

SUSANNA

AN ORATORIO

As it was perform'd at the

THEATRE-ROYAL in Covent Garden, London

1749

Set to Musick by GEORGE-FREDERICK HANDEL, Esq.

Edited by

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1. Overture

2. Chorus: How long, oh Lord

3. Recitative

JOACIM

Our crimes re-peat-ed 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 this gloom.

4. Air

Andante larghetto

JOACIM

Violino I

Continuo

⁴

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

⁷

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

10
mit and feel de-cay _____, soon sub-mit _____, soon sub-mit and feel de - cay, soon sub-

13
mit and feel de-cay, soon sub-mit _____ and feel de-cay.

16
Clouds o'er-take the bright-est day, the bright-est day; beau-teous fa-ces, bloom-ing gra-ces soon sub-

19
mit and feel de-cay, beau-teous fa-ces, bloom-ing gra-ces soon sub-mit and feel de-cay, soon sub-mit _____

22
_____ and feel _____ de - cay _____, and feel de-cay, soon sub-mit and feel de-cay, soon sub-mit

25 *Adagio*

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

4
2

29

But true faith and wed-ded love ban-ish

Fine *p*

33

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

36 *Adagio*

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

40

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

43

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

Dal segno

43

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

Dal segno

5. Recitative

SUSANNA

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

Continuo



4
down my pale cheeks the tears no lon-ger run, but fly like dew be - fore the mor-ning sun.

6. Duet

Allegro moderato

SUSANNA

JOACIM

Violino I

Continuo

The musical score is written for four parts: Susanna, Joacim, Violino I, and Continuo. The key signature is two sharps (F# and C#), and the time signature is 3/8. The vocal parts for Susanna and Joacim are mostly rests, indicating they are silent during this section. The Violino I part plays a melodic line, and the Continuo part provides a rhythmic accompaniment.

10

When thou art nigh, my

²¹

Search, search my mind, and there you'll

pulse beats high and rap - tures swell my breast.

p

³⁰

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

With joy in their wings the young mo - ments shall

#

³⁸

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

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

p

⁴⁷

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

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

55

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

dark - en the sky;

63

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

71

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

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

80

, and chace ev' - ry cloud that would

, and chace ev' - ry cloud that would

⁸⁹

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

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

⁹⁸

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

¹⁰⁹

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

¹¹⁸

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

127

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

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

137

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

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

146

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

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

155

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

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

164

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

173

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

183

op -

7. Recitative

CHELSIAS

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

Continuo

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

CHELSIAS

Violino I

Violoncello

5

9

Who fears the Lord, may dare all foes, him safe - ly shrowds where e'er he goes,

p

13

where e'er he goes; and when in bat - tle fierce he glows, no sword, no dart shall

16

harm him, no,

19

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

23

him. Who fears the Lord,

27

may dare all foes, him safe-ly shrowds where e'er he goes;

30

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

33

dart shall harm

36

him, no sword, no dart shall harm him.

40

Who fears the Lord, may dare all foes,

44

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

47

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

50

harm

53

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

58

The Lord's pro - tec - tion, the Lord's pro - tec - tion is a

62

shield, which ne'er to mor - tal force will yield; tho' mil-lions charge him

65

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

p

68

field, yet no - thing shall a - larm him, no - thing shall a - larm him,

71

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

p

74

field, yet no-thing shall a - larm__ him. Who fears the Lord, may

77

dare all foes, him safe-ly shrowds where e'er__ he__ goes;

80

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

p

83

sword, no dart shall harm him.

f

87

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

p

90

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

p

93

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

97

him, no sword, no dart shall harm him.

f

102

f

106

9. Recitative

JOACIM

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

Continuo

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

10. Air

Grazioso

§

JOACIM

Violino I

Continuo

§

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

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

11

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

15

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

18

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

21

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

24

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

27

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

35

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

Fine *p*

39

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

43

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

47

mor - tal breast from love re-frain?

Dal segno %

11. Recitative

SUSANNA

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

Continuo

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

caught the am'-rous smart.

