

S U S A N N A

AN ORATORIO

As it was perform'd at the

THEATRE-ROYAL in Covent Garden, London

1749

Set to Musick by **GEORGE-FREDERICK HANDEL, Esq.**

Edited by

Nicholas McGegan, John Roberts, and Eleanor Selfridge-Field

CONTINUO

1. Overture

Fagotto

Continuo

7

Vc.

mp

14

tutti

21

1. 2.

3

3

Staccato e non troppo allegro

29

39

Violoncelli senza Bassons

49

Continuo - 1

59

tutti

6 6

69 Vc.

tutti

78

87

95

104

114

Continuo - 2

123

Lentement
131

137

2. Chorus

Largo

15

30

45

60

75

3. Recitative

JOACIM

Our crimes re-pea-ted have pro-vok'd his rage, and now he scourg-es

Continuo

4

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

4. Air

Andante larghetto

5

9

14

18

22

Adagio

27

Fine p

Musical score for orchestra and continuo, measures 32-41. The score consists of two staves. The top staff is for the orchestra, featuring a bass clef, a key signature of three sharps, and a tempo marking of 32. The bottom staff is for the continuo, featuring a bass clef and a key signature of one sharp. Measure 32 starts with eighth-note patterns. Measure 33 continues with eighth-note patterns. Measure 34 begins with a melodic line. Measure 35 is a continuation of the melodic line. Measure 36 is labeled "Adagio" and features a sustained note followed by eighth-note patterns. Measure 37 continues with eighth-note patterns. Measure 38 concludes with a melodic line. Measure 39 begins with a melodic line. Measure 40 concludes with a melodic line. Measure 41 ends with a melodic line.

5. Recitative

SUSANNA

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

Continuo

down my pale cheeks' the tears no lon-ger run, but fly like dew be-

fore the mor-ning sun.

6. Duet

Allegro moderato

13

28

45

60

77

93

108

122

138

153

169



7. Recitative

CHELSIAS

Lives there in Bab-y-lon so bless'd a pair? Soft roll my

Continuo

age, un-known to pain or care: My vir-tuous daugh-ter learnt the words of truth; to fear the

Lord, I taught her pi-ous youth.

8. Air

A tempo giusto

Bass line in G minor, 2/4 time, featuring eighth-note patterns throughout the section.

15

20

25

30

35

40

46

51

57

63

67

72

This page contains ten staves of musical notation for basso continuo. The music is in common time and uses a bass clef. Various dynamics are indicated throughout the piece, including forte (f), piano (p), and sforzando (sf). The notation consists primarily of sixteenth-note patterns, with some eighth-note groups and grace notes. The bass line is rhythmic and melodic, with frequent changes in pitch and duration.

76

81

86

91

96

102

9. Recitative

JOACIM

Continuo

A flame like mine, so faith-ful and so pure, shall to the length, of

Continuo

4

la-test time en-dure, for heav'n-born vir-tue doth the warmth in-spire,

7

and smi-ling an-gels fan the god-like fire.

10. Air

Grazioso

6

12

18

24

30

36

42

Fine

Dal segno

11. Recitative

SUSANNA

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

Continuo

4

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

4+

8

caught the am'-rous smart.

Continuo

12. Air

Andante

13

26

39

52

65

Fine **p**

Vc. **p** tutti

88

p

13. Recitative

CHELSIAS

Down my old cheeks the tears of trans-port roll, and balm-y com-fort

Continuo

p **2**

4

o-pens on my soul; your wed-ded truth each wond'r-ing hus-band know, catch the bright pat-tern

8

and with fond-ness glow; from thee, Su-san-na, may each wed-ded wife to faith con-nu-bial

12

de-di-cate her life; peace crown'd with ro-ses on your slum-bers wait, and joy-ous plen-ty

16

guard the op'-ning gate!

14. Air

Larghetto e mezzo piano

11

24

36

15. Recitative

SUSANNA

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

Continuo

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

8

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

#

16. Air

Andante

4

8

12

16

21

25

29

34

37

Fine

41

46

50

54

58

Dal segno %

17. Recitative

JOACIM

Source of each joy, thou com-fort of my life, my fair Su-san-na,

SUSANNA

Continuo

4

my un-spot- ted wife! A-while I'm sum-mon'd from the town a-way, yet think not long I'll.

from thy pres-ence stay. Mean-while be't thine each friend to en-ter-tain, with con-verse sweet make.

light their gall - ing chain; each true be - liev - er shall be wel-come here, and.

nour-ish pi - ous hopes with-out a fear. In this a - lone with sor-row I o - bey; what joy have

19

I, when Jo-a-cim's a-way? For-give the tears that trick-le from my eyes; be dumb my
*
23

