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## **Georg Friedrich Händels Werke**

Acis und Galatea - Pastoral

**Händel, Georg Friedrich**

**Leipzig, [1859]**

Akt I

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# ACT I.

## SINFONIA.

*Presto.*

Oboe I.

Oboe II.

Violino I.

Violino II.

Bassi.

PIANOFORTE.

H. W. 3.

First system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music features a complex rhythmic pattern with many sixteenth notes and rests.

Second system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music continues with similar rhythmic complexity.

Third system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. A dynamic marking *criso.* is visible in the third measure of the top staff.

Fourth system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music continues with similar rhythmic complexity.

Fifth system of musical notation, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music continues with similar rhythmic complexity.

H. W. 3.

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a minor key, indicated by the key signature of one flat. The first two staves contain a melodic line with various note values and rests. The last three staves provide a complex accompaniment with dense sixteenth-note patterns and chords.

The second system of the musical score also consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The melodic line continues with more complex rhythmic figures. The accompaniment features a mix of sixteenth-note runs and chordal textures.

The third system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The melodic line shows a shift in rhythm, with more prominent eighth and sixteenth notes. The accompaniment remains dense and rhythmic.

H. W. 3.

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The page contains three systems of handwritten musical notation, each consisting of five staves. The notation is in a single system with a grand staff (treble and bass clefs) and three additional staves. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The first system shows a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The second system continues the melodic and rhythmic development. The third system concludes the piece with a final cadence. The handwriting is clear and professional, typical of a composer's manuscript.

H. W. 3.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second staff is a vocal line with a treble clef and a key signature of two flats. The third and fourth staves are piano accompaniment for the right and left hands, respectively, both with treble clefs and a key signature of two flats. The fifth staff is piano accompaniment for the right and left hands, both with treble clefs and a key signature of two flats. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties.

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second staff is a vocal line with a treble clef and a key signature of two flats. The third and fourth staves are piano accompaniment for the right and left hands, respectively, both with treble clefs and a key signature of two flats. The fifth staff is piano accompaniment for the right and left hands, both with treble clefs and a key signature of two flats. The music continues with similar rhythmic patterns and melodic lines.

The third system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second staff is a vocal line with a treble clef and a key signature of two flats. The third and fourth staves are piano accompaniment for the right and left hands, respectively, both with treble clefs and a key signature of two flats. The fifth staff is piano accompaniment for the right and left hands, both with treble clefs and a key signature of two flats. The music concludes with a final cadence.

H. W. 3.

The first system of the musical score consists of five staves. The top two staves are for the vocal line, with the upper staff in treble clef and the lower staff in bass clef. The bottom three staves are for the piano accompaniment, with the upper two staves in treble clef and the lower staff in bass clef. The music is in a minor key and features a complex, flowing melodic line in the vocal parts and a dense, rhythmic accompaniment in the piano.

The second system of the musical score continues the composition. It maintains the same five-staff structure. The vocal line shows further development of the melodic theme, while the piano accompaniment provides a steady, intricate harmonic and rhythmic foundation. The notation includes various note values, rests, and dynamic markings.

The third and final system of the musical score on this page. It concludes the piece with a final cadence. The vocal line reaches its end, and the piano accompaniment provides a clear resolution. The notation is dense and detailed, typical of a classical manuscript.

H. W. B.

The first system of the musical score consists of five staves. The top two staves are for the vocal line, with the upper staff in treble clef and the lower staff in bass clef. The bottom three staves are for the piano accompaniment, with the upper two in treble clef and the lower one in bass clef. The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of the musical score consists of five staves. It continues the vocal and piano parts from the first system. The piano accompaniment features a prominent sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics markings like 'p' and 'f' are visible.

The third system of the musical score consists of five staves. It continues the vocal and piano parts. The piano accompaniment has a very active right hand with many sixteenth notes. Dynamics markings like 'f' and 'p' are present.

H. W. 3.

First system of musical notation, consisting of two grand staves. The upper grand staff contains two treble clefs, and the lower grand staff contains two bass clefs. The music features a complex texture with rapid sixteenth-note passages in the upper voices and sustained chords in the lower voices. A dynamic marking of *crce.* is present in the lower right of the system.

Second system of musical notation, consisting of two grand staves. The upper grand staff contains two treble clefs, and the lower grand staff contains two bass clefs. The music continues with intricate textures, including sixteenth-note runs and sustained chords. A dynamic marking of *f* is present in the lower left of the system.

Third system of musical notation, consisting of two grand staves. The upper grand staff contains two treble clefs, and the lower grand staff contains two bass clefs. The tempo is marked *Adagio.* The music is characterized by slower, more spacious textures with long notes and sustained chords. Dynamic markings of *p* are present in the lower right of the system.

Fourth system of musical notation, consisting of two grand staves. The upper grand staff contains two treble clefs, and the lower grand staff contains two bass clefs. The tempo is marked *Adagio.* The music continues with slow, spacious textures. A dynamic marking of *ff* is present in the lower left of the system.

H. W. B.

CHORUS. CHOR.

Oboe I.

Oboe II.

Violino I.

Violino II.

Soprano.

Alto.

Tenore I.

Tenore II.

Basso.

Continuo.

PIANOFORTE.

H.W. 2.

