

SUSANNA

AN ORATORIO

As it was perform'd at the

THEATRE-ROYAL in Covent Garden, London

1749

Set to Musick by GEORGE-FREDERICK HANDEL, Esq.

Edited by

Nicholas McGegan, John Roberts, and Eleanor Selfridge-Field

FULL SCORE

(final version)

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A Note on This Edition

This newly edited version of Handel's oratorio *Susanna* has been produced electronically, utilizing facilities developed by Walter B. Hewlett at the Center for Computer Assisted Research in the Humanities in Menlo Park, California. Handel's music has been fed into a computer system, part by part, from his autograph (British Library RM 20.f.8) and other sources. The text, which is anonymous, has been adapted from a recently discovered copy of the 1749 libretto at the University of Texas, Austin. After extensive proofreading and proofhearing, final copy was approved by the conductor, Nicholas McGegan, for the creation of the performing score and parts. This version of the work, in which material not available in other modern editions has been added, remains on-line and will become part of the Center's *Handel Database*.

The editors wish to thank Anthony Hicks of London for editorial advice; the British Library for consultation of Handel's autograph; the staff of the Humanities Research Center at the University of Texas in Austin for their diligence in locating two hitherto unreported copies of the 1749 libretto; Walter B. Hewlett for his inspired and tireless efforts in facilitating the creation of the electronic score and parts; Edmund Correia Jr., Frances Bennion, and Stephen Rasmussen of the Center for Computer Assisted Research in the Humanities for their assiduous efforts in producing the edition; and Carol Handelmann, David Bowes, Elizabeth Blumenstock, and Elizabeth LeGuin of Philharmonia Baroque Orchestra as well as Philip Brett of the University of California at Berkeley for their cooperation.

This edition reflects the following decisions:

1. *Components*. Material not available in other modern editions but included in the libretto has been added in Nos. 14, 22, 68, and 71. No. 14 is indicated as a recitative in the 1749 libretto. It is set as a recitative and an aria in the autograph; we have used the aria version. Nos. 68 and 71 recapture from the autograph extended passages absent in other modern editions.

Material following Nos. 21 and 63 in the autograph (two choruses and one recitative) but absent from this libretto have been omitted.

2. *Dynamics and instrumentation.* The dynamics markings in the autograph appear to belong to the early (1749) version of the work. The “con ripieno” and “senza ripieno” indications appear to have been generated by the accommodation of additional players hired for *Solomon*. No use of a reduced ensemble is believed to have been intended for *Susanna*. A few such indications added by Mr. Gegan are indicated in italics.

3. *Articulation.* Handel’s articulation signs are merely suggestive. Numerous slurs and other articulation marks that can be inferred from his incipits have been added. Some trills, modelled on those of the composer, have been added. The use of fermatas has been made uniform. Double-bar usage conforms to Handel’s practice.

4. *Correction and interpretation of pitch and rhythm.* A limited number of apparently wrong pitches have been tacitly corrected. Some dotted notes in cadences have been double dotted. A few errors in rhythmic figuration that originate with Handel have been corrected. Bars 34-36 in the continuo of No. 27, for example, are rhythmically irregular in earlier editions but should, we believe, be regularized.

Source Discrepancies

The following table indicates discrepancies between the 1749 libretto, Handel’s autograph, and the editions of Chrysander and Rose (HHA = *Hallische Handelausgabe*). The following symbols have been used:

- * The source that was chosen as a model for the current edition.
- + Following the movement identified.
- (1) Original text of Handel’s autograph.
- (2) Emended text of Handel’s autograph.
- Not present in this source/edition.

Many tacit corrections to word divisions and punctuation have been made.

<i>No.</i>	<i>Pages</i>	<i>1749 Libretto</i>	<i>Autograph</i>	<i>HHA</i>	<i>Chrys.</i>
3	15	*chace this gloom	chace its gloom	its	its
6	21-2	*joy in their wings	joy in their wings	on	on
	29-36	*safely shrouds	safely shrowds	shrowds	shrowds
10	40	beneath the citron's balmy shade	beneath the myrtle's shade (1) *beneath the citron's shade (2)	(2)	(2)
12	46	*thy happy bride	thy happy bride	the	thy
13	47	*wedded wife	wedded wife (1) tender wife (2)	(1)	(1)
14	47-8	Peace crowned . . . [as recitative]	*Peace crowned with roses [as aria]	----	Peace
15	49	*hast taught my steps	has taught my steps	has	has
16	49-50	*swain's assiduous care	joyful shepherd's care (1) swain's assiduous care (2)	(2)	(2)
16	50-1	chearing air	cheering air	cheering	cheering
16	50-1	And shall the human	*Shall human	Shall	Shall
16	51-2	gay painted native	*native	native	native
17	54	*Depend, my fair, to see your Lord return	Depend you'll see your Joachim return	you'll	you'll
18	57	*when she homewards	when she homewards	the	she
21+	63	*-----	Chorus: Virtue shall never	Anh.	Virtue
22	64-7	-----	*Extended version (36 bars) with 'Bear me resistless'	23 + Anh.	36 bars
23	68	*pains, strains	pain, strain	pain	pain
24	69	*thy blameless tongue	your blameless tongue	your	your
32	110-3	*Crystal	Chrystal	Chrystal	Chrystal
32	110-3	*Jess'min	jasmin	jasmine	jasmine
37	122	*hither unguents bring	precious unguents bring	precious	
40	127	For I may doubt	*For may I doubt	may I	may I
41	128-30	*Whole forests and cities	Both forrests and houses	Both forests and cities	
42	135	*Desist, rash men!	Desist, desist	desist	desist
44	143	*nor Fears control	or fears	or fear	or fear
50	157-9	*Lo I cleave	Lo I cleave	So	So
60	192-3	*Wrinkled	Wrinkled	Wrinkl'd	Wrinkle
62	201	To chear fair Virtue	*To cheer fair virtue	cheer	cheer
63	211	*unsullied snow	unsully'd snow	y'd	y'd
63+	213+	*-----	Chorus: Righteous Daniel	Anh.	----
63+	213+	*-----	Recit. (Daniel): Instant conduct them	----	----
64	214-5	*musick's dying strain	music's dying strain	music's	musick's
64	216	*how vain is beauty	how vain is beauty	in	is
68	229-33	*Impious hopes	Impious hope: 193 bars	28-bar B	28-bar B
	240	*that late my soul	which late my soul	which	which
71	247-9	[not relevant]	*39-bar B section	12-bar B	12-bar B
72	250	*his morning song	her morning song	her	her
73	253-4	*the musick bear	the music bear	music	musick

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OVERTURE

Oboe I

Oboe II

Violino I

Violino II

Viola

Fagotto

Continuo

The first system of the musical score is arranged in two systems. The top system contains the staves for Oboe I and Oboe II, both in treble clef with a common time signature (C). The bottom system contains the staves for Violino I, Violino II, Viola, Fagotto, and Continuo. Violino I and II are in treble clef, Viola is in alto clef, and Fagotto and Continuo are in bass clef. All staves have a common time signature (C). The music begins with a series of rests for the woodwinds, followed by a melodic line in the strings.

7

The second system of the musical score continues the piece from measure 7. It features five staves: Violino I, Violino II, Viola, Fagotto, and Continuo. The Violino I and II staves are in treble clef, the Viola staff is in alto clef, and the Fagotto and Continuo staves are in bass clef. The music continues with a complex melodic and harmonic texture, including various rhythmic patterns and accidentals.

13

mp

mp

mp

Vc.

mp

19

f

f

f

f

tutti

Staccato e non troppo allegro

24 1. 2.

Musical score for measures 24-31. The score is written for piano and violin. The piano part consists of a grand staff with two staves. The violin part consists of a single staff. The piano part has a first ending (1.) and a second ending (2.). The violin part has a melodic line with slurs and accents. The piano part has a bass line with slurs. The tempo is 'Staccato e non troppo allegro'.

32

Musical score for measures 32-39. The score is written for piano and violin. The piano part consists of a grand staff with two staves. The violin part consists of a single staff. The piano part has a complex melodic line with slurs and accents. The violin part has a melodic line with slurs and accents. The piano part has a bass line with slurs. The tempo is 'Staccato e non troppo allegro'.

39

Musical score for measures 39-45. The score is written for piano and consists of six staves. The first two staves are grouped by a brace on the left. The first staff is in treble clef, and the second is in bass clef. The next two staves are also grouped by a brace, with the third staff in treble clef and the fourth in bass clef. The fifth and sixth staves are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

46

Musical score for measures 46-52. The score is written for piano and consists of six staves. The first two staves are grouped by a brace on the left. The first staff is in treble clef, and the second is in bass clef. The next two staves are also grouped by a brace, with the third staff in treble clef and the fourth in bass clef. The fifth and sixth staves are in bass clef. The music continues with similar rhythmic patterns and includes some melodic lines with slurs. The key signature has one sharp (F#).

54

Violoncelli senza Bassons e Contrabass.

62

tutti

6 6

70

Vc.

78

tutti

86

Musical score for measures 86-92. The score is written for piano and consists of two systems. The first system contains measures 86-91, and the second system contains measure 92. The music is in 3/4 time and features a complex harmonic structure with frequent chromaticism and accidentals. The right hand is primarily in the treble clef, while the left hand is in the bass clef. The notation includes eighth and sixteenth notes, as well as various accidentals such as flats, sharps, and naturals.

93

Musical score for measures 93-99. The score is written for piano and consists of two systems. The first system contains measures 93-98, and the second system contains measure 99. The music continues with the same complex harmonic language as the previous system, featuring chromatic lines and frequent accidentals. The notation includes eighth and sixteenth notes, and various accidentals such as flats, sharps, and naturals.

100

Musical score for measures 100-106. The score is written for a grand piano with two staves (treble and bass clef) and a double bass line. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

107

Musical score for measures 107-113. The score is written for a grand piano with two staves (treble and bass clef) and a double bass line. The music continues with a complex rhythmic pattern, similar to the previous section. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

114

Musical score for measures 114-121. The score is written for a grand piano with four staves. The first two staves are the right hand, and the last two are the left hand. The key signature has one sharp (F#). The music features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand. There are several fermatas and dynamic markings throughout the passage.

122

Musical score for measures 122-129. The score is written for a grand piano with four staves. The first two staves are the right hand, and the last two are the left hand. The key signature has one sharp (F#). The music continues with a similar texture to the previous system, featuring intricate right-hand passages and a steady left-hand accompaniment. There are several fermatas and dynamic markings throughout the passage.

Lentement

131

Musical score for measures 131-135. The score is written for a grand piano with two staves per system. The tempo is marked 'Lentement'. The key signature has one sharp (F#). The time signature is common time (C). The music features a complex texture with many sixteenth-note passages in the upper staves and a more rhythmic accompaniment in the lower staves. Measure 131 starts with a treble clef and a common time signature. The piece concludes with a double bar line at the end of measure 135.

136

Musical score for measures 136-140. The score is written for a grand piano with two staves per system. The tempo is marked 'Lentement'. The key signature has one sharp (F#). The time signature is common time (C). The music continues with similar textures to the previous system, featuring intricate sixteenth-note patterns in the upper staves. Measure 136 starts with a treble clef and a common time signature. The piece concludes with a double bar line at the end of measure 140.

2. Chorus

Largo

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

How long, oh Lord! shall Is - rael groan,

How long, oh Lord!

How

How long,

10

oh Lord! how long shall Is - rael groan

oh Lord! how long shall Is - rael groan, shall Is - rael groan

long, oh Lord! how long, how long shall Is - rael groan in

how long, oh Lord! how long shall Is - rael groan in sla-vry and

19

in sla-v'ry, in sla-v'ry and pain? Je-
 in sla-v'ry and pain, in sla-v'ry and pain, and pain? Je-
 sla-v'ry and pain, in sla-v'ry and pain, in sla-v'ry, in sla-v'ry and pain? Je-
 pain, in sla-v'ry and pain, and pain, in sla - v'ry and pain? Je-

29

ho - vah! hear thy peo - ple's moan and break th'op - pres-sor's chain, and break th'op -
 ho - vah! hear thy peo-ple's moan and
 ho - vah! hear thy peo-ple's moan and break th'op-pres-sor's chain
 ho - vah! hear thy peo-ple's moan

38

pres - - sor's chain, oh hear thy peo-ple's moan and break th'op - pres - sor's
 break th'op - pres-sor's chain, oh hear thy peo-ple's moan and break th'op - pres - sor's
 __, break th'op-pres - - sor's chain, oh hear thy peo-ple's moan and break th'op - pres - sor's
 and break th'op-pres - sor's chain, oh hear thy peo - ple's moan and break th'op - pres - sor's

47

chain! How long shall, oh Lord! how long shall Is - rael groan in
 chain! How long, oh Lord! shall Is - rael groan, how long shall Is - rael groan in
 chain! How long, oh Lord! shall Is - rael groan, how long shall Is - rael groan in
 chain! How long, oh Lord! how long, how long, shall Is - rael groan in

56

sla - - - v'ry and pain, and pain? Je - ho - vah!
 sla - - v'ry and pain, and pain, and pain? Je - ho - vah!
 sla - - v'ry and pain, in sla - - v'ry and pain? Je - ho - vah!
 sla - v'ry and in pain, in sla-v'ry and pain, in sla - v'ry and pain? Je - ho - vah!

66

Hear thy peo-ple's moan and break th'op-pres-sor's chain!
 Hear thy peo-ple's moan, and break th'op-pres-sor's chain!
 Hear thy peo-ple's moan and break th'op-pres-sor's chain!
 Hear thy peo-ple's moan and break th'op-pres-sor's chain!

3. Recitative

JOACIM

Our crimes re-peat-ed have pro-vok'd His rage, and now He scourg-es

Continuo

a de-gen'-rate age. My wife, my fair Su-san-na, come, and from my bo-som chace this gloom.