Ere round the sphere the sun has urg'd his wain and six times
sor-rows and un-heard my sighs.
*
27

rest-ed in the west-ern main, de-pend, my fair, to see your Lord re-turn.
Till then, Su.
* *
31

san-na, 'tis thy lot to mourn!
* *

18. Air

Larghetto

12 §

25 f §

38 7 6 \natural

50 Adagio

62 p Fine

72

84 f

95 Dal segno §

19. Recitative

SUSANNA

Continuo

6

SUSANNA

4

20. Recitative (accompanied)

SUSANNA

Continuo

4

SUSANNA

8 12

SUSANNA

21. Air

Largo

8

14

19

25

32

39

Fine

Dal segno

22. Recitative (accompanied)

1st ELDER

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

Continuo

f

nor age pro-tects me from the burn - ing smart. *What,*

7

seat-ed with the eld-ers of the land to guide stern jus-tice, un-re-lent-ing hand, shall I sub-

11

mit, shall I sub-mit to feel the rag-ing fires? Youth pleads a

15

war-rant for his hot de-sires; but when the blood should

18

scarce at-temp-t to flow, I feel the pur-ple tor-rents fierce-ly glow. Love con-quers

21

all; a - las! I find it so. Bear me re-

25

sist - less down the rap - id tide, no faith - ful pi - lot shall my ves - sel

28

guide, no friend-ly star her gen - tle light sup - plies, but pitch-y

31

clouds in - volve the dark-en'd skies, the tem-pest howls, the foam-ing sur-ges

34

roar, while I, un-hap-py, quit the saf-er shore.

23. Air

Larghetto

7

14

21

28

Dal segno

Fine

24. Recitative

1st ELDER

1st ELDER

2d ELDER

2d ELDER

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

Continuo

Continuo

5

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

9

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

13

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

days.

17

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

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

21

Then tell your friend, why thus you thought-ful stand, purse your arch'd

wrong.

#

24

brow and cross each fold-ed hand? A-las! I

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

$\frac{4}{2}$

28

can-not, I those pangs en-dure; the shafts that fly from fair Su-san-na's eyes wound the grave

$\frac{4}{2}$

32

states-man and un-man the wise; her beau-teous im-age fills up all my heart; is't for her

36

charms you like-wise feel the smart?

Yes, 'tis her beau-ty like a ma-gick spell that fires my

40

blood, and bids my years re - bel; love, fran-tic love does all this bo-som rule, to its hot

44

rage, the burn-ing dog-star's cool.

25. Air

Fagotto

Staccato

Continuo

5

11

16

19

24

28

 31

 35

 40

 45

 51

 57



26. Recitative

1st ELDER c 8
 Ye wing - ed gales, con - vey these whis - p'ring sighs, and tell Su -

2d ELDER c - - - -

Continuo c - - - -

c 3
 san-na, that her lov-er dies, but soft-ly mur-mur when you speak my name, un-fold my pas-sion,

- - - -
- - - -

c 8
 but con-ceal my shame.

- - - -
 See, where a-round the qui-v'ring pop-lars twine the rud-dy clus-ters
- - - -

c 11
 - - - -

 of the man - tling vine, the charm - er sits. With wing - ed haste we'll fly, and, close con.
#

14

ceal'd from ev'r-y search-ing eye, a-wait our time; then rush u-pon the fair, force her to bliss, and

2

18

cure our wild de-spair.

2

*

27. Air

Andante

13

27

39

51

64

77

90

103

116

128

141

154

168

181

193

205

218



28. Chorus

Grave

232

f

54 6 6 7 6 #

8

6 7 6 # 6 5

16

26

36

45

54

62

72

Vc.

Grave

81

A tempo ordinario

88

94

98

104

109

senza Violone

113 tutti

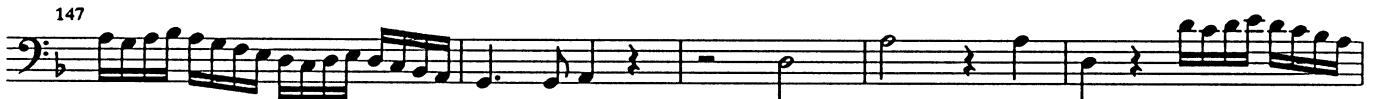
118

122

128

133

137



PART TWO

29. Recitative

JOACIM

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

$\frac{7}{4}$ 2

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

Musical score for bassoon part, measures 10-30. The score consists of four staves of music. Measure 10 starts with a bass clef, a key signature of one sharp, and a time signature of $\frac{3}{4}$. The music continues with various rhythmic patterns and dynamics, including a forte dynamic at measure 19 indicated by a large 'p' below the staff. Measure 30 concludes the excerpt with a bass clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$.

41
 52 Adagio
 62 Fine **p**
 75 Adagio
 89 Dal segno **f**

31. Recitative

SUSANNA

The musical score consists of three staves. The top staff is for 'SUSANNA' in soprano C major, featuring a treble clef, common time, and lyrics: 'Lead me, oh lead me to some cool re-treat, my spi-rits faint be'. The middle staff is for 'Continuo' in basso continuo, showing a bass clef, common time, and harmonic changes indicated by a circle with a sharp sign (#) and a circle with a flat sign (b). The bottom staff shows a bass clef, common time, and harmonic changes indicated by a circle with a sharp sign (#) and a circle with two sharps (##).

Continuo

4

neath the burn-ing heat.

32. Air

Andante larghetto e mezzo piano

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19 20

21 22 23 24 25 26 27 28 29 30

31 32 33 34 35 36

46

Adagio

50

6mp

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?

