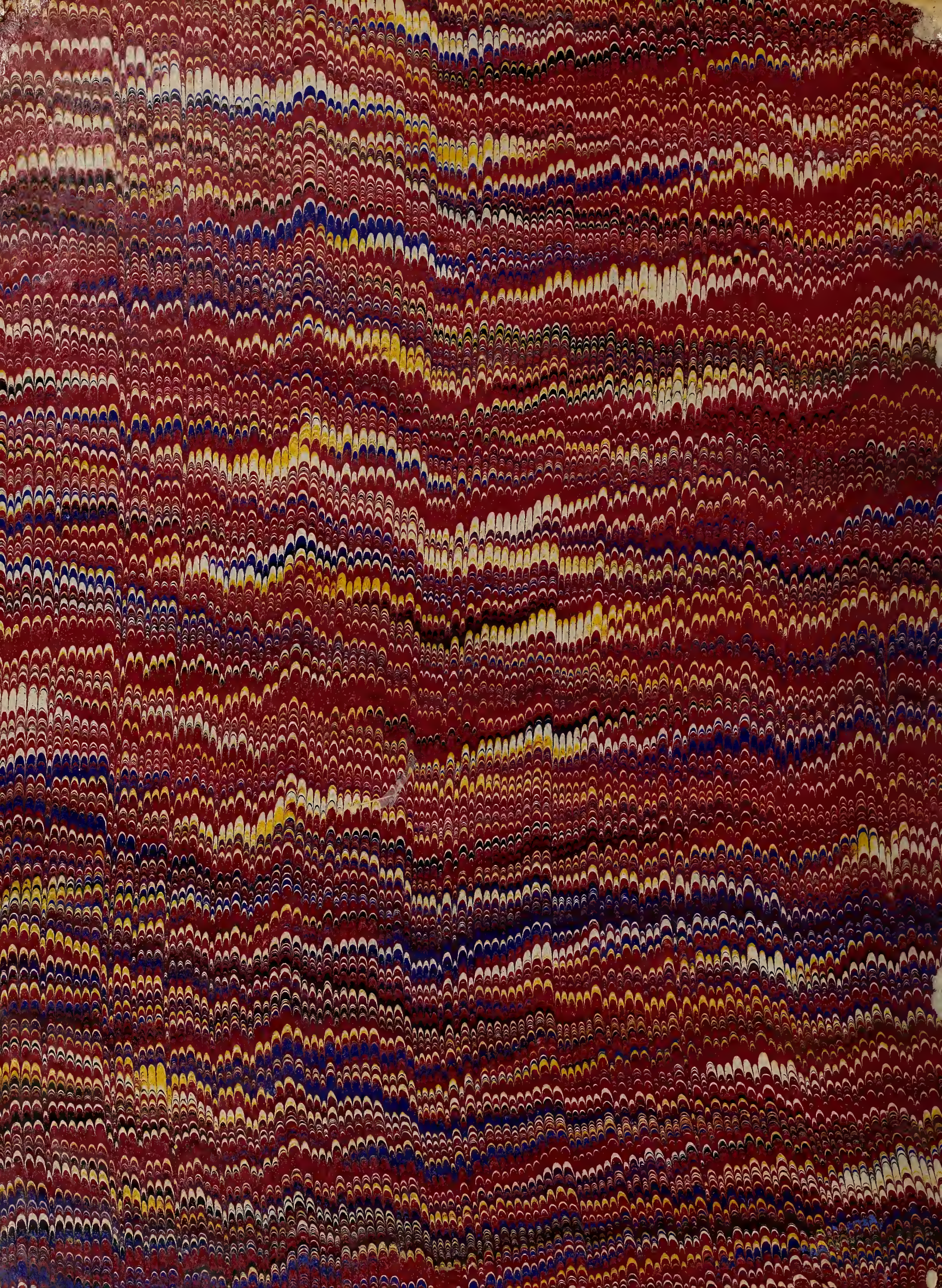
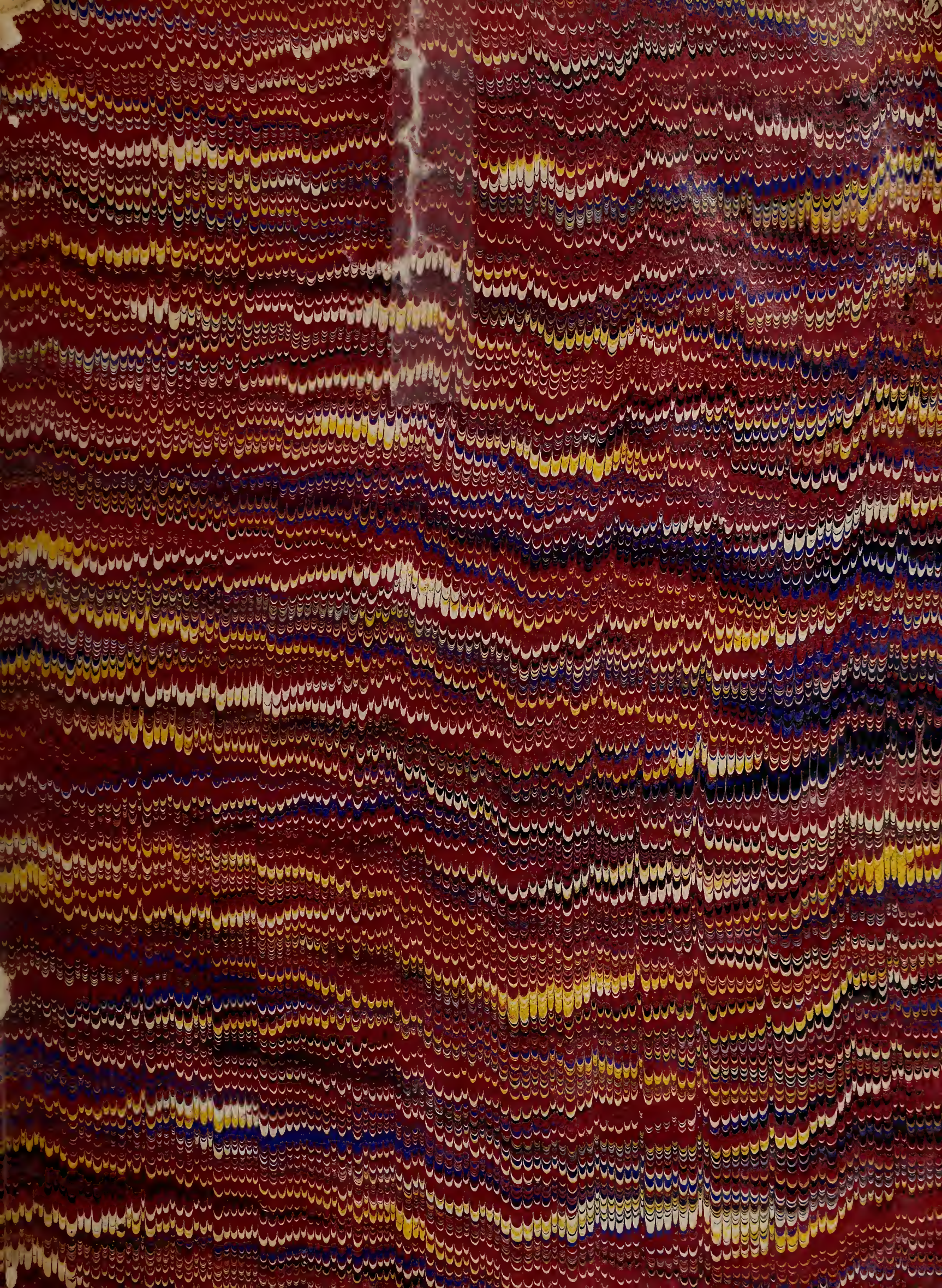


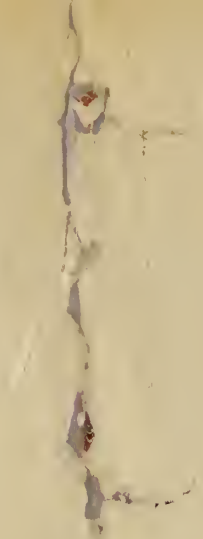
002 E

ARTAXERXES  
MISS CECILIA NOVELLO





5



18/1



Digitized by the Internet Archive  
in 2015

<https://archive.org/details/overturerecitati00arne>



To Dear Cecilia Novello

From her affectionate

Father.

Aug 21/28.

THE

Overture, Recitatives, Airs & Duets,

THE SERIOUS OPERA OF

ARTAXERXES,

Composed by

DR. ARNE,

with an Accompaniment

for the

Piano Forte.

ARRANGED from the Original Scores by J. ADDISON.

In this Edition are added the Quartet

"MILD AS THE MOON BEAMS"

Composed by Braham,

and the

Accompanied Recitative & Grand Finales.

Composed by

HENRY R. BISHOP,

as performed at the Theatres Royal,

Cobent Garden & Drury Lane.

Ent. Sta. Hall,

Price 21/-

London. Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

N.B. This is the first of a Series of Classical English Operas arranged by J. Addison, to be published as above.

Art - Mrs. Clarke

Aboriginal - Mrs. Hunt

Artists - J. R. Sturges

Artists - J. R. Sturges

Mandarin - Cecilia Kowalski

Jurina - Emma Kowalski



## PREFACE.

ARTAXERXES, which is the only English Serious Opera on the Italian model that has retained its popularity, was composed by DR. THOMAS AUGUSTINE ARNE, and produced at the Theatre Royal Covent Garden, on the 2nd of February 1762. It was performed twice a week, making seven nights between that and the 23d, was repeated for the eighth time on the 1st. of April for the Benefit of MISS BRENT, and a ninth time on the 14th, by Command of His Majesty. There was no Afterpiece given with it during the Season, except a Dance, and it was notified the Characters should be new dressed, and nothing under full Price be taken.

To the original Dramatis Personæ\* we find the names of TENDUCCI and PERETTI, Italians; probably at that time there were not English Singers to be procured capable of sustaining these parts.

It has, ever since its production been used as the Touchstone of Vocal ability, almost every Aspirant to high rank in that department having made choice of it for their debut, and perhaps the advancement of the science may be illustrated by the number who have succeeded, and the fact, that some now hold only second rate situations who have acquitted themselves very creditably in it.

In the season of 1768-9, it was first performed at Drury Lane, and on the 21st of April, 1781 it was revived at that House for the purpose of introducing MISS PHILLIPS, afterwards MRS. CROUCH, a Pupil of MR. LINLEY'S; her's and it's success was very great, and the Piece was performed seven times during the remainder of that season.

\* The Cast on its first Performance 1762.

