

NOVELLO'S ORIGINAL OCTAVO EDITION.

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# HERCULES

AN ORATORIO

COMPOSED IN THE YEAR 1744 BY

G. F. HANDEL.

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EDITED, AND THE PIANOFORTE ACCOMPANIMENT REVISED FROM THAT OF  
THE GERMAN HANDEL SOCIETY, BY

EBENEZER PROUT.

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*Ent. Sta. Hall.*

*Price, in paper covers, 3s.  
" paper boards, 3s. 6d.  
" scarlet cloth, 5s. od.*

LONDON: NOVELLO, EWER & CO.,  
1, BERNERS STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)  
BOSTON, NEW YORK, AND PHILADELPHIA: DITSON & CO.

# HERCULES.

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## ARGUMENT.

While Hercules is absent fighting against Eurytus, King of Oechalia, his wife Dejanira is in sorrow, thinking that he never will return. Lichas tries to comfort her, but she will not be comforted. Her son Hyllus, eager to know his father's fate, consults the oracle. The priest sees a vision of his death. Then Dejanira wishes she too may die, that so she may see him again: but her son, wishing to learn the certainty of his father's fate, sets off in search of him, and returns with the joyful news that he is coming home victorious, and is bringing among the captives the beautiful Iöle, princess of Oechalia. Dejanira hears a false report that to possess himself of her was the object of his expedition, and is therefore jealous of her.

When Dejanira sees Hercules, she reproaches him, but he, reproving her causeless anger, goes to offer a sacrifice of thanksgiving. Then she remembers that she has by her a garment dipped in the blood of Nessus, who, when dying, gave it her, and told her to prevail on Hercules to wear it, and prove its magic power. So she bids Lichas take it to his lord, as a pledge of love's renewal; but when he puts it on, it poisons him, and he dies. Dejanira finds out her mistake too late. Hyllus tries to persuade Iöle to marry him, but she will not. At last he succeeds, and they are married by the Priest who had told to Dejanira the dreadful fate of Hercules.

### No. 1.—OVERTURE.

### No. 2.—RECITATIVE.

*Lichas.*

SEE with what sad dejection in her looks,  
Indulging grief, the mournful princess sits!  
She weeps from morning's dawn to shades of  
night,  
From gloom of night to redd'ning blush of  
morn;  
Uncertain of Alcides' destiny,  
Disconsolate his absence she laments,

### No. 3.—AIR.

No longer, fate, relentless frown,  
Preserve, great Jove, the hero's life,  
With glory's wreath his actions crown,  
And oh! restore him to his mourning wife.

### No. 4.—RECITATIVE (accompanied).

*Dejanira.*

O Hercules! why art thou absent from me?  
Return, my hero, to my arms!  
O gods! how racking are the pains of absence  
To one who fondly loves like me!

### No. 5.—AIR.

The world, when day's career is run,  
In darkness mourns the absent sun;  
So I, depriv'd of that dear light,  
That warm'd my breast and cheer'd my sight,  
Deplore in thickest gloom of grief  
The absence of the valiant chief.

### No. 6.—RECITATIVE.

*Lichas.*

Princess! be comforted and hope the best:  
A few revolving hours may bring him back,  
Once more to bless your longing arms.

*Dejanira.*

Ah no! Impossible! He never will return!

*Lichas.*

Forbid it, heav'n, and all ye guardian pow'rs  
That watch o'er virtue, innocence, and love!

*Dejanira.*

My son! dear image of thy absent sire!  
What comfort bring'st thou to thy mother's ear?

*Hyllus.*

Eager to know my father's destiny,  
I bade the priests, with solemn sacrifice,  
Explore the will of heav'n.  
The altar smok'd, the slaughter'd victim bled,  
When, lo! around the hallow'd walls a sudden  
glory blaz'd.  
The priest acknowledg'd the auspicious omen,  
and own'd the present god,  
When, in a moment, the temple shook, the  
glory disappear'd,  
And more than midnight darkness veil'd the  
place.

*Lichas.*

'Twas dreadful all!

*Hyllus.*

At length the sacred flamen, full of the deity,  
prophetic spoke:

No. 7.—*ARIOSO*.—*Hyllus*.

I feel the god, he fills my breast !  
 Before my eyes the future stands confess'd ;  
 I see the valiant chief in death laid low,  
 And flames aspire from Oeta's lofty brow !

No. 8.—*RECITATIVE*.*Hyllus*.

He said, the sacred fury left his breast,  
 And on the ground the fainting prophet fell.

*Dejanira*.

Then I am lost ! oh, dreadful oracle !  
 My griefs hang heavy on my tortur'd soul,  
 And soon will sink me in the realms of night.  
 There once again I shall behold my Hercules,  
 Or whirl the lance, or bend the stubborn bow,  
 Or to the list'ning ghosts his toils recount.

No. 9.—*AIR*.—*Dejanira*.

There in myrtle shades reclin'd  
 By streams that thro' Elysium wind,  
 In sweetest union we shall prove,  
 Eternity of bliss and love.

No. 10.—*RECITATIVE*.*Hyllus*.

Despair not ; but let rising hope suspend excess  
 of grief  
 Till I have learnt the certainty of my dear  
 father's fate.  
 To-morrow's sun shall see your Hyllus bend his  
 pious steps,  
 To seek the hero through the travell'd globe ;  
 If yet he lives, I will restore him to you, or  
 perish in the search.

No. 11.—*AIR*.

Where congeal'd the northern streams,  
 Bound in icy fetters, stand ;  
 Where the sun's intenser beams  
 Scorch the burning Lybian sand :  
 By honour, love, and duty led,  
 There with daring steps I'll tread.

No. 12.—*CHORUS*.

Oh, filial piety ! courageous love !  
 Go, youth inspir'd, thy virtue prove ;  
 Immortal fame attends thee,  
 And pitying heav'n befriends thee.

No. 13.—*RECITATIVE*.*Lichas*.

Banish your fears ! Almena's godlike son  
 lives,  
 And from sack'd Oechalia,  
 Which his arms have levell'd with the ground,  
 Returns a conqueror.

*Dejanira*.

Oh, joyful news ! Welcome as rising day to the  
 benighted world,  
 Or falling show'rs to the parch'd earth !  
 Ye lying omens, hence ! Hence ev'ry anxious  
 thought.

No. 14.—*AIR*.—*Dejanira*.

Begone, my fears, fly hence away,  
 Like clouds before the morning ray !  
 My hero found, with laurel crown'd,  
 Heav'n relenting, fate consenting,  
 Springing joys my griefs control,  
 And rising transports fill my soul.

No. 15.—*RECITATIVE*.*Lichas*.

A train of captives, red with honest wounds,  
 and low'ring on their chains,  
 Attend the conqueror : but more to grace the  
 pomp of victory ;  
 The lovely Iöle, Oechalia's princess,  
 With captive beauty swells the joyful triumph.

*Hyllus*.

My soul is mov'd for th' unhappy princess,  
 And fain, methinks, I would unbind her chains ;  
 But say, her father, haughty Eurytus ?

*Lichas*.

He fell in single combat by the sword of  
 Hercules.

*Dejanira*.

No more, but haste, and wait thy lord's arrival !

*Lichas*.

How soon is deepest grief exchanged for bliss.

No. 16.—*AIR*.—*Lichas*.

The smiling hours a joyful train  
 On silken pinions waft again  
 The moments of delight.  
 Returning pleasures banish woe,  
 As ebbing streams recruited flow  
 And day succeeds to night.

No. 17.—*CHORUS*.

Let none despair, relief may come though late,  
 And heav'n can snatch us from the verge of fate.

No. 18.—*RECITATIVE*.*Iöle*.

Ye faithful followers of the wretched Iöle,  
 Your bonds sit heavier on me than my own.  
 Unhappy maids ! my fate has dragg'd you down  
 Like some vast pile that crushes with its fall  
 the neighb'ring domes  
 And spreads wide ruin round it.

*First Oechalian*.

You are our mistress still.

*Iöle.*

Alas! Erastea, captivity, like the destroyer  
 Death,  
 Throws all distinction down, and slaves are  
 equal.  
 But, if the gods relent, and give us back to our  
 lost liberty.  
 Ah me! How soon the flatt'rer Hope is ready  
 with his cordial.  
 Vain expectations! no!  
 Adieu for ever, ye smiling joys, and innocent  
 delights of youth and liberty,  
 O sad remembrance!

No. 19.—AIR.—*Iöle.*

Daughter of gods, bright Liberty! With thee a  
 thousand graces reign,  
 A thousand pleasures crowd thy train  
 And hail thee loveliest deity.  
 But, thou, alas! that wing'd thy flight,  
 The graces that surround thy throne,  
 And all the pleasures with thee gone,  
 Remov'd for ever from my sight.

## RECITATIVE.

*Iöle.*

But hark! the victor comes.

## No. 20.—MARCH.

## No. 21.—RECITATIVE.

*Hercules.*

Thanks to the pow'rs above, but chief to thee,  
 father of gods,  
 From whose immortal race I draw my birth,  
 Now my long toils are o'er and Juno's rage  
 appeas'd.  
 With pleasure now, at rest, my various labours  
 I review.  
 Oechalia's fall is added to my titles,  
 And points the rising summit of my glory.  
 Fair princess, weep no more! forget these  
 bonds:  
 In Trachin you are free, as in Oechalia.

*Iöle.*

Forgive me, gen'rous victor,  
 If a sigh for my dead father,  
 For my friends, my country, will have its way;  
 I cannot yet forget that such things were,  
 And that I once enjoy'd them.

No. 22.—AIR.—*Iöle.*

My father! ah! methinks I see  
 The sword inflict the deadly wound.  
 He bleeds, he falls in agony;  
 Dying he bites the crimson ground.  
 Peaceful rest, dear parent shade,  
 Light the earth be on thee laid!  
 In thy daughter's pious mind  
 All thy virtues live enshrin'd.

No. 23.—RECITATIVE.—*Hercules.*

Now farewell, arms! from hence the tide of time  
 Shall bear me gently down to mellow age;  
 From war to love I fly, my cares to lose  
 In gentle Dejanira's fond embrace.

## No. 24.—AIR.

The god of battle quits the bloody field  
 And useless hang the glitt'ring spear and shield;  
 While all resign'd to conqu'ring beauty's charms  
 He gives himself to love in Cytherea's arms.

## No. 25.—CHORUS.

Crown with festal pomp the day,  
 Be mirth extravagantly gay,  
 Bid the grateful altars smoke,  
 Bid the maids the youths provoke  
 To join the dance, while music's voice  
 Tells aloud our rapturous joys!

## ACT II.

## No. 26.—SINFONIA.

No. 27.—RECITATIVE.—*Iöle.*

Why was I born a princess, rais'd on high to  
 fall with greater ruin?  
 Had the gods made me the humble tenant of  
 some cottage  
 I had been happy.

## No. 28.—AIR.

How blest the maid ordain'd to dwell  
 With sweet content in humble cell,  
 From cities far remov'd.  
 By turn'ring rills, on verdant plains,  
 To tend the flocks with village swains,  
 By ev'ry swain belov'd.  
 Though low, yet happy in that low estate,  
 And safe from ills which on a princess wait.

## No. 29.—RECITATIVE.

*Dejanira.*

It must be so! fame speaks aloud my wrongs,  
 And ev'ry voice proclaims Alcides' falsehood;  
 Love, jealousy, and rage at once distract me.

*Iöle.*

What anxious cares untimely thus disturb  
 The happy consort of the son of Jove?

*Dejanira.*

Insulting maid! I had indeed been happy,  
 But for the fatal lustre of thy beauty!

No. 30.—AIR.—*Dejanira.*

When beauty sorrow's liv'ry wears,  
 Our passions take the fair one's part,  
 Love dips his arrows in her tears  
 And sends them pointed to the heart.

## No. 31.—RECITATIVE.

*Iöle.*

Whence this unjust suspicion?

*Dejanira.*

Fame of thy beauty (so report informs me),  
First brought Alcides to Oechalia's court.  
He saw, he lov'd, he ask'd you of your father ;  
His suit rejected, in revenge he levell'd the  
haughty town, and bore away the spoil ;  
But the rich prize for which he fought and  
conquer'd was Iöle.

*Iöle.*

Ah no ! it was ambition, not slighted love  
That laid Oechalia low, and made the wretched  
Iöle a captive,  
Report, that in the garb of truth disguises the  
blackest falsehood,  
Has abused your ear with a forged tale ;  
But oh ! let me conjure you, for your dear  
peace of mind,  
Beware of jealousy.

No. 32.—AIR.—*Iöle.*

Ah ! think what ills the jealous prove ;  
Adieu to peace, adieu to love,  
Exchang'd for endless pain.  
With venom fraught the bosom swells,  
And never-ceasing discord dwells  
Where harmony should reign.

## No. 33.—RECITATIVE.

*Dejanira.*

It is too sure, that Hercules is false.

*Lichas.*

My godlike master ?

*Dejanira.*

Is a traitor, Lichas.—  
Traitor to honour, love, and Dejanira !

*Lichas.*

Alcides false ? Impossible !

No. 34.—AIR.—*Lichas.*

As stars that rise and disappear  
Still in the same bright circle move,  
So shines unchang'd thy hero's love,  
Nor absence can his faith impair.  
The breast where gen'rous valour dwells,  
In constancy no less excels.

## No. 35.—RECITATIVE.

*Dejanira.*

In vain you strive his falsehood to disguise.

*Lichas.*

This is thy work, accursed jealousy !

## No. 36.—CHORUS.

Jealousy ! pervading pest,  
Tyrant of the human breast !  
How, from slightest causes bred,  
Dost thou lift thy hated head.  
Trifles light as floating air  
Sacred proofs to thee appear.

## No. 37.—RECITATIVE.

*Hyllus.*

She knows my passion, and has heard me breathe  
my am'rous vows ;  
But, deaf to the soft plea, rejects my offer'd love.  
See where she stands, like fair Diana, circled  
by her nymphs.

*Iöle.*

Too well, young prince, I guess the cause that  
this way leads your steps.  
Why will you urge a suit I must not hear ?  
Love finds no dwelling in that hapless breast,  
Where sorrow and her gloomy train reside.

*Hyllus.*

The soothing hand of all-subduing time  
May drive these black intruders from their seat,  
And leave the heav'nly mansion of thy bosom  
Serene and vacant to a softer guest.

*Iöle.*

And think'st thou Iöle can ever love the son of  
Hercules,  
Whose arms depriv'd her of country, father,  
liberty ?  
Impossible !

*Hyllus.*

I own the truths that blast my springing hopes ;  
Yet oh, permit me, charming maid,  
To gaze on those dear beauties that enchant  
my soul  
And view, at least, that heaven I must despair  
to gain.

*Iöle.*

Is this, is this the son of Hercules,  
For labours fam'd and hardy deeds of arms ?  
Oh, prince, exert the virtues of thy race,  
And call forth all thy father in thy soul.

No. 38.—AIR.—*Iöle.*

Banish love from thy breast,  
'Tis a womanish guest,  
Fit only mean thoughts to inspire.  
Bright glory invites thee,  
Fair honour excites thee,  
To tread in the steps of thy sire.

No. 39.—RECITATIVE.—*Hyllus.*

Forgive a passion, which resistless sways  
Ev'n breasts immortal.

## No. 40.—AIR.

From celestial seats descending,  
Joys divine awhile suspending,  
Gods have left their heav'n above  
To taste the sweeter heav'n of love.  
Cease my passion, then, to blame ;  
Cease to scorn a godlike flame.

## No. 41.—CHORUS.

Wanton god of am'rous fires,  
Wishes, sighs, and soft desires,  
All nature's sons thy laws maintain;  
O'er liquid air and swelling main  
Extends thy uncontroll'd and boundless reign.

## No. 42.—RECITATIVE.

*Dejanira.*

Yes, I congratulate your titles, swoln with proud  
Oechalia's fall;  
But oh! I grieve to see the victor to the  
vanquish'd yield.  
How lost, alas! how fall'n from what you were!  
Your fame eclips'd, and all your laurels blasted!

*Hercules.*

Unjust reproach! No, Dejanira, no!  
While glorious deeds demand a just applause.

No. 43.—AIR.—*Hercules.*

Alcides' name in latest story  
Shall with brightest lustre shine;  
And future heroes rise to glory  
By actions emulating mine.

No. 44.—RECITATIVE.—*Dejanira.*

Oh, glorious pattern of heroic deeds!  
The mighty warrior, whom not Juno's hate  
Nor a long series of incessant labours could e'er  
subdue,  
A captive maid has conquer'd!  
Oh, shame to manhood! Oh, disgrace of arms!

## No. 45.—AIR.

Resign thy club and lion's spoils,  
And fly from war to female toils;  
For the glittering sword and shield,  
The spindle and the distaff wield.

Thund'ring Mars no more shall arm thee;  
Glory's call no more shall warm thee;  
Venus and her whining boy  
Shall all thy wanton hours employ.

## No. 46.—RECITATIVE.

*Hercules.*

You are deceived! some villain has belied  
My ever-faithful love and constancy.

*Dejanira.*

Would it were so, and that the babbler Fame  
Had not through all the Grecian cities spread  
the shameful tale!

*Hercules.*

The priests of Jupiter prepare, with solemn rites,  
To thank the god for the success of my vic-  
torious arms:  
The ready sacrifice expects my presence. I go.  
Meantime let these suspicions sleep,  
Nor causeless jealousy alarm your breast. [*Exit.*]

*Dejanira.*

Dissembling, false, perfidious Hercules;  
Did he not swear, when first he woo'd my love,  
The sun should cease to dawn,  
The silver moon be blotted from her orb,  
Ere he prov'd false?

No. 47.—AIR.—*Dejanira.*

Cease, ruler of the day, to rise,  
Nor thou, Cynthia, gild the ev'ning skies.  
To your bright beams he made appeal,  
With endless night his falsehood seal!

## No. 48.—RECITATIVE.

*Dejanira.*

Some kinder pow'r inspire me to regain  
His alienated love and bring the wand'rer back.  
Ha! lucky thought! I have a garment dipp'd in  
Nessus' blood

When from the wound he drew the barbed shaft  
Sent by Alcides' hand;

It boasts a wondrous virtue, to revive the ex-  
piring flame of love:

So Nessus told me, when, dying, to my hand  
he trusted it—

I will prevail with Hercules to wear it, and  
prove its magic force. [*Enter Lichas.*]

And see, the herald! fit instrument to execute  
my purpose.

Lichas, thy hands shall to the temple bear  
A rich embroider'd robe, and beg thy lord  
Will instant o'er his manly shoulders throw his  
consort's gift,

The pledge of love's renewal.

*Lichas.*

Oh, pleasing task! oh, happy Hercules!

No. 49.—AIR.—*Lichas.*

Constant lovers, never roving,  
Never jealous torments proving,  
They no perfect pleasures taste;  
But the bliss to rapture growing,  
Bliss from love's renewal flowing,  
This is love's sublime repast.

## No. 50.—RECITATIVE.

*Dejanira.*

But see the princess Iôle,  
Retire! be still, my jealous fears,  
And let my tongue disguise the torture of my  
bleeding heart.

Forgive me, princess, if my jealous frenzy  
Too roughly greeted you! I see and blame the  
error

That misled me to insult that innocence and  
beauty.

