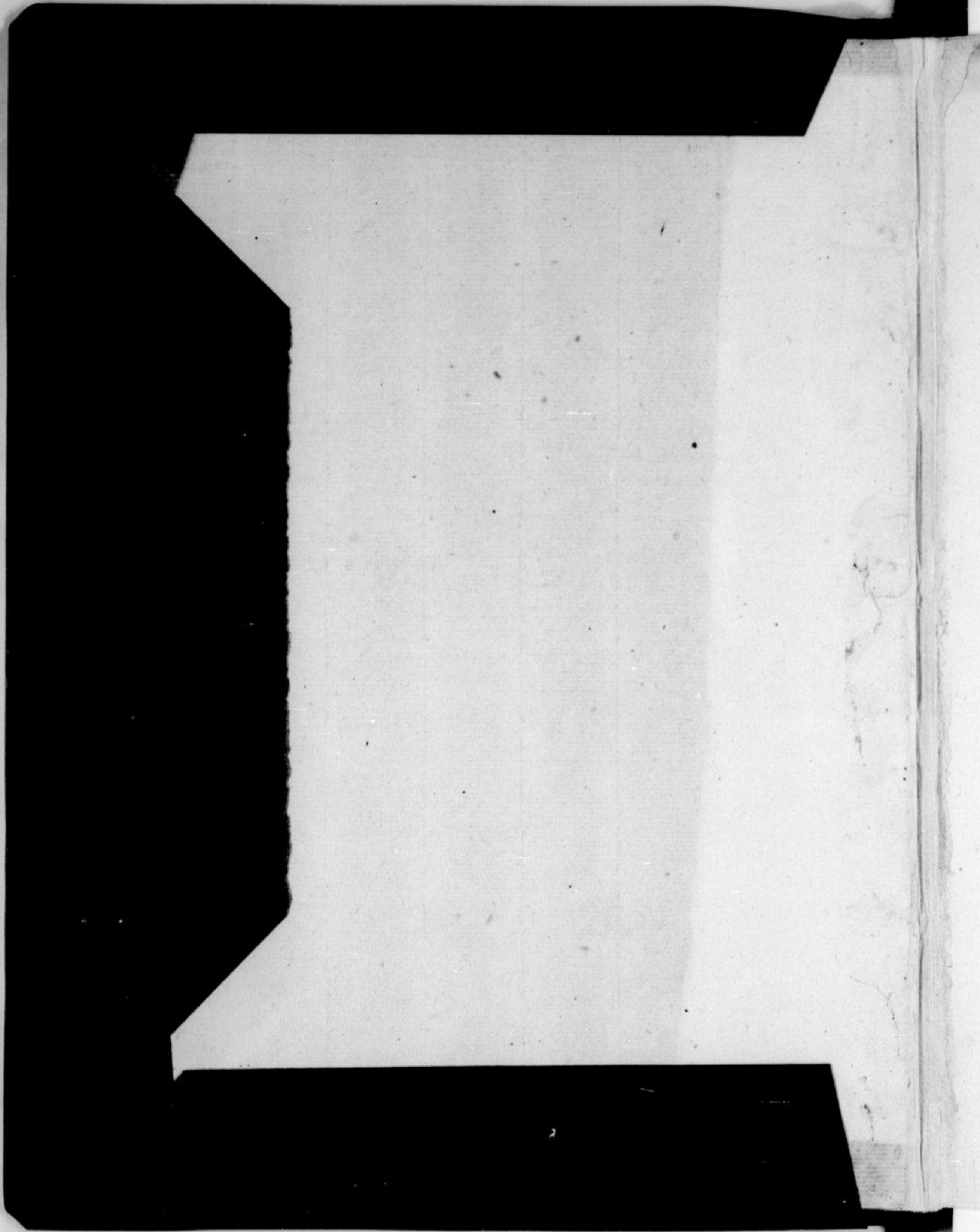


6  
39





## GEORGE R.

**G**EORGE the Second, by the Grace of God, King of *Great Britain, France, and Ireland*, Defender of the Faith, &c. To all to whom these Presents shall come Greeting. Whereas *George Frederick Handel*, of the Parish of *St. George the Martyr Hanover Square*, in Our County of *Middlesex*, Esq; hath humbly represented unto Us, that he hath with great Labour and Expence composed several Works consisting of Vocal and Instrumental Musick, and hath authorised and appointed *John Walsh* of the Parish of *St. Mary le Strand*, in Our said County of *Middlesex*, to print and publish the same; and hath therefore humbly besought Us to grant Our Royal Privilege and Licence to the said *John Walsh*, for the sole Engraving, Printing, and Publishing the said Works for the Term of Fourteen Years; We being willing to give all due Encouragement to Works of this Nature, are graciously pleased to condescend to his Request; and We do therefore by these Presents, so far as may be agreeable to the Statute in that Behalf made and provided, grant unto him the said *John Walsh*, his Heirs, Executors, Administrators, and Assigns, Our Licence for the sole Printing and Publishing the said Works for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all Our loving Subjects within Our Kingdoms and Dominions to abridge or reprint the same, either in the like or in any other Size or Manner whatsoever; or to import, buy, vend, utter, or distribute any Copy or Copies thereof, reprinted beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent or Approbation of the said *John Walsh*, his Heirs, Executors, Administrators, and Assigns, under their Hands and Seals first had and obtained, as they will answer the contrary at their Perils; whereof the Commissioners and Officers of Our Customs, the Master, Wardens, and Company of *Stationers* are to take Notice, that due Obedience may be rendered to Our Pleasure herein declared.

Given at Our Court at *St. James's*, the Thirty-first Day of *October*, 1739,  
in the Thirteenth Year of Our Reign.

*By His Majesty's Command,*

**Holles Newcastle.**



SUSANNA  
*an*  
ORATORIO  
*Set to Musick by*  
M<sup>R</sup> HANDEL

---

London. Printed for I. Walsh, in Catharine Street, in the Strand.  
*of whom may be had,*  
*The Works of M<sup>r</sup> Handel, Geminiani, Corelli, and all the most*  
*Eminent Authors of Musick.*

*Tous les exemplaires qui se vendent ont une pagination parfaitement*  
*reguliere comme celui-ci.*

*Schubert*  
*242*

Res. V. S. 1438

1772

1773

1774

1775

1776

AL  
J  
J  
O  
B  
F  
J  
S  
S

A Table of the Songs in the Oratorio of SUSANNA

First Act.

Overture . . . . . 1  
 Clouds o'ertake the brightest Day . . . . . 6  
 When thou art nigh. Duet . . . . . 9  
 Who fears the Lord may dare all Foes . . . . . 15  
 When first I saw my lovely Maid . . . . . 22  
 Would Custom bid the melting Fair . . . . . 25  
 Without the Swains assiduous Care . . . . . 28  
 The Parent Bird, in search of Food . . . . . 31  
 What means this Weight that in my Bosom lies . . . . . 34  
 Bending to the Throne of Glory . . . . . 35  
 Tyrannic Love, I feel thy cruel Dart . . . . . 38  
 Ye verdant Hills, ye balmy Vales . . . . . 40  
 The Oak that for a thousand Years . . . . . 41  
 When the Trumpet sounds to Arms . . . . . 43

Second Act.

On fair Euphrates verdant Side . . . . . 46  
 Crystal Streams in Murmurs flowing . . . . . 49  
 Ask if yon damask Rose be sweet . . . . . 54  
 Beneath the Cypress gloomy Shade . . . . . 56  
 Blooming as the Face of Spring . . . . . 58  
 The Torrent that sweeps in its Course . . . . . 60  
 Away, away! Ye tempt me both in vain . . . . . 64  
 If guiltless Blood be your Intent . . . . . 67  
 On the rapid Whirlwinds Wing . . . . . 70

Third Act

Faith displays her rosy Wing . . . . . 73  
 Round thy Urn my Tears shall flow . . . . . 75  
 'Tis not Age's sullen Face . . . . . 78  
 Chastity, thou Cherub bright . . . . . 80  
 Gold within the Furnace try'd . . . . . 83  
 Raise your Voice to Sounds of Joy . . . . . 85  
 Guilt trembling spoke my Doom . . . . . 86  
 To my chaste Susanna's Praise. Duet . . . . . 91

Musick Compos'd by Mr HANDEL. Printed for I. WALSH in Catharine Street in the Strand.