ARTAXERXES ..... *Signor Peretti.*  
 ARBACES ..... *Signor Tenducci.*  
 ARTABANES..... *Mr. Beard.*  
 RIMENES ..... *Mr. Mattocks.*

MANDANE ..... *Miss Brent.*  
 Pupil of Dr. Arne's, her first appearance on the Stage.  
 SEMIRA ..... *Miss Thomas.*

1762-3, Covent Garden, 12 Nights..The same as at first, except SEMIRA, *Miss Poitier.*  
 March 8th, Half-Price being demanded, a Riot ensued, and the House was closed Four Nights to repair the damage done.  
 1763-4, Covent Garden, 12 Nights..The same as last, except SEMIRA, *Miss Miller.*  
 1764-5, Covent Garden, 7 Nights..Same as former, except a Young Gentleman's (*Mr. Squibb*) 1st App.  
 1768-9, Covent Garden, 9 Nights..ARTAXERXES.. *Mrs. Thompson*  
 ARTABANES .. *Mr. Mattocks*  
 ARBACES .... *Mrs. Mattocks.*  
 RIMENES .... *Mr. Dubellamy.*  
 MANDANE .... *Mrs. Pinto.*  
 SEMIRA ..... *Late Miss Brent.*  
                   *Mrs. Baker.*

1768-9, Drury Lane, 4 Nights..ARTAXERXES.. *Mr. Rathom, 1st App.*  
 ARTABANES .. *Mr. Vernon*  
 ARBACES .... *Mrs. Forbes, 1st App.*  
 RIMENES .... *Mr. Fawcet*  
                   Father of the present  
                   *Mr. Fawcet.*  
 MANDANE .... *Mrs. Arne.*  
 SEMIRA ..... *Miss Young*  
 1769-70, Covent Garden, 3 Nights..Same as last  
 1770-1, Ditto, 1 Night for a Benefit..Ditto  
 1771-2, Ditto, Ditto ..ARTAXERXES.. *Mr. Mattocks.*  
 ARBACES .... *Mrs. Mattocks.*  
 ARTABANES .. *Mr. Reinhold.*  
 RIMENES .... *Mr. Dubellamy.*  
 MANDANE .. *A Gentlewoman, 1st Ap.*  
 SEMIRA ..... *Mrs. Baker.*

## PREFACE.

In the year 1791, it was chosen as the vehicle to exhibit the rival performances of MADAME MARA and MRS. BILLINGTON at the two Theatres, where, aided by the talents of other celebrated Singers, it drew crowded Houses for many weeks.

After an absence of seven years MRS. BILLINGTON returned to England and engaged to perform at both Theatres, and to commence with this Opera, which she did at Covent Garden on the 24th of September, and at Drury Lane on the 5th of October in 1811.

Mr. Braham, after temporary secessions from the Theatres, has generally chosen it for the first display of his great powers.

It may be necessary to offer some apology for the omission of several Airs ; none can be founded on their want of merit : on the contrary, if the Opera had a fault it was the want of keeping, by the introduction of subordinate matter. The best reason that can be given is, that it was generally considered too long in the representation, and on its reproduction at Covent Garden on the 23d of September 1813, under the able superintendance of Mr. H. R. BISHOP, for the debut of MISS STEPHENS, it was by him reduced to its present form,† and adapted to the powers of the four new performers, who with the Veteran CHARLES INCLEDON in Artabanes, (to him a new cast of character) gave the Opera a new currency, and established it, as it has ever since remained. I have on this account, as well as a wish to make at a theatrical work, decided on publishing it as now performed.

JOHN ADDISON.

<p>1772-3, Covent Garden, 3 Nights.. ARTAXERXES.. <i>Mr. Mattocks.</i>            ARTABANES .. <i>Mr. Reinhold.</i>            ARBACES .... <i>Mrs. Mattocks.</i>            RIMENES .... <i>Mr. Dubellamy.</i>            MANDANE .... <i>Miss Catley, 1st time</i>            SEMIRA ..... <i>Mrs. Baker.</i></p> <p>1773-4, Covent Garden, 2 Nights.. The same as last, except MANDANE,  <i>Miss Jameson.</i></p> <p>1774-5, Covent Garden, 4 Nights.. The same as last, except MANDANE,  <i>Miss Catley.</i></p> <p>1775-6, Covent Garden, 8 Nights.. ARTAXERXES.. <i>Mr. Mattocks.</i>            ARTABANES .. <i>Mr. Reinhold.</i>            ARBACES .... <i>Mr. Leoni.</i>            RIMENES .... <i>Mr. Dubellamy.</i>            MANDANE .... <i>Mrs. Mattocks.</i>            SEMIRA ..... <i>Miss Davis</i></p> <p>1776-7, Covent Garden, 5 Nights.. Same as last, except <i>Miss Catley, 4</i>  <i>times as MANDANE, &amp; Miss Brown,</i>  <i>the 5th, new that Season.</i></p> <p>1777-8, Covent Garden, 1 Night .. Same as last, except MANDANE, a  <i>Young Lady, 1st Appearance.</i></p> <p>1778-9, Ditto 1 Night, Leoni's Benefit.. MANDANE .... <i>Miss Brown.</i>            SEMIRA ..... <i>Miss Morton.</i>            The rest as before.</p> <p>1779-80, Covent Garden, 4 Nights.. ARTAXERXES.. <i>Mrs. Farrel.</i>            afterwards <i>Mrs. Kennedy.</i>            The Rest as before.</p> <p>1780-1, Drury Lane, 7 Nights.. ARTAXERXES.. <i>Mr. Baddeley.</i>            ARTABANES .. <i>Mr. Vernon.</i>            ARBACES .... <i>Miss Prudom.</i>            From Italian Opera.            RIMENES .... <i>Mr. Dubellamy.</i>            MANDANE .... <i>Young Lady.</i>  <i>Miss Phillips, afterwards</i>  <i>Mrs. Crouch.</i>            SEMIRA ..... <i>Miss Wright</i></p> <p>1781-2, Drury Lane, 1 Night .. ARTAXERXES.. <i>Miss Collet</i>            ARTABANES .. <i>Mr. Reinhold</i>            From Covent Garden.            The rest as before.</p> <p>1781-2, Covent Garden, 2 Nights.. MANDANE .... <i>Mrs. Martyr.</i>            The rest as before.</p>	<p>1782-3, Covent Garden, 2 Nights.. ARBACES .... <i>Signora Sestini.</i>            MANDANE .... <i>Miss Harper.</i>            afterwards <i>Mrs. Bannister.</i>            The rest as before.</p> <p>1783-4, Covent Garden, 2 Nights.. MANDANE .... <i>Mrs. Johnston, 1st Ap.</i>            The rest as before.</p> <p>1786-7, Covent Garden, 3 Nights.. ARTAXERXES.. <i>Mrs. Kennedy.</i>            ARTABANES .. <i>Mr. Darley.</i>            ARBACES .... <i>Mr. Leoni,</i>  <i>1st App. 6 Years.</i>            RIMENES .... <i>Mr. King.</i>            MANDANE .... <i>Mrs. Billington.</i>  <i>1st Time.</i>            SEMIRA ..... <i>Miss Morton.</i></p> <p>1787-8, Drury Lane, 10 Nights.. ARTAXERXES.. <i>Mr. Dignum.</i>            ARTABANES .. <i>Mr. Barrymore.</i>            ARBACES .... <i>Mr. Kelly.</i>            RIMENES .... <i>Mr. Williams.</i>            MANDANE .... <i>Mrs. Crouch.</i>            SEMIRA ..... <i>Mrs. Forster.</i></p> <p>1787-8, Covent Garden, 2 Nights.. Same as 1786-7</p> <p>1788-9, Covent Garden, 5 Nights.. ARBACES .... <i>Miss Reynolds, 2d Ap.</i>            The rest as before.</p> <p style="text-align: center;"><i>Covent Garden.</i></p> <p>1791, ARTAXERXES.. <i>Mr. Gray.</i>            ARTABANES .. <i>Mr. Darley.</i>            ARBACES ..... <i>Mr. Incledon.</i>            RIMENES .... <i>Mr. Davies.</i>            MANDANE .... <i>Mrs. Billington.</i>            SEMIRA ..... <i>Mrs Mountain</i></p> <p style="text-align: center;"><i>Drury Lane.</i></p> <p>1801, ARTAXERXES.. <i>Mr. Hill</i>            ARTABANES .. <i>Mr. Townsend.</i>            ARBACES .... <i>Mr. Incledon.</i>            RIMENES .... <i>Mr. Street.</i>            MANDANE .... <i>Mrs. Billington.</i>  <i>1st Appearance for Seven Years.</i>            SEMIRA ..... <i>Mrs. Atkins.</i>  <i>Mrs. Bland.</i></p> <p>1813, ARTAXERXES.. <i>Miss Rennell. (new)</i>            ARTABANES .. <i>Mr. Incledon.</i>            ARBACES .... <i>Mr. Sinclair. (new)</i>            RIMENES .... <i>Mr. Treby</i>            MANDANE .... <i>Miss Stephens, 1st Ap.</i>            SEMIRA ..... <i>Miss Carew. (new)</i></p>
---	--

\* It has been regretted that Mr. Bishop did not at the same time make such additions to the Orchestra Accompaniments as the improved state of Musical Instruments and Performers admit of.

The  
**OVERTURE**  
 Co  
**ARTAXERXES,**  
 Composed by  
**DR. ARNE,**  
 Arranged for the  
*Piano Forte* BY *J. Addison.*

Ent. Sta. Hall,

LONDON,

Price

Printed by Goulding & Dalmaine, 20, Soho Square & to be had of all Music Sellers in the United Kingdom.

*Poco piu  
che  
Andante.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The upper staff contains several trills (*tr*) and a crescendo leading to a forte (*f*) dynamic. The lower staff provides a bass accompaniment with sustained notes and some trills.

The second system continues the musical piece. The upper staff features a melodic line with a forte (*f*) dynamic and several trills (*tr*). The lower staff continues with a bass accompaniment, including some sustained chords and trills.

The third system concludes the musical piece. The upper staff shows a melodic line with piano (*p*) and forte (*f*) dynamics, ending with a trill (*tr*). The lower staff provides a bass accompaniment with sustained notes and some trills.

*Artaxerxes.*

First system of musical notation. Treble clef with a key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The right hand features a complex texture with many beamed sixteenth notes and rests, marked with *hr* (harmonic). The left hand plays a steady accompaniment of eighth notes. Dynamics include *f*, *p*, and *f* again.

Second system of musical notation. The right hand continues with melodic lines and rests, marked with *hr*. The left hand features a prominent sixteenth-note accompaniment. Dynamics include *cres:* (crescendo), *f*, *ff*, and *p*.