*Iöle.*

Thank the gods, that have inspir'd your mind  
with calmer thoughts,  
And from your breast remov'd the vulture  
jealousy!  
Live! and be happy in Alcides' love, while  
wretched Iöle— [Weeping.

*Dejanira.*

Princess, no more! lift but those beauteous eyes  
To the fair prospect of returning happiness.  
At my request Alcides shall restore you to liberty,  
and your paternal throne.

No. 51.—DUET.

*Dejanira.*

Joys of freedom, joys of pow'r,  
Wait upon the coming hour,  
And court thee to be blest.

*Iöle.*

What heav'nly pleasing sounds I hear!  
How sweet they steal upon my ear,  
; And charm my soul to rest.

No. 52.—RECITATIVE.

*Dejanira.*

Father of Hercules, great Jove,  
Oh help this last expedient of despairing love!

No. 53.—CHORUS.

Love and Hymen, hand in hand,  
Come, restore the nuptial band!  
And sincere delights prepare,  
To crown the hero and the fair.

ACT 3.

No. 54.—SINFONIA.

No. 55.—RECITATIVE.

*Lichas.*

Ye sons of Trachin, mourn your valiant chief,  
Return'd from foes and dangers threat'ning  
death,  
To fall, inglorious, by a woman's hand.

*First Trachinian.*

Oh, doleful tidings!

*Lichas.*

As the hero stood, prepar'd for sacrifice,  
And festal pomp adorn'd the temple,  
These unlucky hands presented him,  
In Dejanira's name, a costly robe,

The pledge of love's renewal.

With smiles that testified his rising joy,  
Alcides o'er his manly shoulders threw the  
treach'rous gift;

But when the altar's flame began  
To shed its warmth upon his limbs,  
The clinging robe, by cursed art envenom'd,  
Through all his joints dispers'd a subtle poison.  
Frantic with agonising pain,  
He flings his tortur'd body on the sacred floor,  
Then strives to rip the deadly garment off:  
But, with it, tears the bleeding mangled flesh:  
His dreadful cries the vaulted roof returns!

No. 56.—AIR.—*Lichas.*

Oh, scene of unexampled woe!  
Oh, sun of glory, sunk so low!  
What language can our sorrow tell?  
Gallant, unhappy chief—farewell!

No. 57.—RECITATIVE.

*First Trachinian.*

Oh, fatal jealousy!  
Oh, cruel recompense of virtue, in severest  
labours tried.

No. 58.—CHORUS.

Tyrants now no more shall dread  
On necks of vanquish'd slaves to tread.  
Horrid forms of monstrous birth  
Again shall vex the groaning earth.  
Fear of punishment is o'er,  
The world's avenger is no more.

No. 59.—AIR.—*Hercules.*

Oh, Jove! what land is this?  
What clime accurst—by raging Phœbus  
scorch'd?

I burn—I burn! tormenting fire consumes me.  
Oh! I die, some ease, ye pitying pow'rs!  
I rage with more than Stygian pains;  
Along my fev'rish veins like liquid fire  
The subtle poison hastes.

Boreas! bring thy northern blast, and through  
my bosom roar!

Or, Neptune, kindly pour the sea's collected  
flood

Into my breast, and cool my boiling blood!

No. 60.—RECITATIVE.

*Hyllus.*

Great Jove! relieve his pains!

*Hercules.*

Was it for this unnumber'd toils I bore?  
Oh, Juno and Eurystheus, I absolve ye!  
Your keenest malice yield to Dejanira—  
Mistaken, cruel, treacherous Dejanira!  
Oh, this curst robe!  
It clings to my torn sides and drinks my vital  
blood!

*Hyllus.*

Alas ! my father !

*Hercules.*

My son, observe thy dying sire's request :  
 While yet I live, bear me to Oeta's top ;  
 There, on the summit of that cloud-capp'd hill,  
 The tow'ring oak and lofty cypress fell,  
 And raise a funeral pile ;  
 Upon it lay me : then fire the kindling heap,  
 That I may mount on wings of flame  
 To mingle with the gods !

*Hyllus.*

Oh, glorious thought ! worthy the son of Jove !

*Hercules.*

My pains redouble. Oh ! be quick, my son,  
 And bear me to the scene of glorious death.

*Hyllus.*

How is the hero fall'n !

No. 61.—AIR.—*Hyllus.*

Let not fame the tidings spread  
 To proud Oechalia's conquer'd wall ;  
 The baffled foe will lift his head,  
 And triumph in the victor's fall.

No. 62.—RECITATIVE AND AIR.

*Dejanira.*

Where shall I fly ? where hide this guilty head ?  
 Oh, fatal error of misguided love !  
 Oh, cruel Nessus, how art thou reveng'd ?  
 Wretched I am ! by me Alcides dies !  
 These impious hands have sent my injur'd lord  
 untimely to the shades.  
 Let me be mad ! chain me, ye furies, to your  
 iron beds,  
 And lash my guilty ghost with whips of  
 scorpions !  
 See, see ! they come ! Alecto with her snakes  
 Megaera fell, and black Tisiphone !  
 See the dreadful sisters rise !  
 Their baneful presence taints the skies !  
 See, see ! the snaky whips they bear !  
 What yellings rend my tortur'd ear !  
 Hide me from their hated sight,  
 Friendly shades of blackest night.  
 Alas ! no rest the guilty find  
 From the pursuing furies of the mind.

No. 63.—RECITATIVE.

*Dejanira.*

Lo the fair fatal cause of all this ruin !  
 Fly from my sight, detested sorc'ress fly,  
 Lest my ungovern'd fury rush upon thee,  
 And scatter thee to all the winds of heav'n !  
 Alas ! I rave ! the lovely maid is innocent,  
 And I alone the guilty cause of all.

*Iôle.*

Though torn from ev'ry joy,  
 A father's love, my native land, and dear priz'd  
 liberty,  
 By Hercules' arms, still must I pity  
 The countless woes of this unhappy house.

No. 64.—AIR.—*Iôle.*

My breast with tender pity swells  
 At sight of human woe ;  
 And sympathetic anguish feels  
 Where'er heav'n strikes the blow.

No. 65.—RECITATIVE.

*Priest of Jupiter.*

Princess, rejoice ! whose heav'n-directed hand  
 Has rais'd Alcides to the court of Jove.

*Dejanira.*

Speak, priest ! what means this dark myste-  
 rious greeting ?  
 That he is dead, and by this fatal hand,  
 Too sure, alas ! my bleeding heart divines.

*Priest.*

Borne (by his own command) to Oeta's top,  
 Stretch'd on a funeral pile the hero lay,  
 The crackling flames surround his manly  
 limbs—  
 When lo ! an eagle, stooping from the clouds,  
 Swift to the burning pile his flight directs ;  
 There lights a moment, then with speedy wing  
 Regains the sky.  
 Astonish'd we consult the sacred grove,  
 Where sounds oracular from vocal oaks  
 Disclose the will of Jove.  
 Here the great sire his offspring's fate declared :  
 " His mortal part by eating fires consum'd,  
 " His part immortal to Olympus borne,  
 " There with assembled deities to dwell ! "

No. 66.—AIR.—*Lichas.*

He who for Atlas propp'd the sky  
 Now sees the sphere beneath him lie ;  
 In bright abodes of kindred gods  
 A new admitted guest,  
 With purple lips brisk nectar sips  
 And shares th' ambrosial feast.



## No. 67.—RECITATIVE.

*Dejanira.*

Words are too faint to speak the warring  
 passions that combat in my breast,  
 Grief, wonder, joy, by turns deject and elevate  
 my soul.

*Priest.*

Nor less thy destiny, illustrious maid,  
 Is Jove's peculiar care, who thus decrees :  
 Hymen, with purest joys of love,  
 Shall crown Oechalia's princess and the son of  
 Hercules.

*Hyllus.*

How blest is Hyllus, if the lovely Iöle,  
 Consenting, ratifies the gift of heav'n.

*Iöle.*

What Jove ordains, can Iöle resist ?

## No. 68.—DUET.

*Iöle.*

O prince, whose virtues all admire,  
 Since Jove has ev'ry bar remov'd,  
 I feel my vanquish'd heart conspire  
 To crown a flame by heav'n approv'd.

*Hyllus.*

O princess whose exalted charms,  
 Above ambition fire my breast ;  
 How great my joy to fill those arms,  
 At once with love and empire blest.

*Iöle.*

I grieve no more, since now I see  
 All happiness restor'd in thee.

*Hyllus.*

I ask no more, since now I find  
 All earthly good in thee combin'd.

No. 69.—RECITATIVE.—*Priest.*

Ye sons of freedom, now in ev'ry clime,  
 With joyful accents sing the deathless chief,  
 By virtue to the starry mansions rais'd.

## No. 70.—CHORUS.

To him your gratitude duly belongs,  
 Theme of fair liberty's far-sounding songs !  
 Aw'd by his name, unjust pow'r shuns the light,  
 And slav'ry hides her head in depths of night,  
 While happy climes to his example owe  
 The blessings that from peace and freedom flow.

# INDEX.

## ACT I.

No.		PAGE
1.	OVERTURE - - - - -	1
2.	RECITATIVE - <i>Alto</i> - - - - - See with what sad dejection - - -	7
3.	AIR - - <i>Alto</i> - - - - - No longer, fate, relentless frown - - -	8
4.	RECITATIVE - <i>Soprano</i> - - - - - O Hercules - - - - -	11
5.	AIR - - <i>Soprano</i> - - - - - The world, when day's career is run - - -	11
6.	RECITATIVE - <i>Soprano, Alto, and Tenor</i> Princess! be comforted - - - - -	15
7.	ARIOSO - - <i>Tenor</i> - - - - - I feel the god - - - - -	17
8.	RECITATIVE - <i>Soprano and Tenor</i> - He said the sacred fury - - - - -	20
9.	AIR - - <i>Soprano</i> - - - - - There, in myrtle shades reclined - - -	21
10.	RECITATIVE - <i>Tenor</i> - - - - - Despair not - - - - -	23
11.	AIR - - <i>Tenor</i> - - - - - Where congeal'd the northern streams - - -	24
12.	CHORUS - - - - - Oh, filial piety - - - - -	28
13.	RECITATIVE - <i>Soprano and Alto</i> - Banish your fears - - - - -	39
14.	AIR - - <i>Soprano</i> - - - - - Begone my fears - - - - -	40
15.	RECITATIVE - <i>Soprano, Alto, and Tenor</i> A train of captives - - - - -	44
16.	AIR - - - - - The smiling hours - - - - -	45
17.	CHORUS - - - - - Let none despair - - - - -	49
18.	RECITATIVE - <i>Soprano and Tenor</i> - Ye faithful followers - - - - -	56
19.	AIR - - <i>Soprano</i> - - - - - Daughter of gods - - - - -	57
20.	MARCH - - - - - - - - - - - - - - -	63
21.	RECITATIVE - <i>Bass</i> - - - - - Thanks to the pow'rs above - - - - -	64
22.	AIR - - <i>Soprano</i> - - - - - My father - - - - -	65
23.	RECITATIVE - <i>Bass</i> - - - - - Now farewell, arms - - - - -	69
24.	AIR - - <i>Bass</i> - - - - - The god of battle - - - - -	70
25.	CHORUS - - - - - Crown with festal pomp - - - - -	75

## ACT II.

26.	SINFONIA - - - - -	82
27.	RECITATIVE - <i>Soprano</i> - - - - - Why was I born a princess - - - - -	84
28.	AIR - - <i>Soprano</i> - - - - - How blest the maid - - - - -	84
29.	RECITATIVE - <i>Soprano</i> - - - - - It must be so - - - - -	89
30.	AIR - - <i>Soprano</i> - - - - - When beauty sorrow's liv'ry wears - - -	90
31.	RECITATIVE - <i>Soprano</i> - - - - - Whence this unjust suspicion - - - - -	92
32.	AIR - - <i>Soprano</i> - - - - - Ah, think what ills - - - - -	94
33.	RECITATIVE - <i>Soprano and Alto</i> - It is too sure - - - - -	99
34.	AIR - - <i>Alto</i> - - - - - As stars that rise and disappear - - -	100

INDEX (continued).

No.			PA
35.	RECITATIVE	- <i>Soprano and Alto</i>	- In vain you strive - - - - 10
36.	CHORUS	- - - -	- Jealousy - - - - 10
37.	RECITATIVE	- <i>Soprano and Tenor</i>	- She knows my passion - - - -
38.	AIR	- <i>Soprano</i>	- Banish love from thy breast - - -
39.	RECITATIVE	- <i>Tenor</i>	- Forgive a passion - - - -
40.	AIR	- <i>Tenor</i>	- From celestial seats descending - - 1
41.	CHORUS	- - - -	- Wanton god of am'rous fires - - - 1½
42.	RECITATIVE	- <i>Soprano and Bass</i>	- Yes, I congratulate your titles - - 130
43.	AIR	- <i>Bass</i>	- Alcides' name in latest story - - - 130
44.	RECITATIVE	- <i>Soprano</i>	- Oh, glorious pattern of heroic deeds - 135
45.	AIR	- <i>Soprano</i>	- Resign thy club - - - - 135
46.	RECITATIVE	- <i>Soprano and Bass</i>	- You are deceived - - - - 140
47.	AIR	- <i>Soprano</i>	- Cease, ruler of the day - - - - 142
48.	RECITATIVE	- <i>Soprano</i>	- Some kinder pow'r inspire me - - - 144
49.	AIR	- <i>Alto</i>	- Constant lovers, never roving - - - 146
50.	RECITATIVE	- <i>Soprani</i>	- But see, the Princess Iöle - - - - 148
51.	DUET	- <i>Soprani</i>	- Joys of freedom - - - - 150
52.	RECITATIVE	- <i>Soprano</i>	- Father of Hercules - - - - 155
53.	CHORUS	- - - -	- Love and Hymen - - - - 156

---

ACT III.

54.	SINFONIA	- - - -	- - - - 164
55.	RECITATIVE	- <i>Alto and Bass</i>	- Ye sons of Trachin - - - - 165
56.	AIR	- <i>Alto</i>	- Oh, scene of unexampled woe - - - 167
57.	RECITATIVE	- <i>Bass</i>	- Oh, fatal jealousy - - - - 169
58.	CHORUS	- - - -	- Tyrants now no more shall dread - - 170
59.	AIR	- <i>Bass</i>	- Oh, Jove! what land is this? - - - 177
60.	RECITATIVE	- <i>Tenor and Bass</i>	- Great Jove! relieve his pains - - - 182
61.	AIR	- <i>Tenor</i>	- Let not fame the tidings spread - - 184
62.	RECIT. AND AIR	- <i>Soprano</i>	- Where shall I fly? - - - - 188
63.	RECITATIVE	- <i>Soprani</i>	- Lo! the fair, fatal cause of all this ruin - 197
64.	AIR	- <i>Soprano</i>	- My breast with tender pity swells - - 198
65.	RECITATIVE	- <i>Soprano and Bass</i>	- Princess, rejoice - - - - 201
66.	AIR	- <i>Alto</i>	- He, who for Atlas - - - - 203
67.	RECITATIVE	- <i>Soprano, Tenor, and Bass</i>	- Words are too faint - - - - 207
68.	DUET	- <i>Soprano and Tenor</i>	- O prince whose virtues all admire - - 208
69.	RECITATIVE	- <i>Bass</i>	- Ye sons of freedom - - - - 214
70.	CHORUS	- - - -	- To him your gratitude - - - - 215

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# ACT I.

## OVERTURE.

No 1.

PIANO.  
♩ = 63.

*Maestoso.*

*f*

*tr*

*tr*

*tr*

*tr*

*tr*

1st time. || 2nd time.

*Allegro.* ♩ = 88.

*f*

*Sve. ad lib.*

*col. Sve.*

A handwritten musical score for a piece titled "Hercules" by George Frideric Handel. The score is arranged in seven systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *mp* (mezzo-piano) and *f* (forte). The score is written in a clear, legible hand.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of chords and melodic lines. The bass clef part has a rest followed by a *cres.* marking and a melodic line.

Second system of musical notation. The treble clef part continues with complex chordal textures. The bass clef part features a *f* dynamic marking and a melodic line.

Third system of musical notation. The treble clef part includes a *tr* (trill) marking. The bass clef part continues with a melodic line.

Fourth system of musical notation. The treble clef part consists of dense chordal patterns. The bass clef part has a steady melodic line.

Fifth system of musical notation. The treble clef part has a complex rhythmic pattern. The bass clef part includes a *mp* (mezzo-piano) dynamic marking.

Sixth system of musical notation. The treble clef part features a *f* dynamic marking and a complex texture. The bass clef part has a melodic line.

Seventh system of musical notation. The treble clef part has a melodic line with chords. The bass clef part continues with a melodic line.

First system of musical notation, featuring a treble and bass staff. The key signature is G minor (two flats). The music consists of chords and melodic lines in both hands.

Second system of musical notation. The treble staff includes a trill (tr) over a chord. The bass staff continues with the accompaniment.

Third system of musical notation, showing a melodic flourish in the treble staff. The piece concludes with a double bar line and repeat dots.

Section titled "Menuett." with a tempo marking of quarter note = 112. The key signature is G minor. The music is in 3/8 time. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Fourth system of musical notation, including a *cres.* (crescendo) marking. The treble staff features a melodic line with grace notes.

Fifth system of musical notation, marked with a *f* (forte) dynamic. The piece concludes with a double bar line and repeat dots.



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a double bar line and repeat dots. The upper staff starts with a melodic line featuring eighth and sixteenth notes, with a *mf* dynamic marking. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff features a trill (*tr*) on a note. The lower staff continues with its accompaniment. The dynamics remain consistent with the first system.

The third system shows the continuation of the musical piece. The upper staff has a trill (*tr*) and a *p* dynamic marking. The lower staff continues with its accompaniment.

The fourth system continues the piece. The upper staff has a trill (*tr*) and a *cres.* dynamic marking. The lower staff continues with its accompaniment.

The fifth system continues the piece. The upper staff has a *f* dynamic marking and a trill (*tr*). The lower staff continues with its accompaniment. A *p* dynamic marking appears at the end of the system.

The sixth system continues the piece. The upper staff has a *cres.* dynamic marking. The lower staff continues with its accompaniment.

The seventh system concludes the piece. The upper staff has a trill (*tr*) and a *f* dynamic marking. The lower staff continues with its accompaniment. The system ends with a double bar line and repeat dots, with two endings: "1st time." and "2nd time."

No. 2.

RECIT.—“SEE WITH WHAT SAD DEJECTION.”

LICHAS.

ALTO  
VOICE.

PIANO.  
♩ = 96.

*Largo.*

See,

with what sad de-jection in her looks, in- dulging grief, the mournful princess

sits! She weeps, from morning's dawn to shades of night, from gloom of night to

redd'ning blush of . . morn; un- cer- tain of Al- ci- des' desti- ny, dis- con- solate, dis- con- solate his

ab- sence she la- ments, dis- con- so- late his ab- sence she la- ments.

No. 3.

AIR.—“NO LONGER, FATE, RELENTLESS FROWN.”

*Larghetto.*

PIANO.  
♩ = 58.

*p* *cres.*

*pp*

LICHAS.

No long-er, fate, . . . relentless frown, Preserve, great Jove, the he - ro's

*p*

life, preserve, pre - serve, . . . the he-ro's life, preserve, great

Jove, the he - ro's life, the he-ro's life, . . . no long - er, fate, re- lent - less . .

frown, preserve, great Jove, the he - ro's life,

*f* *pp*

no long-er, fate, re- lent -less frown, preserve, great Jove, the he ro's

*p*

life, preserve, great Jove, the he-ro's life, no long - - er, fate, . .

