

G. F. Handel

Semele

HWV 58

FULL SCORE

SEMELE

PART I

Mvt. Nos.	Item	
1	Overture	1
2	Gavotte	8
3	Recit. Accomp. "Behold! auspicious flashes rise"	10
4	Chorus of Priests "Lucky omens bless our rites"	12
5	Duet "Daughter, obey"	35
7	Air (<i>Semele</i>) "O Jove, in pity"	37
8a	Air (<i>Semele</i>) "The morning lark"	39
8b	Air (<i>Semele</i>) "The morning lark"	49
9	Recitative "See, she blushing turns her eyes"	58
10	Air (<i>Athamas</i>) "Hymen, haste"	59
11	Recitative "Alas! she yields, and has undone me"	62
12	Quartet "Why dost thou thus untimely grieve"	63
13	Chorus of Priests "Avert these omens"	69
14	Recit. Accomp. "Again auspicious flashes rise"	87
15	Recitative "Thy aid, pronubial Juno"	88
16	Chorus of Priests "Cease, cease your vows"	88
17	Recitative "Oh Athamas, what torture hast thou born!"	94
18	Air (<i>Ino</i>) "Turn, hopeless lover"	94
19	Recitative "She weeps!"	96
20	Air (<i>Athamas</i>) "Your tuneful voice my tale would tell"	97
21	Recitative "Too well I see"	99
22	Duet "You've undone me"	100
23	Recitative "Ah, wretched prince"	105
24	Recit. Accomp. "Wing'd with our fears and pious haste"	105
25	Recitative "Oh prodigy, to me of dire portent!"	108
26	Recitative "See, see, Jove's priests"	108
27	Chorus of Priests and Augurs "Hail, Cadmus, hail!"	109
28	Air (<i>Semele</i>) and Chorus "Endless pleasure, endless love"	121

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31	Air (<i>Iris</i>) "There from mortal cares retiring"	139
32	Recitative and Recit. Accomp. "Awake, Saturnia, from thy lethargy"	141

33	Air (<i>Juno</i>) "Hence, Iris, hence away"	145
34	Air (<i>Cupid</i>) "Come Zehpirs, come, while Cupid sings"	150
35	Air (<i>Semele</i>) "Oh sleep, why dost thou leave me?"	156
36	Recitative "Let me not another moment"	157
37	Air (<i>Jupiter</i>) "Lay your doubts and fears aside"	157
38	Recitative "You are mortal"	160
39	Air (<i>Semele</i>) "With fond desiring"	160
40	Chorus of Loves and Zephirs "How engaging, how endearing"	164
41	Recitative "Ah me! Why sighs my Semele?"	169
42	Air (<i>Jupiter</i>) "I must with speed amuse her"	170
43	Chorus of Loves and Zephirs "Now love, that everlasting boy"	173
44	Recitative "By my command"	182
45	Air (<i>Jupiter</i>) "Where'er you walk"	183
46	Recitative "Dear sister, how was your passage hither?"	185
47	Recit. Accomp. "But hark! the heav'nly sphere turns round"	186
48	Duet "Prepare then, ye immortal choir"	189
49	Chorus of Nymphs and Swains "Bless the glad earth"	192

PART III

50	Sinfonia	207
51	Recit. Accomp. "Somnus, awake"	208
52	Air (<i>Somnus</i>) "Leave me, loathsome light"	209
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54	Air (<i>Somnus</i>) "More sweet is that name"	211
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56	Duet "Obey my will, thy rod resign"	215
57	Air (<i>Semele</i>) "My racking thoughts"	218

N.B. From this point forward, the subscript "a" after a movement number indicates a version that follows Handel's autograph. The subscript "c" indicates a version found only in Chrysander.

58	Recitative "Thus shap'd like Ino"	219
58c	Recitative "Thus shap'd like Ino"	221
58a	Recitative "Thus shap'd like Ino"	223
59a	Air (<i>Juno</i>) "Behold in this mirror"	224
60a	Recitative "O ecstasy of happiness!"	230
61	Air (<i>Semele</i>) "Myself I shall adore"	231
61c	Air (<i>Semele</i>) "Myself I shall adore"	236
62	Recitative "Be wise as you are beautiful"	241
63	Recit. Accomp. "Conjure him by his oath"	242
64	Air (<i>Semele</i>) "Thus let my thanks be paid"	244

66	Recitative "Rich odors fill the fragrant air"	247
66	Air (<i>Jupiter</i>) "Come to my arms"	247
67	Recitative and Air "Oh Semele, why art thou thus insensible?"	251
68	Recitative "Speak, speak your desire"	253
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70	Recitative "You'll grant what I require"	254
71	Recit. Accomp. "Then cast off this human shape"	254
72	Air (<i>Jupiter</i>) "Ah, take heed what you press"	255
73	Air (<i>Semele</i>) "No, no, I'll take no less"	258
73a	Air (<i>Semele</i>) "I'll be pleased with no less"	263
74	Recit. Accomp. "Ah! whither is she gone!"	267
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76	Recit. Accomp. "Ah me! too late I now repent"	272
77	Recitative "Of my ill-boding dream"	274
78	Chorus "Oh terror and astonishment!"	274
79	Recitative "How I was hence remov'd"	286
80	Air (<i>Athamas</i>) "Despair no more shall wound me"	287
81	Recitative "See from above the bellying clouds descend"	291
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83	Recit. Accomp. "Apollo comes to relieve your care"	293
84	Chorus "Happy shall we be"	294

Part One

1. Overture

Oboe 1, 2

Violino 1

Violino 2

Viola

Bassi

11

16

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

22

6 4 6 # p 6 5 6 5 6

27

4 6 # 6 6b 5 6 5b 6 6 4 6 5 6 7

32

p

6 5 5 7

37

f

p

$\frac{6}{5}$ $\frac{6}{5}$ 6 7

42

Allegro

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

48

54

6 3 6 5 6 6

60

Fagotti

6 6 6 5 6 6 5 6

65

unis.

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

70

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

75

6 5b 6 4 5 6 6 5 6 6b 6 5 4 # 5 6 6 6b 6 5 # 6 6 5

80

System 80-85: This system contains five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It features a melodic line with various intervals and rests. The second and third staves are piano accompaniment in treble clef, with the third staff showing more complex rhythmic patterns. The fourth staff is a cello/bass line in bass clef. The fifth staff contains figured bass notation with numbers 6, 4, 5, #, and b. The system concludes with a repeat sign.

86

System 86-91: This system contains five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It features a melodic line with various intervals and rests. The second and third staves are piano accompaniment in treble clef, with the third staff showing more complex rhythmic patterns. The fourth staff is a cello/bass line in bass clef. The fifth staff contains figured bass notation with numbers b, 6, 9/7, 8/6, 6/5, 7, 6, 6, and 6. The system concludes with a repeat sign.

92

System 92-97: This system contains five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. It features a melodic line with various intervals and rests. The second and third staves are piano accompaniment in treble clef, with the third staff showing more complex rhythmic patterns. The fourth staff is a cello/bass line in bass clef. The fifth staff contains figured bass notation with numbers 5/4, 3, 6, 5/4, 5/3, 6, 6/4, 5/b, b, 6, b, and 5. The system concludes with a repeat sign.

Violonc. Tutti

97

System 97-101: This system contains five measures of music. The top staff features a melody with eighth and sixteenth notes, including some beamed sixteenth notes. The second staff has a similar melodic line. The third staff is a continuous sixteenth-note accompaniment. The fourth staff is a bass line with eighth notes. The bottom staff contains figured bass notation: 9, 3, 6b, 6/5, 6, 6/5, 3, 6, 6/5, 6/5.

102

System 102-106: This system contains five measures of music. The top staff has a melody with some trills marked 'tr'. The second staff continues the sixteenth-note accompaniment. The third staff has a more active bass line with eighth notes. The bottom staff contains figured bass notation: 6, 6/4b, 6/3, b, 6b, 6/5, 6/4, 5/3b, 3, 1, 4, 2, 7, b, 6/4, b.

107

System 107-111: This system contains five measures of music. The top staff has a melody with some rests. The second staff continues the sixteenth-note accompaniment. The third staff has a more active bass line with eighth notes. The bottom staff contains figured bass notation: 6/5, 6/4b, 6/3, b, 6, 9, 3, 7, 9, 3, 7.

112

Adagio

Allegro

9 5 3 7 6 7 6 5 4

2. Gavotte

Violini unisoni

Viola

Bassi

6 7 7 3 6 6 6 6 6 6 6 6

6

6 6 4 6 6 6 6 6 6 6 5 6 4 5

12

6 7 7 6 7 6 6 6 5 7

18

System 18-23: Treble clef with a key signature of two flats. The melody consists of eighth-note runs. The bass line features a sequence of chords indicated by numbers: 6/5, 7, 6, 6, 6, 6, 6/4, 6, 6, 6, 6/4, 5/3.

24

System 24-29: Treble clef. The melody continues with eighth-note patterns. The bass line chords are: 6, 5, 6/4, 6, 6, 6b, 6b, 6, 6b, 6/5.

30

System 30-35: Treble clef. The melody includes some accidentals (sharps). The bass line chords are: 6, 6, 6/4, 6, 6b/5b, #, 6/4, 5, 6, #.

36

System 36-42: Treble clef. The melody features sixteenth-note runs. The bass line chords are: 4, 6, 7, 7, 6, 6, 6b/6, 6, 6/5, 4, 6, 6, 6, 6, 6.

43

System 43-48: Treble clef. The melody concludes with a final cadence. The bass line chords are: 6/4, 6, 6, 6, 6b, 6, 6b, 6, 6/4, 4.

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.

3. Recit. Accomp.

Largo e pomposo

Violino 1

Violino 2

Viola

Voce [Priest]

[Bassi]

Tasto solo

5

Be - hold! aus - pi - cious flash - es rise,

9

Ju - no ac - cepts our sa - cri - fice; the grate - ful o - dor

4^b
2

6

14

pp

p

swift as - cends,

p 5 6 7 6 6 7 6 6 7 6

18

Adagio

and see, the gold - en im - age__ bends!

6 7 6 6 7 6

4. Chorus of Priests

A tempo ordinario

Score for "4. Chorus of Priests" (A tempo ordinario). The score is written for a full orchestra and vocal ensemble.

Instrumental Parts:

- Oboe 1**: Treble clef, key signature of two flats (B-flat, E-flat), common time (C). Rested.
- Oboe 2**: Treble clef, key signature of two flats (B-flat, E-flat), common time (C). Rested.
- Violino 1**: Treble clef, key signature of two flats (B-flat, E-flat), common time (C). Active melodic line.
- Violino 2**: Treble clef, key signature of two flats (B-flat, E-flat), common time (C). Active melodic line.
- Viola**: Alto clef, key signature of two flats (B-flat, E-flat), common time (C). Active melodic line.
- Soprano**: Treble clef, key signature of two flats (B-flat, E-flat), common time (C). Rested.
- Alto**: Treble clef, key signature of two flats (B-flat, E-flat), common time (C). Rested.
- Tenor**: Treble clef, key signature of two flats (B-flat, E-flat), common time (C). Rested.
- Basso**: Bass clef, key signature of two flats (B-flat, E-flat), common time (C). Rested.
- Bassi**: Bass clef, key signature of two flats (B-flat, E-flat), common time (C). Active bass line.

Figured Bass:

The Bassi part includes figured bass notation (6 6 6) under the first measure of the first staff.

4

Luck - y o - mens,

Luck - y o - mens,

Luck - y o - mens,

Luck - y o - mens,

6 6 5 4 3 6

8

luck - y o - - mens bless our rites, bless our rites,

luck - y o - - mens bless our rites, bless our rites,

luck - y o - - mens bless our rites, bless our rites,

luck - y o - - mens bless our rites, bless our rites,

6

11

bless our rites, and sure suc -

bless our rites, and sure suc - cess shall crown your

bless our rites, and sure suc - cess shall crown your loves,

bless our rites, and sure suc - cess shall crown, and

14

cess, and sure suc - cess shall crown your loves, and sure suc - cess shall crown _____ your loves;

loves, and sure suc - cess, and sure suc - cess shall crown _____ your loves;

and sure suc - cess shall crown your loves, and sure suc - cess shall crown _____ your loves;

sure suc - cess shall crown, shall crown your loves, and sure suc - cess shall crown _____ your loves;

6 5 4 6 5 4

17

The musical score for page 17 consists of two systems. The first system features a piano accompaniment with a grand staff (treble and bass clefs) and a single bass line. The piano part has a complex, flowing melody in the right hand and a more rhythmic, supportive line in the left hand. The vocal part is a single line in a soprano or alto clef, with lyrics 'luck - y o - mens' written below it. The second system continues the piano accompaniment and the vocal line. The lyrics 'luck - y o - mens' are repeated. The piano part includes some figured bass notation (6, 6, 6/5, 6, 6, 6) under the bass line. The vocal part continues with the same lyrics.

