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

Nicholas McGegan, John Roberts, and Eleanor Selfridge-Field

FULL SCORE
(final version)

(c) 1989 Center for Computer Assisted Research in the Humanities
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

Nicholas McGegan, John Roberts, and Eleanor Selfridge-Field

FULL SCORE

(c) 1989 Center for Computer Assisted Research in the Humanities
A Note on This Edition

This newly edited version of Handel's oratorio Susanna has been produced electronically, utilizing facilities developed by Walter B. Hewlett at the Center for Computer Assisted Research in the Humanities in Menlo Park, California. Handel's music has been fed into a computer system, part by part, from his autograph (British Library RM 20.f.8) and other sources. The text, which is anonymous, has been adapted from a recently discovered copy of the 1749 libretto at the University of Texas, Austin. After extensive proofreading and proofhearing, final copy was approved by the conductor, Nicholas McGegan, for the creation of the performing score and parts. This version of the work, in which material not available in other modern editions has been added, remains on-line and will become part of the Center's Handel Database.

The editors wish to thank Anthony Hicks of London for editorial advice; the British Library for consultation of Handel's autograph; the staff of the Humanities Research Center at the University of Texas in Austin for their diligence in locating two hitherto unreported copies of the 1749 libretto; Walter B. Hewlett for his inspired and tireless efforts in facilitating the creation of the electronic score and parts; Edmund Correia Jr., Frances Bennion, and Stephen Rasmussen of the Center for Computer Assisted Research in the Humanities for their assiduous efforts in producing the edition; and Carol Handelmann, David Bowes, Elizabeth Blumenstock, and Elizabeth LeGuin of Philharmonia Baroque Orchestra as well as Philip Brett of the University of California at Berkeley for their cooperation.

This edition reflects the following decisions:

1. Components. Material not available in other modern editions but included in the libretto has been added in Nos. 14, 22, 68, and 71. No. 14 is indicated as a recitative in the 1749 libretto. It is set as a recitative and an aria in the autograph; we have used the aria version. Nos. 68 and 71 recapture from the autograph extended passages absent in other modern editions.

   Material following Nos. 21 and 63 in the autograph (two choruses and one recitative) but absent from this libretto have been omitted.
2. Dynamics and instrumentation. The dynamics markings in the autograph appear to belong to the early (1749) version of the work. The “con ripieno” and “senza ripieno” indications appear to have been generated by the accommodation of additional players hired for Solomon. No use of a reduced ensemble is believed to have been intended for Susanna. A few such indications added by Mr. Gegan are indicated in italics.

3. Articulation. Handel’s articulation signs are merely suggestive. Numerous slurs and other articulation marks that can be inferred from his incipits have been added. Some trills, modelled on those of the composer, have been added. The use of fermatas has been made uniform. Double-bar usage conforms to Handel’s practice.

4. Correction and interpretation of pitch and rhythm. A limited number of apparently wrong pitches have been tacitly corrected. Some dotted notes in cadences have been double dotted. A few errors in rhythmic figuration that originate with Handel have been corrected. Bars 34-36 in the continuo of No. 27, for example, are rhythmically irregular in earlier editions but should, we believe, be regularized.

Source Discrepancies

The following table indicates discrepancies between the 1749 libretto, Handel’s autograph, and the editions of Chrysander and Rose (HHA = Hallische Handelausgabe). The following symbols have been used:

* The source that was chosen as a model for the current edition.
+ Following the movement identified.
(1) Original text of Handel’s autograph.
(2) Emended text of Handel’s autograph.
-- Not present in this source/edition.