*mf* *p*

. . no long - er, fate, re-lentless frown, preserve, great Jove, the he -ro's life!

*Adagio.* *Tempo lmo.*

*Adagio.* *Tempo lmo.*

*f*

*Fine.* *Fine.* With glo-ry's wreath his ac-tions crown, with glory's

*p* *p*

wreath his actions crown, And,

oh! . . . re - store him to his mourn - ing wife, re - store him, re -

- store him to his mourn - ing wife, and, oh! re - store him,

oh! re - store him to . . . his mourn - ing wife.

*Adagio.* *Tempo 1mo.*

*Adagio.* *Tempo 1mo.*

*f*

No long-er,

*D.S.*

*p*

No. 4.

RECIT.—(Accomp.) "OH HERCULES!"

TREBLE VOICE.

PIANO.

*Adagio. DEJANIRA.*

Oh Her-cu-les! why art thou ab-sent from me? re-turn, re-

-turn, my he-ro, to my arms!— Oh gods, how rack-ing are the pains of

ab-sence to one who loves, who fond-ly loves, like me!

No. 5.

AIR.—"THE WORLD, WHEN DAY'S CAREER IS RUN."

PIANO.

*Larghetto.*

*mf*

*mf*

*p*

*p* *dim.*

DEJANIRA.

The world, when day's ca - reer . . . is run,

*pp* *p*

the world, when day's ca - reer . . . is

run, In darkness, in dark - - ness mourns the ab - - sent sun, in

*pp*

darkness, in darkness mourns the absent sun, the ab - sent sun, the ab - sent sun ;

*p*

The world, when day's ca - reer . . . is run, In

darkness, in darkness mourns the ab-sent sun, in dark - - - - - ness mourns,

in darkness mourns the absent sun,

So I, depriv'd of that dear light, so

I, depriv'd of that dear light, That warm'd my breast, and cheer'd my sight,

that warm'd my breast, and cheer'd my sight, De-plore, in thickest gloom



of grief, the ab - sence of - the va - liant chief, de -

- plore, in thick-est gloom . . . of grief, the absence, de - plore the

absence, de - plore, in thick - est gloom of grief, the ab - sence of the va - liant,

*Adagio.*  
va - - - liant chief.

*Adagio.*  
*pp*

*f*

VOICE. **LICHAS.**

Prin - cess! be com-fort-ed, and hope the best: a few re - vol-ving

PIANO.

**DEJANIRA.**

hours may bring him back, once more to bless your longing arms. Ah, no! im -

VOICE. **LICHAS.**

- pos - si - ble! he ne - ver will re - turn! For - bid it, heav'n, and all ye guar-dian

PIANO.

**DEJANIRA.**

pow'rs, that watch o'er virtue, innocence, and love! My son! dear image of thy ab-sent

VOICE. **HYLLUS. (TENOR.)**

sire! what comfort bring'st thou to thy mother's ear! Ea-ger to know my fa-ther's des-ti-ny, I bade the

PIANO.

priests, with solemn sa-cri fice, ex-plore the will of heav'n. The al-tar smok'd, the slaughter'd vic-tim

bled, when, lo! a-round the hallow'd walls a sudden glo-ry blaz'd. The priest acknowledg'd

the auspicious omen, and own'd the present god, when, in a moment, the temple shook, the

glo-ry dis-ap-pear'd, and more than midnight dark-ness veil'd the place. 'Twas dread-ful

LICHAS.

Hyllus.

all! At length the sa-cred fla-men, full of the de-i-ty, pro-phe-tic spoke:

*Pomposo.*  
 PIANO.  $\text{♩} = 63.$   
*f*

The piano introduction is in common time (C) and begins with a forte (*f*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more active bass line in the left hand. The key signature has one flat (B-flat).

HYLLUS.  
 I feel, I feel the god,

The first vocal line (HYLLUS) begins with the lyrics "I feel, I feel the god,". The piano accompaniment continues with a similar rhythmic pattern, marked with a piano (*p*) dynamic.

I feel, I feel the god, he fills my

The second vocal line continues with the lyrics "I feel, I feel the god, he fills my". The piano accompaniment provides harmonic support with chords and moving lines.

breast, he fills, he fills my breast! Before my

The third vocal line continues with the lyrics "breast, he fills, he fills my breast! Before my". The piano accompaniment features more complex chordal textures.

eyes the future stands confess'd, Before my

The fourth vocal line concludes with the lyrics "eyes the future stands confess'd, Before my". The piano accompaniment ends with a forte (*f*) dynamic.

eyes the fu - ture stands con - fess'd; I see the va - liant

chief in death laid low, I see the va - liant

chief in death laid low,

*un poco più Andante.*  
 And flames as - pire from Oe - ta's lof - ty . . .  
*un poco più Andante.* ♩ = 72.  
 p

brow, and flames . . . . . as-pire,

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note 'brow,' and a dotted quarter note 'and flames'. This is followed by a series of eighth notes: 'f', 'l', 'a', 'm', 'e', 's', ' ', 'a', 's', ' ', 'p', 'i', 'r', 'e', with a final quarter rest. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *f* (forte) is placed at the end of the piano part.

and flames as - pire, and flames as - pire from

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note 'and flames as - pire,' and a dotted quarter note 'and flames as - pire from'. The piano accompaniment continues with similar textures, including dynamic markings of *p* (piano) and *f* (forte).

Oe - - - - ta's lof - - ty, lof - ty brow!

The third system features a vocal line with a half note 'Oe - - - - ta's lof - - ty, lof - ty brow!'. The piano accompaniment continues with intricate sixteenth-note patterns. A dynamic marking of *f* is present.

The fourth system shows the vocal line as a whole rest, indicating the end of the vocal part. The piano accompaniment continues with a final flourish of sixteenth notes, ending with a double bar line.

HYLLUS.

VOICE. He said the sa-cred fu-ry left his breast, and on the

PIANO.

DEJANIRA.

ground the fainting prophet fell. Then I am lost! oh, dread-ful o-ra-cle! my

griefs hang hea-vy on my tortur'd soul, and soon will sink me in the realms of

night. There once a-gain I shall be-hold my Her-cu-les, or whirl the lance, or

bend the stub-born bow, or to the list'-ning ghosts his toils re-count.

No. 9.

AIR.—“THERE, IN MYRTLE SHADES RECLINED.”

*Largo.*  
*dolce.*

PIANO.  $\text{♩} = 92.$

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Largo' and the mood is 'dolce'.

DEJANIRA.

There, there in myr-tle shades re-clin'd, By

*pp*

The first system shows the vocal line for Dejanira and the piano accompaniment. The vocal line begins with a rest followed by the lyrics 'There, there in myr-tle shades re-clin'd, By'. The piano accompaniment is marked 'pp'.

streams that thro' E-lysium wind, that thro' E-ly-sium wind, In sweet-est u-nion we shall

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics 'streams that thro' E-lysium wind, that thro' E-ly-sium wind, In sweet-est u-nion we shall'.

prove, E-ter-ni-ty of bliss and love, e-ter-ni-ty.. of bliss and love, . . . .

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics 'prove, E-ter-ni-ty of bliss and love, e-ter-ni-ty.. of bliss and love, . . . .'.

. . . . of bliss and love, e-ter-ni-ty of bliss and love;

The fourth system concludes the vocal and piano accompaniment. The vocal line has the lyrics '. . . . of bliss and love, e-ter-ni-ty of bliss and love;'.



There, there in myrtle shades re- clin'd, By streams that thro' E- ly-sium wind, In sweetest u-nion we shall

prove E- ter - - - ni - ty . of bliss .. and

love, e - ter - - - ni - ty of bliss and love, . . .

. there we shall prove e - ter - ni - ty of bliss and

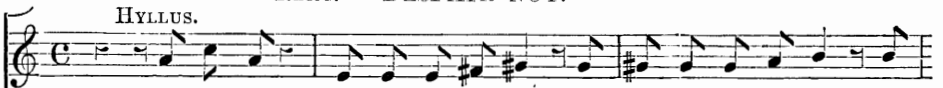
love.


*mf*

No. 10.

RECT.—“DESPAIR NOT.”


HYLLUS.

VOICE.    
Des-pair not; but let ris-ing hope sus-pend ex-cess of grief, till


PIANO. 


   
I have learn'd the cer-tain-ty of my dear fa-ther's fate. To - mor-row's sun shall



   
see your Hyl-lus bend his pi-ous steps, to seek the he-ro through the tra-vell'd



   
globe; if yet he lives, I will re-store him to you, or per-ish in the search.



No. 11. AIR.—“WHERE CONGEAL'D THE NORTHERN STREAMS.”

*Andante larghetto e staccato.*

PIANO.  
♩ = 72.

*mf*

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines in a 3/4 time signature, while the left hand provides a steady bass accompaniment. The tempo is marked 'Andante larghetto e staccato' and the dynamics are 'mf'.

The piano accompaniment for the first system of the vocal line, featuring a complex texture with many sixteenth and thirty-second notes in both hands.

HYLLUS.

Where con-geal'd the nor-thern

The first system of the vocal line, starting with the character name 'HYLLUS.' and the lyrics 'Where con-geal'd the nor-thern'. The piano accompaniment continues with its intricate texture.

streams, Bound in . . i - cy fet-ters, stand, Where congeal'd the northern

*p*

The second system of the vocal line, with lyrics 'streams, Bound in . . i - cy fet-ters, stand, Where congeal'd the northern'. The piano accompaniment includes a dynamic marking of 'p'.

streams, Bound in i - - cy fet-ters stand; Where the sun's in-ten-ser

The third system of the vocal line, with lyrics 'streams, Bound in i - - cy fet-ters stand; Where the sun's in-ten-ser'. The piano accompaniment continues with its intricate texture.

beams Scorch the burn - ing Ly-bian sand: By ho-nour, love and du - ty

led, There with dar-ing steps I'll tread, there with dar - ing steps I'll

tread, I'll tread, Where congeal'd the nor-thern streams, Bound in

i - cy fet-ters, stand, By honour, love and du - ty led, There with

dar - - - ing steps I'll tread, there with dar - - -

ing, there with daring steps I'll

tread, there with dar-ing steps I'll tread, Where congeal'd the northern

streams, Bound in i - - cy fet-ters stand; Where the sun's intenser

beams Scorch the burning Ly - bian sand: By honour, love, and du-ty

led, . . There with dar - ing steps I'll tread, there with daring steps I'll

tread, yea, there with dar

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs.

- ing, there with dar - - ing steps I'll

This system contains the second two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment.

tread.

*f*

This system contains the third two staves of music. The top staff has a vocal line with the word "tread." and a fermata. The bottom staff continues the piano accompaniment, starting with a forte (*f*) dynamic marking.

This system contains the fourth two staves of music. The top staff is a vocal line with a fermata. The bottom staff continues the piano accompaniment.

This system contains the fifth two staves of music. The top staff is a vocal line with a fermata. The bottom staff continues the piano accompaniment.

*Largo.*

TREBLE. Oh, fi - lial pi - e - ty! cou - ra - geous love!

ALTO. Oh, fi - lial pi - e - ty! cou - ra - geous love!

TENOR (Sve. lower). Oh, fi - lial pi - e - ty! cou - ra - geous love!

BASS. Oh, fi - lial pi - e - ty! cou - ra - geous love!

PIANO. *Largo.*  
*f*

go, go, youth in - spir'd, go, go, youth in -

go, go, youth in - spir'd, go, go, youth in -

go, go, youth in - spir'd, go, go, youth in -

go, go, youth in - spir'd, go, go, youth in -

- spir'd, thy vir - tue prove, oh, fi - lial pi - e - ty!

- spir'd, thy vir - tue prove, oh, fi - lial pi - e - ty!

- spir'd, thy vir - tue prove, oh, fi - lial pi - e - ty!

- spir'd, thy vir - tue prove, oh, fi - lial pi - e - ty!

cou - ra - geous love! go, go, youth in -

cou - ra - geous love! go, go, youth in -

cou - ra - geous love! go, go, youth in -

cou - ra - geous love! go, go, youth in -

- spir'd, thy vir - tue prove, thy vir - tue prove,

- spir'd, thy vir - tue prove, thy vir - tue prove,

- spir'd, thy vir - tue prove, thy vir - tue prove,

- spir'd, thy vir - tue prove, thy vir - tue prove,

go, youth in - spir'd, thy vir - tue prove.

go, youth in - spir'd, thy vir - tue prove.

go, youth in - spir'd, thy vir - tue prove.

go, youth in - spir'd, thy vir - tue prove.







im-mor-tal fame at-tends thee, B

im-mor-tal fame at-tends . . thee,

im-mor-tal fame at-tends . . thee,

im-mor-tal fame at-tends thee, and pitying heav'n, and pitying

*Sves.*

and pity-ing heav'n, and pity-ing heav'n . . .

heav'n . . . be-friends thee,

. . . be-friends thee, im-mor-tal fame attends thee,

and pity-ing heav'n, and pity-ing heav'n . . .

im-mor-tal fame

im-mor-tal fame . . .

immor - tal fame . . .

be - friends thee, immor - tal fame . . . at - tends thee,

at - tends thee, immor - tal fame . . . . .

at - tends . . . . . thee,

at - tends thee, immor - tal fame . . .

immor - tal fame . . . attends thee,

at - tends . . . thee, immor - tal fame,

and pity - ing heav'n, and pity - ing

at - tends, at - tends

immor - tal fame . . .

immor - tal fame . . . at - tends . . . . . thee,

heav'n be - friends thee, be - friends

thee, im-mor-tal fame . . .  
 at-tends thee,  
 and pity - ing heav'n, and pity - - ing heav'n .  
 thee, im-mor-tal fame .

at-tends . . . thee,  
 and pity - ing heav'n befriends  
 be - friends thee,  
 at - tends thee, and pity - ing

and pity - ing heav'n, . . . and pity - ing heav'n, and pity - ing  
 thee, and pity - ing heav'n . . . be -  
 and pity - ing heav'n,  
 heav'n be-friends . . . thee, and pity - ing

heav'n . . . befriends thee, be-friends  
 friends . . . thee, im-mortal fame . . .  
 im-mor-tal fame, . . . at - tends thee,  
 heav'n, and pity - ing heav'n . . . be - friends thee, be - friends

thee, . . . im-mor-tal fame . . .  
 at - tends thee,  
 im-mor-tal fame, . . .  
 thee, im-mor-tal fame . . . at-tends thee,

at-tends . . . thee, at - tends  
 im-mor-tal fame, . . . im-mor-tal fame, im-mor-tal fame,  
 im-mor-tal fame, im-mor-tal fame,  
 at - tends,

at - tends  
at - tends  
at - tends

thee, immor-tal fame, . . . immor-tal fame, immor-tal fame . . .  
thee, immor - tal fame, immor - tal fame,  
thee, immor - tal fame, immor - tal fame,  
thee, immor - tal fame, immor - tal

at - tends . . . thee, and pity - ing heav'n be - friends  
immor-tal fame at - tends thee,  
immor-tal fame at - tends thee, and pity - ing  
fame at - tends thee, D

thee, immortal fame  
 and pity-ing heav'n, and pity - ing heav'n . . . be - friends . .  
 heav'n be - friends thee, immortal fame, immortal fame . . .  
 and pity - ing heav'n, and pity - ing heav'n

at - tends thee, im - mor - tal  
 thee, im - mor - tal fame at - tends thee, im - mor - tal fame,  
 at - tends thee, im - mor - tal  
 be - friends thee, im - mortal fame

fame, im - mor - tal fame  
 im - mor - tal fame  
 fame at - tends, . . .  
 at - tends,



at - tends thee, and pity - ing heav'n, and pity - ing

at - tends thee, and pity - ing heav'n, and pity - ing

at - tends thee, and pity - ing heav'n, and pity - ing

at - - tends thee, and pity - ing heav'n, and pity - ing

*Largo.*

heav'n . . . be - friends, be - friends thee! Oh, fi - lial pi - e - ty!

heav'n be - friends, be - friends thee! Oh, fi - lial pi - e - ty!

heav'n . . . be - friends, be - friends thee! Oh, fi - lial pi - e - ty!

heav'n . . . be - friends, be - friends thee! Oh, fi - lial pi - e - ty!

*Largo.*  $\text{♩} = 66.$

*f*

cou - ra - geous love! go, youth in - spir'd, thy vir - tue prove!

cou - ra - geous love! go, youth in - spir'd, thy vir - tue prove!

cou - ra - geous love! go, youth in - spir'd, thy vir - tue prove!

cou - ra - geous love! go, youth in - spir'd, thy vir - tue prove!

*p*

No. 13.

RECIT.—“BANISH YOUR FEARS.”

VOICE. LICHAS.

Ba-nish your fears! Alc - me-na's god-like son lives, and from sack'd Oecha-lia,

PIANO.

Detailed description: This system contains the first two staves of music. The top staff is for the voice, starting with a treble clef and a common time signature. The bottom two staves are for the piano, with a grand staff (treble and bass clefs). The piano accompaniment consists of chords and single notes, primarily in the bass register.

DEJANIRA.

which his arms have levell'd with the ground, re-turns a conqueror! Oh, joy-ful

Detailed description: This system contains the next two staves of music. The vocal line continues with a treble clef and common time. The piano accompaniment continues with chords and single notes. The lyrics are split across the two staves.

news! welcome as ris-ing day to the benighted world, or falling show'rs to the parch'd

Detailed description: This system contains the next two staves of music. The vocal line continues with a treble clef and common time. The piano accompaniment continues with chords and single notes. The lyrics are split across the two staves.

earth! Ye ly-ing o-mens, hence! hence, ev'-ry an-xious thought!

Detailed description: This system contains the final two staves of music. The vocal line continues with a treble clef and common time. The piano accompaniment continues with chords and single notes. The lyrics are split across the two staves.

VOICE.

PIANO.

*Allegro.*

*f*

*tr*

♩ = 88.

DEJANIRA.

Be

*tr*

*p*

- gone, my fears, fly hence a-way, . . like clouds be-fore . .

*tr*

. . the morning ray, like clouds be-fore the ray, . . . . .

like clouds . . . be -

- fore the morning ray, be - gone, my fears, fly hence a - way, . . . like

clouds . . . be - fore the morning ray !

Be -

gone, my fears, be - gone, fly hence a - way, like - clouds, . . .

... fly hence a-way, fly hence a-way, my fears, like

*f* *p*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *f* (forte) and *p* (piano).

clouds,

This system contains the next two staves of music. The piano accompaniment features a prominent sixteenth-note pattern in the right hand. Dynamics include *f* (forte).

be - gone, like clouds be - fore ... the morn - ing

*Adagio.* *Adagio.* *f*

This system contains the next two staves of music. The tempo is marked *Adagio.* Dynamics include *f* (forte).

ray!

*tempo lmo.* *tr*

This system contains the next two staves of music. The tempo is marked *tempo lmo.* (tempo primo). A trill (*tr*) is indicated in the piano part.

*Fine.* *M.* *Fine.*

This system contains the final two staves of music. It concludes with a double bar line and the word *Fine.* in both staves. A *M.* (Crescendo) marking is present in the piano part.

he - - ro found, with lau - rel crown'd, Heav'n re - lent - ing,

fate con - sent - ing, Spring - ing joys my griefs con - trol, And

ris - ing trans - ports fill my soul, and ris - ing trans - ports

fill my soul, and ris - ing trans - ports fill my soul, fill . .