Third system of musical notation. Similar to the second system, with a sixteenth-note accompaniment in the left hand and melodic lines in the right hand. Dynamics include *cres:*, *f*, *ff*, and *p*.

Fourth system of musical notation. The right hand has melodic lines with rests, marked with *hr*. The left hand has a more active accompaniment with eighth notes. Dynamics include *f*, *p*, and *f*.

Fifth system of musical notation. The right hand has a melodic line with many beamed notes. The left hand has a steady accompaniment of eighth notes. Dynamics include *p*.

Sixth system of musical notation. The right hand has a melodic line with many beamed notes. The left hand has a steady accompaniment of eighth notes. Dynamics include *f*.

*in 8<sup>va</sup>*

*Artaxerxes.*

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The upper staff features a complex, rapid melodic line with many beamed notes. The lower staff provides a steady accompaniment with eighth and sixteenth notes.

Second system of musical notation. The upper staff continues the melodic line. The lower staff includes dynamic markings: *ff* (fortissimo) and *mf* (mezzo-forte).

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff includes the dynamic marking *poco* (poco).

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff includes the dynamic markings *cres:* (crescendo) and *piu cres:* (piu crescendo).

Sixth system of musical notation. The upper staff includes trills marked *tr*. The lower staff includes dynamic markings *f* (forte), *ff* (fortissimo), and *p* (piano).

Artaxerxes.

First system of musical notation, consisting of a grand staff with two staves. The upper staff features a melodic line with trills (tr) and a dynamic marking of *f*. The lower staff provides a bass accompaniment with a dynamic marking of *8vs*.

Second system of musical notation, consisting of a grand staff with two staves. The upper staff continues the melodic line. The lower staff features a bass line with dynamic markings of *mp*, *poco cres:*, and *piu*.

Third system of musical notation, consisting of a grand staff with two staves. The upper staff includes trills (tr) and dynamic markings of *cres:*, *f*, and *p*. The lower staff includes dynamic markings of *f* and *tr*.

Fourth system of musical notation, consisting of a grand staff with two staves. The upper staff includes trills (tr) and dynamic markings of *p* and *f*. The lower staff includes trills (tr) and dynamic markings of *p* and *f*.

Fifth system of musical notation, consisting of a grand staff with two staves. The upper staff continues the melodic line with a dynamic marking of *p*. The lower staff features a bass line with dynamic markings of *p* and *f*.

Sixth system of musical notation, consisting of a grand staff with two staves. The upper staff includes trills (tr) and dynamic markings of *f* and *p*. The lower staff includes dynamic markings of *f* and *p*.

mf *f* *p* *mf*

hr hr

First system of musical notation, featuring treble and bass staves with dynamic markings *mf*, *f*, *p*, and *mf*, and hairpins (*hr*).

*p* *cres:* *f*

Second system of musical notation, featuring treble and bass staves with dynamic markings *p*, *cres:*, and *f*.

*p* *piu. f* *f* *ff*

*gva*

Third system of musical notation, featuring treble and bass staves with dynamic markings *p*, *piu. f*, *f*, and *ff*, and the instruction *gva*.

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

Fourth system of musical notation, featuring treble and bass staves with dynamic markings *p*, *f*, *p*, *f*, and *p*.

*f* *p* *f* *pp* *p* *f* *p*

Fifth system of musical notation, featuring treble and bass staves with dynamic markings *f*, *p*, *f*, *pp*, *p*, *f*, and *p*.

*f* *p* *f* *p* *f* *pp* *p*

Sixth system of musical notation, featuring treble and bass staves with dynamic markings *f*, *p*, *f*, *p*, *f*, *pp*, and *p*.

Artaxerxes.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a mix of chords and single notes. Dynamic markings include *f* (forte) and *p* (piano). A trill is indicated by 'tr' above a note in the upper staff.

The second system continues the piece with two staves. It features similar chordal textures and melodic lines. Dynamic markings of *f* and *p* are used throughout.

*Gavotta.*

The third system is labeled 'Gavotta.' and begins with a trill in the upper staff. The music is characterized by a steady eighth-note accompaniment in the bass staff. Dynamic markings include *p* (piano).

The fourth system continues the 'Gavotta' with two staves. The bass staff maintains a consistent eighth-note pattern, while the treble staff has more complex chordal figures. Dynamic markings of *f* and *p* are present.

The fifth system is the final one on the page, consisting of two staves. It concludes the piece with sustained chords in the treble and a rhythmic accompaniment in the bass.



Artaxerxes.

(8)  
*Fair Aurora!*

DUET, in the Serious OPERA

of  
**ARTAXERXES,**

Composed by

**DR. ARNE**

PIANO FORTE, BY J. ADDIS O.V.

Ent. Sta. Hall.

Price

London, Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

Act 1<sup>st</sup> Scene 1<sup>st</sup>. A Garden belonging to the Royal Palace (Moonlight)

*Larghetto.*

*Mandane.* Fair Au = ro-ra! pri = thee stay, O! re =

*Arbaces.* pri = thee stay, O! re =

= tard un-welcome day O! retard the day O! re-tard un-welcome day.

= tard un-welcome day O! retard the day O! re-tard un-welcome day.

*Artaxerxes.*

Fair Au = ro = ra pri = thee stay O! re = = tard

Fair Au = ro = ra pri = thee stay O! re = = = tard

un = wel = come day O! re = = tard un welcome day.

un = wel = come day O! re = = tard un welcome day.

Think what anguish rends my breast, Thus ca = ressing and caress'd;

Think what anguish rends my breast, Thus ca = ressing and caress'd;

Forc'd at thy ap=<sub>=</sub>proach, forc'd to part - - ~~to part~~ Think what anguish rends my  
 Forc'd at thy ap=<sub>=</sub>proach, forc'd to part - - - - Think what anguish rends my

*sf* *p* *tr* *tr*

breast From the Idol of my heart. Forc'd to part - - at thy approach to  
 breast From the Idol of my heart. Forc'd to part at thy approach to

*p* *cres:* *dim:* *tr* *cres:* *dim:*

*pp* *p* *cres:* *dim:*

part forc'd to part at thy approach to part.  
 part forc'd to part - - at thy approach to part.

*mf* *cres:* *f* *tr* *mf* *cres:* *f* *tr*

*mf* *cres:* *f* *p* *pp*

Artaxerxes.



RECITATIVE.

*Arbaces*

Alas! thou knowst that for my love of thee the King, great Xerxes, thy

*for Mandane*

too rigid Father has banish'd me the palace. Thy noble Father mighty Artabanus dis-

= poses at his will the heart of Xerxes, and the young Prince, my Brother Ar = tax =

*Artaxerxes*

erxes, brought up with thee in virtuous emu-lation honors thy worth, and boasts thy valued

friendship, their intrest join'd may soften his resentment. Weak are their efforts,

while his kingly pride disdains to rank a Princess with a subject. My spirits

sink, my heart for-gets to beat I have not for-titude to bear thy

loss And must we part? then all good angels guard thee.

Artaxerxes.

13 1  
*Adieu then lovely Youths,*

SONG,

*In the Serious Opera*

OR

ARTAXERXES,

Composed by

DR. ARNE,

Arranged with an Accompaniment for the

Piano Forte BY J. Addison.

Ent. Sta. Hall,

Price

London. Printed by Goulding & D'Almaine, 20, Soho Square & to be had of all Music Sellers in the United Kingdom.

ANDANTE

*a mezza voce*

Mandane

A = = dieu! A = =

*cres:* *f* *p*

Artaxerxes

= dieu! A = dieu thou love = ly youth! Let hope thy fears re =

= move, Let hope - - - thy fears re = move: Pre = serve thy faith and

truth; But ne = ver doubt my love. never doubt - - -

- - - never doubt my love, never doubt my



love never doubt - my love.

*mf* *ff*

*hr*

*hr* *p* *cres:*

A = = dieu! A = = = dieu! A = =

*f* *hr* *hr* *hr* *p*

= = dieu thou love = = = ly youth. Let hope thy fears re = move. A =

= dieu! A = dieu! thou love = = = = ly youth Let

hope thy fears re = move Pre = serve thy faith and truth; But

ne = ver doubt my love. never doubt - - - - -

- - - - - my love ne = ver doubt - - - - - my love. Pre =

*mf* *mf* *p*

= serve - - - - - pre = = serve thy faith and truth; But

ne = = = = ver doubt never doubt never doubt my love.

A = dieu! A = dieu! never doubt - - never doubt my love - - - - - ne = ver

doubt - - - - - my love. (Exit)

## Enter Artabanes

*Artabanes.*      *Arbaces.*      *Artab:*      *Arb:*      *Artab:*

Son Arbaces! My Father! Givemethysword, Sir I o-bey, Here, take thou mine

*Arb:*      *Artab:*

'Tis drench'd in blood, Fly! hide it from all eyes Xerxes the King this

*Arb:*      *Artab:*

daring arm hath slain, Forbid it heavn! Oh! much lov'd son! thy treatment was the

*Arb:*      *Artab:*

spur to my revenge, For thee I'm guilty Would, I had ne'er been born! Let not weak

scruples thwart my great de- sign perhaps Arbaces shall be King of Persia

*Arb:*      *Artab:*      *Arb:*

I'm all confusion! No more! begone! Oh! fatal day unhappy, lost Ar- baces!

*Artaxerxes*

*Amid a thousand racking Toes,*

**SONG,**

*in the Serious Opera of*

**ARTAXERXES,**

*Composed by*

**DR. ARNE,**

*Arranged with an Accompaniment for the*

*Piano Forte BY J. Addison.*

*Ent. Sta. Hall,*

*Price*

*London. Printed by Goulding & D'Almaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.*

**ALLEGRO**

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. Both are in the key of B-flat major (two flats) and common time (C). The music begins with a forte (ff) dynamic and transitions to piano (p) later in the system.

The second system continues the piano accompaniment. It features more complex rhythmic patterns in the upper staff, including sixteenth notes and grace notes (hr). Dynamic markings include forte (f) and piano (p).

The third system shows the continuation of the piano accompaniment, with the upper staff featuring a series of sixteenth-note runs and the lower staff providing a steady harmonic accompaniment.

*Artaxerxes*

thou = = sand rack = = ing woes I pant, I tremble I

pant, I trem = = = = ble and I feel - - - - cold blood - - - -

from ev'ry vein dis=til and clog my lab'ring heart and clog my

lab'ring heart my heart

and clog

my lab'ring heart I feel cold

blood dis=til thro' ev'ry vein and clog

Artaxerxes.

my lab'ring

*f* *p* *fp* *cres = = = il = = = f = = =*

heart.

