

G. 232.
1-2

Z I M R I.
AN
ORATORIO.

Set to Musick by

M^r. STANLEY.

London. Printed for I. Walsh in Catharine Street in the Strand.

Of whom may be had

M^r Stanley's Three Books of Cantatas for the Harpsicord & Voice.

II. The Oratorio of Paradiſe Loſt, and the Engliſh Operas of The Tempeſt and Fairies by M^r Smith.

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A Table of the Songs in the Oratorio call'd ZIMRI.

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Musick Compos'd by M^r Handel, Printed for I. Walfh.

Oratorios in Score

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Jephtha	Joshua	Saul	Acis and Galatea with Choruses
Theodora	Judas Macchabeus	Deborah	Dryden's Ode
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Hercules	Joseph	L'Allegro	Add! Grand Coll ⁿ of Songs

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Overture

Largo

Handwritten musical score for Overture, page 2. The score is in 3/4 time and features four systems of music. Each system consists of four staves: two treble clefs (Violin I and Violin II) and two bass clefs (Viola and Cello/Double Bass). The music is marked 'Largo' and includes various ornaments such as trills (tr) and grace notes. The first system includes a '6' marking above the bass line. The second system includes 'tr' markings above the treble lines and '6' and '5' markings below the bass line. The third system includes '4h' and '6' markings below the bass line. The fourth system includes '1' and '2' markings above the treble lines and '7' and '6' markings below the bass line. The piece concludes with a double bar line and repeat signs.

Vivace

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins with a trill (tr) over a quarter note. The middle staff is in alto clef, and the bottom staff is in bass clef. The music is written in a rhythmic, flowing style characteristic of the 'Vivace' tempo.

The second system continues the musical piece. The top staff features a melodic line with various rhythmic values. The middle staff provides harmonic support. The bottom staff contains a complex bass line with numerous fingerings indicated by numbers 1-5. Some notes are marked with a trill (tr).

The third system shows further development of the musical themes. The bass line is particularly intricate, with many sixteenth and thirty-second notes. Fingerings are meticulously notated throughout. A trill (tr) is present in the upper staves.

The fourth system concludes the page. The music remains highly rhythmic and technically demanding. The bass line includes several asterisks (*) marking specific points of interest or technical challenges. The overall texture is dense and energetic.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Trills (tr.) are marked above several notes in the upper staves. The bass staff contains several asterisks (*) and a sequence of numbers: 7, 4, 3, 6, 6, 6, 7, 4, *

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with intricate rhythmic patterns. Trills (tr.) are present in the upper staves. The bass staff contains a sequence of numbers: 7, 6b, 6b, 6, 6, 4, 6, 4, 3, 6, 9, 6, 4, 3, 4, 6, b, 5, 6

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with intricate rhythmic patterns. Trills (tr.) are present in the upper staves. The bass staff contains a sequence of numbers: 4, 6, 6, 4, 6, 6, *, 4, 6, 6, b

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with intricate rhythmic patterns. Trills (tr.) are present in the upper staves. The bass staff contains a sequence of numbers: 6, 6, 6, 6, 6, *, *, 4, 6, b, 6, 4, 6, 6, 7, 6

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with a key signature of two flats. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A '4 *' marking is present in the bass staff, and a 'tr' marking is above the final note of the top staff. Fingering numbers (6, 4, 3, 6, 9, 8, 5, 6) are written below the bass staff.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with a key signature of two flats. The music continues with intricate rhythmic patterns. A '6 *' marking is present in the bass staff. Fingering numbers (6, 5, 6, 5, 6, 5, 6, 4, 6, 6, 5, 6, 7) are written below the bass staff.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with a key signature of two flats. The music continues with intricate rhythmic patterns. Fingering numbers (4, 2, 6, 6, 6, 4, 3, 4, 2, 3, 6, 7, 6) are written below the bass staff.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with a key signature of two flats. The music concludes with a double bar line. A 'tr' marking is present above the final note of the top staff. Fingering numbers (6, 6, 4, 3, 6, 4, 3) are written below the bass staff.

Affettuoso Piano

For

Pia

The musical score is written for piano and consists of six systems of three staves each. The first system is marked 'Affettuoso Piano' and begins with a treble clef and a 3/4 time signature. The second system continues the piece. The third system includes the marking 'For' and features a repeat sign. The fourth system continues the piece. The fifth system includes the marking 'Pia' and features a repeat sign. The sixth system concludes the piece. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some articulation marks and dynamic markings throughout the piece.

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with many slurs and ties. The middle staff is in alto clef and contains a more rhythmic accompaniment. The bottom staff is in bass clef and features a bass line with several sixteenth-note chords, some marked with a '6' above them. The system concludes with a double bar line.

The second system continues the piece. The top staff has a 'For' marking above the first measure. The middle staff has a 'tr' marking above a measure. The bottom staff has several sixteenth-note chords, some marked with a '6' and some with a '4 3' below them. The system concludes with a double bar line.

