

PART TWO

29. Recitative

JOACIM

Frost nips the flow'rs, that would the fields a-dorn, and taint-ing mil-dews

Continuo

4

waste the beard-ed corn, un-time-ly storms the ver-nal grove de-stroy, and ab-sence, cru - el

8

ab-sence mur-ders joy.

30. Air

Larghetto

Violino I

Violino II

Viola

JOACIM

Continuo

On

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

23

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

27

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

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.

62

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

91

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

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

10

pp

breez - es_ gent - ly_ blow - ing, rob of sweets the jess' - min bow'r, rob of

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;

17

cry - stal

20

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

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

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

mp

mp

mp

pow'r.

mp

6

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 4

2h 5 5 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

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.

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.

7
4b
2

4
2

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

Continuo

Bloom-ing as the face of spring, mild as

10

beams of dy-ing light____, sof-ter than the cyg-net's__ wing, source of joy__ and

19

p

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

30

p

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

38

p

joy and fond de-light, source of joy

47

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

55

f

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

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

long ex-pect-ed love.

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

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

41. Air

Allegro

Violino I

Violino II

Viola

2d ELDER

Continuo

The musical score for "41. Air" is in 6/8 time and B-flat major. It features five staves: Violino I, Violino II, Viola, 2d ELDER, and Continuo. The tempo is marked "Allegro". The lyrics are: "The tor-rent that sweeps in its course whole for-ests and cit-ies a-long, re-sist-less is found in its". The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).

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 pie- 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

70 71 72 73

74

74 75 76 77

78

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 complaints a - vail, when our grave tongues re - peat the well forg'd

11

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

43. Trio

Andante

Violino I

Violino II

Viola

SUSANNA

1st ELDER

2d ELDER

Continuo

Detailed description: This block contains the first system of the Trio section, measures 1 through 4. The staves are arranged vertically. Violino I and Violino II are in treble clef, Viola is in alto clef, and Continuo is in bass clef. SUSANNA, 1st ELDER, and 2d ELDER have empty staves. The music features a mix of eighth and sixteenth notes, with some rests. Dynamics are marked as *f* (forte) and *pp* (pianissimo).

5

Detailed description: This block contains the second system of the Trio section, measures 5 through 7. The staves are arranged vertically. Violino I, Violino II, and Continuo are active with continuous sixteenth-note patterns. SUSANNA, 1st ELDER, and 2d ELDER have empty staves. The tempo remains Andante. Dynamics are marked as *f* (forte).

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 *f* *un poco f* *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* tutti

20

vain.

Yet

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

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, tutti Vc. I scorn to in-treat, tutti I

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 musical score consists of four staves. The first three staves are grouped by a brace on the left. The first staff is in treble clef, the second in treble clef, and the third in bass clef. The fourth staff is in bass clef. The first three staves contain piano accompaniment for measures 37-39. The fourth staff contains a single bass line for measure 40.

Measure 37: Right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Left hand (bass clef) plays a sequence of eighth notes: E3, F3, G3, A3, G3, F3, E3. Middle staff (treble clef, 8va) is empty.

Measure 38: Right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Left hand (bass clef) plays a sequence of eighth notes: E3, F3, G3, A3, G3, F3, E3. Middle staff (treble clef, 8va) is empty.

Measure 39: Right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. Left hand (bass clef) plays a sequence of eighth notes: E3, F3, G3, A3, G3, F3, E3. Middle staff (treble clef, 8va) is empty.

Measure 40: Bass line (bass clef) plays a sequence of eighth notes: E3, F3, G3, A3, G3, F3, E3.

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

6

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

[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

3

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

6

tri-umph in my fall. If guilt-less blood be your in-tent, I

f *p*

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

4/2

24

p

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

27

f

p

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

thy will be done.

un poco f

un poco f

un poco f

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

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

16

land, let jus-tice reign, flour - ish thro' the land, let jus-tice flour - - - - - ish thro' the
 Let jus-tice reign and 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 5b 2

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 4

let
 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.

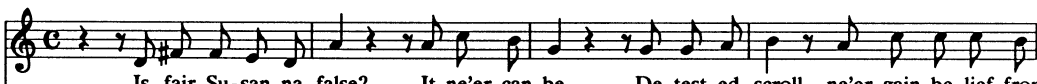
hand.

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

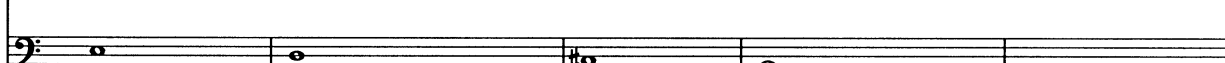
Continuo



5



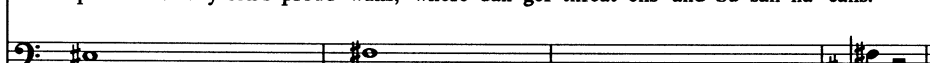
me. Is she not soft-er than the breath of love, fair as the roc, and con-stant as the dove? Hence let me



10



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



#

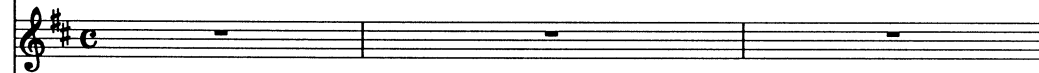
50. Air

Allegro ma non troppo

Violino I,II



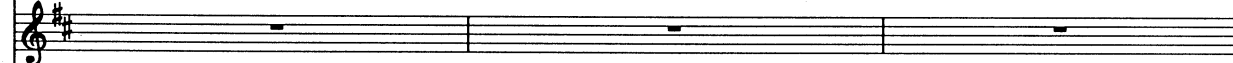
JOACIM



Continuo



4


7

10

13

16

19

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

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

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 chase de - spair, fresh de - light

56

, at my sight, at my sight,

59

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

62

from her breast shall chase de-spair.

66

69

Musical score for measures 69-71. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many sixteenth and thirty-second notes. The middle staff is in treble clef with a key signature of two sharps and contains whole rests for three measures. The bottom staff is in bass clef with a key signature of two sharps and contains a steady eighth-note accompaniment.

72

Musical score for measures 72-73. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps and contains a melodic line ending with a double bar line. The middle staff is in treble clef with a key signature of two sharps and contains a whole rest. The bottom staff is in bass clef with a key signature of two sharps and contains a melodic line ending with a double bar line.

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,

44 8
2[illegible]

16

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 - - - - -

thy wed - ded truth is

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

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

58

Adagio

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:

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 -

7 6 2

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

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 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.