*ff* *p*

*f* *p*

*p* *fp* *f*

A = mid a thou = = = sand rack = = = ing woes I

*p*

Artaxerxes



pant, I tremble I pant, I tremble, and I feel cold

*dol: f p dol: f tremando*

blood, I feel cold blood thro' ev'ry vein dis = til and

*p*

clog my lab'ring heart my heart

*f p cres = = =*

*il = = = = f fp fp hr hr hr*

First system of musical notation. The vocal line (top staff) features a melodic line with a trill (*tr*) and a forte (*f*) dynamic. The piano accompaniment (bottom two staves) consists of chords and a bass line, with a mezzo-forte (*mf*) dynamic marking.

Second system of musical notation. The vocal line includes the lyrics "and clog - - my lab'ring heart I pant, I" and features a trill (*tr*). The piano accompaniment includes a *dim:* (diminuendo) marking and dynamic markings of *f* and *p*.

Third system of musical notation. The vocal line includes the lyrics "tremble, and I feel cold blood dis = til thro' ev'ry vein and". The piano accompaniment features a *Tremando* marking and dynamic markings of *f* and *p*.

Fourth system of musical notation. The vocal line includes the lyrics "clog - -". The piano accompaniment continues with chords and a bass line.

my lab' = ring heart - - - - my lab' = = = = ring

heart - - - - my lab' = = = = ring heart

gves - - - -

clog my lab' = ring heart

exit

Manet Artabanes

1

Artab:

Be firm my heart, in the pursuit of guilt, the first ad - vance admits not of re -

= treat. The Royal blood, to the last hateful drop, shall all be shed: Conscience!

thy checks are vain. The Prince ap=pears, Now art's my only refuge

Artax:

Dear Artaba=nes glad I meet thee here, thy Prince requires thy counsel, thy

Artax:

Artab:

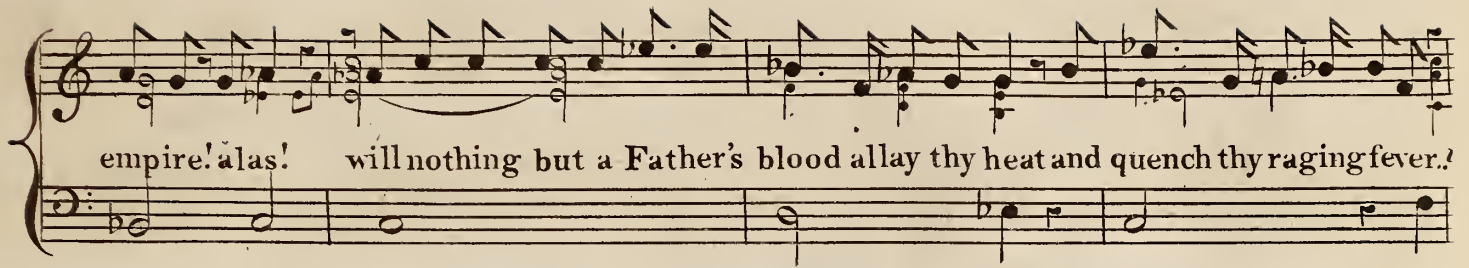
loy=alty, revenge! I tremble sir, this dire in= junction wants an expla= nation. Disastrous

Artab:

fate! yonder my Father lies, savagely murder'd Oh! my ill boding fears, unsated thirst of

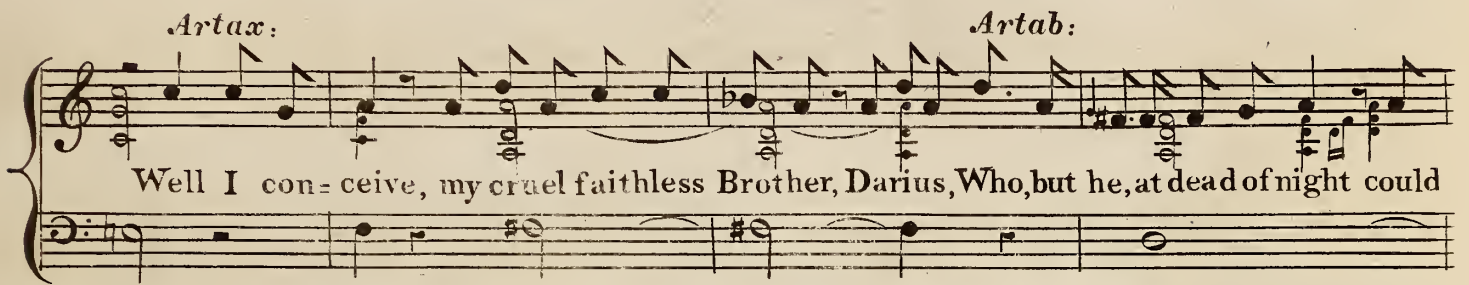
Artaxerxes

\* Enter Artaxerxes with Rimenes and Guards.



empire! alas! will nothing but a Father's blood allay thy heat and quench thy raging fever!

*Artax:* *Artab:*

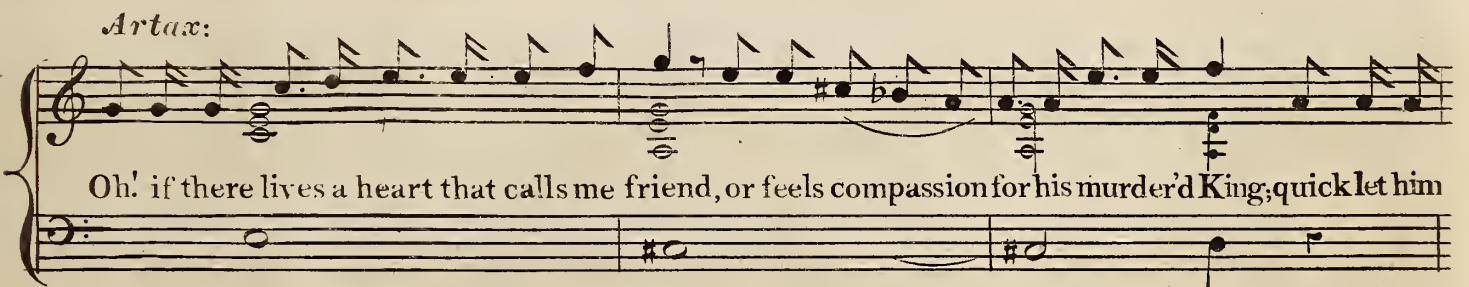


Well I conceive, my cruel faithless Brother, Darius, Who, but he, at dead of night could



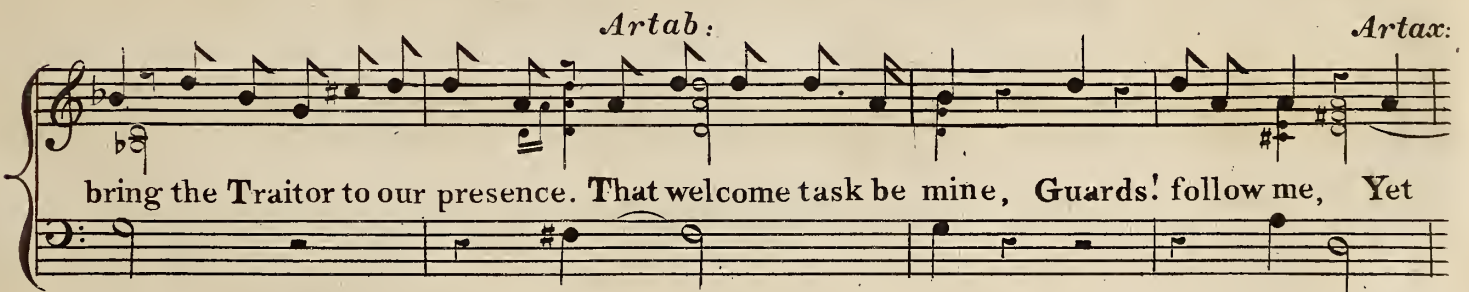
penetrate the Palace! who approach the royal bed! besides his known ambition!

*Artax:*



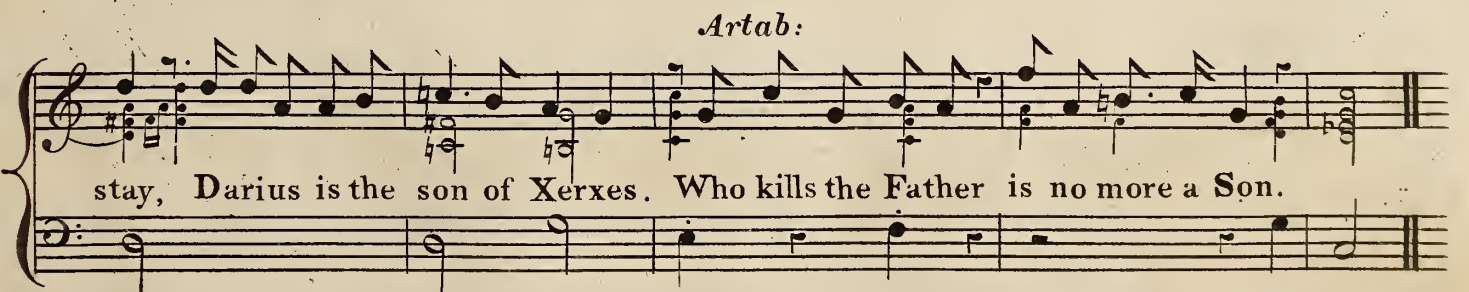
Oh! if there lives a heart that calls me friend, or feels compassion for his murder'd King, quick let him

*Artab:* *Artax:*



bring the Traitor to our presence. That welcome task be mine, Guards! follow me, Yet

*Artab:*



stay, Darius is the son of Xerxes. Who kills the Father is no more a Son.

*f*

Behold on Leth's dismal strand.

SONG.

in the Serious Opera of

ARTAXERXES,

Composed by

DR. ARNE,

Arranged with an Accompaniment for the

Piano Forte BY J. Addison.

Ent. Sta. Hall.

Price

London, Printed by Goulding & Dalmaine, 20, Soho Square & to be had of all Music Sellers in the United Kingdom.

LARGHETTO

a mezzo voce

Artabanus

Be = hold! Be = hold! on

Leth's dismal strand Be = hold! behold! thy Fa = = = thers troubled spirit

stand. In his face in his face what

mezza voce

Artaxerxes

grief pro = found! what grief - - - pro = found!