Oh the pleasure of the plains!  
O! den Flu-ren sei der Preis!

the pleasure,  
den Fluren,

*crescendo*

the plea-sure, oh the plea-sure of the plains! Hap-py nymphs and hap-py swains, hap-py  
den Flu-ren, o! den Flu-ren sei der Preis! Sang und Tanz in fro-hem Kreis, Sang und

the plea-sure, oh the plea-sure of the plains! Hap-py nymphs and hap-py swains, hap-py  
den Flu-ren, o! den Flu-ren sei der Preis! Sang und Tanz in fro-hem Kreis, Sang

the plea-sure, oh the plea-sure of the plains! Hap-py nymphs and hap-py swains, hap-py,  
den Flu-ren, o! den Flu-ren sei der Preis! Sang und Tanz in fro-hem Kreis, fro-her,

the plea-sure, oh the plea-sure of the plains! Hap-py nymphs and hap-py swains, hap-py,  
den Flu-ren, o! den Flu-ren sei der Preis! Sang und Tanz in fro-hem Kreis, fro-her,

the plea-sure, oh the plea-sure of the plains! Hap-py nymphs and hap-py swains,  
den Flu-ren, o! den Flu-ren sei der Preis! Sang und Tanz in fro-hem Kreis,

hap - py, hap - py nymphs, hap - py nymphs and hap - py swains, hap - py, hap -  
Tanz in fro - hem Kreis, Sang und Tanz in fro - hem Kreis, Sang und Tanz

- py, hap - py, hap - py nymphs, hap - py nymphs and hap - py swains, hap - py, hap -  
und Tanz in fro - hem Kreis, Sang und Tanz in fro - hem Kreis, Sang und Tanz in

hap - py, hap - py, hap - py, hap - py swains, hap - py, hap - py,  
fro - her Sang und Tanz in fro - hem Kreis, fro - her, fro - her,

hap - py, hap - py, hap - py, hap - py swains, hap - py, hap - py,  
fro - her Sang und Tanz in fro - hem Kreis, fro - her, fro - her,

hap - py, hap - py, hap - py swains,  
Sang und Tanz in fro - hem Kreis,

- py, hap - py, hap - py, hap - py nymphs and hap - py swains! oh the pleasure of the plains! oh,  
in fro - hem Krei - se, Sang und Tanz in fro - hem Kreis, o! den Fluren sei der Preis! o,

hap - py, hap - py, hap - py, hap - py nymphs and hap - py swains! oh the pleasure of the plains! oh,  
fro - hem Krei - se, Sang und Tanz in fro - hem Kreis, in frohem Kreis, o! den Fluren sei der Preis! o,

hap - py, hap - py, hap - py, hap - py nymphs and hap - py swains! oh the pleasure of the plains! oh,  
fro - her Sang und Tanz in fro - hem Kreis, in frohem Kreis, o! den Fluren sei der Preis! o,

hap - py, hap - py, hap - py, hap - py nymphs and hap - py swains! oh the pleasure of the plains! oh,  
fro - her Sang und Tanz in fro - hem Kreis, in frohem Kreis, o! den Fluren sei der Preis! o,

hap - py nymphs and hap - py swains! oh the pleasure of the plains! oh,  
Sang und Tanz in frohem Kreis, o! den Fluren sei der Preis! o,

H. W. a.

oh the pleasure of the plains! hap-py nymphs and hap-py swains! Harmless, merry,  
 o! den Flu-ren sei der Preis! Sang und Tanz in frohem Kreis, fröhlich, se-lig,

harm- less, mer- ry, harm- less, mer- ry, free and gay, free and  
 fröh- lich, se- lig, fröh- lich, se- lig, frisch und frei, frisch und

harm- less, mer- ry, harmless, harm- less, mer- ry, free and gay, free and  
 fröh- lich, se- lig, se- lig, fröh- lich, se- lig, frisch und frei, frisch und

harm- less, mer- ry, harmless, harmless, mer- ry, free and gay, free and  
 fröh- lich, se- lig, fröh- lich, fröh- lich, se- lig, frisch und frei, frisch und

harm- less, mer- ry, harmless, harmless, mer- ry, free and gay, free and  
 fröh- lich, se- lig, fröh- lich, fröh- lich, se- lig, frisch und frei, frisch und

harm- less, mer- ry, harm- less, mer- ry, free and gay, free and  
 fröh- lich, se- lig, fröh- lich, se- lig, fröh- lich, se- lig, frisch und frei, frisch und

H. W. 3.

gay, free and gay, dance and sport, dance and sport  
*frei, frisch und frei, spielt und lacht, spielt und lacht*

gay, free and gay, dance and sport, and  
*frei, frisch und frei, spielt und lacht, spielt und lacht, und*

gay, free and gay, dance and sport, and  
*frei, frisch und frei, spielt und lacht, spielt und lacht, und*

gay, free and gay, dance and sport, dance and  
*frei, frisch und frei, spielt und lacht, spielt und lacht, spielt und*

gay, free and gay, dance and sport, dance and  
*frei, frisch und frei, spielt und lacht, spielt und lacht, spielt und*

the hours a way, harm - less, mer - ry, mer - ry, free and gay, free and  
*den Tag vor - bei; fröh - lich, se - lig, se - lig, frisch und frei, frisch und*

sport the hours a way, harmless, mer - ry, harm - less, mer - ry, free and gay, free and  
*lacht den Tag vor - bei; fröhlich, se - lig, fröhlich, se - lig, se - lig, frisch und frei, frisch und*

sport the hours a way, harmless, mer - ry, harm - less, mer - ry, free and gay, free and  
*lacht den Tag vor - bei; fröhlich, se - lig, fröhlich, se - lig, se - lig, frisch und frei, frisch und*

sport the hours a way, harm - less, mer - ry, mer - ry, free and gay, free and  
*lacht den Tag vor - bei; fröhlich, se - lig, se - lig, se - lig, se - lig, frisch und frei, frisch und*