. . . my soul, fill . . . my soul, and ris - ing trans - ports fill my soul. *D.C.*



No. 16.

AIR.—“THE SMILING HOURS.”

*Allegro, ma non troppo.*

PIANO.  
♩ = 126.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked *Allegro, ma non troppo* and the dynamics begin with a forte (*f*) marking.

The first vocal entry is on a single staff. The lyrics are "The smi-ling . . . hours, a joy-ful . . .". The piano accompaniment continues below, with a piano (*p*) dynamic marking.

The second vocal entry continues the lyrics: "train, the smi-ling . . . hours, a joy-ful . . .". The piano accompaniment includes a mezzo-forte (*mf*) marking followed by a piano (*p*) marking.

The third vocal entry continues the lyrics: "train, On silk - en pin - ions waft . . . a - gain . . . The moments of de -". The piano accompaniment continues with a consistent rhythmic pattern.

The fourth vocal entry concludes the lyrics: "- light, the mo-ments of de - light, . . . . . waft . .". The piano accompaniment continues to the end of the piece.



the moments of de-light, waft . . the moments of de-light,

the mo - ments . . of . . de - light.

The smil - ing hours, a

joy - ful train, On silk - en pin - ions waft a - gain, on

silk - en pin - ions waft a - gain The moments of de -

light, the moments of de - light, . . . . . the mo -

ments of de - light, waft, waft, a - gain, waft, waft, a - gain the moments of de -

light, . . . . . the mo - ments of . . de - light. *Tempo 1mo.*

*Adagio.* *f*

*Fine.* Re - turn - ing . . .

*Fine.* *p*

pleasures ban - ish . . . woe.

As ebb - ing . . . streams re - cruit - ed flow And day suc - ceeds to

night, Re - turn - ing plea - sures ban - ish woe, As ebb - ing . . .

streams re - cruit - ed flow, And day suc - ceeds to night,

and day . . . . suc - ceeds to - night, and day suc - ceeds to - night.

*D.C.* *f*

No. 17.

CHORUS.—“LET NONE DESPAIR.”

*Andante allegro.*

TREBLE.

ALTO.

TENOR.  
(Svs. lower.)

BASS.

PIANO.  
♩ = 88.

Let none des-pair, let none des-pair, re-lief may come, though

*coll' Sva.*

Let none des-pair, let none des-pair, re-lief may come, though

late,

Let none des-pair, let none des-pair, re-lief may come, though

late, let none des-pair, let none des-pair, re-lief may come, . . .

let none des-pair, re-lief may

late, let none des - pair, and heav'n can snatch us from the verge of

... though late, and heav'n can snatch us from the verge of fate,

come, though late,

Let none des - pair, let none des - pair, re - lief may

fate,

let

and heav'n can snatch us from the verge of fate,

come, though late, let none des -

re - lief may come, though late,

none despair, re - lief . . may come, though late, and heav'n can snatch us

re - lief may come, may come, though

- pair, let none des - pair, re - lief may come, though late,

A

A

and heav'n can snatch us  
 from the verge of fate, . . . re - lief may come, tho' late,  
 late, may, may come, . . . . . tho' late,  
 and heav'n can snatch us, heav'n can snatch us from the verge of fate,

from the verge of fate, . . . . . from the verge of  
 and heav'n can snatch us from the verge of fate, . . . . .  
 let none des -

fate, let none des - pair, let none des - pair,  
 . . . from the verge of fate, and heav'n can  
 - pair, and heav'n can snatch us  
 let none des - pair, let none des -

and heav'n can snatch, . . . . .

snatch us from the verge of fate, from the verge of fate, and heav'n can snatch us

from the verge of fate, . . . from the verge of fate,

- pair re - lief may come, though late,

. . . and heav'n can snatch us from the verge of fate, and heav'n can snatch . . us from the

from the verge of fate, and heav'n can snatch . . . us from the

and heav'n can snatch us from the verge of fate, from the

verge of fate, and heav'n can snatch us

verge of fate, and heav'n can snatch us from the verge of fate, . .

verge of fate, and heav'n can snatch . . . us from the verge of fate,

and heav'n can snatch us from the verge of fate,

B

from the verge of fate, from the verge of fate, let none des-pair, re-lief may  
 . . . . . and heav'n can snatch . . . us from the verge of  
 let none des-pair,  
 let none despair, re-lief may come, though

come, though late, may come, . . . though late, let none des-  
 fate, . . . . . of fate, let  
 let none des-pair,  
 late, may come, . . . may come, though late,

pair, let none des-pair,  
 none des-pair, let none des-pair, let none des-pair, let  
 let none des-pair,  
 let none des-pair, let none des-pair, re-lief may



re - lief may come, though late, may come, . . . may come, though  
 none despair, . . . re - lief may come, may come, though  
 re - lief may come, though late, . . .  
 come, though late, may, . . . may come, though late, let none des -

late, let none des - pair, let none des - pair, let none des -  
 late, let none des - pair,  
 . . . let none des - pair,  
 - pair, let none des - pair, re - lief may come, may

- pair, re - lief may come, though late, may come, though  
 re - lief may come, may come, though  
 re - lief may come, may come, though  
 come, . . . though late, may come, may come, though



No. 18.

RECIT.—“YE FAITHFUL FOLLOWERS.”

VOICE. *IÖLE.*

Ye faithful followers of the wretched I - ö - le, your bonds sit heavier on

PIANO.

me than my own. Unhappy maids! my fate has dragg'd you down, likesome vast pile, that

*1st OECHALLAN.*

crush-es with its fall the neighb'ring domes, and spreads wide ru-in round it. You are our mis-tress

VOICE. *IÖLE.*

still. A - las! E - ras - tia, cap - ti - vi - ty, like the de-destroy - er, Death, throws

PIANO.

all dis - tinctions down, and slaves are e - qual. But, if the gods re-lent, and give us

back to our lost li-ber-ty. Ah me! how soon the flat-t'r'er Hope is

rea-dy with his cordial!— vain ex-pec-ta-tions! no!— a-dieu for e-ver, ye smiling

joys, and in-nocent de-lights of youth and li-ber-ty!— O sad remembrance!

No. 19.

## AIR.—“DAUGHTER OF GODS.”

*Larghetto Andante.*  
PIANO.  
♩ = 72.  
*mf* *p* *tr* *tr* *tr*

*tr* *tr* *tr* *f*

*dim.* *p*

IOLE.  $\text{♩}$  *Adagio.* *a tempo.*

Daughter of gods, bright Li - ber - ty! With thee a thousand gra - ces

$\text{♩}$  *Adagio.* *a tempo.*

*pp* *tr*

reign, with thee a thousand gra - ces reign, a thousand gra - ces reign; A thousand

*tr* *p*

plea - sures, a thousand pleasures crowd thy train, a thousand plea -

*tr*

- sures, a thousand pleasures, a thousand plea - sures crowd thy train,

*tr* *tr*

a thousand, thousand pleasures, thousand pleasures crowd thy train, . . . . . thy

train, And hail thee love-liest de - i - ty, thee love-liest de - i - ty, and hail

thee love-liest de - i - ty, thee loveliest de - i - ty.

*p* *f*

*Adagio.* *a tempo.*  
 Daugh-ter of gods, bright Li - ber - ty! With thee a thousand gra - ces,  
*Adagio.* *a tempo.*

*p* *p*

a thou-sand gra ces reign, a thou - sand gra - ces,

a thousand gra-ces reign,

a thousand gra-ces reign,

*mf*

a thousand pleasures crowd thy train, . . . and hail thee love-liest de - i - ty, thee

*p*

loveliest de - i - ty, a thousand pleasures crowd

*tr*

tr 3 tr 3 tr 3 tr 3

*Adagio.*  
thy train, and  
*Adagio.*

*Tempo lmo.*  
hail . . . thee lovehest de - i - ty. *Tempo lmo.*  
*f* *tr*

*tr* *tr* *tr*

*Fine.*  
But thou, a - las! that wing'd thy flight, The gra-ces that surround thy  
*Fine.*  
*p*



throne, the gra - ces that surround thy throne, And all the pleasures with thee gone, and all the

plea - - - - - sures, Remov'd for

e - ver from my sight, remov'd for e - ver.. from.. my sight!

*Adagio.* *Tempo 1mo.*

*Adagio.* *Tempo 1mo.*

*D.S.*

*tr*

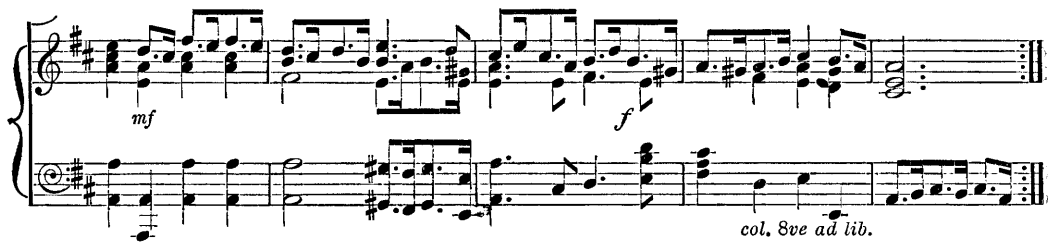
*cres.* *mf* *D.S.*

VOICE. *RECIT. IOLE.*

But hark! the vic - tor comes.

PIANO.

PIANO.  
♩ = 84.



HERCULES.

VOICE.

Thanks to the pow'rs above, but chief to thee, fa-ther of gods, from whose immortal

PIANO.

race I draw my birth, Now my long toils are o'er, and Ju-no's rage ap -

- peas'd. With pleasure, now, at rest, my various labours I re-view. Oechalia's

fall is add-ed to my ti-tles, and points the ris-ing summit of my glo-ry.

Fair princess, weep no more! forget these bonds; in Trachin you are free, as in Oe -

*IOLE.*

- cha-lia. For-give me, gen'rous victor, if a sigh for my dead father,

for my friends, my country, will have its way; I cannot yet for-get,

that such things were, and that I once en-joy'd them.

No. 22.

AIR.—“MY FATHER!”

*Larghetto e mezzo piano.*

PIANO. *mp*

92.

*IOLE.*

My

fa-ther! ah! methinks I see the sword in-flict the dead-ly

*p* *tr*

wound; he bleeds, he falls in a - go - ny, he bleeds, he falls in a - go -

- ny; dy - ing he bites the crim - son ground, dy - ing he bites the crim-son

ground, dy - ing he bites the crim - son ground. My father! ah! methinks I

*f* *p*

see the sword in-flict the dead-ly wound; he bleeds, he falls in a - go - ny,

*Adagio.* *Larghetto e piano.*

dy - ing he bites the erim - son ground.

*Adagio.* *Larghetto e piano.* ♩ = 76.

Peace - ful rest, peace - ful rest, dear

pa - rent shade, dear pa - - rent shade,

Light the earth be on . . . thee laid! In thy

daugh - ter's pi - ous mind All thy vir - tues, all thy

vir - tues live . . en - shrin'd,

In thy daugh - ter's pi - ous mind All thy vir - tues, all thy

vir - tues live en - shrin'd, In thy . . . daugh - ter's

pi - ous mind All thy vir - tues live en - shrin'd; Peaceful

rest, dear pa-rent shade, In thy daugh-ter's

*pp*

pi-ous . . mind All thy vir-tues live en-shrin'd.

*p*

## No. 23.

## RECIT.—“NOW FAREWELL, ARMS!”

HERCULES.

VOICE.

Now farewell, arms! from hence the tide of time shall bear me gently down to mel-low

PIANO.

age; from war to love I fly, my cares to lose in gen-tle De-ja-ni-ra's fond embrace.



VOICE. *Allegro.*

PIANO. *Allegro.*  
*f*

HERCULES.

The god of bat-tle quits the blood-y field, And use-less hang the

glit-tring spear and shield; The god of bat-tle quits the blood-y

field, And use - less hang the glit - t'ring spear and shield ;

The god of bat -

tle quits the blood - y field, the blood - y

field, the god of bat - tle quits the blood - y field, and

use - less, and use - less, and use - less hang the spear, . . .

the glitt'-ring spear and

shield, and use-less hang the spear and shield;

While all re-sign'd to conqu'ring beau-ty's charms, He gives himself to

love, in Cy-the-re-a's arms, in... Cy-the-re-a's

arms, While all - re-sign'd to con-qu'ring beau-ty's charms, He gives him - self to

love, in Cy - the - re - a's arms, he

gives him - self to love, while all - re-sign'd to con - qu'ring beau - ty's

charms, . . . . . to

con-qu'ring beau - ty's charms, he gives him - self to love, . . . . .

in Cy - the - re - a's

arms, in Cy - the - re - a's

arms, he gives him-self to love in Cy - the - re - a's arms.

*f*

No. 25.

CHORUS. "CROWN WITH FESTAL POMP."

*Allegro, ma non presto.*

PIANO.  
♩ = 84.

TREBLE.

Crown with festal pomp the day, crown,

ALTO.

Crown with fes-tal pomp the day, crown,

TENOR.

Crown with fes-tal pomp the day, crown,

BASS.

Crown with fes-tal pomp the day, crown,

crown withfes - tal pomp the day, be mirth ex-tra-va-gant-ly gay, bid the grateful al-tars

crown with fes - tal pomp the day, be mirth ex-tra-va-gant-ly gay, bid the grateful al-tars

crown with fes - tal pomp the day, be mirth ex-tra-va-gant-ly gay, bid the grateful al-tars

crown with fes - tal pomp the day, be mirth ex-tra-va-gant-ly gay, bid the grateful al-tars

smoke; bid the maids the youths pro-voke, bid the maids the youths pro-voke to join the dance,

smoke; bid the maids the youths pro-voke to join the

smoke; bid the maids the youths pro-voke, bid the maids the youths pro-voke to join the dance,

smoke; bid the maids the youths pro-voke to join the

to join the dance, while music's voice tells a - loud,

dance, while music's voice tells a - loud,

to join the dance, while music's voice tells a - loud,

dance, while music's voice tells a - loud,

our rapturous joys, while music's

our rapturous joys, while music's

our rapturous joys, while music's

our rapturous joys, while music's

voice tells a - loud our rap - tu-rous joys!

voice tells a - loud our rap - tu-rous joys!

voice tells a - loud our rap - tu-rous joys!

voice tells a - loud our rap - tu-rous joys!

**A**

Crown . . with fes-tal pomp the day,

Crown . . with fes-tal pomp the

Crown . . with fes-tal pomp the day,

**A**

crown . . with fes-tal pomp the

day, crown with fes-tal pomp the day, crown with fes-tal pomp the

be mirth ex-tra-va-gant-ly gay, crown with fes-tal pomp the

Crown . . with fes-tal pomp the day, crown . . with fes-tal pomp the



day, be mirth extra-vagant-ly gay, be mirth ex-travagant-ly gay,  
 day, be mirth extra-vagant-ly gay, be mirth ex-travagant-ly gay,  
 day, be mirth extra-vagant-ly gay, be mirth ex-travagant-ly gay,  
 day, be mirth extra-vagant-ly gay, be mirth ex-travagant-ly gay,

ex-tra-vagant-ly, ex-tra-vagant-ly, be mirth ex-tra-vagant-ly  
 ex-tra-vagant-ly, ex-tra-vagant-ly, be mirth ex-tra-vagant-ly  
 ex-tra-vagant-ly, ex-tra-vagant-ly, be mirth ex-tra-vagant-ly  
 ex-tra-vagant-ly, ex-tra-vagant-ly, be mirth ex-tra-vagant-ly

gay, bid the grateful al-tars smoke, bid the grate-ful al-tars  
 gay, bid the grateful al-tars smoke, . . . bid the grate-ful, grateful al-tars  
 gay, bid the grateful al-tars smoke, . . . bid the grate-ful, grateful al-tars  
 gay, bid the grateful al-tars smoke, bid the grate-ful al-tars

B

smoke, bid the grateful al-tars smoke; Solo.

smoke, bid the grateful al-tars smoke; bid the maids . . the youths pro-voke to join the Solo.

smoke, bid the grateful al-tars smoke; bid the maids . . the youths pro-voke to join the

smoke, bid the grateful al-tars smoke;

B

*p*

dance, bid the maids . . the youths pro-voke to join the dance, bid the maids . . the

dance, bid the maids . . the youths pro-voke to join the dance, bid the maids . . the

youths provoke to join the dance, bid the maids the youths . . provoke to join the

youths provoke to join the dance, bid the maids the youths . . provoke to join the

TUTTI.

Bid the maids the youths pro-voke to join the dance, bid the maids the youths pro-voke to join the

dance,

dance,

*p*

dance, while music's voice tells a-loud, a -

while music's voice, while music's voice tells, tells a-loud, a -

while music's voice tells, tells a-loud, a -

while music's voice, while music's voice

*cres.*

loud, tells a-loud . . . our rap-tu-rous joys,

loud, tells a-loud . . . our rap-tu-rous joys,

loud, tells a-loud . . . our rap-tu-rous joys,

tells a-loud . . . our rap-tu-rous joys,

*ff*

while mu-sic's voice tells a -

while mu-sic's voice tells a -

while mu-sic's voice tells a -

while mu-sic's voice tells a -

- loud our rap - tu-rous joys, . . . . . tells a -

- loud our rap - tu-rous joys, tells a - loud our joys, . . . while mu-sic's voice tells a -

- loud our rap - tu-rous joys, tells a - loud our joys, . . . while mu-sic's voice tells a -

- loud our rap - tu-rous joys, . . . . . tells a -

- loud our rap - tu - rous joys !

- loud our rap - tu-rous joys !

- loud our rap - tu-rous joys !

- loud our rap - tu-rous joys !

# ACT II.

No. 26.

SINFONIA.

PIANO.  
♩ = 88.

*Allegro.*  
*f* *p*

The first system of the piano part consists of two staves. The treble staff begins with a forte (*f*) dynamic and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with a similar rhythmic pattern. The tempo is marked *Allegro*.

The second system continues the musical texture from the first system, with the treble staff maintaining its intricate melodic line and the bass staff providing harmonic support.

*cres.*

The third system shows a gradual increase in volume, indicated by the *cres.* marking. The melodic and harmonic lines continue to develop.

*f*

The fourth system reaches a forte (*f*) dynamic. The music becomes more intense, with the treble staff's melody becoming more prominent.

*f* *p*

The fifth system features a dynamic shift from forte (*f*) to piano (*p*). The treble staff's melody becomes more delicate, while the bass staff continues with its accompaniment.

The sixth system concludes the piece with a final melodic flourish in the treble staff and a steady accompaniment in the bass staff.

Handwritten musical score system 1, consisting of two staves. The upper staff features a complex, rapid sixteenth-note pattern. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *cres.*, *f*, and *p*.

Handwritten musical score system 2, consisting of two staves. The upper staff continues with intricate sixteenth-note passages. The lower staff maintains the accompaniment. Dynamic markings include *p*, *f*, and *p*.

Handwritten musical score system 3, consisting of two staves. The upper staff shows a continuation of the sixteenth-note texture. The lower staff accompaniment includes some chromatic movement. No dynamic markings are present in this system.