luck - y o - mens

luck - y o - mens

luck - y o - - mens, luck - y o - mens

luck - y o - mens, luck - y o - mens

6 6 6/5 6 6 6

20

bless our rites, bless our rites,

bless our rites, bless our rites, and sure suc -

bless our rites, bless our rites, and sure suc - cess shall crown your

bless our rites, bless our rites, and sure suc - cess shall

23

luck-y o - mens, luck-y o - mens,

cess, and sure suc - cess shall crown your loves; luck-y o - mens, luck-y

loves, and sure suc - cess shall crown your loves; luck-y o - mens, luck-y

crown, and sure suc - cess shall crown your loves; luck-y o - mens, luck-y

6 6

26

luck - y o - mens bless our rites, bless our rites,

o - mens bless our rites, bless our rites,

o - mens bless our rites, bless our rites,

o - - mens bless our rites, bless our rites,

29

and sure suc - cess shall crown your loves, and sure suc -

and sure suc - cess shall crown your loves, and sure suc -

and sure suc - cess shall crown, shall crown your loves, and sure suc -

and sure suc - cess shall

31

cess shall crown your loves, and sure suc - cess shall crown your loves, shall crown your

cess shall crown your loves, and sure suc - cess shall crown your loves, shall crown, shall crown your

cess shall crown your loves, and sure suc - cess shall crown your loves, shall crown, shall crown your

crown, shall crown your loves, and sure suc - cess shall crown your loves, and sure suc - cess shall crown your

6 7 4 3

34

loves; luck - y o - - mens, luck - y o - - mens,

loves; luck - y o - - mens, luck - y o - - mens,

loves; luck - y o - - mens, luck - y o - - mens,

loves; luck - y o - - mens, luck - y o - - mens,

6 6

37

peace - ful days,

peace - ful days,

peace - ful days,

peace - ful days,

6 6 6 5 3

p

41

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

peace - ful days and fruit - ful nights, peace - ful days and fruit - ful nights

peace - ful days and fruit - ful nights, peace - ful days and fruit - ful nights

peace - ful days and fruit - ful nights, peace - ful days and fruit - ful nights

peace - ful days and fruit - ful nights, peace - ful days and fruit - ful nights

f *p* 6 5 6 6 6 4 # 6 3 6 7 7 5

Allabreve moderato

47

4 #

Tasto solo

6 6 6 6 5 4 2 6

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__

Full Score - 27

60

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

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

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

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

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

66

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

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

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

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

5 6 \sharp 6 6 6 7 6 \sharp 6 \sharp 6 6 \sharp 6

72

the pair__ that she ap - proves__, at-tend the pair, at-tend the pair, the

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

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

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

5 4 6 6 6 4 6 4 6 6 6 4 3b 2

79

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

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

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

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

6 6 6 3^b 7^b 6 5 4 3 7 6 4 3 6 4 3 6 6 3 6 5 3

87

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

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

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

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

6 6 6 7 6 6 6 6 6 6 6 5 6 6 6 5 6 6 6 5 6 6 6 5 6 6 6 5 6 5

93

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

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

proves, at-tend, 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,

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

4 3 4 3 4 3 4 3 2 4 5

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.

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.

6 4 5 3 7 \flat 6 4 5 3 4 2 6 6 6 7 4 3

5. Duet

ATHAMAS

CADMUS

Bassi

Daugh - ter, o - bey, hear and o - bey, with kind con - sent - ing ease a pa - rent's

6 7 6

Arioso e larghetto

O hear a faith - ful lov - er's prayer; on

care; in - vent no new de - lay, in - vent no new de - lay.

6 6 3 6b 6 6 4 3 6 7 6

this aus - pi - cious day in - vent no new de - lay, in - vent no new de - lay, o hear

and o -

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

in - vent no new de - lay, in - vent no new de - lay on this aus - pi - cious

bey in - vent no new de - lay on this aus - pi - cious

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

17 *Violino 1*

Violino 2

Viola

day, in-vent no new de-lay on this____ aus - pi - cious day.

day, in-vent no new de-lay on this____ aus - pi - cious day.

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

6. Recit. Accomp.

Violino 1

Violino 2

Viola

SEMELE [apart]
Ah me, ah me! What re-fuge now is left me? How

Bassi

4 2 6 # 4 2

5

va-rious, how tor-ment - ing are my mi-se-ries! O Jove, o Jove, as-sist me: can

6 6 2# # 5 3 6 7 4 2

10

Se-me-le fore-go thy love, and to a mor-tal's pas-sion yield? Thy ven-geance

6 4 5b f

13

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

[Tasto solo]

6 4b 7 8 f 6 5 p 6 5 f

7. Air

Larghetto andante

Violino 1

sempre *p*

Violino 2

sempre *p*

Viola

sempre *p*

SEMELE

O Jove, in pi-ty teach me which to choose,

Bassi

sempre *p*

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

13

O Jove, in pi - ty teach me which to choose, in-cline me to com - ply, or help me

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

26

to re - fuse, in-cline me to com - ply, or help, or help me, or help me, or help me to re -

6/4 6/5 # 4/2 6 4 6 4 6 6 4 6 6 4 6 6 b 6 b 6/5 b 6/4 5/4

38

fuse, teach me which to choose, or help me to re - fuse.

6 5 6 b 4/2 # 6 4 3 4/2 6/5 5 3 6/5 6 b 6 6/4 4 6 6 4 6 5 6/4 5/4

8a. Air

Andante

Violino 1

Violino 2

Viola

SEMELE

Bassi

The musical score for '8a. Air' is written for five parts: Violino 1, Violino 2, Viola, SEMELE (Soprano), and Bassi (Bass). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Andante'. The score is divided into three systems. The first system shows the initial entry of the strings and the vocal line. The second system continues the development of the themes. The third system shows further orchestration and vocal entries. Fingerings and breath marks are indicated throughout the score.

System 1: Violino 1 and Violino 2 play a melodic line with eighth notes. Viola and SEMELE have rests. Bassi has a melodic line with a fingering of 5, 7, 6, 5, 4, 3.

System 2: Violino 1 and Violino 2 continue their melodic lines. Viola and SEMELE have rests. Bassi has a melodic line with a fingering of 6, 5, 7, 9, 8, 4, 3.

System 3: Violino 1 and Violino 2 continue their melodic lines. Viola and SEMELE have rests. Bassi has a melodic line with a fingering of 6, 5.

8

The morn-ing lark to mine ac-cords his

6 6 5
4 3

p 6

11

pp

pp

p

p

note, and tunes to my dis-tress his war-bling throat, and tunes to my dis-tress

5 7 6 5 6 6

14

his war-

6 6 6

16

6

18

6

bling throat, and

20

6

tunes to my dis - - tress his

22

war

6 6 6 6

24

- bling throat;

6 4 6 5 6 5

27

the mor-ning lark to mine ac-cords his

6 6 6 6

30

note, and tunes to my dis - tress his war - - bling throat, the mor-ning lark to

7₄ 5₄ 7₄ 5 4 #

33

mine, to mine ac - cords his note, and tunes to my dis - tress his war - - bling

7₅ 5 6 7 7 6 # 7₄

36

throat, and tunes to my dis -

f # 6₄ 6₅ *p* 6 5₄

38

tress his war - - - - -

6 # 5_b 6 6

40

- - - - - bling throat, and tunes to my dis -

6 6 # 4/2 7_#

42

tress his war - - - - - bling throat, his

5_b # 4/2 6 6/4/3

44

war - - bling throat, and tunes to my dis - tress his war - - bling,

47

war - bling throat.

50

52

Each set - ting and each ris - ing sun I

[Fine]

6 *p* 6 6

55

mourn, wail - ing a - like, wail - ing a - like his ab - sence and re -

6 5 7 6b 6 5

58

turn, and re - - turn, wail - - - ing a - like, each set - ting and each

7 6 6 5 7 6

61

ris - - ing sun I _____ mourn, wail - - - ing a - like, wail - - - ing a -

6 5 # 6 4+ 2 6

64

like his ab - sence and re - turn, his ab - sence, his ab - sence, wail - - ing a -

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

67

Tempo I

like his ab - sence and _____ re-turn.

4+ 2 6 6 4 5

Adagio

70

72

The

Dal Segno %

8b. Air

Andante

Violino 1

Violino 2

Viola

SEMELE

Bassi

3

6

8

The morn-ing lark to mine ac-cords his

6 6 4 3 p 6

11

note, and tunes to my dis-tress his war-bling throat, and tunes to my dis-tress

5 7 6 5 6 6

14

his war-

6 6 6

16

6

18

6 5 6 5 6 6 6 6

bling throat, and

20

4 6

tunes to my dis - - tress his

22

war

6 6 6 6

24

bling throat;

6 4 6 5 6 5

27

the mor-nig lark to mine ac-cords his

6 4 6 5 6 5

30

note, and tunes to my dis - tress his war - - bling throat, the mor-ning lark to

7^b 5^b 7^b 5 4 #

33

mine, to mine ac - cords his note, and tunes to my dis - tress his war - - bling

7/5 5 6 7 7 6 4 7^b

36

throat, and tunes to my dis -

f 4 6/4^b 6/5 *p* 6^b 5^b

38

tress his war - - - - -

6 4 5b 6 6

40

- - - - - bling throat, and tunes to my dis -

6 6b 4 4/2 7#

42

tress his war - - - - - bling throat, his

5b 4 4/2 6 6/4/3

44

war - - bling throat, and tunes to my dis - tress _____ his war - - bling,

47

war - bling throat.

50

52

Each set - ting and each ris - ing sun I

[Fine]

p

55

mourn, wail - ing a - like, wail - ing a - like his ab - sence and re -

p

58

turn, and re - - turn, wail - - - ing a - like, each set - ting and each

p

61

ris - - ing sun I _____ mourn, wail - - - ing a - like, wail - - - ing a -

6 5 # 6 4/2 6

64

like his ab - sence and re - turn, his ab - sence, his ab - sence, wail - - - ing a -

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

67

Tempo I

like his ab - sence and _____ re-turn.

4/2 6 6/4 5# f

70

72

The

Dal Segno %

Allegro

Allegro

6

Hy - men, haste,

6 6 4 3 6

11

p *f* *f*

Hy - men, haste, thy torch pre - pare, Love al - read - y his has light - ed, thy

p *f* *p* 6 6 4 6 4 3 *f* 8 3 5^b 6 *p*

[illegible]

23

ed, Love al-read-y his has light-ed;

6 4 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

29

f

f

6/4 6 6 6/4 6 6 6 6 6 6 6 6 6 6 6

34

tr

p

haste, haste, Hy-men, haste, Hy-men, haste, thy torch pre-pare _____

4 *tr* 6 *p* 6 6 6 6 6 6 6

40

_____, Love al-read-y his has light-ed, thy torch pre-pare, Hy-men, haste, thy

46

torch pre-pare, Love al-read-y his has light - - - - -

6 6 6 6 6 6 6 6 6 6 6 6

[illegible]

59 *f*

64

One soft sigh has cur'd de-spair, one soft sigh

70

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

77

- - - - - ted, and more than my past pains - - - - - re - qui - - - - - ted.

Dal Segno %

11. Recitative

INO

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

Continuo

ATHAMAS

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

INO *SEMELE*

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

INO

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,

9

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

6 # 7 6 7 6 6 #

12

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

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

16

fane? Can he, or she thy woes_____ re-lieve? Or I? Or I? Of

6 6 6 6 # # 7 6 6 # 6

20

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

whom dost thou com-plain_____?

5 6 6 # 4 # 4 # 6 6 6 4 #

24

f *p* *f* *p*

Can I as-suage thy pain? Of whom dost thou com-
vain.
Can I thy woes re-lieve? Of whom dost thou com-
Of whom dost thou com-

6 6 5 # 6 7 5 6 5 # 7 6 5 # 6 6 6

28

pp *pp* *pp*

plain?
Of all, of all, of all; but all, I fear, in vain, but all, I fear, in
plain? Can I thy woes re-
plain, of whom dost thou com-plain?

6 6 6 6 # 6 5 # 6 6 6 5 # 6 6

32

Can I as - suage thy pain? Can I _____ as - suage thy

vain, but all _____, I fear, in vain, but all, I fear, in vain, but all, I fear, in

lieve? Can I _____ thy woes re - lieve?

35

pain? Of whom _____ dost thou com-plain? Of whom, of whom dost thou com-

vain. Of all, of all, of all, of all, of all;

Of whom dost thou com-plain? Of whom, of whom dost thou com-

Of whom dost thou com-plain? Or he, or she, or I? Of whom, of whom dost thou com -

39

pp

f

pp

pp

plain?

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

plain?

plain?

pp

f

7 6 7 7 6 # 4⁺ 6 6 4 5 6 5 4 6 # 6 6 7 3 4 #

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
A - vert these o - - mens, all ye

Alto
A - vert these o - - mens, all ye

Tenore
A - vert these o - - mens, all ye

Basso
A - vert these o - - mens, all _____ ye

Tutti Bassi

The musical score is written for a full orchestra and choir. The instruments listed are Oboe 1, 2; Violino 1, 2; Viola; Timpani; Soprano; Alto; Tenore; Basso; and Tutti Bassi. The tempo is marked [Allegro]. The key signature has one flat (B-flat) and the time signature is 3/4. The vocal parts (Soprano, Alto, Tenore, Basso) have the lyrics: "A - vert these o - - mens, all ye". The Tutti Bassi part has a bass line with a sharp sign (#) and a 6th note indicated.