H. W. 3.

gay, free and gay, dance and sport, dance and sport  
*frei, frisch und frei, spielt und lacht, spielt und lacht*

gay, free and gay, dance and sport, dance and sport, and  
*frei, frisch und frei, spielt und lacht, spielt und lacht, und*

gay, free and gay, dance and sport, dance and sport, and  
*frei, frisch und frei, spielt und lacht, spielt und lacht, und*

gay, free and gay, dance and sport, dance and sport, and  
*frei, frisch und frei, spielt und lacht, spielt und lacht, und*

gay, free and gay, dance and sport, dance and sport, and  
*frei, frisch und frei, spielt und lacht, spielt und lacht, und*

gay, free and gay, dance and sport, dance and sport, and  
*frei, frisch und frei, spielt und lacht, spielt und lacht, und*

— the hours a - way; harmless, harm - - less, mer - ry, harmless, mer - ry, free and gay, free and  
 — *den Tag vor - bei; fröhlich, fröh - - lich, se - lig, fröhlich, se - lig, frisch und frei, frisch und*

sport the hours a - way; harm - - less, mer - - ry, harmless, mer - ry, free and gay, free and  
*lacht den Tag vor - bei; fröh - - lich, se - - lig, fröhlich, se - lig, frisch und frei, frisch und*

sport the hours a - way; harmless, mer - ry, harmless, mer - ry, free and gay, free and  
*lacht den Tag vor - bei; fröhlich, se - lig, fröhlich, se - lig, frisch und frei, frisch und*

sport the hours a - way; harmless, harm - - less, mer - ry, harmless, mer - ry, free and gay, free and  
*lacht den Tag vor - bei; fröhlich, fröh - - lich, se - - lig, fröhlich, se - lig, frisch und frei, frisch und*

sport the hours a - way; harm - - less, mer - - ry, harmless, mer - ry, free and gay, free and  
*lacht den Tag vor - bei; fröh - - lich, se - - lig, fröhlich, se - lig, frisch und frei, frisch und*

H. W. R.

gay, free and gay, *frei, frisch und frei,* dance and sport, *spielt und lacht,* dance and sport *spielt und lacht*

gay, free and gay, *frei, frisch und frei,* dance and sport, *spielt und lacht,* dance and sport, *spielt und lacht,* dance and *spielt und*

gay, free and gay, dance and sport, *frei, frisch und frei, spielt und lacht,* dance and sport, *spielt und lacht,* dance and *spielt und*

gay, free and gay, dance and sport, *frei, frisch und frei, spielt und lacht,* dance and sport, *spielt und lacht,* dance and *spielt und*

gay, free and gay, *frei, frisch und frei,* dance and sport, *spielt und lacht,* dance and sport, *spielt und lacht,* dance and *spielt und*

— the hours a way, harmless, mer. ry, free and gay, dance and sport *den Tag vorbei; fröhlich, se. lig, frisch und frei, lacht, und*

sport the hours a way, harmless, mer. ry, free and gay, dance and sport *lacht den Tag vorbei; fröhlich, se. lig, frisch und frei, lacht, und lacht*

sport the hours a way, harmless, mer. ry, free and gay, dance and sport *lacht den Tag vor- bei; fröhlich, se. lig, frisch und frei, lacht, und lacht*

sport the hours a way, harmless, mer. ry, free and gay, *lacht den Tag vor- bei; fröhlich, se. lig, frisch und frei.*

sport the hours a way, harmless, mer. ry, free and gay, *lacht den Tag vor- bei; fröhlich, se. lig, frisch und frei,*

H. W. A.

sport the hours a way, and sport, dance and sport the hours a way.  
 lacht den Tag vor bei, und lacht, lacht und spielt den Tag vorbei.

the hours a way, dance, dance and sport the hours a way.  
 den Tag vor bei, lacht, lacht und spielt den Tag vorbei.

the hours a way, dance, dance and sport the hours a way.  
 den Tag vor bei, lacht, lacht und spielt den Tag vorbei.

harmless, mer ry, harmless, merry, free and gay, dance and sport the hours a way.  
 fröhlich, se lig, fröhlich, selig, frisch und frei, lacht und spielt den Tag vorbei.

harmless, mer ry, harmless, merry, free and gay, dance and sport the hours a way.  
 fröhlich, se lig, fröhlich, selig, frisch und frei, lacht und spielt den Tag vorbei.

Fine.

[Solo]

For us the ze-phyr  
 Für uns er glänzt die

Fine. Violoncello solo.