The third system continues the piece. The top staff has a 'tr' marking above a measure. The middle staff has several sixteenth-note chords, some marked with a '6' and some with a '4 3' below them. The bottom staff has several sixteenth-note chords, some marked with a '6' and some with a '4 3' below them. The system concludes with a double bar line.

The fourth system continues the piece. The top staff has a 'Pia' marking above the first measure and a 'For' marking above the last measure. The middle staff has several sixteenth-note chords, some marked with a '6' and some with a '4 3' below them. The bottom staff has several sixteenth-note chords, some marked with a '6' and some with a '4 3' below them. The system concludes with a double bar line.

The fifth system continues the piece. The top staff has several sixteenth-note chords, some marked with a '6' and some with a '4 3' below them. The middle staff has several sixteenth-note chords, some marked with a '6' and some with a '4 3' below them. The bottom staff has several sixteenth-note chords, some marked with a '6' and some with a '4 3' below them. The system concludes with a double bar line.

Sung by M^r Beard

Corno 1^o & 2^o
 Viol. 1^o
 Viol. 2^o
 Viola
 Baffo

Vivace

When with Love the bosom burns, passion reason rule by

turns, weaker still is reason's pow'r, passion's stronger Ev: ry hour, weaker still is rea-son's

pow'r, passions stron-ger evry hour,

When with love the bo--som burns, passion rea-son rule by turns, weaker

still is rea-son's pow'r, passions stronger ev-ry hour, pas-sion's stron-ger evry hour, weaker

still is rea-sons powr, paffions stronger ev-ry hour; pas-sions stronger ev'ry hour,

6 6 6 6 6 4 3

When the Cup of

6 4 6 4 3 6 6 4 3

Joy o'erflows, vain are hints of Distant woes, what if Death in Ambush Lie, Lovers pant to

7 4 6 4 6 6 4 4 4 6 4 6

drink and die, when the Cup of Joy overflows, vain are hints of distant woes, what if

6 4 2 76 6 6 b5 6 5 4 3

death in Ambush lie, Lovers pant to drink and die, Lovers pant to drink and die.

4 # 6 b5 6

When with
Al Segno S.

6 6 6 4 3

Corno 1^o

Corno 2^o

Vio: 1^o

Vio: 2^o

Viola

S.

S.

S.

S.

S.

S.

S.

Sung by Sig^{ra}. Frasi

Andante

With thought - - full pace A - lone - - he stray'd, A - -

- long the still se - - quest - - ter'd glade, he stray'd, nor cast his

Eyes A - - bove - - - , but sigh'd in solitude but sigh'd in so - li - tude for Love,

but sigh'd - - in so - li - tude for Love.

With thought - - full pace A - lone - - he

ftray'd, a - - long the ftill fequef - - ter'd glade

the ftill fe-quefter'd glade, with thoughtfull pace a - lone he

ftray'd, a - - long the ftill fequef - - ter'd glade - - he ftray'd,

nor caft his Eyes a - - bove - - but figh'd in foli-tude but

figh'd in fo - li - tude for Love. but figh'd - - in fo - li - tude for love. but figh'd

6 5 7 7 7 6 6 4 5 6

in fo - - - - - li - tude for Love.

7 6 7 6 4 #3 6

Vio. 1^o Solo.

Violonc Solo

7 6 7 6 7 5 6 4 3 6

tr Ad Libitum tutti

6 6 7 4 3

6 8 6 8 6 8

Alle^o V: con Voce

Tripping then within his view, all my wanton train I drew. Sy

6 6 6 6 6 6 6 6

spightly meafures while we play'd, Each a thousand charms display'd, each a

6 6 6 6 6 6 6 6

thousand charms display'd, Sy Tripping then with_in his

6 6 # 6 6 5 # 6

view, All my wan_ton train I drew, Sy spightly meafures

7 6 5 # 6 5 6 6

while we play'd, each a thousand charms display'd, spightly meafures while we play'd,

6 6 6 6 6 6 6 6

each a thousand charms displayd. Sy

6 6 5 # 6 6 3

Sung by Sig^{ra} Frasi

Vivace

Colla parte

I saw the pride of Virtue fail,

I saw the pride of Virtue fail, and unre - fis - ted Love pre - vail, the tyrant

Colla parte

of his breast, the tyrant of his breast, I saw

- - the pride of Virtue fail, and un-re - - fis - - ted Love prevail, the tyrant of his

breast, the tyrant of his breast, the tyrant of his breast,

6 6 6 6 6 6 6 6 #3 6 6

now pale now blushing with disdain, his varying looks de - clar'd his

6 6 5 6 6 7 6 #3 6 5

pain, and ev'ry fond desire expres'd, now pale now blushing with dis - dain, his

6 # 6 # #3 6

varying looks declar'd his pain - and ev'ry fond desire expres'd, with silent

7 6 4 3 6 5 6 4 #3 #3 6

Eloquence I sooth'd the Boy, and reason soon resign'd his soul to Joy

6 6 6 6 6 6

Colla parte

now pale now

blushing with disdain, his varying looks declar'd his pain, - and ev'ry fond desire ex-

- pres'd with silent Eloquence I sooth'd the Boy, and reason soon resign'd his

soul to Joy.