6

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

6 # 6

11

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

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

a - vert these o - mens, a - vert, all ye

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

6 b #

16

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

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

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

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

6 6 6 # 6 $\frac{6}{4}$ # $\frac{6\sharp}{5}$

21

Some god a - verse, some god a - verse our ho - ly rites con -

Some god a - verse, some god a - verse our ho - ly rites con -

Some god a - verse, some god a - verse our ho - ly rites con -

Some god a - verse, some god a - verse our ho - ly rites con -

6 6 6 6 6 # 6

27

trols _____, some god a - verse, some god a -

trols _____, some god a - verse, some god a -

trols _____, some god a - verse, some god a -

trols _____, some god a - verse, some god a -

6 6_b # 6 5 5 _b

32

verse our ho - ly, ho - - ly, ho - - ly rites con - trols;

verse our ho - ly, ho - - ly, ho - - ly rites con - trols;

verse our ho - ly, ho - - ly, ho - - ly rites con - trols;

verse our ho - ly, ho - - ly, ho - - ly rites con - trols;

6 6^b/₅ # 6 5^b/_#

37

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! Ill - bod - - ing__

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

p 6 6 6 6 *f* 6

43 Unis.

Ill - bod - - ing_ thun - der, ill - bod - - ing_ thun - der on the
 bod - - ing_ thun - der, ill - - bod - - ing_ thun - der on the right hand
 thun - - - - - der on the right hand rolls_

Ill - bod - - ing_ thun - der on the right_ hand_

6 6

48

right _____ hand _____ rolls, on the

rolls, on the right _____ hand rolls, on the right _____ hand

_____, on the right _____ hand rolls,

rolls _____,

Org. e Violoncello

6 6 # 6 # 6

52

right _____ hand rolls, ill - bod - ing thun - der on the right hand, ill - bod - ing

rolls _____, rolls _____

rolls _____, rolls _____

on the right _____ hand rolls _____

4 Tutti 6 4 54

56

thun-der on the right hand rolls, ill - bod - ing thun - der on the right hand rolls; and

_____, on the right hand rolls, ill - bod - ing thun - der on the right hand rolls; and

_____, the right hand rolls, ill - bod - ing thun - der on the right hand rolls; and

_____, ill - bod - ing thun - der on the right hand rolls;

6 6 6 6 6 6

5 5 5 5 5 5

61

The musical score for page 61 consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are written below the vocal staves.

Jove, and Jove him-self de-scends, and Jove him-self de-scends in show'rs _____

Jove him-self de-scends_____, de - scends_____ in

Jove him-self de-scends_____, and Jove him-self de-scends_____ in show'rs, in____

and Jove him-self de-scends_____ in show'rs_____

6 6 6 6 6 5

66

_____, to quench our late pro - pi - tious fires. A - vert these

show'rs, to quench our late pro - pi - tious fires. A - vert these

show'rs, to quench our late pro - pi - tious fires. A - vert these

show'rs, to quench our late pro - pi - tious fires. A - vert these

_____, to quench our late pro - pi - tious fires. A - vert these

6 6 4 3 6 6 6 # 6 #

72

o - - mens, all ye pow'rs, all ye pow'rs,

o - - mens, all ye pow'rs, all ye pow'rs,

o - - mens, all ye pow'rs, all ye pow'rs, all ye

o - - mens, all _____ ye pow'rs, all _____ ye pow'rs,

6 # 6 # 6 # 6

77

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

6

82

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

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

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

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

4 54 # 6 6 6 # 6

87

all ye pow'rs!

all ye pow'rs!

all ye pow'rs!

all ye pow'rs!

6 4 # 6 # Tasto solo 4 #

14. Recit. Accomp.

Flames are rekindled on the altar.

Violino 1

Violino 2

Viola

CADMUS

Bassi

A - gain aus -

6

The fire is again extinguished.

Violino 1

Violino 2

Viola

CADMUS

Bassi

pi - cious flash - es rise. Ju - no ac - cepts our sa - cri - fice.

6 6

p

Violino 1

Violino 2

Viola

CADMUS

Bassi

A - gain the sick - ly flame de - cay - ing dies: Ju - no as - sents, but an - gry Jove de - nies.

#

15. Recitative

ATHAMAS *[apart]* *SEMELE [apart]*

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

Continuo

5
Se-me-le a-dores.

5⁺ # 5 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

The musical score is written in D major (two sharps) and 4/4 time. It consists of two systems of staves. The first system includes a piano introduction with a 4-measure rest on the first staff, followed by three staves of instrumental accompaniment. The second system features four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics: "vows, 'tis im - pious to pro - ceed; be - gone, and fly this ho - ly place with". Each vocal staff is followed by a bass line. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and triplets. The key signature is D major, and the time signature is 4/4.

4

vows, 'tis im - pious to pro - ceed; be - gone, and fly this ho - ly place with

vows, 'tis im - pious to pro - ceed; be - gone, and fly this ho - ly place with

vows, 'tis im - pious to pro - ceed; be - gone, and fly this ho - ly place with

vows, 'tis im - pious to pro - ceed; be - gone, and fly this ho - ly place with

6 6 6 6 6 6

7

speed: this dread - - ful con - flict is of dire pre - sage; be - gone, and

speed: this dread - - ful con - flict is of dire pre - sage; be - gone, and

8

speed: this dread - - ful con - flict is of dire pre - sage; be - gone, and

speed: this dread - - ful con - flict is of dire pre - sage; be - gone, and

6 3 3# 6 5 # 6 5

10

fly, be - gone, and fly from Jove's im - pend - ing rage, from Jove's im - pend - ing

fly, be - gone, and fly from Jove's im - pend - ing rage, from Jove's im - pend - ing

fly, be - gone, and fly from Jove's im - pend - ing rage, from Jove's im - pend - ing

fly, be - gone, and fly from Jove's im - pend - ing rage, from Jove's im - pend - ing

6 5 6 6 6 6 6

13

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

5 6 6 6 6 6 6 6 6

16

rage, be - gone, and fly.

rage, be - gone, and fly.

8 rage, be - gone, and fly.

rage, be - gone, and fly.

6 4 3

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

Larghetto

[illegible]

41

eyes, [Vcl] turn, hope-less lov-er, turn, turn thy eyes, and see a maid be -

6 6 6 6 7 # 6 6 6

51

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

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

61 Violini

turn, hope-less lov-er, turn thy eyes, and see a maid be - moan,

6 6 # 6 5 6 6 # # 6 6 5

71 Violoncello solo

6 5 6 6 6 7 7 6 # 4 6 # 4 6

81 Violini

in flow-ing

6 6 6 6 # # 6 6 3 6 5 f 6 6 6 4 # Fine p

92

tears and aching sighs, thy woes, too like, too like her own, thy woes, thy woes, too like her

4.
2

6

#

6

#

6

6

b

b

6

b

102

own, in flow - ing tears and ach - ing sighs, in flow - ing tears and ach - ing sighs, thy woes, thy

6 6 6 7 6 6 # 5 # 6

112 Adagio

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

6_b 6/4 5 4 2 6 6_b 6 6 6/5 7 6 5 6 6 5 #

123 A Tempo

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

6 6 6 6 7 7 # 6 6/4 6 6 6 6 6 3 4 # Dal Segno

19. Recitative

ATHAMAS

She weeps! The gen-tle maid in ten-der pit-y weeps to be-hold my mis-e-ry!

Continuo

5

So Se-me-le would melt to see an-o-ther mourn.

74 # #

20. Air

Largo

Violini unisoni

ATHAMAS

Bassi

Violini unisoni

ATHAMAS

Bassi

6 7 6 7 # 5 6 6

7 3 3 7 # 7 6 5 6 5 # 7 3 6

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

13

tell, in pit - y of my sad de - spair, of my de - spair, in

7 6 3 3 3 7 # 7 5 # 6 # 6 7 6 7 6

19

pit - y of my sad de - spair, in pit - y of my sad de - spair, your tune - ful voice my tale would

6 6 6 # # 4 2 6 6

24

tell, your tune - ful voice, your tune - ful voice, your tune - ful voice my tale would

4 3# 6 6 6 6 6 6 6 6

30

Adagio

tell, in pit-y of my sad de-spair, your tune-ful voice my tale would tell, in pit-y of my sad de-

6 # 6 7 6 6 6 6 6 6 6 5

[Tempo I]

37

f

spair. And with sweet me - lo-dy com-

f 6 6 6 5 7 6 6 6 5 [Fine] *p* 6 6 5

43

pel, and with sweet me - lo-dy com - pel at-ten-tion from the fly - ing fair

6 6 6 6 6 6 6 6

49

_, at-ten-tion from the fly - ing fair, and with sweet me-lo-dy com - pel at-ten-tion

6 6 6 6 4 3 6 6 6 6 # 4 2 6

56

f

from the fly - ing fair, at-ten-tion from the fly - ing fair.

5 # 6 6 6 6 7 6 6 7 # 6 # 6 *f* 6

62

6 6 6 6 6 6 6

Your tune - ful

Dal Segno

21. Recitative

INO

Too well I see thou wilt not un-der-stand me. Whence could pro-ceed such ten-der-ness?

Continuo

6 6 6

4

Whence such com-pas-sion? In-sen-si-ble! In-grate! Ah no, I can-not blame thee: for by ef-

6 b 7b 7 6 4+ 2 6

8

fects un-known be-fore, who could the hid-den cause ex-plore; or think that love could act so strange a

6b 6 7b

12

ATHAMAS

part, to plead for pit-y in a ri-val's heart? Ah me, what have I heard! She does her pas-sion own.

6 6 6 b b 6

Andante larghetto

Andante larghetto

Bassi

Violino 1,
[Oboe 1, 2]

Violino 2

Viola

INO

ATHAMAS

Bassi

INO
You've un - done me, look not on me, look not on me;

ATHAMAS

Bassi

4

guilt up-braid-ing, shame in - vad-ing, guilt up-braid-ing, shame in - vad - ing, look not

p *f* *p*

6 5 6 6

[illegible]

11

look not on me, you've un-done me;

tone pains you've borne to me un-known. Cease to shun me! Love a -

6 6^b 6 # 6 # 6 # 6 6

[illegible]

20

look not on me, guilt up - braid-ing, shame in - vad-ing, look not on me;
cease to shun me; love a -

23

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

26

you've un - done me, you've un - done me;
cease to shun me; with my life I would a -

4 6 6 64

29

love a-lone has both un - done _____; look not on me;

tone; cease to shun me, cease to shun me,

6

33

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

cease to shun me; love a - lone has both un - done_, love a - lone has both un -

36

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

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

4 b

40 [Tempo I]

f

Adagio

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

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

f

4 3 6 3

45

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

5

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

ATHAMAS

8

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

24. Recit. Accomp.

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

7 8

4

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

6

7

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

6b 6

10

size, on pur-ple wings de-scend-ing; like gold his beak, like stars shone forth his

4+ 2 6 7b 4+ 2

13

eyes, his sil-ver plu-my breast with snow con-ten-ding; sud-den he

6 6/5b

16

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

p 6 6

19

flew ce-les-tial o-dors and am-bro-sial dew.

6 #

25. Recitative

ATHAMAS INO

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

Continuo

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

26. Recitative

CADMUS [to them]

See, see, Jove's priests and ho-ly au-gurs come. Speak, speak of Se-me-le, and

Continuo

⁴

me de-clare the doom.

27. Chorus of Priests and Augurs

Allegro

Score for *27. Chorus of Priests and Augurs* (Allegro).

Instrumentation and parts shown:

- Corno 1 [in F]
- Corno 2 [in F]
- Oboe 1
- Oboe 2
- Violino 1
- Violino 2
- Viola
- Soprano
- Alto
- Tenore
- Basso
- Tutti Bassi

The score is written in 6/8 time. The key signature has one flat (B-flat). The woodwinds (Corno 1 & 2, Oboe 1 & 2) and vocal parts (Soprano, Alto, Tenore, Basso) are currently silent. The strings (Violino 1 & 2, Viola, Tutti Bassi) and the keyboard (Tasto solo) are playing. The Viola and Tutti Bassi parts feature a prominent sixteenth-note pattern in the second measure.

7

Hail, hail, hail Cad - mus, hail,

Hail, hail, hail Cad - mus, hail,

Hail, hail, hail Cad - mus, hail,

Hail, hail, hail Cad - mus, hail,

13

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!

6

18

Jove sa - lutes the The - - ban king. Hail

Jove sa - lutes the The - - ban king. Hail

Jove sa - lutes the The - - ban king. Hail

Jove sa - lutes the The - - ban king. Hail

4 6h

23

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!

28

joys re - turn - - ing, songs of mirth and tri - - umph

joys re - turn - - ing, songs of mirth and tri - - umph

joys re - turn - - ing, songs of mirth and tri - - umph

joys re - turn - - ing, songs of mirth and tri - - umph

joys re - turn - - ing, songs of mirth and tri - - umph

6 6 6 5

33

sing, songs of mirth and tri-umph sing, sing, sing,
 sing, songs of mirth, of mirth and tri-umph sing, songs of
 sing, songs of mirth, of mirth and tri-umph sing, songs of
 sing, songs of mirth, of mirth and tri-umph sing, Org. e Violonc.

