



A NEW EDITION of

Artaxenes

a

SERIOUS OPERA

as performed at the

THEATRES ROYAL COVENT GARDEN and DRURY LANE

Composed

By *D. Arne*,

for the

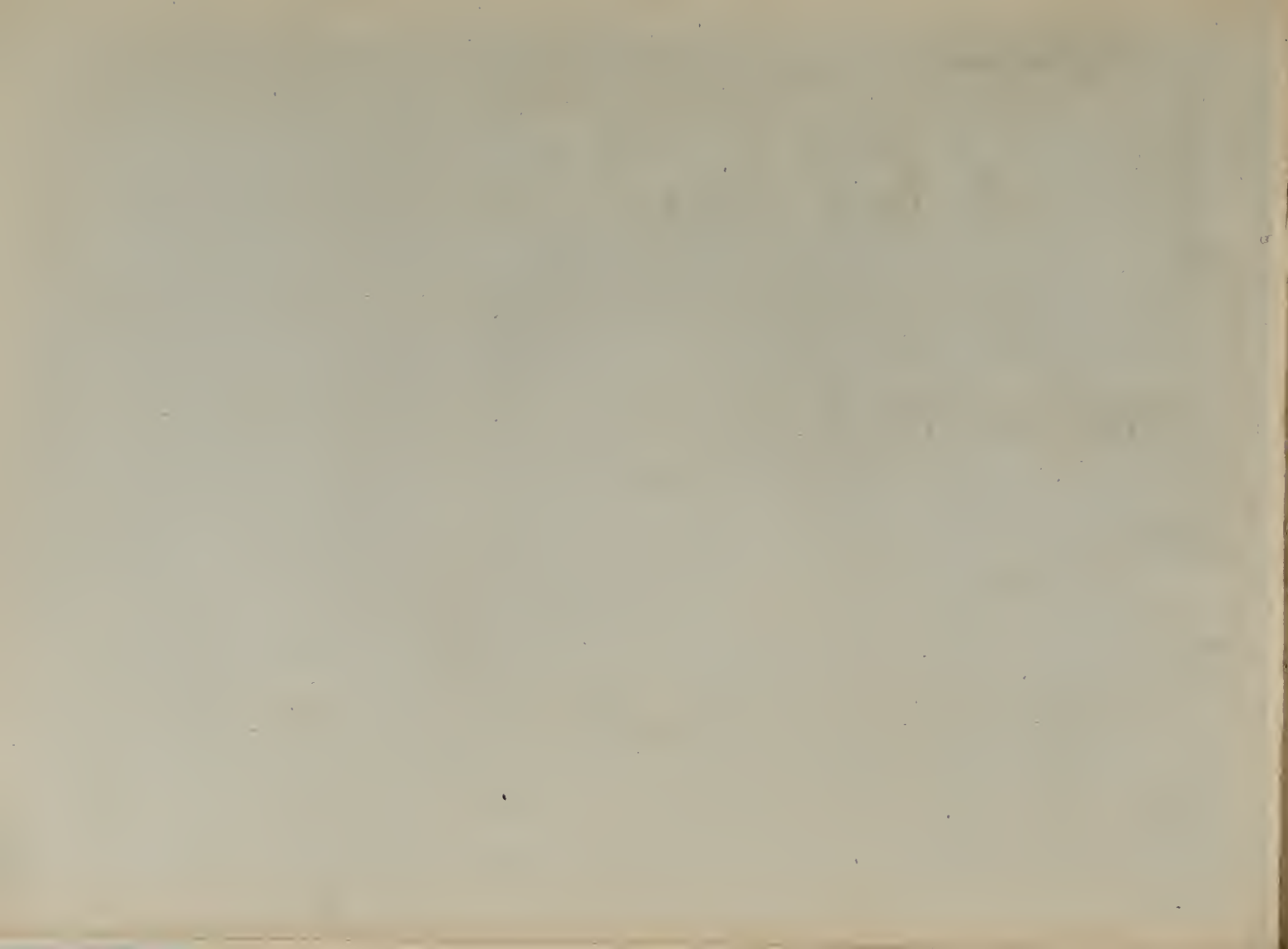
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where may be had The Complete Score of the above Opera 15^s.