Sung by M^r. Beard

Moderato

unis

p

Love who rules the world beside, is himself a flave to
thee, thou can't ev'ry pafsion guide, all sub - du - ing thou art

free. thou can't ev' - - ry pas - sion

guide

all sub - duing thou art free.

Love who rules the

Detailed description of the musical score: The score is written on ten systems of staves. Each system consists of a vocal line (treble clef) and a keyboard accompaniment line (bass clef). The music is in a minor key, indicated by a single flat. The tempo is marked 'free'. The lyrics are: 'free. thou can't ev' - - ry pas - sion all sub - duing thou art free. Love who rules the'. The keyboard part features intricate patterns, including triplets and sixteenth-note runs. There are several trills (tr) and ornaments (w) in the vocal line. The page number '20' is in the top left corner.

world be-side, is himself a flave to thee, thou canst evry pafsion

6 6 6 7 7# 6 6 6

guide, all sub-du-ing thou art free, Love who rules the world be-

6 6 5 4 3 6 4 3 6

-side, is himself a flave to thee, thou canst ev' - ry pas - - sion

6 4# 7 6# # #

Guide, all sub-duing thou art free, Love who rules the world beside, is himself a flave a

6 # 6 6 5 4# 3 4 3 6 6 6 6

flave to thee, thou canst ev - - ry pas - sion

6 4/2 6 6 6

guide

6 6 6 6 6

all sub - duing thou art free, all sub - duing thou art free,

7 6/4 4 3 6 6/6

all sub - du - ing thou art free.

6 6 6 6 4 5

Sung by Miss Brent

Siciliana

No more our sacred Songs their Lips employ, no more in God, the

6 4 4 5 6 7 6 6 5 4

*3

first and last they trust, No more our sacred Songs their

6 * 6 * 6 5 4 * 3 6 5 4 * 3 6 4

Lips employ, no more in God, the first and last they trust,

6 5 4 6 7 6 6 5 4 6 * 6 *

4 * 3 6 7 6 6 5 4 2 6 * 6 *

6 5 7 7 6 5 In confcious Virtue now no more, no more they joy, no more the

4 3 4 3 6 9 8 6 6 7 6 6 6 4 5 3 8

wife, the mighty, and the just, no more the wife, the mighty, and the.

6 5 6 7 6 * 6 6 4 3 6 8 6 5 4 * 3

just.

6 6 7 6 6 6 5 7 6 5

4 3 * 4 * 3

Duetto *Sung by Miss Brent and Miss Young* 25

Adagio

Ah! to be guilty, and to die, to die for ever, who can bear the
 thought, to die for ever, who can bear the
 Ah! to be guilty and to die, to die for ever, who can bear the
 thought, who can bear the thought, In endless Night to close -
 thought, who can bear the thought, In endless Night to
 - the swimming Eye, to close the swimming Eye, in end- less Night with
 close the swimming Eye to close the swimming Eye in end- less Night with
 endless horrors fraught, with endless hor- rors fraught. Ah! to be guilty
 endless horrors fraught, with endless horrors fraught.

and to die, and to die, to die for ever, who
 and to die. Ah! to be guilty and to die, to die for ever, who

Figured bass: 7 6 7 b6 b4 3 4

— can bear the thought, in endless Night to close the swimming
 — can bear the thought, in endless Night to close the swimming

Figured bass: 7 6 4 4 4 2 6 6 6 6 6 5 4

Eye in end - - - les Night with endless horrors fraught, with endless
 Eye in end - - - les Night with endless horrors fraught, with endless horrors

Figured bass: 6 5 6 4 4 6 9 5 7 4 3 5 4 6 4 3 4

horrors, with end - - - les horrors, with endless horrors fraught.
 with end - - - les horrors, with endless horrors fraught.

Figured bass: 4 3 7 b6 6 5 4 2 6 6 4 6 4 4 4 6 5 4 3

Sung by Miss Young

Andante

Ah! mourn with me the love-ly Youth, whose heart re- ceives a

wanton Guest - - - a heart where Love shou'd dwell with

Truth, and Vir - - - tue be by Virtue blest.

Ah! mourn with me the lovely Youth,

Ah! mourn with me the lovely Youth, whose

heart - re - ceives - a wan - - ton Guest, whose heart - - - re -

ceives - - - a wanton Guest. a heart where.