6 6 6 6 6

39

songs _____ of mirth and tri - umph sing, songs _____ of mirth,

mirth, of mirth and tri - umph sing, songs of mirth,

mirth, of mirth__ and tri - umph sing, songs, songs _____ of

songs _____ of mirth, songs _____ of

6 6 $\frac{7}{5}$ Tutti 6

44

songs _____ of mirth and tri - - - - - umph sing,

songs _____ of mirth and tri - - - - - umph sing,

mirth and tri - - - - - umph sing, and tri - umph sing, and tri - umph sing,

mirth and tri - - - - - umph sing, and tri - umph sing,

6 5 6 7 5 6 4 5 3 6 7b 6 2 4

Full Score - 118

54

tri - umph sing, songs of mirth and tri - umph sing. Hail, hail,

tri - umph sing, songs of mirth and tri - umph sing. Hail, hail,

tri - umph sing, songs of mirth and tri - umph sing. Hail, hail,

tri - umph sing, songs of mirth and tri - umph sing. Hail, hail,

7 8 6 7 6

59

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

[illegible]

41

on her bo-som Jove re - clin-ing, use-less now his thun-der lies, use - less now ____ his thun - der lies ____

Fingerings: p 6 6 6 6 7 6 6 6 # 6 b 6 # 6 6 6 5 6 6

49

—, use - less now his thun - der lies; to her arms his bolts re - sign - ing, and his

7 # 6 5 # 6 5 # 8 3 6 6 5 6 # 6 6 4 6 6 6 6 # 6

56

light - ning to her eyes, to her arms _____, to her arms his bolts re - sign-ing, and his light - ning to her

63

eyes, to her arms his bolts re - sign - ing, and his light - ning to her eyes, to her eyes,

70

to her eyes, and his light - - - - - ning, and his light - ning to her

6b 6_{5b} b 2 6 6 6₅ 7b 6 6 6 b 6 7b 6 4 5 3

77

eyes. End-less plea-sure, end-less plea-sure, end-less plea-sure, end-less

6 f 6 4 6 6 6 p 6 f 6 6 6

84

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

6 6 2 6 6 6 6 6 2 6 6 6b 6_{5b} 4 6 6 6b 6_{5b}

91

love, Se-me-le en-joys

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

99

Se-me-le en-joys a-bove, Se-me-le en-

6 3 3 6_{5b} 2 6 6 6 4 5 3 6 b 6_{5b} 4 6 6 6

Adagio

107

Corno 1

Corno 2

Oboe 1, 2

Violino 1

Violino 2

Viola

Soprano

joys a - - bove. End - less plea - sure, end - less love, end - less plea - sure, end - less

Alto

End - less plea - sure, end - less love, end - less

Tenore

End - less plea - sure, end - less love, end - less plea - sure, end - less plea - sure, end - less

Basso

End - less plea - sure, end - less love, end - less

6 5 6 6 Organ: Tasto solo 6 Tutti

4 3

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

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

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

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

6 6 6 6 6 6 6 6 6 6 6 6

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

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

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

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

4 6 5 6 4 5 6 5 6 6 5 6 5 6

le en - joys a - bove, end-less 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 -

7 4 7 Organ 6 Tutti 6 6 7 7b

134

bove, Se-me-le en-joys a-bove, end-less love,

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

love, Se-me-le en-joys a-bove, end-less love,

bove, end-less plea-sure, end-less love __, Se-me-le en-joys a-bove, end-less love,

6 6 6 6 6

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 _____ 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 _____ a-bove, Se-me-le en-joys a-

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

148

bove, end-less love, end-less love, end-less plea-sure, end-less plea - -

bove, end-less love, end-less love, end-less plea - -

bove, end-less love, end-less love, end-less plea - -

bove, end-less love, end-less love, end-less plea-sure, end-less plea - -

- - - - - sure, end - less love, Se - me - le en - joys a -
 - - - - - sure, end - less love, Se - me - le en - joys a -
 - - - - - sure, end - less love, Se - me - le en - joys a -
 - - - - - sure, end - less love, Se - me - le en - joys a -

7^b 6₃ 6^b 6_{5^b} 5 6 6_b 6 6⁺

unis.

bove, Se - me - le en - joys a - bove.

bove, Se - me - le en - joys a - bove.

bove, Se - me - le en - joys a - bove.

bove, Se - me - le en - joys a - bove.

6 6 4 3 6/4 6b 6 2 6 6 7/5

Part Two

29. Sinfonia

Violino 1, 2

Viola

Bassi

The musical score is written for four parts: Violino 1, 2; Viola; and Bassi. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into five systems, each containing four measures. Measure numbers 5, 10, 14, and 18 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, and fingerings. Fingerings are indicated by numbers 1-5 below the notes. The Viola part is written in alto clef, and the Bassi part is written in bass clef. The Violino 1, 2 part is written in treble clef. The score shows a complex interplay of melodic lines and rhythmic patterns across the instruments.

22

6 6 6 6/5 6

25

6 6 6 6 7 6 6 7 6 7 6

29

7 6 7 6 6 6 6 6 6 6

34

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

39

6 6 6 5 6 3 7 6 6 5 6

43

6 6 6 5

47

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

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 - le's a - bode? Look where

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

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.

31. Air

Allegro

Violino 1, 2

IRIS

Bassi

26

Adagio

f

she re - sides in sweet re - treat, she re - sides in sweet re - treat.

6 6 5 6 6 6 2 6

f

32

6 6 6 6 6

36

p

[Fine]

On her plea - sure, Jove re - quir - ing, all the Loves and Gra - ces wait, and

41

Gra-cies wait _____, and Gra-cies wait, all the Loves and Gra-cies wait.

6 6 6 5h 6- 6- 6 6 6 # 6 6h #

47 *f* *p* *Dal Segno*

32. Recitative

Recit. accomp.

Concitato, ma pomposo

Violino 1

Violino 2

Viola

JUNO

No more; I'll hear no more. A-wake, Sa-tur-nia, from thy

Continuo

$\frac{4}{2}$ \sharp \flat *Bassi*

⁵

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

$\frac{4}{2}$ \flat $6\flat$

⁸

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

$\frac{6}{4}$ $\frac{7}{4}$ \flat *Tasto solo*

11

down to the flood of A-che-ron let her fall, let her fall, fall,

14

fall, roll-ing down the depths of night, ne-ver more

17

to be-hold the light. If I th'im-pe-rial scep-ter sway, I

11 14 17 20

21

swear by hell, trem-ble, trem-ble,

4/2 6 6

24

trem-ble, thou u-ni-verse, this oath to hear, not one of curs'd A-ge-nor's race to spare.

6 6/5 4 6 # 6 7#

Recitative

Recit. accomp.

27

IRIS

Hear, might-y queen, while I re-count what ob-sta-cles you must sur-mount. With a-da-mant the gates are

6 6 # # Bassi

Continuo

31

barr'd, whose en - trance two fierce drag - ons guard; at each ap-proach they

6^b
4
2

7^b

b

6^b
4

34

lash their fork - y stings, and clap their bra - zen wings: and as their sca - ly

7^b

6

6^b
4

7^b

37

hor - - rors rise, they all at once dis - close a

6^b

thou-sand fier-y eyes, which ne-ver know re- pose.

Allegro

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

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

10

25

I - ris, hence a-way, I - ris, hence a-way, a - way__, a - way__, a - way__, a speed - y__

6 6b 6 6b 6 6b 6 b

29

flight, a speed - y flight we'll take, a speed - y flight we'll take, a speed - y flight we'll take,

6 6b 6 6b 6 6b 6 b

33

a speed - y flight__, a speed - y flight we'll take.

6 6b 6 6b 6 6b 6 b

38

6 6 b 6 4 6 4 6 b 4 4 6 b

43

There Som - nus I'll com - pel his down - y bed to leave and si - lent cell: with

[Fine]

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

48

noise and light, with noise and light I will his peace mo - lest, nor shall he sink a-gain to pleas-ing

4 6 6 6 6 4 5 3 6

53

rest, 'till to my vow'd re - venge he grants sup -

6 6 6 7 6 6 6 4

58 [Adagio]

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

6 6 6 4 4 2 6 6 5 4

Da Capo

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

34. Air

Larghetto

Violino 1
p con sordino

Violino 2
p con sordino

Viola
p con sordino

CUPID

Violoncello
p con sordino

8

16

Come Zeph - irs, come, while Cu - pid

Full Score - 150

24

sings, fan her with your silk - y wings, come Zeph - irs, come, while Cu - pid sings,

33

fan her with your, your silk - y wings, fan her with your silk - y, silk - y wings; new de - sire

42

I'll in - spire, new de - sire I'll in - spire and re - vive

49

the dy - ing flames.

57

Come Zeph-irs, come, while Cu-pid sings, fan her with your, your silk-y wings; new de-sire

66

I'll in - spire, new de - sire, new de - sire I'll in - spire and re -

74

vive the dy - ing flames, the dy-ing flames, and re - vive the dy-ing flames.

84

Allegro

Dance a - round her

[Fine]

92

while I wound her and with plea - sure fill her dreams

pp

97

dance a - round her while I ___ wound her and with plea - sure

102

fill her dreams, dance ___ a-round her while ___ I wound her

107

and with ___ plea - sure fill ___ her dreams ___, dance a - round ___ her,

112

fill her dreams, and with plea-sure fill her dreams _____, and with plea-sure

118

Larghetto

fill her dreams _____

124

fill her dreams _____

Dal Segno %

35. Air

Largo

Semele awakes and rises.

SEMELE

Bassi

Oh

sleep, oh sleep, why dost thou leave me, why dost thou leave me? Why thy vi-sio-na-ry joys re-

move? Oh sleep, 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.

SCENE 3: To them enter Jupiter.

36. Recitative

SEMELE

Let me not an - o - ther mo - ment bear the pangs of ab - sence; since you have

Continuo

form'd my soul for lov - ing, no more af - flict me with doubts and fears and cru - el jea - lou - sy.

Figured bass notation for Continuo: 6, 5, 4+ 2#, 6, 6, 6, 5, 4+ 2#, #, #.

37. Air

Andante

Violini

JUPITER

Bassi

Figured bass notation for Bassi: 6, 6, 6, 6 7, 6, #.

Figured bass notation for Violini: 7, 7, 7, 7, 7, 6, 4 2, 6 6 6, 6, 6 4, 5 3.

13

8

Lay your doubts and fears a - side, and for joys a-lone pro-vide, and for joys_____ a-lone pro-vide,

6 6 7 6 6 4 5 6

20

8

lay your doubts and fears a - side, and for joys_____

6 6 6 6 7 6 7 6

26

8

_____, and for joys_____

7 6 7 6 4 2 6

31

8

_____, and for joys a - lone__ pro - vide_____,

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

37

8

and for joys_____ a-lone pro - vide.

2 6 6 6 5 3 6 6 6 4 2

38. Recitative

JUPITER

You are mor-tal, and re-quire time to rest and to re-pose. I was not ab-sent; while love was with

Continuo

thee I was pre-sent: love and I are one.

39. Air

Allegro

Violino 1

Violino 2

SEMELE

Bassi

With fond de-sir-ing,

with bliss ex-pir-ing, pant-ing, faint-ing, if this be love, not you a-lone, but love

11

and I are one. With fond de - sir - ing,

6 6 6 6 5 6 6

16

with bliss ex - pir - ing, pant - ing, faint - ing, if this be love, not you a - - lone

21

but love and

6 6

26

I are one.

6 4 # 6 # # # 6 6 4 #

31

p

p

Cause - less__ doubt - ing, or de - spair - ing, rash - ly trust - ing, id - ly fear - ing, if this be love, not

36

you__ a - lone, but love_____ and_____ I are one; rash - ly trust - ing,

6 _h

42

id - ly fear - ing, if this be love, not you__ a - lone, but love_____

47

f

f

and_____ I_____ are one.

6 _f _# _# _# 6

52

p

With fond de-sir-ing, with bliss ex-pir-ing, pant-ing, faint-ing, if this be love, not___

6/4 #

57

f *p*

you a-lone, but love___ and___ I are one. With fond de-sir-ing, with bliss ex-pir-ing,

6/6 *f*

63

f *p*

pant-ing, faint-ing, if this be love, not you a - - lone___

68

f *p*

___, but love___ and___ I are one.

6/4 #

40. Chorus of Loves and Zephirs

Allegro

Oboe 1, 2

Violino 1

Violino 2

Viola

Soprano
How en - gag - ing, how en - dear - ing is a lov - er's pain and care,

Alto
How en - gag - ing, how en - dear - ing is a lov - er's pain and care,

Tenore
How en - gag - ing, how en - dear - ing is a lov - er's pain and care,

Basso
How en - gag - ing, how en - dear - ing is a lov - er's pain and care,

Continuo
6 # 6 4 6 6 7 6 6

15

is a lov - er's pain and care, how, how en - gag - ing, how, how en -

is a lov - er's pain and care, how, how en - gag - ing, how, how en -

is a lov - er's pain and care, how, how en - gag - ing, how, how en -

is a lov - er's pain and care, how, how en - gag - ing, how, how en -

6 6 6 6 6 # 6 # 6 #

20

dear - ing is a lov - er's pain and care, is a lov - er's

dear - ing is a lov - er's pain and care, is a lov - er's

dear - ing is a lov - er's pain and care, is a lov - er's

dear - ing is a lov - er's pain and care, is a lov - er's

6 6 6 6 5 4 # 6 6

24

pain and care.

pain and care.

pain and care.

pain and care.

6 4 5 6 6 # 6 6 # 6 [Fine]

29

And what joy the nymph's ap-pear-ing af-ter ab-sence or de-spair, and what joy

And what joy the nymph's ap-pear-ing af-ter ab-sence or de-spair, and what joy

And what joy the nymph's ap-pear-ing af-ter ab-sence or de-spair, and what joy

And what joy the nymph's ap-pear-ing af-ter ab-sence or de-spair, and what joy

6 6 6 4 2 6 b 6b 7 6 # 6 #

34

the nymph's ap-pear-ing af-ter ab - sence or de-spair,

the nymph's ap-pear-ing af-ter ab - sence or de - spair,

the nymph's ap-pear-ing af-ter ab - sence or de-spair,

the nymph's ap-pear-ing af-ter ab - sence or de-spair,

5 6b 6 6 4 6 6 4 5

39

af-ter ab - sence or de - spair.

af-ter ab - sence or de-spair.

af-ter ab - sence or de-spair.

af-ter ab - sence or de - spair.