H. W. 3.

Fine.

blows, for us distills the dew, for us un-folds the rose, and flowrs dis-play their hue. For us the ze- phyr  
*Au', für uns bereift vom Thau, für uns versüsst die Luft der Ro - - se fri- scher Duft. Für uns er- glänzt die*  
 For us the ze- phyr  
*Für uns er- glänzt die*  
 For us the ze- phyr  
*Für uns er- glänzt die*  
 Tutti.

blows, for us dis- tills the dew, for us unfolds the rose, and flowrs display their hue. For us the winters  
*Au', für uns be- reift vom Thau, für uns versüsst die Luft der Ro - se fri- scher Duft. Uns freut der Ho- ren*  
 Solo.  
 blows, for us dis- tills the dew, for us unfolds the rose, and flowrs display their hue.  
*Au', für uns be- reift vom Thau, für uns versüsst die Luft der Ro - se fri- scher Duft.*  
 blows, for us dis- tills the dew, for us unfolds the rose, and flowrs display their hue.  
*Au', für uns be- reift vom Thau, für uns versüsst die Luft der Ro - se fri- scher Duft.*  
 blows, for us dis- tills the dew, for us unfolds the rose, and flowrs display their hue.  
*Au', für uns be- reift vom Thau, für uns versüsst die Luft der Ro - se fri- scher Duft.*  
 Solo.  
 blows, for us dis- tills the dew, for us unfolds the rose, and flowrs display their hue.  
*Au', für uns be- reift vom Thau, für uns versüsst die Luft der Ro - se fri- scher Duft. Violoncello solo.*  
 H. W. a.

rain, for us the summers shine, spring swells for us the grain, and au\_tumn bleeds the vine. For us the winters  
 Tanz, uns licht des Sommers Glanz, des Lenzes mil\_der Schein, des Herbstes Frucht und Wein. Uns freut der Ho\_ren  
 For us the winters  
 Uns freut der Ho\_ren  
 Tutti.

Da Capo.

rain, for us the summers shine, spring swells for us the grain, and au\_tumn bleeds the vine. For us the winters  
 Tanz, uns licht des Sommers Glanz, des Lenzes mil\_der Schein, des Herbstes Frucht und Wein.  
 rain, for us the summers shine, spring swells for us the grain, and au\_tumn bleeds the vine. For us the winters  
 Tanz, uns licht des Sommers Glanz, des Lenzes mil\_der Schein, des Herbstes Frucht und Wein.  
 rain, for us the summers shine, spring swells for us the grain, and au\_tumn bleeds the vine. For us the winters  
 Tanz, uns licht des Sommers Glanz, des Lenzes mil\_der Schein, des Herbstes Frucht und Wein.  
 rain, for us the summers shine, spring swells for us the grain, and au\_tumn bleeds the vine. For us the winters  
 Tanz, uns licht des Sommers Glanz, des Lenzes mil\_der Schein, des Herbstes Frucht und Wein.  
 rain, for us the summers shine, spring swells for us the grain, and au\_tumn bleeds the vine. For us the winters  
 Tanz, uns licht des Sommers Glanz, des Lenzes mil\_der Schein, des Herbstes Frucht und Wein.  
 Da Capo.

Da Capo.

H.W. 3.

Recitativo.

Violino I.

Violino II.

Galatea.  
(Soprano.)

Bassi.

PIANOFORTE.

Ye verdant plains and woody mountains, purling streams and bubbling fountains, ye painted glories of the field,  
*Du dunkler Hain, du farbige Fläche! Sprudelquell und Perlen - hä - che, du bun - te Herrlichkeit der Aun,*

vain are the pleasures which ye yield; too thin the shadow of the grove, too faint the gales, to cool my love.  
*reizlos ist mir dein Reiz zu schau'n; zu machlos, zu stillen träben Muth, der Sehnsucht Qual, der Lie - be Glut.*

Andante.

Flauto piccolo.

Violino I.

Violino II.

Galatea.

Bassi.

[Violoncello.]

PIANOFORTE.

Andante.

First system of musical notation, featuring a grand staff with five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. The music includes trills (tr) and triplets (3) in the upper staves, and a 'Tutti' marking in the lower right.

Second system of musical notation, continuing the grand staff with five staves. It features dense melodic lines in the upper staves and a bass line in the bottom staff.

Third system of musical notation, including vocal lines and a cello part. The vocal line has lyrics: "Hush, Fort, hush, ye pret - fort, du sü -". The cello part is labeled "Violoncello." and includes a "[Tutti.]" marking. The system concludes with the signature "H.W. 3."

ty warb ling quire! your thrilling strains a wake my pains, and kin dle fierce de sire,  
 sser Sün ger chor! dein schmetternd Lied ruft im Ge müth der Lie be Pein her vor,

Hush, hush, hush, ye pret ty warb ling quire,  
 Fort, fort, fort, du sser Sün ger chor!

[Violoncello] Tutti.

hush, ye pret ty warb ling quire!  
 fort, du sser Sün ger chor!

your thrilling strains a wake my  
 dein schmetternd Lied ruft im Ge

pains, müth, your thrilling strains a wake my pains, and kin - dle fierce de -  
 müth, dein schmetternd Lied ruft im Ge - müth der Lie - be Pein her -

sire; your thrilling strains a wake my pains, müth  
 vor; dein schmetternd Lied ruft im Ge - müth

and kin - dle fierce de - sire;  
 der Lie - be Pein her - vor;  
 your thrilling strains a wake my  
 dein schmetternd Lied ruft im Ge -

H.W. a.

pains, müth, your thrilling strains a wake my pains, and kin - dle fierce de - sire,  
 dein schmetternd Lied ruft im Ge - müth der Lie - be Pein her - vor.

[Violoncello.] [Tutti]

H. W. 3.

Fine.

Cease your song, and take your flight, bring back my A - cis to my sight, bring back my A - cis to my  
 Stillt den Sang und fort von hier, bringt meinen A - cis her zu mir, bringt mei-nen A - cis her zu

Fine.