Handwritten musical score system 4, consisting of two staves. The upper staff features a more melodic line with some sixteenth-note runs. The lower staff accompaniment is more rhythmic. Dynamic markings include *cres.*, *f*, and *p*.

Handwritten musical score system 5, consisting of two staves. The upper staff has a melodic line with some sixteenth-note passages. The lower staff accompaniment includes a *cres.* marking.

Handwritten musical score system 6, consisting of two staves. The upper staff has a melodic line with some sixteenth-note passages. The lower staff accompaniment includes a *f* marking.

No. 27.

RECIT.—“ WHY WAS I BORN A PRINCESS ? ”

VOICE. *MOLE.*

Why was I born a princess, rais'd on high to fall with greater ru-in? Had the

PIANO.

gods made me the hum-ble ten-ant of some cot-tage, I had been hap-py.

No. 28.

AIR.—“ HOW BLEST THE MAID.”

PIANO. *Larghetto e piano.*

*p*

*senza Sve.*

♩ IÖLE.

How blest the maid or-dain'd to dwell With sweet con-

- tent . . . in hum-ble cell, How blest the . . . maid or-dain'd to

dwell With sweet con-tent . . in hum-ble cell, From ci-ties

far . . . re-mov'd, How blest the maid or-

- dain'd to dwell in hum-ble cell, . . . from ci-ties



far re - mov'd,

By murm'ring rills, on ver-dant

*pp*

plains, To tend the flocks with vil-lage swains,

By ev'-ry swain be - lov'd, by ev'-ry swain, by ev'-ry swain

be - lov'd, . . . by . . . ev' - - ry, . . . ev' - - ry . swain,

by ev' - ry swain, by ev' - ry, ev' - ry swain be -

- lov'd; how blest the maid, by murm'ring rills on ver - dant

plains, to tend the flocks with vil - lage swains, by ev' - ry

*Adagio.*  
swain, by ev' - ry swain be - lov'd.  
*Adagio.* *tempo 1mo.*  
*f*

*Fine.*  
*Fine.*

*Andante larghetto.*

Though low, yet hap-py in that low es - tate, And safe from ills which on a prin-cess

*Andante larghetto.* ♩ = 69.

*p*

wait, Though low, yet hap-py in that low es - tate, yet hap-py in that

low es-tate, And safe from ills which on a princess wait, and safe from ills, from

ills, which on a prin-cess wait.

*f* *D.S.*

VOICE. **DEJANIRA.**

It must be so! fame speaks a-loud my wrongs, and ev - ry

voice pro-claims Al-ci-des' false-hood; love, jea-lou-sy and rage

**IÖLE.**

at once dis-tract me! What anxious cares un-time-ly thus dis-turb the hap-py

**DEJANIRA.**

con-sort of the son of Jove? In-sult-ing maid! I had in-deed been

hap-py, but for the fa-tal lus-tre of thy beau-ty!

*Larghetto.*

VOICE.

PIANO.

$\text{♩} = 84.$

DEJANIRA.

When beauty sor-row's liv'ry wears, Our passions take the fair one's part,

When beauty sorrow's liv'ry wears, Our passions take the fair one's part, the fair one's part, the fair . . .

. . . one's part,

When beau-ty sor-row's liv'-ry

wears, Our pas-sions take the fair one's part, Our pas-sions take the fair one's

*Fine.*

part ; Love dips his *Fine.*

*mf*

ar - rows in her tears, And sends them point - ed to the heart, point-ed to the

*p*

heart, Love dips his ar - rows in her

tears, And sends them, and sends them, sends them point

ed, and sends them point - ed to the heart. *D.S.*

*D.S.*

VOICE. TÖLE. DEJANIRA.

Whence this un-just sus - pi-cion? Fame of thy beauty (so report in -

PIANO.

- forms me,) first brought Al - ci - des to Oe - cha - lia's court. He saw, he

lov'd, he ask'd you of your fa - ther; his suit re - ject - ed, in re - venge he

le - vell'd the haughty town, and bore a - way the spoil; but the rich prize, for which he

fought and con-quer'd, was I - ö - le. Ah, no! it was am -

IÖLE.

- bi-tion, not slighted love, that laid Oe-cha-lia low, and made the wretched I - ö - le a

cap-tive. Re-port, that in the garb of truth, dis - gui - ses the blackest false-hood,

has a - bus - ed your ear with a for - ged tale; but oh! let me con -

- jure you for your dear peace of mind, be - ware of jea-lou - sy!



Andante.

VOICE.

PIANO.

*f*

♩ = 76.

SOLE.

Ah! . . . . . ah! think what ills the jea - lous

*p*

prove ; A-dieu to peace, a-dieu to love, a-dieu to peace, a-dieu to

*pp*

love, Ex- chang'd for end-less pain, for end - less pain, ex -

chang'd . . . . . for end-less pain.

Ah! . . . . . ah! think what ills the jea - lous

prove; A-dieu to peace, a-dieu to love, a-dieu to peace, a-dieu to

love, . . . Exchange'd for end - less pain, for end - less, end - less pain,

ex-chang'd . . . for end - less, end - less pain, . . . for

end - - less pain, ex - chang'd . . .

. . . for end - less pain, for end - - - - less pain, ex -

- chang'd, . . .

*Adagio.* *Tempo lmo.*

exchang'd, exchang'd for end - less pain.

*Adagio.* *Tempo lmo.*

*f*

*Fine.*

*Fine.* With ve - nom fraught the

*p*

bo - som swells, And ne - ver - ceas - ing dis - cord dwells, and

ne - ver - ceas - ing dis - cord dwells, Where har - mo - ny should

reign, . . . . the bo - som swells with ve - nom

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'reign,' followed by a dotted line, then a quarter note 'the', a quarter note 'bo -', a quarter note 'som', a quarter note 'swells', a quarter note 'with', a quarter note 've -', and a quarter note 'nom'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

fraught,

The second system continues the vocal line with a quarter note 'fraught,' followed by a dotted line. The piano accompaniment continues with the same eighth-note pattern.

where har - mo - ny should reign, . . . where har - mo -

The third system shows the vocal line with a quarter note 'where', a quarter note 'har -', a quarter note 'mo -', a quarter note 'ny', a quarter note 'should', a quarter note 'reign,', a dotted line, a quarter note 'where', a quarter note 'har -', and a quarter note 'mo -'. The piano accompaniment continues with the eighth-note pattern.

- ny should reign; . . . With ve - nom fraught the bo - som

The fourth system continues the vocal line with a quarter note '- ny', a quarter note 'should', a quarter note 'reign;', a dotted line, a quarter note 'With', a quarter note 've -', a quarter note 'nom', a quarter note 'fraught', a quarter note 'the', a quarter note 'bo -', and a quarter note 'som'. The piano accompaniment continues with the eighth-note pattern.

swells, And ne - ver - ceas - ing dis - cord dwells, and ne - ver -

The fifth system continues the vocal line with a quarter note 'swells,', a quarter note 'And', a quarter note 'ne -', a quarter note 'ver -', a quarter note 'ceas -', a quarter note 'ing', a quarter note 'dis -', a quarter note 'cord', a quarter note 'dwells,', a quarter note 'and', a quarter note 'ne -', and a quarter note 'ver -'. The piano accompaniment continues with the eighth-note pattern.

- ceas - ing dis - - cord dwells, Where har - - - mo - ny, where

*Adagio* *Tempo lmo.*

har - mo - ny should reign.

*Adagio.* *Tempo lmo.*

*D.S.*

*D.S.*

No. 33.

RECIT.—“IT IS TOO SURE.”

VOICE. *DEJANIRA.* *LICHAS.* *DEJANIRA.*

It is too sure, that Her-cu-les is false. My god-like master? is a

PIANO.

*LICHAS.*

traitor, Li-chas, traitor to hen-our, love and De-ja - ni - ra. Al-ci-des false? im-pos-si-ble!

*Andante larghetto.*  
PIANO.  
♩ = 80.  
*f*



The first system of the piano introduction is in G major, 3/4 time, and begins with a forte (f) dynamic. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line.



The second system continues the piano introduction, featuring trills (tr) in the right hand and a consistent bass line in the left hand.



The third system of the piano introduction, showing further development of the arpeggiated patterns in the right hand.



The fourth system of the piano introduction, leading towards the vocal entry.

LICHAS.  
As stars that rise and dis - ap - pear Still



The vocal entry begins with the character Lichas. The vocal line is in G major, 3/4 time, and starts with a piano (p) dynamic. The piano accompaniment continues with a steady bass line.

in the same bright cir - cle move, So shines un - chang'd, . . un - chang'd



The vocal line continues with the lyrics "in the same bright cir - cle move, So shines un - chang'd, . . un - chang'd". The piano accompaniment provides harmonic support throughout.

. . . thy he - ro's love, so shines un - chang'd, . . . un - chang'd . . .

. . . thy he - ro's love, Nor absence can his faith im - pair, nor

ab - sence can his faith im - pair;

As

stars that rise and dis - ap - pear, as stars that rise and dis - ap - pear Still



in the same bright cir-cle move, still in the same bright cir-cle move, So shines un -

chang'd . . . . . thy he-ro's love, un - chang'd, . .

. . . un - chang'd, . . . Nor absence can, nor absence can his faith im -

- pair, Nor ab - sence can his faith im - - pair, So shines un -

- chang'd thy he-ro's love, Nor absence

can his faith im - pair, . . . . .

his faith im - pair, Nor ab - sence can . . . . his faith im -

- pair.

*Fine.*

*Fine.* The breast where gen'rous va - lour dwells, In con - stan - cy no less ex -

cels, no less ex - cels,

The breast where gen'rous va - lour dwells, In con - stan - cy no less ex -

cels. *tr* *tr* *tr*

*D.S.*

No. 35.

RECIT.—“IN VAIN YOU STRIVE.”

DEJANIRA. LICHAS.

VOICE. In vain you strive, his falsehood to dis-guise! This is thy work, ac-cursed jea-lousy!

PIANO.

*Largo.*

PIANO.  
♩ = 66.

The piano introduction consists of two staves in 3/4 time, key of D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics range from *f* to *p*.

The piano accompaniment continues with a similar texture. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. Dynamics include *cres*, *cen*, and *do.*

TREBLE.  
Jea-lou-sy !

ALTO.  
Jea-lou-sy !

TENOR. (8ve. lower.)  
Jea-lou-sy !

BASS.  
Jea-lou-sy !

Four vocal staves (Treble, Alto, Tenor, Bass) with lyrics "Jea-lou-sy !". The Tenor part is marked "(8ve. lower.)". Dynamics include *p*.

The piano accompaniment continues with a similar texture. Dynamics include *p* and *f*.

jea - lou - sy ! per - vad - ing pest, per - vad - ing

jea - lou - sy ! per - vad - ing pest, per - vad - ing

jea - lou - sy ! per - vad - ing pest, per - vad - ing

jea - lou - sy ! per - vad - ing pest, per - vad - ing

Four vocal staves with lyrics: "jea - lou - sy ! per - vad - ing pest, per - vad - ing". Dynamics include *f*. Below the vocal staves is a piano accompaniment with a complex texture of chords and moving lines.

pest, tyrant of the human breast, of the human

pest, tyrant of the human breast,

pest, tyrant of the human

pest,

breast, ty - rant,

ty - rant, ty-rant of the human breast, of . . . the hu - man

breast, of the human breast, of the human breast, of the human

ty-rant of the human breast, . . . of the human breast, ty - rant

ty-rant of the human breast, of the human breast,

breast, tyrant of the human

breast, ty-rant of the human breast, of the human

of the human breast, tyrant of the human breast,

ty-rant of the human breast, jea-lou-sy! per - vad - ing pest,  
 breast, jea-lou-sy! jea-lou-sy! per - vad - ing pest,  
 breast, jea-lou-sy! jea-lou-sy! per - vad - ing pest,  
 ty - rant, jea-lou-sy! jea-lou-sy! per - vad - ing pest,

ty - rant, ty-rant of the hu - man breast!  
 ty - rant, ty-rant of the hu - man breast!  
 ty - rant, ty-rant of the hu - man breast!  
 ty - rant, ty-rant of the hu - man breast!

**A**  
 how from slightest cau - ses bred, dost thou lift thy  
 how from slightest cau - ses bred, dost thou lift thy  
 how from slightest cau - ses bred, dost thou lift thy  
 how from slightest cau - ses bred, dost thou lift thy  
**A**  
*coll' 8va.*

ha - ted head, dost thou lift thy ha - ted head!

ha - ted head, dost thou lift thy ha - ted head!

ha - ted head, dost thou lift thy ha - ted head!

ha - ted head, dost thou lift thy ha - ted head!

*Andante.*

Tri - fles light as float - ing air, tri - fles light as float - ing

Tri - fles light as float -

Trifles

*Andante.* = 72.

*mf*

air, tri - fles, tri - fles,

ing . . air, tri - fles,

light as float - ing air, tri - fles light as float

Tri - fles light as float

tri - fles light as float

tri - fles light as float

ing air,

ing air, tri - fles,

This system contains the first system of music, including vocal lines and piano accompaniment. The lyrics are: "tri - fles light as float", "tri - fles light as float", "ing air,", "ing air, tri - fles,".

ing air,

ing air, tri - fles light as float - ing

tri - fles light as float

tri - fles light as float

This system contains the second system of music. The lyrics are: "ing air,", "ing air, tri - fles light as float - ing", "tri - fles light as float", "tri - fles light as float".

tri - fles, tri - fles, tri - fles sa - cred proofs to thee ap -

air, light as float - ing air . . . sa - cred proofs to thee ap -

ing air sa - cred proofs to thee ap -

ing air . . . sa - cred proofs to thee ap -

This system contains the third system of music. The lyrics are: "tri - fles, tri - fles, tri - fles sa - cred proofs to thee ap -", "air, light as float - ing air . . . sa - cred proofs to thee ap -", "ing air sa - cred proofs to thee ap -", "ing air . . . sa - cred proofs to thee ap -".



B

- pear, tri - fles sa - cred proofs to thee ap - pear,  
 - pear, tri - fles sa - cred proofs to thee ap - pear, tri - fles light as float - -  
 - pear, tri - fles proofs ap - pear, . . . tri - fles light as float - - - - -  
 - pear, tri - fles sa - cred proofs to thee ap - pear,

B

tri - fles, tri - fles light as float - ing  
 ing air, ing air,  
 tri - fles light as float - ing air, tri - fles

air, tri - fles tri - fles, tri - fles light . . as float - ing  
 tri - fles, tri - fles light as float - ing  
 light as float - ing air, tri - fles, tri - fles, tri - fles light as float - ing

*cres.*

light as float-ing air, . . . . . tri - fles, tri - fles,  
 air, tri - fles light as float - ing, float - - - - ing  
 air, tri - fles light as float - ing air, tri - fles,  
 air, tri - fles, tri - fles, tri - fles light as float - - - ing  
 tri - fles sa - cred proofs to thee ap - pear, tri - fles light as  
 air . . . sa - cred proofs to thee ap - pear, tri - fles light as  
 light as float - ing air sa - cred proofs to thee ap - pear, tri - fles light as  
 air . . . sa - cred proofs to thee ap - pear, tri - fles light as  
 float - ing air sa - cred proofs . . to thee ap - pear.  
 float - ing air sa - cred proofs . . to thee ap - pear.  
 float - ing air sa - cred proofs . . to thee ap - pear.  
 float - ing air sa - cred proofs . . to thee ap - pear.

*Largo.*

*p* Jea-lou-sy! jea-lou-sy! *f* per - vad - ing pest, per - vad - ing pest,

*p* Jea-lou-sy! jea-lou-sy! *f* per - vad - ing pest, per - vad - ing pest, per -

*p* Jea-lou-sy! jea-lou-sy! *f* per - vad - ing pest, per - vad - ing pest,

*p* Jea-lou-sy! jea-lou-sy! *f* per - vad - ing pest, per - vad - ing pest,

*Largo.*

*p* *f*

jea - lou - sy! jea - lou - sy! ty - rant of the

- vad - ing pest, jea - lou - sy! ty - rant of the

jea - lou - sy! ty - rant of the

jea - lou - sy! per - vad - ing pest, ty - rant of the

human breast!

human breast!

human breast!

human breast!

HYLLUS.

VOICE. She 'knows my pas-sion, and has heard me breathe my am'rous vows; but, deaf to the soft

PIANO.

plea, re-jects my of-fer'd love.—See, where she stands, like fair Di - a - na, cir-cled by her

IÔLE.

nymphs. Too well, young prince, I guess the cause that this way leads your steps. Why will you urge a

suit I must not hear? Love finds no dwelling in that hapless breast where sorrow and her gloomy train re -

HYLLUS.

side. The sooth-ing hand of all sub-du-ing time may drive these black in - truders from their seat, and

leave the heav'n-ly man-sion of thy bo-som se-rene and va-cant to a soft-er

IÖLE.

guest. And think'st thou I - ö - le can e - ver love the son of Her - cu - les,

HYLLUS.

whose arms depriv'd her of country, fa - ther, li - ber - ty? im - pos - si - ble! I own the

truths that blast my springing hopes; yet, oh, per - mit me, charming maid, to gaze on those dear beauties

IÖLE.

that enchant my soul, and view, at least, that heav'n I must despair to gain. Is

this, is this the son of Her - cu - les, for labours fam'd and hard - y deeds of arms? Oh,

prince, ex - ert the vir - tues of thy race, and call forth all thy fa - ther in thy soul.

No. 38.

Arr.—“BANISH LOVE FROM THY BREAST.”

TRIFLE VOICE.

PIANO.

*Allegro.*

*f*

♩ = 152.

*MOLE.*

Banish love from thy breast, 'Tis a

*p*

wo - manish guest, Banish love from thy breast, 'Tis a wo - manish guest, Banish,

ba - - - nish, ba - - - nish love from thy breast, 'Tis a

wo-man-ish guest, Fit on-ly mean thoughts to in-spire,

Fit on-ly mean thoughts to in-spire.

Banish

love from thy breast, 'Tis a wo-man-ish guest, Ba-nish, ba-nish,

ba - nish love from thy breast, 'Tis a wo - man-ish guest,

*cres.*

Fit on - ly mean thoughts, mean thoughts to in - spire,

*p*

Fit

on - ly mean thoughts, mean thoughts to in - spire, 'Tis a wo - man-ish guest,

Fit

on - ly mean thoughts,



Tempo  
1mo.

*Adagio.*

Fit on - ly mean thoughts, mean thoughts to inspire.

*Adagio.* *f*

*Fine.*

*Fine. Bright*

glo - ry in - vites thee, Fair ho - nour excites thee,

*p* *Bright*

glo - ry in - vites thee, Fair ho - nour ex - cites thee, To tread in the steps, in the

steps of thy sire, To tread in the steps, in the steps of thy sire;

Bright glo - - ry, the hon - - - our in -

- vites thee, ex-cites thee, to tread in the steps, to tread in the steps, in the

*Adagio.*  
steps of thy sire. *Tempo lmo.*

*Adagio.*  
*f*

*D.S.*  
Ba-nish  
*D.S.*

No. 39.

RECIT.—“FORGIVE A PASSION.”

**TENOR VOICE.** *HYLLUS.*

For-give a pas-sion, which re-sist-less sways ev'n breasts im-mor-tal!

**PIANO.**

No. 40.

AIR.—“FROM CELESTIAL SEATS DESCENDING.”