6 6 b 6 4 # 6 6 # 6 6 4 6 6 5 #

Da Capo

41. Recitative

JUPITER

SEMELE

Continuo

Ah me! Why sighs my Se-me-le? What gen-tle sor-row swells thy soft
bo-som? Why trem-ble those fair eyes with in-ter-rupt-ed light? Where hov'-ring for a vent, a-midst their hu-mid

SEMELE

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-i-ties of Loves and

Gra-ces, a fear in-vades me, and con-sci-ous of a na-ture far in-fe-rior, I seek for so-li-tude,

JUPITER *[apart]*

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

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

42. Air

Allegro ma non troppo

Violini unisoni

JUPITER

Bassi

I must with speed a - muse her, lest she too much ex-plain, lest she too much ex-

plain, I must with speed a - muse her,

lest she too much ex - plain

19

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

23

much, lest she too much ex-plain, I must with speed a -

27

muse her, lest she too much ex-plain, I must with speed a - muse her,

31

lest she too much ex - plain, I must with speed,

35

I must with speed a - muse her, lest she too much ex-plain, lest she too much ex-plain

39

Adagio

f

, lest she too much ex - plain.

6 6 6 6 6 2 4 6 6 6 4 5 3 6 6 6 6 6

44

6 6 6 6

48

It gives the lov - er doub - le pain, who hears his nymph com -

6 5 6 4 5 3 [Fine] 6 6 5 # # 6

52

plain, and hear - ing, must re - fuse her, and hear - ing must re - fuse her, it gives the lov - er doub - le

6 # 4 2 6 6 5 4 2 6 6 6 6 6 6 6

56

Adagio

pain, who hears his nymph com - plain, and hear - ing, must re - fuse her, and hear - ing, must re - fuse her.

6 6 # 6 6 7 4 3 6 6 6 6 5 4 Da Capo

43. Chorus of Loves and Zephirs

Alla hornpipe

Oboe 1, 2

Violino 1

Violino 2

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

The musical score is for a chorus piece titled '43. Chorus of Loves and Zephirs' in 3/4 time, marked 'Alla hornpipe'. The score is written for a full orchestra and vocal ensemble. The instrumental parts include Oboe 1, 2; Violino 1; Violino 2; Viola; and Tutti Bassi. The vocal parts include Soprano, Alto, Tenore, and Basso. The key signature is one sharp (F#), and the time signature is 3/4. The Tutti Bassi part features a complex rhythmic pattern with fingerings indicated by numbers 1-5 and 6-8. The vocal parts are currently blank, suggesting they are to be filled in by the performer.

7

6 5# 6 7

12

8 9 7 8 6 5 7 8 6

17

Now love, that e-ver - last - ing

Now love, that e-ver - last - ing

Now love, that e-ver - last - ing

Now love, that e-ver - last - ing

6 5 6 7 7 6 7 6

23

boy, that e-ver - last - - ing boy, in - vites to re - vel while you may in soft, in soft de -

boy, that e-ver - last - - ing boy, in - vites to re - vel while you may in soft de-lights,

boy, that e-ver - last - - ing boy, in - vites to re - vel while you may in soft de-lights,

boy, that e-ver - last - - ing boy, in - vites to re - vel while you may in soft de-lights,

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

28

lights, in soft de - lights, to re - vel while you may in soft de - in soft de-lights, in soft de-lights, in soft de-lights, in soft de-lights, to re - vel while you in soft de-lights, in soft de-lights, in soft de-lights, in soft de-lights, to re - vel while you in soft de-lights, in soft de-lights, in soft de-lights, in soft de-lights, to re - vel while you

6 6 5 6 # 5# 6

33

lights, in soft de - lights, in soft de - lights, in may in soft de - lights, in soft de - lights, in soft, in may in soft de - lights, in soft in soft de - lights, in soft

6/4 5/3 8/6 7/5 6/4 7/5 6/4 5# 4/2 6 6

39

soft _____, in soft de - lights. Now love, that e-ver - last - ing

soft _____, in soft de - lights. Now love, that e-ver - last - ing

_____, in soft de - lights. Now love, that e-ver - last - ing

_____, in soft de - lights. Now love, that e-ver - last - ing

3 3# 3 3 3 3 6 5 # 7^b 6 5 7^b 6

45

boy, that e-ver - last - - ing boy, in - vites to re-vel while you may in soft, in soft de -

boy, that e-ver last - - ing boy, in - vites to re-vel while you may in soft, in soft de -

boy, that e-ver - last - - ing boy, in - vites to re-vel while you may in soft de-lights,

boy, that e-ver - last - - ing boy, in - vites to re-vel while you may in soft de-lights,

4 3 6 5 4 6 6 5 6 6

73

soft de - lights, in soft de - lights. Now love, that e-ver-last-ing boy, in -

7 7^h 6 8 7 7 6

79

vites to re-vel while you may, to re - vel, to re - vel, to re-vel while you

6 7 7 6 6 5 7^h 7^h 5 4 2

Full Score - 180

84

may in soft _____, in soft de - lights.

may in soft _____, in soft de - lights.

may in soft _____, in soft de - lights.

may in soft _____, in soft de - lights.

6 7 7^b/₅ 6/4

90

5/3 7^b/₅ 6/4 5/3 6/5 6 6/5 6/5 4 3

44. Recitative

JUPITER

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

Continuo

SEMELE

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

JUPITER

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

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.

45. Air

Largo e pianissimo

Violino 1

Violino 2

Viola

JUPITER

Bassi

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

6 6 5 6 6 6 6 6

4

trees, where you sit, shall crowd in - to a shade, trees, where you sit, shall crowd in -

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

7

to a shade; wher-e'er you walk, cool gales shall fan the glade;

6 4 5 2 6 6 6 4 6 6

11

trees, where you sit, shall crowd in - to a shade _____, trees, where you sit,

6 6 5_b 6 5 7 6 6 4 5 3 6 4 5 3 4 2 6 6

15

shall crowd in - to a shade.

6 6 4 5 3 f 6 6 5 3 6 4 2 6 6 5 4 3 [Fine]

20

Wher - e'er you tread, the blush - ing flow'rs shall rise, and all things flour - ish, and

p 6 4 6 6 5 6 4 6 # 6

23

all things flour-ish wher-e'er you turn your eyes, wher-e'er you turn your eyes, wher-e'er you turn your eyes.

Adagio

Da Capo

SCENE 4: Semele, Ino, and chorus of Nymphs and Swains.
Semele and Ino meet and embrace.

46. Recitative

SEMELE

INO

Dear sis-ter, how was your pas-sage hi-ther? O'er man-y states and peo-pled

Continuo

towns we pass'd, o'er hills and val-leys, and o'er de-serts waste; o'er bar-ren moors, and o'er un-whole-some

fens, and woods where beasts in-ha-bit dread-ful dens. Thro' all which path-less way our speed was

11

such, we stopp'd not once the face of earth to touch. Mean - time they told me, while thro' air we fled, that

6 4/2 6 # 6

15

Jove did thus or-dain.

#

47. Recit. Accomp.

Larghetto e pianissimo

Violino 1

Violino 2

Viola

INO

Bassi

Tasto solo 6 6 9/6 3 6 6 6 7 7 7

4

But hark! the heav'n - ly sphere__ turns round,

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

Violonc.

8

and si-lence now is drown'd, and si-lence now is drown'd in ec - - - - - sta-sy of

6 6 6 6 6 7 7 7

12

sound _____, in _____ ec - sta - sy of sound. How on a sud - den the still

7 3 7 7

15

air _____ is charm'd, as if all har - mo - ny were just a - larm'd!

6 # 6 7 7 7 7 6 7

19

And ev' - ry soul with trans - port fill'd, al - ter-nate-ly, al -

7 7 6 7 5 6 # 6 6 6 6

22

ter-nate-ly, al - ter-nate-ly is thaw'd and chill'd.

6 # 6 # 6 6 5 6 # #

48. Duet

Grave e pianissimo

Violino 1

Violino 2

Viola

SEMELE

INO

Bassi

Andante

13

and all _____ in cho-rus join, and all, and all in cho - - rus join,

all in cho-rus join _____, and all _____, and all _____, and all in cho - rus join, each sa-cred min-strel

Figured bass: 6/5, 9, 6, 6, #, 6, 7, 5, 6, 6/4, 5/#, 6, 9, 6

17

each sa-cred min-strel tune his lyre, and all in cho-rus join _____, and all _____

tune his lyre, and all in cho-rus join _____, and all, and all _____

Figured bass: 5, 6/5, 3, 6/5, 6, 4, 3

20

_____, and all _____ in cho-rus join, and all,

, and all _____ in cho-rus join, and all in cho-rus join, each

Figured bass: 4, 3, 4, 3, 4, 3, 2, 6/5, 4, 6/5, 6

23

and all _____ in cho-rus join, and all _____, and all in

sa-cred min-strel tune his lyre, and all in cho-rus join _____, and all in

Figured bass: 6, 4, 3, 5, 6, 6, 5/4, 5/3, 6/5, 5, 6/5, 5, 6/5

26

cho - rus join, in cho - rus join, and all _____, and all _____ in cho - rus join _____

cho - rus join, in cho - rus join, and all _____, and all _____, and all _____

6 4 5 3 6

30

Adagio

_____, and all _____, and all in cho - rus join _____, in cho - rus join.

_____, and all, and all in cho - rus join _____, in cho - rus join.

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

49. Chorus of Nymphs and Swains

A tempo ordinario

Oboe 1

Oboe 2

Violino 1

Violino 2

Viola

Soprano

Alto

Tenore

Basso

Tutti Bassi

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,

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,

6 # 6 6 6 6 6 Tasto solo

6

that all ap-pear di - vine _____

and to that pitch th'e - ter - nal ac-cents raise _____

pitch th'e - ter - nal ac - cents raise _____,

14

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

, that all ap-pear di-

and to that pitch th'e -

[Violonc. e Org.] 6

21

and to that pitch, and to that

vine _____,

8 ter - nal ac - cents raise _____, that all ap-pear di-

and to that pitch th'e -

[Tutti] 5 6 6 6

29

pitch, that all, that all ap - pear di - vine,

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

vine, ap - pear di - vine,

ter - nal ac - cents raise, that all ap - pear di - vine,

6 6 6 # 6 4 6 6 # 4 6 6 5 4 6 7 6 6

[illegible]

47

pear di - - vine, and to that pitch th'e - ter - nal ac - cents raise _____

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

pear di - vine, that all ap-pear di - vine _____

pear di - vine,

Org.

6 4 5 # 6 6 6 6 6 6 6

54

and to that pitch th'e - ter - nal ac - - cents raise _____

that all ap-pear di - vine _____, that all _____

6 6 6/4 6 6 6 Tutti 6 6 6 6 6 6 6/4 5/3

61

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

and to that pitch th'e - ter - nal

pear di - vine, Org.

4
2

6
5

6 6 6

4
2

5

4
2

6

7

7

6

6
Org.

68

that all ap-pear di - vine___, that all ap - pear___

ac - - cents raise___, that all___ ap - pear___, ap -

and to that pitch th'e - ter - - nal___ ac - cents

Tutti

75

, that all ap-pear di - vine, that all ap - pear di - vine, that all ap - pear di - vine;

di - vine, that all ap - pear di - vine, that all ap - pear di - vine;

pear di - vine, that all ap - pear di - vine, that all ap - pear di - vine;

raise, that all ap - pear di - vine;

6 5 6 4 4 2 6 6 6 6 4 5 3 Org. e Violonc. 8 6 4 7 5 3 7 3 6 4 3 6 5 4 5 3

85

and to that pitch th'e-ter - nal ac - - cents raise, that all ap-pear di-

and to that pitch th'e-ter - nal ac - - cents raise, that all ap-pear di-

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

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

Tutti 6 5 6 4/2 6 4/2 6/4 6/4 6/5 6/4 4/2

92

vine _____, that all ap - pear di - vine, that all ap - pear di - vine, that all ap - pear di - vine.

vine _____, that all ap - pear di - vine, that all ap - pear di - vine, that all ap - pear di - vine.

ap - pear di - vine, that all ap - pear di - vine, that all ap - pear di - vine, that all ap - pear di - vine.

_____, that all ap - pear di - vine, that all ap - pear di - vine, that all ap - pear di - vine.

6 6 6 6 4 5 3 6 6 6 6 4 5 3 2 6 4 3

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

[illegible]

51. Recit. Accomp.

Allegro e forte

Juno and Iris appear.

Violino 1

Violino 2

Viola

Tutti Bassi

Violino 1 *f*

Violino 2 *f*

Viola *f*

Tutti Bassi *f*

Measures 1-4. Fingerings: 6, 6, 6, 5.

JUNO

IRIS

Som-nus, a-wake, raise thy re-cli-ning head. Thy-self for-

Measures 5-8. Fingerings: 6, 6 5 4 3, 6 5 4 3.

JUNO

sake, and lift up thy hea-vy lids of lead. Som-nus, a-wake,

Measures 9-12. Fingerings: 6, #, 6 5 4 #.

Som-nus, a-wake, raise thy re-clin-ing head.

Measures 13-16. Fingerings: 6, #.

52. Air

Andante

Violino 1

Violino 2

Viola

SOMNUS

Bassi

Leave

5 6 6 6 3 3 6 6 6 6 5 3 5

8

me, leave me, loath - some light. Re-ceive me, re-ceive me, si - lent night, re-

6 6 6 6 5 3 5 6 3 6 6 6

15

ceive me, si - lent night. Loath - some light, leave me, loath - some light. Re-

6 6 6 6 7 6 6 5 6 6 5 5

22

ceive me, re - ceive me, si - - lent night, si - lent night.

5 7 6 5 4 6 5 5 6 6 6

30

Le - the, why does thy lin - g'ring cur - rent cease? Oh mur-mur,

[Fine] 5 5 5 6 5 6 6 6 4 6 6 5 # 6 6

36

mur-mur, mur-mur me a - gain to peace, oh mur-mur me a - gain to peace.