*Presto*

See! see! see! he rolls he

rolls his haggard eyes. Hark! Hark! re-venge revenge he

cries; and points - points to his still bleed = = ing

*Artaxerxes*

wounds points points to his still bleeding

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a treble clef and a key signature of two flats. The lyrics are "wounds points points to his still bleeding". The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.

wounds See! See! he rolls his haggard

*pp* *ff*

The second system of music continues the vocal line and piano accompaniment. The lyrics are "wounds See! See! he rolls his haggard". The piano accompaniment includes dynamic markings *pp* (pianissimo) and *ff* (fortissimo). The right hand of the piano part has a dense, arpeggiated texture.

eyes and hark! and hark! revenge revenge he

The third system of music continues the vocal line and piano accompaniment. The lyrics are "eyes and hark! and hark! revenge revenge he". The piano accompaniment maintains its complex, rhythmic texture.

cries and points to his still bleed = = = ing

*f*

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "cries and points to his still bleed = = = ing". The piano accompaniment features a dynamic marking *f* (forte). The right hand of the piano part has a dense, arpeggiated texture.



wounds points points to his still

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'wounds points points to his still'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. The right hand plays a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simpler bass line.

bleed = = = ing wounds

*ff*

The second system of music continues the vocal line and piano accompaniment. The lyrics are 'bleed = = = ing wounds'. A dynamic marking of *ff* (fortissimo) is placed above the piano accompaniment. The piano accompaniment features a dense texture of chords and moving lines in both hands.

The third system of music shows the vocal line mostly silent, with the piano accompaniment continuing. The piano accompaniment consists of a complex, rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

O = = = bey the call re =

*f* *p*

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are 'O = = = bey the call re ='. Dynamic markings of *f* (forte) and *p* (piano) are present. The piano accompaniment features a complex, rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

= venge his death And calm his soul that

*f* *p*

gave -- thee breath calm his soul that gave -- thee breath

*tr* *f*

o = = bey the

*p* *tr*

call re = = venge his death and calm his soul that

*tr* *tr* *tr*

gave thee breath o = = bey thee call!

re = = venge his death O = = bey thee

call re = = venge his death calm his soul that

gave thee breath calm his soul that gave thee

breath. Exit with *Rimenes* Guarded.

Artaxerxes



to - - up = braid My op = press'd but con = = stant heart

Cease in pi = = ty in pi = ty to up = braid My op = = press'd but

con = stant heart My op = = press'd but con = = = stant heart

*dol:* *poco f*

Full suf = fi = cient

are --- the woes Which my cru- = el stars im = pose;

Heav'n a = las! has done its part Full suf = fi = = cient are the

woes Which my cru- el stars im = pose. Heav'n a = las! has done its

part Heav'n a = las! has done its part.

*a mezza voce*

Enter *Mandane**Mandane*

Where do I fly? Ah! hapless Maid thus, in one fatal instant, to lose a Brother

*Artax:**Mand:*

Father, and a Lover Alas! Mandane Does Darius live? or are thy guilty hands im-

*Artax:*

-brued in Brothers blood Fain would I shun that deed which to prevent I've search'd thro' all the

*Mand:*Enter Artabanes *Artax:*

Palace for Artabanes and Da-rius but all in vain See! Artabanes comes My

*Artab:**Artax:**Artab:*

friend! I sought you sir all is accomplish'd Ha! speak, explain! Your Fathers death reveng'd

*Artax:**Mand:*

Darius slain and Artaxerxes now is Persia's King Oh Gods oh dire misfortune

*Artaxerxes*

*Artab:*

*Artax:*

Why that deep sigh my Liege? 'twas your command Alas! tis true the guilt is on-ly

Enter Semira in haste

*Artax:*

*Sem:*

mine Oh! Artax-erxes! Say, fair Semira, why this seeming joy? Da-rius is not guilty of the

*Quit*

*Mand:*

*Artax:*

*Sem:*

Enter Rimenes with Arbaces guarded

murder, What do I hear? I'm struck with double horror Th'As-sassin is secur'd

*Rim:*

*Artab:*

*Artax:*

*Artab:*

*Sem:*

Who, in this Royal presence, would believe Ar-baces to be guilty How! My Friend! My Son! My

*Mand:*

*Artax:*

Brother! Oh, ye Gods! my Lover Would in the pangs of death I'd met my friend rather than thus in

*Arb:*

*Artax:*

fetters like a traitor I'm innocent O make but that appear and doubly'twill endear thee to my love

*Artaxerxes.*



*Arb:* *Artab:* *Mand:*

I am not guilty that's my only plea This prudent caution answers to my wish But your re-

*Arb:* *Artax:* *Arb:* *Artab:* *Arb:*

= sentment 'gainst the King? Was just Didst thou not fly? I did This thy reserve? is

*Rim:* *Arb:* *Artab:*

requisite This bloody sword? Was in the scabbard when you took me Pris'ner And

*Arb:*

canst thou yet deny the bloody deed?—Great Sir! I still assert my innocence

*Artab:*

Audacious Boy thus obstinate in ill thy sights my torment, and this deed's my

*Arb:*

shame And does my Father join in my des = truction

*Artaxerxes*



blast to my fame. Let jus=tice the

*ff* *p*

Traitor to pu=nishment bring, His Father he lost, when he murder'd his

King. His Father he lost when he murder'd his King.

*f* *ff*

Thy Father! a = way a = way I re=nounce the soft

*p* *f* *f*

Artaxerxes



justice the Traitor to pu-nishment bring His Fa-ther he

lost when he murder'd his King His Fa-ther he lost when he

*f*

*oves*

*exit*

murder'd his King.

*ff*

REVEIL & AIR,

*Oh! too lovely*

in the Serious Opera of

# ARTAXERXES,

Composed by

**DR. ARNE,**

Arranged with an Accompaniment for the

**PIANO FORTE, by J. ADDISON.**

Ent. Sta. Hall.

Price

London. Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

**Arbaces**

Ap=pearance, I must own is strong a=gainst me: but truth is on my

**Artax:**

Exit  
Artax:

side I'm innocent Pray Heav'n thou may'st; but'till the law decides you must remain a prisoner

**Arb:**

**Mand:**

Beauteous Mandane! turn at least and hear me A=way! away! you sue in vain.

**AIR.**

*ad lib:*

**Arbaces.**

Oh - - - - - too love=ly Oh! too lovely

**Artaxerxes**

too un-kind 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! lost for = lorn! And

worse than mur = = der'd by - - - thy scorn - - -

worse than murder'd by thy

*cres = = = il = = = f*

scorn Oh! too lovely

*f* *hr* *p*

too un-kind, too love-ly too un-kind Pierce my

breast, my heart shall prove strong in virtue, firm in



love Guiltless! wretched! lost! for = lorn!

worse than mur = = = = = der'd by thy scorn - - - - -

- - - - - worse than murder'd by thy scorn thy scorn - - -

*cres = = = = = il = = =*

Exit guarded

- - - - - by thy scorn.

*f ff p f hr*

Artaxerxes

RECIT: Mandane.

Bishop

Largo

Mandane

Dear and beloved shade of my dead Father

Thee I in-

-voke to spirit up my rage

Lest fond credu-lity too strongly plead

And turn my purpose from a just revenge

For oh! I feel the Tyrant Love within

He rends my breast he struggles he struggles for Arbaces Help me kind Gods to tear away his image

Artaxerxes

*By soft Ideas.*  
**SONG.**  
*in the Serious Opera of*  
**ARTAXERXES,**  
*Composed by*  
**DR ARNE,**  
*Arranged with an Accompaniment for the*  
**Piano Forte, BY J. Addison.**

Ent. Sta. Hall.

Price

London Printed by Goulding & Dalmaine 20 Soho Square & to be had of all Music Sellers in the United Kingdom.

ALLEGRO

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 one flat (B-flat) and the time signature is 3/4. The music begins with a forte (*f*) dynamic. The bass staff contains several trills marked with *tr*.

The second system of musical notation continues the piece. It features two staves. The upper staff has a piano (*p*) dynamic marking. The bass staff includes trills marked with *tr* and a crescendo leading to a piano (*p*) dynamic.

The third system of musical notation shows a change in dynamics. The upper staff starts with a piano (*p*) dynamic and includes accents (>). The lower staff features a forte (*f*) dynamic section with a steady accompaniment.

The fourth system of musical notation concludes the piece. It features two staves. The upper staff includes a trill marked with *tr*. The lower staff continues with a steady accompaniment.

Artaxerxes

Mandane

Fly! - - - - -

The first system of music features a vocal line with a melodic line and several trills (tr) in the upper register. Below it is a piano accompaniment consisting of two staves, with a piano (p) dynamic marking at the beginning.

The second system continues the vocal line with more trills. The piano accompaniment provides harmonic support, ending with a pianissimo (pp) dynamic marking.

Fly! soft i-deas, fly! Fly! soft i-deas, fly! That

The third system contains the vocal line with the lyrics "Fly! soft i-deas, fly! Fly! soft i-deas, fly! That". The piano accompaniment features a forte (f) dynamic in the middle and a piano (p) dynamic at the end.

nei = ther Tear, nor sigh, my vir = tue may be = tray

The fourth system continues the vocal line with the lyrics "nei = ther Tear, nor sigh, my vir = tue may be = tray". The piano accompaniment includes forte (f) and piano (p) dynamic markings.

my vir = tue may be = tray Nature's great call

*p* *mf*

that govens all A Daughter must o = = bey - - - -

*p* *mf*

Nature's great

call that governs all, A Daughter must o = = bey o = =

= bey

*f* *ff* *tr*

*tr* *tr*

*p* *cres* *il* *f*

A = las! my soul de = nies to

*p* *tr*

Artaxerxes

hear revenge's cries A = las! my soul de = nies

to hear re ven = ge's 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 revenge's cries;

Dare not fond heart to take his part But drive his

The first system of music features a vocal line in a treble clef with a key signature of one flat (B-flat). The lyrics are "Dare not fond heart to take his part But drive his". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part includes chords and moving lines in both hands.

form a way, But drive

*p* *cres:*

The second system continues the vocal line with the lyrics "form a way, But drive". The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamic markings include *p* (piano) and *cres:* (crescendo).

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

The third system shows the vocal line continuing with a melodic line. The piano accompaniment has a rhythmic pattern with dynamic markings of *f* (forte) and *p* (piano) alternating between the right and left hands.

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

The fourth system continues the vocal line. The piano accompaniment features a series of chords and moving lines with dynamic markings of *f* (forte) and *p* (piano).



his form - - - a = way

Dare not fond heart, to take his part; Dare not fond

heart to take his part; But drive his form - - - -

*cres = = = il = = =*

his form a = = way.

Act 2<sup>d</sup> Scene 1<sup>st</sup> The Royal Apartments. Enter Artaxerxes and Artabanes.