**TENOR VOICE.** *Larghetto.*

**PIANO.** *Larghetto.*  
♩. = 54. *mp*

**HYLLUS.**

From ce - les - tial seats descending, Joys di -

- vine a - while sus - pend-ing, Gods have left their heav'n a - bove, Gods have left their heav'n a -

- bove, To taste the sweeter heav'n of love, To taste the sweeter heav'n of love, To taste the

sweet - er heav'n . . of love; From ce - les - tialseats descending, Joys di -

vine awhile suspending, Gods have left their heav'n a -bove, To taste the

sweet - er heav'n of love, To taste . . the heav'n of love, . . Gods have

left their heav'n a - bove, To taste the sweet - er heav'n of love, To taste, . .

*Adagio. Tempo 1mo.*

to taste the sweet - - er heav'n of love.

*Adagio. Tempo 1mo.*

*f*

*Fine.*

Cease my pas-sion then to blame, Cease to scorn a god-like

*Fine.*

*p*

flame, Cease to scorn a god-like flame, a god-like flame, Cease to scorn a god-like flame; Cease my

*D.C.*

pas-sion then to blame, Cease . . to scorn . . a god - like flame. *D.C.*

PIANO.  $\text{♩} = 76.$

*Andante.* *mf.* *Sve. ad lib.*

TREBLE.

ALTO.

TENOR. (*sve. lower.*)

BASS.

Wan - ton god of am - 'rous fires,

Wan - ton god of am - 'rous fires,

*p.*

Wish - es, sighs, and soft de - sires, All na - ture's sons thy

Wish - es, sighs, and soft de - sires, All na - ture's sons thy

laws main tain, Wish - es, sighs, and soft desires,

laws maintain, Wish - es, sighs, and soft de -

All na-ture's sons thy laws, thy laws maintain!

- sires, All na-ture's sons thy laws . . . . . thy laws maintain!

Wan - ton god of am - 'rous fires,

Wan - ton god of am - 'rous fires,

The musical score consists of two systems of vocal and piano parts. Each system has a vocal line with lyrics and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The lyrics are: 'laws main tain, Wish - es, sighs, and soft desires,' followed by 'laws maintain, Wish - es, sighs, and soft de -'. The second system continues with 'All na-ture's sons thy laws, thy laws maintain!' and '- sires, All na-ture's sons thy laws . . . . . thy laws maintain!'. The third system begins with 'Wan - ton god of am - 'rous fires,'. The piano accompaniment includes triplets and various rhythmic figures.

Wish - es, sighs, and soft de-sires, All na - ture's sons, all

Wish - es, sighs, and soft de-sires, all

na - ture's sons thy laws, . . . . . thy laws . . . maintain!

na - ture's sons thy laws, . . . . . thy laws main-tain!

A

and swelling main,

O'er li - quid air, and swell - ing main,

firm land, and swell - ing main,

and swelling main,

A

*cres.*



Ex - tends thy un-con-troll'd . . . and boundless reign, Ex -  
 o'er li - quid air Ex - tends thy un-con-troll'd and bound - less reign, Ex -  
 o'er li - quid air Ex - tends thy un-con-troll'd and bound - less reign, Ex -  
 Ex - tends thy un-con-troll'd . . . and boundless reign, Ex -

- tends thy un-con-troll'd and bound - less reign, O'er li - quid . . air,  
 - tends thy un-con-troll'd and bound - less reign, firm  
 - tends thy un-con-troll'd and bound - less reign, O'er li - quid . . air,  
 - tends thy un-con-troll'd and bound - less reign, firm

and swelling main, and swell-ing main, and swell - ing main, firm  
 land, and swell-ing main, firm  
 and swelling main, firm land, firm land, firm  
 land, and swelling main, and swelling main, and swell - ing main, firm

land and swelling main Ex-tends thy boundless reign, ex-tends thy un-controll'd and  
land and swelling main Ex-tends thy boundless reign, ex-tends thy un-controll'd and  
land and swelling main Ex-tends thy boundless reign, ex-tends thy un-controll'd and  
land and swelling main Ex-tends thy boundless reign, ex-tends thy un-controll'd and

bound - less reign, firm land, . . . Ex - tends . . .  
bound - less reign, O'er li - quid air, and swell - ing . . main, Ex-tends . . .  
bound - less reign, O'er li - quid air, and swell - ing . . main, Ex-tends . . .  
bound - less reign, . . . O'er li - quid air, and swell - ing main, Ex -

thy un - controll'd and bound - less reign. Wan - ton god of  
thy un - controll'd and bound - less reign. Wan - ton god of  
thy un - controll'd . . and bound - less reign. Wan - ton  
- tends thy un - con-troll'd . . and bound - less reign. Wan - ton

*dim. p*

am - 'rous fires, O'er li - quid air, and swelling main, Ex -

am<sup>#</sup> - 'rous fires, O'er li - quid air, and swelling main, Ex -

god of am'rous fires, O'er li - quid air, Ex - tends ..

god of am'rous fires, O'er li - quid air, Ex - tends ..

*cres.*

- tends thy un - controll'd and boundless reign, ex - tends thy boundless reign, ex -

- tends thy un - controll'd and bound - less reign, ex - tends thy boundless reign, ex -

... ex - tends thy un - controll'd and boundless reign, ex - tends thy boundless reign, ex -

... thy un - controll'd and bound - less reign, ex - tends thy boundless reign, ex -

*f*

- tends thy boundless reign, ex - tends thy un - controll'd and .. bound - less .. reign ;

- tends thy boundless reign, ex - tends thy un - controll'd and bound - less reign ;

- tends thy boundless reign, ex - tends thy un - controll'd and bound - less .. reign ;

- tends thy boundless reign, ex - tends thy un - controll'd and bound - less reign ;

Wan - ton god of am - 'rous fires, O'er li - quid air, and

Wan - ton god of am - 'rous fires, O'er li - quid air, and

Wan - ton god of am - 'rous fires, O'er li - quid air, and

Wan - ton god of am - 'rous fires, O'er li - quid air, and

*col. 8ves. ad lib.*

swell - ing main, Ex - tends thy un - controll'd and bound - less reign.

swell - ing main, Ex - tends thy un - controll'd and bound - less reign.

swell - ing main, Ex - tends thy un - controll'd and bound - less reign.


swell - - ing main, Ex - tends thy un - controll'd and bound - less reign.


*col. 8ves.*

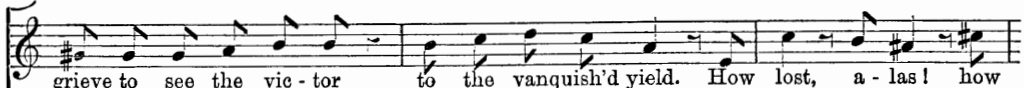
No. 42.


RECIT.—“ YES, I CONGRATULATE YOUR TITLES.”

DEJANIRA.

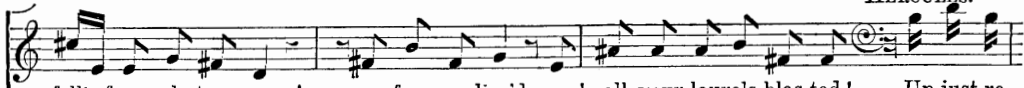
VOICE.  Yes, I con-gra-tu-late your titles swoln with proud Oe-cha-lia's fall, but oh! I


PIANO. 


 grieve to see the vic-tor to the vanquish'd yield. How lost, a-las! how

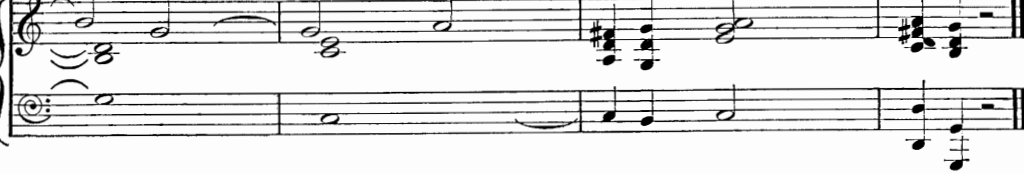


HERCULES.

 fall'n from what you were! your fame e-clips'd, and all your laurels blas-ted! Un-just re-



 -proach! no, De-ja-ni-ra, no! while glo-rious deeds de-mand a just ap-prise!



No. 43.

AIR.—“ ALCIDES' NAME IN LATEST STORY.”

PIANO. *Allegro.* *Ob.* *p*  *Fag.*

 *VL.*

HERCULES.

Al - ci - des' name in la - test sto - ry

*p vi.*

Shall with brightest lus-tre shine, shall with brightest lus-tre shine, shall with brightest lus-tre shine,

shall with bright - - - - - est lus-tre

shine, . . . Al - ci - des' name in la - test sto - ry Shall with bright - - -

- - est lus-tre shine, shall with bright-est lus-tre shine;

*Ob.*  
*p*  
*Fag.*

*f vl.*

Al - ci - des' name in la - test sto - ry

*p*

Shall with bright-est lus - tre shine, shall with bright-est lus - tre shine, with

bright - - - est lus-tre shine, . . . . . with

*tr*  
*Ob.*

brightest lus - tre shine, with brightest lus-tre shine, . . . . . Al -

- ei - des' name in la - test sto - - ry Shall with bright - est lus - - tre shine, . .

*Tutti.*

shall with bright - est lus - tre shine,

*f*

*Ob.*  
*p*

*Fag.*

*Tutti.*



And fu-ture he - roes rise to glo - - ry By

*p*

ac - tions e - mu - la - ting mine, by ac - tions e - mu - la - ting mine, by

actions e - mu - la - ting mine, And fu-ture he - roes rise to

glo - - - - - ry By actions e - mu - la - -

- - - ting . . mine, by ac - tions e - mu - la - ting mine.

*D.C.*

*D.C.*

No. 44. RECIT.—“OH, GLORIOUS PATTERN OF HEROIC DEEDS.”

DEJANIRA.

VOICE.

PIANO.

PIANO.

PIANO.

No. 45. Air.—“RESIGN THY CLUB.”

*Andante.*

PIANO.

8. DEJANIRA.

Re-sign thy club and li-on's spoils, And fly from war to fe-male toils,

*p* *f*

Re - sign thy club and li-on's spoils, And fly from war to fe-male

*p*

toils, For the glit - ter-ing sword and shield, The spin-dle and the dis - taff

wield, the spindle and the dis- taff wield, the spindle wield, the

dis- taff wield, the glit-ter-ing sword re-sign,

the spin-dle and the dis-taff, and the dis-taff wield, the spin-dle

wield, the dis-taff wield;

Re-sign thy club and li-on's spoils, And fly from war to fe-male toils, re-sign thy

club, and fly from war . . . . to fe-male toils, For the glit-ter-ing sword and

shield, The spin - dle and the dis - taff wield, Re - sign thy club,

re-sign thy club and lion's spoils, and fly from war to female toils, the spindle wield,

the dis-taff wield, the glittering sword re-sign,

the spindle and the dis-taff

wield, the dis-taff wield, the spindle wield, the spin-dle and the dis-taff

wield.

*Fine.*

*Fine.* Thun - d'ring Mars no more shall arm thee, Glo - ry's call no more shall

warm thee, Thund'ring Mars no more shall arm thee, Glory's call no more shall warm thee ; Ve - nus

*un poco larghetto.*

*un poco larghetto.*

*p*

and her whining boy, Ve - nus and her whining boy Shall all thy wanton hours employ, Ve - nus

and her whining boy, Venus and her whining boy Shall all thy wanton hours employ.

*Adagio.*

*Adagio.*

*D.S.*

*D.S.*

*F* *mpo lmo.*


HERCULES.

VOICE. 


You are de - cei - ved! some vil - lain has be - lied


PIANO. 

DEJANIRA.

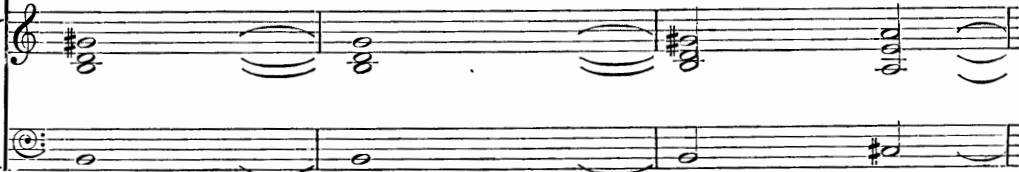


my e - ver - faith - ful love and constancy. Would it were so, and that the babler





fame had not through all the Gre - cian ci - ties spread the shameful tale!



HERCULES.



The priests of Ju - pi - ter pre - pare with solemn rites to thank the



god for the suc-cess of my vic-to-rious arms: the rea-dy sa-cri-fice expects my

pre-sence. I go; mean-time, let these sus-pi-cions sleep, nor causeless

*(exit.)* DEJANIRA.  
jea-lou-sy a-larm your breast. Dis-sem-bling, false, per-fi-dious

Her-cu-les! did he not swear, when first he woo'd my love, the sun should cease to

dawn, the sil-ver moon be blot-ted from her orb, ere he prov'd false?



*Larghetto e mezzo piano.*

PIANO.  $\text{♩} = 69.$

*p*

DEJANIRA.

Cease, ru - ler of the day, to rise, Nor thou, Cyn - thia,

*pp*

gild the ev' - ning skies, Cease, ru - ler of the day, to

rise, Nor thou, Cyn - thia, gild the ev' - - ning skies, To your bright

*legato.*

beams he made ap - peal, With end - - less night his false - hood

seal, To your bright beams he made ap - peal, With end - less night

his false - hood seal! Cease, ru - ler of the day, to

rise, Nor, Cyn - thia, gild the ev' - ning skies, To your, to your bright

beams, To your bright beams he made ap - peal, With end - less night, . . with

end - less night . . his false - hood seal, To your bright beams he made ap -

*Adagio.*

peal, With end - less night his . . false - hood seal!

*Adagio.* *Tempo lmo.*

*p*

No. 48.

RECIT.—“SOME KINDER POWER INSPIRE ME.”

DEJANIRA.

VOICE.

Some kind-er pow'r in-spire me, to re-gain his a-lie-na-ted love, and

PIANO.

bring the wand'rer back! Ha! luck-y thought! I have a garment dipt in Nessus' blood,

when from the wound he drew the bar-bed shaft, sent by Al-ci-des' hand; it

boasts a won-drous vir-tue, to re-vive th'ex-pir-ing flame of love: so Nes-sus

told me, when, dy-ing, to my hand he trusted it,— I will pre-vail with Her-cu-les to

*(enter LICHAS.)*  
wear it, and prove its ma-gic force— and see, the he-rald! fit in-strument to

ex-e-cute my purpose! Li-chas, thy hands shall to the tem-ple bear a rich embroider'd

robe, and beg thy lord will in-stant o'er his man-ly shoulders throw his consort's gift, the

LICHAS.  
pledge of love's re-new-al. Oh, pleas-ing task! oh, hap-py Her-cu-les!

VOICE. LICHAS.

Con-stant lo-vers, ne-ver . . rov-ing, Ne-ver jea-lous . .

PIANO. *p*

♩ = 112.

tor-ments prov-ing, They no per-fect . . plea-sures taste,

They, they no per-fect, they no per-fect

plea-sures taste; . . . .

But the bliss to rap-ture . . grow-ing, Bliss from love's re-

- new-al . . . flow-ing, This is love's sub-lime re - - past, is

love's . . . re - past;

But the . . bliss to . . rap-ture . . grow-ing, Bliss from love's re -

- - new - al flow - ing, This is love's . . . sub-lime re - past, is

love's

*Adagio.*

sub - lime re - past, This is

*Adagio.*

love's sub - lime re - past.

*Tempo lmo.*

No. 50.

RECIT.—“ BUT SEE, THE PRINCESS IÖLE.”

DEJANIRA.

VOICE.

But see, the prin cess I - ö - le, Re - tire! be still, my jea - lous fears, and

PIANO.

let my tongue disguise the tor - ture of my bleeding heart. For - give me, princess,

if my jea - lous fren - zy too rough - ly greet - ed you! I see, and blame the

IÖLE.

er-ror, that mis-led me to in - sult that in - no - cence and beauty. Thank the gods, that

have inspir'd your mind with calmer thoughts, and from your breast re-mov'd the vulture, jealousy!

(weeping.) DEJANIRA.

Live, and be hap-py in Al - ci - des' love, while wretch - ed I - ö - le - Princess, no

more! but lift those beauteous eyes to the fair pros-pect of re-turn-ing hap-pi-ness.

At my request Al - ci - des shall re-store you to li-ber-ty, and your pa-ternal throne.



Duet.—“JOYS OF FREEDOM.”

*Allegro.*

PIANO.  $\text{♩} = 120.$

*f*

*tr*

*p*

*cres.*

DEJANIRA.

Joy's . . . . . joys . . of freedom,

*p*

joys . . of pow'r,      Joys . . of freedom,      joys . . of pow'r,

Wait . . . up - on . . . the com - ing hour, And court thee to be

blest, And court . . . thee to . . . be blest,

And court . . . the

to be . . . blest. What

heav'n - - - ly pleas - - - ing

sounds I hear! How sweet . they steal, how sweet . they steal up -

on . . my ear, And charm my soul to rest, And charm . . .

my

soul, and charm . . . my soul, . . . and charm . . .

my soul to rest, . . .  
And court thee

... my soul, and charm my soul to rest, What  
to be blest, And court thee to be blest,

pleas - ing sounds I hear! How sweet they steal up - on my  
of free - dom, joys of pow'r,

ear, And charm . . . . .  
joys . . . . . of pow'r,

. . . . . my soul . . . . . to rest,  
joys,

pleas - ing sounds, pleas - ing sounds, and charm . . .  
joys . . of free-dom, joys . . of pow'r, and court . . thee to be

blest, . . . . . my  
soul . . to rest; What

and court thee to be blest; joys . . of freedom

pleas - ing sounds, how sweet, how sweet they steal up -  
wait up - on thee, and court thee, court thee

*Adagio.*

on my ear, And charm . . . my soul to rest.

to be blest, And court thee to be blest, . . . to be blest.

*tr* *Adagio.* *Tempo lmo.*

*f*

No. 52.

RECIT.—“FATHER OF HERCULES.”

DEJANIRA.

Fa-ther of Her-cu-les, great Jove, Oh, help this last ex - pe-di-ent of despairing love !

PIANO.  
♩ = 132.

*mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The piano accompaniment continues with a more active right hand, incorporating sixteenth-note patterns and chords, while the left hand maintains a steady accompaniment.

Love and Hy-men, hand in hand, Come, re-store the nup-tial band!

Love and Hy-men, hand in hand, Come, re-store the nup-tial band!

Love and Hy-men, hand in hand, Come, re-store the nup-tial band!

Love and Hy-men, hand in hand, Come, re-store the nup-tial band!

This section contains four vocal staves, each with the lyrics "Love and Hy-men, hand in hand, Come, re-store the nup-tial band!". The vocal lines are accompanied by a piano accompaniment that includes a fermata over the first measure of each vocal line.