Many tacit corrections to word divisions and punctuation have been made.
<table>
<thead>
<tr>
<th>No.</th>
<th>Pages</th>
<th>1749 Libretto</th>
<th>Autograph</th>
<th>HHA</th>
<th>Chrys.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>15</td>
<td>*chace this gloom</td>
<td>chace its gloom</td>
<td>its</td>
<td>its</td>
</tr>
<tr>
<td>6</td>
<td>21-2</td>
<td>*joy in their wings</td>
<td>joy in their wings</td>
<td>on</td>
<td>on</td>
</tr>
<tr>
<td>29-36</td>
<td></td>
<td>*safely shrouds</td>
<td>safely shrouds</td>
<td>shrouds</td>
<td>shrouds</td>
</tr>
<tr>
<td>10</td>
<td>40</td>
<td>beneath the citron's balmy shade</td>
<td>beneath the myrtle's shade (1)</td>
<td>(2)</td>
<td>(2)</td>
</tr>
<tr>
<td>12</td>
<td>46</td>
<td>*thy happy bride</td>
<td>thy happy bride</td>
<td>the</td>
<td>thy</td>
</tr>
<tr>
<td>13</td>
<td>47</td>
<td>*wedded wife</td>
<td>wedded wife (1)</td>
<td>(1)</td>
<td>(1)</td>
</tr>
<tr>
<td>16</td>
<td>47-8</td>
<td>Peace crowned . . . [as recitative] *Peace crowned with roses</td>
<td>Peace</td>
<td>----</td>
<td>Peace</td>
</tr>
<tr>
<td>15</td>
<td>49</td>
<td>*has taught my steps</td>
<td>has taught my steps</td>
<td>has</td>
<td>has</td>
</tr>
<tr>
<td>16</td>
<td>49-50</td>
<td>*swain's assiduous care</td>
<td>joyful shepherd's care (1)</td>
<td>(2)</td>
<td>(2)</td>
</tr>
<tr>
<td>16</td>
<td>50-1</td>
<td>cheering air</td>
<td>cheering shepherd's care (2)</td>
<td>swain's assiduous care (2)</td>
<td>cheering</td>
</tr>
<tr>
<td>16</td>
<td>50-1</td>
<td>And shall the human</td>
<td>*Shall human</td>
<td>Shall</td>
<td>Shall</td>
</tr>
<tr>
<td>16</td>
<td>51-2</td>
<td>gay painted native</td>
<td>*native</td>
<td>native</td>
<td>native</td>
</tr>
<tr>
<td>17</td>
<td>54</td>
<td>*Depend, my fair, to see your Lord return</td>
<td>Depend you'll see your Joachim return</td>
<td>you'll</td>
<td>you'll</td>
</tr>
<tr>
<td>18</td>
<td>57</td>
<td>*when she homewards</td>
<td>when she homewards</td>
<td>the</td>
<td>she</td>
</tr>
<tr>
<td>22</td>
<td>63</td>
<td>*Extended version (36 bars) with 'Bear me resistless'</td>
<td>Chorus: Virtue shall never Anh.</td>
<td>Virtue</td>
<td>23+Anh.</td>
</tr>
<tr>
<td>23</td>
<td>68</td>
<td>*pains, strains</td>
<td>pain, strain</td>
<td>pain</td>
<td>pain</td>
</tr>
<tr>
<td>24</td>
<td>69</td>
<td>*thy blameless tongue</td>
<td>your blameless tongue</td>
<td>your</td>
<td>your</td>
</tr>
<tr>
<td>32</td>
<td>110-3</td>
<td>*Crystal</td>
<td>Chrystal</td>
<td>Chrystal</td>
<td>Chrystal</td>
</tr>
<tr>
<td>32</td>
<td>110-3</td>
<td>*Jess'min</td>
<td>jasmine</td>
<td>jasmine</td>
<td>jasmine</td>
</tr>
<tr>
<td>37</td>
<td>122</td>
<td>*hither unguents bring</td>
<td>precious unguents bring</td>
<td>precious</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>127</td>
<td>For I may doubt</td>
<td>*For may I doubt</td>
<td>may I</td>
<td>may I</td>
</tr>
<tr>
<td>41</td>
<td>128-30</td>
<td>*Whole forests and cities</td>
<td>Both forests and houses</td>
<td>Both forests and cities</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>135</td>
<td>*Desist, rash men!</td>
<td>Desist, desist</td>
<td>desist</td>
<td>desist</td>
</tr>
<tr>
<td>44</td>
<td>143</td>
<td>*nor Fears control</td>
<td>or fears</td>
<td>or fear</td>
<td>or fear</td>
</tr>
<tr>
<td>50</td>
<td>157-9</td>
<td>*Lo I cleave</td>
<td>Lo I cleave</td>
<td>So</td>
<td>So</td>
</tr>
<tr>
<td>60</td>
<td>192-3</td>
<td>*Wrinkled</td>
<td>Wrinkled</td>
<td>Wrinkl'd</td>
<td>Wrinkle</td>
</tr>
<tr>
<td>62</td>
<td>201</td>
<td>To cheer fair Virtue</td>
<td>*To cheer fair virtue</td>
<td>cheer</td>
<td></td>
</tr>
<tr>
<td>63</td>
<td>211</td>
<td>*unsullied snow</td>
<td>unsully'd snow</td>
<td>y'd</td>
<td>y'd</td>
</tr>
<tr>
<td>63+</td>
<td>213+</td>
<td>*--------------</td>
<td>Chorus: Righteous Daniel</td>
<td>Anh.</td>
<td>----</td>
</tr>
<tr>
<td>63+</td>
<td>213+</td>
<td>*--------------</td>
<td>Recit. (Daniel): Instant</td>
<td>----</td>
<td>----</td>
</tr>
<tr>
<td></td>
<td></td>
<td>conduct them</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>214-5</td>
<td>*musick's dying strain</td>
<td>music's dying strain</td>
<td>music's</td>
<td>musick's</td>
</tr>
<tr>
<td>64</td>
<td>216</td>
<td>*how vain is beauty</td>
<td>how vain is beauty</td>
<td>in</td>
<td>is</td>
</tr>
<tr>
<td>68</td>
<td>229-33</td>
<td>*Impious hopes</td>
<td>Impious hope: 193 bars</td>
<td>28-bar B</td>
<td>28-bar B</td>
</tr>
<tr>
<td>240</td>
<td></td>
<td>*that late my soul</td>
<td>which late my soul</td>
<td>which</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>247-9</td>
<td>[not relevant]</td>
<td>*39-bar B section</td>
<td>12-bar B</td>
<td>12-bar B</td>
</tr>
<tr>
<td>72</td>
<td>250</td>
<td>*his morning song</td>
<td>her morning song</td>
<td>her</td>
<td></td>
</tr>
<tr>
<td>73</td>
<td>253-4</td>
<td>*the musick bear</td>
<td>the music bear</td>
<td>music</td>
<td>musick</td>
</tr>
</tbody>
</table>
# Table of Contents