Oratorios, English, in Score,		Operas in Score, Italian,		
Alexander Balus	Deborah	Deidamia	Ptolomy	Porus
Joshua	Saul	Xerxes	Roxana, or Alexander	Parthenope
Judas Macchabeus	Athalia	Pharamond	Alcina	Flavius
Occasional Oratorio	Esther	Berenice	Ariadne	Otho
Belhazzar	Alexander's Feast	Justin	Sofarmes	Floridant
Hercules	Acis and Galatea	Arminius	Orlando	Radamistus
Joseph	L'Allegro il Penferoso	Atalanta	Ætius	Rinaldo
Semele	Drydens Ode on St Cecilia			
Samson				

Apollo's Feast, in Six Volumes, containing the Favourite Songs, and Overtures in Score from all the Operas.  
 The Coronation Anthems, The Queens Funeral Anthem, and the Celebrated Te Deum and Jubilate.

Sixty Overtures for Violins in Eight Parts.

Twelve Grand Concertos for Violins in 7 Parts Opera 6ta. 3d Edition.  
 Four Sets of Songs for Concerts Selected from the Oratorio's in Six Parts.

Twelve Solos for a German Flute, Violin, or Harpsicord.  
 Sonatas or Chamber Aires, being the choice Songs from all the Operas and Oratorios, Set for a German Flute and a Bass, in Six Volumes.  
 Twelve Organ Concertos. Sixty Overtures. and 2 Sets of Lessons

*Walsh a quelques fois mis joints le patenti de 1739 derrière cette table.  
 A autre fois il y aoute un grand nombre de pages.*

*[The page contains extremely faint, illegible text, likely bleed-through from the reverse side of the paper.]*

Vi  
Vi  
Vi  
Ha  
19  
Ba





# OVERTURE

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

Viola

Hautb:  
1<sup>o</sup> & 2<sup>o</sup>

Baffo

mezzo piano

forte

forte

mezzo piano

Violoncello senza Contra Baffo e Baffons.

tutti

First system of musical notation, consisting of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several asterisks (\*) marking specific notes or groups of notes. The system concludes with a double bar line and repeat signs.

Staccato  
Non troppo Allegro

Second system of musical notation, consisting of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is marked "Staccato" and "Non troppo Allegro". It features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several asterisks (\*) marking specific notes or groups of notes. The system concludes with a double bar line and repeat signs.

Third system of musical notation, consisting of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several asterisks (\*) marking specific notes or groups of notes. The system concludes with a double bar line and repeat signs.





musical score system 1

unis.

unis

6 5 4 3 2 1

7 6 5 4 3 2 1

musical score system 2

Lentement

tr

unis. col Viol: 1?

unis.

6 5 4 3 2 1

7 6 5 4 3 2 1

musical score system 3

4 3 2 1

7 6 5 4 3 2 1

6 5 4 3 2 1

Sung by Sig<sup>ra</sup> Galli

Viol. *Andante Larghetto*

Viol.

Viola

- take the brightest Day, the brightest Day, Clouds o'ertake the brightest Day, the brightest Day, Beautious

*P<sup>o</sup>*

faces. Blooming graces, Soon Submit and feel Decay, Soon Submit. Soon Submit and feel Decay, Soon Sub-

- mit and feel Decay Soon Submit, and feel Decay, Clouds o'ertake the brightest

Day, the brightest Day, Beautious faces, Blooming graces, Soon Submit and feel De-cay, Beautious

faces, Blooming graces, Soon Submit and feel Decay, Soon Submit and feel De-cay, and feel De-

- cay, Soon Submit and feel Decay, Soon Submit and feel Decay, Soon Submit and feel Decay, Soon Sub-

For.

- mit and feel De - cay, But true







*pp*

wings the Young moments shall fly,      With joy on their wings the Young moments shall

wings the Young moments shall fly,      With joy on their wings the Young moments shall

fly, And Chace ev'ry Cloud that would Darken the Sky,      And Chace ev'ry Cloud that would

fly, And Chace ev'ry Cloud that would Darken the Sky,      And Chace ev'ry Cloud that would

Darken the Sky, With joy on their wings the Young moments shall fly - - -

Darken the Sky,

ts shall  
ts shall

And

With joy on their wings the Young moments shall fly - - - - - And

6 6 6

would  
would

Chace ev'ry Cloud that would Darken the Sky, And Chace - - - - -

Chace ev'ry Cloud that would Darken the Sky, And Chace - - - - -

6 6

And Chace ev'ry Cloud that would Darken the Sky, And

And Chace ev'ry Cloud that would Darken the Sky, And

6 6 7 6 5 4 3

for.

Chace ev'ry Cloud that would Darken the Sky,

Chace ev'ry Cloud that would Darken the Sky,

If thou art but present my Cares to be=guile, Op=preffion is

If thou art but present my Cares to be guile, Op=preffion is Soften'd, and

Softend and Bondage will Smile,

The score consists of several systems of staves. Each system typically includes a vocal line (treble clef) and a bass line (bass clef). The music is written in a key with two sharps (F# and C#) and a common time signature. The lyrics are written below the vocal line. The notation includes various musical symbols such as notes, rests, and ornaments. There are also some performance markings like 'for.' and '7r'.

Bondage will Smile, Oppression is Softend, And Bondage will Smile, Op-  
 Oppression is Softend, And Bondage will Smile, Op-  
 -pression is Sof- - - - - tent, and bondage will Smile - - - - - And bondage will Smile,  
 -pression is Sof- - - - - tend, and bondage will Smile - - - - - And bondage will Smile,  
 And bondage will Smile, If thou art but present my Cares to beguile, Oppression is  
 And bondage will Smile, If thou art but present my Cares to beguile, Oppression is

Softend, and bondage will Smile - Oppression is Softend, and bondage will  
 Softend, and bondage will Smile - Oppression is Softend, and bondage will

for.

Smile, Oppression is Softend, and bondage will Smile.  
 Smile, Oppression is Softend, and bondage will Smile.

Detailed description: This is a handwritten musical score on aged paper, page 14. The score is written in a system of ten staves. The first two staves are empty. The third and fourth staves contain the vocal melody with lyrics. The fifth and sixth staves contain a piano accompaniment with a 'for.' marking. The seventh and eighth staves contain the vocal melody again, with lyrics. The ninth and tenth staves contain the piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are: 'Softend, and bondage will Smile - Oppression is Softend, and bondage will Smile.' There are some corrections or markings in the lyrics, such as 'Softend' appearing twice in the first line. The piano part features various ornaments and fingerings, including '6 5' and '6 4 5'.

Sung by M<sup>r</sup>. Reinhold.

Ve H<sup>1</sup>  
A Tempo Ordinario  
Viola

*po*  
*po*  
Who fears the Lord may dare all foes him safely throwds where e'er he goes

*Senza Haut*  
where e'er he goes and when in battle fierce he glows no sword no dart shall harm

him no no sword no dart no sword no dart shall harm - - - - - him no shall harm

*Tutti fe* *Senza Hautb.*

him who fears the Lord may dare all foes him safely, shrouds, where e'er he

goes and when in battle fierce he glows and when in battle fierce he glows no sword no dart shall



Senza Haut

harm

him no

tutti f

Senza tutti

Sword no dart shall harm him

who fears the Lord may dare all foes him safely

shrouds where e'er he goes and when in battle fierce he glows and when in battle fierce he glows no sword no dart no

Senza H: Senza H:

Sword no Dart shall harm

tutti f

him no Sword no Dart shall harm him.

Senza H: Senza H:

The Lords protection the Lords protection is a Shield which neer to Mortal force will







Sung by Sig<sup>ra</sup> Galli

Viol: 1<sup>o</sup> *Grazioso*

Viol: 2<sup>o</sup>

When first I saw my lovely Maid, beneath the Citrons Shade, in

native innocence array'd, my Heart became her prize, my Heart became her prize, - - -

my Heart became her prize.

When first I saw my lovely Maid, beneath the Citrons Shade, my Heart became, my

Heart became her prize, when first I saw my lovely Maid beneath the Citrons Shade, in native inno-

unis.

cence array'd, my Heart became, my Heart became her prize, my Heart became her prize, my Heart became

my Heart became her prize, my Heart became her prize.

