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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PART 2

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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)

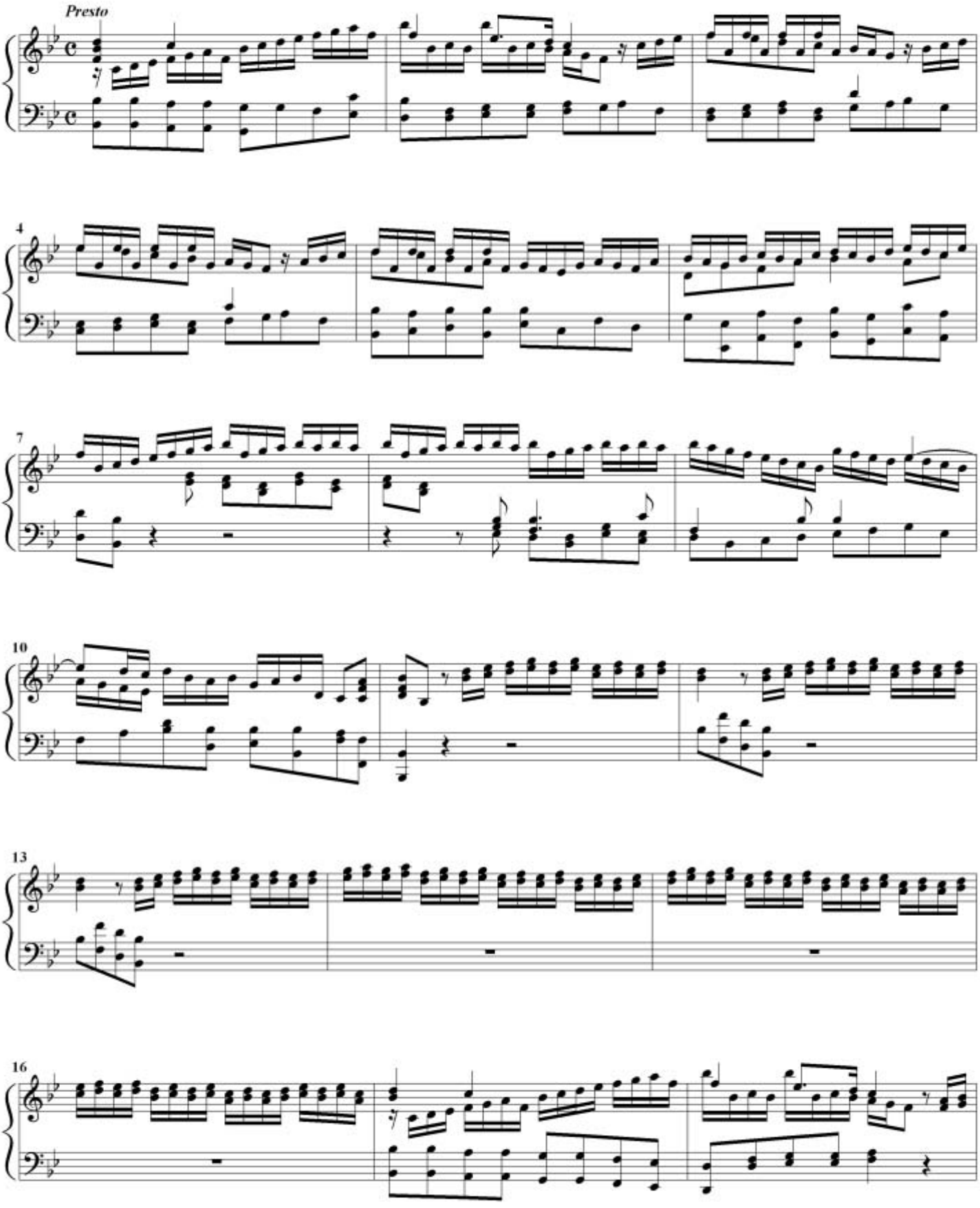
N° 21 In the repeat, omit the orchestral introduction (Page 68), omit from the upbeat to bar 32 (Page 68) to the upbeat to bar 60 (Page 69), and omit from the second beat of bar 75 to the second beat of bar 83 (Page 70).

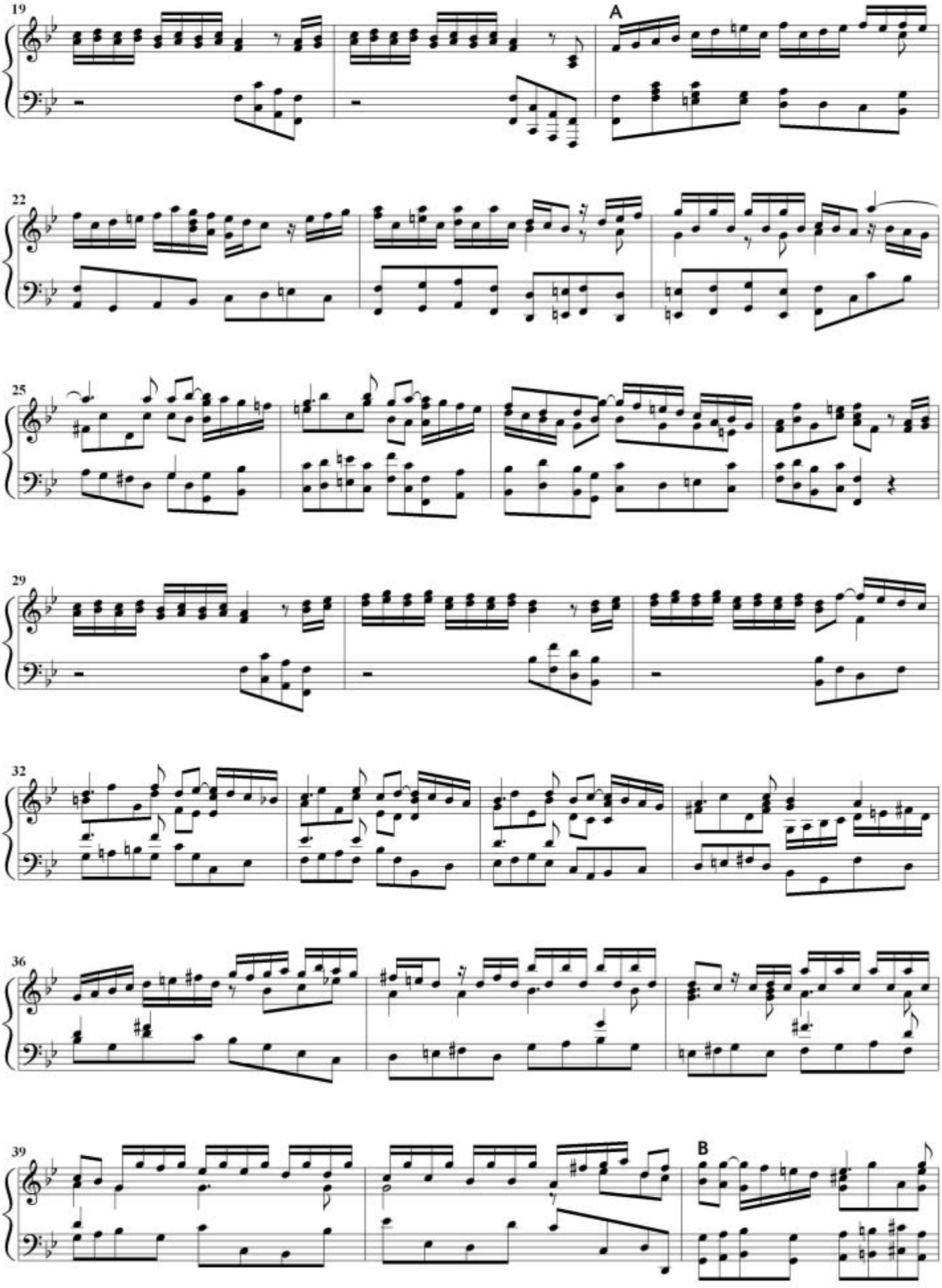
N° 29 ***This is a cut made by Handel himself.*** Omit from the upbeat to bar 63 (Page 97) to the upbeat to bar 82 (Page 98).

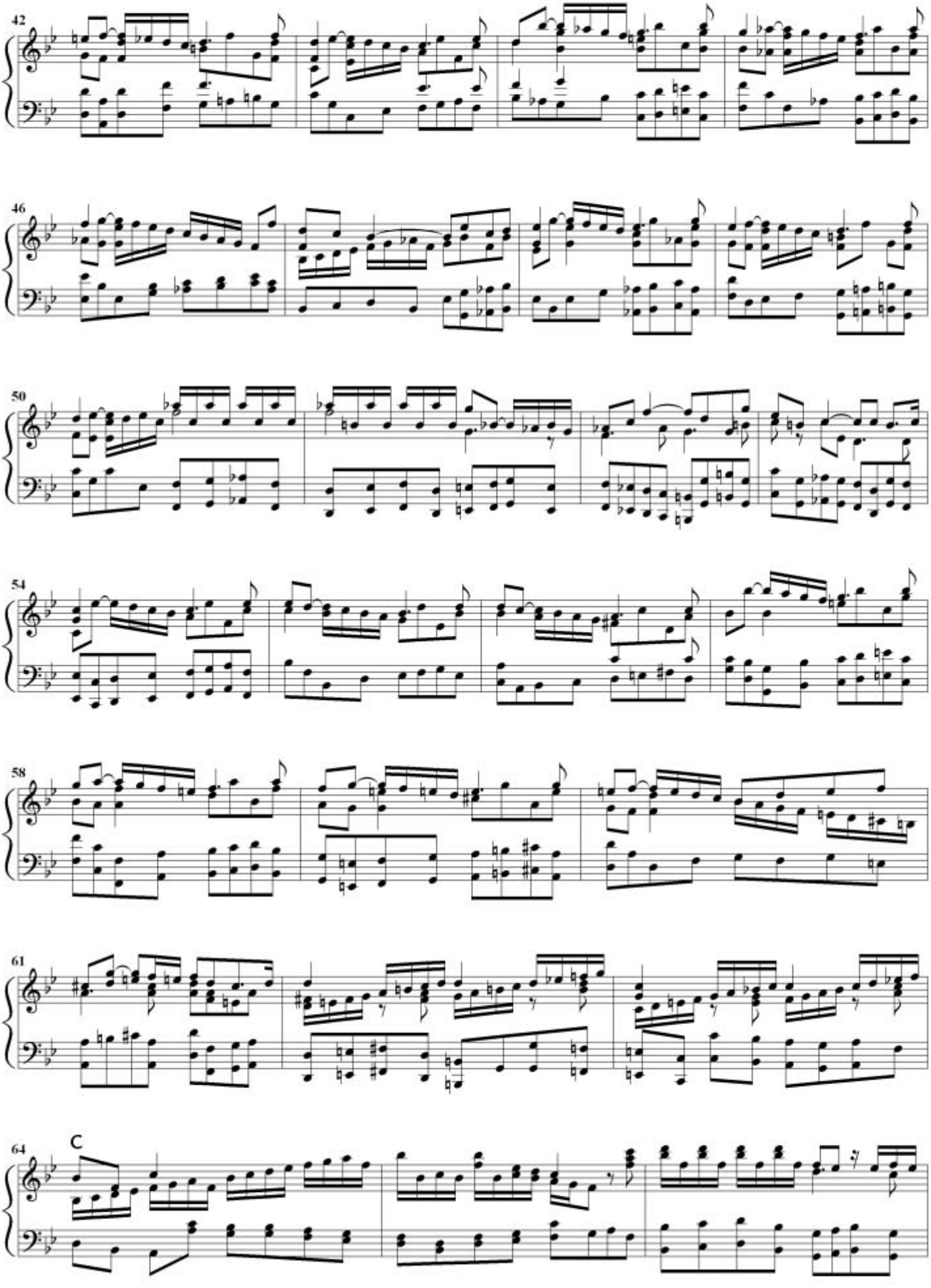
These suggested cuts are shown in the score by the symbols ⌐&¬