Artax:

Guards! speed ye to the tower and in=stantly con=vey Ar=ba=ces

Artab:

Art<sup>s</sup>

to me Good my Lord! think not the partial fondness of a Father has urg'd this counsel. No!

'tis justice dictates He still persists that he is in=no=cent and his fair

truth was ne'er till now sus=pected I will with==draw Oh! re=concile the

safety of your son with the King's peace and honor of his throne *f*

Artaxerxes

In Infancy our Hopes & Fears,

AIR,

In the Serious Opera of

ARTAXERXES,

Composed by

DR ARNE,

Arranged with an accompaniment

for the Piano Forte BY J. Addison.

Ent. Sta. Hall.

Price

London Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

ANDANTE

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 is one sharp (F#) and the time signature is common time (C). The tempo marking 'ANDANTE' is on the left. The first measure of the upper staff has a 'dol:' marking. Trills are indicated by 'tr' above the notes in the second and third measures.

The second 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 is one sharp (F#) and the time signature is common time (C). The tempo marking 'ANDANTE' is on the left. The first measure of the lower staff has a 'mezza voce' marking. The system ends with a 'p' (piano) dynamic marking.

The third 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 is one sharp (F#) and the time signature is common time (C). The tempo marking 'ANDANTE' is on the left. The first measure of the lower staff has a 'cres:' (crescendo) marking. The system ends with a 'f' (forte) dynamic marking and a double bar line.

Artaxerxes

*Artaxerxes*

In Infancy, our hopes and fears Were to each other known, And friendship in our

riper years, Has twind our hearts in one - - - - Has twind our hearts in

Oh! clear him then from

this offence, Thy love, thy duty prove, Res-tore him with that in-nocence, which

*Artaxerxes*

first inspir'd my love - - - - - in=spir'd my love Oh!

*mf* *p*

Detailed description: This system contains the first two lines of music. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "first inspir'd my love" followed by a long dashed line, then "in=spir'd my love" and "Oh!". The piano accompaniment starts with a treble clef and a bass clef. The first line of piano music is marked *mf* and the second line is marked *p*. There are some hairpins (*hr*) above the vocal line.

clear him then from this offence, Thy love, thy du=ty prove, Res=

*f*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "clear him then from this offence, Thy love, thy du=ty prove, Res=". The piano accompaniment continues with a treble clef and a bass clef. The music is marked *f* in the piano part.

=tore him with that in= nocence; which first in=spir'd my love - - -

*mf*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "=tore him with that in= nocence; which first in=spir'd my love" followed by a dashed line. The piano accompaniment continues with a treble clef and a bass clef. The music is marked *mf* in the piano part. There are hairpins (*hr*) above the vocal line.

- - - in=spir'd my love

*f*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics "- - - in=spir'd my love". The piano accompaniment continues with a treble clef and a bass clef. The music is marked *f* in the piano part. There are hairpins (*hr*) above the vocal line.

RECIT. AND AIR,

*Off, c'er the cruel tyrant Love,*  
*in the Serious Opera of*

**ARTAXERXES,**

Composed by

**DR ARNE,**

*Arranged with an accompaniment for the*  
*Piano Forte BY J. Addison.*

*Ent. Sta. Hall,*

*Price*

*London, Printed by Goulding & D'Almaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.*

**Semira.**

Away thou cruel Maid enforce his crime and urge his speedy death But

**Man:**

first prepare thy heart and quite erase the soft remembrance of your former passion Ah!

barbarous Semira! thus to wake my guilty pity Rebel to my duty

**AIR**

**ANDANTE**

*a mezza voce*

*Artaxerxes*

Mandane

If o'er the cru-el ty-rant Love, A

conquest I - - be-liev'd, The flat'ring er-ror cease to prove; Oh let me be de-

= ceiv'd O! let me be de ceiv'd O! let me be de-ceiv'd

For=

Artaxerxes

= bear to fan the gen = tle 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 weakness of - - my heart; Which,

ah! I feel too much - - inclin'd to take the Trai = tor's part For =

part - - - to take - - the traitors part.

Artaxerxes



Scene. The Council Chamber.

*Artax., Satraps, Guards, &c.*

*Artaxerxes*

Ye solid Pillars of the Persian Empire! Behold me fated to sus=

=tain the cares of my Paternal Throne And much I'm griev'd that my lov'd Father's

death so heavy lies up= on my absent Friend; but since Ar= baces denies the accu=

=sation, let the Father be the Sons Judge to cast him or ac= quit him in him is

*Artab:*

*Ent: Arb: in Chains*

vested all our Regal power Ah! Sir, what Trial?

*Artaxerxes*

*Arbac:*

Am I so much the hatred of all Persia, that it unites to witness my misfortune? My

*Artax:*

Sov'reign! Oh! Arbaces call me Friend for'till thy crime is prov'd that title's

mine; but as a name so tender ill becomes th'impartial Judge, thy most unhappy

*f* *Arba:* *Artax:* *Arba:*  
cause I have assign'd to worthy Artabanes My Father Judge! Yes he, I'm chill'd with

*Artab:*

horror Ar-ba-ces! in this presence thou appear'st to be the

*Arba:*

Murderer of Royal Xerxes And yet my heart is free, I'm innocent

*Artaxerxes*

*Mand:* *Arba:*

Whether he plead, or not, he equally is guilty Cruel Man=

*Mand:* *Artab:*

=da-ne! does thy voice condemn me? Bear up my heart Your just re=

=sentment, Princess, spurs on my lazy virtue my Son I here condemn

*Mand:* *Artax:* *Artab:*

Arbaces dies Oh! Gods Suspend awhile the rash decree 'Tis sign'd my Liege

*Mand:* *Arba:*

I have fulfill'd my duty Alas! my tears betray me Weeps Mandane in pity

*Mand:*

of my cruel destiny Pleasure may start a tear as well as grief

*Artab:*

Now I have finish'd the stern Judges part per- mit oh King! the

feelings of a Father Pardon my Son th'e- fect of tyrant duty

suffer with patience and remember this the worst of ev'ry evil is the

*Arba:*

fear Excuse the transports of my frantic grief shed all my blood 'tis

yours I'll not com = plain; but kiss the honor'd hand that sign'd my

*Artab:*

death Enough! a = rise! take one em = brace and part.

*Artaxerxes*

# Mild as the Moon's beams,

The Favorite **QUARTETT.**

Introduced at the Theatres Royal

Covent Garden and Drury Lane,

In the Serious Opera of

## ARTAXERXES,

Composed by

### J. BRAHAM.

Ent. Sta. Hall.

Price

London, Printed by Goulding & D'Almeida, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

**LARGO**

Arbaces

Piano  
Forte

To death 'mid burn = = ing

Mand:

Sem.

O heed my tears Oh listen to my sighs

Artax:

O heed my tears Oh listen to my sighs

O heed my tears Oh listen to my sighs

sands Ar = ba = ces flies - - - - -

To

Artaxerxes

Original Key Eb

2

death 'mid burn= = ing sands - - - Ar= ba= ces Ar= = ba= = ces flies

*Sem:*

Oh heed my tears Oh listen to my sighs Oh heed my

*Artax:*

Oh heed my tears Oh listen to my sighs. Oh heed my

*Mand:*

Oh heed my tears and sighs Oh listen to my

tears Oh listen to my sighs Oh listen to my

tears Oh listen to my listen to my sighs Oh

*cres:*

sighs Oh listen to my sighs Stay ah stay Ar= = ba= = ces stay.

sighs Oh listen to my sighs stay Ar= = ba= = ces stay.

listen to my sighs Ar= = ba= = ces stay.

*Arb:*

to death I go No I can= not stay.

*f*

*Artaxerxes*

Mild as the moonbeams which on fountains trem = = ble And sad as

Mand: Mild as the moon - beams  
Sem: Mild as the moon - beams  
night = ingales mourn their young

which on fountains trem = = ble And sad as nightingales mourn their young  
which on fountains trem = = ble And sad as nightingales mourn their young

Mild as the moon - beams which on fountains trem = ble And sad as  
Mild as the moon - beams which on fountains trem = ble And sad as  
Mild as the moon - beams which on fountains trem = ble And sad as  
Mild as the moon - beams which on fountains trem = ble And sad as

Night-ingales mourn their young And sad as Nightingales

Night-ingales mourn their young And

Night-ingales mourn their young

Nightingales mourn their young

*loco*

And sad as Nightingales and sad as Nightingales mourn their young and sad as  
sad - - - - - and sad as Nightingales mourn their young

And sad as Nightingales

And sad and sad as Nightingales mourn their young

*1<sup>st</sup>*

*2<sup>d</sup>*

young they mourn their young they mourn their young - - - -

young they mourn their young they mourn their young - - - -

young they mourn their young

*2<sup>d</sup>*



The first system of music consists of two vocal staves (treble clef) and a piano accompaniment (grand staff). The vocal lines feature a melodic line with some grace notes and a lower line. The piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the musical piece. It includes two vocal staves and a piano accompaniment. The lyrics "Mild as the moon-beams which on fountains" are written below the vocal lines. The piano part includes a dynamic marking of *p* (piano).

The third system of music features two vocal staves and a piano accompaniment. The lyrics "Mild as the trem = = ble And sad as Nightin-gales mourn their young" are present. The piano accompaniment includes a sixteenth-note figure in the right hand.

The fourth system contains two vocal staves and a piano accompaniment. The lyrics "moon-beams which on fountains trem = = ble And sad as Night-ingales mourn their" are written. A measure number "8" is indicated at the beginning of the system.

Artaxerxes

young Mild as the moon - beams which on fountains trem = = ble And

young Mild as the moon - beams which on fountains trem = = ble And

Mild as the moon - beams which on fountains trem = = ble And

Mild as the moon - beams which on fountains trem = = ble And

sad as Nightingales mourn their young mourn - - - - - their

sad as Nightingales mourn their young mourn - - - - - their

sad as Nightingales mourn their young mourn - - - - - their

sad as Nightingales mourn their young mourn - - - - - their

young mourn - - - - - their young.

young mourn - - - - - their young.

young mourn - - - - - their young.

young mourn - - - - - their young.