Love shou'd dwell with Truth, and Virtue be by Virtue blest, and Virtue

and Virtue, and Vir - - tue be - by Virtue blest.

End of the first Part

Sung by M^r Beard & Sig^{ra} Frasi

V. 1^o unis
Andante Affettuoso

V. 1^o Solo
po
Cofbi
Yet let the

fond re-membrance last, of kinder thoughts and pleasures past, Yet let the fond remembrance

F^e V. 2^o unis

Last, of kinder thoughts and pleasures past, of kinder thoughts and pleasures past.

po

Zimri
Of all the past I dread the view, and bid the guilty Joys A-dieu, Of all the past I

unis

dread the view, and bid the guilty Joys A dieu, and bid the guilty Joys a dieu,

7 7 6 6 4 6 6 4 6 6 4 6 4

Yet let the fond remembrance last, of kinder thoughts and pleasures

6 6 4 6 6b 6 7 # 8 6 6

past. Yet let the fond re.

Of all the past I dread the view, and bid the guilty Joys adieu, Of all the past I

6 5 6 6 # 6 6 6 # 6 #

membrance laſt, of kinder thoughts and pleaſures paſt, yet let the fond re-mem-brance laſt, of
 dread the view, and bid the guilty Joys adieu, of all the paſt I dread the view, & bid y^e guilty Joys a --

6 6 6 # #

kinder thoughts and pleaſures paſt.
 -- dieu, the guil- - ty Joys a -- -- dieu, yet will the fond re -- membrance laſt, of kinder thoughts and

6 6 5 6 6 6 6

4 3

Yet let the fond re-mem-brance laſt, of kin-der thoughts and
 pleaſures paſt. Of all the paſt I dread the view, and bid the guil - - - ty

6 6 4 3 7 4 3 7 4 3

pleasures past, of kinder thoughts of pleasures past, why dread the scene that
 Joys a dieu, no more adieu, I dread the view,

7 6 6 6 6 6 6 6 6 5

Love displays, why dread the scenes
 A las! tis guilt tis death to gaze, Alas! tis guilt tis death to gaze, alas! tis

6 6 6b

that Love displays that love displays Ah! think
 guilt, tis death to gaze, A las! tis guilt tis death to gaze,

6 # 6b # #

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes a bass line with chords marked with figures like 6, b7, 6, 4, and b.

Second system of musical notation. The vocal line includes the lyrics "Ah! think, my thoughts to Phren...zy turn, my thoughts to phren...zy turn, my thoughts to". The piano accompaniment continues with chords marked 6, b7, 6, 4, and b.

Third system of musical notation, primarily consisting of piano accompaniment with various rhythmic patterns and chordal textures.

Fourth system of musical notation. The vocal line includes the lyrics "Ah! think, phrenzy turn, A...gain I Lan...guish and I burn, Again I Lan...guish". The piano accompaniment features chords marked 6b 5, 6b 4b, 6, 6, 6 4 3, 6, 6 1/2, and 6.

Fifth system of musical notation, primarily consisting of piano accompaniment with various rhythmic patterns and chordal textures.

Sixth system of musical notation. The vocal line includes the lyrics "and I burn,". The piano accompaniment features chords marked 6 4, 6 5, 6, 6 6 5, 6 5, 6 4 3, and 6 5.

Sung by Miss Brent

Allegro

6 6 6

po

Fly

6 6 6 6

and difappoint the grave fly and difappoint the grave,

6 6 6 6 5/3 6 4

Fly - - - - - the

6 6 7 6 6 7 6 6 7

deftind Victims fave, the deftind Victims fave, Fly Fly - - -

6 6 6 6 6

fly fly - - - fly fly - - -

6 6 7

and difap-point the grave, fly fly fly fly fly fly - - - the

6 6 6 6 6 6 6 6

fe

def... tind Victims save,

and with them re... turn... ing prove,

life is gain to those who Love, and with them returning prove, life is

gain to those who Love

and with them re.turn.ing prove.life is gain to thofe who love

7 # 6 6 6 7

to thofe who

7 7 7 7 6 4 #

Love, fly fly fly and dif.appoint the

6 6 6

grave,fly and difappoint the grave, fly

6 6 6 6 6

and difappoint the grave, and difappoint the

7 5^b 6 6 7 6 6 6 6 6 6 6 6

grave, fly - - fly - - fly the destind victims fave, fly fly - - fly fly - - the

6 6 6 6 6 6 6

destind victims fave fly the def. tin'd victims fave

6 6 6 6

6 6 6

Sung by M^r Beard

Allegro

6 6 7 7 6 6 6 6 6 6

7 6 6 6 3 6 6 4 #

.s. .s. .s.

