G. F. HANDEL

Acis & Galatea

HWV 49

Galatea : A Nymph Soprano
Acis : A Shepherd Tenor
Damon : A Shepherd Tenor
Polypheme : An Ogre Bass
With SATB Chorus

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Editor’s Notes

This ‘Masque’ or ‘Serenata’ was originally written in 1718 for chamber performance at the Duke of Chandos’s palatial residence at Cannons just NW of London. Handel revised it for theatrical concert performance in 1732 and it became very popular. The libretto is from a translation of Ovid’s ‘Metamorphoses’ to which a number of Handel’s poet friends (notably John Gay, Alexander Pope and John Hughes) are thought to have contributed.

The version presented here is based on the edition produced by Joseph Barnby in the 1890s in which Handel’s all-male scoring was rearranged for SATB. Some phrase endings have been shortened to permit more precise breathing, and some rhythms have been pointed up in accordance with accepted performance practice.

Handel originally concluded Part 1 with the da capo duet ‘Happy We’. In the 1732 revision he introduced a chorus on the same text. This appears as an additional item in most subsequent scores. However, it would appear that the most satisfactory conclusion to Part 1 (in both musical and dramatic terms) is for the chorus to replace the duet repeat and form one continuous movement. It is in this form that ‘Happy We’ is presented here.

Possible cuts:-

The preponderance of da capo arias in this work makes it seem overly long and repetitive to modern ears. Barnby, Watkins Shaw, and even Handel himself, have suggested a number of cuts which it may be thought improve the tautness of this work. These are given below.

N° 4 Begin the repeat at bar 18 (Page 19) and in the repeat omit bars 44—59 inclusive.
N° 5 Begin the repeat at bar 9 (Page 22).
N° 7 In the repeat, the orchestral introduction may be omitted, starting the repeat at the [ }] shown in bar 10 (Page 25).
N° 9 At the repeat, omit the 6 bars of orchestral introduction (Page 28).
N° 11 The whole of the repeat may be omitted, concluding with the cadence in bar 181 (Page 35).
N° 17 Instead of the D.C., the repeat may be started at the [ }] shown in bar 16 (Page 59).
N° 20 In the repeat, omit bars 7—21 inclusive. (Page 65)
N° 21 In the repeat, omit the orchestral introduction (Page 68), omit from the upbeat to bar 32 (Page 68) to the upbeat to bar 60 (Page 69), and omit from the second beat of bar 75 to the second beat of bar 83 (Page 70).
N° 29 This is a cut made by Handel himself. Omit from the upbeat to bar 63 (Page 97) to the upbeat to bar 82 (Page 98).

These suggested cuts are shown in the score by the symbols & & &.
ACIS and GALATEA  Part 1

Nº 1 SINFONIA

Presto

- 3 -
O THE PLEASURE OF THE PLAINS

pleasure of the plains, the pleasure, the pleasure. O the
pleasure of the plains, the pleasure, the pleasure. O the
pleasure of the plains, the pleasure, the pleasure. O the
pleasure of the plains, the pleasure, the pleasure. O the
Acis and Galatea — 2

(py, hap-py nymphs and hap-py swains. O the plea-sure of the plains,

(py, hap-py nymphs and hap-py swains. O the plea-sure of the plains,

(py, hap-py nymphs and hap-py swains. O the plea-sure of the plains,

(py, hap-py nymphs and hap-py swains.

O, hap-py nymphs and hap-py swains.

O the plea-sure of the plains. 

O the plea-sure of the plains. 

O the plea-sure of the plains. 

O the plea-sure of the plains. Hap-py nymphs and hap-py

O the plea-sure of the plains. Hap-py nymphs and hap-py

O the plea-sure of the plains. Hap-py nymphs and hap-py

Hap-py nymphs and hap-py

Hap-py nymphs and hap-py

Hap-py nymphs and hap-py
Acis and Galatea — 2

swans Harm-less, mer-ry, harm-less, mer-ry, harm-less,

mer-ry, free and gay, free and gay, free and gay.

Dance and sport,
Acis and Galatea – 2

Dance and sport, and sport the hours away. Harmlessness, merryness, harmlessness,
dance and sport, and sport the hours away. Harmlessness, merryness, harmlessness,
Dance and sport, and sport the hours away. Harmlessness, merryness, harmlessness,
sport. Dance and sport the hours away. Harmlessness, merryness, harmlessness.

merry, free and gay, free and gay, free and gay.
merry, free and gay, free and gay, free and gay.
merry, free and gay, free and gay. Dance and sport.
merry,
Dance and

- 12 -
dance and sport the hours a-way. Harm-less, mer-ry, free and gay,
blows, for us distils the dew, for us unfolds the rose, and flow'rs display their hue.
For us the winters rain, for us the summers shine, Spring swells for us the
For us the winters rain, for us the summers
 grain, and autumn bleeds the vine. For us the winters rain.

\begin{align*}
\text{F} & \quad \text{F} \\
\text{F} & \quad \text{F} \\
\text{F} & \quad \text{F} \\
\text{F} & \quad \text{F} \\
\end{align*}
Acis and Galatea — 2/3

N° 3 (Recit - Galatea) - YE VERDANT PLAINS

Ye verdant plains, and woody mountains, Purling streams, and bubbling fountains, Ye pained glories of the field, Van are the pleasures which ye yield, Too thin the shadow of the grove, Too faint the gales, to cool my love.
Andante

GALATEA

N° 4 (Air - Galatea) - HUSH, YE PRETTY WARBLING CHOIR
hush, ye pretty, pretty warbling choir, Your thrilling strains awake my pains, and kindle fierce de-
sire.
Hush, hush,

hush, ye pretty, pretty warbling choir, hush, ye pretty, pretty warbling choir,
strains a-wake my pains and kin
dle fierce desire.

Your thril-ling strains a-wake my pains.

-dle fierce de-sire.
your thril-ling strains a-wake my pains, and kin
dle fierce de-sire.
Acis and Galatea

Cease your song and take your flight, Bring back my

A - cis to my sight, bring back my A - cis to my sight. Cease your song and take your flight, cease your

song and take your flight. Bring back my

A - cis, bring back my A - cis to my sight
N° 5 (Air - Acis) - WHERE SHALL I SEEK THE CHARMING FAIR?

Larghetto

ACIS

Where shall I seek the charming fair? Direct the way, kind Genius of the mountains,

Where shall I seek the charming fair? Direct the way, kind Genius of the mountains,

Where shall I seek the charming fair? Direct the way, kind Genius of the mountains,
the charming fair? Where, where, where shall I seek the charming fair? Direct the way, kind Genius of the mountains

O tell me if you saw my dear, Seeks she the groves, or bathes in crystal fountains?

FINE
Seeks she the groves, or bathes in crystal fountains? Seeks she the groves.

or bathes in crystal fountains?

Stay, shepherd, stay; See how thy flocks in yonder valley stray! What means this melancholy air? No more thy tuneful pipe we hear.

N° 6 (Recit - Damon) - STAY, SHEPHERD, STAY
N° 7 (Air - Damon) - SHEPHERD, WHAT ART THOU PURSUING?

**Andante**

**DAMON**

[Musical notation]

Shepherd, what art thou pursuing?

Shepherd, what art thou pursuing? Heedless running to thy ruin, heedless

running to thy ruin. Share our joy, our pleasure share, share our
pleasure. Share our joy, our pleasure share. Shepherd, what art thou pursuing? Heedless
running to thy running. Share our joy, share our joy. Share our joy, our pleasure share, our plea-

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