*Artaxerxes.*

*Mand:**Artab:*

Ah! me at poor Arbaces parting I feel the stroke of death I hope Mandanes

*Mand:*

wrath will now subside since at the price of my pa-ternal love I've sated her revenge. Savageno

more! avoid my presence dare not view the light of sun or stars but hide thy cruel head with-

*Artab:**Mand:*

= in the deepest bowels of the earth Is then my virtue Silence inhuman

*Artab:**Mand:*

Did not Mandanes rage excite my justice The Daughter ought to

vindicate the Father but thou a Father shouldst have sav'd thy Son

*Artaxerxes.*

*Monster! away!*  
**A I R,**  
*in the Serious Opera*  
**ARTAXERXES,**  
*Composed by*  
**DR ARNE,**  
*Arranged with an Accompaniment for the*  
**Piano Forte** BY *J. Addison.*

*Ent. Sta. Hall,*

**LONDON,**

*Price*

*Printed by Goulding & D'Almaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.*

*Mandane for*

Monster! away,

**PRESTO**

from cheerful day - - - - - To the barren desert fly

Paths explore Where Lions roar And de-

*Artaxerxes*

= vouring Ti-gers lie Monster! a-way, From cheerful day - - -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains the lyrics: "= vouring Ti-gers lie Monster! a-way, From cheerful day - - -". The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano).

to the barren desert fly Paths explore, Where

The second system continues the musical piece. The vocal line lyrics are: "to the barren desert fly Paths explore, Where". The piano accompaniment features a *f* (forte) dynamic marking.

Li- = ons roar, And devou = ring Ti = gers lie - - -

The third system shows the vocal line with lyrics: "Li- = ons roar, And devou = ring Ti = gers lie - - -". The piano accompaniment continues with a steady rhythmic pattern.

Paths ex = plore where Lions roar, and de = vouring Tigers lie Paths ex =

The fourth system concludes the page with the vocal line lyrics: "Paths ex = plore where Lions roar, and de = vouring Tigers lie Paths ex =". The piano accompaniment includes a *p* (piano) dynamic marking.

= plore where Lions roar, and de-vouring Tigers lie Fly! fly where de-vouring Tigers lie

Fly! fly where de-vouring Tigers lie - - - - - where de-vouring Tigers lie Fly

fly - - - where de-vouring Tigers lie

*mezzo*  
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, a-gree

*p*

All, to save their young - - - - - a-gree. Monster! away

*f* *f*

from cheerful day - - - - - To the barren desert fly Fly! fly!

*p*

*p cres:* Paths ex = = plore where Li = = = = = ons roar And de =

*p cres: f ff p*

= vouring Ti = gers lie Paths ex = plore where Lions roar

gus

And de = vou = ring Ti = = gers lie Ev' = = ry creature fierce by nature

Harmless is com = par'd to thee Ev' = = ry creature fierce by nature

Harmless is com = par'd to thee com = par'd to thee com = par'd to thee.



## Scene A Prison

Enter *Artax*: then *Arbaces* from his Cell*Artax*:*Arb*:*Artax*:

Ar = baces! Gracious Heav'n! What's this I see Pi = ty and

*Arb*:*Artax*:

Friendship brought me here, to save thee To save me! Yes, that secret passage leads to life &

*Arb*:

liberty then quickly fly remember Artax = erxes & behappy Your pardon Sir the

world esteems me guilty then let me die your honor Sir re = quires it For

oh! thus exil'd I should only fly restless to tread the paths of misery.

*Water parted from the Sea,*

**A I R.**

*In the Serious Opera of*

**ARTAXERXES,**

Composed by

**DR. ARNE.**

*Arranged with an Accompaniment for the*

*Piano Forte BY J. Addison.*

*Ent. Sta. Hall,*

**L O N D O N,**

*Price*

*Printed by Goulding & D'Almaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.*

**ANDANTINO**

*Arbaces*

Wa = ter par = ted from the sea May in = crease the ri = = vers' tide

To the bub = ling fount may flee --- Or thro' fer = = tile val = = leys glide

*sf sf f dim: sf p*

Tho' in search of lost re = pose Thro' the land 'tis free to roam

*p fp fp mf*

*Artaxerxes*

Still it mur = murs as it flows, Pan = ting for its na = = = tive

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one sharp (F#). The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "Still it mur = murs as it flows, Pan = ting for its na = = = tive". The piano accompaniment starts with a piano (*p*) dynamic marking. The music is in a 4/4 time signature.

home Tho' in search of lost re = pose Thro' the land 'tis

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "home Tho' in search of lost re = pose Thro' the land 'tis". The piano accompaniment includes a piano (*p*) dynamic marking. The musical notation is consistent with the first system.

free to roam, Still it mur = = murs as it flows Pan = = ting

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "free to roam, Still it mur = = murs as it flows Pan = = ting". The piano accompaniment includes a piano (*p*) dynamic marking. The musical notation is consistent with the previous systems.

for its na = = = = tive home

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "for its na = = = = tive home". The piano accompaniment includes a piano (*p*) dynamic marking and a crescendo (*cres:*) marking. The musical notation is consistent with the previous systems.

## Scene Mandane's Apartment

Mandane.

Semira

Perhaps the King releas'd Arbaces No rather des-troy'd him 'tis known to

Mand:

all in secret he re-sign'd his wretched breath Oh hapless youth! oh tidings worse than death

Sem:

Mand:

I hope your vengeance now is satisfied or would you other victims speak! I cannot, light cares are ever

Sem:

soften'd by complaint but such as mine arrest the pow'r of speech Ne'er liv'd a soul more lost to sense of

Mand:

pity, all eyes in Persia <sup>weep</sup> wait his hapless fate but yours are dry You think me cruel

and denounce revenge ah! how have I deserv'd your en-mi-ty

Artaxerxes.

*Let not Rage, thy bosom firing,*

**A I R,**

*in the Serious Opera of*

**ARTAXERXES.**

*Composed by*

**DR ARNE,**

*Arranged with an Accompaniment for the*

*Piano Forte BY J. Addison.*

*Ent. Sta. Hall.*

*Price*

*London Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.*

**ANDANTINO**  
**AMOROSO**

Musical notation for the piano introduction, consisting of two staves. The key signature is one flat (B-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for the piano accompaniment, consisting of two staves. The key signature is one flat and the time signature is 3/4. The music starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cres:*) leading to a forte (*f*) dynamic. The right hand has a more active melodic line with trills and grace notes, while the left hand continues with a steady accompaniment.

*Mandane*

Vocal line and piano accompaniment for the first phrase. The vocal line is on a single staff with a treble clef, one flat, and 3/4 time. It begins with a piano (*p*) dynamic. The lyrics are: "Let not rage, thy bo = som fir = = ing, Pi = = ty's sof = ter". The piano accompaniment is on two staves, starting with a piano (*p*) dynamic. There are handwritten annotations in blue ink above the vocal line, including the word "Breath" and a squiggle.

*Artaxerxes*

claim re = move, Spare a heart that's just ex = = pi = = ring, Forc'd by

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'claim', followed by eighth notes for 're = move, Spare a heart that's just ex = = pi = = ring, Forc'd by'. The piano accompaniment includes dynamic markings of *mf* and *p*.

du = ty, rack'd by love.

The second system continues the vocal line with 'du = ty, rack'd by love.' The piano accompaniment features a dynamic marking of *f* and includes some handwritten annotations above the staff.

Each un = gen = = tle thought sus = pending. Judge of mine by thy soft

The third system begins with 'Each un = gen = = tle thought sus = pending. Judge of mine by thy soft'. The piano accompaniment starts with a dynamic marking of *p*.

breast; Nor with ran = cour ne = ver ending, heap fresh sorrows

The fourth system continues with 'breast; Nor with ran = cour ne = ver ending, heap fresh sorrows'. The piano accompaniment features a series of chords and moving lines.

on th'op = press'd. Let not rage thy bo = som fir = = ing Pi = ty's

The fifth system concludes with 'on th'op = press'd. Let not rage thy bo = som fir = = ing Pi = ty's'. The piano accompaniment includes dynamic markings of *mf* and *p*.

sof-ter claim re-move spare a heart that's just ex-pi-ring

Forc'd by du-ty rack'd by love

Heav'n that ev-ry joy has cost. Néer my wret-ched

state can mend I, a-las! at once have lost Father,

Brother, Lo-ver, Friend. Father, Brother, Lo-ver, Friend.



*p*  
 Let not rage thy bo = som fir = = ing Pi = ty's sof = ter claim re =

= move, Spare a heart that's just ex = = pi = = ring Forc'd by du = = ty,

rack'd by love rack'd by love rack'd by love - - -

- - - by love.

*cres: il f*

Enter Arbaces  
Arbaces

Oh heavnly powrs behold her there my spirits fail me yet I'll speak Man-  
= da-ne! Ye Powrs! Ar = baces! and at liberty! A friendly hand unlock'd my cruel fetters  
Ah fly! be = gone! How can I fly for ever from such beauty? Perfidious Traitor what wouldst thou with  
me? Am I no longer dear to my Man = dane! Thou art become the object of my hate Barbarous  
Maid! my death shall end thy scorn I fly to meet my fate Adieu! for ever Hear me! Ar =  
= baces! Ha! what torture more? I cannot speak Oh Gods! fly save thyself What means my  
Princess! this returning pity Does not arise from love but fly and live

Artaxerxes

*For thee, I live, my dearest!*

**DUET,**

*In the Serious Opera*

of

**ARTAXERXES,**

Composed by

**DR. ARNE,**

*Arranged with an Accompaniment for the  
Piano Forte BY J. Addison*

*Ent. Sta. Hall,*

*LONDON,*

*Price*

*Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.*

*Artaxerxes*

For thee I live my dear-est; But if I meet dis=dain; For

thee, my dear! I'll die For thee, my dear! I'll die How

*Man:*

*Artaxerxes*

love-ly thou ap-pearest My blushes will ex-plain, I can no more re-

= ply I can no more re= ply. No! No!  
Then hear me! O hear me! Thou

*sf p mf p*

- divide not thus my heart. Leave me! in pi-ty go Ye  
art - *dol:* Ye Gods! that torture  
*sf p p cres: a = poco =*  
*colla voce a tempo*

Artaxerxes

Gods! that torture so      Some timely respite send some respite send Ah!

so      Some timely respite send      some time=ly respite send Ah!

*a = = poco*      *poco f*      *sf*

when will your rigour end? - - - - -

when will your rigour end? - - - - -

*p*      *hr*      *hr*      *hr*      *hr*

*p*      *hr*      *hr*      *hr*

*p*      *cres = = = = = il = = = = = f*

- - Ah! when will your rigour end? when will your ri = = gour end?

- - Ah! when will your rigour end? when will your ri = = gour end?