4. Air

Andante larghetto

Violino I

Violino II

Viola

JOACIM

Continuo

Clouds o'er-take the bright - est day, the bright - est day,

7

clouds o'er-take the bright-est day, the bright-est day; beau-teous fa-ces, bloom-ing gra-ces soon sub-

10

mit and feel de-cay, soon sub-mit, soon sub-mit and feel de-cay, soon sub-

13

mit and feel de-cay, soon sub-mit and feel de-cay.

16

Clouds o'er-take the bright-est day, the bright-est day; beau-teous fa-ces, bloom-ing gra-ces soon sub-

19

mit and feel de-cay, beau-teous fa-ces, bloom-ing gra-ces soon sub-mit and feel de-cay, soon sub-mit—

22

— and feel de - cay, and feel de-cay, soon sub-mit and feel de-cay, soon sub-mit

Adagio

25

and feel de-cay, soon sub-mit and feel de-cay, soon sub-mit and feel de-cay.

29

But true faith and wed-ded love ban-ish

Fine *p*

33

pain and joys im-prove, but true faith and wed-ded love ban-ish pain, ban-ish pain and

Adagio

36

joys im-prove, and joys, and joys im-prove.

40

Clouds o'er-take the bright-est day, the bright-est day; beau-teous

43

fa-ces, bloom-ing gra-ces, beau-teous

Dal segno

5. Recitative

SUSANNA

Oh Jo-a-cim! when thou art by, my soul di-lates with new-born joy;

Continuo

down my pale cheeks the tears no lon-ger run, but fly like dew be-fore the mor-ning sun.

Continuo

6. Duet

Allegro moderato

Violino I

Violino II

SUSANNA

JOACIM

Continuo

When thou art nigh, my

21

p

Search, search my mind, and there you'll

pulse beats high and rap - tures swell my breast.

30

find your love - ly form im-press'd. With joy in their wings the young mo-ments shall

With joy in their wings the young mo-ments shall

38

fly, with joy in their wings the young mo-ments shall fly and

fly, with joy in their wings the young mo-ments shall fly and

p

47

chace ev'-ry cloud that would dark-en the sky, and chace ev'-ry cloud that would
 chace ev'-ry cloud that would dark-en the sky, and chace ev'-ry cloud that would

55

dark-en the sky; with joy in their wings the young mo-ments shall fly
 dark-en the sky;

63

with joy in their wings the young mo-ments shall fly

71

and chace ev'-ry cloud that would dark-en the sky, and chace

, and chace ev'-ry cloud that would dark-en the sky, and chace

80

, and chace ev'-ry cloud that would

, and chace ev'-ry cloud that would

89

dark-en the sky, and chace ev'-ry cloud that would dark-en the sky.

dark-en the sky, and chace ev'-ry cloud that would dark-en the sky.

98

109

If thou art but pre-sent my cares to be - guile, op-pres-sion is soft-en'd and bond-age will

senza ripieno

118

If thou art but pre-sent my cares to be - guile, op-pres-sion is soft-en'd and bond-age will smile,

smile,

127

op-pres-sion is soft-en'd and bond-age will smile, op-

op-pres-sion is soft-en'd and bond-age will smile, op-

con ripieno

137

pres-sion is soft - - - en'd and bond-age will smile,

pres-sion is soft - - - en'd and bond-age will smile,

146

and bond-age will smile, and bond-age will smile; if thou art but pre-sent my

and bond-age will smile, and bond-age will smile; if thou art but pre-sent my

155

cares to be-guile, op-pres-sion is soft-en'd and bond-age will smile.

cares to be-guile, op-pres-sion is soft-en'd and bond-age will smile.

164

, op-pres-sion is soft-en'd and bond-age will smile, op-

, op-pres-sion is soft-en'd and bond-age will smile, op-

173

pres-sion is soft-en'd and bond-age will smile.

pres-sion is soft-en'd and bond-age will smile.

183

Musical score for measures 183-193. The score is written for piano and features a complex texture with multiple staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The upper right section contains two staves with active melodic and harmonic lines, while the lower right section contains two staves with a more active bass line. The middle section consists of two empty staves.

194

Musical score for measure 194. The score is written for piano and features a simple texture with five staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The upper right section contains two staves with a single melodic line, while the lower right section contains two staves with a single bass line. The middle section consists of two empty staves.

7. Recitative

CHELSIAS

Lives there in Bab-y-lon so bless'd a pair? Soft roll my age, un-known to pain or

Continuo

Detailed description: This block shows the first three measures of the recitative. The vocal line for Chelsias is in a bass clef with a common time signature. The lyrics are written below the notes. The continuo line is also in a bass clef with a common time signature, providing a simple harmonic accompaniment.

4

care: My vir-tuous daugh-ter learnt the words of truth; to fear the Lord, I taught her pi-ous youth.

Detailed description: This block shows measures 4 through 7 of the recitative. The vocal line continues with the lyrics. The continuo line provides accompaniment. A measure rest is indicated by a '4' above the first measure of this system.

8. Air

A tempo giusto

Oboe I

Oboe II

Violino I

Violino II

Viola

CHELSIAS

Continuo

Detailed description: This block shows the first four measures of the Air section. It features a full orchestral arrangement. Oboe I and Violino I play a melodic line with a long note at the end of each measure. Oboe II and Violino II play a rhythmic accompaniment. The Viola and Continuo provide a steady bass line. Chelsias is silent in this section.

Detailed description: This block shows measures 5 through 8 of the Air section. The orchestral arrangement continues with the same melodic and rhythmic patterns as the previous measures. The Continuo line is more active, following the harmonic progression of the strings.

8

Who fears the Lord, may dare all foes, him safely shrouds

12

where e'er he goes, where e'er he goes; and when in battle fierce he

15

glows, no sword, no dart shall harm

18

him, no, no sword, no dart, no sword, no dart shall

21

harm him, no dart shall harm him.

25

Who fears the Lord, may dare all foes,

28

him safe-ly shrouds where e'er he goes; and when in bat - tle fierce he

31

glows, and when in bat - tle fierce he glows, no sword, no dart shall harm

34

37

him, no sword, no dart shall harm him.

41

Who fears the Lord, may dare all foes, him safe-ly shrouds

45

where e'er he goes; and when in bat-tle fierce he glows, and when in bat-tle fierce he

48

glows, no sword, no dart, no sword, no dart shall harm

51

him, no sword, no

55

dart shall harm him.

60

The Lord's pro-tec-tion, the Lord's pro-tec-tion is a shield, which ne'er to mor-tal force will

64

yield; tho' mil-lions charge him in the field, yet no-thing shall a-larm him,

67

tho' mil-lions charge him in the field, yet no-thing shall a-larm him, no-thing shall a-

70

larm him, tho' mil - lions charge him in the field,

p

73

tho' mil - lions charge him in the field, yet no-thing shall a - larm him.

p

76

Who fears the Lord, may dare all foes, him safe-ly shrouds where

79

e'er he goes; and when in bat-tle fierce he glows, and when in bat-tle fierce he

82

glows, no sword, no sword, no dart shall harm him.

86

Who fears the Lord, may dare all foes, him safe-ly shrouds

90

where e'er he goes; and when in bat-tle fierce he glows, and when in bat-tle fierce he

93

glows, no sword, no dart, no sword, no dart shall harm

96

him, no sword, no

100

f

f

f

f

dart shall harm him.

f

104

f

ff

ff

f

9. Recitative

JOACIM

A flame like mine, so faith-ful and so pure, shall to the length, of la-test time en-dure,

Continuo

5

for heav'n-born vir-tue doth the warmth in-spire, and smi-ling an-gels fan the god-like fire.

10. Air

Grazioso

Violino I

Violino II

JOACIM

Continuo

4

When first I saw my love-ly maid, be-

8

neath the ci - tron's shade, in na - tive in - no - cence ar - ray'd, my heart be - came her prize, my

11

heart be - came her prize, my heart be - came her prize.

15

When first I saw my love - ly maid, be -

18

neath the ci - tron's shade, my heart be - came, my heart be - came her prize; when

21

first I saw my love - ly maid, be - neath the ci - tron's shade, in na - tive in - no - cence ar - ray'd, my

24

heart__ be - came__, my heart be - came her prize__, my heart be - came her prize, my heart

27

be - came, my heart be - came her prize__, my heart__ be - came__ her prize.

31

35

p

p

Fine *p*

I gaz'd_, I hugg'd, I gaz'd_, I hugg'd, the pleas - ing chain, could

39

p

mor - tal breast from love__ re-frain? and thou - sand vir - tues still main - tain the

43

p

con - - - quest of__ her eyes. I gaz'd_, I hugg'd, the pleas - ing chain, could

47

p

mor - tal breast from love re-frain?

Dal segno %

11. Recitative

SUSANNA



Let me con-fess, I hear my prais-es sung with match-less plea-sure

Continuo

by the tune-ful tongue; and ne'er this bo-som felt the sharp-en'd dart, till from your lips I

caught the am'-rous smart.

12. Air

Andante

Violino I

Violino II

Viola

SUSANNA

Continuo



Would cus-tom bid the melt-ing fair the pur-pose of her soul de-clare, I then had

18

p

p

p

call'd you mine_, mine_, I then had call'd you mine_

4
2

27

f

f

f

, I then had call'd you mine.

4
2

36

p

p

p

Would cus-tom bid_ the melt - ing fair_ the pur-pose of her soul de - clare,

4
2

45

I then had call'd you mine_, mine_, I then had call'd you mine,

54

p *f*
p *f*
f
 I then had call'd you mine, I then had call'd you mine.

63

Long ere the day our
 Fine *p*

71

hands were ty'd and I be - came thy hap - py bride at heav'n's e - ter - nal shrine, I then had

80

call'd you mine. Long ere the day our hands were ty'd and I be - tutti

Vc.

90

came thy hap - py bride at heav'n's e - ter - nal shrine, I then had call'd you mine, I then had call'd you mine.

6 Da capo

13. Recitative

CHELSIAS

Down my old cheeks the tears of trans-*port* roll, and balm-y com-*fort* o-pens on my soul;

Continuo

5

your wed-ded truth each wond'r-ing hus-band know, catch the bright pat-tern and with fond-ness glow;

9

from thee, Su-san-na, may each wed-ded wife to faith con-nu-bial de-di-cate her life.

14. Air

Larghetto e mezzo piano

Violino I

Violino II

Viola

CHELSIAS

Peace, peace crown'd with ros-es on your slum-bers wait, peace crown'd with

Continuo

10

ros-es on your slum-bers wait, and joy-ous plen-ty guard the op'-ning gate,

20

and joy-ous plen - - - ty guard the op'-ning gate, and joy-ous plen - - -

30

- ty guard, joy-ous plen-ty guard the op'-ning gate.

15. Recitative

SUSANNA

Oh pi - ous Chel-sias! thy pa - ter - nal care hast taught my steps to

Continuo

4

shun the gild-ed snare, where er-ror lies con-ceal'd; too great my thanks to be in words ex-press'd,

Continuo

8

reign thou the sec-ond in this grate-ful breast.

Continuo

16. Air

Andante

Violino I,II

SUSANNA

Continuo

4

With-

7

out the swain's as - si - duous care, how soon the sick-ly flow'r, de - priv'd of sun and cheer - ing air, would

p

27

ing air, de -

29

priv'd of sun and cheer - ing air, would with - er in her bow'r, how soon the sick - ly flow'r

32

would with - er in her bow'r.

36

Shall
Fine

39

hu - man mind de - mand less pain than the na - tive of the plain, than the na - tive of the plain? Shall

42

hu - man mind de - mand less pain than the na - tive of the plain? Shall

44

hu - man mind de - mand less pain, less pain than the na - tive of the plain? Shall

47

hu - man mind de - mand less pain, less pain than the na - tive of the plain? Shall

50

hu - man mind de - mand, shall hu - man mind de - mand less pain than the

53

na - tive of the plain.

57

With

Dal segno %

17. Recitative

JOACIM

Source of each joy, thou com-fort of my life, my fair Su-san-na, my un-spot-ted wife!

SUSANNA

Continuo

5

A-while I'm sum-mon'd from the town a-way, yet think not long I'll from thy pres-ence stay.

9

Mean-while be't thine each friend to en-ter-tain, with con-verse sweet make light their gall-ing chain;

13

each true be-liev-er shall be wel-come here, and nour-ish pi-ous hopes with-out a fear.

17

lone with sor-row I o-bey; what joy have I, when Jo - a - cim's a - way? For-give the

#

21

Ere round the
tears that trick-le from my eyes; be dumb my sor-rows and un-heard my sighs.

25

sphere the sun has urg'd his wain and six times rest-ed in the west-ern main, de-pend, my

29

fair, to see your Lord re-turn.
Till then, Su-san-na, 'tis thy lot to mourn!

18. Air

Larghetto

Violino I

Violino II

JOACIM

Continuo

6
4
2

8

The pa-rent bird in

13

14

search of food a while de-serts her cal-low brood, what tor - ments wring her anx-ious breast, lest

18

19

some rude hand de-spoil her nest, lest some rude hand de-spoil her

23

24

nest, lest some rude hand de-spoil her nest.

28

4
2.

30

The pa-rent bird in search of food a while de-serts her cal-low brood, what

35

tor-ments wring her anx-ious breast, lest some rude hand de-spoil her nest, what tor-ments wring her anx-ious

40

breast, lest some rude hand de-spoil her nest. The pa-rent bird in__ search of food a

45

while de-serts her cal-low brood, what tor - ments wring her anx-ious breast, lest some rude hand de-

50 *Adagio*

spoil her nest, what tor - ments wring her anx - ious breast, lest

6 4 5 #

55

some rude hand de-spoil her nest.