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OVERTURE
in
ARTAXERXES

Poco piu che Andante

f. *tr* *tr* *p.* *f.* *tr*

f. *tr* *tr* *f.* *tr* *tr* *Soli*

tutti *Soli* *tutti*

p. *f.* *tr* *p.* *f.* *tr*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex melodic line with many sixteenth and thirty-second notes, and several slurs. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line with some sixteenth notes and rests, with fingerings '6 6 5' and '6 5' written above it.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and some sixteenth notes. The lower staff continues the bass line with fingerings '6' and '7' written above it.

The third system of musical notation consists of two staves. The upper staff features a dense texture of sixteenth notes with slurs. The lower staff continues the bass line with various fingerings such as '3', '7', '4', '6', '7', '6', '6', and '47' written above it.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with slurs and some sixteenth notes. The lower staff continues the bass line with slurs and some sixteenth notes. The word "Solo" is written above the bass staff in the middle of the system.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with slurs and some sixteenth notes. The lower staff continues the bass line with slurs and some sixteenth notes. Dynamic markings 'p.' and 'f.' are written above the bass staff. Fingerings '6', '6', '47', '8', and '7' are also present.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with slurs and accents. A *Soli* marking is present in the bass clef. A 6/8 time signature change is indicated.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with slurs and accents. A *tutti* marking is present in the bass clef. A *Soli* marking is present in the bass clef. A *Cres.* marking is present in the bass clef. A *f.* marking is present in the bass clef. A 6/8 time signature change is indicated.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with slurs and accents. A *p.* marking is present in the bass clef. A *Cres.* marking is present in the bass clef. A *f.* marking is present in the bass clef. A *for^{mo}* marking is present in the bass clef. A 6/8 time signature change is indicated.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with slurs and accents. A *Larghetto* marking is present in the bass clef. A *f.* marking is present in the bass clef. A *p.* marking is present in the bass clef. A *f.* marking is present in the bass clef. A *p.* marking is present in the bass clef. A *pia^{no}* marking is present in the bass clef. A *p.* marking is present in the bass clef. A 3/4 time signature change is indicated.

System 5: Treble and Bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with slurs and accents. A *f.* marking is present in the bass clef. A *p.* marking is present in the bass clef. A *f.* marking is present in the bass clef. A *p.* marking is present in the bass clef. A *f.* marking is present in the bass clef. A *p.* marking is present in the bass clef. A *pia^{no}* marking is present in the bass clef. A *f.* marking is present in the bass clef. A *p.* marking is present in the bass clef. A 3/4 time signature change is indicated.

Gavotta

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The first staff (treble clef) begins with a forte (*f.*) dynamic. The second staff (bass clef) features a steady eighth-note accompaniment. The word "Soli" is written above the second staff in measure 4. Fingering numbers 6 and 5 are indicated above the bass staff in measures 2 and 4.

Second system of musical notation, measures 5-8. The first staff continues with melodic development, including a fortissimo (*f.*) dynamic in measure 6. The second staff continues with the eighth-note accompaniment. Fingering numbers 6 and 5 are indicated above the bass staff in measures 7 and 8.

Third system of musical notation, measures 9-12. The first staff features a piano (*p.*) dynamic in measure 9, followed by fortissimo (*f.*) dynamics in measures 10 and 11. The second staff continues with the accompaniment. Fingering numbers 6 and 5 are indicated above the bass staff in measure 12.

Fourth system of musical notation, measures 13-16. The first staff continues with melodic patterns, including a fortissimo (*f.*) dynamic in measure 14. The second staff continues with the accompaniment. Fingering numbers 6 and 5 are indicated above the bass staff in measures 13 and 15.

Fifth system of musical notation, measures 17-20. The first staff concludes with a fortissimo (*f.*) dynamic. The second staff continues with the accompaniment. Fingering numbers 6 and 5 are indicated above the bass staff in measure 17. The system ends with a double bar line.

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

Larghetto

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

Arbaces
pri - thee stay, O! re - tard un - welcome day,

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

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

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

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

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

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

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

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

Sung by Miss Brent

The image shows a musical score for a song. It consists of five systems of music, each with a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The piece is in 2/4 time and G major. The tempo is marked "Andante".