12. Air

Andante

SUSANNA

Violino I

Continuo

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

18
call'd you mine_, mine_, I then had call'd you mine_

p

4
2

27
, I then had call'd you mine.

f

36
Would cus-tom bid_ the melt - ing fair_ the pur-pose of her soul de - clare,

p

p

45
I then had call'd you mine_, mine_, I then had call'd you mine,

54
I then had call'd you mine, I then had call'd you mine.

p

f

63

Long ere the day our

Fine *p*

71

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

80

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

p *p*_{Vc.} tutti

90

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

6

100

mine.

Da capo

13. Recitative

CHELSIAS

Continuo

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

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

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

peace crown'd with ro-ses on your slum-bers wait, and joy-ous plen-ty guard the op'-ning gate!

14. Air

Larghetto e mezzo piano

CHELSIAS

Peace, peace crownd with ros-es on your slum-bers wait, peace _____ crownd with

Violino I

Continuo

10

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

20

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

30

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

15. Recitative

SUSANNA

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

Continuo

4

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

8

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

16. Air

Andante

SUSANNA

Violino I,II

Continuo

4

With-

7

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

p

10
 with - er in her bow'r, how soon, how soon, how

13
 soon the sick-ly flow'r, de - priv'd of sun, with - out the swain's as - si-duous care, would

16
 with - er in her bow'r, how soon the sick-ly flow'r would

19
 with - er in her bow'r, with -

22
 out the swain's as - si-duous care, how soon the sick-ly flow'r, de -

25
 priv'd of sun, de - priv'd of sun and cheer - - -

27

ing air, de

29

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

32

would with - er in her bow'r.

36

Shall

Fine

39

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

p

42

hu - man mind de - mand less pain than the na - tive_ of_ the plain? Shall

44
hu - man mind de - mand less pain, less pain than the na - tive of the plain? Shall

47
hu - man mind de - mand less pain, less pain than the na - tive of the plain? Shall

50
hu - man mind de - mand, shall hu - man mind de - mand less pain than the

53
na - tive of the plain.

57
With
Dal segno %

17. Recitative

JOACIM

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

SUSANNA

Continuo

5

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

2

9

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

6

13

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

In this a -

6b

17

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

#

21

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

25

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

29

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

18. Air

Larghetto

JOACIM

Violino I

Continuo

6
2

8 The pa-rent bird in

p

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

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

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

f

2.

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

p

35

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

40

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

45

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

7 61

50

Adagio

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

6 4 5 #

55

some rude hand__ de-spoil her nest.

62

But when she home - wards does re - pair and

Fine *p*

67

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

72

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

78

does re - pair and finds each flut - t'ring in - fant there, the joy she feels my

83

soul ex - plain, when next my fair I greet a - gain.

89

The

Dal segno %

19. Recitative

SUSANNA

On Jo-a-cim may ev'-ry joy at-tend, at once a hus-band,

Continuo

6

4

lov-er, and a friend.

#

20. Recitative

SUSANNA

What means this weight that in my bo-soms lies? What mean these

Violino I

Continuo

4

shades that swim be-fore my eyes? If ought pro-phet-ic in this breast I feel, por-tend-ing

9

good, oh quick the same re-veal. Let Jo-a-cim, my hus-band, find it all, if bad, on me a-lone

14

the dan-ger fall.

Largo

Largo

Violino I

Continuo

Bend-ing to the throne__ of glo - ry,

bend - ing to the throne___ of glo - ry, this a - lone, great God, I

crave, let me in - no - cent be - fore you rise from the de - vour - ing grave_____

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

crave, let me in - no - cent be - fore you rise from the de - vour - ing grave, rise from the de - vour - ing

20

grave, from the de-vour - ing grave! If thy

p

Fine

25

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

#7 4 4/2

28

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

6 4/2 6

32

Bend - ing to the throne__ of

39

glo - ry, this a -

Dal segno %

22. Recitative

1st ELDER

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

Violino I

Continuo

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

land to guide stern jus - tice? Un - re - lent - ing hand! Shall I sub - mit, shall I sub - mit to

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

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

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

23

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

26

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

29

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

32

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

35

hap - py, quit the saf - er shore.