Fine.

sight, cease your song, and take your flight, cease your song,  
 mir, stillt den Sang und fort von hier, stillt den Sang

Da Capo.

— and take your flight, bring back my A - cis, bring back my A - cis to my sight!  
 — und fort, von hier, bringt mei-nen A - cis, bringt mei-nen A - cis her zu mir!

Da Capo.

H. W. 3.

Da Capo.

*Larghetto.*

Oboe.

Violino I.

Violino II.

Acis.  
(Tenore.)

Bassi.

PIANOFORTE.

Where shall I seek the charming fair? di-rect the way, kind ge-nius of the  
*Wo find'ich sie, die mir so lieb? ge-lei-tet mich ihr Göt-ter die-ser*

mountains; where shall I seek the charming fair? di-rect the way, kind genius of the mountains;  
*Fla-ren; wo find'ich sie, die mir so lieb? ge-lei-tet mich ihr Göt-ter die-ser Fla-ren;*

H.W. 3.

where shall I seek the charming fair? di-rect the way, kind ge- - nius of the mountains;  
 wo find'ich sie, die mir so lieb? ge-lei-tet mich ihr Göt- - ter die-ser Flu-ren;

where shall I seek the charming fair? where?  
 wo find'ich sie, die mir so lieb? wo?

where? where? where shall I seek the charm-ing fair? di-rect the way, kind ge-  
 wo? wo? wo find'ich sie, die mir-so lieb? ge-lei-tet mich ihr Göt-

H.W.B.

- nius of the mountains!  
- ter die\_ser Flu - ren!

Fine.

Oh tell me, if you saw my dear! seeks she the  
O sagt mir, wisst ihr wo sie blieb? saht ihr im

Fine.

groves, or bathes in crystal fountains? oh tell me, tell me, if you saw my dear!  
Thal, im Wäl-de ih-re Spu-ren? o sagt mir, sagt mir, wisst ihr wo sie blieb?

seeks she the groves, or bathes in crystal fountains? seeks she the groves,  
 saht ihr in Thal, im Wäl-de ih-re Spu-ren? saht ihr in Thal,

Dal Segno.

or bathes in crystal fountains?  
 in Wäl-de ih-re Spu-ren?

Dal Segno.

Dal Segno.

**Damon.**  
 (Tenore o Soprano.)

Recitativo.

Stay, shepherd, stay! See, how thy flocks in von-der val-ley stray! What  
 Bleib, Schä-fer, bleib! Sieh, wie dir dort die Heer-de ir-rend streift! was

Continuo.

means this me-lan-cho-ly air? No more thy tune-ful pipe we hear,  
 meint dies schwer-muths-vol-le Lied? Ver-stummt ist dei-ner Flä-te Spiel.

Andante.

Violino I. II.

Damon.

Bassi.

PIANOFORTE.

Shep - herd,  
Schü - fer,

what art thou pur - su - ing? heedless  
lass dein Lie - bes - wer - ben! Schü - fer, lass dein Lie - bes - wer - ben! acht - los

run - ning to thy ru - in, heed - less  
suchst du dein Ver - der - ben, acht - los run - ning to thy ru - in, share our joy, our plea - sure  
suchst du dein Ver - der - ben, bleib bei uns and un - serm

H. W. 3.

share, share our plea - - - sure, share our joy, - our plea - sure share.  
 Tanz, un - serm Tan - - - zo, bleib bei uns - und un - serm Tanz.

Shep - herd, what - - - art thou pur - su - ing? heedless run - ning to thy  
 Schä - fer, lass - dein Lie - bes - wer - ben! acht - los suchst du dein Ver -

ru - in; share our joy, - share our joy, - share our  
 der - - - ben, bleib bei uns, - bleib bei uns, - bleib bei

joy, - our plea - sure share, our plea  
 uns - und un - serm Tanz, beim Tan -

H.W. 3.

sure, share our joy, our plea - sure share.  
 ze, bleib bei uns und un - serm Tanz.

Fine.

Leave thy pas - sion till to - mor - row, let the day be free from sor - row, free from  
 Spar' dein Lei - den dir auf mor - gen, heu - te halt' dich frei von Sor - gen, frei von

Fine.

Fine.

Da Capo.

love, and free from care, free from love, and free from care, free from love, and free from care.  
 Kum - mer gar und ganz, frei von Kum - mer gar und ganz, frei von Kum - mer gar und ganz.

Da Capo.

H. W. 3.

Da Capo.

Recitativo.

Acis.

Lo here my love! turn, Ga\_la\_te\_a, hither turn thy eyes; see, at thy feet the longing A\_cis lies!  
 O\_scht sie dort! o Ga\_la\_to\_a, bli\_cke her zu mir; sich, wie vor dir dein treuer A\_cis kniet!

Continuo.

Larghetto.

Oboe.

Violino I.

Violino II.

Acis.

Bassi.

PIANOFORTE.

Love in her eyes sits play - ing, and  
 Lie\_be sitzt gaukelnd ihr im Aug' und

H. W. a.

sheds de - li - cious death; love on her lips — is stray - ing, and warb - ling in her breath;  
 strah - let tödt - li - che Lust; Lie - - be sitzt schaukelnd auf ih - rer Brust und singend in ih - rem Hauch;

love on her lips is stray - ing, and warb - ling in her breath!  
 Lie - - be schaukelt auf ih - rer Brust und singet in ihrem Hauch!

