

PART THREE

52. Chorus

Allegro

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

7

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

10

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



17

*p*

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,  
 the cause is de-cid-ed, Su-san-na must Su-san-na is guilt-y,  
 the cause is de-cid-ed, Su-san-na must Su-san-na is guilt-y,  
 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*

23

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

senza Violone

25

the sen - tence de-creed, the sen - tence de-creed, bleed, bleed, bleed, Su - san - na is guilt - y, Su-san - na must bleed, the sen - tence de-creed, Su - san - na is guilt - y, Su-san - na must bleed, Su - san - na is guilt - y, Su-san - na must

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

### 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



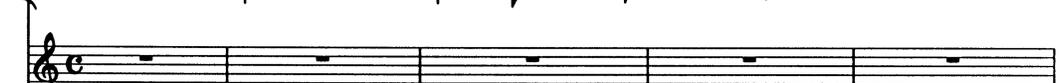
Violino II



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

12

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

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 cease, im - - par - - tial heav'n! whose hand shall  
 hand shall nev - - - er cease, whose hand shall  
 hand shall nev - - - er 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  
 of truth,  
 truth, and guide his foot-steps to the paths of truth,

37

paths 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.

7  
4<sup>b</sup>  
2

5<sup>b</sup>  
3

b

#

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-rael'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

*p*

41 %

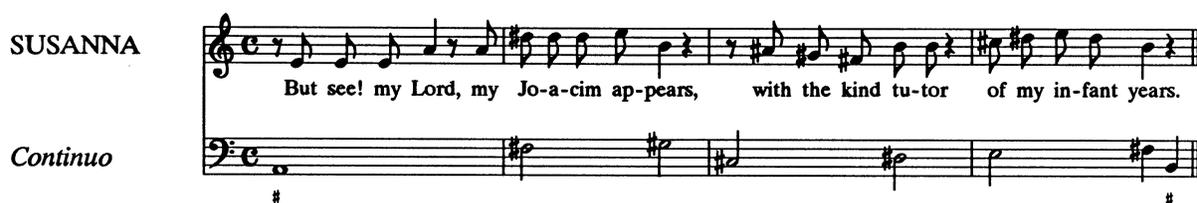
du-ty, vain are charms, vain are charms and gra - ces vain. Chas - ti -

6 6 5  $\frac{6^4}{4^+}$   
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




Gold with-



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



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 includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

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 measures 190-193. The score consists of seven 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 fifth staff is a single bass clef line. The sixth and seventh staves are a grand staff (treble and bass clefs) for another piano accompaniment. The key signature is two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

# 69. Chorus

*Tromba I*

*Tromba II*

*Violino I,  
Oboe I*

*Violino II,  
Oboe II*

*Viola*

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

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

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

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

*Continuo*

8

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

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.

85

85

## 70. Recitative

SUSANNA

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

Continuo

6 6 #

<sup>5</sup>

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

6 6 #

## 71. Air

*Allegro*

Violino I, II

*f*

Violino III

*f*

Viola

*f*

SUSANNA

Continuo

*f*

8

Guilt trem - bling

12

13

*p*

*p*

*p*

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

*p*

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*

22

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

25

pell'd

28

the gloom,

31

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

6 4  
4 2

35

vir - tue's aid.

39

Guilt trem - bling spoke my

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

## 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

*f*

6

*pp* *f*

11

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

17

*p* *f*

swell - - - - - ing

22

*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.

33

*p*

name shall grace the song\_\_\_\_, thy dear name\_\_\_\_ shall grace\_\_\_\_

38

*f* , thy dear name shall grace the song. *pp*

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*

air; on thy

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

61

*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*

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

Musical score system 1, measures 90-95. The system consists of five staves. The top two staves are grouped by a brace and contain the right-hand piano part. The bottom two staves are grouped by a brace and contain the left-hand piano part. The fifth staff is a single bass line. The music is in a minor key. Measures 90-91 have first and second endings marked with '1' and '2' above the notes. Measures 92-95 feature a piano (*p*) dynamic marking. The right hand plays a complex, flowing melodic line with many sixteenth notes, while the left hand provides a steady accompaniment.

Musical score system 2, measures 96-100. The system consists of five staves. The top two staves are grouped by a brace and contain the right-hand piano part. The bottom two staves are grouped by a brace and contain the left-hand piano part. The fifth staff is a single bass line. The music is in a minor key. Measures 96-97 have a forte (*f*) dynamic marking. Measures 98-100 feature a piano (*p*) dynamic marking. The right hand continues with a complex melodic line, and the left hand provides a steady accompaniment. The system ends with a double bar line.

# 74. Chorus

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

- Tromba I** and **Tromba II**: Both parts are silent throughout the entire score, indicated by a whole rest on each staff.
- Oboe I** and **Oboe II**: Both parts are silent throughout the entire score, indicated by a whole rest on each 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 follows a similar rhythmic pattern, starting on C3 and moving up to D3, then descending.
- Soprano**, **Alto**, and **Tenore**: All three vocal parts are silent throughout the entire score, indicated by a whole rest on each staff.
- Basso**: The bass part is silent throughout the entire score, indicated by a whole rest on the staff.
- Continuo**: The continuo part provides a rhythmic accompaniment, starting on G2 and moving up to A2, then descending.

The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The music is in a 4/4 time signature. The first three measures of the score are marked with a '2', indicating a second ending or a specific performance instruction.

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 the first system, consisting of two staves with rests.

Piano accompaniment for the second system, consisting of two staves with musical notation.

Piano accompaniment for the third system, consisting of four staves with musical notation.

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 the fourth system, including lyrics and musical notation.

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

54

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

frown, a vir - - tuous wife shall sof - ten for - tune's frown, she's

frown, a vir - - tuous wife shall sof - ten for - tune's frown,

frown, a vir - - tuous wife shall sof - ten for - tune's frown,

59

The musical score consists of two systems. The first system contains two systems of piano accompaniment (treble and bass clefs) with rests. The second system contains four systems: a vocal line with lyrics, a piano accompaniment (treble clef), a vocal line with lyrics, and a piano accompaniment (bass clef). 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 the key of D major. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line is written in treble clef and includes the following lyrics: "than a gol - den crown, a vir - tuous wife shall sof - ten for - tune's frown, she's far more pre - cious". The piano accompaniment continues with two staves (treble and bass clef) in D major, providing harmonic support for the vocal melody.

87

than a gol - den crown.

6 6 4 3