

Semele

Act I, Scenes 2 & 3

with

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Da Capo.

plies, and seals with sleep the wake - - - ful drag - ons eyes.
 bringt, und schwer mit Schlaf der Dra - - - chen Au - gen zwingt.

Da Capo.

Da Capo.

Largo.

Semole.

Oh
O

Bassi.

Largo.

Pianoforte.

hol - der sleep, oh sleep, why dost thou leave me? why dost thou
 Schlaf! du fliehst in ra - schem Flug mich, in ra - schem

leave me? why thy vis - io - na - ry joys re - move? Oh sleep, oh sleep, oh
 Flug mich? raubest mir des Traumes gaukelnd Glück? O Schlaf, noch ein - mal o

sleep, a - gain de - ceive me, oh sleep, a - gain de - ceive me, to my arms re - store my wan - d'ring
 täusch in hol - dem Trug mich, o täusch in hol - dem Trug mich, füh - re mir den flücht'gen Freund zu -

love, my wan - d'ring love, re -
 rück, den flücht' - gen Freund, den

store my wan - d'ring love! a - gain de - ceive me, oh sleep! to my arms, to my
 flücht'gen Freund zu - rück! noch ein - mal täu - sche, o Schlaf! füh - re mir, füh - re

arms re - store my wan - d'ring love!
 mir den flücht' - gen Freund zu - rück!

No. 91.

RECIT.—“LET ME NOT ANOTHER MOMENT.”

SEMELÉ.

Let me not an - o - ther moment bear the pangs of ab - sence; since you have
form'd my soul for lov - ing, no more af - flict me with doubts and fears and cru - el jea - lou - sy.

PIANO.

No. 92.

AIR.—“LAY YOUR DOUBTS AND FEARS ASIDE.”

Andante.

Andante.

f

PIANO.

♩ = 92.

JUPITER.

Lay your doubts and fears a - side, . . . And for joys a - lone pro -

- vide, And for joys . . . a - lone pro - vide,

Lay your doubts and fears a - side, And for joys,

and for

joys, and for

joys a - lone . . . pro - vide,

and for joys . . . a - lone pro - vide!

FINE.

tr FINE.

Though this hu - man form I wear, Think not I man's false-hood bear, Think not

I man's false-hood bear, Though this hu - man form I wear,

Think not I man's false - hood
Adagio.

bear. Lay your
Tempo lmo. *f* *D.S.*

No. 33.

RECIT.—“YOU ARE MORTAL.”

JUPITER.
You are mor-tal, and re - quire time to rest and to re - pose. I was not

PIANO.

ab-sent; while Love was with thee, I was pre-sent: Love and I are one.

PIANO. $\text{♩} = 132.$

Allegro. tr

The piano introduction consists of two staves. The right hand plays a melodic line with trills, and the left hand provides a harmonic accompaniment. The tempo is marked 'Allegro' and the time signature is 6/8. The piece begins with a forte (*f*) dynamic.

SEMELE.

With hope de - sir - ing, with bliss ex - pir - ing, pant - ing, faint - ing:

The vocal entry for Semle begins with the lyrics 'With hope desiring, with bliss expiring, panting, fainting:'. The melody is accompanied by a piano accompaniment that includes trills. The dynamic is marked *p*.

if . . this be . . Love, not . . you a - lone, but Love

The vocal line continues with the lyrics 'if . . this be . . Love, not . . you a - lone, but Love'. The piano accompaniment continues with a steady eighth-note pattern.

. and . . I . . are . . one.

The vocal line concludes with the lyrics '. and . . I . . are . . one.'. The piano accompaniment continues with a steady eighth-note pattern.

With hope de - sir - ing, with bliss ex - pir - ing,

The piano accompaniment for the final phrase of the vocal line. It features a melodic line with trills in the right hand and a harmonic accompaniment in the left hand. The dynamics are marked *f* and *p*.

pant-ing, faint - ing: if this be Love.. not.. you a - - -

- lone, . . .

but Love . . . and . . . I are one.

f

Causeless . . . doubting, or de - spair-ing, rash-ly trusting, id-ly fear-ing:

p

if this be Love, not you . . a-lone, but Love . . .

and . . I are one; rash-ly trust-ing, id-ly fear-ing;

if this be Love, not you . . a-lone, but Love . . .

and . . I . . are one.

With fond de-sir-ing, with bliss ex-pir-ing,

pant-ing, faint-ing: if this be Love, not . . . you a-lone, but Love . . . and . . .

I are one. With fond de-sir-ing, with bliss ex-pir-ing,

f *p*

pant-ing, faint-ing: if this be Love, not . . . you a-lone, . . .

tr *tr*

but Love . . .

and . . . I are one.

SEMELE. JUPITER.

Ah me! Why sighs my Se-me-le? what gen-tle

PIANO. *p*

sor-row swells thy soft bo-som? why trem-ble those fair eyes with in-ter-rupt-ed

light? where hov'-ring for a vent, a-midst their hu-mid fires, some new-form'd wish ap-

SEMELE.