Soon will thy Lord, thy Jo-a-cim re-turn; cease then so short an

8

A-las! who-e'er has felt the sub-tle fire, the pleas-ing an-guish

ab-sence thus to mourn.

Continuo

12

of a chaste de-sire, knows that an hour swells out in-to a day, the love-ly ob-ject

16

of our vows a-way; but when the dar-ling of our soul is near, time clothes with ea-gle's wings

20

the roll-ing year. But thou art kind, nor think thy mis-tress vain, if now I wish to hear the ten-der

24

strain, which Jo-a-cim com-pos'd, e'er yet he led these hum-ble beau-ties to the brid-al bed.

34. Air (with three verses)

Non troppo presto

35. Recitative

SUSANNA

ATTENDANT

Continuo

4

I know the pangs that cleave the bleed-ing heart, still in my breast I

8

12

16

36. Air

Alla Siciliana Largo

5

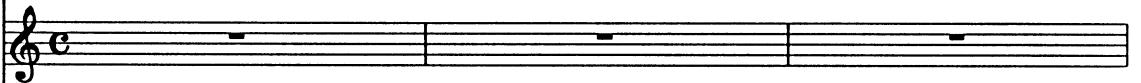
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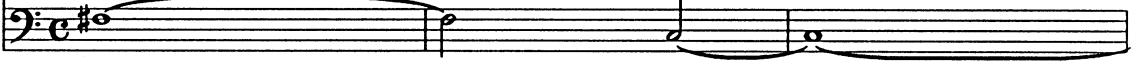
12

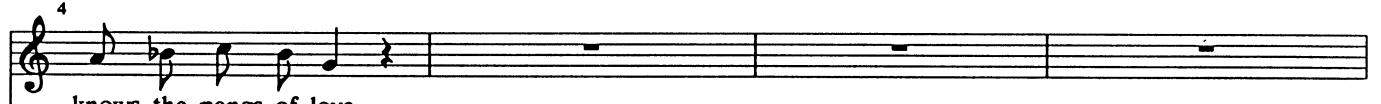
16

37. Recitative

SUSANNA 

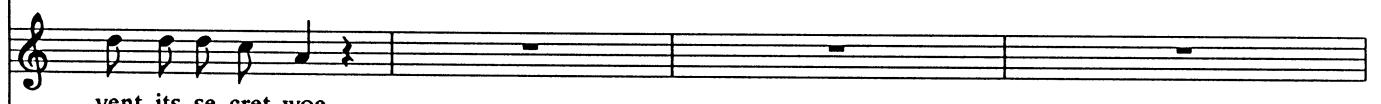
ATTENDANT 

Continuo 

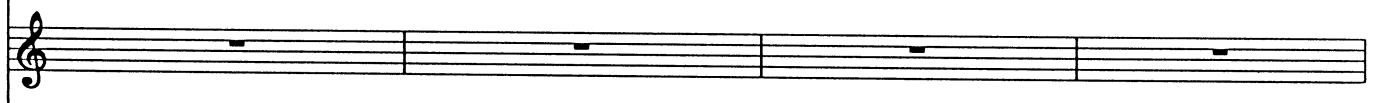
4 

Ex-cuse th'in-vo-lun-tar-y tears that flow, but my sad heart must 

8 

vent its se-cret woe. 

12 





16

that em-balm the spring; to shun the scorch-ing day I mean to lave my faint-ing limbs in

20

yon-der sil-ver wave.

$\frac{4}{2}$

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

10

shade?

Continuo - 42

39. Air

Larghetto

%

15

30

46

62

79

94

108

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

long ex - pect - ed love.

these the boast-ed guar-dians of our 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.

Continuo - 44

41. Air

Allegro

1
6
11
16
21
26
31
37
42
49
55
61

Fine

68

74

Dal segno $\frac{2}{2}$

42. Recitative

SUSANNA

De - ceit - ful wolves! who left in truth's de - fence,

2d ELDER

-

Continuo

3

wrong the high trust, and prey on in-no-cence. De-sist, rash men! Nor press my trem-bl'

-

6

hand, lest I a - wake the ven - geance of the land.

-

Thou fool-ish wo - man! will thy plaints a -

#

$\frac{4}{2}$

9

vail, when our grave tongues re-peat the well forg'd tale? Will those sus-pect, to whom your grief com

13

plains, that blood could ri-ot in an El-der's veins?

43. Trio

Andante

Vc.

Vc.

Vc.

tutti

Vc.

tutti

p

p

18

22

26



44. Recitative

SUSANNA

2nd ELDER

Continuo

5

6

9

13

mine.

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

b

45. Recitative

1st ELDER

I caught the fair de-lin-quent in her sin:

the youth-ful part-ner

[Enter chorus]

2nd ELDER

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

Continuo

To

in the ma - zy grove their guilt - y plea-sures, and a - adul-t'rous love.

9

judg-ment soon th'ill-fa-ted beau-ty lead, ah! would these eyes had ne'er be-held the deed.