That I shou'd yield thy wit perfuades,

6 6 6 .s. 6

thy wit thy matchless Beau - ty aids, and gives - - and Jus - ti - fies - delight,

6 7 6 7 6 7 6 7 6 7

That I shoud yield thy wit perfuades thy wit thy match-les Beau-ty aids, and

gives and Jus-ti-fies delight

and gives & Justi-fies delight.

When e'er we err our fault is les, more

The musical score consists of a vocal line and a keyboard accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are written below the vocal line. The keyboard accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two sharps and a common time signature. The bass line includes figured bass notation, such as 6 4 3 6 4 3 6 # 6 6 6 4 3 #. There are several trills (tr) marked in the keyboard part. The page is numbered 40 in the top left corner.

num'rous as Tempta - - tions prefs, and all fair Nymph in thee unite,

6 6 6 6 # 6 6 6 6 5 4

When'er we err our fault is less, more num'rous as Tempta - - tions prefs, and all fair

6 4 3 4 6 4 4 3 6 4 3 6 5

Nymph in thee - - u - nite

6 6 7 6 6 6 6 5 6

and all fair Nymph in thee u - nite, and all fair Nymph in

6 6 3 # 6 6 6

thee u - nite .

6 3 6 66 66 66 7

Your Charms which

6 6 3 66 7 6 6 3 6 6

Prompt my fault the guilt de - stroy , your Charms at once my safe - ty and my Joy - -

7 6 4 6 6 7 6 4 6 7 6 7 6 7 #

my safe - ty and my Joy, your Charms - which

6 4 5 7 6 #3 6 4 #3 5

prompt my fault the guilt destroy, your Charms at once my safe - - ty and my Joy - - -

5 6 6 4 3 9 8 6

6 6 7 3

6 6 # 6 # 6

- my safety and my Joy .

.S. .S. .S.

That I shou'd yield thy - Da Capo al Segno.S.

6 6 6 4 3 .S.

Duett Sung by Miss Brent & Miss Young

Flauto e Viol: 1^o

Flauto e Viol: 2^o

6 6 6 # # 6 # 6 6 # 6 6

Be thy thoughts for e-ver kind,

Be thy thoughts for e-ver kind,

7 6 6 # 6 # # 6 6 6

ever firm thy Manly mind, Haste a-way to yonder plain, haste with all thy kin-dred

ever firm thy Manly mind, Haste a-way to yonder plain haste with all thy kin-dred

6 # 6 6 # 6 6 7 9 5 6 6 3

train, haste a-way to yon-der plain, haste with allthy kindred

train, haste a-way train to yon-der plain, haste with allthy kindred

6 7 6 6 5 3

train.

train.

Sy

6 6 6 5

Flauto Soli

Tender Joys - - our Gods ap - prove, hafte with us - - to live and love, Tender

Tender Joys - - our Gods ap - prove, hafte with us - - to live and love, Tender

Joys our Gods ap - prove, hafte with us to live and love, hafte with us

Joys our Gods ap - prove, hafte with us to live and love, hafte with

to live and love - hafte with us to live and love

us to live and love - - - hafte with us to live and love,

Tender Joys our Gods ap - prove, hafte with us to live and love, hafte with us to live -

Ten - der Joys our Gods ap - prove, hafte with us to live and love, hafte with us to live -

and love.

and love.

v. 2^a Tutti

Sung by M^r. Beard

Hautb:
Solo

Andante Pianiss^o

Violino

Colla Baffo

Tutti For

Tutti For

Yon

Soli

hap - py race on fertile plains, recline, embrac'd - - by Beauty and regal'd with

wine, Aw'd - by no terrors to - - no laws confin'd, love

Tutti

all the worship for - - their gods de - sign'd, we still to hunger & to

6 6 6 8 6 4 6 4 # 6 # 7

thirst a prey, with pain - full rites relentless pow'rs o - bey, from ev' - ry Joy - - restrain'd by

6 4 5 3 6 #3 6 4 # 4 2 6 8 6

stern command, and driv'n still Va - grant o'er the burning sand, forward we look for

4 2 6 7 6 7 6 6 6 4 3 4 2 6 4 2 6

better days in vain if pa - - tient famish'd, if we murmur flain, if patient we're

6 7 # 6 9 8 7 6 7 6 4 6 6

famish'd if we mur - mer flain, forward we look for better days in vain, if

6 6 6 6 6 6 6 6 6 4 5 6

Adgo For Soli p^o

patient famish'd, if we murmer flain.

6 6 6 6 5 3 4 4 4 2 6 6 7 7 #

tr

tr

AdLibitum Fe

6 6 4 3

Sung by M^r Champness

Vivace

The blifs which neer was found below, A - bove by Virtue we ob - tain,

and Virtue if we wish to know, we must not frangers be to pain, we must not frangers be to pain.

The blifs which neer was found below, a - bove by Virtue we ob - tain, and

Virtue if we wish to know, we must not strangers be to pain, we must not

strangers be to pain.