23. Air

Larghetto

1st ELDER

Violino I,II

Continuo

6

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

12

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

17

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

22

grove re-tain the name of her I love.

28

In

Fine D. S. %

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

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

24. Recitative

1st ELDER



2d ELDER

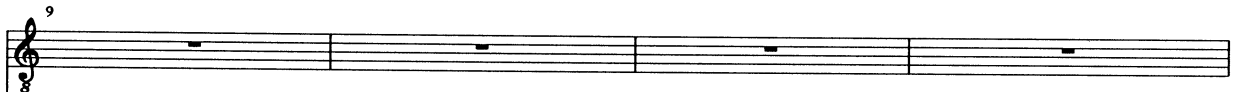
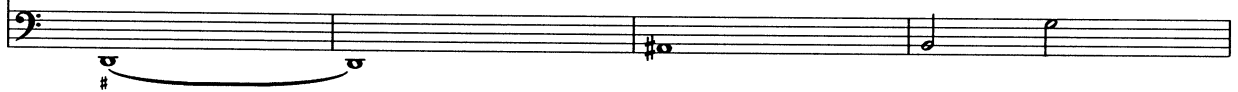


Say, is it fit that age should drop his pride to sooth and fon-dle at a wo-man's

Continuo



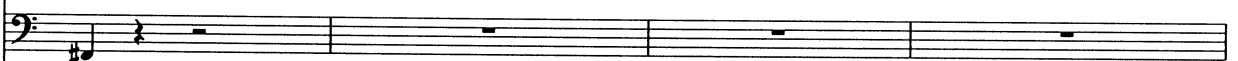
side? Was it for this the faith-ful spoke my fame, nor fear'd in-jus-tice, when they heard my



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



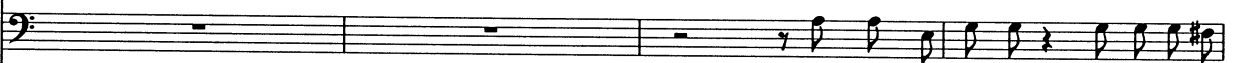
Hail, rev'-rend Bro-ther! By that pen-sive face, me-thinks, some long dis-pu-ted du-bious



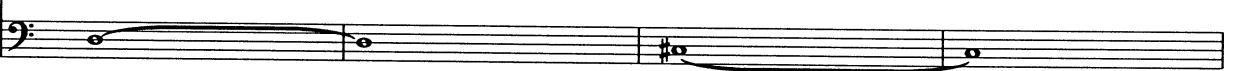
days.



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



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



21
8 Then tell your friend, why thus you thought-ful stand, purse your arch'd brow and cross each fold-ed
wrong.
6

25
8 hand? A-las! I can-not, I those pangs en-
Sup-pose 'twere love, could'st thou pre-scribe a cure?
4/2 4/2

29
8 dure; the shafts that fly from fair Su-san-na's eyes wound the grave states-man and un-man the

33
8 wise; her beau-teous im-age fills up all my heart; is't for her charms you like-wise feel the

37
8 smart?
Yes, 'tis her beau-ty like a ma-gick spell that fires my blood, and bids my years re-
4/2 #

41

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

25. Air

Staccato

2d ELDER

Violino I,II

Continuo

5

8

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

un poco p

12

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

15

and flames_ with sud - den light;

19

the oak that

un poco p

23

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

27

flames_ , and flames with

30

sud - - den light.