46. Air

Andante

5

9

13

18

23

27

31

36

Largo

Fine

p

41

56

$\begin{matrix} 6 \\ \# \end{matrix}$

un poco f

47. Recitative

1st ELDER

Continuo

$\begin{matrix} 4 \\ 2 \end{matrix}$

6

b

fals-er than she's fair.

6

Da capo #46

48. Chorus

Andante

The musical score for the 48th Chorus is written for basso continuo and spans six staves. The tempo is Andante. The score includes the following time signatures and key changes:

- Staff 1: $3\frac{2}{4}$
- Staff 2: $2\frac{1}{2}$ (measures 10-11), $\frac{12}{8}$ (measures 12-13)
- Staff 3: $2\frac{1}{2}$ (measures 14-15), $12\frac{1}{2}$ (measures 16-17)
- Staff 4: $12\frac{1}{2}$ (measures 18-19), $12\frac{1}{2}$ (measures 20-21)
- Staff 5: $12\frac{1}{2}$ (measures 22-23), $12\frac{1}{2}$ (measures 24-25)
- Staff 6: $12\frac{1}{2}$ (measures 26-27), $12\frac{1}{2}$ (measures 28-29)

Key changes are indicated below the staff lines:

- Measure 10: $4\ 3$
- Measure 11: $4\ b$
- Measure 12: $4\ 3$
- Measure 13: $4\ 3$
- Measure 14: $6\flat\ 6\flat$
- Measure 15: $5\ 6\sharp$
- Measure 16: 4
- Measure 17: $6\flat\ 5\flat$
- Measure 18: 2

49. Recitative

JOACIM

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

Continuo

4

scroll ne'er gain be-lief from me.
Is she not soft-er than the breath of love, fair as the

8

roe, and con-stant as the dove?
Hence let me speed to Bab-y-lon's proud walls, where dan-ger

12

threat-ens and Su-san-na calls.

50. Air

Allegro ma non troppo

Sheet music for a bassoon part, featuring ten staves of musical notation. The key signature is one sharp (F#). The tempo is Allegro ma non troppo. Measure numbers 1 through 68 are indicated above the staves. Dynamics include *f*, *p*, and sforzando marks. The music concludes with a *Fine* at measure 50 and continues with *Continuo - 54* and *Dal segno s'* at measure 68.

51. Chorus

Andante larghetto

15

25

32

39

50

58 Adagio

A tempo ordinario
tasto solo

68 senza Violon

74

82

91

99 Adagio

PART THREE

52. Chorus

Allegro

1

4

8

12

16

19

p

23 senza Violone

26

29

33

36

53. Recitative

SUSANNA

Continuo

3
I hear my doom, nor yet the laws accuse the
wit - nes - ses your much wrong'd ears a - buse. Then wel-come death! I meet you with de
6
light, and change this earth for realms of end-less light.