Who hopes for Heav'n ad-verty de-fies, and fights on Earth to triumph in the skies and fights on Earth to triumph in the

skies, who hopes for Heav'n ad-verty de-fies, and fights

7 # 4 # 6 5 6 5 6 5

on Earth to triumph in the skies and fights on Earth to

6 5 6 5 # # 6 4#3 6 6 # 8 6 6 #

triumph in the skies.

4/2 6 4/2 6 4/2 6 7 7 # 6

6 5 6 5 6 5 6 5 # 6 #

Sung by Mr Beard

Adagio

O First and best, the parent of mankind, who for thy

6 66 6 7 6 66 6 7

throne the mercy seat design'd, receive my faltering prayer, my crime forgive, to thee returning,

4 6 7 6 5 6 7 6 5 6 6 4 3

to thee returning, let thy servant live. O first and best, the

6 6 6 6 6 4 6 5 6 6

parent of mankind, who for thy throne the mercy seat de-sign'd, receive my falt'ring

7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6

Detailed description: This system contains the first system of music. It features a vocal line in the upper voice with a treble clef and a key signature of two flats (B-flat and E-flat). Below the vocal line is a piano accompaniment with a grand staff (treble and bass clefs). At the bottom is a figured bass line with a bass clef. The lyrics are "parent of mankind, who for thy throne the mercy seat de-sign'd, receive my falt'ring". The figured bass includes numbers like 7, 6, and 7, with some accidentals like a sharp sign (#) under the 7th measure.

pray'r, my crime my crime forgive, to thee returning let thy servant live, to thee re -

4 3 6 4 2 6 7 4 6 4 3 6 4 2 6 6 6 6 6 6 6 3 4 6

Detailed description: This system contains the second system of music. It continues the vocal line and piano accompaniment from the first system. The lyrics are "pray'r, my crime my crime forgive, to thee returning let thy servant live, to thee re -". The figured bass includes numbers like 4, 3, 6, 4, 2, 6, 7, 4, 6, 4, 3, 6, 4, 2, 6, 6, 6, 6, 6, 6, 6, 3, 4, 6.

turning to thee re- turning let thy servant live.

6 6 6 6 4 3 6 5 4 3 6 6 6 9 8

Detailed description: This system contains the third system of music. It concludes the vocal line and piano accompaniment. The lyrics are "turning to thee re- turning let thy servant live.". The figured bass includes numbers like 6, 6, 6, 6, 4, 3, 6, 5, 4, 3, 6, 6, 6, 9, 8.

Sung by Sig^{ra} Frasi

Violino con Voce
Allegro

Sy

The future is not mine, nor thine,

the past a...las no more re -

6 7 6 77 4/2 6 6 6 6

turns, the fu - - - ture is not mine, nor thine, the past

4/2 6 4/2 6 7 6 6 4/2 6 98 6 98

alas no more returns, let love our souls this moment Join, for

6 6 6 7 6 4 6 6 6 6 6 4

us his Lamp this moment burns, - - - - - this moment burns.

6 6 6 6 6 4 4 6 6 6 4/2 3 6 4 6 6 4

The future is not mine, nor thine, the future is not mine, nor thine, the past alas no more re - turns,

6 7 4 6 6 7 7 6 6 7 # 6

the past alas no more returns, let love our souls this moment this

4 3 6 # 6 6 8 6 6 # 6

mo - ment Join, Let love our souls this mo - - - ment Join, for us his Lamp this

6 6 6 6 6 6 6 6 6 6 6 6

moment burns, - - - for us his Lamp this mo-ment this

6 3 6 6 6 8 6 6

moment burns, moment burns, Sy

1 6 6 6 6 6

6 6 6 6 6 6 4 3

Sung by Mr Beard

Vivace

6 6 # 4 6 6 6 6 6 6 # 2 6 6 #

Violino con voce

Yes tho' around me thoufands Die, while yet I live I'll

7 6 6 4 # 6 6 # 4 6 6 6 5 6

life im- prove, Yes tho' around me thoufands die, while yet I live I'll life im-

6 6 # 4 6 6 6 6 6 6

- prove while yet I live I'll life im- prove, yes tho' around me thoufands die, while yet I

6 6 6 4 3 6 6 # 2 6 6 6

live I'll live im - prove, yes tho' around me thousands die, while yet I live I'll live im -

- prove, while yet I live I'll live im prove, Sy the

posting moments as they fly I'll catch and fill the last with love, the

posting moments as they fly, as they fly -

I'll catch and fill the last with Love, the posting Love

End of the 2^d Part

Sung by Miss Young

Accomp^t

Adagio

po fe po fe po fe po fe

tr

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The tempo is marked 'Adagio'. The key signature has one flat. The vocal line includes a trill (tr) and the lyrics 'po fe po fe po fe po fe'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

The second system continues the musical piece. The vocal line has a fermata over a note. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

On times swift wing the dreadful hour is come,

with mournful steps in

The third system contains the lyrics 'On times swift wing the dreadful hour is come, with mournful steps in'. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The piano part includes a triplet of eighth notes and a 4/3 time signature.