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

Dal Segno

53. Recitative

IRIS

Dull God, canst thou at - tend the wa-ter's fall, and not hear Sa - tur - nia call?

Continuo

6 6

JUNO

Peace, I - ris, peace, I know how to charm him: Pa - si - the - a's name a-lone can warm him. Som - nus, a - rise! Dis -

[to Somnus]

4+ 2 6 6#

8

close thy ten-der eyes; for Pa-si-the-a's sight en-dure the light. Som-nus, a - rise.

6 # # #

54. Air

Allegro

Violini unisoni

f *[rising]*

SOMNUS

More

Bassi

f *p*

Tasto solo

5

p

sweet is that name than a soft pur - ling stream, more sweet is that name than a soft pur - ling stream, more

6 6 5 6 6 6

9

sweet is that name than a soft _____, than a

12

soft pur-ling stream, than a soft _____, than a soft pur-ling stream, more sweet is that name, more

16

sweet is that name than a soft _____, than a soft pur-ling stream, more sweet _____, more

20

sweet _____ is that _____ name, more sweet is that name than a soft pur-ling stream.

24

With

[Fine]

28

plea-sure, with plea-sure re - pose I'll for-sake, if you'll grant me but her to soothe me a - wake

32

, with plea-sure, with plea-sure re -

36

pose I'll for-sake, if you'll grant me but her to soothe me a - wake

40

, to soothe me a-wake, if you'll grant me but her to soothe me a-wake.

Da Capo

55. Recitative

JUNO

My will o-bey, she shall be thine. Thou, with thy soft-er pow'rs, first Jove shall cap-ti-vate. To

Continuo

6 4 2 6

5

Mor-phcus then give or-der, thy va-rious mi-nis-ter, that with a dream in shape of Se-me-le, but far more beau-ti-ful,

4+ 2 6 7

8

and more al-lu-ring, he may in-vade the sleep-ing de-i-ty; and more to a-gi-tate his kind-ling

4+ 2 6 # 6

12

fire, still let the phan-tom seem to fly be-fore him, that he may wake im-pe-tuous, fu-rious in de-sire, un-

6 5 # 4+ 2 6

16

SOMNUS *JUNO*

a-ble to re-fuse what-e-ver boon her coy-ness shall re-quire. I trem-ble to com-ply. To me thy

6 6 6 # # 4+ 2 6

20

lead-en rod re-sign, to charm the sen-ti-nels on mount Ci-the-ron; then cast a sleep on mor-tal I-no, that

4 2 6b 6

23

I may seem her form to wear, when I to Se-me-le ap-pear.

6b 6

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

11

the - a shall be thine, shall be thine, shall be thine,

to Pa - si - the - a, Pa - si - the - a, all I must

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

14

thy rod re - sign, o - bey, o - bey my

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

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

17

will, o - bey my will, and Pa - si - the - a shall be thine, shall be thine,

due to Pa - si - the - a, love, and you, for all is due to Pa - si - the - a, Pa - si -

4 6/4 5# 6 6 8/6 7/5 # 6 6 6 6/4 5# 6 # 6 6 # 4 # 6 6 #

21

shall be thine, o-bey my will, o-bey my will, thy rod re-sign, and Pa-si-

the-a, all I must grant, all I must grant, for all is due to Pa-si-

4 # 6 6 5 # 6 # 7 7 6 6 # 6

24

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

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

6 6 4 # 6 6 # 4 # 6 6 6 6 # 6 #

27

the-a shall be thine.

the-a, love, and you.

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

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. My

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

The musical score is written for Semele (Soprano) and Basses. It consists of six systems of music. Each system has a vocal staff for Semele and a bass staff for the Basses. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The tempo is marked 'Largo'. The score includes lyrics and fingerings for both parts. The lyrics are: 'My rack - ing thoughts 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. My 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'. The fingerings are indicated by numbers 1-5 and 6-8 on the bass staff.

21 joy - ful days suc - ceed, but pain - - ful nights do joy - ful days suc - ceed

24 , but pain - ful nights do joy - - ful days suc - ceed.

SCENE 3: Enter to Semele Juno as Ino, with a mirror in her hand.

58. Recitative

[apart]

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

Bassi

4 *[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,

8 JUNO

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

12

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

15 SEMELE

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

6 4+ 6 6 5 6 # #

2

19 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,

6 4+ 6 7 6 #

2

24 A Tempo

that mine can-not fix on a ra-diance so bright; 'tis un-safe for the sense and too slip-p'ry for sight.

6 6 # 6 7 6 #

27 SEMELE

O ec-sta-sy of hap-pi-ness! Ce-les-tial gra-cies I dis-co-ver in each fea-ture!

6 # 6 4+ # #

2

SCENE 3: Enter to Semele Juno as Ino, with a mirror in her hand.

58c. Recitative

[apart]

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,

Continuo

JUNO

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

Continuo

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

Continuo

SEMELE

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

Continuo

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,

Continuo

24 A Tempo

that mine can-not fix on a ra-diance so bright; 'tis un-safe for the sense and too slip-p'ry for sight.

6 6 # 6 7# 6/4 #

27 SEMELE

O ec-sta-sy of hap-pi-ness! Ce-les-tial gra-ces I dis-co-ver in each fea-ture!

6 6 4/2

SCENE 3: Enter to Semele Juno as Ino, with a mirror in her hand.

58a. Recitative

JUNO *[apart]*

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

[Bassi]

SEMELE *[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

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-

13

prise, whence comes my sur-prise, such lus - ter

17

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

21

eyes, u - nite in your eyes, that mine can - not fix on a ra - diance so bright, that mine can - not

25

fix on a ra - diance so bright

29

; 'tis un - safe for the sense and too slip - p'ry for sight, 'tis un - safe for the

33

sense and too slip - p'ry for sight.

37

Be - hold in this mir - ror whence comes my sur-

41

prise, be-hold _____, be-hold _____ in this _____ mir - ror whence comes my sur-

45

prise, such lus - ter, such ter - ror, such lus - ter

49

and ter - ror u - nite in your eyes, u - nite in your eyes, that mine can - not

53

fix on a ra - diance so bright; 'tis un-safe for the sense and too slip - p'ry for sight.

57

Such lus - ter and ter - ror u-nite in your

60

eyes, that mine can - not fix on a ra - diance so bright

64

;

68

'tis un-safe for the sense and too slip-p'ry for sight, 'tis un-safe for the sense and too slip - p'ry for

74

f

f

f

sight.

f

78

60a. Recitative

SEMELE

O ec-sta-sy of hap-pi-ness! Ce-les-tial gra-cies I dis-co-ver in each fea-ture!

Continuo

6 # 6 $\frac{4}{2}$ # #

61. Air

Allegro

Violini unisoni

SEMELE

Bassi

My - self I shall a -

dore, if I per - sist in ga - zing, if I per - sist in ga - zing, in ga -

zing, my - self I shall a -

dore, if I per - sist in ga -

20

6 6 6 6 6 6 # 6 6

23

- zing, in ga - - - - - zing, in ga - - - - -

6 6 6 6 6 6 6 6 # #

26

zing,

f

6 4 5 6 # 6 6 # 6 6 6 6

29

if I per-sist in ga-zing, my-self I shall a - dore, if I per-sist in ga-zing, my-self I shall a -

p

6 6 6 6 7 # 6 6 6 6 6 6 6 6 7

33

dore, my - self I shall a - dore, if I per - sist in ga - - - - -

6 5 6 6 7 6 7 6 5

36

6 3 3 6 5 4 8 3 3 6 5 4 6 6

39

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

6 6 6 4 2 6 6 6 6 6 6 6

43

ga

6 6 5 8 3 3 6 5 8 3 3 6 5

46

6 6 6 6 6 6 6 6 6 6 6 6 6 5

49

- zing, in ga

6 6 6 6 6 6 6 6 6 6 6 6 6

51

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

54 [Tempo I]

Adagio

dore, if I per-sist in ga - zing.

59

62

No ob-ject sure be - fore was e - ver half so pleas - ing, so pleas - ing, so pleas - ing, no ob - ject sure be -

[Fine] *p*

66

fore was e - ver half so pleas -

69

ing, was e - ver half so pleas - - - - -

72

ing, was e-ver half so pleas-ing.

[illegible]

61c. Air

Allegro

Violini unisoni

SEMELE

Bassi

Violini unisoni

SEMELE

Bassi

5

3

6 6 6 6 6 6 6 6 6 6

My - self I shall a -

8

p

dore, if I per - sist in ga - zing, if I per - sist in ga - zing, in ga - - - - -

6 6 6 6 6 6 6 6 6 6

12

zing, my - self I shall a -

6 6 6 6 6 6 6 6 6 6

16

dore, if I per - sist in ga - - - - -

6 6 6 6 6 6 6 6 6 6

[illegible]

23

z - ing, in ga - - - - - zing, in ga - -

6 6♯ 6 6♯ 6 6♯ 6 6 6♯ 6 ♭ ♭

This musical score is for a song in 3/4 time, indicated by the '23' above the first staff. The key signature has one flat (B-flat). The first staff contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes, and then a quarter rest. The second staff contains a vocal line with lyrics 'z - ing, in ga - - - - - zing, in ga - -'. The third staff contains a bass line with notes corresponding to the lyrics. The bass line is marked with '6' and '6♯' (F#) for the first two measures, and '6' and '6♯' for the next two measures. The final two measures are marked with '6' and '6'.

26

f

zing,

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

29

if I per-sist in ga-zing, my-self I shall a - dore, if I per-sist in ga-zing, my-self I shall a -

33

dore, my - self I shall a - dore, if I per - sist in ga - - - - -

6/5 6 b 7b 6 7b 6/5b

36

39

43

46

49

51

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

54 [Tempo I] Adagio *f*

dore, if I per-sist in ga - zing.

59

62

No ob-ject sure be-fore was e-ver half so pleas-ing, so pleas-ing, so pleas-ing, no ob-ject sure be-

Fine *p*

66

fore was e-ver half so pleas-

69

- - - ing, was e - ver half so pleas - - - - -

7 6^b 6^b # 4⁺ 6 # 6 # 6 6 6 6 # 6 6 #

72

- - - ing, was e - ver half so pleas - - - ing.

6 6 5 6 # 6 6 4 5 # 6 6

76

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

Dal Segno

62. Recitative

JUNO

Be wise as you are beau-ti-ful, nor lose this op - por tu - ni - ty. When Jove ap -

Continuo

6 6/5 #

pears, all ar - dent with de - sire, re - fuse his prof - er'd flame till you ob - tain a boon with - out a name.

6 6 6

SEMELE

Can that a-vail me? But how shall I at-tain to im-mor - ta - li - ty?

6 # -

63. Recit. Accomp.

Violino 1
p

Violino 2
p

Viola
p

JUNO
Con - jure him by his oath not to ap-proach your bed in like - ness of a

Bassi
p

The first system of the musical score features five staves. The top three staves are for Violino 1, Violino 2, and Viola, all marked with a piano (*p*) dynamic. They play a rhythmic accompaniment of eighth notes. The fourth staff is for the vocal part, JUNO, with the lyrics 'Con - jure him by his oath not to ap-proach your bed in like - ness of a'. The fifth staff is for the Basses, marked with a piano (*p*) dynamic, playing a bass line with a 6-measure rest indicated by a '6' below the staff.

f

f

f

mor-tal, but like him - self, the might-y thun-de-rer, in pomp of ma-jes-ty,

f

$\frac{4}{2}$

The second system continues the musical score. It features five staves. The top three staves (Violino 1, Violino 2, and Viola) are marked with a forte (*f*) dynamic and play a more active accompaniment. The vocal part (JUNO) continues with the lyrics 'mor-tal, but like him - self, the might-y thun-de-rer, in pomp of ma-jes-ty,'. The Basses staff is marked with a forte (*f*) dynamic and includes a 4/2 time signature change at the end of the system.

p

p

p

and heav'n-ly at-tire; as when he proud Sa - tur - nia charms, and with in - ef - fa - ble de-

p

$\frac{4}{2}$

The third system of the musical score features five staves. The top three staves (Violino 1, Violino 2, and Viola) are marked with a piano (*p*) dynamic. The vocal part (JUNO) continues with the lyrics 'and heav'n-ly at-tire; as when he proud Sa - tur - nia charms, and with in - ef - fa - ble de-'. The Basses staff is marked with a piano (*p*) dynamic and includes a 4/2 time signature change at the end of the system.

11

lights fills her en-cir-cling arms and pays the nup-tial rites.

6^b 6 7^b 6^b 7^b 4^b 3 7^b

15

You shall par-take then of im-mor-ta-li-ty, and thence-forth leave this mor-tal state, to reign a-bove a-

6 6 6 4/2 6

19

dor'd by Jove, in spite of jea-lous Ju-no's hate.

6 # # #

64. Air

Alla Siciliana, ma andante

Violino 1

Violino 2

Viola

SEMELE

Bassi

Thus

pp

3

let my thanks be paid, thus let my arms em-brace thee, thus let my arms em-brace thee; and when

6

I'm a god - dess made, with charms like mine I'll grace thee, with charms like mine

12

p

p

p

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

6 5 6 5 # 4+ 6 6 6 5 6 5 9 8 3

15

let my arms em-brace thee, thus let my thanks be paid____, thus____ let my arms em-brace thee; and

18

when I'm a god - dess made, with charms like mine, with charms like mine I'll grace

6 4 5 6 5 9 8 6 4 5 6 9 # 6 4 3 6 7 5 6 5

21

thee, and when I'm a god - dess made, with charms like mine I'll grace thee, with

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

24

charms like mine I'll grace thee.