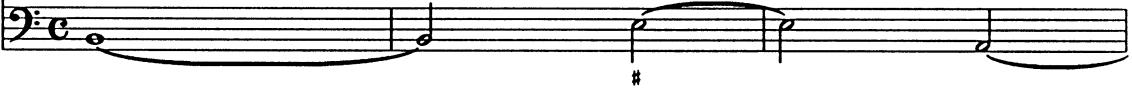
54. Air

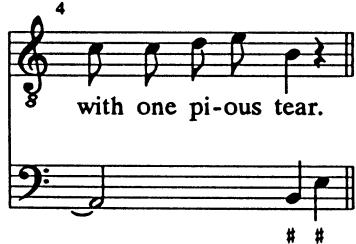
Largo

7
15
22
28

55. Recitative

1st ELDER 

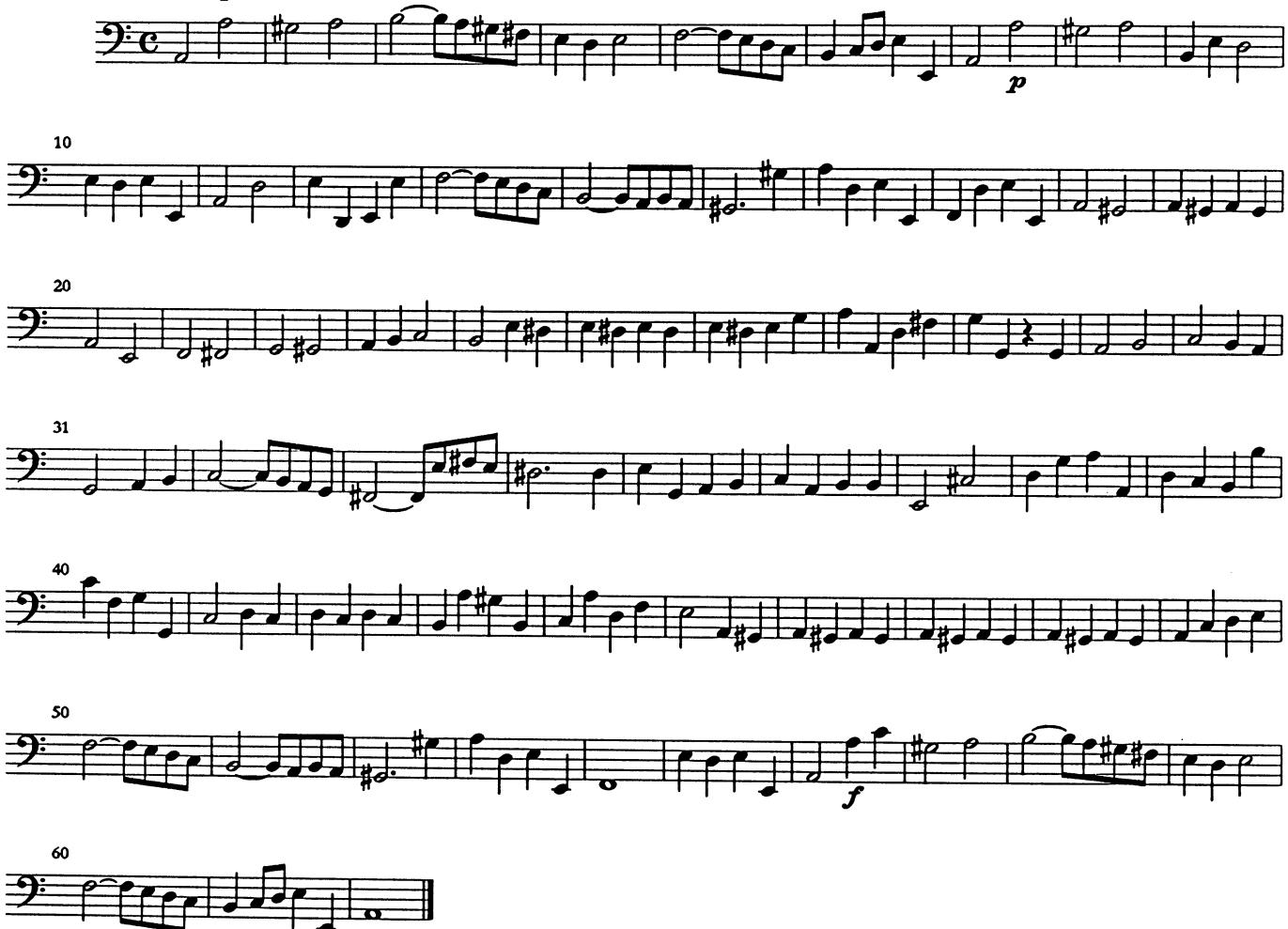
Continuo 

4 

8 with one pi-ous tear.

56. Air

A tempo ordinario



10 

20 

31 

40 

50 

60 

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

6

heart can scarce its pangs con-ceal.

#

58. Recitative

SUSANNA

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

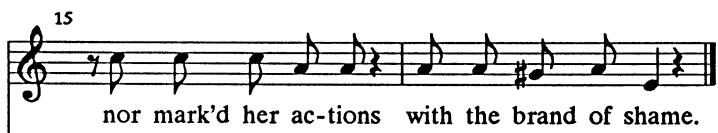
Continuo

#

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

#

4.
2.



59. Recitative

DANIEL

1st ELDER

2d ELDER

Continuo

The sen-tence now is past: the wretch con-vey to in-stant death;

The musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is divided into measures by vertical bar lines. The lyrics "The blood of in-no-cence, with cease-less cries, shall cleave the womb of" are written in the center of the top staff. The bottom staff contains the words "I'll hear no more. A-way!"

8

earth, and reach the skies.

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

6

12

Fools that ye are, too forward to believe
a varnish'd tale, in
in a tone so loud?

16

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

20

Pre-sum-p-tuous boy! art thou to dic-tate here? Think of thy youth and shake with aw-ful fear.