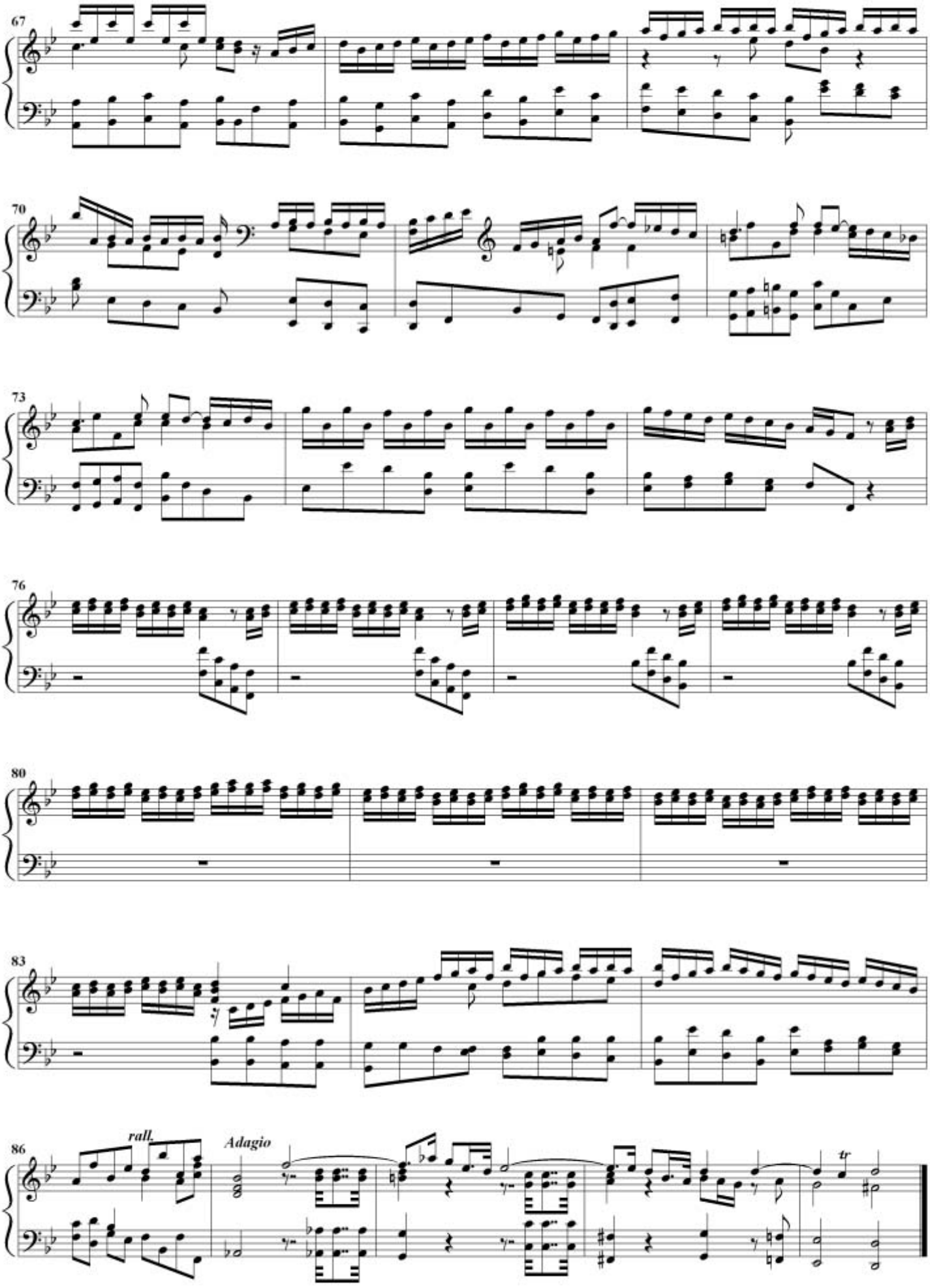
ACIS and GALATEA Part 1

N° 1 SINFONIA

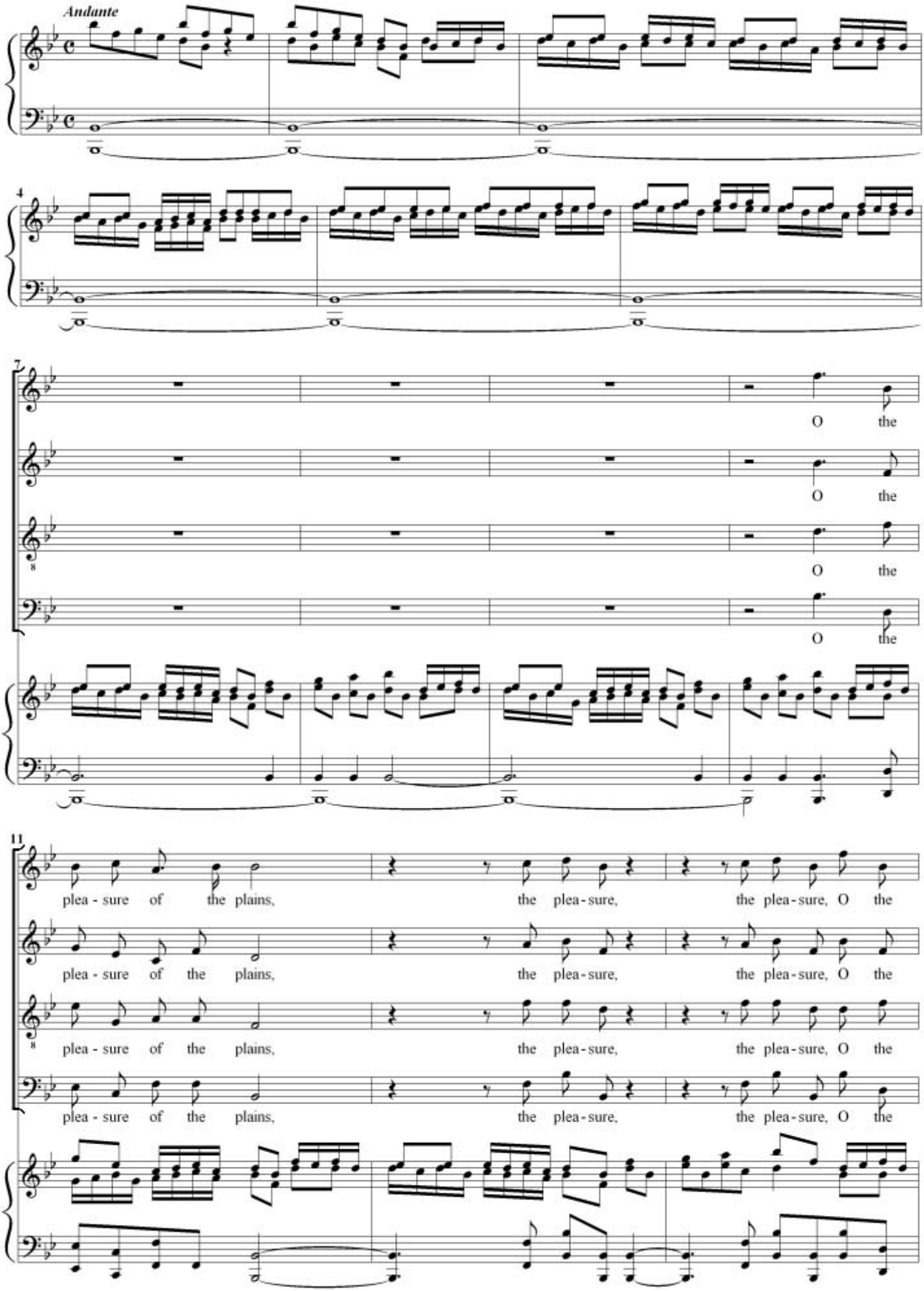


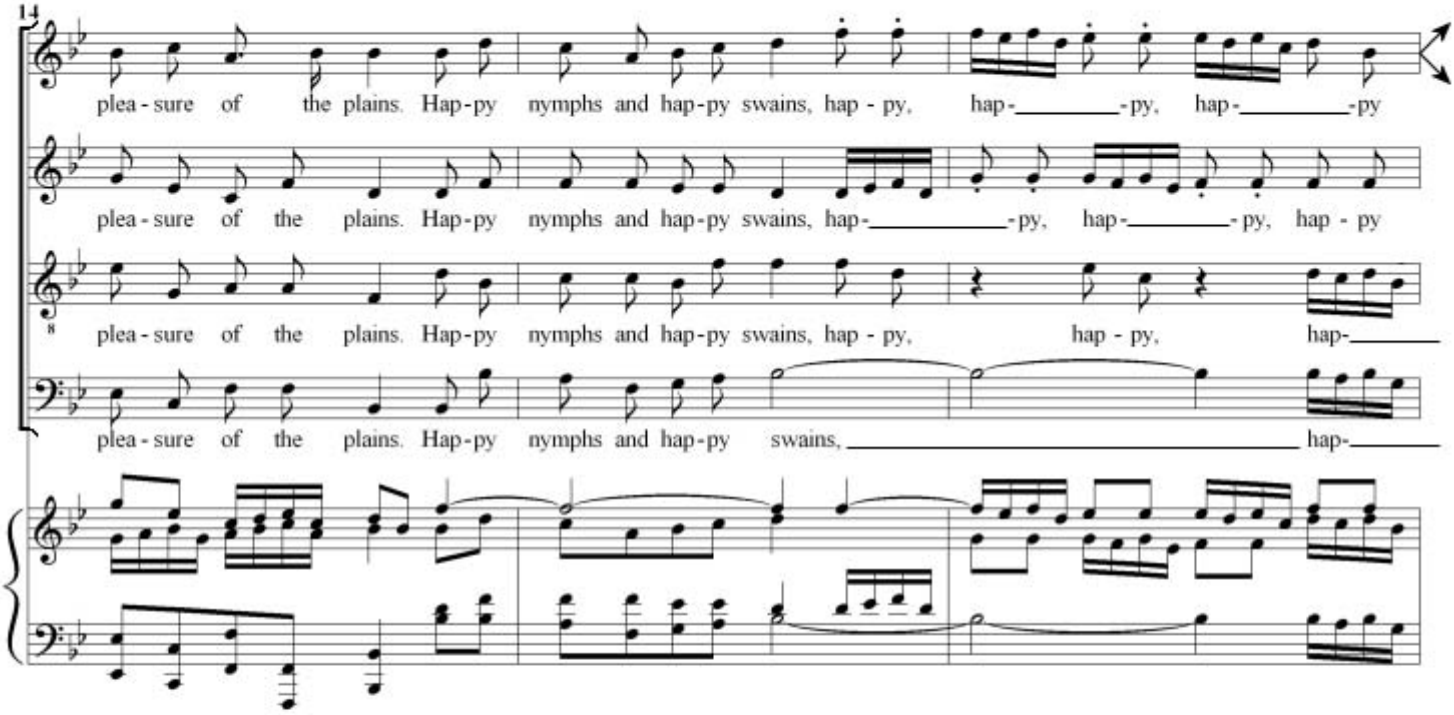

19
A
22
25
29
32
36
39
B

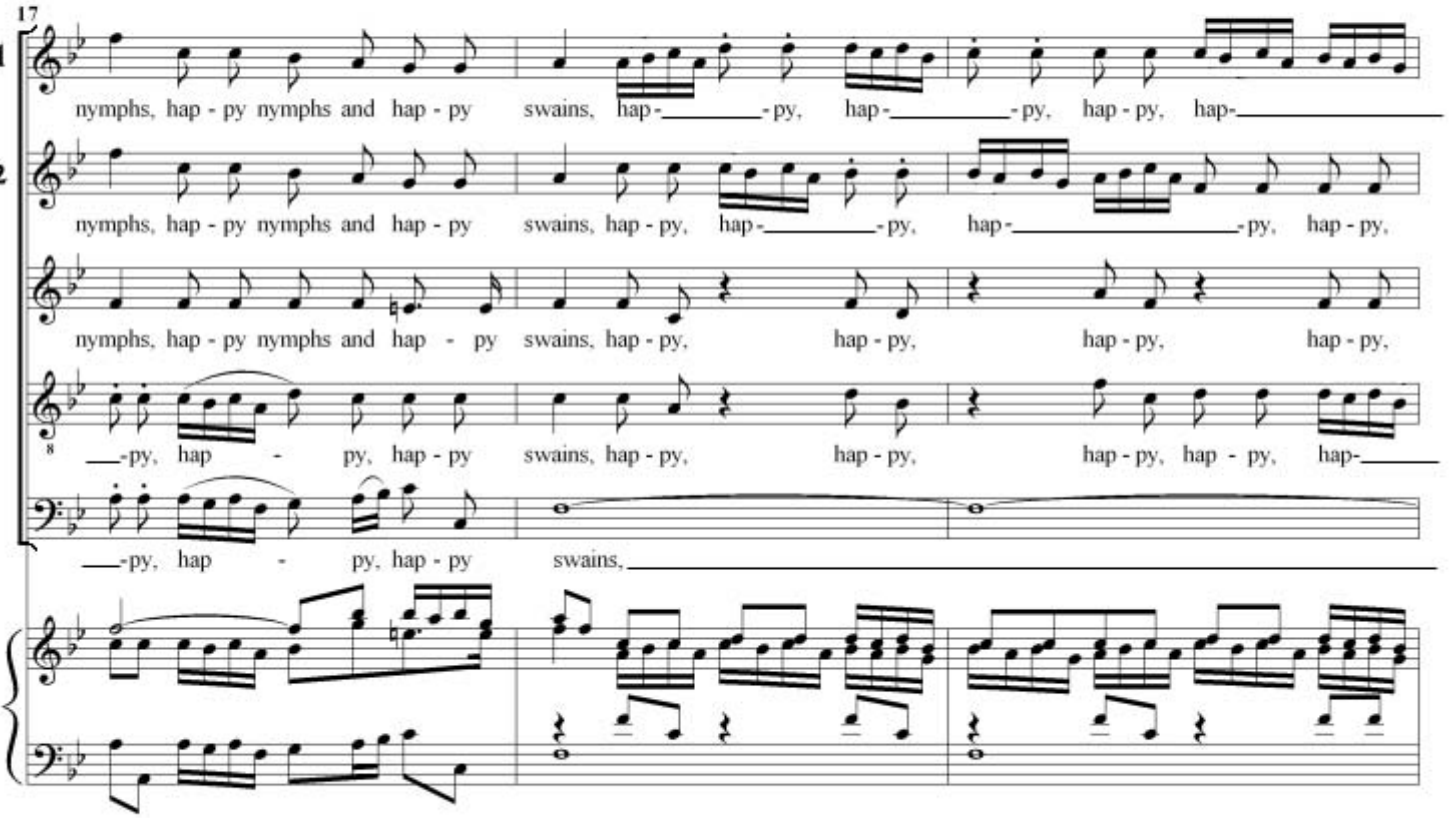

42
46
50
54
58
61
64
C

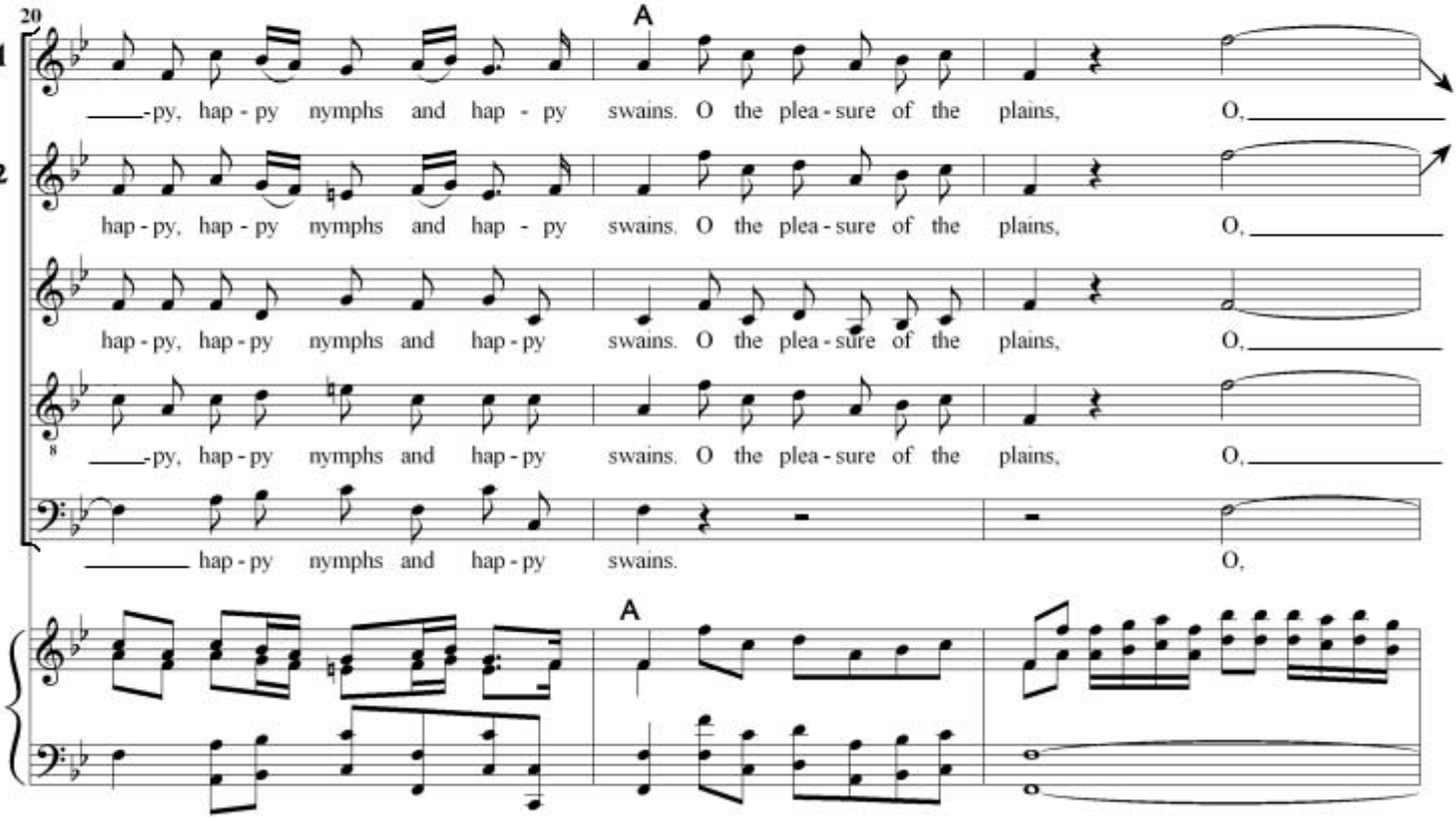

67
70
73
76
80
83
86
rall.
Adagio
tr

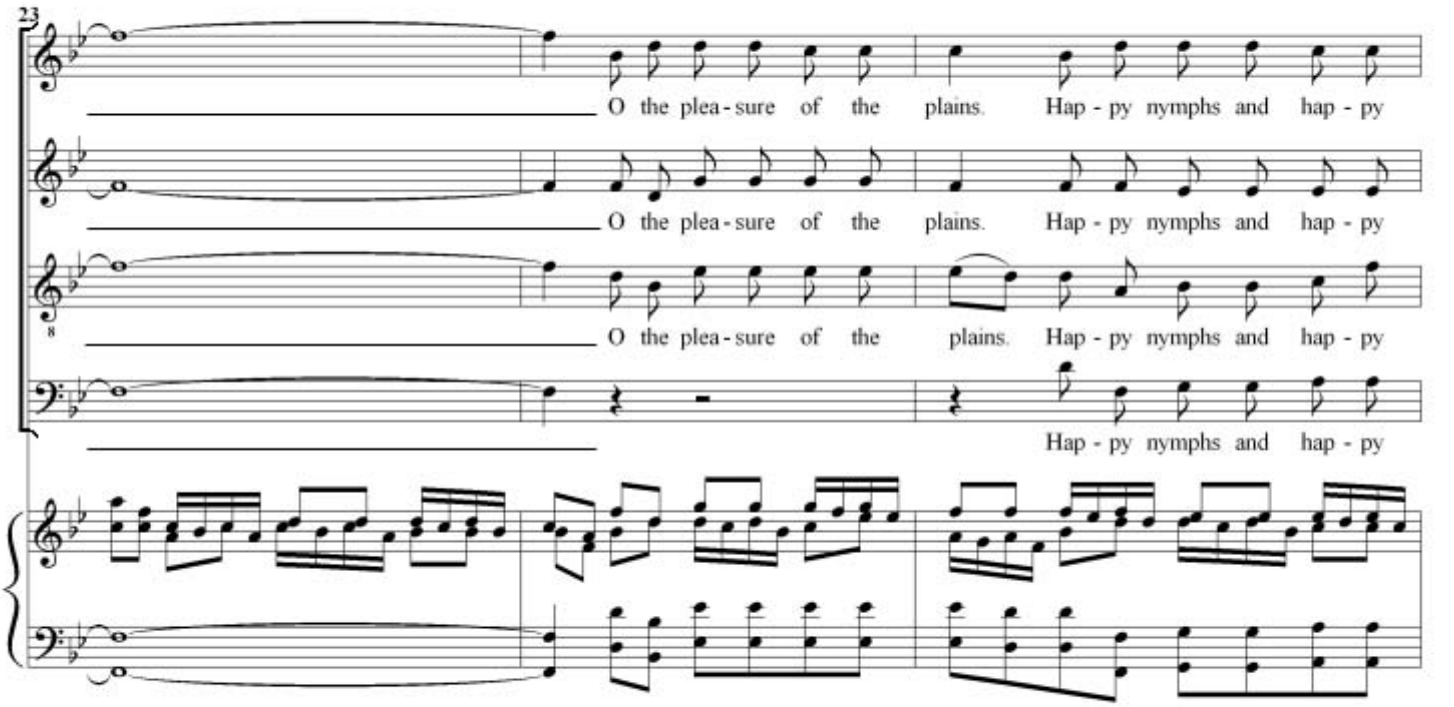
N° 2 (Chorus) - O THE PLEASURE OF THE PLAINS