The fourth system continues the musical piece. The vocal line has a fermata over a note. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

solemn flow procession the Princes pass to die, a num'rous train in sackcloth follow,

The fifth system contains the lyrics 'solemn flow procession the Princes pass to die, a num'rous train in sackcloth follow,'. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The piano part includes a 5/8 time signature and a sharp sign.

live I'll life im - -prove, yes tho' around me thousands die, while yet I live I'll life im -

5 6 6 6 # # 4/2 6 6 6 6

- -prove, while yet I live I'll life im -prove, Sy the

6 6 6 4/3 6 6 6 4/3

posting moments as they fly I'll catch and fill the last with love, the

6 6 8 b # 6 6 4 # #

posting moments as they fly, as they fly - -

6 7 # 4 3 6 6

6 6 # 8 6

I'll catch and fill the last with Love, the posting Love

6 6 4 # 1 2 # 4/2

6 6 # 6 7 6 7 6 4 #

End of the 2^d Part

Sung by Miss Young

Accomp^t

Adagio

P^o F^e P^o F^e P^o F^e P^o F^e P^o F^e P^o

tr

P^o

The first system of music features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Adagio'. The piece begins with a series of eighth notes in the treble, followed by a trill (tr) and a piano (P^o) dynamic marking. The bass staff contains sixteenth notes and rests, with some fingerings indicated by numbers 3, 6, 4, and 6.

The second system continues the musical piece. The treble staff has a melodic line with some ornaments (marked with asterisks) and a piano (P^o) dynamic marking. The bass staff continues with rhythmic accompaniment, including a 4#3 fingering. The tempo remains 'Adagio'.

On times swift wing the dreadful hour is come,

with mournful steps in

The third system contains the lyrics 'On times swift wing the dreadful hour is come,' and 'with mournful steps in'. The treble staff has a melodic line with a 3 2 fingering and a 5 fingering. The bass staff has a rhythmic accompaniment with a 6 4 6 fingering. The tempo remains 'Adagio'.

solemn flow procesion the Princes pass to die, a numrous train in sackcloth follow,

The fourth system contains the lyrics 'solemn flow procesion the Princes pass to die, a numrous train in sackcloth follow,'. The treble staff has a melodic line with a 6 fingering. The bass staff has a rhythmic accompaniment with a # fingering. The tempo remains 'Adagio'.

Fe Po Fe Po Fe Po Fe Po

Hark! hark! the dirge of death,

6 4 # 5 6 5 4# 6 6 4 #

It ceases, and now awful silence reigns o'er all the prostrate crowd, the victims

now, (A-las their hands are few) look round a ghast and now their Eyes are

6 6 4 3 # 6 4

veild to gaze no more, they lift their trembling hands and give the sign, now,

b7 6 4

now the Agonies of death are on them, now the last pang resigns them to the

b 6

Bar of Heav'n's eternal Judge. tremendous thought.

4 4

Sung by Miss Young

Adagio Indulge Indulge unblam'd your Tears ye Virgin train,

when guilt ex-acts the salutary pain, for oft as Justice wounds with dreadful sweep, still Gentle

pi-ty, still gentle pity claims a right to weep, the friend of Man she melts at ev'ry woe, nor

feels her streaming Eye who feels the blow, Indulge un-blam'd your Tears ye

Virgin train, when guilt-ex-acts the salu-ta-ry pain, for oft as Justice

wounds with dreadful sweep, still gentle pity, still Gentle pi-ty claims a right to weep, the friend of

Man she melts at ev'-ry woe, nor feels her streaming Eye who feels the blow.

A musical score for a vocal piece, likely a piano accompaniment. It consists of eight systems, each with a vocal line and a piano accompaniment line. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Adagio'. The lyrics are written below the vocal line. The piano accompaniment features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are some performance markings like 'tr' (trill) and 'x' (accents) in the piano part. The page number '57' and a small 'X' are in the top right corner.

Sung by Miss Brent

V. 2^o unis

Allegro

6 6 67 6 6 6 7 6

7 4 3 7 6 6 4

Adg^o

Tune your Harps to songs of praise - - - to songs

S. po

S.