b #

60. Air

Allegro

1 $\frac{8}{8}$

7

14

22

29

37

45

53

61

70

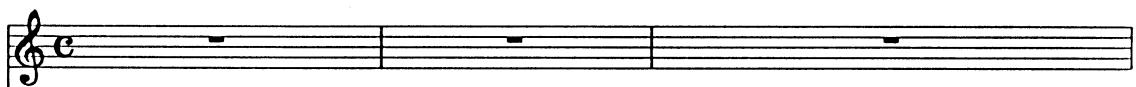
79

89

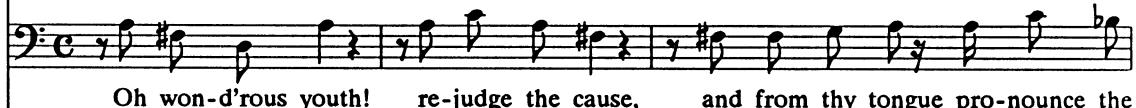
Continuo - 63 Dal segno $\frac{8}{8}$

61. Recitative

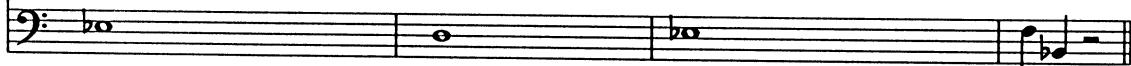
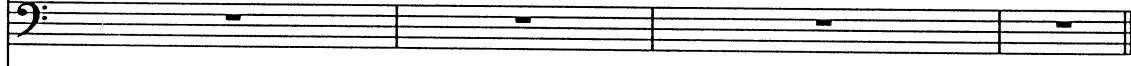
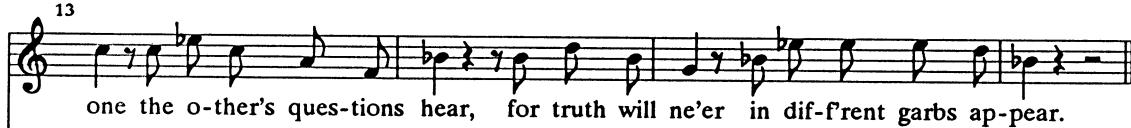
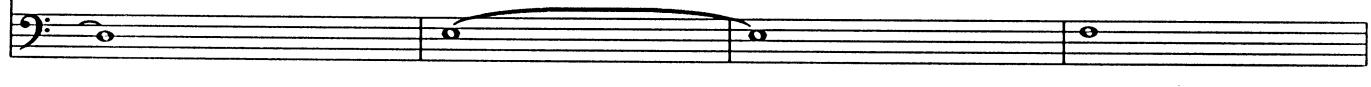
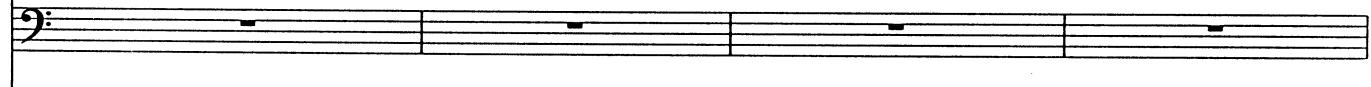
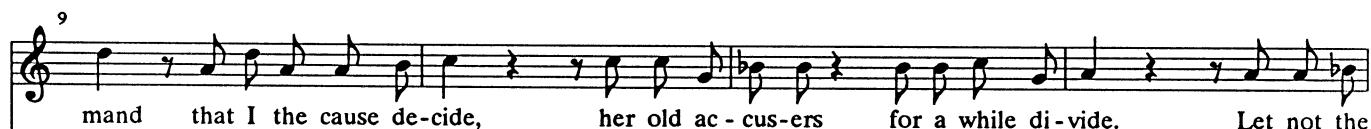
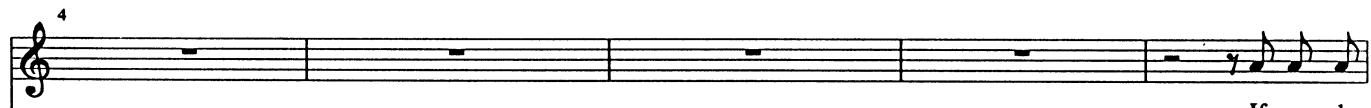
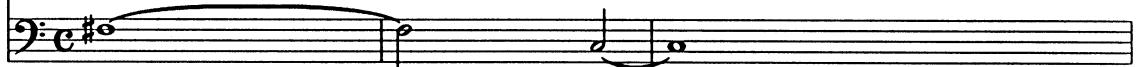
DANIEL



A JUDGE



Continuo



62. Chorus

Larghetto

Forte e staccato

7

13

20

25 Allegro

tasto solo

30

34

38

42

47

51

56

61

63. Recitative

DANIEL

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

9

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

16

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

of their law-less love.

20

blas-phe-mies.

And say, thou part-ner

The continuo part has a sustained note with a fermata.

24

in the im-pious deed, of Ca - na-an's, sure, and not of Is - rael's seed,
be - neath what tree you

8

7
4
2

5
3

28

chaste Su-san-na saw,
em-brace her lov-er,
and trans-gress the law?

Far to the west di-

32

The musical score consists of three staves. The top two staves are in treble clef and have a key signature of one sharp (F#). The bottom staff is in bass clef and has a key signature of one sharp (F#). The lyrics are as follows:

rect your strain - ing eyes, where yon tall holm - tree darts in-to the skies, see his large

35

Vain is de-ceit when
boughs an am-ple shade af-ford, there, there Su-san-na wrong'd her wed-ded Lord.

jus-tice holds the scale, the false-hood's fla-grant by the va-ry'd tale. Su-san-na! from thy

cap-tive dun-geon go, thy fame is whit-er than un-sul-lied snow. For you an ig-no-

48

min-ious death's de-creed, vir-tue is clear'd, and im-pious guilt shall bleed. And hence be taught, who

6

52

just-ice would dis-pense, to stop the ear to ev'-ry sooth-ing sense; your mind be steel'd a-

6

56

against each flat-t'ring call, for if you stum-ble you as sure-ly fall. In-stant con-duct them to their

#

60

fate, and rid my presence of a sight I hate; and hence let virtue never know a fear, for in her

8

65

dan-gers a kind help is near.