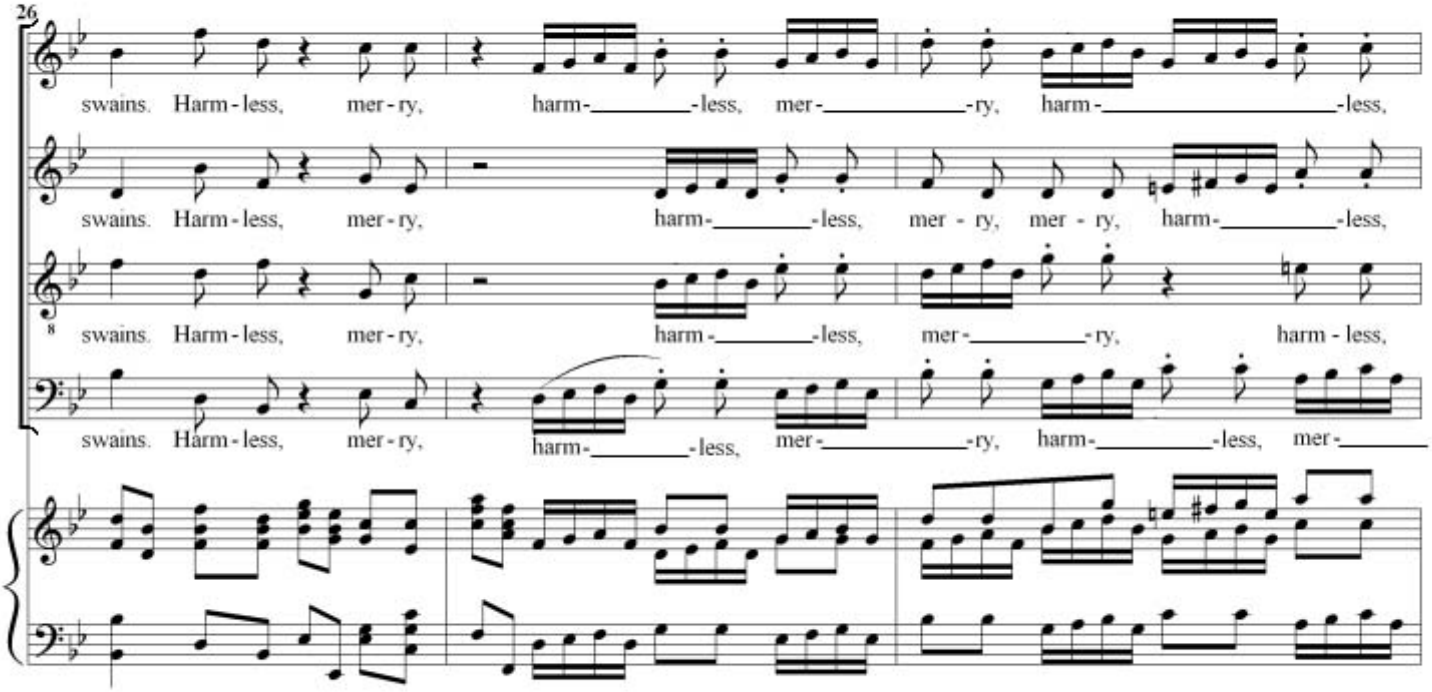


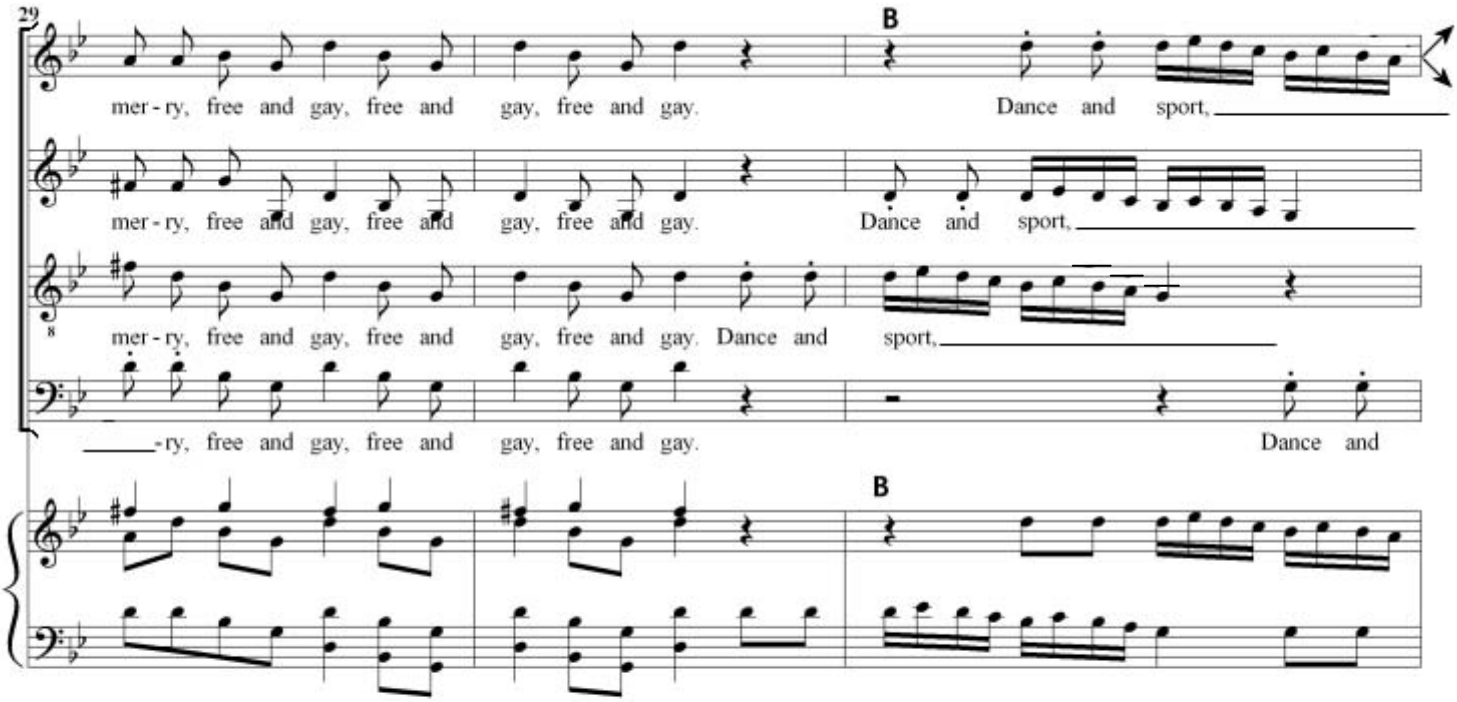

14
plea - sure of the plains. Hap - py nymphs and hap - py swains, hap - py, hap - py, hap - py
plea - sure of the plains. Hap - py nymphs and hap - py swains, hap - py, hap - py, hap - py
plea - sure of the plains. Hap - py nymphs and hap - py swains, hap - py, hap - py, hap -
plea - sure of the plains. Hap - py nymphs and hap - py swains, hap -

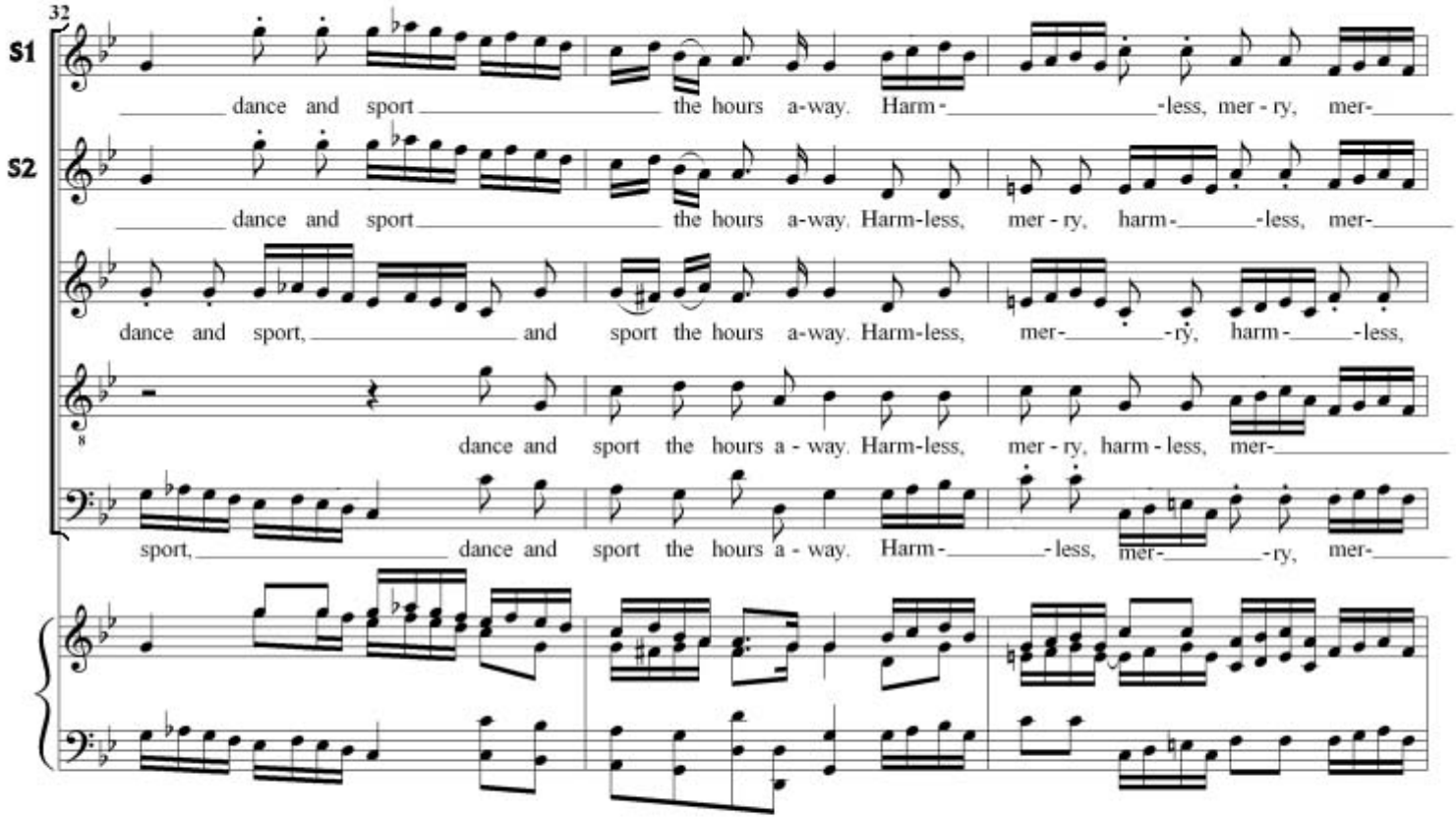

17
S1
nymphs, hap - py nymphs and hap - py swains, hap - py, hap - py, hap - py, hap -
S2
nymphs, hap - py nymphs and hap - py swains, hap - py, hap - py, hap - py,
nymphs, hap - py nymphs and hap - py swains, hap - py, hap - py, hap - py, hap - py,
- py, hap - py, hap - py swains, hap - py, hap - py, hap - py, hap - py, hap -
- py, hap - py, hap - py swains,

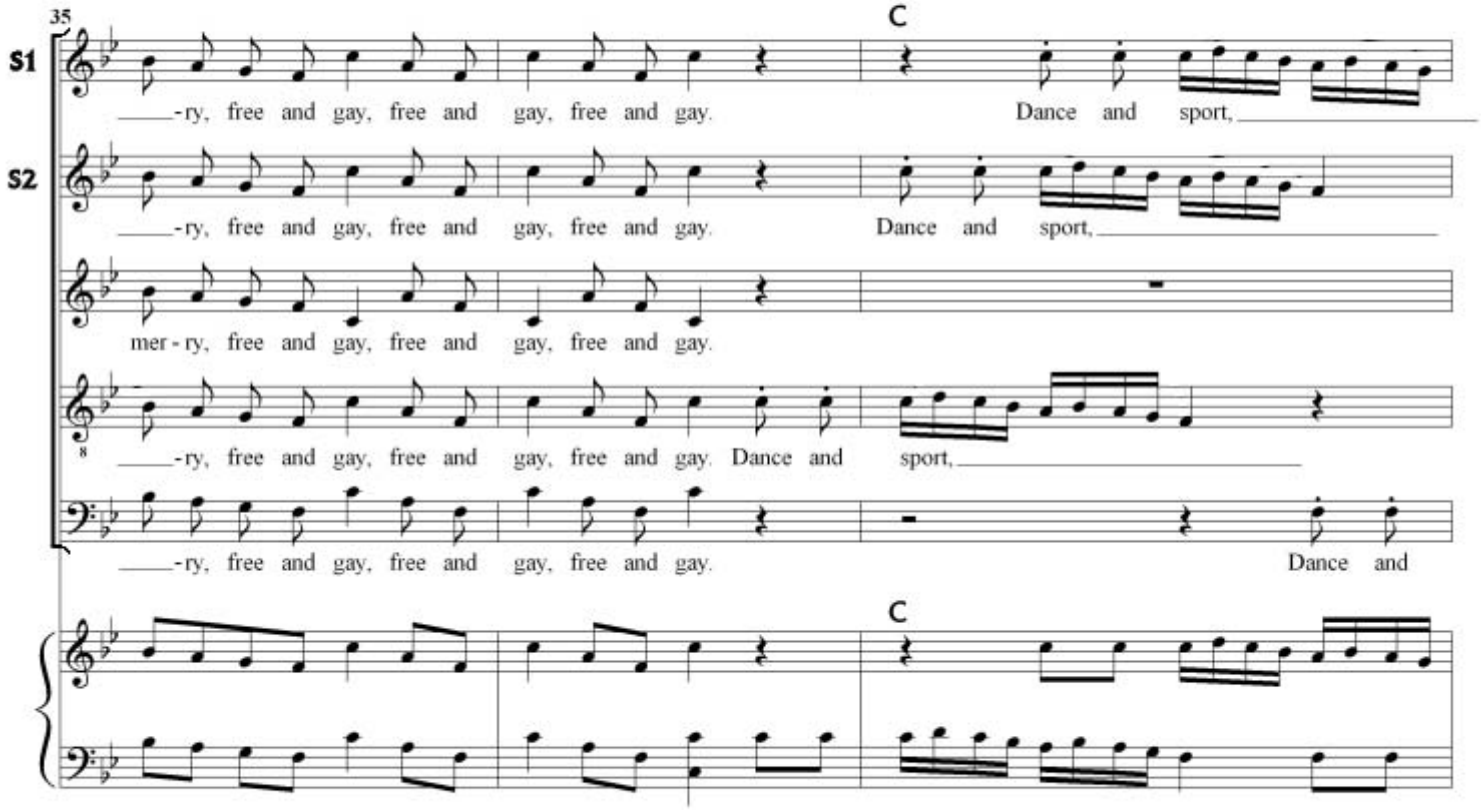

20
A
S1
S2
-py, hap - py nymphs and hap - py swains. O the plea - sure of the plains, O,
hap - py, hap - py nymphs and hap - py swains. O the plea - sure of the plains, O,
hap - py, hap - py nymphs and hap - py swains. O the plea - sure of the plains, O,
-py, hap - py nymphs and hap - py swains. O the plea - sure of the plains, O,
hap - py nymphs and hap - py swains. O,
A