62

But when she home - wards does re-pair and

Fine *p*

67

finds each flut - t'ring in - fant there, the joy she feels my soul ex-

72

plain, when next my fair_ I greet a - gain. But when she home-wards

78

does re-pair and finds each flut-tr'ing in-fant there, the joy___ she feels my

83

soul ex-plain___, when next___ my fair_____ I___ greet a - gain.

89

The

Dal segno %

19. Recitative

SUSANNA

Continuo

4

##

20. Recitative

Violino I

Violino II

Viola

SUSANNA

Continuo

4

##

8

feel, por-tend-ing good, oh quick the same re-veal. Let Jo-a-cim, my hus-band, find it all, if bad,

2

13

on me a-lone the dan-ger fall.

21. Air

Largo

Violino I *mp*

Violino II *mp*

Viola I *mp*

Viola II *mp*

SUSANNA

Continuo *mp* # 4 3 6 6

Bend - ing to the

5

throne of glo - ry, bend - ing to the throne of glo - ry,

7 6 5

9

this a - lone, great God, I crave, let me in - no - cent be - fore you rise from the de - vour - ing

7 7 7 6 6 # 6 5 4 3 3

12

grave, from the de - vour - ing grave; this a - lone, great God, I crave,

4 3 7 6 4 6 6 5 # %

16

this a-lone, great God, I crave, let me in-no-cent be-fore you rise from the de-vour-ing

7 6 7 6 7 6 6 6 6 7 6

19

grave, rise from the de-vour-ing grave, from the de-vour-ing grave!

p

24

If thy will is now re-quir-ing that I die be-fore my time, that I die be-fore my time, all my

Fine

7 4 4 2

28

long-ing soul's de - sir-ing is to fall with-out a crime, is to fall with-out a crime.

6 4 6

32

Bend-ing

38

to the throne_ of glo - ry, this a -

Dal segno %

22. Recitative

Violino I

Violino II

Viola

1st ELDER

Continuo

Ty - ran - nic love! I feel thy cru - el dart,

4

nor age pro - tects me from the burn - ing smart. What, seat - ed with the eld - ers of the

8

land to guide stern jus - tice's un - re - lent - ing hand! Shall I sub - mit, shall I sub - mit to

12

feel the rag-ing fires? Youth pleads a war-rant for his hot de-

16

sires; but when the blood should scarce at-tempt to flow, I

19

feel the pur-ple tor-rents fierce-ly glow. Love con-quers all; a-las! I find it

23

so. Bear me re - sist - less down the rap - id tide,

26

no faith - ful pi - lot shall my ves - sel guide, no friend - ly

29

star her gen - tle light sup - plies, but pitch - y clouds in - volve the dark - en'd

32

skies, the tem-pest howls, the foam-ing sur-ges roar, while I, un-

35

hap-py, quit the saf-er shore.

23. Air

Larghetto

Violino I,II

1st ELDER

Continuo

6

Ye ver-dant hills, ye balm-y vales, bear wit-ness of my

12

pains, how oft have Shin - ar's flow' - ry dales been taught my am' - rous strains! The

17

wound-ed oaks in yon-der grove re-tain the name of her I love, the wound-ed oaks in yon - der

22

grove re-tain the name of her__ I love.

28

In

Fine D. S. %

2. In vain would age his ice bespread
to numb each gay desire,
Tho' sev'nty winters hoar my head
my heart is still on fire;
by mossy fount and grot I rove
and gently murmur songs of love.

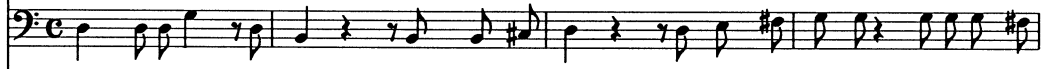
3. Oh, sweetest of thy lovely race,
Unveil thy matchless charms;
let me adore that angel's face,
and die within thy arms:
My ceaseless pangs thy bosom move
to grant the just returns of love.

24. Recitative

1st ELDER

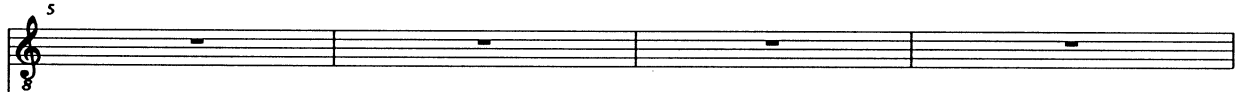


2d ELDER



Say, is it fit that age should drop his pride to sooth and fon-dle at a wo-man's

Continuo



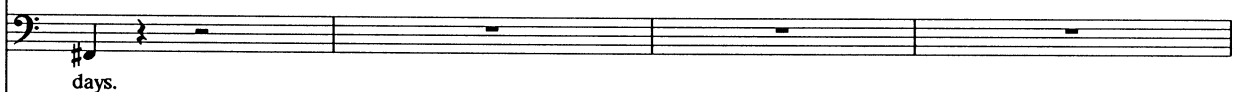
side? Was it for this the faith-ful spoke my fame, nor fear'd in-jus-tice, when they heard my



name? Now ap-pro-ba-tion shall with-draw her praise, and dark re-proach at-tends my set - ting



Hail, rev'-rend Bro-ther! By that pen-sive face, me-thinks, some long dis-pu-ted du-bious



days.



case waits the de - ci - sion of thy blame-less tongue.



Who judge too rash-ly, will be of-ten



21

Then tell your friend, why thus you thought-ful stand, purse your arch'd brow and cross each fold-ed

wrong.

6

25

hand? A-las! I can-not, I those pangs en-

Sup-pose 'twere love, could'st thou pre-scribe a cure?

4/2 4/2

29

ture; the shafts that fly from fair Su-san-na's eyes wound the grave states-man and un-man the

33

wise; her beau-teous im-age fills up all my heart; is't for her charms you like-wise feel the

#

37

smart?

Yes, 'tis her beau-ty like a ma-gick spell that fires my blood, and bids my years re-

4/2 #

41

bel; love, fran-tic love does all this bo-som rule, to its hot rage, the burn-ing dog-star's cool.

25. Air

Staccato

Violino I,II

2d ELDER

Fagotto

Continuo

8

un poco p

The oak that for a thou-sand years, that for a thou-sand years with-

un poco p

un poco p

12

stood the tem-pest's might, like me the dart-ed light'-ning fears

15

and flames with sud-den light;

19

un poco p
the oak that
un poco p
un poco p

23

for a thou-sand years, that for a thou-sand years, like me the dart-ed light'-ning fears and

27

flames, and flames with

30

sud - - den light.

33

Curs'd be the day, curs'd be the day, and

37

curs'd the fa-tal hour that brought my age in - to a wo-man's pow'r;

41

p

curs'd be the day, and curs'd the fa - tal hour that

p

p

45

brought my age in - to a wo - man's pow'r; curs'd be the day, curs'd be the day and

p

p

49

curs'd the fa - tal hour, and curs'd the fa - tal hour that brought my age in -

p

p

52

Adagio

to a wo - man's pow'r, that brought my age in - to a wo - man's pow'r.

p

p

57

Musical score for measures 57-60. The top system consists of a treble clef staff with a melodic line and a bass clef staff with a whole rest. The bottom system consists of two bass clef staves with a rhythmic accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 57 starts with a treble clef staff containing a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest. The bass clef staff contains a whole rest. The bottom system starts with a bass clef staff containing a quarter note G2, a quarter note A2, and a quarter note B2, followed by a quarter rest. The second bass clef staff contains a quarter note G2, a quarter note A2, and a quarter note B2, followed by a quarter rest.

61

Musical score for measures 61-62. The top system consists of a treble clef staff with a melodic line and a bass clef staff with a whole rest. The bottom system consists of two bass clef staves with a rhythmic accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 61 starts with a treble clef staff containing a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest. The bass clef staff contains a whole rest. The bottom system starts with a bass clef staff containing a quarter note G2, a quarter note A2, and a quarter note B2, followed by a quarter rest. The second bass clef staff contains a quarter note G2, a quarter note A2, and a quarter note B2, followed by a quarter rest.

26. Recitative

1st ELDER

Ye wing-ed gales, con-vey these whis-p'ring sighs, and tell Su-san-na, that her lov-er

2d ELDER

Continuo

4

dies, but soft-ly mur-mur when you speak my name, un-fold my pas-sion, but con-ceal my shame.

8

See, where a-round the qui-v'ring pop-lars twine the rud-dy clus-ters of the man-tling vine, the charm-er

12

sits. With wing-ed haste we'll fly, and, close con-ceal'd from ev'r-y search-ing eye, a-wait our time; then

16

rush u-pon the fair, force her to bliss, and cure our wild de-spair.

27. Air

Andante

Violino I,II

1st ELDER

Continuo

Musical notation for the first system, measures 1-8. Violino I,II and Continuo parts are present. The 1st ELDER part is a whole rest.

Musical notation for the second system, measures 9-18. Includes vocal line for the 1st ELDER.

When the trum -

Musical notation for the third system, measures 19-29. Includes vocal line for the 1st ELDER.

pet sounds _____ to arms, will the lin-g'ring sol-dier

Musical notation for the fourth system, measures 30-37. Includes vocal line for the 1st ELDER.

stay _____? When the Nymph dis - plays her charms

Musical notation for the fifth system, measures 38-45. Includes vocal line for the 1st ELDER.

who the call will dis-o - bey, who the call _____

47

___ will dis - o - bey? When the trum - pet sounds ___

58

___ to arms, will the lin - g'ring sol - dier ___ stay, will the lin - g'ring

68

sol - dier ___ stay? When the Nymph dis - plays her charms_, when the Nymph dis -

77

plays her charms_, who the call will dis - o - bey, who will the call ___

86

___ dis - o - bey, who, who the call will dis - o - bey, who will

96

dis-o - bey the call

105

who the call will dis-o - bey?

114

124

Age and dig-ni-ty in vain loud-ly thun-der in my ear, "From the hor-rid act re -

135

frain!" Love for-bids my soul to fear, love for-bids, love for-bids, love for-bids my

146

soul to fear. Age and dig-ni-ty in vain loud-ly thun-der in my ear, "From the hor-rid

157

act re-frain!" Love for-bids, love for-bids my soul to fear.

169

When the trum-pet sounds to arms, will the

178

lin-g'ring sol-dier stay? When the Nymph dis-plays her charms, who the call

186

will dis-o-bey?

196

Age _____ and dig - ni - ty in vain loud-ly thun-der _____ in my ear, "From the

207

hor - rid act re - frain, from the hor - rid act re - frain!" Love _____, love for - bids, love for - bids my

217

soul to fear, love for - bids, love for - bids my soul _____ to fear.

229

28. Chorus

Grave

Oboe I
Oboe II
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Fagotto
Continuo

Right - eous Heav'n be - holds their guile, and for - bears his wrath a - while;

Right - eous Heav'n be - holds their guile, and for - bears his wrath a - while;

Right - eous Heav'n be - holds their guile, and for - bears his wrath a - while;

Right - eous Heav'n be - holds their guile, and for - bears his wrath a - while;

6 # 54 6 6 7 6 #

right - eous Heav'n be - holds their guile, and for - bears his wrath a - while, and for - bears his wrath a -

right - eous Heav'n be - holds their guile, and for - bears his wrath a - while, and for - bears his wrath a -

right - eous Heav'n be - holds their guile, and for - bears his wrath a - while, and for - bears his wrath a -

right - eous Heav'n be - holds their guile, and for - bears his wrath a - while, and for - bears his wrath a -

4 # 6 82 6 7 6 7 6

Andante

12

Musical score for measures 12-17. The score is in 3/4 time and features a piano accompaniment and vocal parts. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts include a soprano line with the word "while." and a bass line with the word "Vc.".

18

Musical score for measures 18-22. The score is in 3/4 time and features a piano accompaniment and vocal parts. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts include a soprano line and a bass line, both with the lyrics "Yet his bolt shall".