Love — in her eyes sits  
 Lie - - be blickt ihr

playing, love — in her eyes sits playing, and sheds de - li - cious death; love — in her eyes sits  
 Au - ge, Lie - - be blickt ihr Au - ge und strah - let won - ni - gen Tod; Lie - - be blickt ihr

H. W. 3.

playing, love — in her eyes sits play - ing, sits play - ing, and sheds de - li - cious  
 Au - ge, Lie - - be blickt ihr Au - ge, blickt ihr Au - - ge und strah - let wonni - gen

death; love on her lips is stray - ing, and warb - ling in her breath, and warb - ling in her  
 Tod; Lie - be sitzt schaukelnd auf ihrer Brust und singend in ih - rem Hauch, und singend in ih - rem

breath!  
 Hauch!

H. W. a.

Fine.

Love on her breast sits pant - ing, and swells with soft de - sire; no  
*Lie - be umstrahlt mit An - muth der hol - den Lip - pen Reiz; es*

Fine.

grace, no charm is want - ing, no grace, no charm is wanting, to set the heart on fire, — to set the heart on fire; no  
*wallt, es wogt ihr Bu - sen, es wallt, es wogt ihr Bu - sen vom Sch - nen sü - ssen Leid's, — vom Sch - nen sü - ssen Leid's; es*

Da Capo.

grace, no charm is want - ing, to set the heart on fire; no grace, no charm is wanting, to set the heart on fire.  
*wallt, es wogt ihr Bu - - sen vom Sch - nen sü - ssen Leid's; es wallt, es wogt ihr Bu - sen vom Sch - nen sü - ssen Leid's.*

Da Capo.

Da Capo.

Recitativo.

Galatea. Oh! didst thou know the pains of absent love, A - cis would ne'er from Ga - la - te - a rove.  
*O! kennstest du die Qual ein - sa - mer Lie - be, du weil - test nie von Ga - la - te - a fern.*

Continuo.

Andante.

Oboe .

Violino I.

Violino II.

Galatea .

Bassi .

PIANOFORTE .

As when the dove la - ments her love, all on the na - ked spray,  
 So wie die Tau.be in ein - sa - mer Laube nach ih - rem Trau - ten klagt,

as when the dove la - ments her love, all on the na - ked spray;  
 so wie die Tau.be in ein - sa - mer Laube nach ih - rem Trau - ten klagt;

H.W. 3.

when he re- turns, no more she mourns, but loves the live- long day,  
 kehrt er zu- rü- ck, ist sie voll Glück und kost so lang' es tagt,

but und loves kost the live- long day.  
 und kost so lang' es tagt.

As when the dove la- ments her love, all on the na- ked spray; when  
 So wie die Tau- be in ein- sa- mer Laube nach ih- rem Trau- ten klagt; kehrt

H.W. 3.

he re - turns, no more she mourns, no more she mourns, no, no,  
er zu - rück, ist sie voll Glück, ist sie voll Glück, ja, ja,

no, when he re - turns, no more she mourns, but loves the  
ja, kehrt er zu - rück, ist sie voll Glück und kost so

live - long day; when he re - turns, no more she mourns, but  
lang' es tagt; kehrt er zu - rück, ist sie voll Glück und

loves, but loves the live long day.  
kost, und kost so lang'es tagt.

*p* *f*

This system contains the first vocal line with lyrics and the first piano accompaniment system. The vocal line starts with a rest, then enters with the lyrics. Dynamics *p* and *f* are indicated. The piano accompaniment features a rhythmic pattern of eighth notes.

This system contains the second vocal line and the second piano accompaniment system. The piano accompaniment continues with the same rhythmic pattern, now featuring a more complex texture with sixteenth notes in the right hand.

Fine.

Fine.

Fine.

H.W. 3.

This system contains the third vocal line and the third piano accompaniment system. The piano accompaniment concludes with a final cadence. The word "Fine." is written at the end of each of the three systems.

Bill - ing, soo - ing, pant - ing, woo - ing, melt - ing  
 Höh - lig, Kir - ren, won - nig, Gir - ren, ruft noch

mur - - - - - mers fill the grove, melt - ing mur -  
 sum - - - - - mend durch die Nacht, sum - mend durch

- mers, last - ing love, melting mur - mers fill the grove, melt - ing  
 die Ruh' der Nacht, ru - fet durch die Ruh' der Nacht, ru - fet

B.W. 3.

mur - murs, last - ing love; bill - ing, soo - ing, pant - ing, woo - ing,  
 durch die Ruh' der Nacht; woh - lig für - ren, won - nig Gir - ren

melt - ing mur - murs fill the grove, melting mur - murs, last - ing  
 ru - fet durch die Ruh' der Nacht, ru - fet durch die Ruh' der

love.  
 Nacht.

Dal Segno. 