S. All^o

- of praise Hap - py Tidings now I bear happy hap

7 6 6 7 6 6 7 6

Fe

- py happy Tidings now I bear

7 6 7 6 6

god with Joy our grief repays god pro-pi-tious

hears our pray'r god with Joy

our grief, our grief re-pays god pro-pi-tious hears our pray'r

Tune your Harps to songs of praise to songs

of praise Hap-py ti-dings now I bear happy hap

py Tidings happy hap - - - py tidings now I bear,

6 6 # 5 6 6 6 #

god with Joy our grief re - pays god propi - tious

4/2 6 6 4/2 6

hears our pray'r, god with Joy

6 6 6

- our grief, our grief re - pays god pro - pi - tious hears our

6 6 4/2 6 b6/4 6/5 5 6

prayr, god with Joy

our greif repays god pro-pi-tious hears our

tr

prayr,

Not a-verted now his face now his gracious ear In-

-clin'd, now con-fess'd his chosen race, give your sor-rows to the wind, now con-

...fess'd his cho..fen race, give your forrows to the wind, not a..verted now his face now his

9 6 7 # 6 7 # 6 6

gracious Ear inclin'd, now con.fess'd his cho..fen race give your for..rows to the

7 # 6 6 6 7 6 6 7 6 8 7 # 6 4 #

wind

6 # 6 6 6 6 #

7 # 6 4 #

give your for..rows to the wind, Tune your Harps to songs of praise, Al fegno'S.

6 4 6 # 6 # 6 'S.

give your for..rows to the wind, Tune your Harps to songs of praise, Al fegno'S.

6 4 6 # 6 # 6 'S.

Sung by Sig^{ra} Frasi

Ad Libitum
Andante
Affettuoso

Smiling hope a Cherub bright, smiling hope is Virtue's guest, soothing Anguish to de-

- light, soothing Anguish to de - light, heal - ing foon the wounded breast, heal - ing

foon the wounded breast. Smi - - ling hope a

Che - rub bright, smiling hope is Virtue's guest, soothing An -

guish to - - de -

- light healing foon the wounded breast, soothing Anguish to de - light, healing foon the

wounded breast, healing foon the wounded breast. Joy suc -

Vivace

- ceeds - - to sorrows past, give the beating heart to Joy - - - give the beat - ing

6 6 6 6 6 6 7 6 7 6 7 6 6 7

heart to Joy - - - Virtue's

4 2 6 5 6

Joys shall e - ver last - - ever last, and never cloy ever last and never cloy. Smi -

Adgo *Andante*

7 6 7 6 7 6 7 6 5 6 6 # 6 7 6 6 #

- ling hope a Che - rub bright smiling hope is Virtue's guest, soothing An

6 # 6 6 6 6 6 6 6 6 # # 2 6 6 6

2 2 6 # 8 6

- Guish to - - de - light healing soon the wounded breast, soothing Anguish to de

8 6 # 6 4 # 6 6 6

- light, healing soon the wounded breast, healing soon the wounded breast.

6 6 b # 6 6 7 6 4 # 6 6 7 #

Sung by Mr Champneys

Vivace

The musical score is written on ten systems of staves. The first system includes the tempo marking 'Vivace'. The piano accompaniment is written in G major and 3/4 time. The score contains various musical notations including notes, rests, trills, and ornaments. The lyrics are written below the final system of staves.

Nor Wit's deceit, nor Beauty's charm, nor Mirth, nor Wines infi-dious pow'r.

nor Wit's deceit, nor Beauty's charm, nor Mirth, nor Wine's in-fi-dious pow'r, e-ter-nal

4 2 8 4 3 9 7 6 6 6 7 6 7 6

Justice e'er disarm, nor stop the fure, tho' ling'ring hour, eter-nal Justice e'er disarm, nor

7 6 7 6 7 7 7 6 7 7 7 6 7 6 7 6

stop the fure, tho' ling'ring hour. Who breaks Jehovah's sacred

6 6 6 4 2 6 6 5 4 6 7 8 7

Laws, whate'er the Means, whate'er the Cause, shall stand impeach'd without Reply, shall stand im-

6 7 7 6 * 8 6 8 6 8 7 6 6

peach'd without Reply, If Mer-cy pleads no con-trite Tear, fair Vir-tue's

4 6 6 4 * 5 4 * 5 9 6 9 7 7 8

Pledge when'er sin-cere the guilty Souls for e-ver die, the

6 7 6 * 6 5 * 6 8 6 5

guilty Souls for ever die, who breaks Jehovah's sacred Laws, whate'er the Means, whate'er y

6 5 6 6* 4* 6 7 6 7 6 7 7 6 7 6

Cause, shall stand impeach'd without Reply, shall stand impeach'd without Reply.

6 6 6 6 7 6 4/2 6 6/4 3 4 3 4 3

If Mer - - cy pleads no con - - trite Tear, fair Vir - - tue's Pledge when

4 3 4* 5 9 7 6

e'er fin - cere, the guilty Souls for e - - - ver die, the guilty Souls for
 7 6 * 6 5 * 6 8 * 5 5 6 6 7 *

ever die, the guilty Souls for e - ver die.
 4 * 7 6 * 7 4 * * 4/2 * 4/2 8 4 3

6 * 7 8 6 * 7 8 6 * 7 5 6 4 * *Finis*