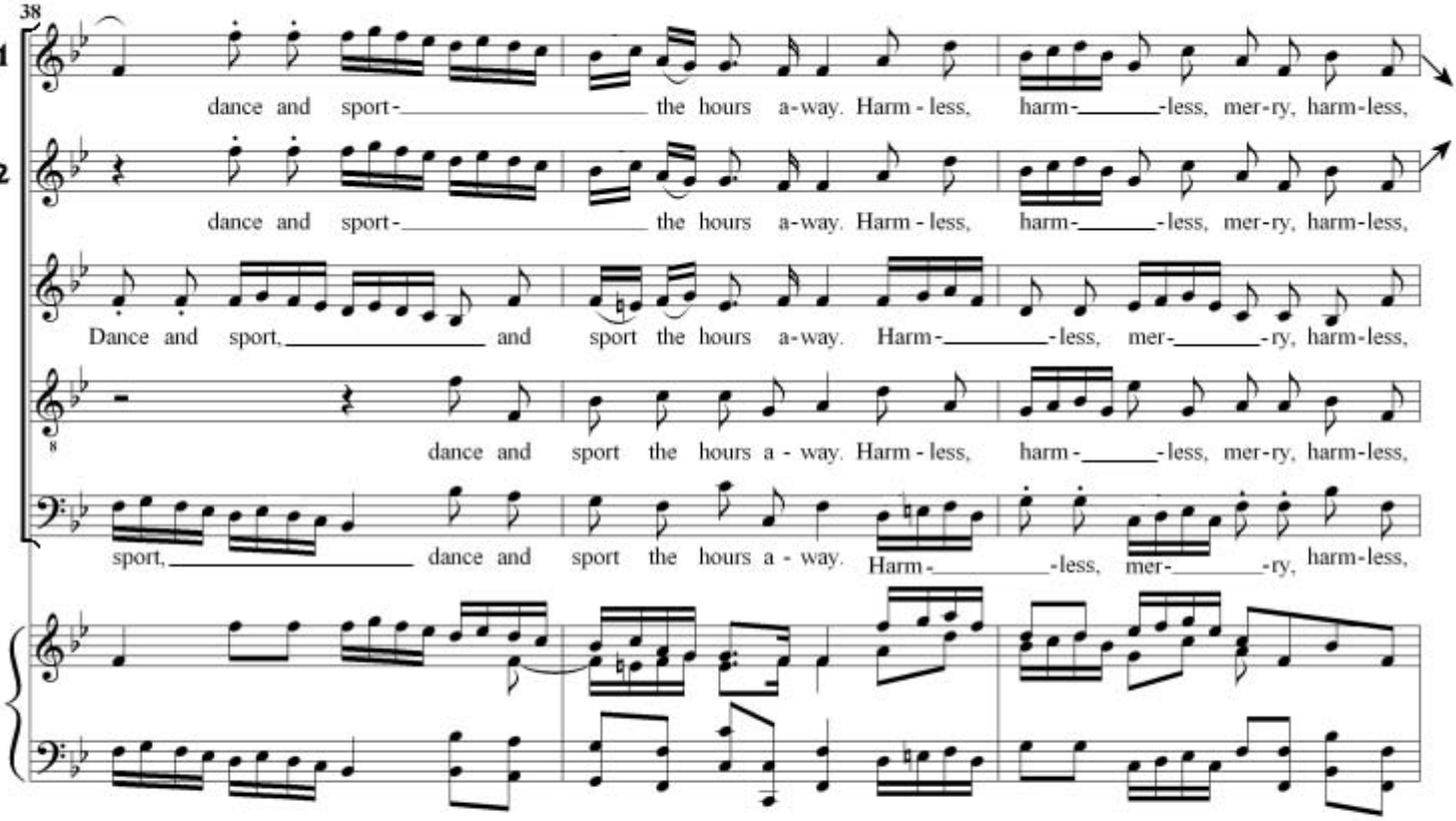

23
O the plea - sure of the plains. Hap - py nymphs and hap - py
O the plea - sure of the plains. Hap - py nymphs and hap - py
O the plea - sure of the plains. Hap - py nymphs and hap - py
Hap - py nymphs and hap - py

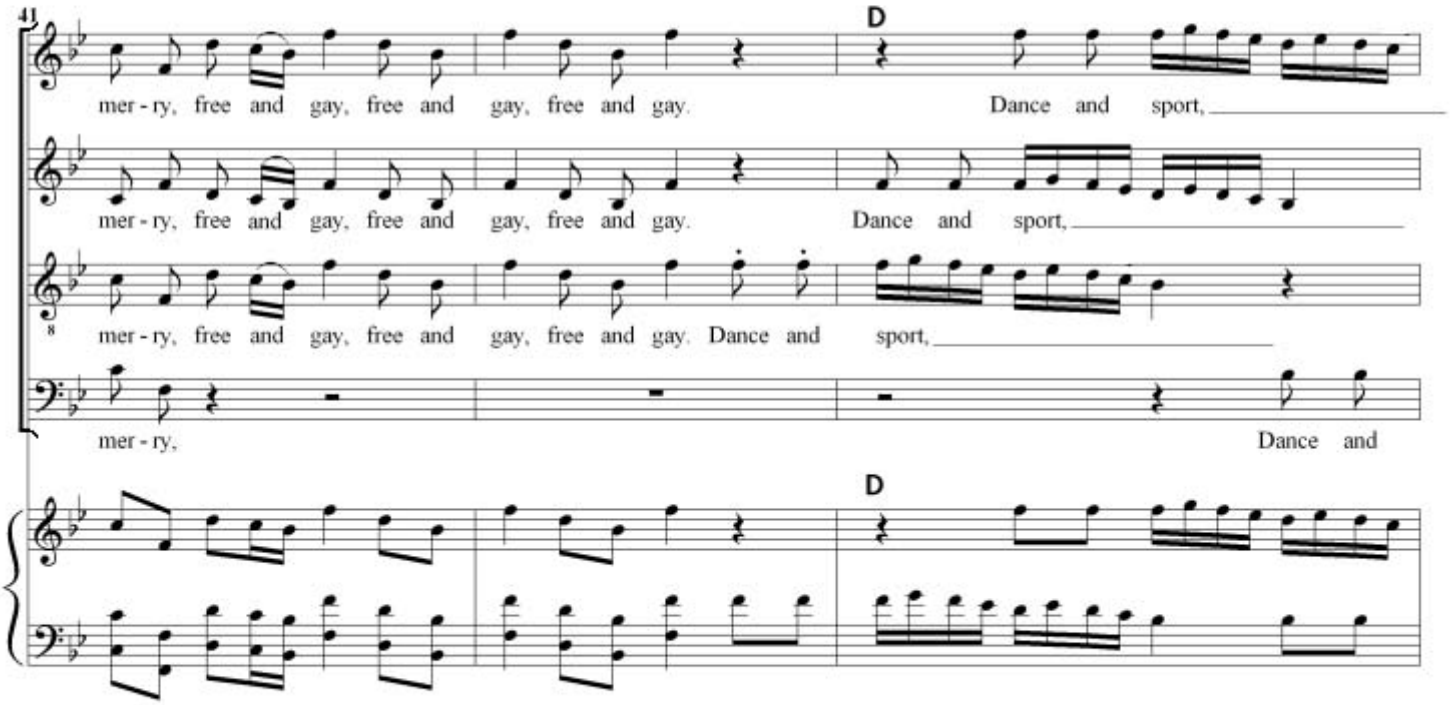

26
swains. Harm - less, mer - ry, harm - less, mer - ry, harm - less,
swains. Harm - less, mer - ry, harm - less, mer - ry, mer - ry, harm - less,
swains. Harm - less, mer - ry, harm - less, mer - ry, harm - less,
swains. Harm - less, mer - ry, harm - less, mer - ry, harm - less, mer -

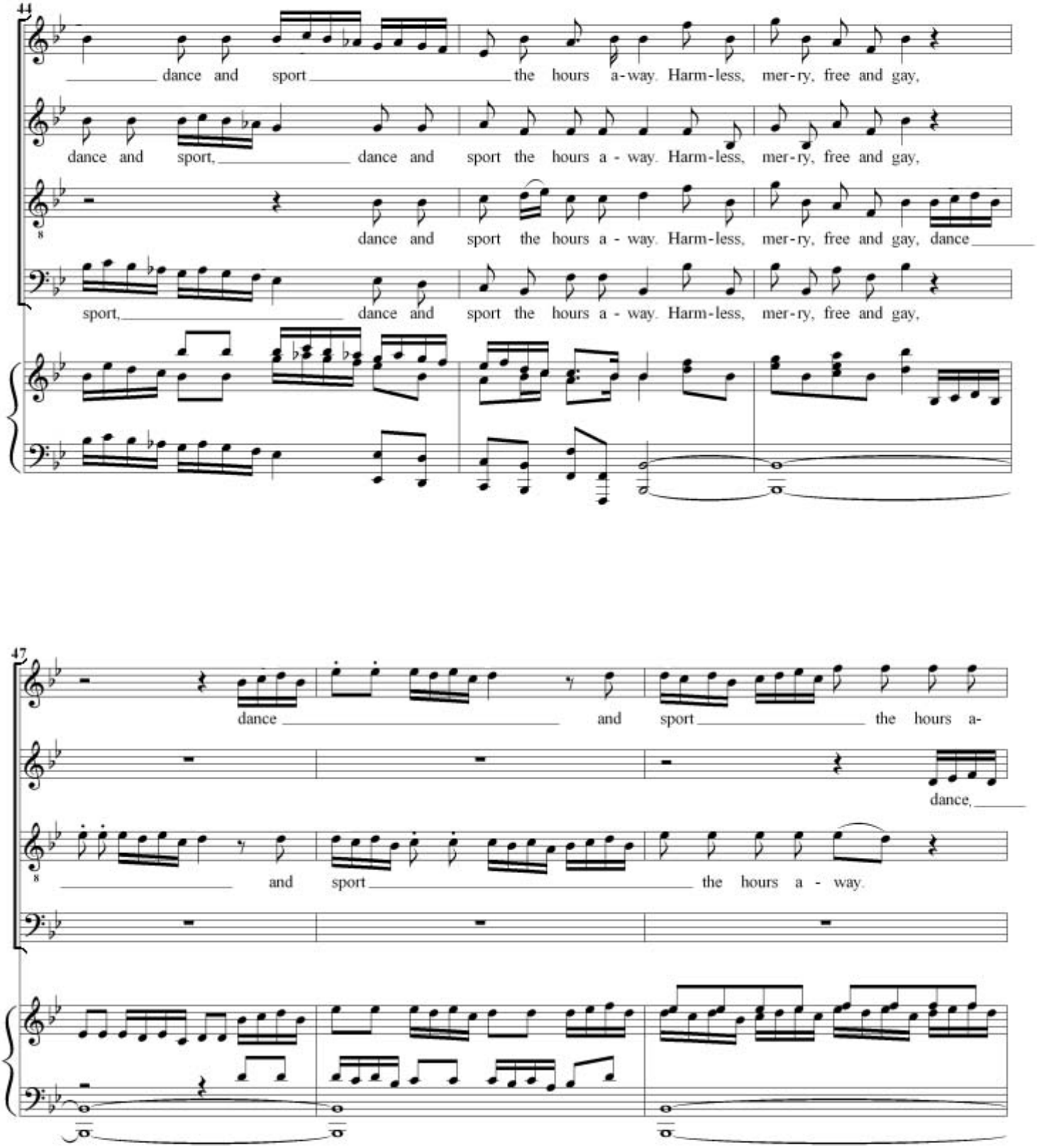

29
mer - ry, free and gay, free and gay, free and gay.
B
Dance and sport,
mer - ry, free and gay, free and gay, free and gay.
Dance and sport,
mer - ry, free and gay, free and gay, free and gay. Dance and sport,
- ry, free and gay, free and gay, free and gay.
Dance and
B

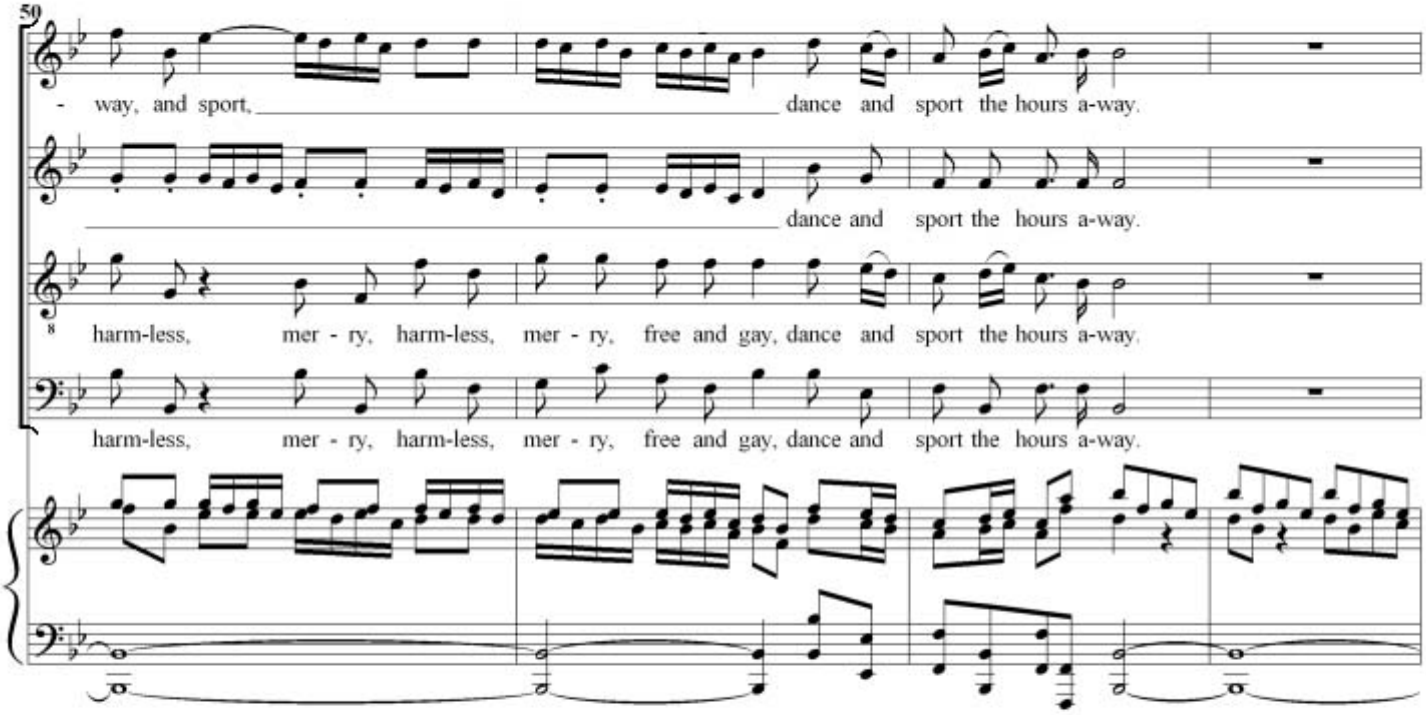

32
S1
dance and sport the hours a-way. Harm- -less, mer - ry, mer-
S2
dance and sport the hours a-way. Harm-less, mer - ry, harm- -less, mer-
dance and sport, and sport the hours a-way. Harm-less, mer- -ry, harm- -less,
dance and sport the hours a - way. Harm-less, mer - ry, harm - less, mer-
sport, dance and sport the hours a - way. Harm- -less, mer- -ry, mer-