*pp*  
*unis.*  
I gaz'd, I hug'd, I

gaz'd, I hug'd the pleasing Chain, could mortal breast from Love refrain, and thousand

Virtues still maintain, the conquest of her Eyes, I gaz'd, I hug'd the

pleasing Chain, could mortal breast from Love refrain. *Da Capo.*



Sung by Sig<sup>ra</sup> Frasi

Viol: 1<sup>o</sup> *Andante* *p<sup>o</sup>*

Viol: 2<sup>o</sup>

Viola

Would Custom

bid the melting Fair, the purpose of her Soul declare, I then had call'd you mine, mine,

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





Long ere the Day our Hands were ty'd, and I be- - came thy hap- - py

6 6 6 4 3 \* 6 6 \* 6 6 6 6 6 6

pp

Bride, at Heav'n's eternal Shrine I then had call'd you mine, Long ere the

6 6 \* 6 6 6 5 6 6 6 6 6 6

Day our Hands were ty'd, and I became thy happy Bride, at Heav'n's e - ternal Shrine, I then had

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

call'd you mine, I then had call'd you mine, Da Capo

6 6 6 4 \* 6

Sung by Signora Frasi

Viol: unis.  
Andante p<sup>o</sup>

Without the Swains assiduous care, how soon the fickle  
flow'r, depriv'd of Sun and chearing Air, wou'd wither in her Bow'r, how soon, how  
soon how soon the fickle flow'r, depriv'd of Sun, without the Swains assiduous care, wou'd  
for- wither in her Bow'r, without the Swains assiduous care, how

foon the fickly Flow'r, depriv'd of Sun, depriv'd of Sun and chea - - -

ring Air, de-priv'd of Sun, and

chearing Air, would wither in her Bow'r, how foon the fickly Flow'r - - -

for.

would wither in her Bow'r.

Shall human Mind demand less Pain, than the Native of the Plain, than the

Native of the Plain, Shall human Mind demand less Pain, than the Native of the Plain, shall human Mind de.

mand less Pain, less Pain, than the Native of the Plain, shall human Mind demand less

Pain, less Pain, than the Native of the Plain, shall human Mind demand, shall human Mind de.

for.

mand less Pain, - - - - than the Na - - tive of the Plain.

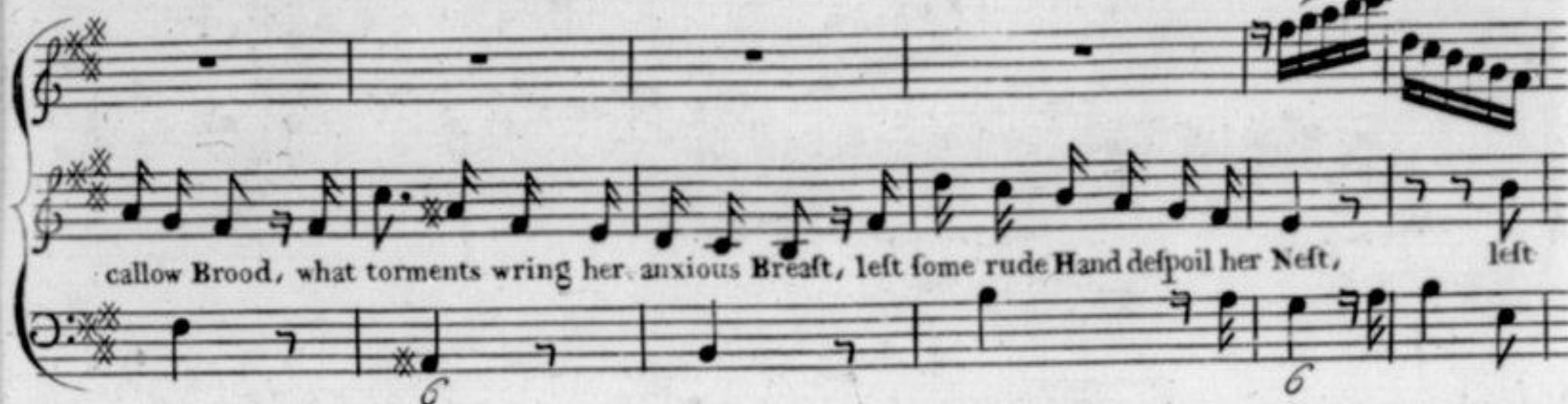
Without - Dal Segno.S'

Sung by Sig<sup>ra</sup> Galli

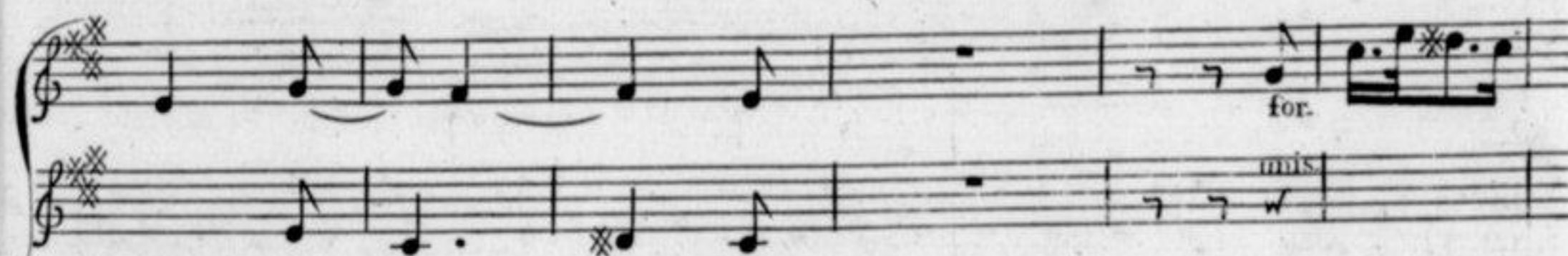
Larghetto



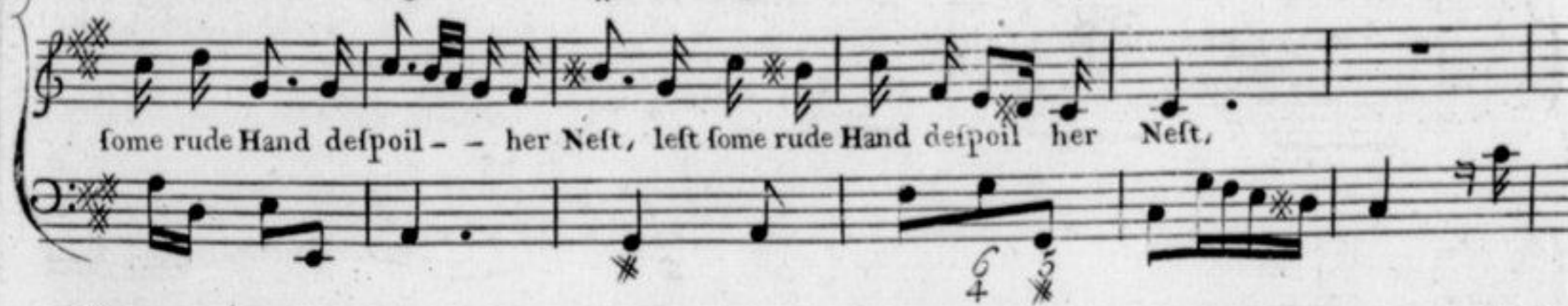
The Parent Bird in search of Food, awhile deferts her



callow Brood, what torments wring her anxious Breast, left some rude Hand despoil her Nest, left



for.



some rude Hand despoil - - her Nest, left some rude Hand despoil her Nest,



The Parent Bird in search of Food, awhile deferts her callow Brood, what

torments wring her anxious Breast, left some rude Hand despoil her Nest, what torments wring her anxious

Breast, left some rude Hand despoil her Nest, the Parent Bird in search of Food, a while deserts her

callow Brood, what torments wring her anxious Breast, left some rude Hand despoil her Nest, what torments wring her

Adg<sup>o</sup>

for.

w/units.

A Tempo

anxious Breast, left some rude Hand despoil her Nest.



But when she homewards does repair, and finds each flutt'ring Infant there, the

Joy - - - - she feels, my Soul explain, when next my Fair I greet a - gain.

But when she homewards does repair, and finds each flutt'ring Infant there,

for.  
the Joy she feels, my Soul explain, when next my Fair I greet a - gain.

The - Dal Segno .S'

Sung by Sig.<sup>ra</sup> Frasi.

Accomp:

V. 1<sup>ma</sup>

V. 2<sup>da</sup>

Viola

What means this weight that in my Bosom lies what mean these shades that.

swim before my Eyes if ought Prophetic in this Breast I feel portending good oh

quick the same reveal let JOACIM my Husband find it all if bad on me alone the danger fall.