Love and Hy-men, Love and Hy-men,

Love and Hy-men, Love and Hy-men,

Love and Hy-men, Love and Hy-men,

Love and Hy-men, Love and Hy-men,

This section contains four vocal staves, each with the lyrics "Love and Hy-men, Love and Hy-men,". The vocal lines are accompanied by a piano accompaniment.

hand in hand, hand in hand, Love and Hy-men, hand in hand,  
 hand in hand, hand in hand, Love and Hy-men, hand in hand, Come, re -  
 hand in hand, hand in hand, Love and Hy-men, hand in hand,  
 hand in hand, hand in hand, Love and Hy-men, hand in hand,  
 Come, re - store, . . . . . come, re - store, . . . . .  
 Come, re - store, . . . . . come, re - store, . . . . .  
 Come, re - store, . . . . . come, re - store, . . . . .  
 store the nup - tial band,  
 - store, come, re - store, come, re - store, the nup - tial band,  
 - store, come, re - store, come, re - store, the nup - tial band,  
 - store . . . . . the nup - tial band,



A

Love and Hy - men, hand in  
 Love and Hy - men, hand in  
 Love and Hy - men, hand in  
 Love and Hy - men, hand in

A

hand, hand in hand, Love and Hy - men, Love and  
 hand, hand in hand, Love and Hy - men, Love and  
 hand, hand in hand, Love and Hy - men, Love and  
 hand, hand in hand, Love and Hy - men, Love and

Hy - men, hand in hand, hand in hand, Come, re - store the nup - tial band,  
 Hy - men, hand in hand, hand in hand, Come, re - store the nup - tial band,  
 Hy - men, hand in hand, hand in hand, Come, re - store the nup - tial band,  
 Hy - men, hand in hand, hand in hand, Come, re - store the nup - tial band,

Come, re - store,

Come, re - store,

Come, re - store

come, re - store,

come, re - store the nup - tial band, the nup - tial  
the nup - tial band,

Come, re - store,

come, re - store the nup - tial band,

band, Come, re - store the nup - tial band,

Come, re - store the nup - tial band, Come, re - store

come, re - store the nup - tial band, Come, re - store



store the nup-tial band!

store the nup-tial band!

store the nuptial band!

store the nup-tial band!

*Fine.*

And sin-cere de-lights pre-pare,

And sin-cere de-lights pre-pare,

And sin-cere de-lights pre-pare,

*Fine.* And sin-cere de-lights pre-pare,

To crown the he-ro and the fair, To crown the he-ro and the

To crown the he-ro and the fair, To crown the he-ro and the

To crown the he-ro and the fair, To crown the he-ro and the

To crown the he-ro and the fair, To crown the he-ro and the

fair, And sin - cere de - lights pre - pare,  
 fair, And sin - cere de - lights pre - pare, And sin - cere de - lights pre -  
 fair, And sin - cere de - lights pre - pare,  
 fair, And sin - cere de - lights pre - pare, And sin -

And sin - cere de - lights pre - pare, . . . . . And sin -  
 pare, . . . . . And sin -  
 And sin - cere de - lights pre -  
 - cere de - lights pre - pare, . . . . . And sin - cere de - lights pre -  
 cere de - lights pre - pare, . . . . . And sin - cere de - lights pre -  
 - cere de - lights pre - pare, sin - cere de - lights . . . . . And sin - cere de - lights pre -  
 - pare, sin - cere de - lights . . . . . And sin - cere de - lights pre -

Detailed description: This is a musical score for a vocal and piano piece. It consists of three systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are in French and describe the character of Hercules. The score features various musical notations including notes, rests, and dynamic markings.

pare, To crown the he-ro and the fair, To crown the he-ro.. and the

pare, To crown the he-ro and the fair, To crown the he-ro and the

pare, To crown the he-ro and the fair, To crown the he-ro.. and the

pare, To crown the he-ro and the fair, To crown the he-ro and the

fair,

fair,

fair,

fair,

*D.S.*

Love and Hy-men, hand in

Love and Hy-men, hand in

Love and Hy-men, hand in

Love and Hy-men, hand in

*D.S.*

# ACT III.

No. 54

SINFONIA.

PIANO.  $\text{♩} = 52.$

*Largo.*

*Furioso.*

*f*  $\text{♩} = 84.$

*Largo.*

*p*

*Furioso.*

*f*

*Largo.*

*p*

*p*

*Furioso.*

*Largo.*

*Furioso.*

*Largo.*

No. 55. RECIT.—“YE SONS OF TRACHIN.”

LICHAS.

VOICE.

Ye sons of Trachin, mourn your valiant chief, Return'd from foes and

PIANO.

1st TRACHINIAN. (Bass.)

dangers threat'ning death, to fall, inglorious, by a woman's hand. Oh, doleful tidings!



LICHAS.

As the he-ro stood, pre-par-ed for sa-cri-fice, and fes-tal pomp a-dorn'd the temple,

these un-lucky hands pre-sent-ed him, in De-ja-ni-ra's name, a cost-ly robe, the

pledge of love's re-new-al. With smiles, that tes-ti-fied his ris-ing joy, Al-ci-des o'er his

man-ly shoul-ders threw the treach'rous gift— but, when the al-tar's flame be-gan to shed its

warmth up-on his limbs, the cling-ing robe, by curs-ed art en-ven-om'd, through all his

joints dis-pers'd a sub-tle poi-son. Fran-tic with a-go-ni-zing pain, he

flings his tortur'd bo-dy on the sacred floor, then strives to rip the dead-ly garment off,

but, with it, tears the bleeding, mangled flesh; his dreadful cries the vault-ed roof re-turns!

No. 56. AIR.—“OH, SCENE OF UNEXAMPLED WOE!”

LICHAS.  
*Largo.*

VOICE.

Oh, scene, oh, scene of un-ex-am-pled woe! Oh, sun of

PIANO.

*Largo.*

*p*

$\text{♩} = 63.$

glo-ry sunk so low! What language can our sor-row tell!

Gal-lant, un-hap-py chief, fare-well, un-hap-py,

un-hap-py chief, fare-well! What language

can our sor-row tell! Un-hap-py, gal-lant chief, fare-well!

Oh, scene of un-ex-am-pled woe, Oh, sun of

glo-ry sunk so low! What language can our sor-row tell, What lan-guage

can our sor - row tell! un - hap - py chief, un - hap - py

chief; what lan - guage can our sor - row tell! Un-hap-py

chief, fare - well, fare - well, gal - lant, un - hap - py chief, fare -

*Adagio.*

- well!

*Tempo 1mo.*

*f*

No. 57.

RECIT.—“OH, FATAL JEALOUSY!”

1st TRACHINIAN.

Oh, fa-tal jealousy! Oh, cru-el recompense of virtue, in se-ve-rest labours tried!

*Andante Larghetto.*

TREBLE. Tyrants now no more shall

ALTO. Tyrants now no more shall

TENOR. (Sve. lower.) Tyrants now no more shall

BASS. Tyrants now no more shall

PIANO. *f*

♩ = 69.

dread on necks of vanquish'd slaves to tread, Ty-rants

dread on necks of vanquish'd slaves to tread, Ty-rants

dread on necks of vanquish'd slaves to tread, Ty-rants

dread on necks of vanquish'd slaves to tread, Ty-rants

now no more shall dread on necks of vanquish'd slaves to tread, Ty-rants

now no more shall dread on necks of vanquish'd slaves to tread, Ty-rants

now no more shall dread on necks of vanquish'd slaves to tread, Ty-rants

now no more shall dread on necks of vanquish'd slaves to tread, Ty-rants

now Tyrants shall no more, now no more shall dread,  
 now Ty-rants shall no more, now no more shall dread on necks of vanquish'd slaves to tread,  
 now Ty-rants shall no more, now no more shall dread, now Tyrants shall no  
 now Ty-rants shall no more, now Ty-rants shall not dread on vanquish'd slaves to

now Tyrants shall no more shall dread, now Ty-rants shall no more, no more shall dread on  
 now Tyrants shall no more, shall dread to tread, Ty-rants shall no more, no more shall dread on  
 more shall dread to tread, on necks of vanquish'd slaves to tread, Ty-rants shall no more, no more shall dread on  
 slaves to tread, now Tyrants shall no more, now Ty-rants shall no more, no more shall dread on

8ves. (ad lib.)

necks of vanquish'd slaves to tread, Ty - rants now no more shall dread on necks of vanquish'd slaves to  
 necks of vanquish'd slaves to tread, Ty - rants now no more shall dread on necks of vanquish'd slaves to  
 necks of vanquish'd slaves to tread, Ty - rants now no more shall dread on necks of vanquish'd slaves to  
 necks of vanquish'd slaves to tread. Ty - rants now no more shall dread on necks of vanquish'd slaves to

tread, on necks of vanquish'd slaves to tread, Ty - rants now no more shall dread, Ty-rants,  
 tread, on necks of vanquish'd slaves to tread, Ty - rants now no more shall dread,  
 tread, on necks of vanquish'd slaves to tread, Ty-rants now no more shall dread, Ty-rants,  
 tread, on necks of vanquish'd slaves to tread, Ty-rants now no more shall dread, Ty-rants,

now Ty-rants shall not dread, now Ty-rants  
 now Tyrants shall not dread, now Ty-rants shall not dread,  
 now Ty-rants shall not dread, now Ty-rants shall not dread,  
 now Tyrants shall not dread, now Tyrants shall not

shall not dread, now Tyrants shall no more, now no  
 Ty - rants, now Ty - rants shall no more, now no more shall dread on necks of  
 now Ty - rants shall no more, now no more shall dread,  
 dread, Ty - rants, now Ty - rants shall no more, now Ty - rants shall not

more shall dread, now Tyrants shall no more, no more shall dread on necks of vanquish'd slaves to  
 vanquish'd slaves to tread, now Tyrants shall no more, no more shall dread on necks of vanquish'd slaves to  
 now Tyrants shall not dread, now Tyrants shall no more, no more shall dread on necks of vanquish'd slaves to  
 tread, shall no more, no more shall dread on necks of vanquish'd slaves to  
 tread, Ty-rants now no more shall dread on necks of vanquish'd slaves to tread, on necks of  
 tread, Ty-rants now no more shall dread on necks of vanquish'd slaves to tread, on necks of  
 tread, Ty-rants now no more shall dread on necks of vanquish'd slaves to tread, on necks of  
 tread, Ty-rants now no more shall dread on necks of vanquish'd slaves to tread, on necks of  
 vanquish'd slaves to tread. Hor-rid forms  
 vanquish'd slaves to tread. Hor-rid forms  
 vanquish'd slaves to tread. Hor-rid forms  
 vanquish'd slaves to tread. Hor-rid forms



of mon - strous birth a - gain shall vex the  
of mon - strous birth a - gain shall vex the  
of mon - strous birth a - gain shall vex the  
of mon - strous birth a - gain shall vex the

groan - - - ing earth; Fear of pun - ish-ment  
groan - - - ing earth; Fear of pun - ish-ment  
groan - - - ing earth; Fear of pun - ish-ment  
groan - - - ing earth; Fear of pun - ish-ment

is o'er; the World's a - ven - ger is no more,  
is o'er; the World's a - ven - ger is no more,  
is o'er;  
is o'er;

Detailed description: This is a page of a musical score for Handel's 'Hercules'. It features four systems of music. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the keyboard accompaniment. The lyrics are: 'of mon - strous birth a - gain shall vex the', 'groan - - - ing earth; Fear of pun - ish-ment', and 'is o'er; the World's a - ven - ger is no more,'. The music is in G major and 3/4 time. The vocal parts have various melodic lines, and the keyboard part provides a rhythmic and harmonic accompaniment.



*p* is no more. All fear of pun - ish - ment, all fear is o'er, the World's a -  
*f*  
*p* is no more. All fear of pun - ish - ment, all fear is o'er,  
*f*  
*p* is no more. All fear of pun - ish - ment, all fear is o'er,  
*f*  
*p* is no more. All fear of pun - ish - ment, all fear is o'er,

- ven - ger is no more, . . . is no more, is no more,  
the World's a - ven - ger is no more,  
the World's a - ven - ger is no more, the  
the World's a - ven - ger is no more, the

*p* the World's a - ven - ger is no more. *pp*  
*p* the World's a - ven - ger is no more. *pp*  
*p* World's a - ven - ger is no more. *pp*  
*p* World's a - ven - ger is no more. *pp*

VOICE. *Concitato.* HERCULES.

Oh Jove!

PIANO. *Concitato.* *f*

♩ = 88.

what land is this? what clime ac-curst,

*p*

by rag-ing Phœbus scorch'd?

*cres.* *p*

I burn, I burn, tor-

*cres.*

- ment - ing fire consumes me— Oh, I

*f* *p*

*Concitato.*

die, some ease, ye pity-ing pow'rs!

*Concitato.*

*f.*

I rage, I rage, I

*p*

rage,

*tr*

with more than Sty-gian pains, with

The musical score is written for voice and piano. It consists of seven systems of staves. The first system shows the vocal line with the lyrics 'die, some ease, ye pity-ing pow'rs!' and the piano accompaniment. The second system continues the piano accompaniment with a forte dynamic. The third system shows the vocal line with the lyrics 'I rage, I rage, I' and the piano accompaniment. The fourth system continues the piano accompaniment with a piano dynamic. The fifth system shows the vocal line with the lyrics 'rage,' and the piano accompaniment. The sixth system continues the piano accompaniment with a trill. The seventh system shows the vocal line with the lyrics 'with more than Sty-gian pains, with' and the piano accompaniment.

more than Sty-gian pains; a - long my fev'-rish veins, a -

- long my fev'-rish veins, like li - quid fire, the sub - tle poi - son

hastes. Bo - re - as!

bring thy nor - thern blast, and through my bo - som roar!

or, Nep - tune, kind - ly pour the sea's col - lec - ted

flood, the sea's col-lect-ed flood, or kind-ly pour . . . . .

the sea's col-lect-ed

flood in-to my breast, . . . . . and cool . . . my boil-ing

blood, and cool my boil-ing blood! I

rage, I rage, I rage, . . . . .

*tr* *tr* *f* *p* *f* *p* *with*

more than Sty - - gian pains! Bo - re - as! or

*f* *p*

Nep - tune! Oh, cool my boil - ing blood, Oh,

*f* *p*

cool . . my boil - ing blood!

*f*



VOICE. HYLLUS. HERCULES.

Great Jove! relieve his pains! Was it for this un-number'd toils I bore?

PIANO. *p* *f*

Oh, Ju - no and Eu - rys - the - us, I ab - solve ye! Your keenest ma - lice

*p*

yield to De - ja - ni - ra's; mis - taken, cruel, treacherous De - ja - ni - ra!

*f*

Oh, this curst robe ! It clings to my torn sides, and drinks my vi - tal blood! A -

*p* *f* HYLLUS.

HERCULES.

- las! my fa - ther! My son! observe thy dy - ing sire's re - quest: while yet I live,

*p*

bear me to Oe-ta's top; there, on the summit of that cloudeapt hill, the tow'ring oak and

lof-ty cy-press fell, and raise a fu-ne-ral pile; up-on it lay me: then

fire the kind-ling heap, that I may mount on wings of flame, to min-gle with the gods!

**HYLLUS.** Oh, glo-rious thought! wor-thy the son of Jove!

**HERCULES.** My pains re-double, oh! be

**HYLLUS.** quick, my son, and bear me to the scene of glo-rious death. How is the he-ro fall'n!

No. 61.

ATR.—“LET NOT FAME THE TIDINGS SPREAD.”

PIANO.  
♩ = 72.

*Andante.*  
*mf*

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a flowing, eighth-note pattern. The bass clef part features a steady accompaniment of chords, primarily triads and dyads, with a dynamic marking of *mf*.

HYLLUS.

Let not fame the tidings spread

*p*

The vocal entry for Hyllus begins with a whole rest in the treble clef. The melody then starts with a half note followed by a quarter note. The piano accompaniment continues with a similar chordal pattern as in the introduction, with a dynamic marking of *p*.

To proud Oe - cha - - lia's conquer'd wall, Let not fame the ti - - dings

The vocal line continues with a half note followed by a quarter note. The piano accompaniment remains consistent with the previous sections.

spread, Let not fame

The vocal line continues with a half note followed by a quarter note. The piano accompaniment remains consistent with the previous sections.

. the ti - dings spread To proud Oe - chalia's con - quer'd wall,

*f*

The vocal line continues with a half note followed by a quarter note. The piano accompaniment remains consistent with the previous sections, ending with a dynamic marking of *f*.

Let not fame the tidings spread To proud Oe -

- cha - lia's conquer'd wall, Let not fame

the tidings spread To proud Oe - cha - - - - lia's conquer'd wall,

Let not fame the tidings spread, Let not

fame the tidings spread To proud Oe - cha - - - - lia's con - quer'd

wall, Let not fame the ti - dings spread, Let not fame

the tidings spread To proud Oe -

cha - lia's con - quer'd wall, To proud Oe - cha - lia's

*Adagio.*

con - quer'd wall.

*Tempo lmo.*

*f*

*Fine.* The baffled foe will lift his

*Fine.*

*p*

head, And triumph in the victor's fall, The baffled foe will lift his

head, And tri-umph, and tri

umph in . . the vic - tor's fall, The baffled foe, the baffled foe will lift his

head. And tri-umph, and tri

umph in the vic - tor's fall. D.C.

DEJANIRA.

VOICE.

Where shall I fly? where hide this guil - ty

PIANO.

head? Oh, . . fa - tal er - ror, oh, fa - tal er - ror

*p*

of mis-gui-ded love! Oh, cru-el Nes-sus, how art thou re-ven'g'd!

*f*

*Adagio.*

wretch-ed I am! by me Al-ci-des dies!

*Adagio.*

*p*

*Concitato.*

these impious hands have sent my in-jur'd lord un-time-ly to the shades,

*Concitato.*

*Furioso.*

let me be mad!

*Furioso.*

chain me, ye fu-ries, to your i-ron beds, and

lash my guil-ty ghost with whips of scor-pions!

*Concitato.*

See! see! they come! A-lee-to with her

*Concitato.*  $\text{♩} = 92.$

*p* *f*



snakes! Me-gae-ra fell, and

black Ti - si-pho - ne! See the

*p*

dreadful sisters rise! Their baneful presence taints the skies!

*f*

See, see, see, see the dreadful sisters rise! Their baneful

*p*

presence taints the skies! . . . . .

*f*

See, see the snaky whips they bear! What yellings rend my

*p* *f*

tor - - tur'd ear, my tor - tur'd ear! Hide me,

*Lento e piano.*

*Lento e piano.* ♩ = 76.

*p*

hide me from their ha - ted sight, Friend - ly shades of

black - est night, Hide me, hide me, friend - ly shades!

*Concitato.*

See, see the dreadful sisters rise! their baneful pre - sence taints the skies!

*Concitato.*

First system of musical notation, featuring a vocal line and a piano accompaniment in G major.

Second system of musical notation, including a trill (*tr*) and a forte (*f*) dynamic marking.

Third system of musical notation, with lyrics "See, see, see, see the sna-ky whips, the sna-ky" and a piano (*p*) dynamic marking.

Fourth system of musical notation, with lyrics "whips they bear! What yell-ings rend" and dynamic markings *f* and *p*.

Fifth system of musical notation, with lyrics "my tor-tur'd ear, What yell-ings rend . . . my tor-tur'd ear, my".