33

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

37

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

41

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

45

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

49

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

52 Adagio

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



57



61

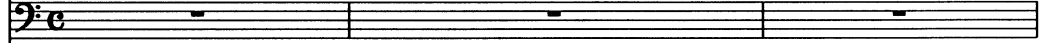


26. Recitative

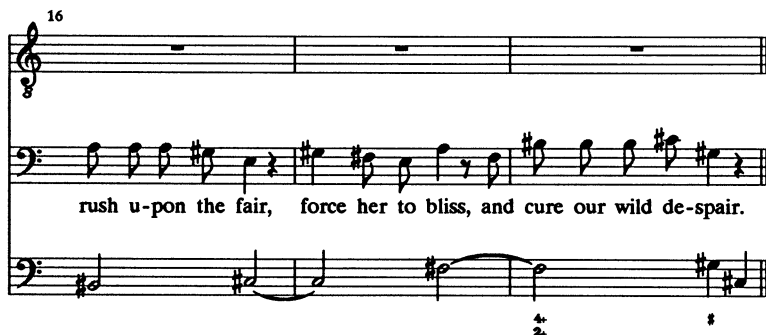
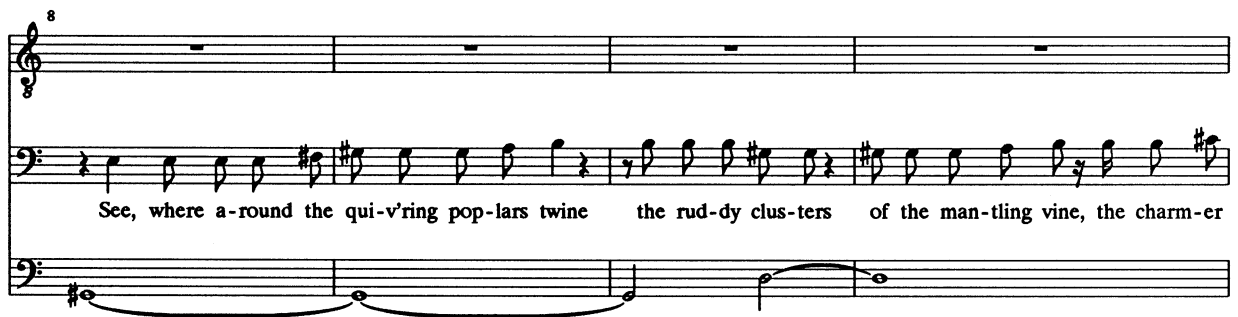
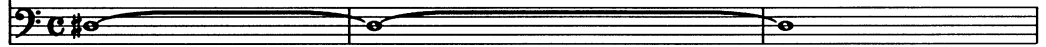
1st ELDER



2d ELDER



Continuo



27. Air

Andante

1st ELDER

Violino I,II

Continuo

47

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

58

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

68

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

77

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

86

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

96
dis-o - bey the call

105
who the call will dis-o - bey?

114

124
Age and dig-ni-ty in vain loud-ly thun-der in my ear, "From the hor-rid act re -

135
frain!" Love for-bids my soul to fear, love for-bids, love for-bids, love for-bids my

146

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

157

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

169

When the trum-pet sounds to arms, will the

178

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

186

will dis-o-bey?

196

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

p

207

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

217

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

f

229

28. Chorus Tacit

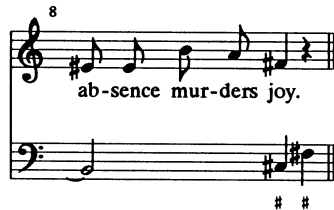
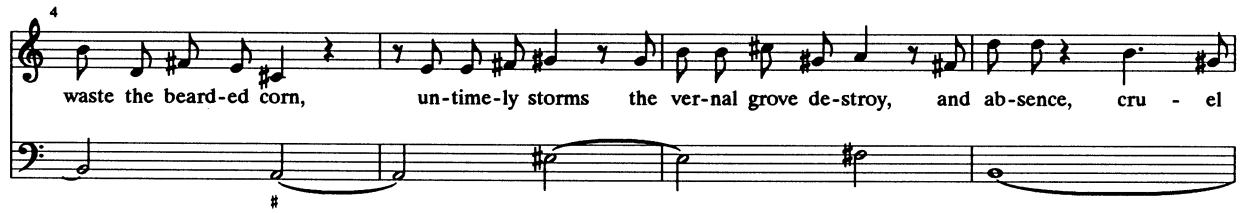
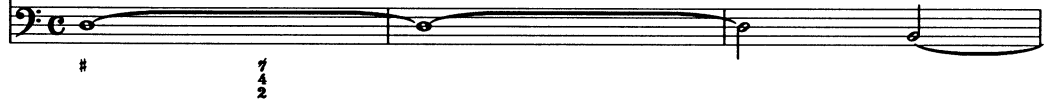
PART TWO