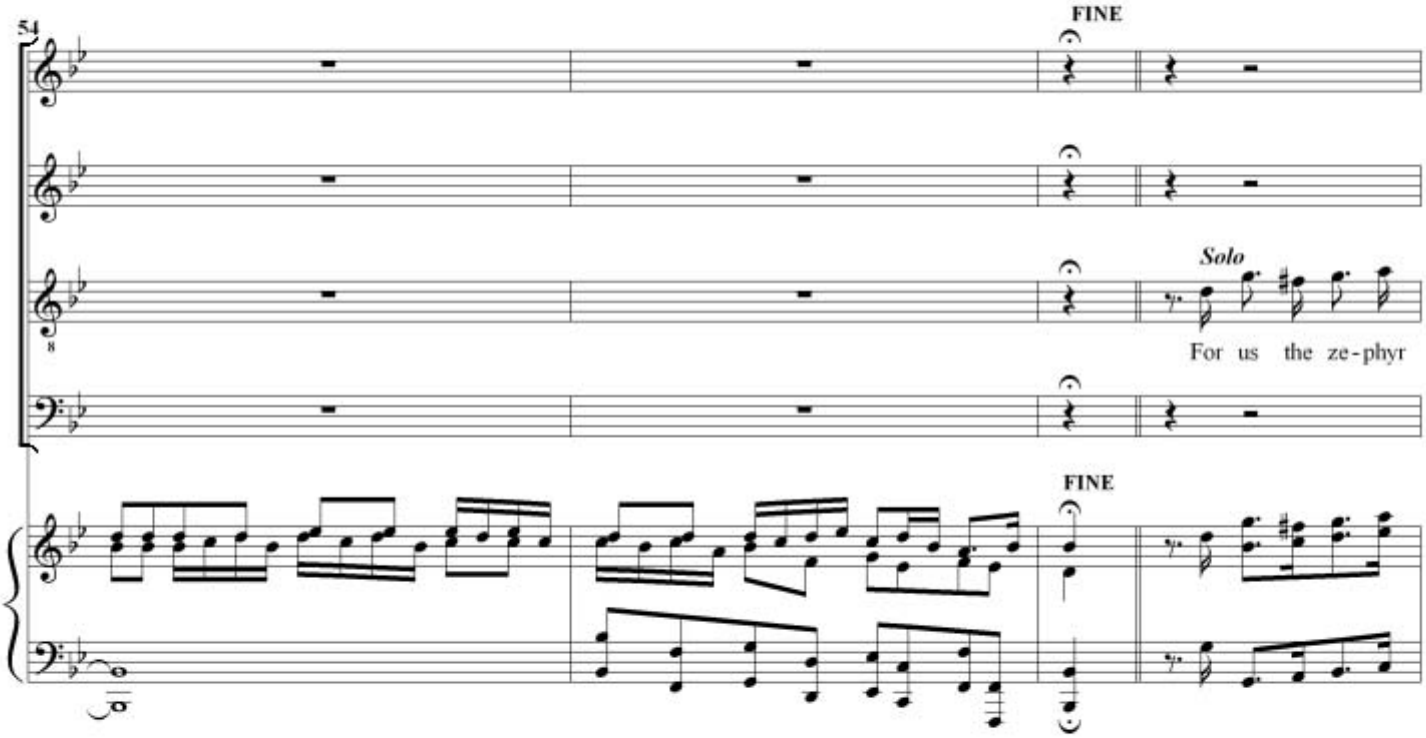

35
C
S1
-ry, free and gay, free and gay, free and gay. Dance and sport,
S2
-ry, free and gay, free and gay, free and gay. Dance and sport,
mer - ry, free and gay, free and gay, free and gay.
-ry, free and gay, free and gay, free and gay. Dance and sport,
-ry, free and gay, free and gay, free and gay. Dance and
C

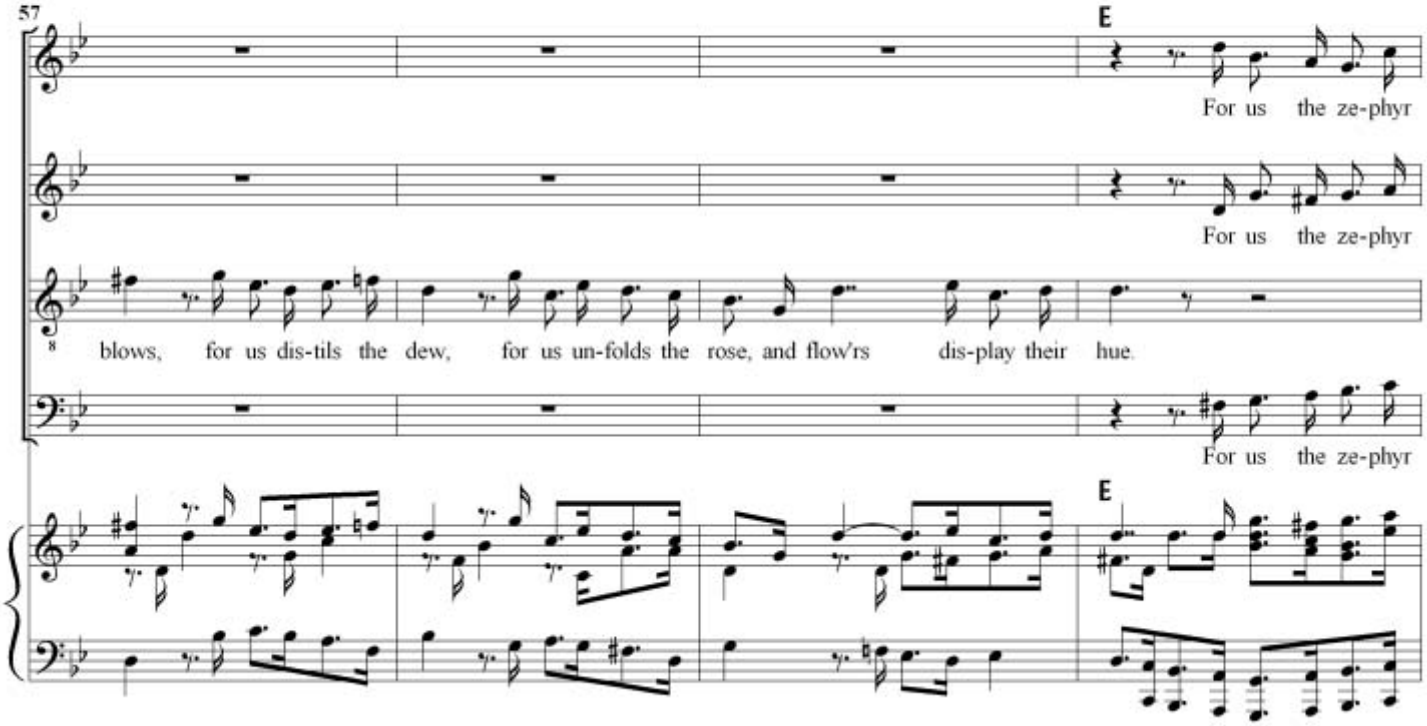

38
S1
dance and sport- the hours a-way. Harm - less, harm- -less, mer-ry, harm-less,
S2
dance and sport- the hours a-way. Harm - less, harm- -less, mer-ry, harm-less,
Dance and sport, and sport the hours a-way. Harm- -less, mer- -ry, harm-less,
dance and sport the hours a - way. Harm - less, harm- -less, mer-ry, harm-less,
sport, dance and sport the hours a - way. Harm- -less, mer- -ry, harm-less,

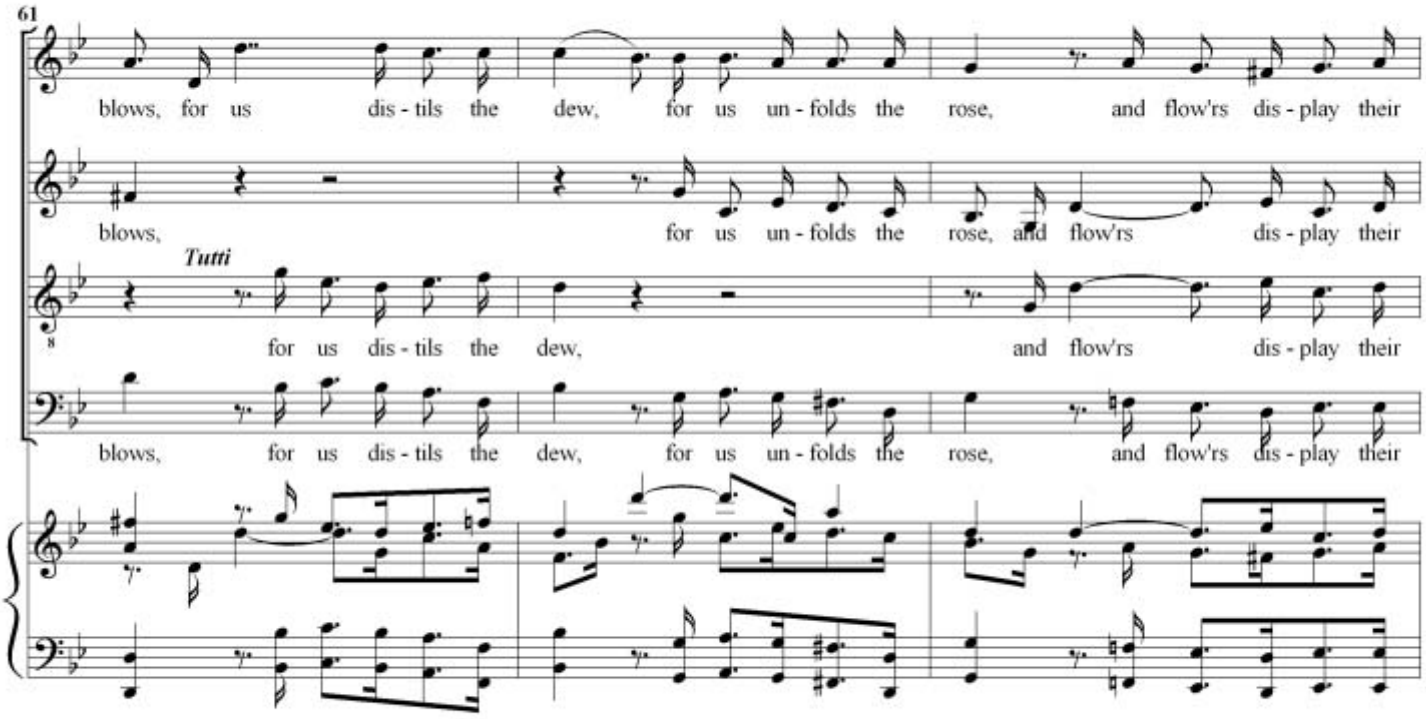

41
mer - ry, free and gay, free and gay, free and gay.
D
Dance and sport,
mer - ry, free and gay, free and gay, free and gay.
Dance and sport,
mer - ry, free and gay, free and gay, free and gay. Dance and sport,
mer - ry,
Dance and
D

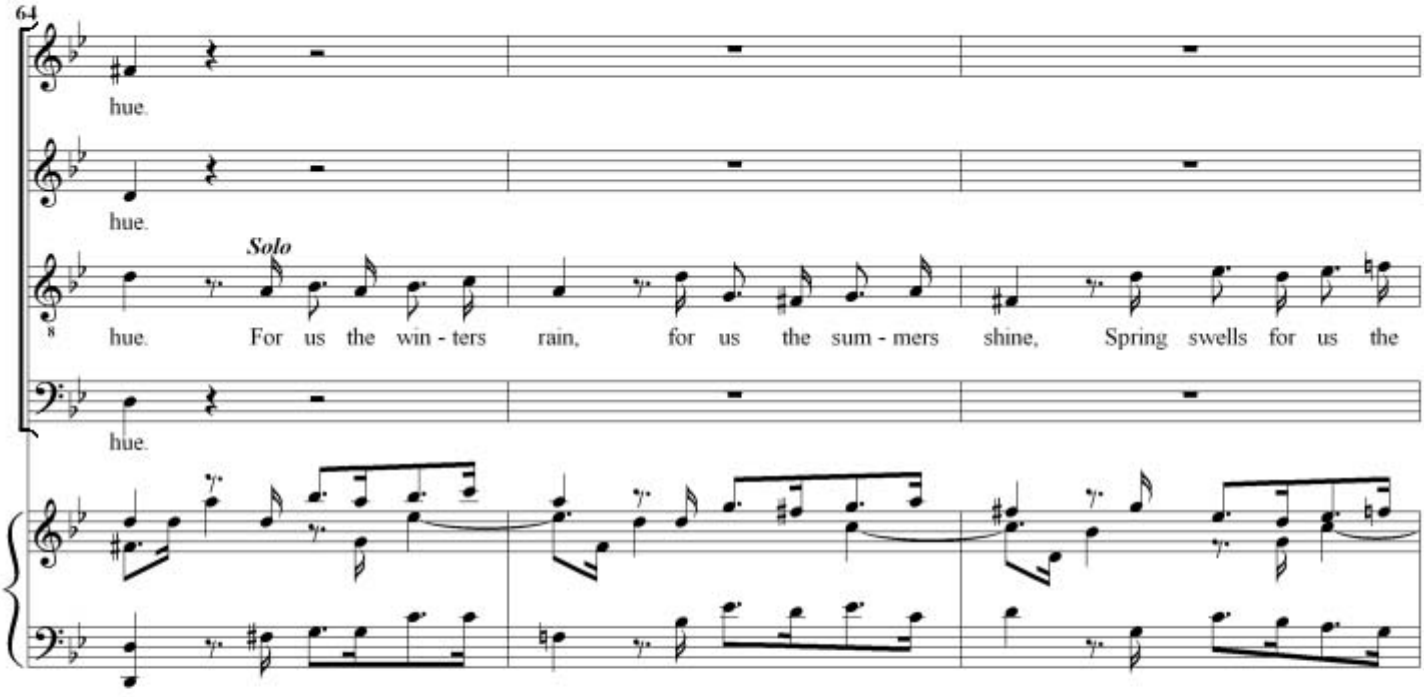

44
dance and sport the hours a-way. Harm-less, mer-ry, free and gay,
dance and sport, dance and sport the hours a - way. Harm-less, mer-ry, free and gay,
dance and sport the hours a - way. Harm-less, mer-ry, free and gay, dance
sport, dance and sport the hours a - way. Harm-less, mer-ry, free and gay,
47
dance and sport the hours a-
dance,
and sport the hours a - way.