*Lento.*

tor - - - tur'd ear! Hide me from their ha - ted

*Lento.*  
*p*

*Concitato.*

sight, Friendly shades of black-est night! A - las! no

*Concitato.*  
*mp*

rest the guil-ty find From the pursu-ing fu-ries of the mind, A -

*f* *p* *f*

- las! no rest the guil-ty find, no rest the guil-ty find, A - las! no

*p*

rest the guil-ty find From the pursu-ing fu-ries of the mind, From the pursu - ing

fu - ries of the mind, A - las! no rest the guil - ty find, . no rest the guil - ty

find, From the pur - su - ing fu - ries, no rest the guil - ty find, from the pur - su - ing

*Adagio.* *Tempo lmo.*  
fu - ries, from the pur - su - ing fu - ries of . . the mind! See, see,  
*Adagio.* *Tempo lmo.*

see, see the dread - ful sis - ters rise! Their bane - ful pre - sence taints the skies!

See, see, see, see the

dreadful sis-ters rise! Their baneful presence taints the skies!

No rest

*f* *p*

the guil-ty find, no rest the guil-ty find, A-las! a-las! no

rest the guil-ty find, From the pur-su-ing fu-ries, from the pur-su-ing fu-ries,

*f*

no rest the guil-ty find, no rest the guil-ty find, no rest they

*p*

find, no rest they find From the pur-su - ing fu-ries, from the pur-su-ing fu-ries of

. . . the mind, A - las! a - las! no rest the guilty find

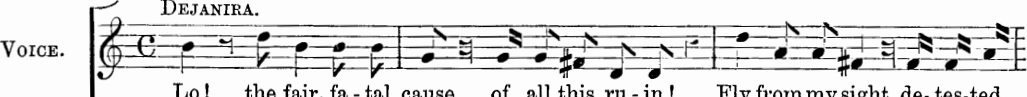
*Adagio.*


From the pur-su - ing fu-ries, from the pur-su - ing fu-ries of . . . the mind!

*Concitato.* *Adagio.* *Tempo 1mo.*

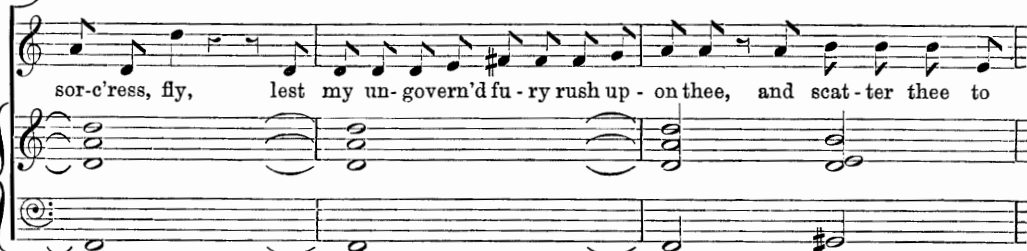
No. 63. RECIT.—“LO! THE FAIR, FATAL CAUSE OF ALL THIS RUIN!”

DEJANIRA.


VOICE.  Lo! the fair, fa-tal cause of all this ru-in! Fly from my sight, de-tes-ted

PIANO. 

sor-c'ress, fly, lest my un-govern'd fu-ry rush up-on thee, and scat-ter thee to

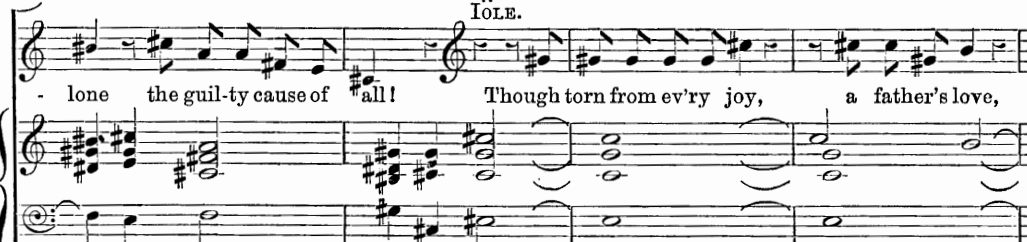


all the winds of heav'n! A-las! I rave! the love-ly maid is in-nocent, and I a-

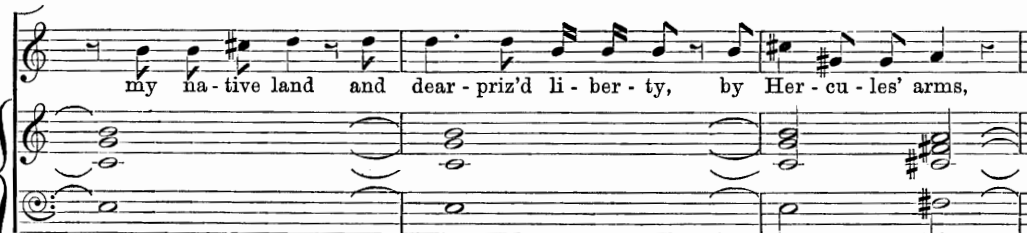


IOLE.

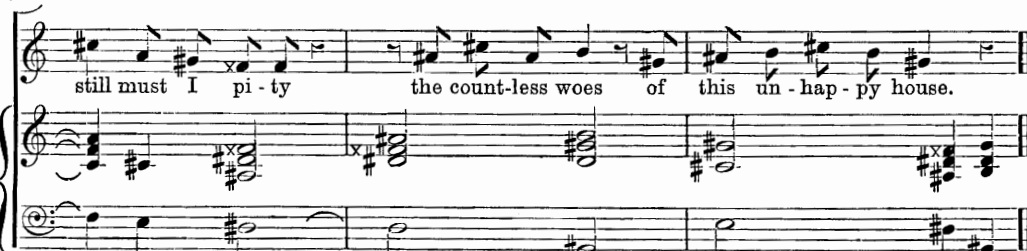
- lone the guil-ty cause of all! Though torn from ev'ry joy, a father's love,



my na-tive land and dear-priz'd li-ber-ty, by Her-cu-les' arms,



still must I pi-ty the count-less woes of this un-hap-py house.





VOICE. *Largo.*

PIANO. *Largo.* *p*

♩ = 84.

IOLE.

My breast with ten-der

*pp*

pi - ty swells, My breast with ten-der pi - ty swells At

sight of human woe, My breast with ten-der

*p*

pi - ty . . swells, At sight of hu - man woe, . . . At sight of

hu-man woe; My breast with tender pi-ty . . .

*mf* *p*

swells, swells . . . . At sight of hu-man woe, . . . . of hu-man

*tr*

woe, At sight of hu-man woe, My breast with ten-der pi-ty . .

swells, swells . . . . . At sight of hu-man woe; My breast with

ten-der pi-ty swells At sight of human woe.

*Adagio.* *tr* *Tempo lmo.*

*Adagio.* *Tempo lmo.* *f*

First system of musical notation, including a vocal line and piano accompaniment. The key signature is G major (one sharp).

Second system of musical notation, including a vocal line and piano accompaniment. The key signature is G major. The lyrics are: "And sym-pa - the - tic an - guish feels". Performance markings include *Fine.* above the vocal line and *p* below the piano accompaniment.

Third system of musical notation, including a vocal line and piano accompaniment. The key signature is G major. The lyrics are: "Where'er heav'n strikes the blow, And sym-pa - the - tic an - guish feels".

Fourth system of musical notation, including a vocal line and piano accompaniment. The key signature is G major. The lyrics are: "Wher-e'er heav'n strikes the blow, And sym - pa - the - tic an - guish feels, And".

Fifth system of musical notation, including a vocal line and piano accompaniment. The key signature is G major. The lyrics are: "sym - pa - the - tic an - guish feels Where-'er heav'n strikes the blow." Performance markings include *Adagio.* above the vocal line and *D.C.* above and below the system.

VOICE. **PRIEST OF JUPITER.**

Prin-cess, re-joyce ! whose heav'n - di - rect - ed hand has rais'd Al - ci-des to the court of

PIANO.

**DEJANIRA.**

Jove ! Speak, priest ! what means this dark, my - ste - rious greet - ing ? that he is dead, and by this fa - tal

**PRIEST.**

hand, too sure, a - las ! my bleed - ing heart di - vines. Borne (by his own com -

- mand) to Oe - ta's top, stretch'd on a fu - ne - ral pile the he - ro lay, the crackling

flames sur - round his man - ly limbs—when lo ! an ea - gle, stoop - ing from the clouds,

swift to the burning pile his flight di-rects ; there lights a moment, then, with speedy wing, regains the

sky. As-tonish'd, we con-sult the sacred grove, where sounds o - ra-cu-lar from vo-cal oaks dis -

close the will of Jove. Here the great sire his off-spring's fate de - clar - ed :

*Slow.*  
"His mor - tal part by eat - ing fires consum'd, his part im - mor - tal

to O - lym - pus borne, there with as - sem - bled de - i - ties to dwell!"

No. 66.

AIR.—“HE, WHO FOR ATLAS.”

*Andante.*

PIANO.  
♩ = 76.

*f*

LICHAS.

He, who for At-las propp'd the  
sky, Now sees the sphere be-neath him lie,  
In bright a-bodes of kin-dred gods

A new-ad-mit-ted guest, With pur-ple lips brisk nec-tar

sips, And shares . . . th'am-bro-sial feast, th'am-bro-sial

feast, And shares . . .

th'am-bro

-sial feast, th'am-bro-sial feast.

He, who for Atlas propp'd the sky, He, who for At-las propp'd the

*p* *f* *p*

sky, Now sees the sphere be - neath him lie, Now sees the sphere

be - neath . . him lie,

*f*

In bright a - bodes of kin - dred gods

*p*

A new - ad - mit - - ted guest, With pur - ple lips brisk nec - tar



sips, And shares . . . th'ambro - sial feast, th'am - bro - - sial

This system shows the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are positioned below the vocal line.

feast, And shares . . . th'ambro - - -

This system continues the vocal melody and piano accompaniment. The vocal line has a treble clef. The piano accompaniment continues with a treble and bass clef. The lyrics are positioned below the vocal line.

- - - sial feast, And shares . .

This system continues the vocal melody and piano accompaniment. The vocal line has a treble clef. The piano accompaniment continues with a treble and bass clef. The lyrics are positioned below the vocal line.

. . . th'am - bro - sial feast.

This system continues the vocal melody and piano accompaniment. The vocal line has a treble clef. The piano accompaniment continues with a treble and bass clef. The lyrics are positioned below the vocal line.

This system shows the final line of the vocal melody and the end of the piano accompaniment. The vocal line has a treble clef. The piano accompaniment continues with a treble and bass clef. There are no lyrics in this system.

DEJANIRA.

VOICE. Words are too faint to speak the warring passions that combat in my breast,

PIANO.

PRIEST.

grief, wonder, joy, by turns de-ject and e-le-vate my soul. Nor less thy

des-tin-y, il-lustrious maid, is Jove's pe-cu-liar care, who thus de-crees:

Hy-men with pur-est joys of love shall crown Oe-cha-lia's prin-cess and the

HYLLUS.

son of Her-cu-les. How blest is Hyl-lus, if the love-ly I-ö-le, con-

IÖLE.

-sent-ing, ra-ti-fies the gift of heav'n! What Jove or-dains, can I-ö-le re-sist?



Jove has ev' - ry bar re-mov'd, I feel my

van - quish'd heart con - spire To crown a flame . . . . .

. by heav'n ap - prov'd, I

feel my van - quish'd heart con - spire To crown a flame,

flame by heav'n ap - prov'd.

Hyllus.  
O prin - cess, whose ex - alt - ed charms

A - bove am - bi - tion fire .. my breast, How

great my joy to fill those arms At once with love, . . .

with

IÔLE.

O prince, whose vir-tues  
love and em-pire blest.

*f* *p*

all . . ad - mire, since Jove has  
Oh prin - cess, whose ex - alt - ed charms A - bove am -

*tr* *tr* *tr* *tr*

ev' - ry bar . . re-mov'd, I feel my van - quish'd  
- - bi - tion fire . . my breast, How great my

*tr* *f* *p* *p*

heart conspire To crown a flame  
joy to fill those arms At once with love

*tr*

by heav'n ap - prov'd,  
and em - pire blest, How

I feel my vanquish'd heart con-spire To crown a flame,  
great my joy to fill those arms At once with love, . . . . .

flame . . . by heav'n ap-prov'd. I grieve no  
with love and em - pire blest!

The musical score is written in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes various ornaments such as trills (tr) and a mordent (a). Dynamics include piano (p) and forte (f). The score is divided into four systems, each with a vocal line and a grand staff for the piano.

more, . . . . no more, since now I see All hap - pi - ness re -  
 I ask no more, since now . I find All earth - ly good in  
 stor'd . in thee; I grieve no more, since now all  
 thee com - bin'd; I ask no more,  
 hap - pi - ness I see in thee, I grieve no more,  
 I grieve no more, I grieve no  
 since now all good I find in thee com - bin'd, I ask no more, I ask no



*Adagio.*

more, Since now I see, since now I see all hap - pi - ness re -  
 more, Since now I find, since now I find all earth - ly good in

- stor'd in thee.  
 thee com - bin'd.

*Tempo lmo.*

*f* *tr* *tr*

No. 69.

RECIT.—“YE SONS OF FREEDOM.”

VOICE. *PRIEST.*

Ye sons of free - dom, now, in ev' - ry clime, with joy - ful

PIANO.

accents, sing the deathless chief, by vir - tue to the star - ry mansions rais'd.

*Allegro, ma non troppo.*

PIANO.  
♩ = 100.

First system of the piano introduction, featuring a treble and bass staff with a forte (f) dynamic marking.

Second system of the piano introduction.

Third system of the piano introduction.

TREBLE.

First line of the vocal melody for the Treble part.

To him your gra - ti - tude du - ly be - longs, be - longs, . . . . .

ALTO.

First line of the vocal melody for the Alto part.

To him your gra - ti - tude du - ly be - longs, To him your gra - ti - tude

TENOR (8ve. lower).

First line of the vocal melody for the Tenor part.

To him your gra - ti - tude du - ly be - longs, To him your gra - ti - tude

BASS.

First line of the vocal melody for the Bass part.

To him your gra - ti - tude du - ly be - longs, To him your gra - ti - tude

Piano accompaniment for the vocal parts, consisting of two systems of treble and bass staves.

du - ly be - longs, Theme of fair li - ber-ty's far-sound - ing songs, . . .

du - ly be - longs, Theme of fair li - ber-ty's far-sound - ing songs, . . .

du - ly be - longs, Theme of fair li - ber-ty's far-sound - ing songs, . . .

du - ly be - longs, Theme of fair li - ber-ty's far-sound - ing songs, . . .

far-sound - ing songs, To him your gra - ti - tude, . . .

far-sound - ing songs, To . . him your gra - ti - tude, . . .

far-sound - ing songs, To . . him your gra - ti - tude, . . .

far-sound - ing songs, To . . him your gra - ti - tude, . . .

To him your gra - ti - tude du - ly be - longs, Theme of fair li - ber-ty's

To . . him your gra - ti - tude du - ly be - longs, Theme of fair li - ber-ty's

To . . him your gra - ti - tude du - ly be - longs, Theme of fair li - ber-ty's

To . . him your gra - ti - tude du - ly be - longs, Theme of fair li - ber-ty's

far-sound-ing songs, Theme of fair li - - ber-ty's far - sound - ing  
 far-sound-ing songs, . . .  
 far-sound-ing songs, Theme of fair li - - ber-ty's far - sound - ing  
 far-sound-ing songs, Theme of fair li - - ber-ty's far - sound - ing

songs, Theme of fair li - - ber-ty's far - sound - ing songs, .  
 Theme of fair li - - ber-ty's far - sound - ing songs,  
 songs, Theme of fair li - - ber-ty's far - sound - ing songs,  
 songs, .

To him your  
 Theme of fair li - - ber-ty's far - sound - ing songs; To him your  
 Theme of fair li - - ber-ty's far - sound - ing songs; To him your  
 Theme of fair li - - ber-ty's far - sound - ing songs; To him your

gra - ti-tude, To him your gra - ti-tude  
 gra - ti-tude, To him your gra - ti-tude  
 gra - ti-tude, To . . him your gra - ti-tude  
 gra - ti-tude, To . . him your gra - ti-tude

du - ly be - longs, Theme of fair li - ber-ty's far-sound - ing songs, . . .  
 du - ly be - longs, Theme of fair li - ber-ty's far-sound - ing songs, . .  
 du - ly be - longs, Theme of fair li - ber-ty's far-sounding songs, . . .  
 du - ly be - longs, Theme of fair li - ber-ty's far-sound - ing songs,

Theme of fair  
 Theme of fair li - ber - ty's far - sound - ing songs, . . . Theme of fair  
 Theme of fair li - ber - ty's far - sound - ing songs, Theme of fair  
 Theme of fair

li - ber - ty's far - sound - ing songs!

li - ber - ty's far - sound - ing songs!

li - ber - ty's far - sound - ing songs!

li - ber - ty's far - sound - ing songs!

**B**

Aw'd by his name, un - just pow'r shuns the light,

Aw'd by his name, un - just pow'r shuns the light,

Aw'd by his name, un - just pow'r shuns the light,

Aw'd by his name, un - just pow'r shuns the light,

**B**

*mf*

And slav' - ry hides her head in depths of night, While hap - - - -

And slav' - ry hides her head in depths of night, While

And slav' - ry hides her head in depths of night, While hap - - - -

And slav' - ry hides her head in depths of night, While

py climes to his  
 hap - py climes, while hap - py, hap - py, hap - py climes to his  
 - - py climes, while hap - py, hap - py, hap - py climes to his  
 hap - py climes, while hap - - - - py climes to his

ex - am - ple owe The bless - ing that from peace, from peace and  
 ex - am - ple owe The bless - ing that from peace, from peace and  
 ex - am - ple owe The bless - ing that from peace, from peace and  
 ex - am - ple owe The bless - ing that from peace, from peace and

free - dom flow. To him your gra - ti - tude  
 free - dom flow. To him your gra - ti - tude  
 free - dom flow. To him your gra - ti - tude  
 free - dom flow. To him your gra - ti - tude

du - ly be - longs, be - longs, . . . du - ly be - longs,  
 du - ly be - longs, To him your gra - ti - tude be - longs,  
 du - ly be - longs, To him your gra - ti - tude be - longs,  
 du - ly be - longs, To him your gra - ti - tude du - ly be - longs,

Theme of fair li - ber - ty's far - sound - ing songs, . . . far - sound - ing songs,  
 Theme of fair li - ber - ty's far - sound - ing songs, . . . far - sound - ing songs,  
 Theme of fair li - ber - ty's far - sound - ing songs, . . . far - sound - ing songs,  
 Theme of fair li - ber - ty's far - sound - ing songs, . . . far - sound - ing songs,

To him your gra - ti - tude, to him your gra - ti - tude  
 To him your gra - ti - tude, to him your gra - ti - tude  
 To him your gra - ti - tude, to him your gra - ti - tude  
 To him your gra - ti - tude, to him your gra - ti - tude



du - ly be - longs, The theme of li - ber - ty's far - sound - ing songs, . . .  
 du - ly be - longs, The theme of li - ber - ty's far - sound - ing songs, The  
 du - ly be - longs, The theme of li - ber - ty's far - sound - ing songs, The  
 du - ly be - longs, The theme of li - ber - ty's far - sound - ing songs,

theme of fair  
 theme of li - ber - ty's far - sound - ing songs, . . . theme of fair  
 theme of li - ber - ty's far - sound - ing songs, theme of fair  
 theme of fair  
 theme of fair

li - ber - ty's far - sound - ing songs.  
 li - ber - ty's far - sound - ing songs.  
 li - ber - ty's far - sound - ing songs.  
 li - ber - ty's far - sound - ing songs.

END.