System 1: The piano accompaniment features a rhythmic pattern with sixteenth and thirty-second notes. Chords are indicated by figures such as 6, $\frac{6}{4}$, $\frac{5}{3}$, $\frac{6}{4}$, $\frac{5}{3}$, $\frac{6}{4}$, $\frac{5}{3}$, and $\frac{7}{\#3}$. Dynamics include *f.* and *p.*. Hairpins are used throughout.

System 2: The piano accompaniment continues with similar figures: $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{5}{3}$, $\frac{6}{4}$, $\frac{5}{3}$, and $\frac{5}{3}$. The word "Mandolin" is written above the piano part.

System 3: The vocal line enters with the lyrics: "A - dieu A - dieu A - dieu thou lovely Youth let hope thy fears remove let hope thy fears remove, preserve thy faith &". The piano accompaniment figures include $\frac{6}{4}$, 9, 8, $\frac{6}{4}$, $\frac{5}{3}$, $\frac{6}{4}$, $\frac{7}{5}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{7}{5}$, $\frac{6}{4}$, $\frac{6}{4}$, and $\frac{7}{5}$. Dynamics include *p.*

System 4: The vocal line continues with: "truth but never doubt my Love. never doubt - - - never doubt - - - never doubt my". The piano accompaniment figures include $\frac{6}{4}$, 6, 6, 8, $\frac{6}{4}$, $\frac{5}{\#3}$, $\frac{6}{4}$, $\frac{7}{5}$, $\frac{6}{4}$, $\frac{7}{5}$, 6, 8, 6, 6, 6, $\frac{6}{4}$, and $\frac{5}{\#3}$.

System 5: The vocal line concludes with: "Love, never doubt - - - my Love." The piano accompaniment figures include 8, $\frac{6}{4}$, $\frac{5}{4}$, $\frac{5}{\#3}$, *for no*, 6, $\frac{6}{5}$, $\frac{6}{5}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, $\frac{6}{4}$, and $\frac{6}{4}$. Dynamics include *p.*

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

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

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

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

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

Sing by W. Tonducci

Allegro

Arbaces

A - mid a thousand racking woes I

Sy

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

every Vein di- still, and clog my labring heart, and clog my la - - Bring heart, and clog - -

and clog - - my

la - - Bring heart. I feel cold Blood di- still thro' every Vein and clog - -

my la - - Bring heart.

for^{no}

A - mid a thousand racking woes I pant I

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

clog my labring heart, and clog

my la - - - bring heart, I pant I tremble and I feel cold Blood di -

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

f. *p.* *for. mo*

Sung by W. Beard.

p.
Larghetto

Artabanes

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

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

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

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

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

fia. mo *p.* 6 6 6

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

f. *p.* 6 5 6 *Poco f.*

bleed...ing wound.

f. *for. mo* 6 6 6

O - - - bey the call,

f. *Tempo di Minuetto* 6 6 6 4 2

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

p. *f.* 6 6 6 6 7 8 6 7 8 4 2 6 5

calm his Soul that gave thee Breath. O -

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

f.

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

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

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

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

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

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

Soul that gave thee Breath.

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

Sung by, M. Perelli.

Artaxerxes

Fair Se-mi-ra love-ly Maid cease in pi-ty to up-braid my oppress'd but constant heart,

cease in pi-ty in pity to up-braid my oppress'd but constant heart, my oppress'd but constant heart,

heart. Full suf-ficient are the woes which my cruel Stars im-pose,

Heav'n a-las has done its part. Full sufficient are the woes which my cruel Stars impose, Heav'n a-las has done its

part. Heav'n a-las has done its part.

Sung by W. Mallocks.

Moderato Allegro

Rimenes

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

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

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

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

So I fo I thro' fancy's aid en-joy my heav'ly Maid, So I fo I thro'

6 6 4 6 4 7 6 5 4 2 6 5 6 4 b7

fancy's aid en-joy my heav'ly Maid, and blest with thee and Love, am greater far than Jove. and

6 4 b7 7 7 6 7 8 7 6 7 8

blest with thee and Love, am greater far than Jove. am greater greater greater far than

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

Jove. So I thro' fancy's aid en-joy my heav'ly Maid, and blest with thee and Love, am greater far than

6 6 7 6 7 8 6 6 6 6 6

Jove. am greater far than Jove.