8

64. Air

Andante larghetto

Musical score for Continuo part, measures 1-40. The score is in bass clef, common time, with a key signature of one flat. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measure 2 begins with a sixteenth-note pattern. Measure 3 features a sixteenth-note run. Measure 4 ends with a fermata over two measures. Measure 5 starts with a sixteenth-note run. Measure 6 ends with a sixteenth-note run. Measure 7 begins with a sixteenth-note run. Measure 8 ends with a sixteenth-note run. Measure 9 begins with a sixteenth-note run. Measure 10 ends with a sixteenth-note run. Measure 11 begins with a sixteenth-note run. Measure 12 ends with a sixteenth-note run. Measure 13 begins with a sixteenth-note run. Measure 14 ends with a sixteenth-note run. Measure 15 begins with a sixteenth-note run. Measure 16 ends with a sixteenth-note run. Measure 17 begins with a sixteenth-note run. Measure 18 ends with a sixteenth-note run. Measure 19 begins with a sixteenth-note run. Measure 20 ends with a sixteenth-note run. Measure 21 begins with a sixteenth-note run. Measure 22 ends with a sixteenth-note run. Measure 23 begins with a sixteenth-note run. Measure 24 ends with a sixteenth-note run. Measure 25 begins with a sixteenth-note run. Measure 26 ends with a sixteenth-note run. Measure 27 begins with a sixteenth-note run. Measure 28 ends with a sixteenth-note run. Measure 29 begins with a sixteenth-note run. Measure 30 ends with a sixteenth-note run. Measure 31 begins with a sixteenth-note run. Measure 32 ends with a sixteenth-note run. Measure 33 begins with a sixteenth-note run. Measure 34 ends with a sixteenth-note run. Measure 35 begins with a sixteenth-note run. Measure 36 ends with a sixteenth-note run. Measure 37 begins with a sixteenth-note run. Measure 38 ends with a sixteenth-note run. Measure 39 begins with a sixteenth-note run. Measure 40 ends with a sixteenth-note run.

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40.

Dynamic markings: f , p , pp .

Time signatures: Common time, $\frac{6}{4}$, $\frac{5}{4}$, $\frac{6}{2}$.

Performance instructions: Andante larghetto, Fine, Dal segno \S .

65. Recitative

SUSANNA

But see! my Lord, my Jo-a-cim ap-pears, with the kind tu-tor

Continuo

of my in-fant years.

66. Air

Allegro ma non troppo

12

p

23

p

35

f

p

47

60

73

83

Fine *p*

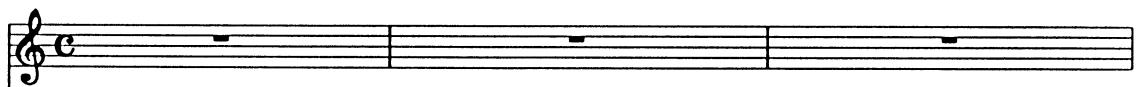
97

112

Dal segno *%*

67. Recitative

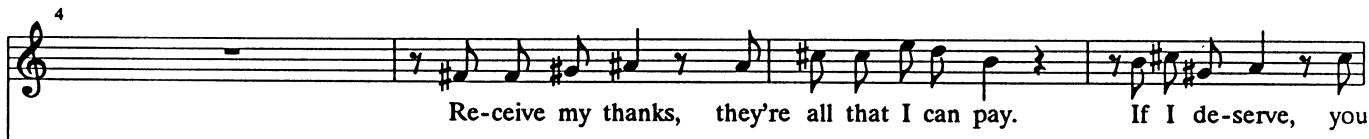
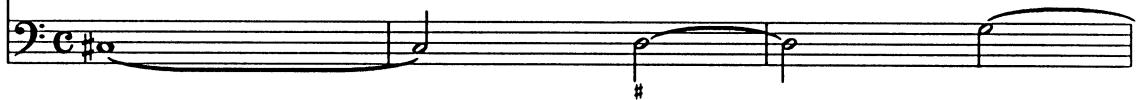
SUSANNA



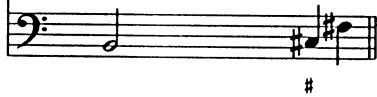
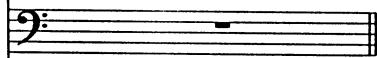
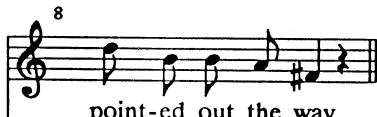
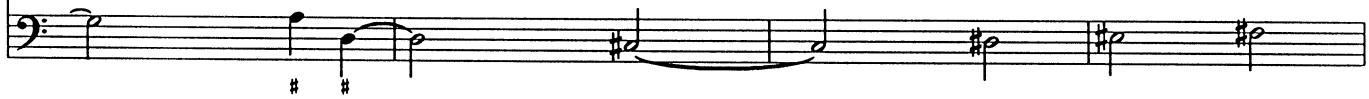
CHELSIAS



Continuo



and re-calls my youth.