Yet his bolt shall quick - - ly fly, shall quick-ly fly, yet
 quick - ly fly, yet his bolt shall quick - - ly fly,
 quick - ly fly, shall quick-ly fly, shall quick-ly fly,
 Yet his bolt shall quick - - ly fly, shall quick-ly fly, shall quick-ly fly,

his bolt shall quick - - ly fly, dart-ed thro' the flam-ing sky,
 dart-ed thro' the flam-ing sky,
 dart-ed thro' the flam-ing sky, his bolt shall quick - ly fly, shall quick - ly

32

dart-ed thro' the flam-ing sky, his bolt shall
 sky, yet his bolt shall quick - ly fly, dart-ed thro' the flam-ing
 yet his bolt shall quick - ly fly, dart-ed thro' the flam-ing
 fly, yet his bolt shall quick - - ly fly, dart-ed thro' the flam-ing

36

quick - ly fly, shall quick - ly fly, shall quick - ly fly, dart-ed thro' the
 sky, dart - ed, dart - ed, dart - ed, dart - ed,
 sky, dart - ed, dart - ed, dart - ed, dart - ed,
 sky, dart-ed thro' the flam

40

flam - - - ing sky,
 dart - ed thro' the flam - ing sky,
 dart - ed thro' the flam - ing sky, yet his bolt shall
 - - - ing sky, yet his bolt shall quick - ly, shall fly

46

yet his bolt shall quick - ly fly, shall quick - ly fly, yet his bolt shall
 yet his bolt shall
 quick - ly, shall fly, yet his bolt shall quick - ly fly, his bolt shall
 , yet his bolt shall quick - ly fly, his bolt shall

quick - - ly fly, his bolt shall quick-ly fly, shall quick - ly
 quick - - ly fly, dart - ed thro' the flam - ing sky, dart - ed, dart - ed,
 quick - - ly fly, dart - ed thro' the flam - ing sky, dart - ed, dart - ed,
 quick - - ly fly, dart - ed thro' the flam - ing sky, dart-ed thro' the flam - - - -

fly, shall quick - ly fly, dart-ed thro' the flam - - - - - ing
 dart - ed, dart - ed, dart - - - ed thro' the flam - - ing
 dart - ed, dart - ed, dart - - - ed thro' the flam - - ing
 - - - - - ing

60

sky, dart - ed, thro' the flam-ing sky,
 sky, dart - ed, thro' the flam-ing sky, yet his bolt shall
 sky, dart - ed, thro' the flam-ing sky, yet his bolt shall
 sky, dart - ed, thro' the flam-ing sky,

65

yet his bolt shall quick - ly fly, dart - ed thro' the flam-ing
 quick - - ly fly, his bolt shall quick - ly fly, dart - ed,
 quick - - ly fly, his bolt shall quick - ly fly, dart - ed,
 yet his bolt shall quick - ly fly, his bolt shall quick - ly

69

sky, dart - ed, dart-ed thro' the flam-ing sky, dart - ed, dart - ed,
 dart - ed, dart - ed, dart - ed, dart - ed,
 dart-ed thro' the flam-ing sky, dart - ed, dart - ed, dart - ed,
 fly, shall quick - ly fly _____, dart-ed thro' the flam - - -

73

dart - ed, dart-ed thro' the flam - - - - ing sky, yet
 dart - ed, dart-ed thro' the flam - - - ing, flam - ing sky, yet
 dart - ed, dart-ed thro' the flam - - - ing, flam - ing sky, yet
 - - - - ing sky, yet

Grave

78

his bolt shall quick-ly fly, dart-ed thro' the flam - - - ing sky. Right-ous Heav'n be -

his bolt shall quick-ly fly, dart-ed thro' the flam - - ing, flam-ing sky. Right-ous Heav'n be -

his bolt shall quick-ly fly, dart-ed thro' the flam - - ing, flam-ing sky. Right-ous Heav'n be -

his bolt shall quick-ly fly, dart-ed thro' the flam - - - ing sky. Right-ous Heav'n be -

A tempo ordinario

85

holds their guile, and for-bears his wrath a - while.

holds their guile, and for-bears his wrath a - while.

holds their guile, and for-bears his wrath a - while. Trem - ble, guilt, for thou shalt find,

holds their guile, and for-bears his wrath a - while. Trem - ble, guilt, for thou shalt find,

54 6 6 7 6

90

Trem - ble, guilt, for thou shalt find,
wrath di - vine

thou shalt find wrath di-vine out - strips the wind.

thou shalt find wrath di-vine out - strips the wind.

95

thou shalt find wrath di - vine out - strips the wind, thou shalt
out - strips the wind, out-strips the

98

find wrath di - vine out - strips the
wind,
Trem - ble, guilt, for thou shalt find, thou shalt find

101

wind, out - strips, out - - strips the wind, out - strips the
wrath di - vine out - strips the wind,
out - strips the wind, out - strips the wind,
wrath di - vine out - - strips the wind,

wind, wrath di - vine
 , wrath di - vine out - strips the
 trem - ble, guilt, for thou shalt find, thou shalt find

out-strips the wind, wrath di - vine out -
 wind, out - strips, out - - strips the wind, , wrath di -
 wrath di - vine out - - strips the wind, out - strips the wind,
 wrath di - vine out - - strips the wind, out - strips the wind,

110

strips the wind, out - strips, out-strips the wind,

vine, wrath di - vine out - - strips, out - strips the wind,

wrath di - vine out - strips the wind, wrath di - vine out -

senza Violone

113

wrath di - vine out-strips the

strips the wind, wrath di - vine out - strips the

trem - ble, guilt, for thou shalt find, wrath di - vine out -

tutti

thou shalt, thou shalt find, trem - ble, guilt, for
 trem - ble, guilt, for thou shalt find wrath di - vine, wrath di -
 find, thou shalt find, trem - ble, guilt,
 trem - ble, guilt, for thou shalt find, for thou shalt find

thou shalt find, thou shalt find wrath di - vine out -
 vine out - strips, out - strips, out - strips the wind
 trem - ble, guilt, trem - ble, guilt, trem - ble, guilt, for
 wrath di - vine out - strips the

136

___ shalt find, out-strips the wind, out - -
vine out-strips, out - - strips the wind, out-strips the
wrath di - vine out-strips, out - - strips the wind, out - -
vine out-strips the wind, out - - strips the wind,

139

6b 6 5

strips the wind, out-strips, out-strips the wind, wrath di - vine,
wind, out-strips the wind, out-strips, out-strips the wind, thou shalt find
strips the wind, trem - ble, guilt, for thou shalt find, thou shalt find
trem - ble, guilt, for thou shalt find, thou shalt find

wrath di - vine out - strips the wind, out - strips the wind,
 wrath di - vine out - strips the wind, out - strips the wind,
 wrath di - vine out - strips the wind, out - strips the wind,
 wrath di - vine out - strips the wind, out - strips the wind,

wrath di - vine out - strips the wind, wrath di - vine out - strips the
 wrath di - vine out - strips the wind, wrath di - vine out - strips the
 wrath di - vine out - strips the wind, wrath di - vine out - strips the
 wrath di - vine out - strips the wind, wrath di - vine out - strips the

The musical score for page 151 is organized into three systems. The first system consists of four staves: two grand staves (treble and bass clef) for piano accompaniment, and two single staves (treble and bass clef) for wind instruments. The piano part features a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The wind parts are mostly rests. The second system contains four staves, each labeled 'wind.' in the first measure, indicating that the wind instruments are silent for this system. The third system consists of two staves: a grand staff for piano accompaniment and a single bass staff for a wind instrument. The piano part continues with similar rhythmic patterns, while the wind instrument has a melodic line.

4

8

On

13

fair Eu-phra-tes' ver-dant side, where nod-ding o - siers play, with her I've mark'd the roll - ing

18

tide, and ev-ry sight was gay, with her I've mark'd the roll-ing tide

p

23

with her I've mark'd the roll - - -

p

27

ing tide _____, and ev-ry sight _____, and ev-

p

31

- ry sight was gay.

35

On fair Eu-phra-tes' ver-dant side, where nod-ding o - siers

40

play, with her, with her I've mark'd the roll - - - ing

44

tide, the roll - - - ing tide, and ev' - - ry sight was

48

gay, and ev' - ry sight, and ev' - - ry sight was gay,

53

with her, with her I've mark'd the roll - - -

57 *Adagio*

ing tide, and ev'-ry sight was gay.

Measures 62-65 of the piano accompaniment.

66

No more the flow'-ry banks have charms to

Fine

71

please me as be-fore, till dear Su-san-na fills these arms con-tent - ment is no more; no

77

more the flow' - ry banks have charms to please me as be-fore, till dear Su-san-na fills these

82 *Adagio*

arms con-tent-ment is no more, no more, con-tent - ment is no more.

87

Musical score for measures 87-90. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a right-hand melody and a left-hand bass line. The right hand has a complex rhythmic pattern with eighth and sixteenth notes, while the left hand has a simpler bass line. The system includes a grand staff with two treble clefs and one bass clef.

91

Musical score for measures 91-93. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a right-hand melody and a left-hand bass line. The right hand has a complex rhythmic pattern with eighth and sixteenth notes, while the left hand has a simpler bass line. The system includes a grand staff with two treble clefs and one bass clef.

Dal segno %

31. Recitative

SUSANNA

Lead me, oh lead me to some cool re-treat, my spi-rits faint be-neath the burn-ing heat.

Continuo

32. Air

Andante larghetto e mezzo piano

Violino I

Violino II

Viola

SUSANNA

Continuo

7

pp

pp

pp

Cry - stal streams in mur - murs flow - ing, in mur - murs flow - ing, balm - y

8

10

pp

pp

pp

breez - es gent - ly blow - ing, rob of sweets the jess' - min bow'r, rob of

pp

12

sweets the jess' - min bow'r, balm - y breez - es gent - ly blow - ing, rob of

14

sweets the jess' - min bow'r, balm-y — breez-es gent-ly blow-ing, rob of sweets the jess' - min bow'r,

mp

17

cry - stal

mp

20

streams in mur-murs flow-ing, cry - stal streams in mur-murs flow-ing, balm-y breez-es gent-ly

pp

23

blow-ing, balm-y breez-es gent-ly blow-ing, rob of sweets the jess'-min bow'r, rob of sweets the jess' - min

26

bow'r, rob of sweets the jess'-min bow'r, the jess'-min bow'r, balm - y breez-es gent - ly

29

blow - ing, rob of sweets the jess' - min bow'r, rob the jess' - min bow'r, balm-y breez-es gent-ly

6

32

blow - ing, rob of sweets__ the jess' - min bow'r.

36

Bow the pines that shade yon

Fine

39

moun - tain, curl the soft - - ly trick - ling foun - tain, curl the soft - ly__ trick - ling

41

foun - tain, cool the noon - tide's rag - ing pow'r, cool the noon - tide's rag - ing

43

pow'r; bow the pines that shade yon moun - tain, curl the soft - ly trick - ling

45

foun - tain, curl the soft - - ly trick - ling foun - tain, cool the noon - tide's rag - ing

47 Adagio

pow'r, cool the noon-tide's rag - ing pow'r, cool the noon - tide's rag - ing

50

pow'r.

Dal segno §

33. Recitative

SUSANNA

Too love-ly youth, for whom these sor-rows flow, when will thy pre-sence

ATTENDANT

Continuo

4

ba-nish ev'-ry woe? A-

Soon will thy Lord, thy Jo-a-cim re-turn; cease then so short an ab-sence thus to mourn.

9

las! who-e'er has felt the sub-tle fire, the pleas-ing an-guish of a chaste de-sire, knows that an hour swells

14

out in-to a day, the love-ly ob-ject of our vows a-way; but when the dar-ling of our soul is near,

19

time clothes with ea-gle's wings the roll-ing year. But thou art kind, nor think thy mis-tress vain, if

23

now I wish to hear the ten-der strain, which Jo-a-cim com-pos'd, e'er yet he led these hum-ble beau-ties

27

to the brid-al bed.

34. Air

Non troppo presto

Violino I

Violino II

Viola

ATTENDANT

Continuo

Ask if yon da-mask

8

rose be sweet, that scents the am-bient air? Then ask each shep-herd that you meet if dear Su-san-na's fair, if

15

dear, dear Su - san-na's fair, if dear Su-san-na's fair? Ask if yon da-mask rose be sweet, that scents the am-bient

22

air? Then ask each shep-herd that you meet if dear Su-san-na's fair, if dear Su-san-na's fair?

29

2. Say, will the vulture leave his prey,
and warble thro' the grove;
bid wanton linnets quit the spray,
then doubt the shepherd's love.

3. The spoils of war let heroes share,
let pride in splendour shine
ye bards unenvy'd laurels wear;
be fair Susanna mine.

35. Recitative

SUSANNA



In vain you try to cure my ris-ing grief, my wound-ed bo-som spurns at all re-lief.

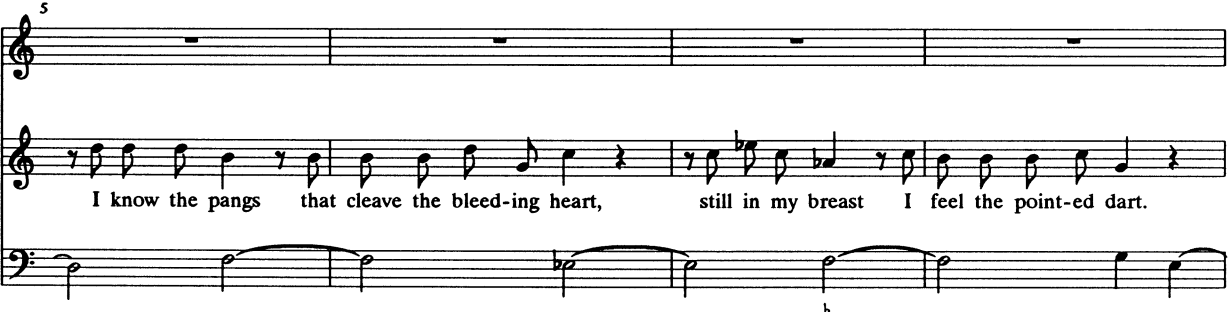
ATTENDANT



Continuo

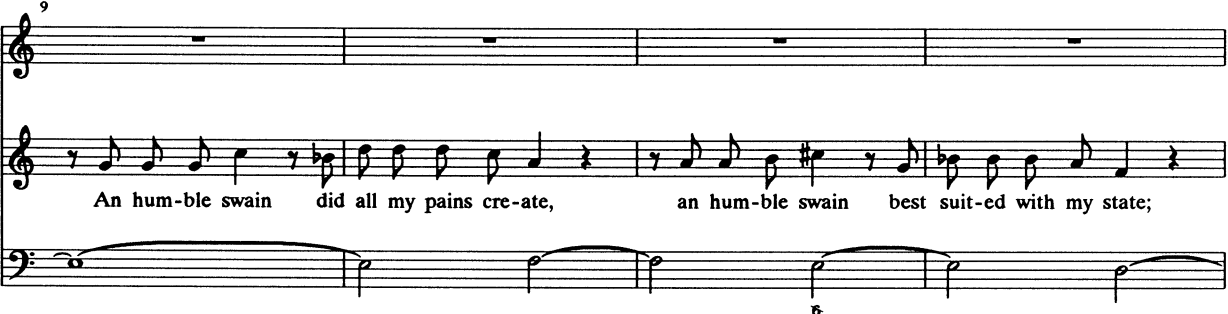


5



I know the pangs that cleave the bleed-ing heart, still in my breast I feel the point-ed dart.