-pears: speak, and ob-tain. At my own hap-pi-ness I sigh and

trem-ble; for I am mor-tal, still a wo-man; and

e - ver when you leave me, though com - pass'd round with De - i - ties, with Loves and

Gra-ces, a fear in - vades me; and, con - scious of a na - ture far in - fe - rior,

JUPITER (*aside*).
I seek for so - li - tude, and shun so - ci - e - ty. Too well I read her

mean - ing, but must not un - der - stand her: aim - ing at im - mor -

- ta - li - ty with dan - ger - ous am - bi - tion.

Allegro, ma non troppo.

PIANO.
♩ = 100.



JUPITER.

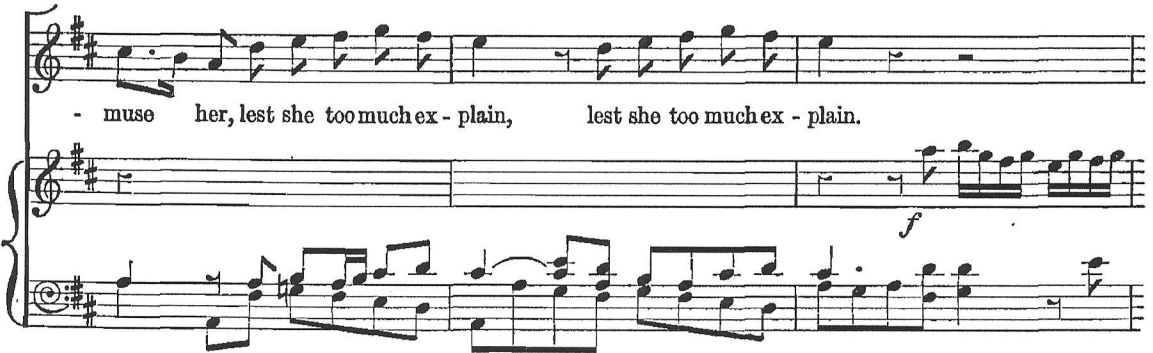
I must with speed a -

p



- muse her, lest she too much ex - plain, lest she too much ex - plain.

f



I must with speed a - muse her,

p



lest she too much ex - plain,

I must with speed, I must with speed a -

- muse her, lest she too much, lest she too much . . . ex - plain,

I must with speed a - muse . . . her, lest she too much ex -

- plain, I must with speed a - muse her,

lest she too much ex - plain,

This system features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The key signature has two sharps (F# and C#). The vocal line begins with a rest followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

I must with speed, I must with speed . . a - muse her, lest she . . too

This system continues the vocal line with a treble clef and piano accompaniment. The vocal line has a rest followed by a series of eighth notes. The piano accompaniment features a more varied rhythmic pattern in the right hand, including some chords and eighth notes, while the left hand continues with a steady bass line.

much ex-plain, lest she too much ex - plain,

This system shows the vocal line with a treble clef and piano accompaniment. The vocal line has a rest followed by a series of eighth notes. The piano accompaniment has a steady eighth-note pattern in the right hand and a bass line in the left hand.

lest she . . too much ex - plain.

f

This system features the vocal line with a treble clef and piano accompaniment. The vocal line has a rest followed by a series of eighth notes. The piano accompaniment has a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed below the piano part.

This system shows the piano accompaniment with grand staff notation. The right hand has a steady eighth-note pattern, and the left hand has a bass line. There is no vocal line in this system.

FINE.

FINE. It gives the lov - er dou - ble pain, Who hears his nymph com -

p

- plain, And hear - ing, must re - fuse her, and hear - ing, must re - fuse her; It gives the

lov - er dou - ble pain, Who hears his nymph com - plain, And hear - ing,

must re - fuse her, and hear - ing, must re - fuse . . . her.

Adagio. *D.C.*

Adagio. *D.C.*

JUPITER.

By my command now at this in-stant two winged Zephyrs from her down-y

PIANO.

SEMELE.

bed thy much-lov'd I - no bear, and both to - ge-ther waft her li-ther, thro' the balm-y air. Shall

JUPITER.

I my sis-ter see! the dear com-pa-nion of my ten-der years! See, she ap-pears,

but sees not me; for I am vi-si-ble a-lone to thee. While I re -

- tire, rise and meet her, and with welcome greet her. Now all this scene shall to Ar-ca-dia

turn, The seat of hap - py nymphs and swains ; There with - out the rage of

jea - lou - sy they burn, And taste the sweets of love with - out its pains.

No. 40.

AIR.—“WHERE’ER YOU WALK.”

Largo. JUPITER.
Wher - e'er you walk, cool gales shall fan the glade ;

PIANO.
= 108.
pp

Trees, where you sit, shall crowd in - to a shade, 'Trees, where you sit, shall crowd in -

- - to . . . a shade ; Wher - e'er you walk, cool

gales shall fan the glade ; Trees, where you sit, shall crowd in - to a shade, . . .

. . . Trees, where you sit, shall crowd in - to . . . a shade.

FINE. Wher - e'er you tread, the

FINE. *p*

blushing flow'rs shall rise, And all things flourish, and all things flourish wher -

Adagio. *D.C.*

- e'er you turn your eyes, wher - e'er you turn your eyes, wher - e'er you turn your eyes.

Adagio. *D.C.*