*Sung by Sig<sup>na</sup> Frasi*

Largo e mezzo piano

Viol. 1  
Viol. 2  
Viola 1  
Viola 2

Pianiss<sup>o</sup>

Bending to the Throne of Glory

\* 4 3 6 6 5 6 6 5 6 6 6 7 6

4\* 4 \*

Bending to the Throne of Glory, This a-lone great God I crave let me

in-no-cent be-fore you rise, from the Devouring grave, - - - - - from the De-vouring

7\* 6 5 5 6 5 6 5 6 7 6 7 7 6 7 6

7 6 6 6 3 4 3 9 8 2 6 4 5 \*

First system of musical notation, featuring a vocal line with a soprano (S.) part and piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8.

Second system of musical notation with lyrics: "grave, This a-lone great God I Crave, This a-lone great God I Crave, let me in-no-cent be." The vocal line continues with the soprano (S.) part. The piano accompaniment includes figured bass notation: 6, S. 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 6.

Third system of musical notation, primarily piano accompaniment. It consists of four staves: two treble clefs and two bass clefs. The piano part continues with various rhythmic patterns and rests.

Fourth system of musical notation with lyrics: "- fore you rise, from the Devouring Grave, rise from the Devouring Grave, from the De-vouring Grave." The vocal line continues with the soprano (S.) part. The piano accompaniment includes figured bass notation: 6, 6, 7, 6, 4 3, 6, 8, 4 2, 6, 4, 5.

Fifth system of musical notation, primarily piano accompaniment. It consists of four staves: two treble clefs and two bass clefs. The piano part continues with various rhythmic patterns and rests.

Sixth system of musical notation with lyrics: "If thy will is now requiring, that I Dye before my time, that I". The vocal line continues with the soprano (S.) part. The piano accompaniment includes figured bass notation: 6, 5 6, 6 5 6, 6 7 6, 6 6, 6, 4, 5.

Dye before my time, all my longing Souls de-siring is to fall without a crime, is to fall with.

7/4 4/2 6 5 6 6/3 7 8 4/2 6

*Fe*

- out a crime.

6/4 5 9 6 5 5 6 6 6 7 6 7 6 7 6 7 4 4

Bending to the Throne of Glory. This alone Dal Segno 'S.

5 4 6 5 6

Sung by M. Lowe.

Accomp:

Tyrannic Love I feel thy cruel Dart nor Age protects me from the burning

smart what feated with the Elders of the Land to guide stern JUSTICE unrelenting

Hand shall I submit shall I submit to feel the raging fires

YOUTH  
YOUTH

Youth pleads a warrant for his hot desires but when the Blood should

*p<sup>o</sup>*

*p<sup>o</sup>*

scarcely attempt to flow I feel the purple torrents fiercely glow

*p<sup>o</sup>*

Love conquers all alas! I find it so.

Sung by M<sup>r</sup> Lowe

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Larghetto'. The piano accompaniment features a steady eighth-note bass line with various fingering numbers (6, 7, 5, 7, 6, 5, 7, 6, 5) and some trills. The vocal line consists of several phrases of lyrics, with some notes marked with a trill (tr) or an asterisk (\*). The score concludes with a double bar line.

*Larghetto*

Ye verdant Hills, ye balmy Vales, bear witness of my Pains; How oft have SHINAR's flow'ry Dales been  
taught my am'rous Strains! The wounded Oaks in yonder Grove, Retain the Name of her I  
love, the wounded Oaks in yonder Grove, retain the Name of her I love. for.

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.


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.



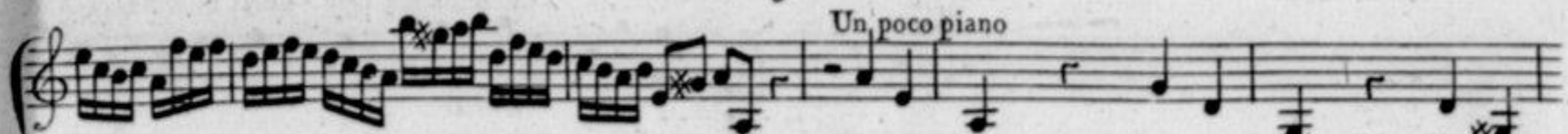
Sung by M<sup>r</sup>. Reinhold

Violin  
Unis

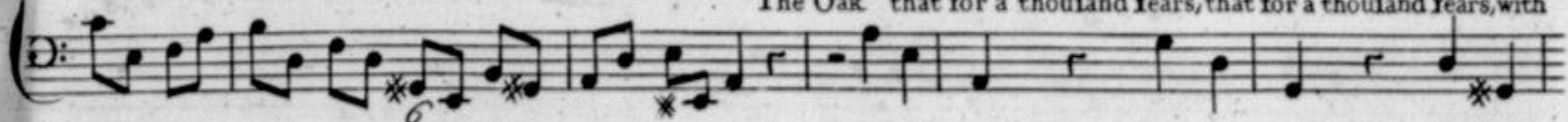
Staccato



Un poco piano



The Oak that for a thousand Years, that for a thousand Years, with



for.

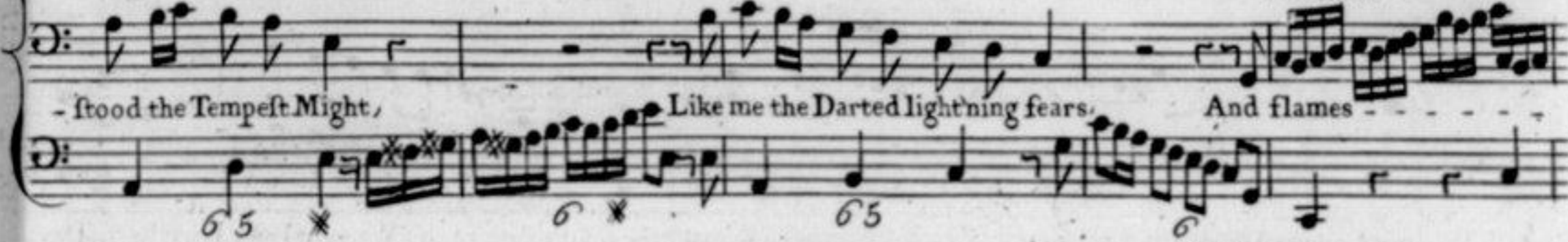
e Baffons



- stood the Tempest Might,

Like me the Darded lightning fears,

And flames - - -



for.

with sud-den light,

The Oak that

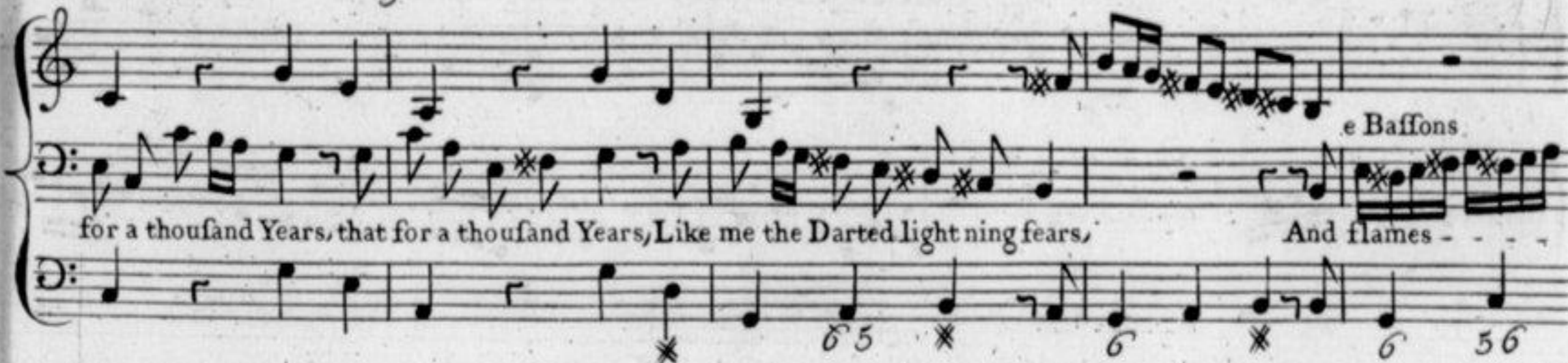


tutti

e Baffons

for a thousand Years, that for a thousand Years, Like me the Darded lightning fears,

And flames - - -



for.

and flames with sudden light,



Curst be the Day Curst be the Day And

Curst the fatal hour, that brought my Age in-to a Womans Pow'r,

Curst be the Day, And Curst the fatal hour, that brought my Age in to a Woman's Pow'r, Curst be the Day,

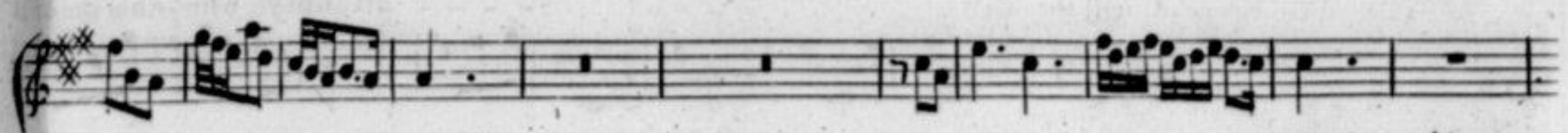
Curst be the Day, And Curst the fatal hour, And Curst the fatal hour, that brought my Age in-to a Woman's

Pow'r, that brought my Age in-to a Womans Pow'r.