9



An hum-ble swain did all my pains cre-ate, an hum-ble swain best suit-ed with my state;

13



but death soon seiz'd him, an un-time-ly prize! and tore the youth for ev-er from my eyes.

36. Air

Alla Siciliana Largo

Violino I *p*

Violino II *p*

Viola *p*

ATTENDANT

Continuo *p*

Be - neath the cy - press' gloom - y shade where

3

sil - ver lil - ies paint the glade, I saw the love - ly shep - herd laid whose loss_ I still de - plore_, whose

6 6 6 4/2

6

loss_ I still de - plore_; he was in truth the sweet - est swain, he

6 6

9

was in truth the sweet-est swain that ev - er trod the flow' - ry plain or wak'd in vir-gin's heart a pain, but

4 6 6h # 6h
2h 5 4 2h

12

is, a - las! no more, a - las! a - las! but is, a - las! no more.

6 5 7 6 6 4 6
4 # 2 4

15

is, a - las! no more, a - las! a - las! but is, a - las! no more.

37. Recitative

SUSANNA

Thy plain-tive strains my in-most sor-rows move, for well Su-san-na

ATTENDANT

Continuo

4

knows the pangs of love.

Ex-cuse th'in-vo-lun-tar-y tears that flow, but my sad heart must vent its se-cret woe.

9

I was to blame to wake thy in-most smart. Com-pose, sweet maid, com-pose thy beat-ing heart.

7
4b
2

4
2

13

But haste, good vir-gin! hith-er un-guents bring and all the spic-es that em-balm the spring; to

17

shun the scorch-ing day I mean to lave my faint-ing limbs in yon-der sil-ver wave.

4
2

#

38. Recitative


SUSANNA



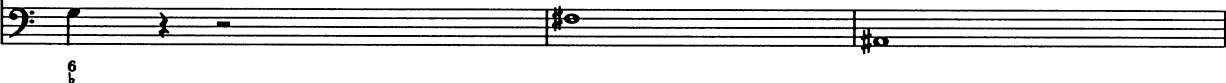
Continuo




³




But hark! what sud-den noise in-vades my ear? De-fend me, Heav'n, from ev'-ry wrong I



⁶



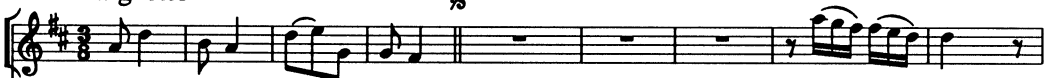
fear! What mean ye both? Say, why do ye in-vade the aw-ful gloom of this se-ques-ter'd shade?




39. Air

Larghetto

Violino I,II




1st ELDER

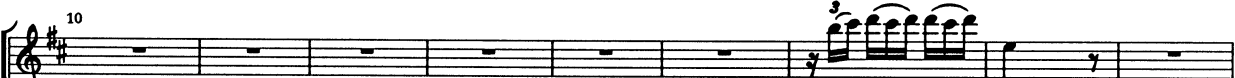


Bloom-ing as the face of spring, mild as



Continuo



¹⁰



beams of dy-ing light, sof-ter than the cyg-net's wing, source of joy and



19

fond de-light; bloom-ing as the face of

30

spring, sof-ter than the cyg-net's wing, source of

38

joy and fond de-light, source of joy

47

, source of joy and fond de-light, mild as

55

beams of dy-ing light, source of joy and fond de-light.

65

73

Hear my pray'r, charm-ing fair, with one smile dis-miss my

Fine *p*

82

care, with one smile_, with one smile_, with one smile dis-miss my

90

care, hear my pray'r, charm-ing fair_, with one smile_

97

with one smile dis-miss my care_, charm-ing fair, with one smile dis-miss my care.

107

f

114

Dal segno %

40. Recitative

SUSANNA

2d ELDER

Continuo

We long have lan-guish'd, and now mean to prove the match-less sweets of

4

You wrong your-selves to plead so foul a cause; are these the boast-ed guar-dians of our
long ex-pect-ed love.

6

8

laws? But sure in sport ye both to-geth-er came, for may I doubt your yet un-spot-ted fame? Hence, pi-ous

13

El-ders, lest some jea-lous spy be-hold your con-duct with an en-vi-ous eye.

#

41. Air

Allegro

Violino I

Violino II

Viola

2d ELDER

Continuo

The tor- rent that sweeps

in its course whole for- ests and cit- ies a - long, re - sist- less is found in its

12

force _____, my pas - sion is e - qual - ly strong, my pas -

16

- sion is e - qual - ly strong.

20

The tor - rent that sweeps in its

24

course whole for-ests and cit-ies a-long, the tor-rent that sweeps in its

28

course whole for-ests and cit-ies a-long, re-

31

sist-less is found in its force, my pas-sion is e-qual-ly

34

strong, my pas - sion is e - qual - ly strong, is

37

e - - qual - ly strong _____, my pas - sion is e - qual - ly strong, my

41

pas - sion, my pas - sion is e - qual - ly strong.

45

49

What- e'er would my pur- pose re -

Fine *p*

53

strain in pic- ces my fu- ry shall tear, de- ni- al is of- fer'd in

57

vain _____, then yield to in-treat-y, proud fair, de - ni - al is of - fer'd in

61

vain, then yield to in-treat-y, proud fair _____, proud fair _____

65

_____, then yield_____, proud fair, then yield to in-treat-y, proud fair.

70

Musical score for measures 70-73. The system consists of five staves. The top two staves are grand staff (treble and alto clefs), the third is bass clef, and the bottom two are grand staff (bass and tenor clefs). The music is in a key with two flats and a 3/4 time signature. Measures 70-73 show complex rhythmic patterns with many sixteenth and thirty-second notes.

74

Musical score for measures 74-77. The system consists of five staves. The top two staves are grand staff (treble and alto clefs), the third is bass clef, and the bottom two are grand staff (bass and tenor clefs). The music continues with complex rhythmic patterns, including some slurs and accents.

78

Musical score for measure 78. The system consists of five staves. The top two staves are grand staff (treble and alto clefs), the third is bass clef, and the bottom two are grand staff (bass and tenor clefs). The music is marked *p* (piano). The bottom two staves contain the lyrics "The" and "Dal segno" with a % symbol.

p

p

p

The

p %
Dal segno

42. Recitative

SUSANNA

De - ceit - ful wolves! who left in truth's de - fence, wrong the high trust, and prey on

2d ELDER

Continuo

4

in - no - cence. De - sist, rash men! Nor press my trem - bling hand, lest I a - wake the

7

ven - geance of the land.

Thou fool - ish wo - man! will thy plaints a - vail, when our grave tongues re - peat the well forg'd

11

tale? Will those sus - spect, to whom your grief com - plains, that blood could ri - ot in an El - der's veins?

tale? Will those sus - spect, to whom your grief com - plains, that blood could ri - ot in an El - der's veins?

43. Trio

Andante

Violino I *f*

Violino II *f* *pp* *f*

Viola *pp* *f*

SUSANNA

1st ELDER

2d ELDER

Continuo *f*

5

8

p *pp* *p* *p*

A - way, a - way! ye tempt me both in vain.

Yet stay, yet stay, and

Vc. *p*

12

un poco f *un poco f* *un poco f* *un poco f*

hear my love - sick strain.

I scorn to in-treat when by force I may gain re -

un poco f

14

p

A - way, a - way! ye tempt me both in vain, ye

lief to my sor-rows, and ease to my pain.

17

p

tempt me both in vain. A - way, a - way, a - way! ye tempt me both in

Yet stay, yet stay, and hear my love - sick strain

Vc. *p*

I tutti

20

vain.

scorn to in-treat when by force I may gain re - lief to my sor - rows, and ease to my pain.

Yet

Vc.

22

A - way! ye tempt me both in vain, ye tempt me in vain. A-way!

stay, yet stay, and hear my love - sick strain, my love - sick strain,

I scorn to in - treat, I scorn to in - treat, I

tutti Vc. tutti

25

ye tempt me in vain. A - way, a -
yet stay, yet stay, and hear -

scorn to in-treat when by force I may gain re - lief to my sor - rows, and ease to my pain.

p

27

way! ye tempt me both in vain. A - way!
my love - sick strain, my love - - sick strain.

I scorn to in-treat when by force I may gain re -

30



lief to my sor-rows, and ease to my pain, re - lief to my sor - rows, and ease to my pain.

33



lief to my sor-rows, and ease to my pain, re - lief to my sor - rows, and ease to my pain.

37

The image shows a musical score for measures 37 through 40. Measure 37 is the start of a piano introduction, featuring a treble staff with a melodic line and a bass staff with a supporting line. Measure 38 continues this piano introduction. Measures 39 and 40 are marked for a vocal entry, indicated by a 'V' in the bass staff. The vocal line is represented by three empty staves (treble, alto, and tenor), while the bass staff contains the vocal line. The score concludes with a double bar line at the end of measure 40.

44. Recitative

SUSANNA

A-las! I find the fa-tal toils are set, turn as I will, I strug-gle in the net; yet

2nd ELDER

Continuo

5

hear the in-most pur-pose of my soul, which wrongs shall ne'er sup-press, nor fears con-trol; by false-hood's

10

aid, ap-pear-ing truth be thine, self con-sci-ous vir-tue shall be ev-er mine.

That shall be

14

try'd. Who waits there? Ho with-in!

45. Recitative

1st ELDER

2nd ELDER

Continuo

I caught the fair de-lin-quent in her sin: the youth-ful part-ner

[Enter chorus]

3

of her stol'n em-brace broke from our fee-ble arms, and fled the place. Our-selves be-held with-in the ma-zy grove

7

To judg-ment soon th'ill-fa-ted beau-ty lead, ah! would these

their guilt-y plea-sures, and a-dul-t'rous love.

11

eyes had ne'er be-held the deed.

#

46. Air

Andante

Violino I

Violino II

Viola

SUSANNA

Continuo

10

here re-sign it all, fear-less of death, as in-no-cent, as in-no-cent, I

13

tri-umph in my fall, I tri-umph, I tri-umph, I tri-umph in my fall.

17

If guilt-less blood be your in-tent, I

21

here re-sign it all, fear-less of death as in-no-cent, fear-less of death as in-no-cent

$\frac{4}{2}$

24

, I tri-umph, I tri-umph, I tri-umph, I

27

tri-umph in my fall, fear-less of death as in-no-cent,

30

fear-less of death as in-no-cent, I tri-umph in my fall, fear-less of death as in-no-cent, I

33

tri-umph in my fall.

37

Largo

And if to fate

Fine

42

my days must run, oh right-eous heav'n, oh right-eous heav'n! thy will be done, thy will be

51

done. Oh right-eous heav'n, if to fate my days must run, oh right-eous heav'n,

60

un poco f
un poco f
un poco f
thy will be done.
un poco f

47. Recitative

2nd ELDER

Quick to her fate the loose a-dul-t'ress bear, fair to the eye, yet fals-er than she's fair.

Continuo

$\frac{4}{2}$ 6 b 6 # Da capo

48. Chorus

Andante

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

8

p

p

f

Let jus-tice reign and flour - ish thro' the

Let jus-tice reign and

p

16

land, let jus-tice reign, flour-ish thro' the land, let jus-tice flour-ish thro' the land, and flour-ish, flour -

22

let jus-tice reign and flour-ish thro' the land, and flour - land, let jus-tice reign and flour-ish thro' the land - ish thro' the land, and flour-ish thro' the land, thro' the land, and flour - ish thro' the land, and

27

ish thro' the land, thro' the land, let jus-tice reign
 , let jus-tice reign and flour - ish thro' the land, let jus-tice reign and flour - - -
 let jus-tice reign and flour-ish thro' the land,
 flour - - - ish thro' the land, let

33

and flour - ish thro' the land, and flour - ish, flour - ish thro' the
 - - ish, flour - ish thro' the land, and flour - ish, flour - ish thro' the
 let jus - tice reign and flour - ish thro' the land, thro' the land, flour - ish thro' the
 jus-tice reign and flour - - - - - ish thro' the

7 6 6 4b 2 5b

40

land, nor youth, nor charms, nor youth, nor charms di - vert her i - ron hand, di -
 land, nor youth, nor charms, nor youth, nor charms di - vert her i - ron hand, di -
 land, nor youth, nor charms, nor youth, nor charms di - vert her i - ron hand, di -
 land, nor youth, nor charms, nor youth, nor charms di - vert her i - ron hand, di -

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

47

vert her i - ron hand;
 vert her i - ron hand;
 vert her i - ron hand; let jus-tice reign and
 vert her i - ron hand; let jus-tice reign and flour-ish thro' the land, thro' the

5 6h h

let jus-tice reign and flour-ish thro' the land, thro' the land
 flour-ish thro' the land, and flour - ish thro' the land, let
 land, let jus-tice reign and flour - - - ish thro' the land

jus-tice reign and flour-ish thro' the land, thro' the land, nor youth, nor charms di-vert her i - ron
 , and flour - - - ish, flour - ish thro' the land, nor youth, nor charms di-vert her i - ron
 jus-tice reign and flour - - - ish thro' the land, nor youth, nor charms di-vert her i - ron
 , and flour - - - ish thro' the land, nor youth, nor charms di-vert her i - ron

64

hand.
hand.
hand.
hand.

49. Recitative

JOACIM

Is fair Su-san-na false? It ne'er can be. De-test-ed scroll ne'er gain be-lief from

Continuo

5

me. Is she not soft-er than the breath of love, fair as the roc, and con-stant as the dove? Hence let me

10

speed to Bab-y-lon's proud walls, where dan-ger threat-ens and Su-san-na calls.