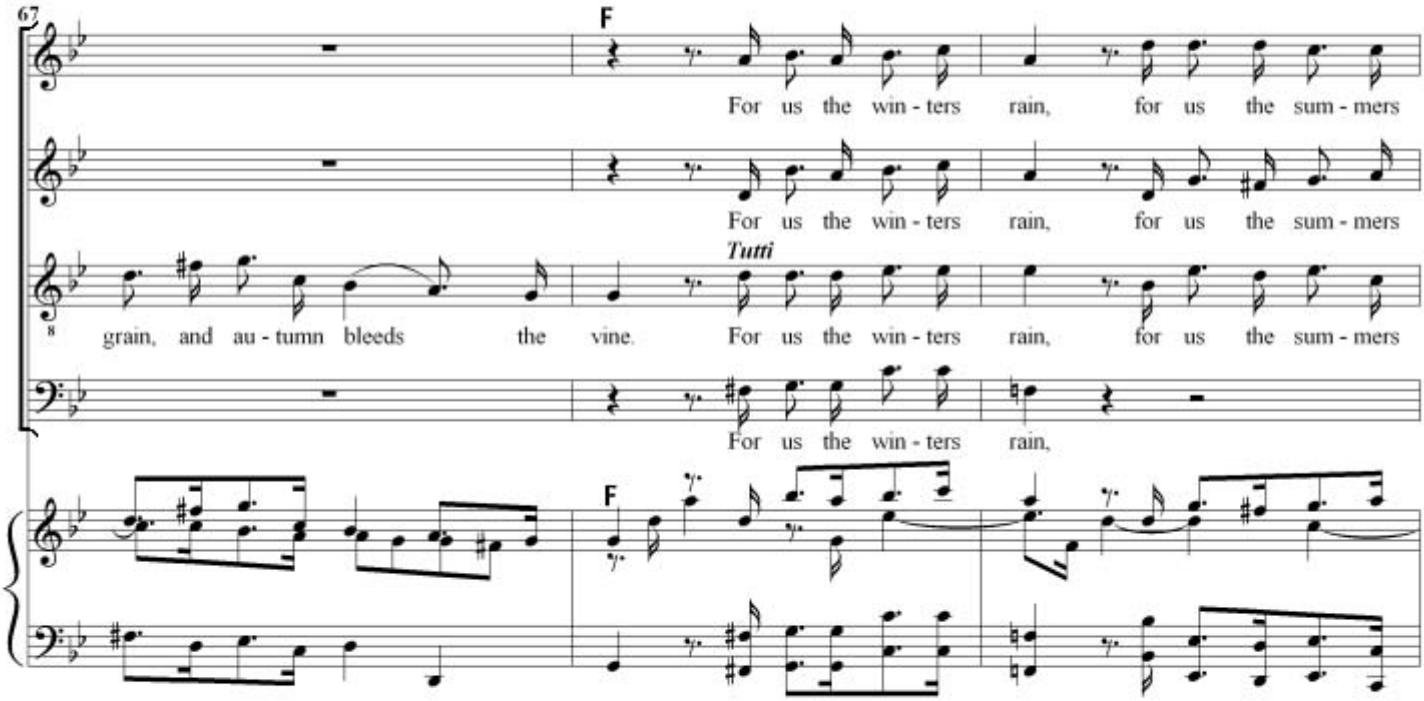

50
- way, and sport, dance and sport the hours a-way.
dance and sport the hours a-way.
harm-less, mer - ry, harm-less, mer - ry, free and gay, dance and sport the hours a-way.
harm-less, mer - ry, harm-less, mer - ry, free and gay, dance and sport the hours a-way.

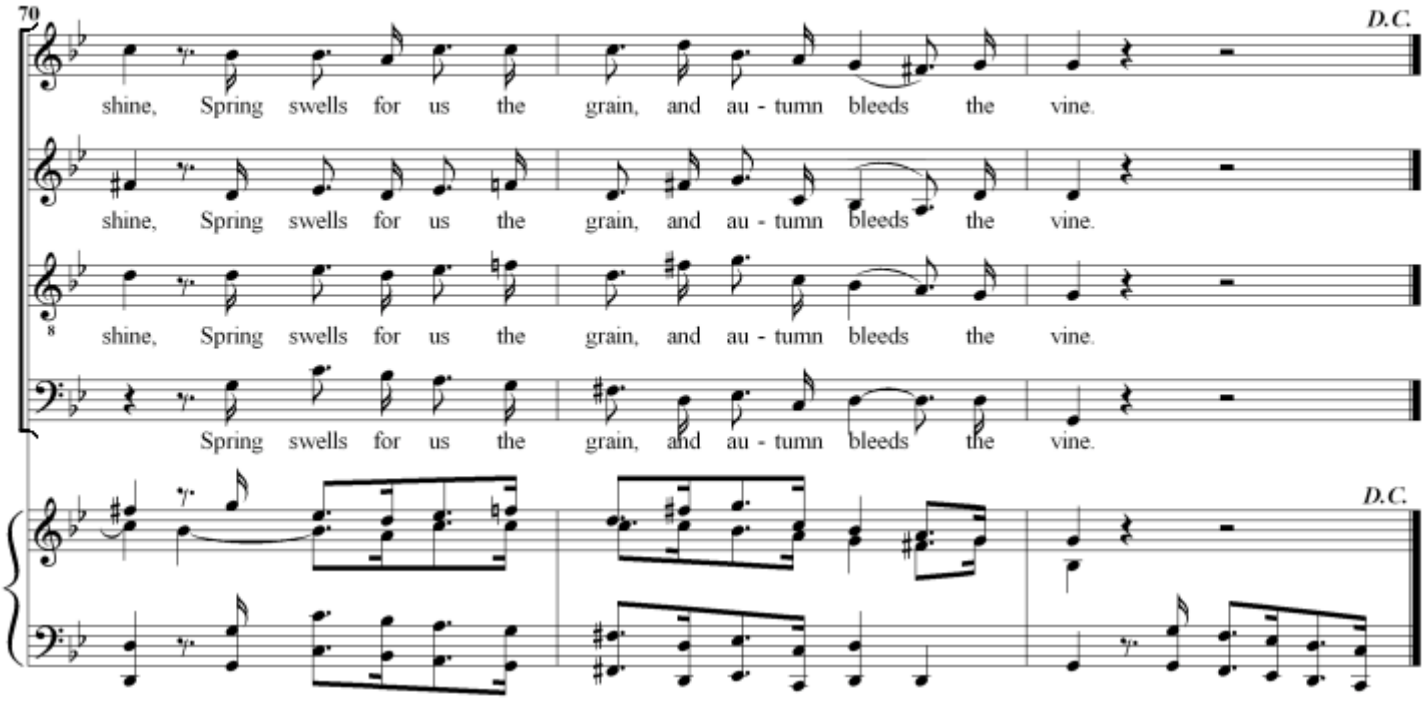

54
FINE
Solo
For us the ze-phyr
FINE


57
E
For us the ze-phyr
For us the ze-phyr
blows, for us dis-tils the dew, for us un-folds the rose, and flow'rs dis-play their hue.
For us the ze-phyr
E

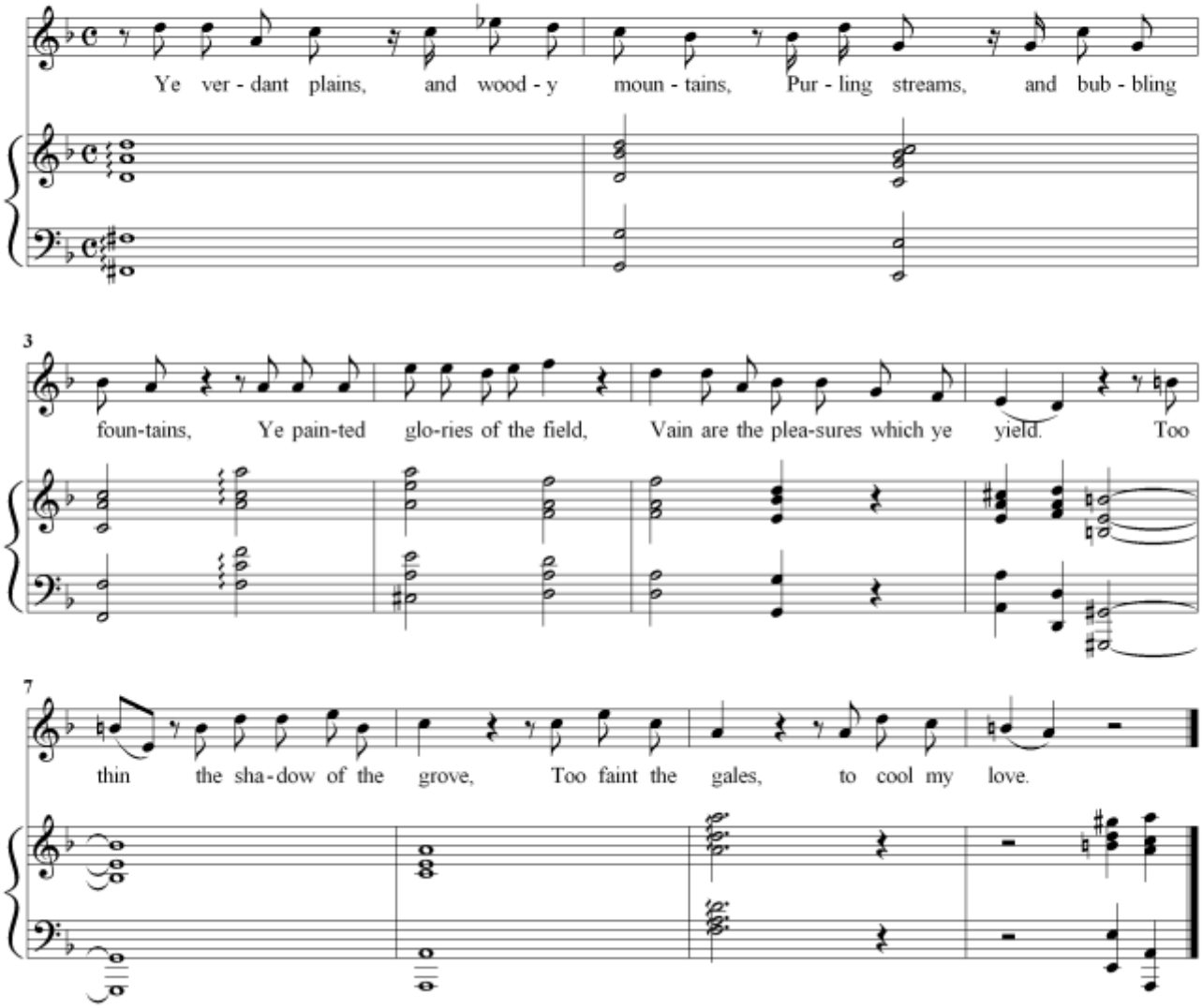

61
blows, for us dis - tils the dew, for us un - folds the rose, and flow'rs dis - play their
blows, for us un - folds the rose, and flow'rs dis - play their
Tutti
for us dis - tils the dew, and flow'rs dis - play their
blows, for us dis - tils the dew, for us un - folds the rose, and flow'rs dis - play their


64
hue.
hue.
Solo
hue. For us the win - ters rain, for us the sum - mers shine, Spring swells for us the
hue.

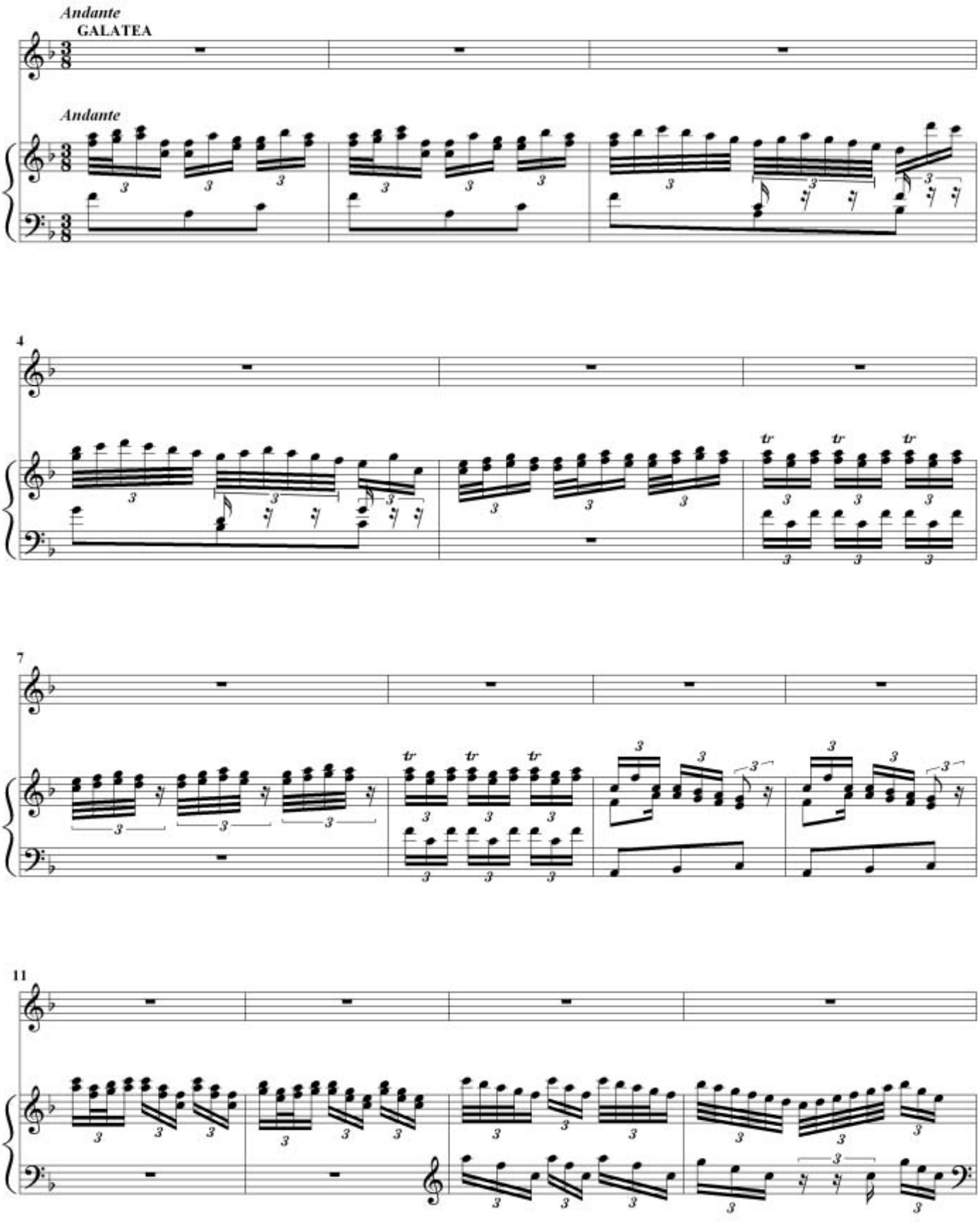

67
F
For us the win - ters rain, for us the sum - mers
For us the win - ters rain, for us the sum - mers
Tutti
grain, and au - tumn bleeds the vine. For us the win - ters rain, for us the sum - mers
For us the win - ters rain,
F

