

PART THE SECOND.

No. 14.

CHORUS.—“WRETCHED LOVERS.”

SOPRANO. *A tempo ordinario.*

ALTO.

1st TENOR.

2nd TENOR.

BASS.

PIANO.

$\text{♩} = 63.$

Wretch-ed lov - ers! fate has past this sad de - cree: No joy shall last, no
Wretch-ed lov - ers! fate has past this sad de - cree: No

A tempo ordinario.

6

ed lov - ers! fate has past
Wretch-ed lov - ers! fate has past this sad de -
joy shall last; this sad, this sad de -
joy shall last, no joy shall last, fato has
Wretch-ed lov - ers! fate has past this sad de -

Handel's "Acis and Galatea."—Novello, Ewer and Co.'s Octavo Edition.—(44.)

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this sad de - cree, this sad de - cree : No joy shall last.

fate has past this sad de - cree : No joy shall last.

cree, this sad de - cree : No joy shall last.

past this sad de - cree : . . . No joy shall last.

cree, this sad de - cree : No joy shall last.

A 17

Wretch - ed lov - ers, . . . quit . . . your dream,

Wretch - ed lov - ers, . . . wretch-ed lov - - ers, quit your dream, wretch-

Wretch - ed lov - ers, quit your dream,

Wretch - ed lov - ers, wretch - ed lov -

Wretch-ed lov - ers, quit your dream,

A^d

23

wretch-ed lov - - ers,
- ed lov - ers, wretch-ed lov - ers, wretch-
quit your dream, quit . . . your dream,
- - ers, quit your dream, wretch-ed lov - ers,
quit your dream, quit your dream, quit your dream, wretch-ed lov -
ers, quit your dream, quit your dream, quit your dream!

28

cres. wretch-ed lov - ers, wretch-ed, wretch-ed lov - ers, quit your dream! Be.
cres.

ed lov - ers, quit your dream, wretch-ed lov - ers, quit your dream! Be.

cres. wretch-ed lov - ers, lov - ers, quit your dream! Be.

cres. quit your dream, wretch-ed lov - ers, quit your dream! Be.

ers, quit your dream, quit your dream, wretch-ed lov - ers, quit your dream! Be.

cres.

33

47

hold, be-hold wretch - - - ed lov - - -
hold, be-hold the monster Po-lypheme, be-hold the mon-ster Po - ly -
hold, be-hold,
hold, be-hold,
hold, be-hold,
hold, be-hold,

ers, quit your dream, Behold the monster Polyphème, behold the monster Poly -
phème, the monster Po-lyphème, the mon-ster Po-ly- phème, be - hold, be -
1st & 2nd TENORS.
phème, behold the monster Polyphème, behold the monster Po-ly- phème, be - hold, be -
wretch - - ed

phème, the monster Polyphème, behold the monster Polyphème, the monster Poly -
hold, wretch - - ed lov - - - ers,
hold, be - hold,
lov - - - ers, C
behold the monster Polyphème, behold the monster Poly -

Handel's "Acis and Galatea."—Novello, Ewer and Co.'s Octavo Edition.

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48

pheme, the monster Polyphem, the mon - ster Po - lypheme,
quit, your dream, quit . . . your dream, wretch . . .
behold the monster Polyphem, behold the monster Polyphem, the monster Poly -
- pheme, behold the monster Polyphem, behold the monster Poly -

41

wretch - - ed lov - - -
- ed lov - - - ers, behold the monster Poly -
- pheme, the monster Polyphem, be - held, be - held, be -
- pheme, behold the monster Polyphem, behold the monster Polyphem, behold the monster Poly -

43

ers, quit . . . your dream, quit . . . your
- pheme, behold the monster Polyphem, the monster Po-ly - pheme, the monster Polyphem, the monster Po-ly -
- hold, be - hold, be - hold the mon - ster, be -
- pheme, the monster Po-ly-pheme, the monster Po-ly - pheme, the monster Polyphem, the monster Po-ly -

45

1st SOPRANO.
dream, . . . quit your dream, wretch - - - ed

2nd SOPRANO.
dream, . . . quit your dream, wretch - - - ed

1st TENOR.
- hold the mon-ster, be-hold the mon - ster,

2nd TENOR.
- hold the mon-ster, be-hold the mon - ster,

- pheme, be-hold the monster Po - ly - pheme,

D

49

lov - - - ers, quit your
lov - - - ers, wretch - - ed

- pheme, behold the monster Polypheme, behold the monster Poly-
pheme, behold the monster Polypheme, behold the monster Po-ly-

wretch - - - ed lov - - - ers,

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50

1st & 2nd TENORS.

wretch ed lov - - -
lov - - ers, wretch - - ed lov - - -
wretch ed, be - hold the monster Poly-pheme, behold the monster Po-ly -
-pheme, behold the monster Polypheme, wretch - - -

behold the monster Polypheme, behold the monster Polypheme,

51st & 2nd SOPRANOS.

ers, behold the monster Polypheme, behold the monster Po-lypheme, the monster Poly -
pheme, behold the monster Polypheme, wretch - - - ed lov - - - ers, wretch -
ed lov - - - ers, wretch -
behold the monster Poly -

53

pheme, the monster Polypheme, be - hold the monster Poly -
be - hold the monster Poly-pheme, the monster Polypheme, the monster Poly -
ed lov - - - ers, quit . . . your
- pheme, behold the monster Polypheme, the monster Poly - pheme, the monster Polypheme, behold the monster Poly -

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51 E

59

62

Handel's "Acis and Galatea."—Novello, Ewer and Co.'s Octavo Edition.

65

52

68 F

F#

71

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74

53

A musical score for two voices and piano. The top voice part has lyrics: "hark, how the thund'ring gi - ant roars, hark, hark, hark, hark, how the thund'ring gi - ant roars, hark, hark, hark, hark, hark, hark, hark, hark, how the thund'ring gi - ant roars, . . .". The piano part consists of eighth-note chords. Measure 74 begins with a forte dynamic.

77

A continuation of the musical score from measure 74. The top voice part continues with the lyrics: "hark, hark, hark, how the hark, hark, hark, how the hark, hark, hark, how the hark, hark, hark, how the . . .". The piano part provides harmonic support with eighth-note chords.

80

A continuation of the musical score. The top voice part sings: "thund'ring gi - ant roars! thund'ring gi - ant roars! thund'ring gi - ant roars! thund'ring gi - ant roars!". The piano part features eighth-note chords.

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