50. Air

Allegro ma non troppo

Violino I,II

JOACIM

Continuo

4

7

10

13

p

On the rap-id whirl-wind's wing see I fly to seek the fair, on the rap - -

p

16

- id whirl-wind's wing, lo I cleave the yield-ing

19

air _____, the yield-ing air _____

22

_____, lo I cleave the yield - ing air.

25

On the rap - id whirl - wind's wing lo I cleave the yield - ing air _____, the yield - ing

28

air _____, see I fly to seek the

31

fair, see I fly to seek the fair; on the rap - - - - -

34

- - - - - id whirl - wind's wing

37

lo I cleave the yield-ing air _____, the yield-ing air _____

40

_____, lo I cleave the yield - ing

44

air.

47

50

At my sight fresh de -

Fine

53

light from her breast shall chace de - spair, fresh de - light

56

, at my sight, at my sight,

59

fresh de-light from her breast shall chace de - spair

62

from her breast shall chace de-spair.

66

69

Musical score for measures 69-71. The top staff (treble clef) contains a complex melodic line with many sixteenth notes and some slurs. The middle staff (treble clef) is empty. The bottom staff (bass clef) contains a steady eighth-note accompaniment.

72

Musical score for measures 72-74. The top staff (treble clef) contains a complex melodic line with many sixteenth notes and some slurs. The middle staff (treble clef) is empty. The bottom staff (bass clef) contains a steady eighth-note accompaniment.

Dal segno %

51. Chorus

Andante larghetto

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Oh Jo-a-cim! thy wed-ded truth, thy wed-ded truth is war-rant-ed of heav'n,

$\frac{4^h}{2}$ 6

10

16

thy wed - ded truth, thy wed - ded truth is war - rant - ed of heav'n,
 thy wed - ded truth, thy wed - ded truth is war - rant - ed of heav'n,
 thy wed - ded truth, thy wed - ded truth is war - rant - ed of heav'n,
 thy wed - ded truth, thy wed - ded truth is war - rant - ed of heav'n,

6 # 7 6

23

thy wed - ded truth is war - - - - - rant - ed of heav'n',
 thy wed - ded truth is war - - - - - rant - ed of heav'n',
 thy wed - ded truth is war - - - - - rant - ed of heav'n',
 thy wed - ded truth is war - - - - - rant - ed of heav'n',

6 # 7 6

27

thy wed-ded truth is war - - - - - rant-ed of heav'n, thy wed-ded truth is
 - rant-ed, is war - - - - - rant-ed of heav'n,
 thy wed-ded truth is
 war-rant-ed, is war - - - - - rant-ed, is war-rant-ed of heav'n,

32

war-rant-ed of heav'n, is war-rant-ed of heav'n,
 oh Jo - a - cim, thy wed-ded truth is war - rant - ed of
 war-rant-ed of heav'n, thy wed-ded truth is
 oh Jo - a - cim, thy wed-ded truth is war - - - - - rant-ed of heav'n,

36

thy wed-ded truth is war - - rant-ed of heav'n, thy wed-ded truth is
 heav'n, thy wed-ded truth is war-rant-ed, is
 war - - rant-ed of heav'n, is war - -
 thy wed-ded truth is war - -

40

war - - - rant - ed of heav'n, oh Jo - - a - cim! thy wed - ded
 war - - - rant-ed of heav'n, oh Jo - - a - cim! thy wed - ded
 - - - rant-ed of heav'n, oh Jo - - a - cim! thy wed - ded
 - - - want - ed of heav'n, oh Jo - - a - cim! thy wed - ded

45

truth, oh Jo - - a - cim! thy wed - - ded

truth, oh Jo - - a - cim! thy wed - - ded

truth, oh Jo - - a - cim! thy wed - - ded

truth, oh Jo - - a - cim! thy wed - - ded

49

truth,

truth, thy wed - ded truth is war - rant - ed of

truth, thy wed - ded truth is

truth, thy wed - ded truth is war - - rant - ed of heav'n,

53

thy wed-ded truth is war - - rant-ed of heav'n, thy wed - ded truth is war - rant-ed of
 heav'n, thy wed - ded truth is war - - rant-ed of heav'n, is war - rant-ed of
 war - - rant-ed of heav'n, thy wed - ded truth is war - rant-ed of
 thy wed-ded truth is war - - rant-ed of heav'n, is war - rant-ed of

Adagio

58

heav'n, oh Jo - - a-cim! thy wed - ded truth, thy wed - ded truth is
 heav'n, oh Jo - - a-cim! thy wed - ded truth, thy wed - ded truth is
 heav'n, oh Jo - - a-cim! thy wed - ded truth, thy wed - ded truth is
 heav'n, oh Jo a-cim! thy wed - ded truth, thy wed - ded truth is

A tempo ordinario

64

war - rant-ed of heav'n: and to thy faith, il - lus - trious youth, shall due re-ward be giv'n,
war - rant-ed of heav'n: and
war - rant-ed of heav'n:
war - rant-ed of heav'n: tasto solo

70

shall due re-ward be giv'n, shall due re-ward
to thy faith, il - lus - trious youth, shall due re - ward be giv'n, be giv'n,
and to thy faith, il -

75

be giv'n, shall due re-ward be giv'n,
 shall due re-ward be giv'n, shall due re-ward
 lus-trious youth, shall due re-ward be giv'n,
 and to thy faith, il-

79

and
 , shall due re-ward be giv'n, shall due re-
 shall due re-ward, shall due re-ward be giv'n, shall due re-
 lus-trious youth, shall due re-ward, shall due re-ward be giv'n, shall due re-ward

83

to thy faith, and to thy faith, il - lus - trious youth, shall due re - ward be giv'n,
 ward be giv'n, shall due re - ward be giv'n,
 ward, shall due re - ward be giv'n, and
 giv'n, shall due re - ward be giv'n, shall due re - ward be

88

shall due re-ward
 shall due re-ward be giv'n,
 to thy faith, il - lus - trious youth, shall due re - ward be giv'n, shall due re-
 giv'n, shall due re-ward, shall due re - ward be giv'n, and to thy faith, il -

93

— be giv'n, and to thy faith, il - lus - trious youth,
 shall due re - ward be giv'n, and
 ward be giv'n, and to thy faith, and
 lus - trious youth, shall due re - ward, shall due re - ward be giv'n, and

98 *Adagio*

shall due re - ward be giv'n, shall due re - ward be giv'n.
 to thy faith, il - lus - trious youth, shall due re - ward be giv'n.
 to thy faith, il - lus - trious youth, shall due re - ward be giv'n.
 to thy faith, il - lus - trious youth, shall due re - ward be giv'n.

PART THREE

52. Chorus

Allegro

Oboe I
Oboe II
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Continuo

17

Su - san-na is guilt-y, Su-san-na must bleed,
 Su - san-na is guilt-y, Su-san-na must bleed, the cause is de-cid-ed,
 Su - san-na is guilt-y, Su-san-na must bleed, the sen-tence de-
 Su - san-na is guilt-y, Su-san-na must bleed,

p

20

the cause is de-cid-ed, Su-san-na must
 Su-san-na is guilt-y,
 creed, Su-san-na is guilt-y,
 the sen-tence de-creed, Su-san-na is guilt-y,

p

27

Su - san - - na must bleed, must
 bleed, Su - san - na must bleed, must
 bleed, Su - san - na must bleed, must
 bleed, Su - san - na must bleed, Su - san - na, Su - san - na must

30

bleed, Su - san - na is guilt - y, Su - san - na must bleed, Su - san - na must
 bleed, Su - san - na is guilt - y, Su - san - na must bleed, Su - san - na must
 bleed, Su - san - na is guilt - y, Su - san - na must bleed, Su - san - na must
 bleed, Su - san - na is guilt - y, Su - san - na must bleed, Su - san - na must

33

bleed, Su-san-na must bleed, Su-san-na is guilt - y, Su-san - na must bleed.

bleed, Su-san-na must bleed, Su-san-na is guilt - y, Su-san - na must bleed.

bleed, Su-san-na must bleed, Su-san-na is guilt - y, Su-san - na must bleed.

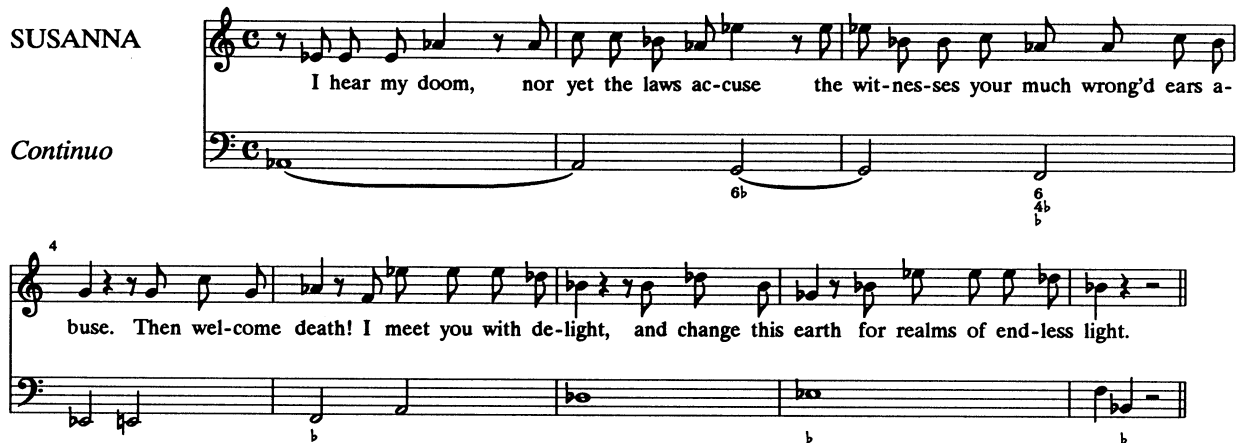
bleed, Su-san-na must bleed, Su-san-na is guilt - y, Su-san - na must bleed.

36

bleed, Su-san-na must bleed, Su-san-na is guilt - y, Su-san - na must bleed.

53. Recitative

SUSANNA



I hear my doom, nor yet the laws ac-cuse the wit-nes-ses your much wrong'd ears a-

Continuo

buse. Then wel-come death! I meet you with de-light, and change this earth for realms of end-less light.

54. Air

Largo

Violino I

Violino II

Viola

SUSANNA

Continuo



Faith dis-plays her ros-y wing,

Che - rubs songs of glad-ness sing, vir-tue, clad in bright ar-ray, stream-ing with e - ter-nal day, whis-pers

9

in my ra-vish'd ear_, "In-no-cence shall nev-er fear, in-no-cence shall nev-er fear;

13

wel-come to this bright a - bode, seat of an - gels, seat of God, wel-come to this bright a -

16

bode, seat of an-gels, seat of an - gels, seat of an-gels, seat of God." Faith dis-

21

plays her ros-y wing, vir-tue, clad in bright ar-ray, whis-pers in my ra-vish'd ear_, "In-no-

24

cence shall nev-er fear, in-no-cence shall nev-er fear, in-no-cence shall nev-er fear, wel-come

27

to this bright a-bode, seat of an-gels, seat of an-gels, seat of God, wel-come to this bright a-bode, seat of

31

p

p

p

an-gels, seat of God."

p

55. Recitative

1st ELDER



Per-mit me, fair, to mourn thy fate se-vere, and join thy sor-rows with one pi-ous tear.

Continuo



56. Air

A tempo ordinario

Violino I



Violino II



Viola



1st ELDER



Continuo



6



Round thy urn my tears shall flow, joy no more this heart shall know, joy no



p

12

p

more this heart shall know _____, joy no more this heart shall know,

18

the re-mem-brance of thy woe, nev-er ceas-ing, still in-creas-ing, with the length of time shall

24

grow, nev-er ceas-ing, still in-creas-ing, with the length of time shall

30

grow, with the length of time shall grow, with the

35

length of time shall grow. Round thy urn my tears shall flow, joy no more this heart shall

41

know, the re-mem-brance of thy woe, with the length of time shall grow, nev-er

47

ceas - ing, still in - creas - ing, with the length of time shall grow.

52

, with the length of time shall grow, with the length of time shall grow.

58

57. Recitative

SUSANNA

Tis thus the cro-co-dile his grief dis-plays, sheds the false dew,

Continuo

and, while he weeps, be-trays. Ah! when I think what Jo-a-cim must feel, this tor-tur'd heart can scarce its

pangs con-ceal.

58. Recitative

Violino I

Violino II

Viola

SUSANNA

But you, who see me on the verge of life, I charge you, greet him

Continuo

4

from his dy-ing wife. Tell him, how-e'er the Eld-ers have de-creed, their im-pious lust pro-

7 4

8

vok'd the blood-y deed, and had Su-san-na plight-ed vows be-tray'd, be-neath the cov-er

8 2

12

of yon con-scious shade, their ve-nal tongues had spar'd her much wrong'd name, nor mark'd her ac-tions

12

16

with the brand of shame.

#

59. Recitative

DANIEL

1st ELDER

2d ELDER

Continuo

The sen-tence now is past: the wretch con-vey to in-stant death; I'll hear no more. A-

⁵

The blood of in-no-cence, with cease-less cries, shall cleave the womb of earth, and reach the skies.

way!

⁹

What voice is that so clam-or-ous in the crowd, that cen-sures judg-ment in a tone so loud?

⁶

¹³

Fools that ye are, too for-ward to be-lieve a var-nish'd tale, in-vent-ed to de-ceive, re-

17

verse, re-verse the stern de-cree, and set the chaste Su-san-na free.