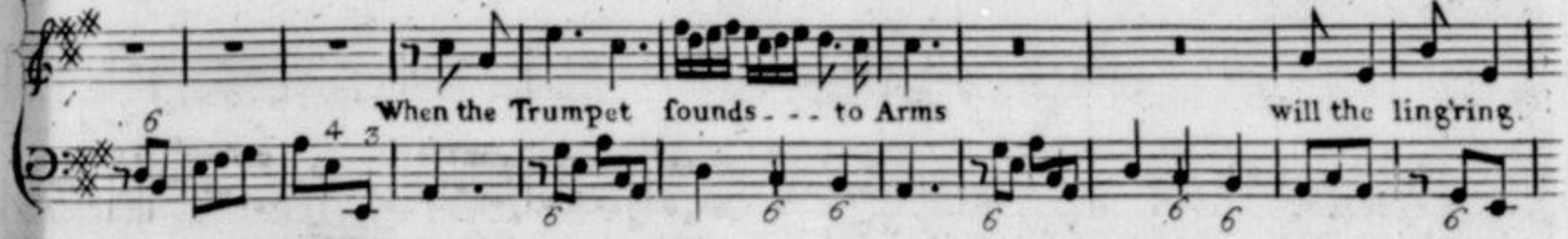
*Ad?* *F?*

Sung by M.<sup>r</sup> Lowe.

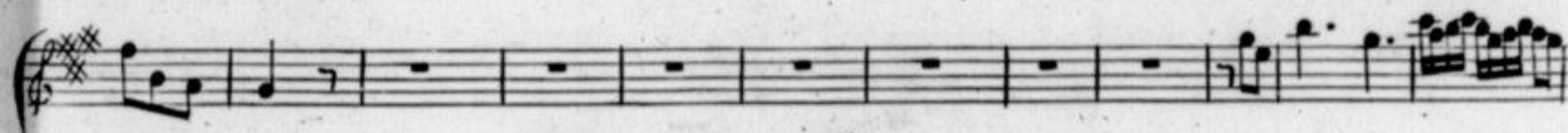
Andante



When the Trumpet sounds - - - to Arms will the ling'ring



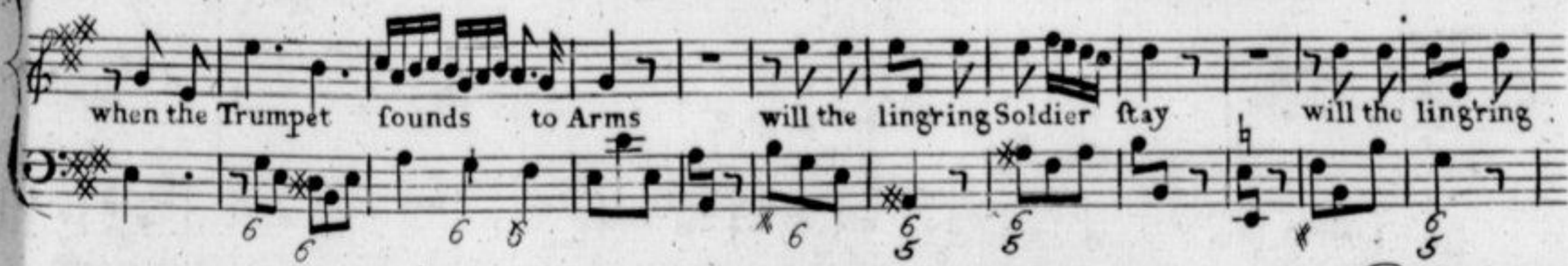
Soldier stay when the Nymph displays her Charms who the call will.



dis-obey who the call will dis-obey



when the Trumpet sounds to Arms will the ling'ring Soldier stay will the ling'ring



Soldier stay when the Nymph displays her Charms when the Nymph displays her Charms who the



Call will dif. obey who will the Call - - - dif. obey who who the

will dif. o. bey who will dif. o. bey the call - - - who

call will dif. o. bey.

Age and dignity in vain loudly Thunder in my Ear from

horrid Act re- frain Love forbids my soul to fear Love for bids Love forbids Love forbids

Soul to fear Age and digni- ty in vain loudly Thunder in my Bar from the horrid Act re

no thec

frain Love forbids Love forbids my Soul to fear *f* When the Trumpet.

who

sounds - - - to Arms will the lingring Soldier stay when the Nymph displays her Charms who

call - - - will dis obey Age and.

from

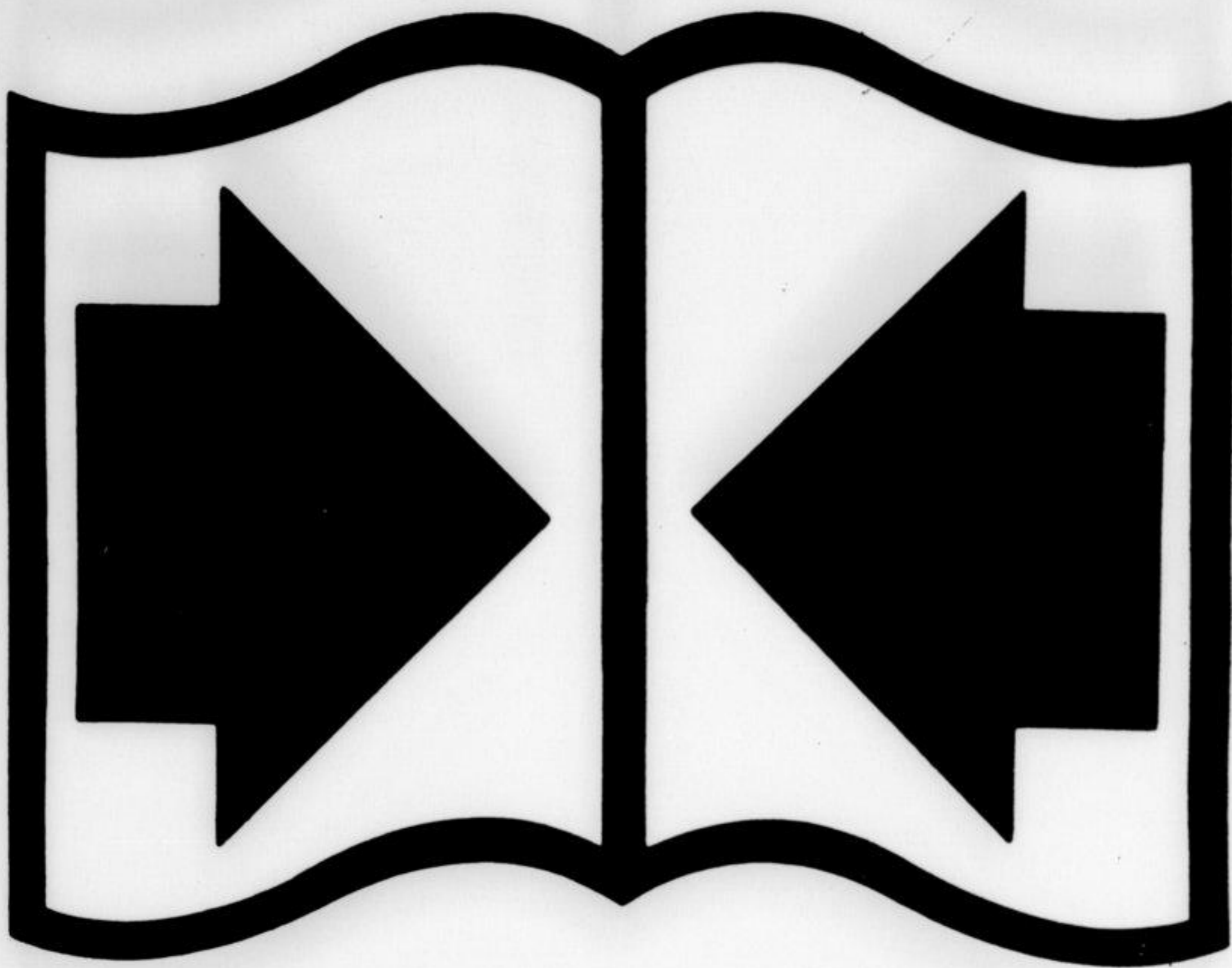
dig-ni-ty in vain loudly Thunder in my Ear from the horrid act refrain from the horrid act refrain love.

forbids

Love forbids Love forbids my Soul to fear Love forbids Love forbids my Soul to fear. *F*

Act re.