29. Recitative

JOACIM



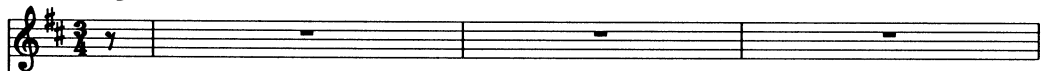
Continuo



30. Air

Larghetto

JOACIM



Violino I



Continuo



8

On

13

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

18

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

23

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

27

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

Vocal Score - 55

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

SUSANNA

Violino I

Continuo

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

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

Adagio

60
pow'r.

mp

pp

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

ATTENDANT

Ask

Violino I

Continuo

p

7

if yon da-mask rose be sweet, that scents the am-bient air? Then ask each shep-herd that you meet if

p

13

dear Su - san-na's fair, if dear___, dear Su - san - na's fair, if dear Su - san - na's fair? Ask

19

if yon da-mask rose be sweet, that scents the am-bient air? Then ask each shep-herd that you meet if

25

dear Su - san - na's fair, if dear Su - san - na's fair?

32

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

ATTENDANT

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

Violino I

Continuo

3
sil - ver lil - ies paint the glade, I saw the love - ly shep - herd laid whose loss__ I still de - plore__, whose

6
loss__ I still de - plore__; he was in truth the sweet - est swain, he

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

12
is, a - las! no more, a - las! a - las! but is__, a - las! no more.

15

Measure 15: The vocal line is a whole rest. The piano accompaniment consists of eighth and quarter notes in both staves.

Measure 16: The vocal line is a whole rest. The piano accompaniment consists of eighth and quarter notes in both staves.

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

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

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

1st ELDER

Violino I,II

Continuo

Bloom-ing as the face of spring, mild as

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

19
fond de-light; bloom-ing as the face of

30
spring, sof - ter than the cyg-net's wing, source of

38
joy and fond de-light, source of joy

47
source of joy and fond de - light, mild as

55
beams of dy - ing light, source of joy and fond de - light.

65

73

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

Fine *p*

82

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

90

care, hear my pray'r, charm - ing fair __, with one smile __,

97

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

107

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-vi-ous eye.

41. Air

2d ELDER

Violino I

Continuo

4

The tor-rent that sweeps_____

p

8

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

12

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

16

- - - - - sion is e-qual-ly strong_____

20

The tor-rent that sweeps in its

p

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

74

78

The

p

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

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

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

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

SUSANNA

1st ELDER

2d ELDER

Violino I

Continuo

The musical score is written for a vocal trio and instrumental ensemble. It consists of five systems of staves. The first system includes staves for SUSANNA, 1st ELDER, 2d ELDER, Violino I, and Continuo. The vocal parts (SUSANNA, 1st ELDER, 2d ELDER) are in treble clef with a common time signature (C). The instrumental parts (Violino I, Continuo) are in treble and bass clefs respectively, also in common time. The tempo is marked 'Andante'. The score includes dynamic markings such as *f* (forte), *pp* (pianissimo), and *p* (piano). The lyrics are: 'A - way, a - way! ye tempt me both in vain. Yet stay, yet stay, and'. The score is numbered 5, 8, and 13 at the beginning of the systems.

12

hear my love - sick strain.

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

un poco f

un poco f

14

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

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

p

17

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., Cemb.

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, I scorn to in - treat, I

Vc.

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

37

The image shows a musical score for measures 37 and 38. Measures 37 and 38 are vocal staves (treble and bass clef) with rests. Measures 39 and 40 are piano accompaniment (treble and bass clef) with a melodic line in the right hand and a bass line in the left hand. The piano part consists of eighth and sixteenth notes, ending with a final chord in measure 40.

44. Recitative

SUSANNA

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

2nd ELDER

Continuo

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

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

That shall be

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

45. Recitative

1st ELDER

2nd ELDER

Continuo

[Enter chorus]

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

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.

eyes had ne'er be-held the deed.

