovers Apollo seated in it as the God of prophecy.

82. Sinfonia
83. Recit. Accomp.

Violino 1

Violino 2

Viola

APOLLO

A-pol-lo comes to re-lieve your care, and fu-ture hap-pi-ness de-clare.

Bassi

From Se-me-le's ash-es a phoe-nix shall rise, the joy of this earth, and de-light of the skies:

a God he shall prove more might-y than Love, and sigh-ing and sor-row for-e-ver pre-vent.
84. Chorus

A tempo ordinario

Tromba 1
Tromba 2
Timpani
Oboe 1
Oboe 2
Violino 1
Violino 2
Viola
Soprano
Alto
Tenore
Basso
Tutti Bassi

Full Score - 294
Happy, happy, happy, happy shall we be,

Happy, happy, happy, happy shall we be, and free from care, from care, from sorrow free, from care,

Happy, happy, happy, happy shall we be,

and free from

Happy, happy, happy, happy shall we be,
care, from care, from sorrow free. Guilt-less pleasures we'll enjoy, virtuous love will care_____, from sorrow free. Guilt-less pleasures we'll enjoy, virtuous love will care_____, from sorrow free. Guilt-less pleasures we'll enjoy, virtuous love will
and Bac-chus, and Bac-chus crown the joys of Bac-chus, and Bac-chus crown the joys of love, the joys of Bac-chus, and Bac-chus crown the joys of

6 6 6 6 Organ  Tutti 6
love, and Bac-chus crown the joys of love, and Bac-chus crown,
love, of love, and Bac-chus crown, crown, crown,
Bac-chus crown the joys of love, and Bac-chus crown,
love, and Bac-chus crown the joys

Full Score - 301
crown, crown, crown, crown, crown, and Bac-chus crown the joys of love.

crown, crown, crown, crown, crown, and Bac-chus crown the joys of love.

crown, crown, crown, crown, crown, and Bac-chus crown the joys, the joys of love.

, Bac-chus crown the joys of love.
care, from sorrow free, and Bac-chus, and Bac-chus, and Bac-chus shall crown the joys of
sorrow free, and Bac-chus, and Bac-chus, and Bac-chus shall crown the joys of
care, from sorrow free, and Bac-chus, and Bac-chus, and Bac-chus shall crown the joys of
care, from sorrow free, and Bac-chus, and Bac-chus, and Bac-chus shall crown the joys of
love, the joys of love, and Bac-chus, Bac-chus shall crown the joys of love. Happy, happy,
love, the joys of love, and Bac-chus, Bac-chus shall crown the joys of love. Happy, happy,
love, the joys of love, and Bac-chus, Bac-chus shall crown the joys of love. Happy, happy,
love, the joys of love, and Bac-chus, Bac-chus shall crown the joys of love. Happy, happy,
Happy, happy shall we be,

Happy, happy shall we be, free from care, from sorrow free,

Happy, happy shall we be, free from care, from sorrow free,

Happy, happy shall we be,
free from care, from sorrow free.
Guilt-less pleasures we'll enjoy, virtuous love will

happy! Guilt-less pleasures we'll enjoy, virtuous love will
happy! Guilt-less pleasures we'll enjoy, virtuous love will

happy! Guilt-less pleasures we'll enjoy, virtuous love will

Organ
Tutti
hap-py shall we be, hap - py, hap - py, free from care, from sor - row free,
 hap-py shall we be, hap - py, hap - py, and Bac-chus,
 hap-py shall we be, hap - py, hap - py, free from care, from sor - row free, and
 hap-py shall we be, hap - py, hap - py, and

Organ

Tutti
free from care, from sorrow free, and Bacchus crown the 

Bacchus crown, and Bacchus crown the joys of love, and Bacchus crown the 

Bacchus crown the joys of love, and Bacchus crown the 

Bacchus crown the joys of love, and Bacchus crown the
joys of love, and Bac-chus crown the joys of love.