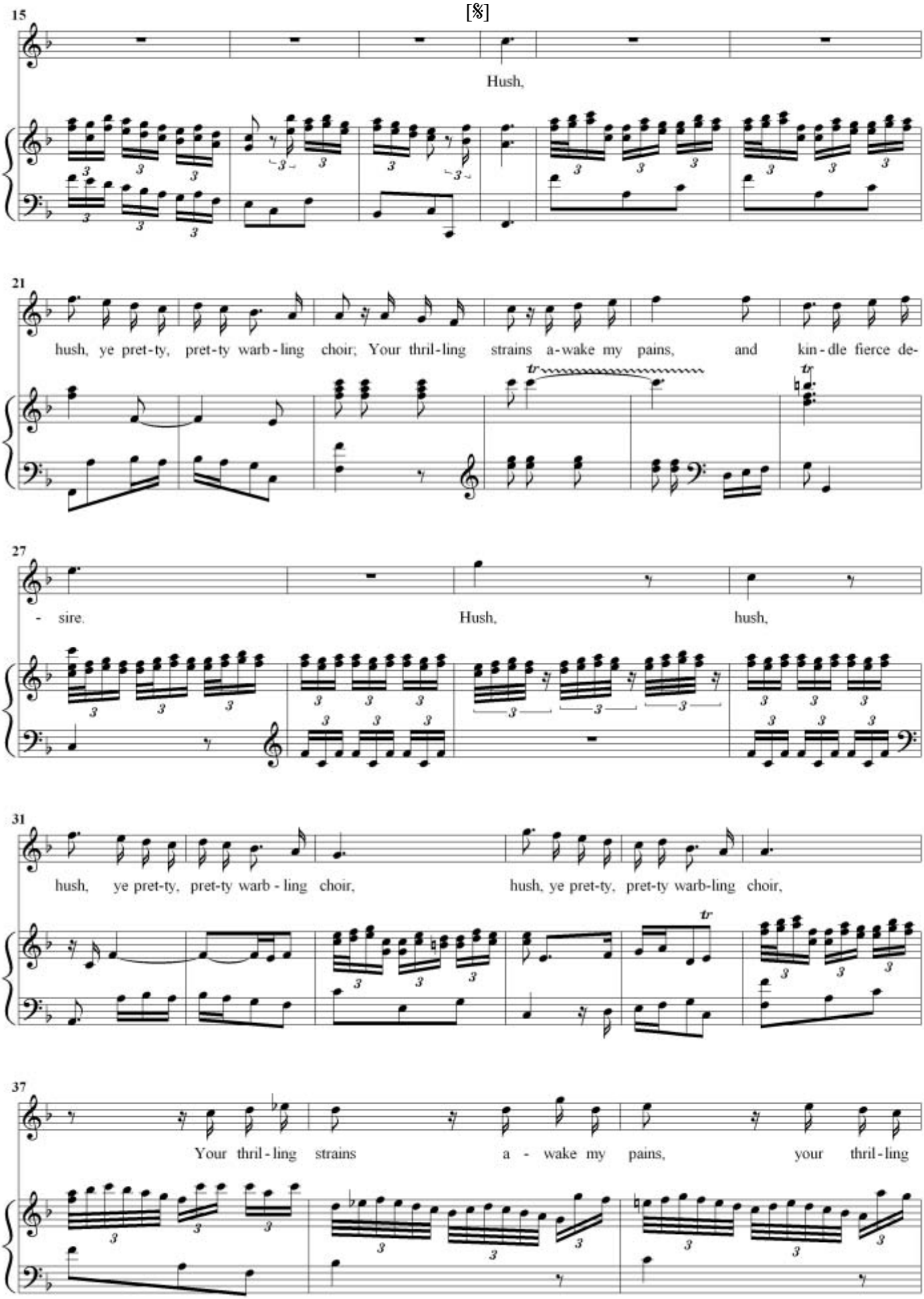


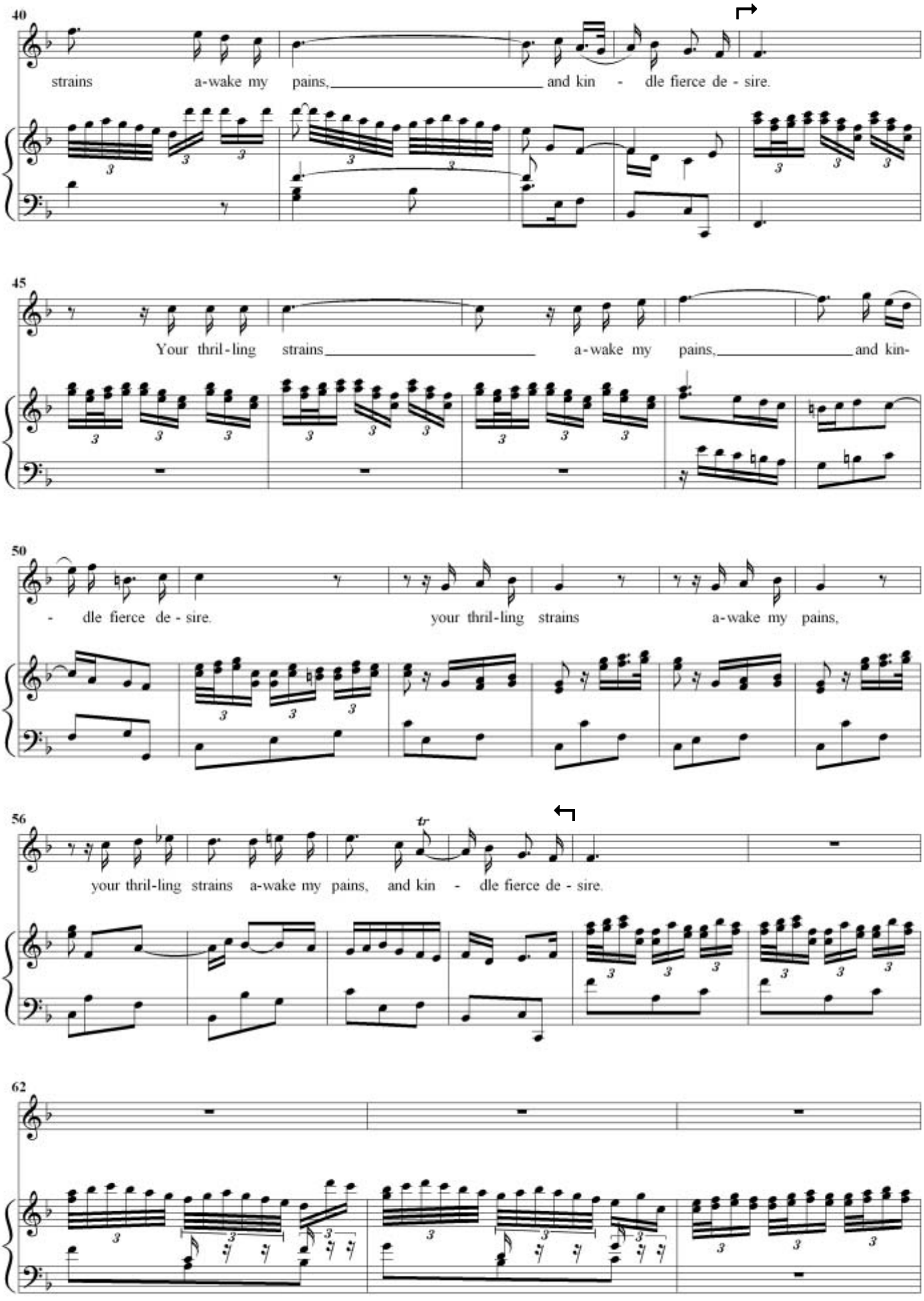
N° 3 (Recit - Galatea) - YE VERDANT PLAINS

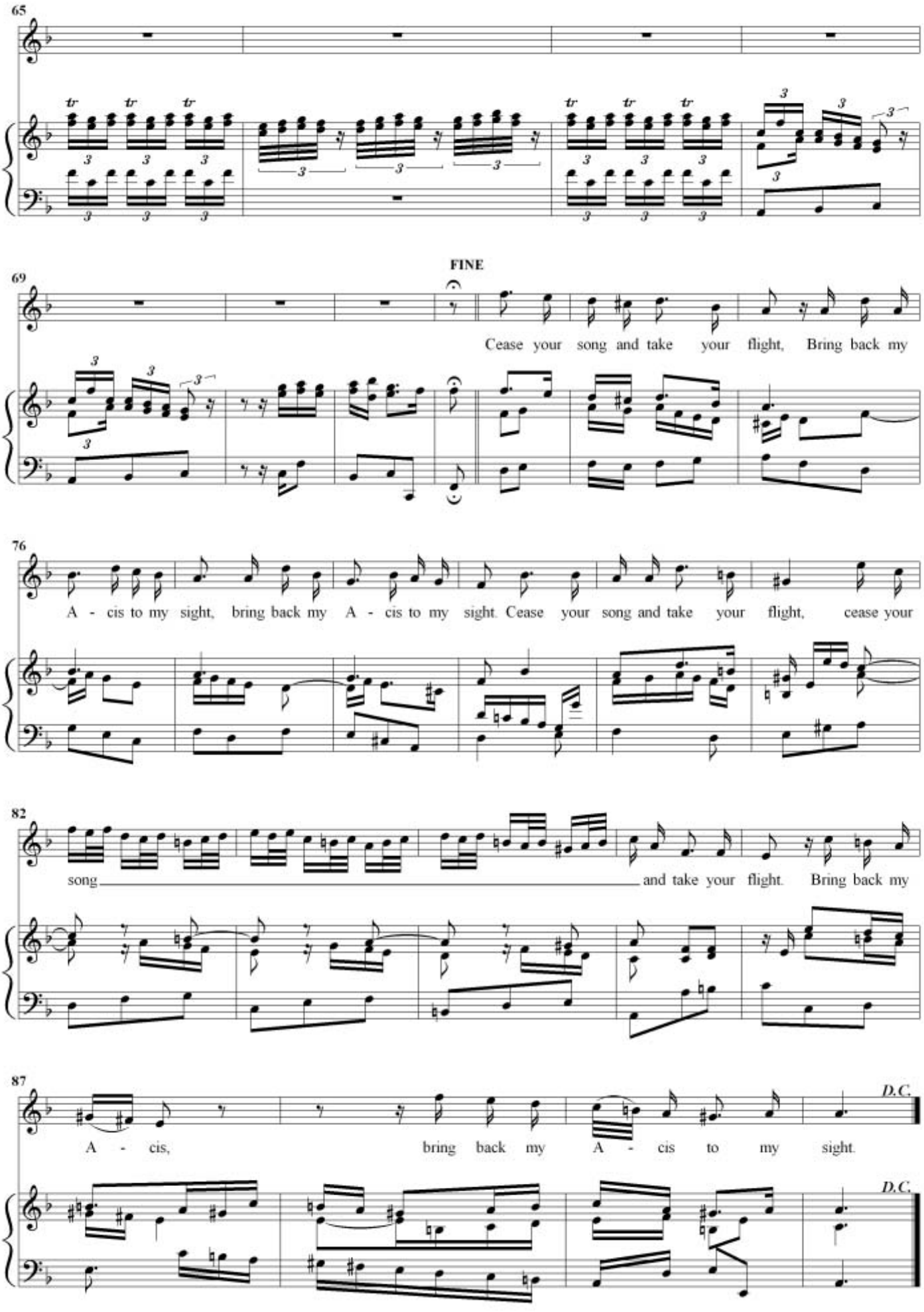


N° 4 (Air - Galatea) - HUSH, YE PRETTY WARBLING CHOIR

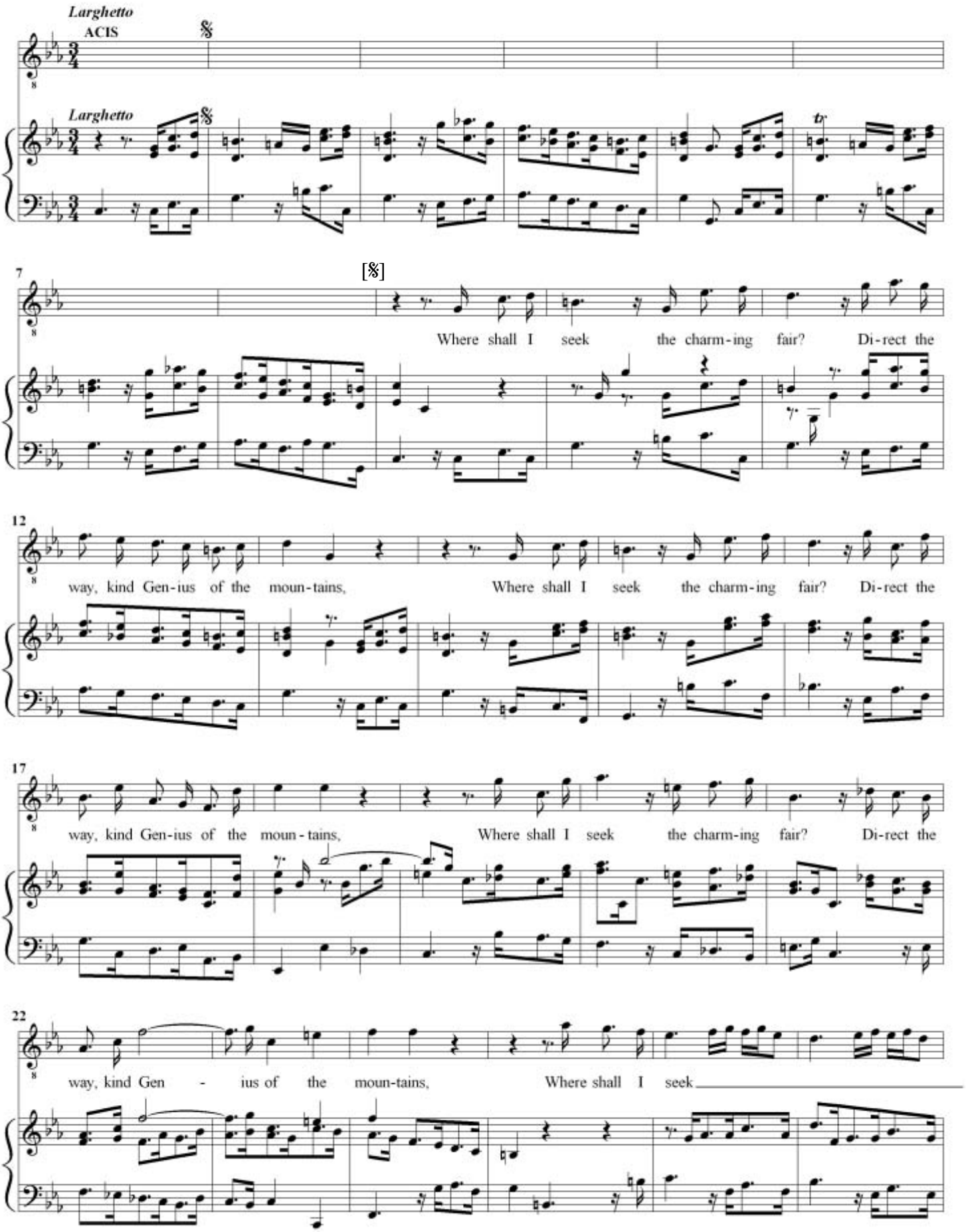


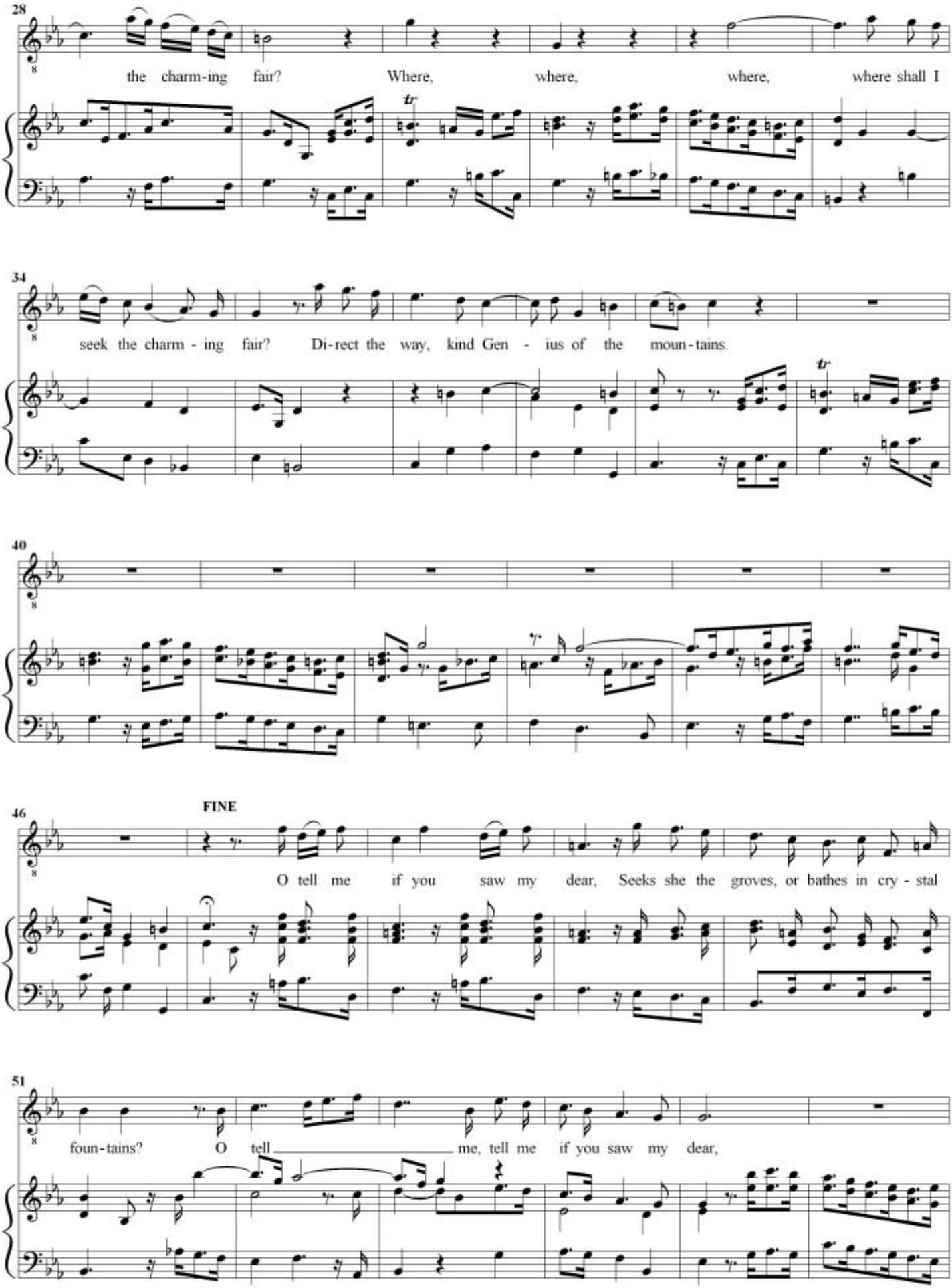

[𝄋]
15
Hush,
21
hush, ye pret-ty, pret-ty warb-ling choir; Your thril-ling strains a-wake my pains, and kin-dle fierce de-
tr
tr
27
- sire.
Hush,
hush,
31
hush, ye pret-ty, pret-ty warb-ling choir,
hush, ye pret-ty, pret-ty warb-ling choir,
tr
37
Your thril-ling strains a - wake my pains, your thril-ling