68. Air

Allegro

The sheet music for the basso continuo part, titled "68. Air" and marked "Allegro", contains ten staves of music. The key signature is A major (two sharps). The time signature starts at 3/4. The music includes dynamic markings such as *f*, *p*, and *p* with a crescendo arrow. Performance instructions like "riten." and "tempo rubato" are also present. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

69. Chorus

A musical score for the Continuo part, featuring a single bass clef staff in G major (two sharps). The score consists of eight staves of music, numbered 11 through 79. Measure 11 starts with a bass note followed by eighth-note pairs. Measure 12 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 13-14 show eighth-note pairs. Measure 15 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 16-17 show eighth-note pairs. Measure 18 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 19-20 show eighth-note pairs. Measure 21 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 22-23 show eighth-note pairs. Measure 24 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 25-26 show eighth-note pairs. Measure 27 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 28-29 show eighth-note pairs. Measure 30 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 31-32 show eighth-note pairs. Measure 33 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 34-35 show eighth-note pairs. Measure 36 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 37-38 show eighth-note pairs. Measure 39 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 40-41 show eighth-note pairs. Measure 42 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 43-44 show eighth-note pairs. Measure 45 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 46-47 show eighth-note pairs. Measure 48 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 49-50 show eighth-note pairs. Measure 51 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 52-53 show eighth-note pairs. Measure 54 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 55-56 show eighth-note pairs. Measure 57 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 58-59 show eighth-note pairs. Measure 60 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 61-62 show eighth-note pairs. Measure 63 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 64-65 show eighth-note pairs. Measure 66 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 67-68 show eighth-note pairs. Measure 69 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 70-71 show eighth-note pairs. Measure 72 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 73-74 show eighth-note pairs. Measure 75 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs. Measures 76-77 show eighth-note pairs. Measure 78 begins with a bass note, followed by a measure in common time (indicated by a '4' over a '2') containing eighth-note pairs.

70. Recitative

SUSANNA

Hence ev'-ry pang, which late my soul op-press'd. Com - fort, re-turn and

Continuo

har-bour in this breast. Na-ture, lest bles-sings should too quick-ly cloy, blends good with bad, and

mix-es tears with joy.

71. Air

Allegro

7

14

14

22

28

6 4 2

35

41

48

55

61 Adagio

68

Fine **p**

75

81

88

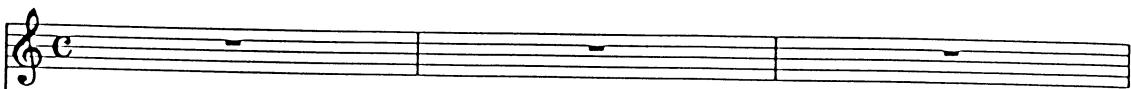
94

101

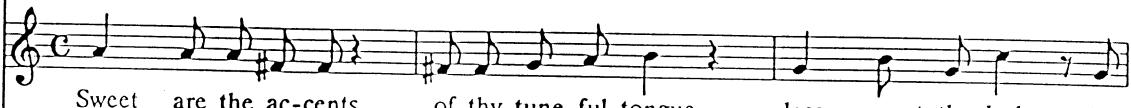
Dal segno

72. Recitative

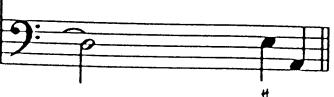
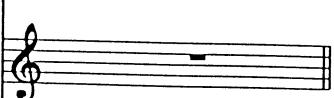
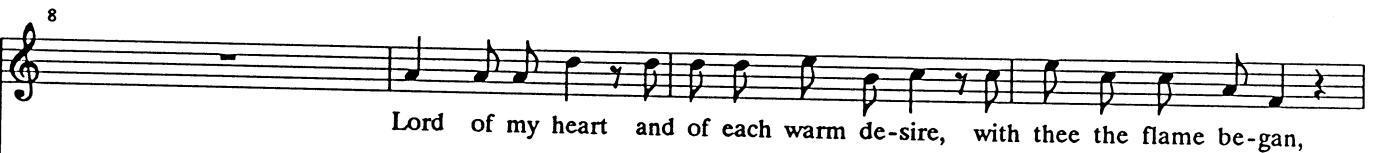
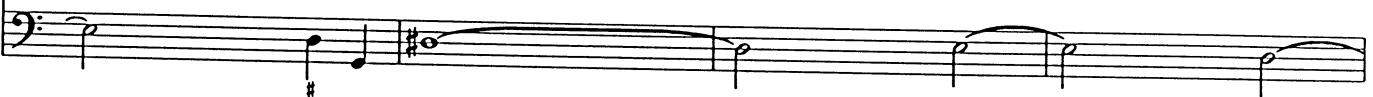
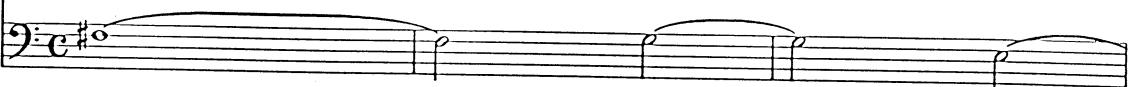
SUSANNA



JOACIM



Continuo



73. Duet

Andante

11

21

33

43

59

73

Adagio

87

97

74. Chorus

A musical score for the Continuo part, page 83, featuring 11 staves of music. The score is in common time and uses a bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 29 through 83 are marked above each staff. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and occasional quarter notes. Measure 83 concludes with a final cadence.

29

39

46

57

66

74

83

6 6 4 3