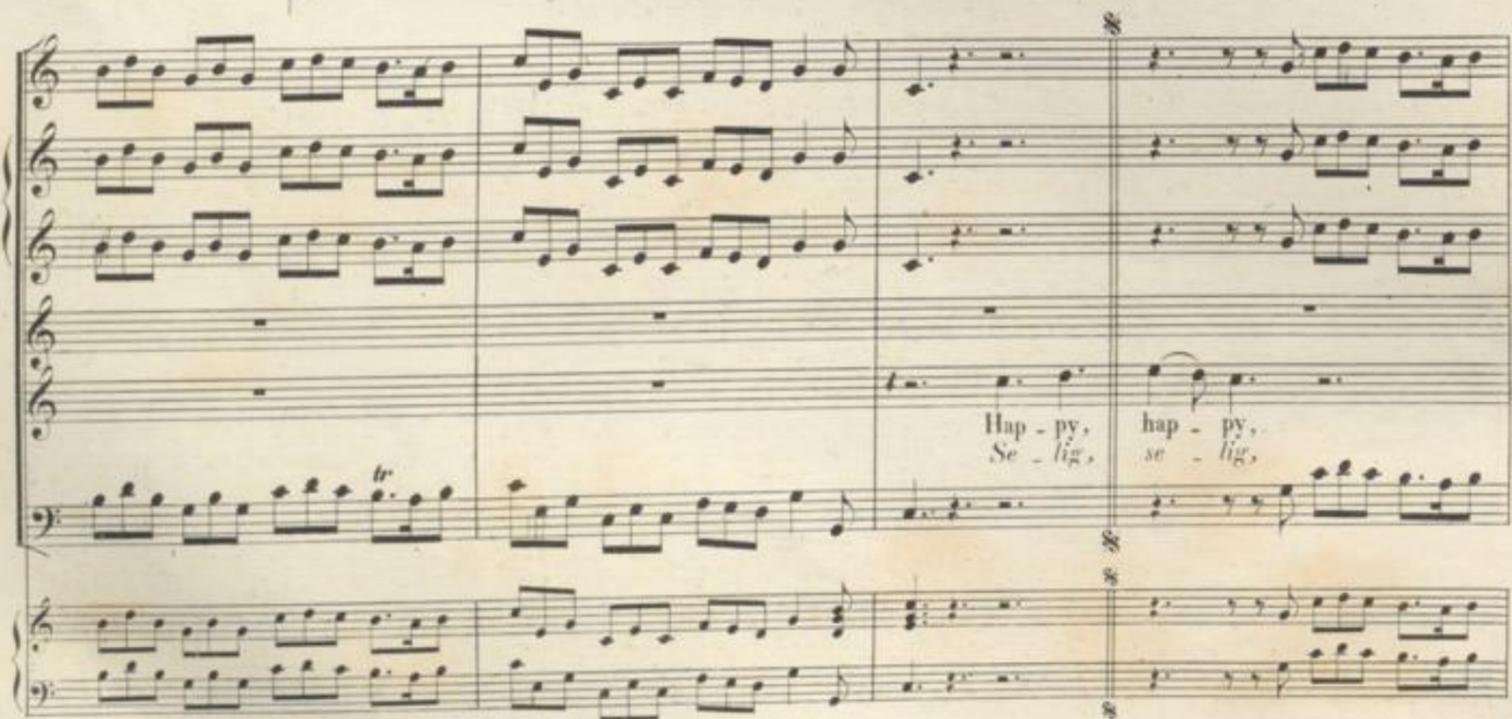


Musical score for strings and woodwinds, marked "Dal Segno." The score consists of five staves: Oboe I & II, Violino I, Violino II, Galatea, and Acis. The music features a complex rhythmic pattern with many sixteenth notes and rests.

Presto.



Musical score for Oboe I & II, Violino I, Violino II, Bassi, and PIANOFORTE. The score is marked "Presto." and includes lyrics for Galatea and Acis. The music is highly rhythmic and features trills (tr) in several parts.



Musical score for strings and woodwinds, continuing from the previous section. It includes lyrics for Galatea and Acis: "Hap - py, hap - py, Se - lig, se - lig." The score features a mix of rhythmic patterns and rests.

Hap - py, hap - py, hap - py we ; - hap - py, hap - py, hap - py  
 Se - lig, se - lig, se - lig wir ; - se - lig, se - lig, se - lig

hap - py, hap - py, hap - py hap - py, hap - py, hap - py  
 se - lig, se - lig, se - lig se - lig, se - lig, se - lig

we ; - hap - py, hap - py we ; hap - py, hap - py  
 wir ; - se - lig, se - lig wir ; se - lig, se - lig

we ; - hap - py, hap - py we ; hap - py, hap - py  
 wir ; - se - lig, se - lig wir ; se - lig, se - lig

py, hap - py, hap - py, hap - py, hap - py we ;  
 lig, se - lig, se - lig, se - lig, se - lig wir ;

py, hap - py, hap - py, hap - py, hap - py we ;  
 lig, se - lig, se - lig, se - lig, se - lig wir ;

hap - py, hap - py,  
se - lig, se - lig,  
hap - py, hap - py,  
se - lig, se - lig,  
hap - py, hap - py, hap - py we, hap -  
se - lig, se - lig, se - lig wir, se -  
hap - py,  
se - lig,

py we; hap  
lig wir; se  
py, hap  
lig, se - lig  
py, hap - py, hap - py  
lig, se - lig, se - lig

we; hap  
wir; se  
we; hap  
wir; se  
py, hap  
lig, se  
py, hap - py, hap - py we!  
lig, se - lig, se - lig wir!  
py, hap - py, hap - py we!  
lig, se - lig, se - lig wir!

H.W. 3.

Musical score for the first system, featuring a vocal line and piano accompaniment.

Fine.

Musical score for the second system with German and English lyrics.

What joys — I feel!                      of all youths thou dear, est boy! —  
*Wie glänzt — dein Aug!*                      al - ler *Kna - ben Liebster du!* —

What charms — I see!                      of all  
*Wie strahlt — dein Beiz!*                      al - ler

Fine.