6 6 6 6 6 7 6 6 6 6 5

Sung by Miss Thomas.

Allegro

S. **Semira**

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

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

- - - - - contented, contented to bless - - - the object in

whom we de-light. light. Yet

The musical score consists of five systems of piano accompaniment and vocal lines. The piano part is written in G major and 3/8 time, with a tempo marking of 'Allegro'. The vocal line is for a soprano, indicated by the 'S.' marking. The lyrics are: 'How hard is the fate how desperate the state when Virtue and Honour excites, to suffer distress con- - - - - contented, contented to bless - - - the object in whom we de-light. light. Yet'. The score includes various musical ornaments such as trills (tr), mordents (m), and grace notes. There are also performance instructions like 'S. 21' and 'S. 22'.

midst all the woes my Soul undergoes thro' Virtue's too rigid decree, I'll scorn to complain if the force of my pain a -

47 6 5 4 47 6 5 4 47

- waken a - waken his pity a - waken his pity for me. a - - - waken his pity for me. a - wa - - -

5 6 7 7 5 6 6 6 6 6

ken his pity for me I'll scorn I'll

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

scorn to com-plain if the force the force of my pain a - - waken his pity for me. a - waken his pity for

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

me.

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

Sung by. W. Beard

Artabanus

Thy Father a--way a--way I renounce the loft claim, thou

spot to my Honour thou blast to my Fame. Thou blast to my Fame. Sy Let

Justice the Traytor to Punishment bring his Father he loft when he murderd his King, his

Father he loft when he murderd his King.

Thy Father a--way a--way I renounce the loft claim, Sy

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

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

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

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

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

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

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

6 6 $\frac{6}{4}$ $\frac{3}{2}$ *f.* *fermo* 6

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

Sung by Miss Thomas.

Semira

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

Andante

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

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

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

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

6 5 2 6 7 5 4 3 6 5

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

6 4 5 3 6 6 4 2 6 6

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

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

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

Sung by W. Tonducci

Arbaces

too love-ly O too lovely too unkind,
 if my Lips no cre-dit find, Pierce my Breast my Heart my Heart shall prove,
 strong in Vir-tue firm in Love. guiltless wretched left for-lorn and
 worfe than murtherd by thy scorn - - - worfe than
 murtherd by thy scorn. O too

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

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

-lorn, worfe than mur-therd by thy scorn

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

musical notation including treble and bass clefs, notes, rests, and ornaments.

Sung by Miss Brent

Allegro

Mandane

Fly

Sy

Fly soft Ideas fly Fly soft Ideas

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

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

The musical score consists of seven systems of music. Each system has a grand staff with a treble and bass clef. The first system is marked 'Allegro'. The second system is marked 'Mandane' and 'Fly'. The third system contains the lyrics 'Fly soft Ideas fly Fly soft Ideas'. The fourth system contains the lyrics 'fly, that neither fear nor sigh, my Virtue may be - tray, my'. The fifth system contains the lyrics 'Virtue may be - tray, Nature's great call that governs all, a Daughter must o - - - - - bey - - - - -'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'hr' and 'sy'. Fingerings are indicated by numbers 1-5 on the hands. The key signature has one flat (B-flat) and the time signature is 3/4.

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

- bey

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

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

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

-nies to hear revenges cries dare not fond heart to take his part but drive his form a-way. but drive
 his form a-way. dare not fond
 heart to take his part, dare not fond heart to take his part, but drive his form - - his form away.

Mez. f. *f.* *for. mo.* *p.* *Crac.*

Musical score for voice and piano. The score consists of six systems of two staves each. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The lyrics are written below the vocal line. The piano part includes various chordal textures, including sixteenth-note runs and block chords. Performance markings include dynamics such as *f.* (forte), *p.* (piano), and *Mez. f.* (mezzo-forte). The piece concludes with a *Crac.* (crescendo) marking. The page number 50 is located at the top left.