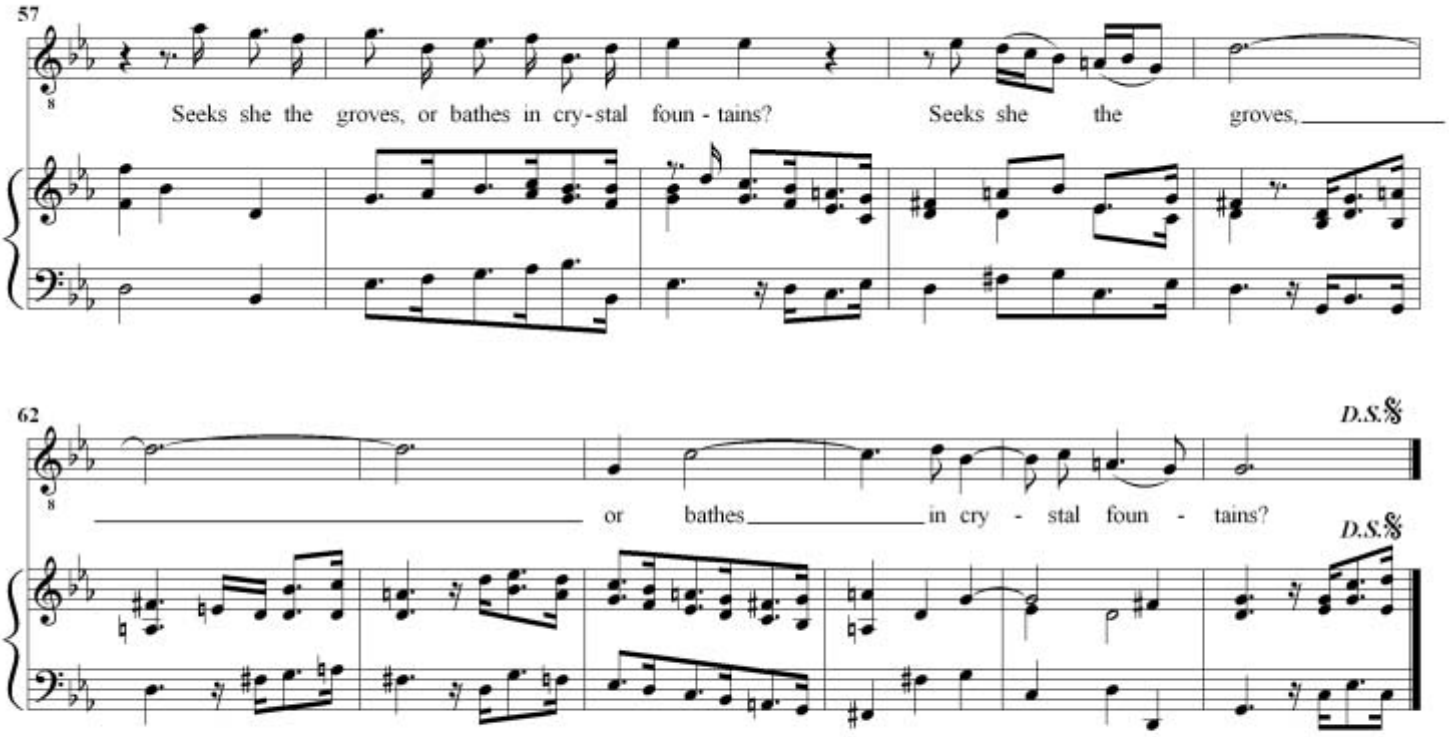

40
strains a-wake my pains, and kin - dle fierce de - sire.
45
Your thril-ling strains a-wake my pains, and kin-
50
- dle fierce de - sire. your thril-ling strains a-wake my pains,
56
tr
your thril-ling strains a-wake my pains, and kin - dle fierce de - sire.
62


65
FINE
69
Cease your song and take your flight, Bring back my
76
A - cis to my sight, bring back my A - cis to my sight. Cease your song and take your flight, cease your
82
song and take your flight. Bring back my
87
D.C.
A - cis, bring back my A - cis to my sight.
D.C.

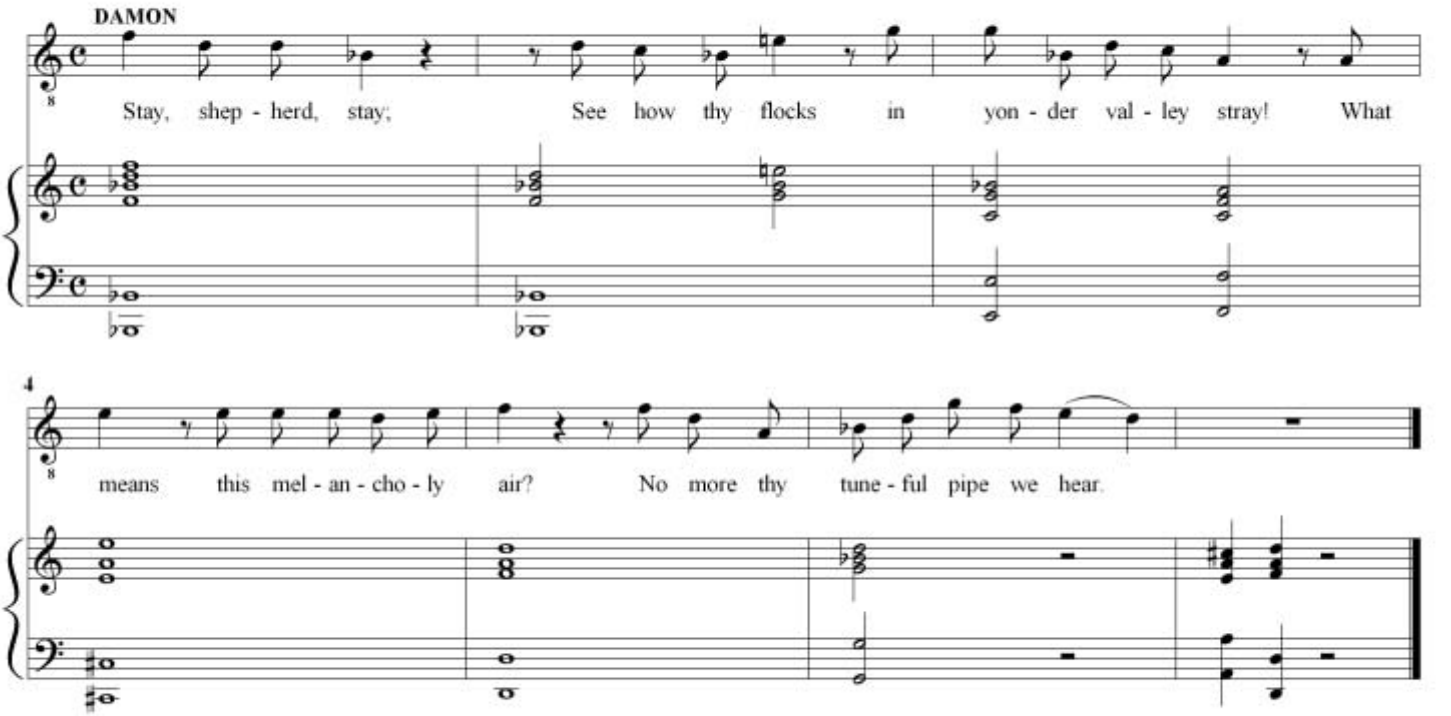
N° 5 (Air - Acis) - WHERE SHALL I SEEK THE CHARMING FAIR?



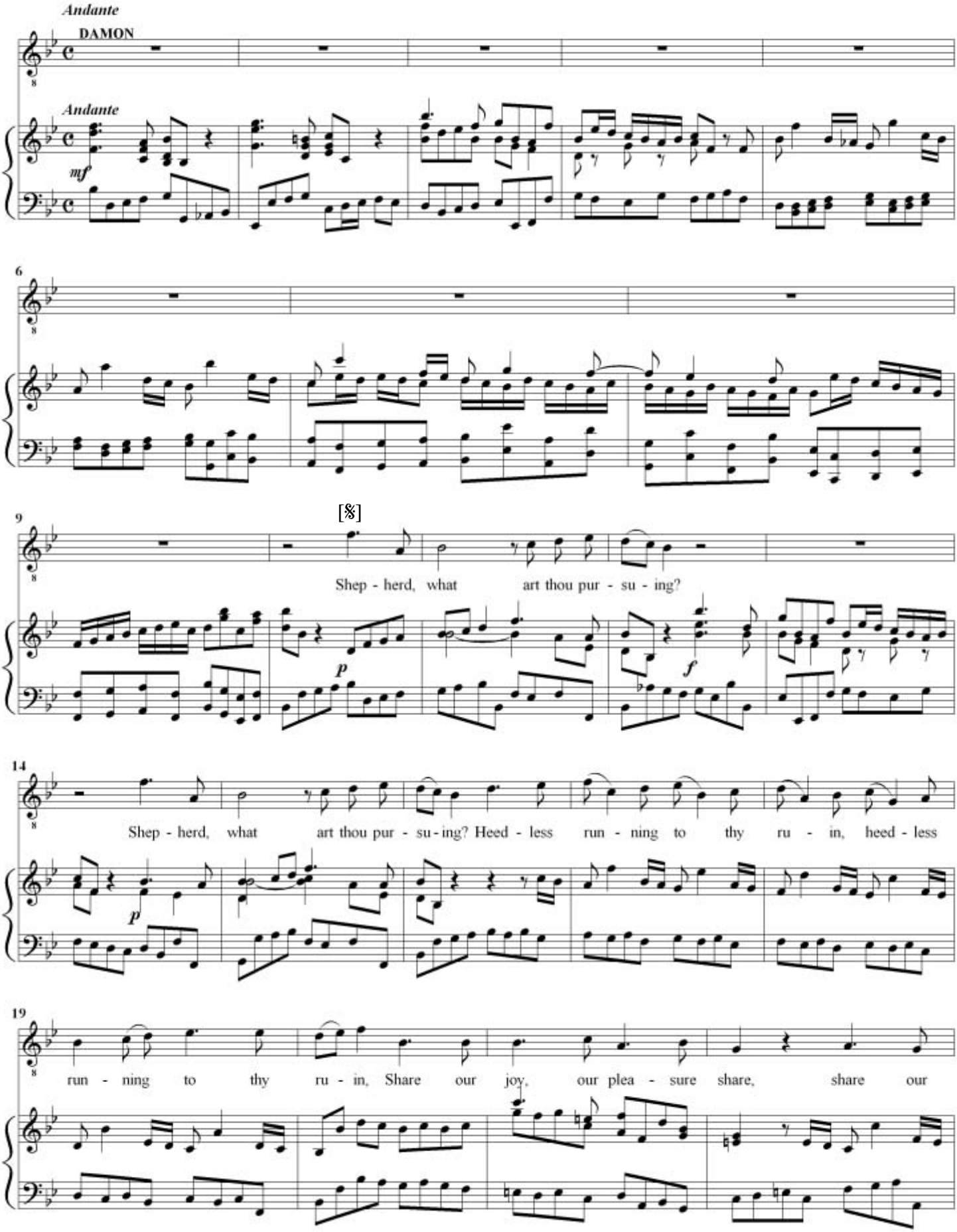

28
the charm-ing fair? Where, where, where, where shall I
34
seek the charm - ing fair? Di-rect the way, kind Gen - ius of the moun-tains.
40
46
FINE
O tell me if you saw my dear, Seeks she the groves, or bathes in cry - stal
51
foun-tains? O tell me, tell me if you saw my dear,

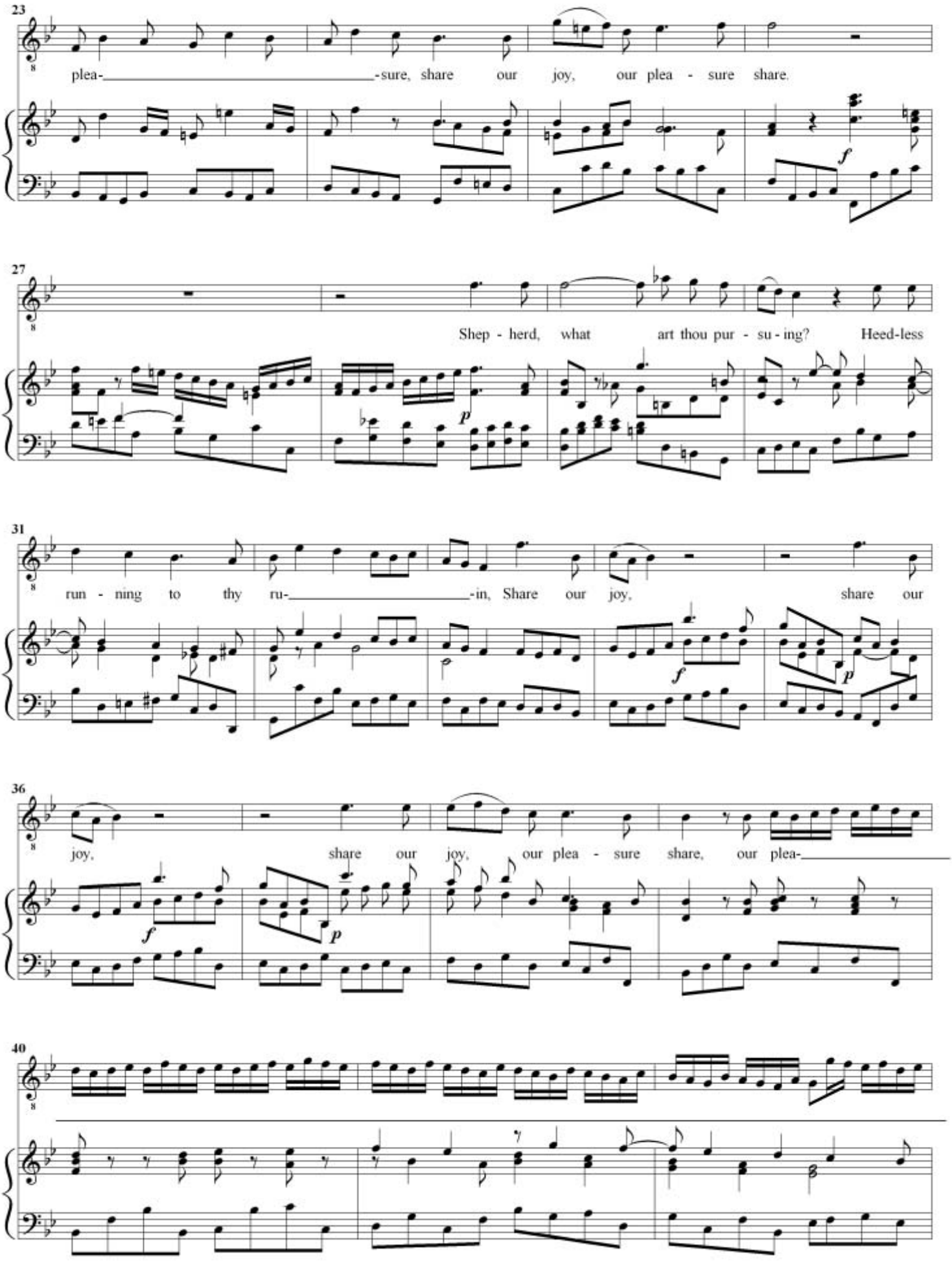


N° 6 (Recit - Damon) - STAY, SHEPHERD, STAY



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




23
plea- -sure, share our joy, our plea - sure share.
27
Shep - herd, what art thou pur - su - ing? Heed-less
31
run - ning to thy ru- -in, Share our joy, share our
36
joy, share our joy, our plea - sure share, our plea-