*sf*      *p*      *mf*      *f*      *p*

*Arb:*

For thee I live, my dear = est! But

*Mand:*

if I meet dis = dain, For thee, my dear, I'll die. How love = ly thou ap =

= pearest, My blushes will ex = plain. my blushes will ex = plain,

Then

*a piacere*

No! No! divide not thus my heart, Leave me! in pity

hear me! oh hear me! Thou art -

*f* *p* *colla voce*

go Ye Gods! that torture so some timely respite send some

Ye Gods! that torture so some timely respite

*a tempo*

*mf* *p* *cres: = a = poco = a = poco*

timely respite send Ah! when will your rigour end? Ah! when will your ri-gour end? - -

timely respite send Ah! when will your rigour end? Ah! when will your ri-gour end? - -

*sf* *p* *sf* *p* *cres:*

First system of musical notation. It includes two vocal staves (treble clef) and a piano accompaniment (grand staff). The piano part begins with the instruction *a poco a poco*. Dynamic markings include *sf*, *p*, *sf*, *p*, and *mf*. There are also *tr* (trill) markings above the vocal notes.

Second system of musical notation. It includes two vocal staves with lyrics and a piano accompaniment. The lyrics are: "Ah! when when will your ri = = = = gour end?" and "Ah!... when... will your ri = = = = gour end?". The piano part features a *rf* (ritardando forte) marking.

Third system of musical notation, primarily piano accompaniment. It features a grand staff with dynamic markings of *f*, *p*, and *f*.

Fourth system of musical notation, primarily piano accompaniment. It features a grand staff with dynamic markings of *dim:* and *pp*. The system concludes with a double bar line.

Artaxerxes



Scene A Temple and Throne with the Sun and lighted Altar Artax., Artab., Priests & Nobles assembled

*Artax:*

To you my People much be-lov'd I offer myself not less a Father than a King

Your native rights, your customs, and your laws with zealous care I ever will main-

*Artab:*

-tain, and raise up treasure in my Peoples hearts Here is the sacred cup, Your

*(aside)*

solemn oath must bind the lasting tie fulfill th'accustom'd rites, and drink thy death.

*Artaxerxes*

*Artax:*

Resplendant Gods! by whom sweet April blooms thou genial beam! that warms us & enlightens

look awful down, and if my treach'rous lips have utter'd falsehood may this wholesome draught change as it

Enter Semira hastily.

*Sem:*

passes into deadly Poison Fly! quick my Liege thousands of rebel troops surround the

3

*Artax: Artab*

Palace by false Rimenes led your life is plotted, and your Guard corrupted Oh Gods! What

*Artax:*

fear you Sir my single presence shall quell this tumult and protect my King. away, away my friend to

enter Mandane

*Mand:*

*Artax:*

victory or death. Hold! Brother, the rebellious crew are fled. Say how Man-dane?

*Artaxerxes*

*Mandane*

Led by false Ri=me=nes, they forc'd the gates and enter'd When Ar=ba=ces de=

=parting to eternal banishment his single breast opposed, and swore to die in his great Masters

cause, All dropp'd their arms except that daring Rebel at their head; On him Ar=ba=ces

*Artax:*  
like a Lion flew, struck thro' his Helmet, slew him, and reveng'd thee Where's my Pre=

= server? bring him to my arms He murder Xerxes! impious suppo= sition.

*Mand:*  
Valour sup = press'd, now springs again to Glory *f*

*Artaxerxes*

98  
The Soldier's Bird of War's alarms.

Sung by MANDANE.

in the Serious Opera of

ARTAXERXES,

Composed by

DR ARNE.

Arranged with an Accompaniment for the

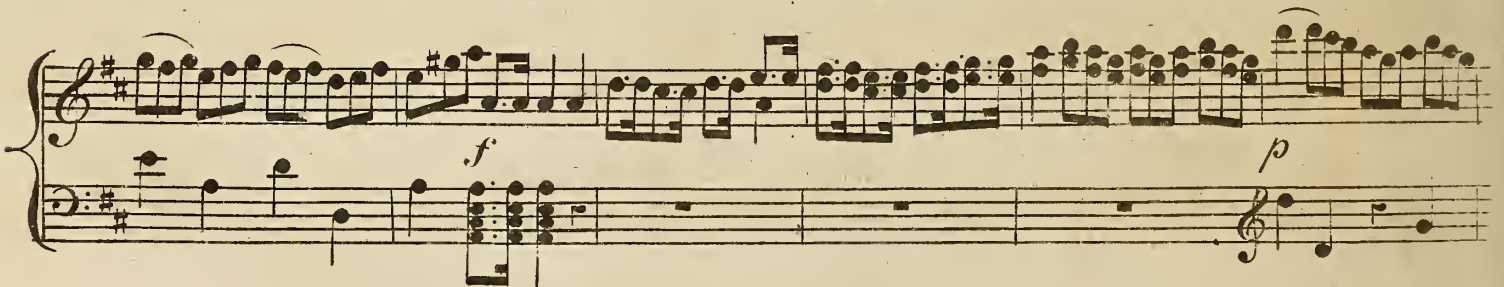
Piano Forte BY J. Addison.

Ent. Sta. Hall.

Price

London. Printed by Goulding & Dalmaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.

Con Spirito.



Artaxerxes

gus

Sol = dier tir'd

of wars a = larms For = swears the clang of hos = tile

arms And scorns the spear and

shield The Sol = dier tir'd of wars a =

Artaxerxes

= larms For=swears the clang of hos = = tile arms, And scorns - - - -

the spear the

spear and shield, For=swears the clang of hos = = tile arms, And

scorns - - - -

hr

*f* *p*

the spear the spear and shield

*p* *p* *cres:* *f* *ff*

But ~~if a--gain the~~ Trumpet sound

*up to here*

He

*f* *p*

burns with conquest to be crown'd And dares again the field

*f*

he dares

*f* *p*



----- a = gain the field. ----- he

*f* *ff* *p*

*gus*

dares -----

----- a = gain the field he dares -----

*poco f* *f* *p*

----- a = gain a = gain the field. -----

*cres = il = f* *ff*

*Arbaces* *Artax:*

Behold! my King! Arbaces at thy feet Oh! still my Friend! come to my grateful

*Mand:*

arms Yet that my Brother may with better grace re-ward this deed, and sa-tis-fy the

People some reason give us for the bloody sword, thy tim'rous flight, and all that wak'd sus=

*Arb:*

= picion If deeds, not words, proclaim a loyal heart, per= mit me to be silent I am

*Artax:*

in=no=cent Confirm it with a solemn imprecation and of the truth, as Persia's Laws pre=

*Arb:* *Artab:*

= scribe that vessel drain'd shall be the sacred pledge I am prepar'd Oh! cruel Gods

*Artaxerxes*

*Arb:*

if my son drinks, he dies      Resplendant God! by whom sweet A=pril blooms

*Artab:*

*Arb:*

Thou genial beam that warms us and enlightens      Oh! wretched Father If my treach'rous

*Artab:*

lips have utter'd falsehood may this wholesome draught change as it passes      Hold! 'tis Poison

*Artax:*

*Artab:*

What fury urg'd thee to so vile a deed?      A=way dis=guise the draught was meant for

thee but my paternal fondness has betray'd me      I murder'd Xerxes and to gain the

*Artax:*

*Arb:*

*Artax:*

throne would have destroy'd thee too      Wretch thou shalt die, Then I disdain to live. Man=

*Artaxerxes*

= da-ne shall reward thy spotless virtue; and thy fair Sister. Shall par= take our Throne

*Arb:* *Artax:*

but for that Traitor I will die for him my blood is his and shall a= tone his crime Thy

loyalty and virtue, injur'd youth shall change his sentence into banishment make no re=

*Mand:*

= ply his exile is for life Sure Heav'n inspir'd the merciful de= cree Ar=ba=ces and Se=

= mi=ra must approve it tho' for his crimes the Father justly suffers his life is spar'd that

you his guiltless children may not be ever wretched in his death.

*Artaxerxes*

**GRAND FINALE**  
*To the Serious Opera of*  
**ARTAXERXES,**

*as performed at the Theatres Royal,*

*Covent Garden & Drury Lane,*

**Composed by**

**HENRY R. BISHOP,**

*Ent. Sta. Hall.*

*Price*

*London. Printed by Goulding & D'Almaine, 20, Soho Square, & to be had of all Music Sellers in the United Kingdom.*

*Allegro Spiritoso*

*Basso Tenore Alto Soprano*

Live to us	Live to us	Live to us to
Live to us	Live to us	Live to us to
Live to us	Live to us	Live to us to
Live to us	Live to us	Live to us to

*Artaxerxes*

2

Em = pire live - - - - - to Empire live Live to

Em = pire live - - - - - to Empire live Live to

Em = pire live - - - - - to Empire live Live to

Em = pire live - - - - - to Empire live Live to

us to Empire live Ar = = tax = = erxes

us to Empire live Ar = = tax = = erxes

us to Empire live Ar = = tax = = erxes

us to Empire live Ar = = tax = = erxes

Ar = = tax = = erxes Long may'st thou from the subject world re =

Ar = = tax = = erxes Long may'st thou from the subject world re =

Ar = = tax = = erxes Long may'st thou fro the subject world re =

Ar = = tax = = erxes Long may'st thou fro the subject world re = gva

*Artaxerxes*

ceive from the subject world re = ceive lau = rel wreaths to'a =

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of two staves each. The lyrics are: "ceive from the subject world re = ceive lau = rel wreaths to'a =". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

= dorn thy brow from the subject world re = ceive from the subject world re =

The second system of the musical score consists of five vocal staves and a piano accompaniment. The lyrics are: "= dorn thy brow from the subject world re = ceive from the subject world re =". The piano accompaniment continues with a similar rhythmic pattern to the first system.

= ceive lau = rel wreaths t'a = dorn thy brow

The third system of the musical score consists of five vocal staves and a piano accompaniment. The lyrics are: "= ceive lau = rel wreaths t'a = dorn thy brow". The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

Ar = = tax = erxes      Ar = = tax = = erxes      Live to

Ar = = tax = erxes      Ar = = tax = = erxes      Live to

Ar = = tax = erxes      Ar = = tax = = erxes      Live to

Ar = = tax = erxes      Ar = = tax = = erxes      Live to

us Live to us to Empire live      Live to us - - - -

us Live to us to Empire live      Live to us - - - -

us Live to us to Empire live      Live to us Live to

us Live to us to Empire live      Live to us Live to

us to Empire live live to us to Empire live      Live to

us to Empire live live to us to Empire live      Live to

us to Empire live live to us to Empire live      Live to



us to Empire live to Empire live to Empire live to

us to Empire live to Empire live to Empire live to

us to Empire live to Empire live to Empire live to

us to Empire live to Empire live to Empire live to

Em = = = = = pire - - - - live - - - -

Em = = = = = pire - - - - live - - - -

Em = = = = = pire - - - - live - - - -

Em = = = = = pire - - - - live - - - -

8

Artaxerxes