End of the first Act.



RELIURE SERRÉE

*Sung by Sig<sup>na</sup> Galli*

*Larghetto*

On fair Euphrates verdant Side, where nodding Officers  
 play, with her I've mark'd the rolling tyde, And ev'ry Sight was Gay, with her I've mark'd the rolling  
 tyde - - - with her I've mark'd the rol - - - for,  
 - - ling tyde - - and ev'ry Sight and e - - v'ry Sight was Gay

On fair Euphrates verdant Side, where nodding Officers play, with.

her with her I've mark'd the rol-ling tyde, the rol-ling tyde, and.

e-vry Sight was Gay, and ev'ry Sight and e-vry Sight was Gay, with.

her with her I've mark'd, the rol-ling tyde, and.

for. ev'ry Sight was Gay, Ad?



*p<sup>o</sup>*

No more the flow'ry bank's have Charms to please me as be-fore, Till Dear Su-san-na fills the

Arms Contentment is no more, No more the flow'ry bank's have Charms to please me as be-fore, Till Dear Su-

for.  
w Unis

-fanna fills these Arms Contentment is no more, No more, Contentment is no more.

*S.* *w*

*S.* Dal Segno *S.*

Sung by Sig<sup>na</sup> Frasi

Andante Larghetto e mezzo Piano

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

Viola

Pianifs<sup>o</sup>

Crytal Streams in Murmurs flowing,

in Murmurs flowing, balmy Breezes gently blowing, rob of Sweets the Jefs'min Bow'r, rob of

Pianifs<sup>o</sup>

The score consists of seven systems of music. The first system includes staves for Violin 1, Violin 2, Viola, and Piano. The second system includes staves for Violin 1, Violin 2, Viola, and Piano. The third system includes staves for Violin 1, Violin 2, Viola, and Piano. The fourth system includes staves for Violin 1, Violin 2, Viola, and Piano. The fifth system includes staves for Violin 1, Violin 2, Viola, and Piano. The sixth system includes staves for Violin 1, Violin 2, Viola, and Piano. The seventh system includes staves for Violin 1, Violin 2, Viola, and Piano. The score is written in C major and common time. The tempo is Andante Larghetto e mezzo Piano. The score includes various musical notations such as trills, slurs, and dynamics. The lyrics are written below the piano part.

Sweets the Jefs'min Bow'r, balmy Breezes gently blowing, rob of Sweets the Jefs'min Bow'r, balmy

Breezes gently blowing, rob of Sweets the Jefs,min Bow'r,

Pianifs<sup>o</sup>

Crystal Streams in Murnurs flowing, Crystal Streams in Murnurs

Pianifs<sup>o</sup>

6 5 3 9 8 6 6 \* 6 6 6 6 \*

6 5 3 6 5 4 \*

6 5 4 \* 6 5 3 4 2 3 4 7 8 3 4 7

6 4

flowing, balmy Breezes gently blowing, balmy Breezes gently blowing, rob of Sweets the Jefs'min Bow'r, rob of

Sweets the Jefs'min Bow'r, rob of Sweets the Jefs'min Bow'r, the Jefs'min Bow'r, balmy Breezes gently

blowing, rob of Sweets the Jefs'min Bow'r, rob the Jefs'min Bow'r, balmy Breezes gently blowing, rob of

my

urs

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including quarter and eighth notes, and several trills marked with 'tr'. The key signature has one sharp (F#).

Sweets the Jefs'min Bôw'r.

The second system continues the musical piece with four staves. It includes a variety of rhythmic patterns and trills. The bass staff contains several fingerings indicated by numbers 4, 3, 6, 5, 3, 6, 5, 6, 5, 9, 8, 6, 6, 6.

Bow the Pines that shade yon Mountain, curl the soft-ly trickling

The third system of music consists of four staves. The notation includes a variety of note values and rests. The bass staff has fingerings 6, 6, 4, 3, 7, 7, 7. The key signature remains one sharp.

Fountain, curl the softly trickling Fountain, cool the noon-tide's raging Pow'r, cool the noon-tide's raging

The fourth system of music consists of four staves. It features a variety of rhythmic patterns and trills. The bass staff has fingerings 6, 7, 6. The key signature remains one sharp.

Pow'r, Bow the Pines that shade yon Mountain, curl the softly trickling Fountain, curl the soft-ly trickling

Fountain, cool the noon-tide's raging Pow'r, cool the noon-tide's raging Pow'r,

for.

Adagio

cool the noon-tide's raging Pow'r.

Da Capo dal Segno .S'

*Sung by Sig<sup>na</sup> Sibilla*

Non troppo Presto

Violini 1<sup>o</sup>

Violini 2<sup>o</sup>

Viola

Ask if you damask

Rose be sweet, that scents the ambient Air; then ask each Shepherd that you meet if dear SUSANNA'S

fair, if dear dear SUSANNA'S fair, if dear SUSANNA'S fair. Ask if you damask Rose be sweet, the

scents the ambient Air, then ask each Shepherd that you meet, if dear SUSANNA's fair, if dear Su-

6 6 5 6 6 5 \* 6 6 6 6

for.

SANNA's fair.

6 5 4 \* 6 6 \* 6 6 5 4 \* 4 \*

Say, will the Vulture leave his Prey,  
 And warble thro' the Grove?  
 Bid wanton Linnets quit the Spray,  
 Then doubt thy Shepherd's Love.

The Spoils of War let Heroes share;  
 Let Pride in Splendor shine;  
 Ye Bards, unenvy'd Laurels wear;  
 Be fair SUSANNA mine.



Sung by Sig.<sup>ra</sup> Sibilla.

*Alla Siciliana Largo*

Beneath the Cypress gloomy shade where silver Lillies paint the Glade I.

saw the lovely Shepherd laid whose loss I still deplore whose loss I still de-

-plore he was in truth the sweetest Swain he

was in truth the sweetest Swain that e-ver trod this Flow-ry plain or

6 4 4 2 6 \*

wak'd in Virgins Heart a pain but is alafs! no more a - - lafs! a -

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

- lafs! but is alafs! no more.

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

Sung by M<sup>r</sup> Lowe

*Larghetto*

Blooming as the Face of Spring, mild as Beams of dying Light,  
 Softer than the Cygnet's Wing, Source of Joy and fond Delight.

for.

Blooming as the Face of Spring, Source of Joy and fond De-  
 light, Source of Joy and fond Delight Source of  
 Joy - - - - - Source of Joy and

for.

fond Delight, blooming as the Face of Spring, Source of Joy and fond Delight.

Hear my Pray'r, charming Fair, with one Smile dismifs my Care, with one Smile, with one

Smile, with one Smile dismifs my Care, hear my Pray'r, charming Fair, with one

Smile, with one Smile dismifs my Care, - - - charming Fair, with one Smile dismifs my Care.

Dal Segno

Sung by M<sup>r</sup>. Reinhold

Allegro

V.1

V.2

Viola

The

S.

Torrent that Sweeps - in its Course, whole Forests and Cities a - - long, resifless is found in its force - -

S.

my Passion is Equally Strong, my Pas - - sion is Equally

for.

Strong

The Torrent that Sweeps in its

Course, whole forests and Cities a - long The Torrent that Course whole forests and Cities a

long, re - sistless is found in its force my Passion is Equally Strong, my Passion is E - qually,

Strong, is E - qual - ly Strong - - my Passion is Equally Strong, my Passion my

for.

Paffion is Equally Strong,

P<sup>o</sup>.

What e'er would my purpose restrain in

peaces my fury shall tear, De-nial is offer'd in vain - - then Yield to entreaty proud fair, De-

- ni - al is offer'd in vain, then Yield to en-trea-ty prou'd fair - - - prou'd fair - - -

for.

then Yield - prou'd fair, then Yield to entreaty prou'd fair,

The Dal Segno S.