Pre-sump-tuous boy! art

21

thou to dic-tate here? Think of thy youth and shake with aw-ful fear.

b #

60. Air

Allegro

Violino I

Violino II

DANIEL

Continuo

Tis not

§

11

a - ge's sul - len face, wrin - kled front and so - lemn pace, that the tru - ly wise de - clares, that the

17

tru - ly wise de - clares, no, not sul - len face, no, nor wrin - kled front, no, 'tis not a - ge's sul - len

22

face, no wrin - kl'd front and so - lemn pace, that the tru - ly wise de - clares;

28

'tis not a - ge's sul - len

34

face, wrin-kled front and so-lemn pace, 'tis not a - ge's sul - len face, wrin-kled front and so-lemn

40

pace, wrin-kled front and so-lemn pace, that the tru - ly wise de-clarés, that the tru - ly wise de-

46

clarés, no, not sul-len face, no, not wrin-kled front, no, that the tru - ly wise de-clarés, not so-lemn

51

pace, not wrin-kled front, that the tru - - ly wise de - clarés.

57

63

p

Sa - cred wis - dom oft ap - pears in the bloom of ver - nal years, oft she

Fine *p*

69

flies from sil - ver hairs, oft she flies from sil - ver hairs, flies from sil - ver hairs, flies from sil - ver

74

hairs, flies, from sil - ver hairs, flies, oft she flies from sil - ver hairs; sa - cred wis - dom oft ap - pears in the

80

bloom of ver - nal years, oft she flies from sil - ver hairs, flies from sil-ver hairs, from sil-ver

85

hairs, oft she flies from sil - - ver hairs.

91

Dal segno %

61. Recitative

DANIEL

A JUDGE

Continuo

Oh won-d'rous youth! re-judge the cause, and from thy tongue pro-nounce the

4

If you de-laws. As she ap-pears to thy dis-cern-ing eye, the fair we will ac-quit, or doom to die.

9

mand that I the cause de-cide, her old ac-cus-ers for a while di-vide. Let not the one the o-ther's ques-tions

14

hear, for truth will ne'er in dif-frent garbs ap-pear.

62. Chorus

Larghetto

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Forte e staccato

5

Im-par-tial heav'n!

Im-par-tial heav'n, whose hand

Im-par-tial heav'n! im - par-tial

8

im - par - tial heav'n! whose hand shall

shall nev - er cease, shall nev - - - er, nev - - - er

heav'n! whose hand shall nev - er cease,

10

...! im - par - tial heav'n! whose hand shall nev - - er
 nev - - er cease, shall nev - - er
 cease, shall nev - - er, nev - - er
 im - par - tial heav'n! whose hand shall nev - - er

12

cease,
 cease,
 cease,
 cease,
 im - par - tial
 im - par - tial heav'n

15

heav'n! im - par - tial heav'n! whose hand, whose
 ! whose hand shall nev - er cease, whose hand, whose
 im - par - tial heav'n! whose hand shall nev - - - er

17

hand shall nev - - - er heav'n! whose hand shall
 hand shall nev - - - er cease, whose hand shall
 hand shall nev - - - er cease, whose hand shall
 cease, im - - par - - tial heav'n! whose hand shall

19

nev - er cease to cheer fair vir - - tue

nev - - er cease

nev - - er cease to cheer fair vir - - tue with the balm of peace, with the balm of

nev - - er cease to cheer fair vir - - tue with the balm of

7 #

22

with the balm of peace, with the balm of peace, to cheer fair

to cheer fair vir - - - tue with the balm of

peace, to cheer fair vir - - tue with the balm of peace, to cheer fair

peace, to cheer fair vir - - tue with the balm of peace, to cheer fair

4/2 6 7

24

vir - - - tue with the balm of peace, with the balm of
 peace, with the balm of
 vir - - - tue with the balm of peace, with the balm of
 vir - - - tue with the balm of peace, with the balm of

26

peace.
 peace.
 peace.
 peace.

Allegro

28

With thy own ar-dours bless the youth, and guide his foot-steps to the paths_____ of

tasto solo

31

truth, with thy own ar-dours bless the youth, and guide_____, and guide_____, and guide his

With thy own ar-dours bless the youth, and guide his foot-steps to the paths_____ of

34

With thy own ar-dours bless the youth, and guide his foot-steps to the paths_

With thy own ar-dours bless the youth, and guide his foot-steps to the

foot-steps to the paths of truth,

truth, and guide_ his foot-steps to the paths_ of truth,

37

of truth, and guide_

paths_ of truth,

and guide his foot - steps, and

with thy own ar- dours bless the youth, and guide his foot - steps

2

40

his
with his own
guide his foot-steps to the paths of truth, and guide his foot-steps to the paths of truth,
to the paths of

44

foot-steps to the paths of truth, to the
ar-dours bless the youth, and guide his foot-steps to the paths
and guide his foot-steps, guide his foot-steps to the paths
truth, to the paths of truth, and guide his foot-steps to the

46

paths of truth, with thy own ar-dours bless the youth, and guide his foot-steps to the paths, with thy own
 , the paths of truth, with thy own ar-dours bless the youth, and guide his foot-steps to the paths,
 _____ of truth, with thy own ar-dours bless the youth, and guide his foot-steps to the paths,
 paths_____ of truth, with thy own ar-dours bless the youth, and guide his foot-steps to the paths,

6/8

49

ar - dours bless the youth, and guide his foot - steps to the paths of
 with thy own ar - dours, bless the youth, and guide _____ his foot - steps

51

truth _____ ,
 to the paths of truth,
 with thy own ar - - dours with thy own ar - dours bless the
 with thy own ar - dours bless the youth, and guide

53

with thy own ar - dours bless the youth, and guide his foot - steps to the paths _____ of
 youth, and guide his foot-steps to the paths of truth, of the truth, to the paths _____ of
 his foot-steps to the paths _____ of truth, and guide his foot-steps to the paths _____ of

56

with thy own ar - dours bless the youth, and guide his foot - steps
truth, with thy own ar - dours bless the
truth, of truth,
truth, and guide, and guide his foot - steps to the paths of truth,

58

to the paths of truth, and guide his foot - steps to the paths of truth.
youth, and guide his foot-steps to the paths of truth, to the paths of truth.
with thy own ar-dours bless the youth, and guide his foot-steps to the paths of truth.
with thy own ar-dours bless the youth, and guide his foot-steps to the paths of truth.

63. Recitative

DANIEL

Thou art-ful wretch! in vi-ce's prac-tice grey, who sav'st the guilt-y,

1st ELDER

2d ELDER

Continuo

4

and the just would'st slay; thou say'st that late-ly, with a wan-ton youth, the fair Su-san-na

8

broke her vows of truth. If so, what tree, de-clare, at once de-clare, stretch'd forth her boughs to

12

screen the guilt-y pair?

A ver-dant len-tisk, pride of all the grove, stood the gay wit-ness of their law-less love.

17

False is thy tale, thy lips have ut-ter'd lies, and heav'n shall scourge you for your blas-phe-mies.

4/2 #

21

And say, thou part-ner in the im-pious deed, of

7/4

25

Ca - na-an's, sure, and not of Is-ra-el's seed, be-neath what tree you chaste Su-san-na saw,

5/3 6/4

29

em-brace her lov-er, and trans-gress the law? Far to the west di-rect your strain-ing eyes,

#

33

where yon tall holm-tree darts in-to the skies, see his large boughs an ample shade afford, there,

5

37

Vain is deceit when justice holds the scale,

there Susan-na wrong'd her wed-ded Lord.

41

the false-hood's fla-grant by the va-ry'd tale. Susan-na! from thy cap-tive dun-geon go,

6

45

thy fame is whit-er than un-sul-ried snow. For you an ig-no-min-ious death's de-creed,

49

vir - tue is clear'd, and im-pious guilt shall bleed. And hence be taught, who jus-tice would dis-pense,

53

to stop the ear to ev'-ry sooth-ing sense; your mind be steel'd a-gainst each flat-t'ring call,

57

for if you stum-ble you as sure-ly fall. In-stant con-duct them to their fate, and rid my

61

pres-ence of a sight I hate; and hence let vir-tue nev-er know a fear, for in her dan-gers a kind help is

66

near.

#

64. Air

Andante larghetto

Violino I

Violino II

Viola

DANIEL

Continuo

5

Chas - - ti - ty, thou che - rub

9

pp *p*

bright, gen - tle as the dawn of light, soft as mu - sick's dy - ing strain, soft as mu - sick's dy - ing

pp *p*

12

p *p*

strain _____; chas - ti - ty, thou che - rub bright, gen - tle as the dawn of light, soft _____

p

16

f *p* *f* *p*

_____, soft as mu - sick's dy - - - ing strain; chas - ti - ty,

f *p*

$\frac{4}{2}$

20

thou che - rub bright, gen - tle as the dawn of light, gen - tle as the dawn of

23

light, soft as mu-sick's dy-ing strain, soft _____, soft as mu-sick's dy-ing strain, soft as mu - sick's

27

dy - - ing strain:

32

Teach the fair how vain is beau-ty, when she breaks the bounds of du-ty, vain are

Fine *p*

35

charms, vain are charms and gra-ces vain, vain are charms and gra-ces vain, and gra-

p

38

-ces vain, vain are charms and gra-ces vain, when she breaks the bounds of

41 %

du-ty, vain are charms, vain are charms and gra - ces vain. Chas - ti -

6 6 5 6⁴
4⁺
2

Dal segno %

65. Recitative

SUSANNA

But see! my Lord, my Jo-a-cim ap-pears, with the kind tu-tor of my in-fant years.

Continuo

66. Air

Allegro ma non troppo

Violino I,II

JOACIM

Continuo

8

Gold with-

17

in the fur-nace try'd, shall the sharp es-say a - bide, pur - er from the purg-ing fire,

24

gold with-in the fur-nace try'd, shall the sharp es-say a - bide, pur - er from the purg-ing

31

fire, pur - er from the purg - ing fire,

40

gold with-in the fur-nace try'd, gold with-in the fur-nace try'd, shall the

47

sharp es - say a - bide, shall the sharp es - say a - bide

55

pur - er, pur-er from the purg - ing

63

fire, shall a - bide pur-cr_ from the purg - ing fire.

73

80

So shall vir-tue, when___ pur-

Fine *p*

89

sued by foul en - vy's ve - nom'd brood, with su - pe - - rior grace___ as - pire___

98

_, with su - pe - rior grace__ as-pire, so shall vir - tue,

105

when pur - sued by foul en - - vy's ve - nom'd brood, with su -

112

pe - - - - - rior grace as - pire,

119

with su - pe - rior grace as - pire.

Dal segno %

67. Recitative

SUSANNA

CHELSIAS

Continuo

The joy-ful news of chaste Su-san-na's truth wakes me to com-fort,

Re-ceive my thanks, they're all that I can pay. If I de-serve, you

and re-calls my youth.

point-ed out the way.

68. Air

Allegro

Tromba

Oboe I

Oboe II

Violino I

Violino II

Viola

Chelsias

Continuo

10

Musical score for measures 10-18. The score includes a vocal line and a piano accompaniment with multiple staves. The key signature has two sharps (F# and C#). The piano part includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

19

Musical score for measures 19-27. The score includes a vocal line and a piano accompaniment with multiple staves. The key signature has two sharps (F# and C#). The piano part continues with complex rhythmic patterns. The vocal line has a rest for several measures before the lyrics appear.

Raise your voice to sounds of joy,

29

raise, raise, raise your voice, raise your voice ___ to

39

sounds of joy

47

, pierce, pierce the list' - ning skies.

f

58

67

Raise your voice to sounds of joy,

77

Raise your voice, raise your voice, raise your voice to sounds of joy,

85

raise_ your voice_ to sounds of joy, pierce, pierce, the list'-ning skies,

93

the list'-ning skies, pierce_ the list' - ning skies_

101

. raise your voice to sounds of

110

joy, pierce the list - ning, list' - ning skies.

120

Im - pious hopes them-selves de - stroy,

129

im - pious hopes them - selves de - stroy

137

but Vir - tue gains the Prize, Im - pious hopes them - selves de -

4
2

144

stroy, Im - pious hopes them - selves de - stroy

151

but Vir-tue gains the prize. Raise your voice to sound of joy,

162

raise your voice to sounds of joy, pierce, pierce,

172

pierce the list' - ning skies

180

, pierce the list' - ning, list' - ning skies.

190

Musical score for page 190, measures 1-4. The score consists of six staves. The top staff is a single melodic line in treble clef. The next two staves are a grand staff (treble and bass clefs) for piano accompaniment. The fourth staff is a single bass clef line. The fifth and sixth staves are a grand staff (treble and bass clefs) for a second piano accompaniment. The key signature is two sharps (F# and C#).

69. Chorus

Tromba I
Tromba II
Violino I, Oboe I
Violino II, Oboe II
Viola
Soprano
Alto
Tenore
Basso
Continuo

Bless'd be the day that gave Su-san-na birth,
 Bless'd be the day that gave Su-san-na birth,
 Bless'd be the day that gave Su-san-na birth,
 Bless'd be the day that gave Su-san-na birth,

8

the chast-est beau-ty that e'er grac'd the earth,
 the chast-est beau-ty that e'er grac'd the earth,
 the chast-est beau-ty that e'er grac'd the earth,
 the chast-est beau-ty that e'er grac'd the earth,

4 6

17

bless'd be the day, bless'd be the day, the day — that gave Su - san - na birth, the
 bless'd be the day, bless'd be the day — that gave Su - san - na birth,
 bless'd be the day, bless'd be the day — that gave Su - san - na birth,
 bless'd be the day, bless'd be the day — that gave Su - san - na birth,

25

chast - est beau-ty — , the chast-est, that e' - er grac'd — the earth, the chast - est
 the chast - est beau-ty, that e'er grac'd the earth,
 the chast - est beau-ty, that e'er grac'd the earth,
 the chast - est beau-ty, that e'er grac'd the earth,

34



beau - ty, the chast - est that grac'd the earth, that e'er grac'd the earth.
 the chast - est beau - ty that grac'd the earth, that e'er grac'd the earth.
 the chast - est beau - ty that grac'd the earth, that e'er grac'd the earth.
 the chast - est beau - ty that grac'd the earth, that e'er grac'd the earth.