Act II. *Sung by M. Powell*

Andante

S. Artaxerxes
In Infancy our hopes & fears were

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

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

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

Sung by M. Tenducci

Arbaces

Disdainful you fly me in anger ex-claim, ex-claim, all comfort de-

ny me and murder my fame: No grief can the heart to pity incline, that bears not a part in

orrow like mine, Nature's tender plea is vain, welcome then my chains a-gain, my chains a-

-gain, my chains a-gain. O rigor un-just, O Counsel ac-curft, am-

-bition ill plac'd my Virtue disgrac'd, the Pains I en-dure Death only can cure, the Pains I endure Death

Andante

only can cure, the Pains I endure, Death only can cure, the Pains I endure, Death only can cure, Dis -

Figured Bass: $\frac{6}{3}$ 6 $\frac{6}{5}$ 6 6 $\frac{6}{3}$ $\frac{6}{4}$ $\frac{6}{4}$ 6 $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{4}$ 6 $\frac{6}{3}$ $\frac{6}{4}$ $\frac{6}{3}$

- dainful you fly me in anger ex-claim, ex - - claim - - all comfort deny me and

Figured Bass: 8 $\frac{5}{3}$ 6 5 6

murder my Fame, No Grief can the heart to pity in-cline, that bears not a part in sorrow like mine,

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

Nature's tender plea is vain, welcome then my chains a - - gain, my chains a - - gain - -

Figured Bass: $\frac{6}{4}$ $\frac{4}{2}$ 6 6 $\frac{5}{4}$ $\frac{5}{3}$ $\frac{4}{2}$ 6 6 6 6 $\frac{6}{4}$ $\frac{6}{4}$ 6 $\frac{6}{4}$ $\frac{6}{3}$ 6

my chains a - gain.

Figured Bass: 6 $\frac{6}{4}$ $\frac{5}{3}$ $\frac{5}{4}$ $\frac{5}{3}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$

Sung by M^{rs}. Mattocks

Allegro

Ritornel

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

I scorn to reflect on a Lady's neglect, or barter my peace for a toy: or

barter my peace for a toy: or barter my peace for a toy: In Love as in War I laugh at a fear, and

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

glean the rich spoils of the Field. Field.

Sung by Miss Brent

Mandane

Andante

If der the cruel

ty - rant Love a Conquest I believ'd, the flattering error cease to prove O let me be deceiv'd, O let me be de-

- ceiv'd, O let me be deceiv'd:

For - bear to fan the

gentle flame which love did first cre - ate, what was my Pride is now my shame and must be turn'd to hate then call not to my

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

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

Sung by Miss Thomas

Allegro

f.

p.

Semira

If the Rivers swelling Waves overflow their

usual Bed, Scarce th'affrighted Peasant saves

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

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro'. The score includes dynamic markings such as 'f.' (forte) and 'p.' (piano). The lyrics are: 'If the Rivers swelling Waves overflow their usual Bed, Scarce th'affrighted Peasant saves from the Flood his homely shed: If the Ri - vers'. The piano accompaniment features various fingering numbers (6, 7, 5, 4) and articulation marks like slurs and accents.

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

6 6 5 6 6

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

6

homely shed:

6 5 6 6

tho' he stop one

7 7 6 9 3 6 6 7 6 7 7 6 6 5 # 6

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

6 6 6 7 7 6 6

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

es in th' impetuous tide. tho' he stop one open shore, wile the

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

rushes in th' impetuous tide.

7 7 6 7 7

Sung by Mr. Tenducci

Arbaces

Largo

By that belov'd embrace, by

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

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

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

long - - and last a - dieu.

The musical score consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (F major), and the time signature is 3/4. The tempo is marked 'Largo'. The piece is titled 'Sung by Mr. Tenducci' and is numbered '39'. The character is 'Arbaces'. The lyrics are in French and describe a scene of emotional distress and pleading. The piano accompaniment includes various ornaments and fingerings, such as trills and grace notes. The vocal line is marked 'Largo' and 'Arbaces'. The piece concludes with a double bar line.

Sung by Miss Brent

Mandane

Presto

Monster away from cheerful

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

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

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

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

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

where devouring Tygers lie.