64 *A Trio Sung by Sig<sup>na</sup> Frasi. M<sup>r</sup> Low and M<sup>r</sup> Reinhold*

V.1 *Andante* *Pianiss<sup>o</sup>* *for.*

V.2 *Pianiss.* *w/ Unis*

Viola



*Pianiss<sup>o</sup>*

*p<sup>o</sup>*

*A-way, away, Ye tempt me both in vain,*

*Yet Stay, Yet Stay and*

*Violoncello p.*



*Un poco forte*

*tutti. Un poco forte*

*hear my Lovesick Strain, I Scorn to intreat when by force I may gain re-lief to my Sorrows and ease to my Pain,*



-way, away, Ye tempt me both in vain, Ye tempt me both in vain, away, a-way, a-way, Ye  
 Yet Stay Yet Stay and hear my Lovesick  
 Violonc. 4

tempt me both in vain, A-way,  
 Strain - - - - - Yet Stay Yet  
 I Scorn to intreat when by force I may gain relief to my Sorrows and ease to my Pain,  
 tutti

Ye tempt me both in vain, Ye tempt me in vain, away, Ye tempt me in vain,  
 Stay and hear my Love-sick Strain my Lovesick Strain, Yet  
 I Scorn to in-treat, I Scorn to in-treat, I Scorn to intreat when by force I may gain re-

Viol. Unis. Col Baffo  
for.

Unis  
for.

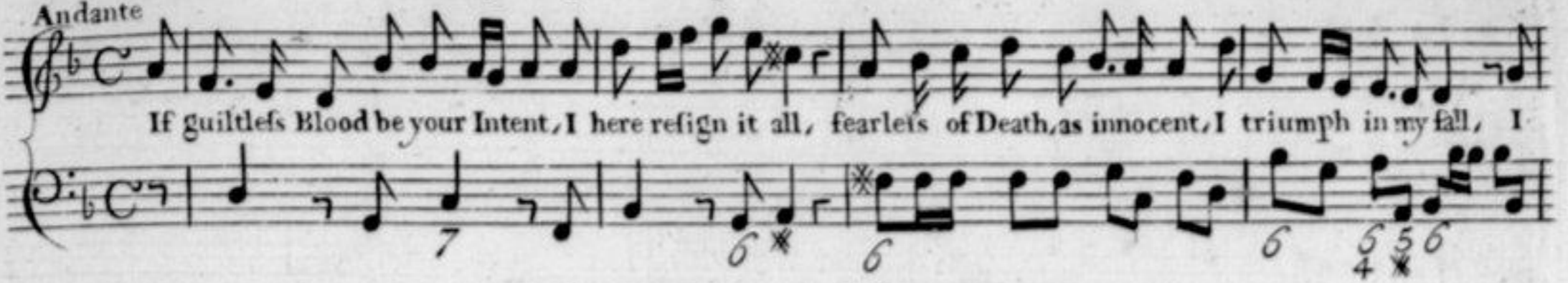
a - - - way, a - - way, Ye tempt me both in vain away,  
Stay, Yet Stay and hear my Lovefick Strain my Lovefick Strain,  
- lief to my Sorrows and ease to my Pain, I Scorn to intreat when by

force I may gain re - lief to my Sorrows and ease to my Pain, re - lief to my Sorrows and ease to my Pains,

Sung by Sig<sup>ra</sup> Trasi

Andante

If guiltless Blood be your Intent, I here resign it all, fearless of Death, as innocent, I triumph in my fall, I

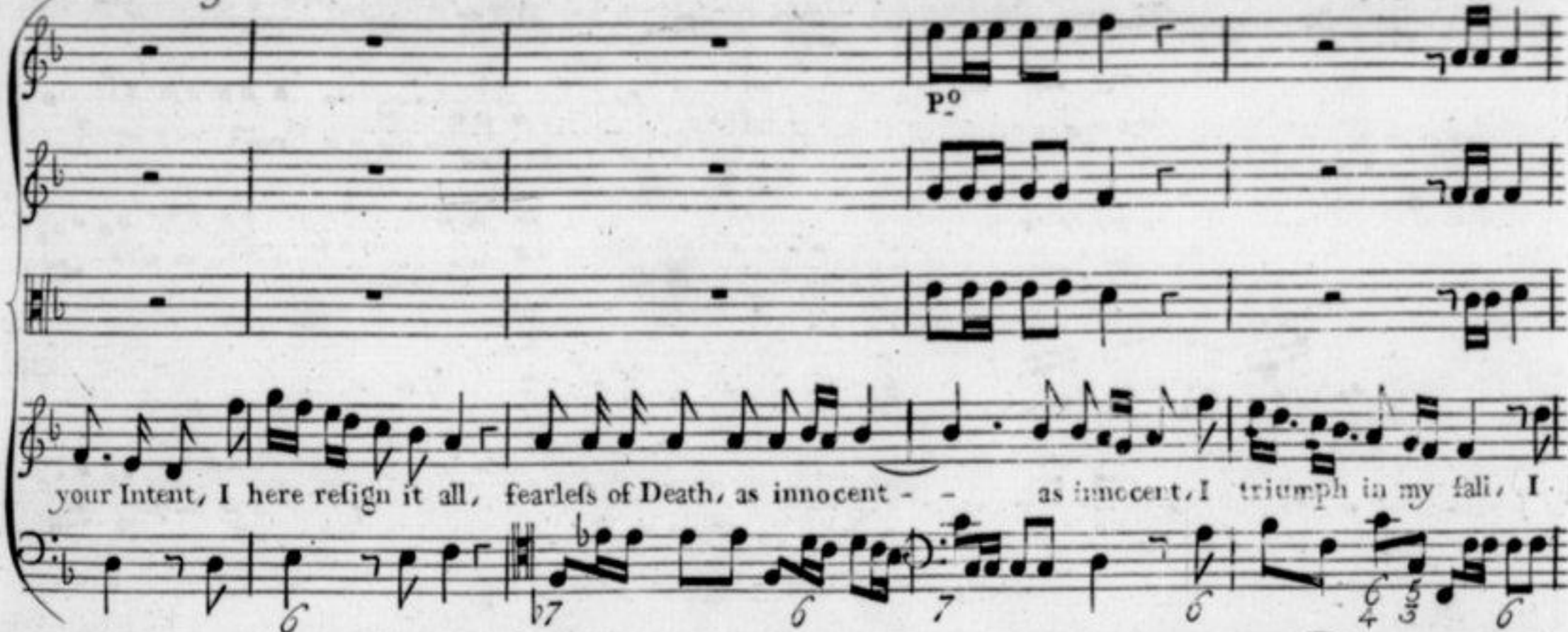


triumph, I triumph, I triumph in my fall. If guiltless Blood be

for.



your Intent, I here resign it all, fearless of Death, as innocent - - as innocent, I triumph in my fall, I



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



If guiltless Blood be your Intent, I here resign it all, fearless of Death, as innocent, fearless of death, as innocent

*P<sup>o</sup>* 6 \* \* 4/2 6 \*

for.

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

6 7 6 7 6 7 6 6 \* \*

fearless of Death, as innocent, fearless of Death, as innocent, I triumph in my fall, fearless of Death, as innocent, I triumph in my

7 \* 6 6 8 6 \* b7 b7 6 \* 7 6 7 4 \*



Sung by Sig<sup>ra</sup> Galli

Allegro ma non troppo

On the rapid Whirlwinds

*po*

Wing, see I fly to seek the Fair, On the ra - pid Whirlwinds

Wing, so I cleave the yielding Air, the yielding Air

for.

so I cleave the yielding Air, On the rapid Whirlwinds

Wing, fo I cleave the yielding Air - - - the yielding Air

see I fly to feek the Fair, see I fly to feek the Fair, On the ra

pid Whirlwinds Wing, fo I cleave the yielding Air

the yielding Air - fo I cleave the

yielding Air. for

yielding Air. for



At my fight, fresh delight from her Breast shall chace despair, fresh delight

at my fight, at my fight,

fresh delight, from her Breast shall chace despair

for. from her Breast shall chace despair.

Dal Segno .S' End of the 2d Act.

Act the 3<sup>d</sup>  
Sung by Sig.<sup>ra</sup> Frasi.

Largo

*p<sup>o</sup>* *f<sup>e</sup>* *p<sup>o</sup>*

Faith displays her Rosy wing - Cherubs songs of gladness sing Virtue

*Pianiss<sup>o</sup>* *f<sup>e</sup>*

clad in bright array streaming with eternal Day whispers in my ravish'd Ear Innocence shall never fear Inno-

-cence shall never fear welcome to this bright abode seat of Angels seat of God welcome to this bright a-

At my fight, fresh delight from her Breast shall chase despair, fresh delight

at my fight, at my fight,

fresh delight, from her Breast shall chase despair

for.

from her Breast shall chase despair.