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

65. Recitative

JUNO

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

Continuo

6 7 5#

SEMELE *JUNO [apart]*

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

7 6 6/5 6 #

Exit

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

6 6/4 4/2 6 4/2 6 6 6/5 # 6 6/4 4/2

7

8

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

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

14

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

21

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

28

un - ea - sy care. In my___ dream late I___ woo'd thee, and in

36

vain I pur-sued thee, in my dream late I woo'd thee, and in vain I pur-sued

6 4 2 6 6 4 2 6 4 6

42

thee, for you fled

9 7 8 6 7 # 8 6 7 5 7 7 7 6 7 7

48

from my pray'r, from my pray'r, and bid me de-spair, and bid me de-spair.

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

55

Come to my arms, come to my arms, my love-ly fair, my love-ly

61

fair, come to my arms, my love-ly fair, come to my arms, my love-ly fair.

68

67. Recitative and Air

Larghetto

Violino 1

Violino 2

Viola

JUPITER

Oh Se - me-le, why art thou thus in - sen-si-ble? I e - ver am

Continuo

Bassi

6

grant-ing, you al-ways com-plain, you al-ways com-plain, you al-ways com-plain, I e - ver am

6 4 5 3 6b 6 6 6 6 5 6 # 6 4 # 4 2 6 6 5 6b

16

grant-ing, you al-ways com-plain, you al-ways com-plain, you al-ways com-plain; I al-ways am

4 3 6 6b 6 6 6 5 6 # 4 2 6 6 # 6

26

want-ing, I al-ways am want-ing, yet ne-ver ob-tain, I al-ways am want - - - ing, yet

7 6 7 6 6 4 3 6 6 4 7 6 7 6 6 #

37

ne-ver, yet ne-ver, yet ne-ver ob-tain, I al-ways am want-ing, I al-ways am want-ing, yet ne-ver ob-

6 6 6 4 5 6 7 6b 6 6 7 6b 5 4 2 6 6b 6 4 #

46

tain. I e-ver am grant-ing, you al-ways com-plain, you al-ways com-

6 6 # 6 6 # 6 4 5 3 6b 6 6

56

plain, you al-ways com-plain, I e-ver am grant-ing, you al-ways com-plain, you al-ways com-

6 5 6 # 6 6 5 4 2 6 6 5 6b 4 3 6 6b 6 6 4 6 4

66

plain, I e-ver am grant-ing, I e-ver am grant-ing, you al-ways com-plain, you al-ways com-

6 7 6 7 # 6 4 2 6 6 6b 5 4 2 6 6b 6 4 5 # 6 6 6 4 5 #

75

plain.

f 6 6 5 6 6b 6 6 5 4 2 6 7 6 7 6 4 2 6 6 7 6b 5 4 2 6 6 5

68. Recitative

SEMELE

JUPITER

Speak, speak your de-sire, say what you re-quire, I'll grant it. Swear by the Sty-gian lake.

Continuo

69. Recit. Accomp.

Violino 1

Violino 2

Viola

JUPITER

By that tre-men - dous flood I swear, ye Sty - gian wa - ters, hear,

Bassi

Violino 1

Violino 2

Viola

JUPITER

and Thou, O - lym - pus, shake, in wit - ness to the oath I take.

Bassi

Thunder at a distance and underneath.

70. Recitative

JUPITER

SEMELE You'll grant what I re-quire. I'll grant what you re-quire.

Continuo

71. Recit. Accomp.

Violino 1

Violino 2

Viola

SEMELE Then cast off this hu-man

Timpani Thunder at a distance and underneath. *Bassi*

5

shape which you wear, and Jove since you are, like Jove too ap-pear.

72. Air

Allegro

Violino 1

Violino 2

Viola

JUPITER

Bassi

4

ah, take heed what you press,

ah, take heed what you press, for be-

8

yond all re - dress, ah, take

7 6 #

12

heed, should I grant your re - quest, I shall harm

6 6 3 6

17

you, for be - yond all re - dress, I shall

6 p

22

harm you, ah, take heed, I shall harm you, ah

6 6 f 6 4+ b p

27

_____, take heed, ah, take heed what you press, for be -

6 5 # 6 5 # #

31

yond all re - dress, should I grant your re - quest, I shall

5# # 6# 6

35

harm you,

6 6 # # 6 5 # f #

39

p *f*

should I grant your re - quest, I shall harm__ you.

p *f*

6 6 #

44

6 6 # 6/4 #5

73. Air

Allegro

Violini unisoni

SEMELE

Bassi

6 6 6 6 6 6 7^b 6 6

6

No, no, I'll take no less

11

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

16

larm

21

you, your oath it may a - larm

26

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

32

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

6 6 5 7 6 6 5 # 6 # 6 6 5

37

larm

6 6 6 7 # 6 4 6 6 6 6 6 4 6

42

you, your oath it may a - larm

6 6 6 7 6 6 6 5 6 6 #

47

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

f 6 6 # 6 6 6 5 5 # 6 5 6 *p*

53

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

4 7 4 6 6 6 6 7 4 6 7 4

58

63

p

— you, your oath it may

68

f

— a - larm you, your oath it may a - larm

73

[Tempo I]

f

Adagio

— you, it may a - larm — you.

80

85

Yet haste and pre - pare, for I'll know what you are,

[Fine]

91

with all your pow - ers arm you, I'll know what you

97

are, yet haste and pre - pare, with all your

102

pow - ers, all your pow - ers arm you, with

107

all your pow - ers arm you, with all your pow - ers arm you.

Da Capo

73a. Air

Allegro

Allegro

Violini unisoni

SEMELE

Bassi

6 6 6 6 6 6 6 7 6 6

11

than my wish in ex - cess, your oath it may a - harm you, your oath it may a -

6 6 5 6 6 5 # 6 # 6 6

16

larm

6 6 6 # 6 6 6 6 6 6

21

you, your oath it may a - larm

6 6 6 7 6 6 6 6 6

26

f *p*

you. I'll be pleased with no less

6 6 6 6 6 6 6 6 *p* 6

32

than my wish in ex - cess, your oath it may a - larm you, your oath it may a -

6 6 5 7 6 5 # 6 # 6 5

37

larm

6 6 6 7 6 4 6 6 6 6 6 4 6

42

you, your oath it may a - larm

6 6 6 7 6 6 6 5 6 6 #

47

f *p*

you. I'll be pleased with no less

f 6 6 # 6 6 6 5 # 6 5 6

53

than my wish in ex - cess, your oath it may a - larm

4 7 6 6 6 6 7 6 7

58

4 2 6 6 6 6 6 6 6 6 6

63

you, your oath it may

6 6 6 6 6 5 6 6 6

68

a - larm you, your oath it may a - larm

6 6 6 6 6 6 6 6

74

[Tempo I]

Adagio

you, it may a - larm you.

6 6 6 6 6 5 6 6 5 6 6

81

6 6 6 6 5 1/2 6 6 6 6 6

86

Yet haste and pre - pare, for I'll know what you are, with all your pow-ers

[Fine] p 6 6 # 6 6 6 # 6 6 5 # 6 6 4 # 6 6 #

92

arm you, I'll know what you are,

6 4 6 # 6 6 6 7 6 4 3 # 7 6 4 3

98

yet haste and pre - pare, with all your pow-ers, all your pow-ers

6 # 6 4 6 6 4 6 # 4 2 6 6 1/2 6

103

arm you, with all your pow-ers

1/2 6 1/2 6 6 1/2 6 6 6 6 7 4

108

arm you, with all your powers arm you.

6 x 6 x 6 7/5 4 x

Da Capo

SCENE 5: Jupiter pensive and dejected

74. Recit. Accomp.

Largo e piano

Violino 1

Violino 2

Viola

JUPITER

Bassi

p

p

p

Ah! whith-er is she gone! un-hap-py fair! Why did she wish? Why

p 6 6 7 7 6

5

did I rash-ly swear? 'Tis past, 'tis past re-call, she must a vic-tim fall.

6 6 4+ 2 6 #

10 Un poco più andante, e un poco forte

A - non when I ap-pear the might-y thun-der-er, arm'd with in-e-vi-ta-ble

6 6 6

13 Piano e largo

fire, she needs must in-stant-ly ex-pire. 'Tis past, 'tis past re -

7 # 6 6 6

17

call, she must a vic-tim fall. My soft-est light-ning yet I'll try, and mild-est melt-ing bolt ap-ply;

4, 2 6 6 6

p

22

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

6 5 # # 6 6 6 6

27

past re-call, 'tis past re-call, she must a vic-tim fall.

6 4 4 2 6 6 5 # 6 6 6 4 #

SCENE 6: Juno alone

75. Air

Andante moderato

Violini unisoni

JUNO

Bassi

6 6 6 6 6 5 6 6 6 6 6 6 6 6

5

pp

A - bove mea - sure is the

6 7^b 3 6 6 6 6 6 4 3 *p* 6 6 6 6

10

plea - sure which my re - venge sup - plies. Love's a bub - ble gain'd with trou - ble, and in pos -

6 6 6 6 6 6 6 7^b 6 6 6

15

f

ses - - sing dies.

6 6 6 5 3 *f* 6 6 7^b 6 6 6 6 6 4 3 [Fine]

20

With what joy___ shall I mount to my___ heav'n a - gain, at once___ from my ri - val and

27

jea - lou - sy___ freed! The sweets of re - venge make it worth while to reign, and heav'n will here -

34

af - ter be here - af - ter heav'n in - deed, and heav'n will here - af - ter be heav'n___ in - deed.

Da Capo

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

Violino 1 *p*

Violino 2 *p*

Viola *p*

SEMELE

Bassi *p*

The first system of the musical score features five staves. The top three staves are for Violino 1, Violino 2, and Viola, all marked with a piano (*p*) dynamic. The fourth staff is for Semele, and the fifth is for Basses, also marked with a piano (*p*) dynamic. The music is in a key with two flats and common time. The Basses staff includes fingerings: 6 4 7 4, 6 6 5, 6 5 4, 7 5, 7 6 7 6 7 6 7 6 4, 6, 6, 6 4.

5

The second system continues the musical score. It includes vocal lines for Semele and Basses. The lyrics for the Basses are: "Ah me! too late I now re-pent my pride". The music is in a key with two flats and common time. The Basses staff includes fingerings: b 6 6 4 8, 6 4 5 4, 6 7 5, 7 4, 4 4, 6 6, 6 5 b, 5 b 6 7 b 5 3.

10

The third system continues the musical score. It includes vocal lines for Semele and Basses. The lyrics for the Basses are: "and im-pious va-ni-ty. He comes, he comes! far off his light-nings scorch me. Ah—". The music is in a key with two flats and common time. The Basses staff includes fingerings: 6 5, b 6 b 6 b b b b, 6 4 2 4.

13

—! I feel my life con - sum - ing: I burn, I burn, I faint, for pit - y I im - plore, oh help! for

7 7^b 6 6 7^b 6 6

17

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

7 6 6 6 7^b 5 7^b 7 6 7 6^b 5

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

22

more.

7 6 6^b 6 6^b 7 6 7 6 7 6^b 6 7 6 7 5 4

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

77. Recitative

INO

Of my ill-bod-ing dream be-hold the dire e - vent.

Continuo

5 4 2_b

78. Chorus

A tempo ordinario

Oboe 1

Oboe 2

Violino 1

Violino 2

Viola

Soprano

Oh ter-ror, oh ter-ror and a - ston-ish-ment! Oh ter-ror, oh ter-ror and a -

Alto

Oh ter-ror, oh ter-ror and a - ston-ish-ment, oh ter-ror, oh ter-ror and a -

Tenore

Oh ter-ror, oh ter-ror and a - ston-ish-ment, oh ter-ror, oh ter-ror and a -

Basso

Oh ter-ror, oh ter-ror and a - ston-ish-ment, oh ter-ror, oh ter-ror and a -

Tutti Bassi

Oh ter-ror, oh ter-ror and a - ston-ish-ment, oh ter-ror, oh ter-ror and a -

4 b 6 5 b b 7 6

Larghetto

8

ston-ish-ment, and a - ston-ish-ment, and a - ston-ish-ment!

ston-ish-ment, and a - ston-ish-ment, and a - ston-ish-ment!

ston-ish-ment, and a - ston-ish-ment, and a - ston-ish-ment!

ston-ish-ment, and a - ston-ish-ment, and a - ston-ish-ment!