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

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

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

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

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

Sung by W. Beard

Andante con molto

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

6 7 5 6 6 no chords 6 6 6 6

Artabanes

Thou like the glorious

5 6 6 5 6 6 5

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

4 7 8 6 7 7 5 5 5

What tho' the Night ob-scure his light when

4 5 6 7 6 5 6 6 6 5

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

no Chords

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

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

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

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

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

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

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

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

- sure his light when prison'd in the West, when prison'd in the West the day re - turns again he burns - -

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

God of day confest. a - gain he burns the God of day confest.

Act III. *Sung by Mr. Tonducci*

Arbaces

Larghetto

Why is Death for e--ver late

to conclude a wretches woe

Why is Death for ever late to con-

-clude a wretches woe;

Those who live in happy state feel too

foon thunttime--ly blow. Those who live in happy state feel too

foon thunttime-ly blow. feel too foon thun-time-ly blow. thun-time-ly blow. thun-time-ly blow.

Sung by M^o Tenducci

Andante

Arbaces

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

flee, or thro' fertile Valleys glide:

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

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

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

Sung by M^o Perotti

Presto

Artaxerxes
Tho' oft a'

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

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

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

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

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

Day - The Sun is still in flames ar-

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

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

ray and light and heat in-spires. *sy* soon the gloo-my Veil re-tires, soon the gloomy
 Veil re-tires, He darts each powerfull ray and light & heat inspires - - - and light and heat in-
 -spires. He darts each powerfull ray and light & heat inspires *sy*

Sung by M^r. Matlock

Andante con Spirito

Rimenes

O let the danger of a Son ex-

-cite vindictive Ire -

The prospect of a Kingdom won should light Ambition's

fire -

The prospect of a Kingdom won should light Ambition's fire should

light -

Ambition's fire. should light Ambition's fire.

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

5 6 5 6 5 7 6

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

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

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

6 5 6 6 b5 6 4 3

Sa - - - - - crifice a pleasing Calm to a more pleasing

6 6 6 6 6 6 6 6 4 4

rage. to a more pleasing rage.

6 6 6 4 3 6 6 4 3

Siciliana Largo

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

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

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

Presto

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

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

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

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

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

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

Presto

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

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

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

Andante

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

Charon cease from toil and rest up on his Oar and rest up on his Oar,

Till I arrive at that Soil where we shall part no more shall part where we shall part no more, where we shall part no more.

more.

Sung by Miss Brent

Andante Amorosio

Mandoline

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

rackd by Love. Heav'n that ev'ry Joy has crossd near my wretched

state can mend, I a-las at once have lost Father Brother Lo-ver Friend. Father Brother

Lo-ver Friend. Let not rage thy Bosom firing Pity's softer claim re-move, spare a Heart that's

just ex-piring forc'd by duty rackd by Love

rackd by Love.

Sung by Miss Thomas

Andante Larghetto

Semira

'Tis not true not true that in our grief,

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

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

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

rows and our own.

Duett Sung by M. Tenducci & Miss Brent

Mandane

Arbaces

For thee I live my dearest but if I meet dis-dain for thee my dear I'll die, for

How love-ly thou ap-pearst my blushes will ex-plain I can no more re-ply; I

thee my dear I'll die.

can no more re-ply; no no divide not thus my heart leave me in pity go

Then hear me O hear me thou art

Ye

Ye Gods that torture so some timely respite send some respite send ah! when will your rigour

Gods that torture so some timely respite send some timely respite send ah! when will your rigour

in pity go Ye Gods that torture fo some timely respite fend some timely respite fend. ah!

Ye Gods that torture fo some timely respite fend some respite fend. ah!

when will your ri-gour end. ah! when will your ri-gour end

when will your ri-gour end. ah! when will your ri-gour end

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

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

Crescendo a poco

piano

Sung by Miss Brent

Andante

Mandane

The Soldier tired

of Wars a-larms forwarns the clang of hostile Arms

and forns the Spear and Shield The

6 6 6 6 7 6 5 6 #

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

6 5 7 6 5 7

forns the

6

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

6 7 6 5 6 7

the Spear the

Spear and Shield.

But if the brazen Trumpet found

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

dares again the Field

he dares

a gain the Field. he dares

a gain the Field. Finis

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