Dal Segno .S'

End of the 2d Act.

Sung by M<sup>r</sup> Lowe.

A Tempo Ordinario

'Round thy Urn my

Tears shall flow Joy no more this Heart shall know Joy no more this Heart shall know

4 5 4 5 4 5

Joy no more this Heart shall know the remembrance of thy woe never ceasing still in.

7 6 4 5 6 7 6 7



membrance of thy woe with the length of Time shall grow never ceasing still increasing with the

6b 6 6b 6 5 8 6 6 6 # 7 5 7 5 7 5 7 5 7 5 6

length of Time shall grow with the length of Time shall grow with the length of Time shall

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

grow. 6

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

# Sung by the Boy.

*8.*  
Tis not Ages fullen Face, wrinkled front, and solemn pace, that the truly wise declares, that the

truly wise declares, no' not fullen Face, no' nor wrinkled front, no' 'tis not Ages fullen face, nor wrinkled

front, and solemn pace, that the truly wise declares.

'tis not Ages fullen Face, wrinkled front, and solemn pace, 'tis not Ages fullen

Face wrinkled front and solemn pace, wrinkled front, and solemn pace, that the truly wise declares. *Sy*

that the truly wise declares, no' no fullen Face, no' nor wrinkled front, no' that the truly wise declares, no solemn

pace, no wrinkled front, that the tru-ly wise declares.

Sacred Wisdom oft appears, in the bloom of Vernal Years, oft she

flies from silver hairs. oft she flies from silver hairs. flies from silver hairs. flies from silver hairs. flies

from silver hairs. flies oft she flies from silver hairs. sacred wisdom oft appears, in the bloom of Vernal

Years, oft she flies from silver hairs. flies from silver hairs. from silver hairs. oft she flies from

fil-ver hairs.

Dal Segno



*Sung by the Boy.*

Andante Larghetto

Chasti...

Pianiss<sup>o</sup> p<sup>o</sup> p<sup>o</sup>

ty. thou Cherub bright, gentle as the dawn of Light, soft as Musick's dying strain, soft as

Musick's dying strain, Chasti-ty thou Cherub bright, gentle as the dawn of light, soft soft as

Musical score system 1, first system. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in a minor key. Dynamics include *f<sup>e</sup>* and *p<sup>o</sup>*. The lyrics are: "Musick's dy- - - ing Strain, Cha- - tity thou Cherub bright, gentle as y<sup>e</sup> dawn of

Musical score system 2, second system. It consists of four staves. The lyrics are: "light, gentle as the dawn of light, soft as Musick's dying strain, soft - - soft as Musick's dying strain, soft as

Musical score system 3, third system. It consists of four staves. Dynamics include *p<sup>o</sup>* and *f<sup>e</sup>*. The lyrics are: "Mu - sicks dying strain. Teach the fair how vain is

Beauty, when she breaks the bounds of duty, vain - - - are Charms vain are Charms and graces vain, vain.

6 7 6 4 3 6 4 6

- - - are Charms and graces vain, and gra - - - ces vain, vain are Charms and graces vain, when she

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

breaks the bounds of duty vain are Charms vain are Charms and graces vain, Chaf-tity. Dal Segno \*S.

7 6 8 6 6 6 4 6 6 4 5

Sung by Sig<sup>ra</sup> Galli

Allegro ma non troppo

First system of musical notation, featuring treble and bass staves with notes and rests.

Second system of musical notation, including treble and bass staves.

Gold - with in the furnace try'd, Shall the sharp Effay a-bide, Pu - rer from the Purging fire,

Third system of musical notation, including treble and bass staves.

for.

P<sup>o</sup>

Fourth system of musical notation, including treble and bass staves.

Gold within the furnace try'd, Shall the sharp Effay a-bide, Pu - rer from the Purging fire,

Fifth system of musical notation, including treble and bass staves.

Sixth system of musical notation, including treble and bass staves.

Pu - - rer from the Pur - ging fire,

Gold with in the furnace try'd

Seventh system of musical notation, including treble and bass staves.

Gold with in the furnace try'd, Shall the sharp - Effay - - a - bide, Shall the sharp Ef.

Eighth system of musical notation, including treble and bass staves.

- fay a - bide - - - - -

Pu - - rer Purer from the

Ninth system of musical notation, including treble and bass staves.

Purging fire Shall a-bide, Purer from the Purging fire. Sy.

for.



Sung by M.<sup>r</sup> Reinhold.

Tromba

Allegro

H: 1 o 2

v: 1.

v: 2.

viola.

Raise your Voice to sounds of Joy

Raise your Voice to sounds of Joy

af.

Pur.

6

pierce pierce pierce the list'ning Skies -

pierce the list'ning list'ning Skies.

Sung by Sig.<sup>na</sup> Frasi

Violino 1 & 2 *Allegro*

Violino 3.<sup>o</sup>

Viola

*pp*

*pp*

*S.* Guilt trembling, Spoke my doom, Spoke my doom, And vice her joy Dif-play'd, And.

Musical score for the first system. It features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "vice her joy Display'd." followed by "Till truth dispell'd the gloom, Till truth dispell'd the gloom, And Came to virtue's". The piano accompaniment includes a dynamic marking of *p<sup>o</sup>* and various rhythmic patterns.

Musical score for the second system. The vocal line continues with the lyrics "for." and "Aid, Till truth dispell'd". The piano accompaniment features a dynamic marking of *p<sup>o</sup>* and includes a section marked "for." with a *p<sup>o</sup>* dynamic. The bass line contains figured bass notation: 6 5 4 \* 6 4/2 6 7 \*.

Musical score for the third system. The vocal line continues with the lyrics "the gloom, Till truth dispell'd the gloom, And Came - to virtues Aid". The piano accompaniment includes a dynamic marking of *p<sup>o</sup>* and a section marked "for." with a *p<sup>o</sup>* dynamic. The bass line contains figured bass notation: 6 5 \* \* 6 6 6 4/2 6 6.



for.

and Came to vir-tue's Aid,

Guilt trembling Spoke my doom, Guilt trembling

Spoke my doom and vice and vice her joy displayd, Till truth dispell'd the gloom.

The score consists of multiple systems of staves. The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment is written in a bass clef with figured bass notation. The lyrics are placed below the vocal line. The music features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece concludes with a final cadence.



The first system of music consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two sharps (F# and C#). The music features a complex texture with many sixteenth and thirty-second notes, particularly in the upper staves. The bass line is more rhythmic, with some fingerings indicated by numbers 6, 7, and 8.

The second system continues the musical piece. It includes the same four-staff structure. The lyrics "Kind Heav'n my prayrs re - ceive they'r due alone to thee they'r due alone to" are written below the bass staff. A *po* (piano) dynamic marking is present above the second staff. The music continues with intricate patterns and some rests.

The third system concludes the page's musical notation. It features the same four-staff layout. The lyrics "thee Oppression's left to grieve Oppression's left to grieve Oppression's left to grieve and Innocent is" are written below the bass staff. The music ends with a final cadence and some fingerings (6, 7, 6) in the bass line.

Da Capo.

Duetto Sung by Sig<sup>ra</sup> Frasi & Sig<sup>ra</sup> Galli

Viol: 1<sup>o</sup> *Andante* *Pianiss<sup>o</sup>*

Viol: 2<sup>o</sup>

for.

To my chaste SUSANNA's praise, I'll the

*Pia.* *for.*

swelling Note prolong, I'll the swel - - - ling

*pp*

Note, I'll the swelling Note prolong - - - I'll the



on thy Wings the Mufick bear, till it reach the diftant Plains, till it reach<sup>e</sup> diftant  
 catch the tender Strains, till it reach<sup>y</sup> diftant Plains, till it reach<sup>y</sup> diftant

6 6 6 6 9 8 6 4 3 9 3

Plains, dying, dy - - - - -  
 Plains, dying, dy - - - - -

98

ing in the Void - - - - - of Air, dying  
 ing in the Void - - - - - of Air, dying

6 6 6



SOLOMON  
*an*  
ORATORIO

*Set to Musick by*  
M<sup>R</sup>. HANDEL

---

London. Printed for I. Walsh, in Catharine Street, in the Strand.  
*of whom may be had,*  
*The Works of M<sup>r</sup>. Handel, Geminiani, Corelli, and all the most*  
*Eminent Authors of Musick.*

*Agine reg. Aetionone*

Res. V. S. 1439



1439

Ms. V. S. 1438 -

✓