#

46. Air

Andante

SUSANNA

Violino I

Continuo

If guilt - less blood be your in-tent, I here re-sign it all,

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

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

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

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

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 And if to fate my days must

Largo

Fine *p*

43 run, oh right-eous heav'n, oh right-eous heav'n! thy will be done, thy will be done.

52 Oh right-eous heav'n, if to fate my days must run, oh right-eous heav'n, thy will be

un poco f

un poco f

61 done.

47. Recitative

1st ELDER

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

Continuo

2 6 b 6 #

Da capo

48. Chorus (Tacit)

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 roe, 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

JOACIM

Violino I,II

Continuo

⁴

22

_____, lo I cleave the yield - ing air.

25

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

28

air _____, see I fly to seek the

31

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

34

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

37

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

40

lo I cleave the yield - ing

44

air.

47

50

At my sight fresh de -

Fine

53

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

56

, at my sight, at my sight,

59

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

62

, from her breast shall chace de-spair.

66

69

Musical score for measures 69-71. The vocal line is a whole rest. The piano accompaniment features a complex melody in the right hand and a steady eighth-note bass line in the left hand.

72

Musical score for measures 72-73. The vocal line is a whole rest. The piano accompaniment continues with a similar pattern to the previous section.

Dal segno %

51. Chorus (Tacit)

Part Three

52. Chorus (Tacit)

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

SUSANNA

Faith dis-plays her ros-y wing,

Violino I

Continuo

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

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

an - gels, seat of God."

p

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

1st ELDER

Violino I

Continuo

6

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

p

12

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

p

18

the re-mem-brance of the 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

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.

Continuo

58. Recitative

SUSANNA

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

Violino I

Continuo

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

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-sci-ous 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.

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

60. Air

Allegro

DANIEL

Violino I

Continuo

6

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- clares, that the tru - ly wise de-

46

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

51

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

57

63

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

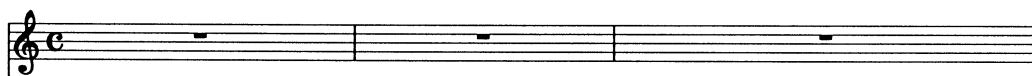
85
hairs, oft she flies from sil - - ver hairs.

91

Dal segno %

61. Recitative

DANIEL

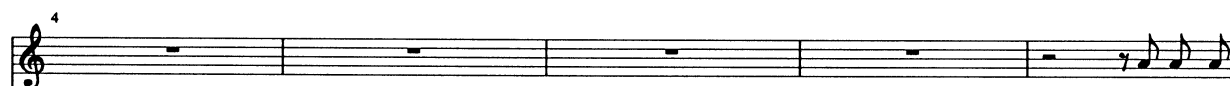
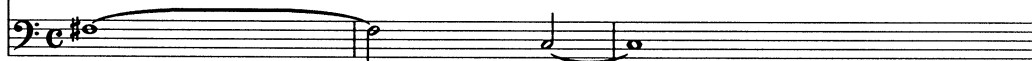


A JUDGE



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

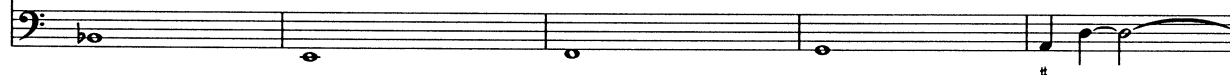
Continuo



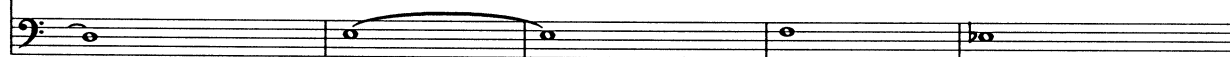
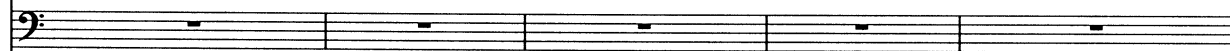
If you de-



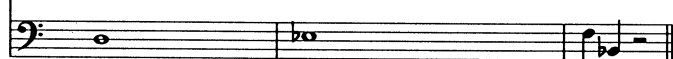
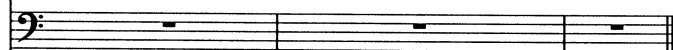
laws. As she ap-pears to thy dis-cern-ing eye, the fair we will ac-quit, or doom to die.