Musical score for the third system, piano accompaniment.

Fine.

Musical score for the fourth system with German and English lyrics.

thou all my bliss, thou all my joy; thou  
*du all mein Heil, du all mein Glück; du*

nymphs the bright - est fair! — thou all my bliss, thou all my joy; thou  
*Nym - phen Schön - ste du! — du all mein Heil, du all mein Glück; du*

H. W. 3.

all my bliss, — thou all my joy! What joys I feel! of all  
 all mein Heil, — du all mein Glück! Wie glänzt dein Aug? al - ler

all my bliss, — thou all my joy! What charms I see!  
 all mein Heil, — du all mein Glück! Wie strahlt dein Heiz!

youths thou dear - est boy! thou all my bliss, — thou  
 Kin - den Lieb - ster du! du all mein Heil, — du

of all nymphs thou bright - est fair! — thou all my bliss, — thou  
 al - ler Nym - phen Schön - ste du! — du all mein Heil, — du

all my joy; — thou all my bliss, — thou all my joy!  
 all mein Glück; — du all mein Heil, — du all mein Glück!

all my joy; — thou all my bliss, — thou all my joy!  
 all mein Glück; — du all mein Heil, — du all mein Glück! Hap - py,  
 Se - lig,

Dal Segno. \*

H.W. 3.

Dal Segno. \*



joys I feel, what charms I see, what charms I see! what  
 glänzt sein Aug; wie strahlt ihr Reiz, wie strahlt ihr Reiz! wie

joys I feel, what charms I see, what charms I see! what  
 glänzt sein Aug; wie strahlt ihr Reiz, wie strahlt ihr Reiz! wie

joys I feel, what charms I see, what charms I see! what  
 glänzt sein Aug; wie strahlt ihr Reiz, wie strahlt ihr Reiz! wie

joys I feel, what charms I see, what charms I see! what  
 glänzt sein Aug; wie strahlt ihr Reiz, wie strahlt ihr Reiz! wie

joys I feel, what charms I see! hap - py, hap - py, hap - - py,  
 glänzt sein Aug; wie strahlt ihr Reiz! se - lig, se - lig, se - - lig,

joys I feel, what charms I see! hap - py, hap - py, hap - - py,  
 glänzt sein Aug; wie strahlt ihr Reiz! se - lig, se - lig, se - - lig,

joys I feel, what charms I see! hap - py, hap - py, hap - - py,  
 glänzt sein Aug; wie strahlt ihr Reiz! se - lig, se - lig, se - - lig,

joys I feel, what charms I see! hap - py, hap - py, hap - - py,  
 glänzt sein Aug; wie strahlt ihr Reiz! se - lig, se - lig, se - - lig,

H.W. 3.

hap - py we, hap - py, hap - py, hap - py we! what joys  
 se - lig wir, se - lig, se - lig, se - lig wir! wie glänzt

hap - py we, hap - py, hap - py, hap - py we! what joys I feel, what  
 se - lig wir, se - lig, se - lig, se - lig wir! wie glänzt sein Aug; wie

hap - py we, hap - py, hap - py, hap - py we! what joys I feel, what  
 se - lig wir, se - lig, se - lig, se - lig wir! wie glänzt sein Aug; wie

hap - py we, hap - py, hap - py, hap - py we! what joys I feel, what  
 se - lig wir, se - lig, se - lig, se - lig wir! wie glänzt sein Aug; wie

I feel, what charms I see, what charms I see, what  
 sein Aug; wie strahlt ihr Reiz, wie strahlt ihr Reiz, wie

joys I feel, what charms I see, what charms I see, what  
 glänzt sein Aug; wie strahlt ihr Reiz, wie strahlt ihr Reiz, wie

joys I feel, what charms I see, what charms I see, what  
 glänzt sein Aug; wie strahlt ihr Reiz, wie strahlt ihr Reiz, wie

joys I feel, what charms I see, what charms I see, what  
 glänzt sein Aug; wie strahlt ihr Reiz, wie strahlt ihr Reiz, wie

H.W. a.

joys I feel, what charms I see! hap - py, hap - py, hap - py,  
 glänzt sein Aug', wie strahlt ihr Reiz! se - lig, se - lig, se - lig,

joys I feel, what charms I see! hap - py, hap - py, hap - py,  
 glänzt sein Aug', wie strahlt ihr Reiz! se - lig, se - lig, se - lig,

joys I feel, what charms I see! hap - py, hap - py, hap - py,  
 glänzt sein Aug', wie strahlt ihr Reiz! se - lig, se - lig, se - lig,

joys I feel, what charms I see! hap - py, hap - py, hap - py,  
 glänzt sein Aug', wie strahlt ihr Reiz! se - lig, se - lig, se - lig,

hap - py we, hap - py, hap - py, hap - py we!  
 se - lig wir, se - lig, se - lig, se - lig, se - lig wir!

hap - py we, hap - py, hap - py, hap - py we!  
 se - lig wir, se - lig, se - lig, se - lig, se - lig wir!

hap - py we, hap - py, hap - py, hap - py we!  
 se - lig wir, se - lig, se - lig, se - lig, se - lig wir!

hap - py we, hap - py, hap - py, hap - py we!  
 se - lig wir, se - lig, se - lig, se - lig, se - lig wir!

H.W. 3.