6 6 6

15

Na-ture to each al-lots his prop-er sphere,

Na-ture to each al-lots his prop-er sphere,

Na-ture to each al-lots his prop-er sphere,

Na-ture to each al-lots his prop-er sphere,

6^b 6^b 6 4 6^b 6 6^b 6^b 6

23

his prop - er sphere, but that for -

his prop - er sphere, but that for - sa - - -

his prop - er sphere, but that for - sa - - ken, but that for -

his prop - er sphere, but that for - sa - - ken, that for - sa - - - ken, that for -

6 6^b 5 ^b 6 ^b 6^b 6 4^b 2 6 6^b ^b

sa-ken we like me-teors err_____, we like me - teors err, we err, like me - teors,
 - ken we like me-teors err_____, we like me - teors err, we err, like me - teors,
 sa-ken we like me-teors err_____, we like me - teors err, we err, like me - teors,
 sa-ken we like me-teors err_____, we like me - teors err, we err, like me - teors,

6 b 6 4 q q

35

but that for - sa - ken, that for - sa - - - - - ken we like me - teors err:

but that for - sa - - - - - ken we like me-teors err:

but that for - sa-ken we like me-teors err:

but that for - sa - ken, but that for - - sa-ken we like me - teors err:

Organ Tutti 6 4 6b 5 6 6 6 6 3 4 6 6 6 4 6 4 6 4 4

42

toss'd through the void, by some rude shock we're broke,

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

toss'd through the void, by some rude shock we're broke, by some rude shock we're

♭ 6[♭]/₅ 6[♭]/₅ 6[♭]/₅ 4 3 6[♭] 6 6[♭] 6

47

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

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

52

The musical score for page 52 consists of six systems of staves. The first two systems are instrumental, each with a treble and bass staff. The next four systems are vocal parts, each with a treble and bass staff. The lyrics are: "all our boast-ed fire, and all our boast-ed fire is lost in smoke". The vocal parts are in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The piano part has a key signature of one flat (B-flat) and a common time signature. The piano part includes a section marked "Tasto solo e piano" starting at measure 14. The lyrics are: "all our boast-ed fire, and all our boast-ed fire is lost in smoke". The piano part includes a section marked "Tasto solo e piano" starting at measure 14.

all our boast-ed fire, and all our boast-ed fire

all our boast-ed fire, and all our boast-ed fire *p* is lost in

all our boast-ed fire, and all our boast-ed fire *p* is lost in smoke

all our boast-ed fire, and all our boast-ed fire *p* is lost in smoke

p Tasto solo e piano

59

p *f* *p*

p *f* *p*

f *f*

f *p*

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

_____, in smoke, and all our boast-ed fire, and all our boast-ed fire is lost in

_____, in smoke, and all our boast-ed fire, and all our boast-ed fire is lost in

5 6 \sharp *f* 6 \flat *p* 6 \flat

[Tutti]

64

smoke, 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, in

smoke, is lost in smoke, is lost in smoke, in smoke _____, is lost, is

smoke, is lost in smoke, is lost in smoke, is lost _____ in smoke _____

6 6 6 6 b 4 h 7h 2 7b 2 1 2 h 6 4 6b 4 7h 7b

71

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.

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

6 6 6 4 6 7 7 6 7 6 6 6 b 4

4 4b 5 2 4 4 4 4 4 4 4 4

79. Recitative

INO

How I was hence re-mov'd, or hith-er how re-turn'd, I know not: so

Continuo

6b

INO

long a trance with-held me. But Her-mes in a vis-ion told me (as I have now re-la-ted) the fate of

Continuo

6b b 6

INO

Se-me-le; and ad-ded, as from me he fled, that Jove or-dain'd I A-tha-mas should wed.

Continuo

b 6 2. # b

CADMUS [joins their hands] *ATHAMAS*

Be Jove in ev'-ry thing o-bey'd. Un-wor-thy of your charms, my-self I yield; be Jove's com-

Continuo

b 6 6 b

INO

mands and yours ful-fill'd.

Continuo

b

80. Air

Allegro

Violini unisoni

Viola

ATHAMAS

Bassi

5

De -

9

spair no more shall wound me, de - spair no more shall wound me, since

p

12

you so kind do prove, since — you so kind do prove, de - spair no more shall wound me, shall

p

The image displays a musical score for the song "The Rose Tree." It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a piano introduction marked with a 15-measure rest, followed by a series of eighth and sixteenth notes, with dynamics *f* and *p* indicated. The second staff is a bass clef, also in B-flat, which remains empty throughout the visible portion. The third staff is a treble clef containing the vocal melody. The lyrics "wound me, de - spair no more shall wound" are written below the notes. The fourth staff is a bass clef providing a harmonic accompaniment with various fingerings (6, 6, 6b, 6, 6, 5, 6, 6, 7, 6) and dynamics (*f*, *p*) indicated below the notes.

19

p

me, since you so kind, so kind, since

6 6 6 4 6 6 6 6 6 6 6

4 2 5

23

you so kind, so kind do prove,

f

6 4 5 3 6

27

de-spair no more shall wound me, since you so kind do prove,

f

p

f

31

de - spair no more shall wound me, de - spair no more shall wound_____

34

me, since you so kind do prove, since

38

you so kind do prove, since you so kind, so kind_____, since you do prove so kind_____

42

_____, since you so kind____ do prove, since you so kind do prove, de -

46

spair no more shall wound

49

me, since you so kind, since you so kind do prove.

54

59

All joy and bliss sur-round me, my soul is tun'd, is

[Fine]

81. Recitative

Full Score - 291

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

*Violino 1,
Oboe 1, 2*

Violino 2

Viola

Bassi

6 6 6 5 4 3

4 6 6 6 4 6 6 4 6

9 6 6 # 6 6 4 #

14 7 6 6 5 6 6 6 7 4 3

1. 2.

83. Recit. Accomp.

Violino 1

Violino 2

Viola

APOLLO

Bassi

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

7
4b
2

3

5

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

6 6 # # # #

9

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

6 6 5 6 6 #

84. Chorus

A tempo ordinario

Score for Chorus, measures 84-86. The score includes parts for Tromba 1, Tromba 2, Timpani, Oboe 1, Oboe 2, Violino 1, Violino 2, Viola, Soprano, Alto, Tenore, Basso, and Tutti Bassi. The key signature is one sharp (F#) and the time signature is common time (C). The first three measures are shown.

Tromba 1: Rest in all three measures.

Tromba 2: Rest in all three measures.

Timpani: Rest in all three measures.

Oboe 1: Rest in all three measures.

Oboe 2: Rest in all three measures.

Violino 1: Measure 84: Quarter rest, eighth notes (D4, E4, F#4, G4, A4, B4, C5), eighth notes (B4, A4, G4, F#4, E4, D4), eighth notes (C4, B3, A3, G3, F#3, E3). Measure 85: Quarter note (D4), eighth notes (E4, F#4, G4, A4, B4, C5), eighth notes (B4, A4, G4, F#4, E4, D4), eighth notes (C4, B3, A3, G3, F#3, E3). Measure 86: Quarter note (D4), eighth notes (E4, F#4, G4, A4, B4, C5), eighth notes (B4, A4, G4, F#4, E4, D4), eighth notes (C4, B3, A3, G3, F#3, E3).

Violino 2: Measure 84: Quarter rest, eighth notes (D4, E4, F#4, G4, A4, B4, C5), eighth notes (B4, A4, G4, F#4, E4, D4), eighth notes (C4, B3, A3, G3, F#3, E3). Measure 85: Quarter note (D4), eighth notes (E4, F#4, G4, A4, B4, C5), eighth notes (B4, A4, G4, F#4, E4, D4), eighth notes (C4, B3, A3, G3, F#3, E3). Measure 86: Quarter note (D4), eighth notes (E4, F#4, G4, A4, B4, C5), eighth notes (B4, A4, G4, F#4, E4, D4), eighth notes (C4, B3, A3, G3, F#3, E3).

Viola: Measure 84: Quarter rest, eighth notes (D4, E4, F#4, G4, A4, B4, C5), eighth notes (B4, A4, G4, F#4, E4, D4), eighth notes (C4, B3, A3, G3, F#3, E3). Measure 85: Quarter note (D4), eighth notes (E4, F#4, G4, A4, B4, C5), eighth notes (B4, A4, G4, F#4, E4, D4), eighth notes (C4, B3, A3, G3, F#3, E3). Measure 86: Quarter note (D4), eighth notes (E4, F#4, G4, A4, B4, C5), eighth notes (B4, A4, G4, F#4, E4, D4), eighth notes (C4, B3, A3, G3, F#3, E3).

Soprano: Rest in all three measures.

Alto: Rest in all three measures.

Tenore: Rest in all three measures.

Basso: Rest in all three measures.

Tutti Bassi: Measure 84: Quarter rest, eighth notes (D4, E4, F#4, G4, A4, B4, C5), eighth notes (B4, A4, G4, F#4, E4, D4), eighth notes (C4, B3, A3, G3, F#3, E3). Measure 85: Quarter note (D4), eighth notes (E4, F#4, G4, A4, B4, C5), eighth notes (B4, A4, G4, F#4, E4, D4), eighth notes (C4, B3, A3, G3, F#3, E3). Measure 86: Quarter note (D4), eighth notes (E4, F#4, G4, A4, B4, C5), eighth notes (B4, A4, G4, F#4, E4, D4), eighth notes (C4, B3, A3, G3, F#3, E3).

4

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps). The score is divided into systems. The first system shows the vocal parts entering with a half note G4. The second system continues the vocal parts. The third system shows the piano accompaniment entering with a complex rhythmic pattern. The fourth system continues the piano accompaniment. The fifth system shows the vocal parts entering with the lyrics 'Hap - py, hap - py!'. The sixth system continues the vocal parts. The seventh system shows the piano accompaniment entering with the lyrics 'Hap - py, hap - py!'. The eighth system continues the piano accompaniment. The ninth system shows the vocal parts entering with the lyrics 'Hap - py, hap - py!'. The tenth system continues the vocal parts. The eleventh system shows the piano accompaniment entering with the lyrics 'Hap - py, hap - py!'. The twelfth system continues the piano accompaniment.

Hap - py, hap - py!

Hap - py, hap - py!

Hap - py, hap - py!

Hap - py, hap - py!

Hap - py, hap - py!

8

Hap-py, hap-py, hap-py, hap-py shall we be,

Hap-py, hap-py, hap-py, hap-py shall we be, and free from care, from care, from sor-row free, from care____

Hap-py, hap-py, hap-py, hap-py shall we be, and free from

Hap-py, hap-py, hap-py, hap-py shall we be,

Organ

4 6 7 6 6 4 6 6 6 6 6 6

2 2 2 2 2 2 2 2 2 2 2 2

Full Score - 297

19

care, from care, from sor - row free. Guilt-less plea-sures we'll en-joy, vir - tuous love will

care_____, from sor - row free. Guilt-less plea-sures we'll en - joy, vir - tuous love will

care_____, from sor - row free. Guilt-less plea-sures we'll en - joy_____, vir - tuous love will

_____, from sor - row free. Guilt-less plea-sures we'll en - joy_____, vir - tuous love will

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

24

ne - ver cloy. All that's good and just we'll prove, and Bac-chus,

ne - ver cloy. All that's good and just we'll prove, and Bac-chus, and

ne - ver cloy. All that's good and just we'll prove, and Bac-chus,

ne - ver cloy. All that's good and just we'll prove, and Bac-chus,

7 6 6 6 6 7 6 7 6 # 6 6 6 # 6 #

28

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

6 6 # 6 Organ Tutti 6

31

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

6 7 # 6 6 # 6

34

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.

5 6 6 6 6 6 6 5

39

Hap - py, hap - py!

Hap - py, hap - py!

Hap - py, hap - py!

Hap - py, hap - py!

43

Hap - py, hap - py, free from care, from sor - - row free _____, from

Hap - py, hap - py, free from__ care _____, from

Hap - py, hap - py, free from

Hap - py, hap - py, free from

Organ Tutti $\frac{6}{8}$

48

care _____, from sor - row free, and Bac-chus, and Bac-chus, and Bac-chus shall crown the joys of

sor - - - - row free, and Bac-chus, and Bac-chus, and Bac-chus shall crown the joys of

care, from sor - - - - row free, and Bac-chus, and Bac-chus, and Bac-chus shall crown the joys of

care, from sor - - - - row free, and Bac-chus, and Bac-chus, and Bac-chus shall crown the joys of

6 6 6 7 6 6 6 # 6

52

love, the joys of love, and Bac-chus, Bac-chus shall crown the joys of love. Hap - py, hap - py,

love, the joys of love, and Bac-chus, Bac - chus shall crown the joys of love. Hap - py, hap - py,

love, the joys of love, and Bac-chus, Bac-chus shall crown the joys of love. Hap - py, hap - py,

love, the joys of love, and Bac-chus, Bac-chus shall crown the joys of love. Hap - py, hap - py,

6 # 6 7 - 6 6 # # 6 4 3

56

hap - py, hap - py shall we be, hap - py,

hap - py, hap - py shall we be, free from care, from sor - row free,

hap - py, hap - py shall we be, free from care, from sor - row free,

hap - py, hap - py shall we be, hap - py,

4/2 6 7 6 4+/2 6 6/5

61

free from care, from sor-row free. Guilt-less plea-sures we'll en-joy, vir-tuous love will

hap-py! Guilt-less plea-sures we'll en-joy, vir-tuous love will

hap-py! Guilt-less plea-sures we'll en-joy, vir-tuous love will

hap-py! Guilt-less plea-sures we'll en-joy, vir-tuous love will

Organ Tutti 6 6 6 5 6

66

ne - ver cloy. All that's good and just__ we'll prove, and Bac - chus crown the

ne - ver cloy. All that's good and just we'll prove, and Bac-chus, and

ne - ver cloy. All that's good and just__ we'll prove, and Bac-chus,

ne - ver cloy. All__ that's good and just__ we'll prove, and Bac-chus,

Violonc. Tutti Violonc.

6 6 6 6

70

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

Bac - chus, and Bac - - chus crown, crown, crown the joys_____, the

and Bac - chus, and Bac - - chus crown, crown, crown the joys_____, the

and Bac - chus, and Bac - chus crown_____ the

Tutti 6 6 6 6 6 6 5

74

joys of love. Hap - py, hap - py, hap - py shall we be,

joys of love. Hap - py, hap - py, hap - py shall we be,

joys of love. Hap - py, hap - py, hap - py shall we be,

joys of love. Hap - py, hap - py, hap - py shall we be,

6
5

78

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

6 5 3 # 4+ 6 6 5 6 5

82

free from care, from sor-row free, and Bac-chus crown the

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

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

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

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

87

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

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

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

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

6 6 6 6 5 8 3 3 3 6 6 6 5