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



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



62. Chorus (Tacit)

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

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

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

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
4b
2

5b
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
2

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

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 am-ple shade af-ford, there,

5

37

Vain is de-keit when jus-tice holds the scale,

there Su-san-na wrong'd her wed-ded Lord.

41

the false-hood's fla-grant by the va-ry'd tale. Su-san-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,

6 6

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

DANIEL

Violino I

Continuo

5

Chas - ti - ty, thou che-rub bright, gen-tle as the dawn of

pp

pp

10

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

p

p

14

thou che-rub bright, gen-tle as the dawn of light, soft____, soft as mu-sick's dy - - - ing strain;

p

f

f

18

chas - ti - ty, thou che - rub bright, gen - tle as the dawn of

p *f*

4
2

22

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

26

strain, soft as mu - sick's dy - - ing strain:

31

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

Fine *p*

34

du - ty, vain _____ are charms, vain are charms and gra - ces vain, vain _____ are

p

37

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

40

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

6 6 5 6/4 2

44

Chas - ti -

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

JOACIM

Violino I,II

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,

f

40
gold with-in the fur-nace try'd, gold with-in the fur-nace try'd, shall the

p

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-er from the purg - ing fire.

f

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___

96

—, 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

Chelsias

Violino I

Continuo

10

21

Raise your voice to sounds of joy,

32

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

42

52

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

63

73 *p* Raise your voice to sounds of joy, Raise your voice, raise your voice, raise your voice to

83 sounds of joy, raise your voice to sounds of joy, pierce, pierce, the list'-ning skies,

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

102 . Raise your voice to sounds of joy,

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

121

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

130

hopes them - selves de - stroy

138

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

$\frac{4}{2}$

146

hopes them - selves de - stroy

153

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

164

raise your voice to sounds of joy, pierce, pierce, pierce the list' - ning

174

skies _____, pierce the

183

list' - ning, list' - ning skies.

193

Segue il Coro

69. Chorus (Tacit)

70. Recitative

SUSANNA

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

Continuo

6 6 #

5

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

SUSANNA

Violino I, II

Continuo

5

8

Guilt trem - bling

13

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

p

17

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

un poco *f* *p* *pp*

un poco *f* *p* *pp*

22

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

f *p*

f *p*

26

29

the gloom, till truth dis - pell'd the gloom and came _____ to

f *p*

f *p*

33 vir - tue's aid _____, and came _____ to vir - tue's aid.

6 4 4+ 2

37

40 Guilt trem - bling spoke my doom, guilt

p

44 trem - bling spoke my doom, and vice, and vice her joy _____ dis - play'd,

p

48 till truth dis - pell'd the gloom _____, till truth dis - pell'd the gloom _____ and

⁵¹
came to vir-tue's aid, and came

⁵⁵
to vir-tue's aid, and came to vir-tue's

⁵⁹
aid, and came to

Adagio

⁶³
vir - tue's aid.

⁶⁷

70

Kind

Fine

74

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

p

79

thee; op - pres - sion's, op - pres - sion's left to grieve, op - pres - sion's left to

84

grieve, op - pres - sion's left to grieve, and in - no - cence is free, and

89

in - no - cence is free, op - pres - sion's left to

p

⁹³

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

⁹⁶

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

¹⁰¹

¹⁰⁴ %

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

SUSANNA

JOACIM

Violino I

Continuo

6

pp *f*

11

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

17

swell - - - - - ing

p *f*

22

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

p

28

While my grate - ful voice I raise____, thy dear

____, I'll the swell-ing note____ pro-long.

33

name shall grace the song____, thy dear name____ shall grace____

p

38

____, thy dear name shall grace the song.

f

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

air; on thy

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

61

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

dy - ing, dy - - - - -

dy - ing, dy - - - - -

72 *f*

- ing in the void of air,

- ing in the void of air,

f

78 *p* *f*

dy - ing, dy - - - - -

dy - ing, dy - - - - -

p *f*

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.

f

90

p

96

97 98 99 100