42



Bless'd be the day, bless'd be the day that gave Su - san - na
 Bless'd be the day, bless'd be the day that gave Su - san - na
 Bless'd be the day, bless'd be the day that gave Su - san - na
 Bless'd be the day, bless'd be the day that gave Su - san - na

50

birth, that gave Su - san - na birth, the chast - est beau-ty, the chast - est beau-ty that

birth, that gave Su - san - na birth, the chast - est beau-ty, the chast - est beau-ty that

birth, that gave Su - san - na birth, the chast - est beau-ty, the chast - est beau-ty that

birth, that gave Su - san - na birth, the chast - est beau-ty, the chast - est beau-ty that

4
2

57

e'er grac'd the earth, that e'er grac'd the earth, that grac'd, that grac'd

e'er grac'd the earth, that e'er grac'd the earth, that grac'd, that grac'd

e'er grac'd the earth, that e'er grac'd the earth, that grac'd, that grac'd

e'er grac'd the earth, that e'er grac'd the earth, that grac'd

4
2

64

_____, that grac'd the earth, bless'd be the day,
 the earth, that grac'd the earth, bless'd be the day,
 grac'd the earth, that grac'd the earth, bless'd be the day,
 the earth, bless'd be the day,

71

bless'd be the day that gave Su - san - na birth, that gave Su - san - na birth, the chast - est
 bless'd be the day that gave Su - san - na birth, that gave Su - san - na birth, the chast - est
 bless'd be the day that gave Su - san - na birth, that gave Su - san - na birth, the chast - est
 bless'd be the day that gave Su - san - na birth, that gave Su - san - na birth, the chast - est

78

beau - ty, that e'er grac'd the earth.

beau - ty, that e'er grac'd the earth.

beau - ty, that e'er grac'd the earth.

beau - ty, that e'er grac'd the earth.

85

85

70. Recitative

SUSANNA

Hence ev'-ry pang, that late my soul op-press'd. Com-fort, re-tum and har-bour in this breast.

Continuo

⁵

Na-ture, lest bles-sings should too quick-ly cloy, blends good with bad, and mix-es tears with joy.

71. Air

Allegro

Violino I, II

Violino III

Viola

SUSANNA

Continuo

8

Guilt trem - bling

12

13

p

p

p

spoke my doom, spoke my doom, and vice her joy dis -

16

17

un poco *f*

p

pp

un poco *f*

p

un poco *f*

p

play'd, and vice her joy dis - play'd, till truth dis - pell'd the gloom, till

un poco *f*

p

pp

20

22

truth dis - pell'd the gloom and came to vir - tue's aid, till truth dis -

25

pell'd

28

the gloom,

31

p

till truth dis - pell'd the gloom and came ___ to vir - tue's aid ___ , and came ___ to

p

6 4
4 2

35

f

vir - tue's aid.

f

39

p

p

p

Guilt trem - bling spoke my

p

43

doom, guilt trem - bling spoke my doom, and vice, and

46

vice her joy dis - play'd, till truth dis - pell'd the gloom, till

50

truth dis - pell'd the gloom and came to vir - tue's aid, and

53

came

56

to vir-tue's aid, and came to vir-tue's aid

60

Adagio

and came to vir - tue's aid.

64

68

72

Kind heav'n, my pray'rs re - ceive, they're due a-lone to

Fine

p

77

thee, they're due a-lone to thee; op - pres - sion's, op - pres-sion's left to

82

grieve, op - pres - sion's left to grieve, op - pres - sion's left to grieve, and

87

in-no - cence is free ___, and in-no-cence is free, op-pres - - -

91

- - - - - sion's left to grieve, but in - no - cence is free, but

95

in - no - cence is free, but in - - no - cence is free, but in - no - cence is free.

100

103

Dal segno

The musical score consists of five staves. The first staff (right hand) features a complex melodic line with many sixteenth and thirty-second notes, including slurs and ties. The second and third staves (left hand) provide a steady accompaniment with eighth and sixteenth notes. The fourth staff is a grand staff with a treble clef, which is mostly empty. The fifth staff (bass line) provides a rhythmic foundation with eighth and sixteenth notes. The score is in a key with two sharps (F# and C#) and ends with a 'Dal segno' instruction.

72. Recitative

SUSANNA

JOACIM

Continuo

Sweet are the ac-cents of thy tune-ful tongue, less sweet the lark be-gins his morn-ing song.

5

Ma - lice shall strive thy spot-less fame to stain and raise her voice a - gainst my Fair in vain.

9

Lord of my heart and of each warm de-sire, with thee the flame be-gan, and shall ex-pire.

73. Duet

Andante

Violino I

Violino II

SUSANNA

JOACIM

Continuo

6

pp *f*

11

To my chaste Su - san - na's praise — I'll the swell - ing note pro - long —, I'll the

f

17

p *f*

swell - - - - - ing

22

p

p

note, I'll the swell-ing note pro-long

28

While my grate-ful voice I raise___, thy dear

___ , I'll the swell-ing note___ pro-long.

p

33

name shall grace the song___, thy dear name___ shall grace___

p

38

, thy dear name shall grace the song.

E - cho!

44

on thy wings the mu-sick bear,

catch the ten-der strains,

49

till it reach the dis - tant plains, dy - ing, dy - ing in the void of

till it reach the dis - tant plains, dy - - ing, dy - ing in the void of

56

p

p

air; on thy

air. E - cho! catch the ten - der strains,

61

p

p

wings the mu-sick bear, till it reach the dis-tant plains, till it reach the dis-tant plains,

till it reach the dis-tant plains, till it reach the dis-tant plains,

67

p

p

dy - ing, dy - - - - -

dy - ing, dy - - - - -

72

- ing in the void of air,
- ing in the void of air,

78

dy - ing, dy - - -
dy - ing, dy - - -

83

Adagio

- ing in the void of air, dy-ing, dy - ing in the void of air.
- ing in the void of air, dy-ing, dy - ing in the void of air.

6
f

90

Musical score for measures 90-95. The score is written for piano and includes a grand staff (treble and bass clefs) and two additional staves. The key signature has one flat (B-flat). Measure 90 starts with a treble clef and a bass clef. The first two staves are connected by a brace. The first staff has a treble clef and the second has a bass clef. The music features a complex rhythmic pattern with many sixteenth notes. There are dynamic markings *p* (piano) in measures 93 and 94. There are also some accents or breath marks above notes in measures 90 and 91.

96

Musical score for measures 96-101. The score is written for piano and includes a grand staff (treble and bass clefs) and two additional staves. The key signature has one flat (B-flat). Measure 96 starts with a treble clef and a bass clef. The first two staves are connected by a brace. The first staff has a treble clef and the second has a bass clef. The music features a complex rhythmic pattern with many sixteenth notes. There are dynamic markings *f* (forte) in measures 96 and 97. There are also some accents or breath marks above notes in measures 98 and 99.

74. Chorus

The musical score for '74. Chorus' is arranged in a standard orchestral format. It features the following parts:

- Tromba I** and **Tromba II**: Both parts are silent throughout the section, indicated by whole rests on every staff.
- Oboe I** and **Oboe II**: Both parts are silent throughout the section, indicated by whole rests on every staff.
- Violino I**: The first violin part begins with a rhythmic pattern of eighth notes, starting on G4 and moving up to A4, then descending.
- Violino II**: The second violin part follows a similar rhythmic pattern, starting on E4 and moving up to F4, then descending.
- Viola**: The viola part begins with a rhythmic pattern of eighth notes, starting on C3 and moving up to D3, then descending.
- Soprano**, **Alto**, and **Tenore**: All three vocal parts are silent throughout the section, indicated by whole rests on every staff.
- Basso**: The bass part is silent throughout the section, indicated by whole rests on every staff.
- Continuo**: The continuo part provides a rhythmic accompaniment, starting with a bass line of eighth notes, primarily on G2 and F2, with some movement in the lower register.

The score is written in a key signature of two sharps (D major) and a common time signature (C). The music is presented in a single system with 12 staves.

7

A vir-tuous wife shall

A vir-tuous wife shall

A vir-tuous wife shall

14

A vir-tuous wife shall
 sof-ten for-tune's frown, she's far more pre-cious than a gol-den crown, a vir-tuous wife shall
 sof-ten for-tune's frown, she's far more pre-cious than a gol-den crown, a vir-tuous wife shall
 sof-ten for-tune's frown, she's far more pre-cious than a gol-den crown, a vir-tuous wife shall

20

sof - ten for - tune's frown, she's far more pre - cious than a gol - den crown, a vir - - tuous

sof - ten for - tune's frown, she's far more pre - cious than a gol - den crown, a vir - - tuous

sof - ten for - tune's frown, she's far more pre - cious than a gol - den crown, a vir - - tuous

sof - ten for - tune's frown, she's far more pre - cious than a gol - den crown, a vir - - tuous

26

wife shall soften fortune's frown, she's far more precious than a golden crown,

wife shall soften fortune's frown, she's far more precious, far more precious

wife shall soften fortune's frown, she's far more precious than

wife shall soften fortune's frown, she's far more precious

Piano introduction for measures 1-6, consisting of two staves with whole rests.

Piano accompaniment for measures 1-6, first system.

Piano accompaniment for measures 1-6, second system.

than a gol - den crown, a vir - - tuous wife shall sof - ten for - tune's frown, she's
 than a__ gol - den crown, a vir - - tuous wife shall sof - ten for - tune's frown, she's
 ___ a gol - den crown, a vir - - tuous wife shall sof - ten for - tune's frown, she's
 than a gol - den crown, a vir - - tuous wife shall sof - ten for - tune's frown, she's

Vocal and piano accompaniment for measures 1-6, including lyrics.

The musical score for page 37 consists of several systems. The first system shows a grand staff with two empty staves. The second system contains piano accompaniment for the first two parts. The third system contains piano accompaniment for the next two parts. The fourth system contains piano accompaniment for the final part. The fifth system introduces vocal lines with lyrics: "far more pre-cious than a gol-den crown". The sixth system continues the vocal lines with lyrics: "far more pre-cious than a gol-den crown, she's far more pre-cious than a gol-den". The seventh system continues the vocal lines with lyrics: "far more pre-cious than a gol-den crown, she's far more pre-cious than a gol-den". The eighth system contains piano accompaniment for the vocal lines. The ninth system contains piano accompaniment for the vocal lines.

42

_____ , a vir - tuous wife shall sof - ten for - tune's frown, she's
crown, than a gol - den crown, a vir tuous wife shall sof - ten for - tune's frown, she's
crown, than a gol - den crown, a vir - tuous wife shall sof - ten for - tune's frown, she's
_____ , a vir - tuous wife shall sof - ten for - tune's frown, she's

48

far more pre - cious than a gol - den crown, a vir - - tuous wife shall sof-ten for-tune's

far more pre - cious than a gol - den crown, a vir - - tuous wife shall sof-ten for-tune's

far more pre - cious than a gol - den crown, a vir - - tuous wife shall sof-ten for-tune's

far more pre - cious than a gol - den crown, a vir - - tuous wife shall sof-ten for-tune's

59

The musical score consists of two systems. The first system contains two systems of piano accompaniment, each with a grand staff (treble and bass clefs). The second system contains four vocal staves (treble and bass clefs) with lyrics underneath. The key signature is one sharp (F#) and the time signature is 12/8. The lyrics are: "pre - cious, far more pre - cious than a gol - den crown, she's far more, far more far more pre - cious than a gol - den crown, than a gol - den crown, she's far more pre - - cious, far more pre - cious than a gol - den crown, she's far more pre - cious, far more pre - - cious than a gol - den".

pre - cious, far more pre - cious than a gol - den crown, she's far more, far more
 far more pre - cious than a gol - den crown, than a gol - den crown,
 she's far more pre - - cious, far more pre - cious than a gol - den crown,
 she's far more pre - cious, far more pre - - cious than a gol - den

64

pre - cious, she's far more pre - cious than a gol - den crown, she's
 she's far more pre - - - cious, far more pre - cious than a gol - den crown, she's
 she's far more, far more pre - - - cious than a gol - den crown, she's
 crown, she's far more pre - - - cious than a gol - den crown,

69

far more pre-cious than a gol-den crown

far more pre-cious than a gol-den crown

far more pre-cious than a gol-den crown

75

_____, a vir-tuous wife shall sof-ten for-tune's frown, she's far more pre-cious
 _____, a vir-tuous wife shall sof-ten for-tune's frown, she's far more pre-cious
 _____, a vir-tuous wife shall sof-ten for-tune's frown, she's far more pre-cious
 a vir-tuous wife shall sof-ten for-tune's frown, she's far more pre-cious

81

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in G major (one sharp) and 3/4 time. The music features a melody in the upper staff and a supporting bass line in the lower staff. A first ending bracket is present at the beginning of the system.

than a gol - den crown, a vir - tuous wife shall sof - ten for - tune's frown, she's far more pre - cious

than a gol - den crown, a vir - tuous wife shall sof - ten for - tune's frown, she's far more pre - cious

than a gol - den crown, a vir - tuous wife shall sof - ten for - tune's frown, she's far more pre - cious

than a gol - den crown, a vir - tuous wife shall sof - ten for - tune's frown, she's far more pre - cious

The second system of the musical score includes vocal lines and piano accompaniment. It consists of five staves. The top staff is a vocal line in treble clef with lyrics. The second staff is another vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a vocal line in bass clef with lyrics. The fifth staff is the piano accompaniment in bass clef. The lyrics are: "than a gol - den crown, a vir - tuous wife shall sof - ten for - tune's frown, she's far more pre - cious".

87

than a gol - den crown.

than a gol - den crown.

than a gol - den crown.

than a gol - den crown.

6 6 4 3