*PART ONE*

1. Overture
2. *Chorus*: How long, oh Lord, shall Israel groan?  
4. *Air–Joacim*: Clouds o'ertake the brightest day  
5. *Recitative–Susanna*: Oh Joacim!  
7. *Recitative–Chelsias*: Lives there in Babylon  
8. *Air–Chelsias*: Who fears the Lord may dare all foes  
10. *Air–Joacim*: When first I saw my lovely maid  
11. *Recitative–Susanna*: Let me confess  
13. *Recitative–Chelsias*: Down my old cheeks  
14. *Air–Chelsias*: Peace crowned with roses  
15. *Recitative–Susanna*: Oh pious Chelsias  
16. *Air–Susanna*: Without the swain's assiduous care  
17. *Recitative–Joacim, Susanna*: Source of each joy  
18. *Air–Joacim*: The parent bird in search of food  
19. *Recitative–Susanna*: On Joacim may ev'ry joy attend  
20. *Recitative–Susanna*: What means this weight?  
21. *Air–Susanna*: Bending to the throne of glory  
22. *Recitative–First Elder*: Tyrannic love! I feel thy cruel dart  
23. *Air–First Elder*: Ye verdant hills, ye balmy vales  
24. *Recitative–First Elder, Second Elder*: Say is it fit that age?  
25. *Air–First Elder*: The oak that for a thousand years  
27. *Air–First Elder*: When the trumpet sounds  
28. *Chorus*: Righteous Heav'n beholds their guile
PART TWO

29. Recitative--Joacim: Frost nips the flow'rs 101
30. Air--Joacim: On fair Euphrates' verdant side 101
31. Recitative--Susanna: Lead me, oh lead me to some cool retreat 109
32. Air--Susanna: Crystal streams in murmurs flowing 109
33. Recitative--Susanna, Attendant: Too lovely youth 116
34. Air--Attendant Ask if you damask rose 117
35. Recitative--Susanna, Attendant: In vain you try to cure 119
36. Air--Attendant: Beneath the cypress' gloomy shade 120
37. Recitative--Susanna, Attendant: Thy plaintive strains 122
39. Air--First Elder: Blooming as the face of spring 123
40. Recitative--Second Elder, Susanna: We have long languish'd 127
41. Air--Second Elder: The torrent that sweeps in its course 128
42. Recitative--Susanna, Second Elder: Deceitful wolves! 135
43. Trio--Susanna, First and Second Elders: Away, away, ye tempt me 136
44. Recitative--Susanna, Second Elder: Alas! I find the fatal toils 143
45. Recitative--Second, First Elders: I caught the fair delinquent 144
46. Air--Susanna: If guiltless blood be your intent 145
47. Recitative--First Elder: Quick to her fate 149
48. Chorus: Let justice reign 150
49. Recitative--Joacim: Is fair Susanna false? 156
50. Air--Joacim: On the rapid whirlwind's wing 156
51. Chorus: Oh Joacim, thy wedded truth 162
PART THREE

52. Chorus: The cause is decided
53. Recitative—Susanna: I hear my doom
54. Air—Susanna: Faith displays her rosy wing
55. Recitative—First Elder: Permit me, fair, to mourn thy fate
56. Air—First Elder: Round thy urn my tears shall flow
57. Recitative—Susanna: 'Tis thus the crocodile
58. Recitative—Susanna: But you, who see me on the verge of life
59. Recitative—First, Second Elders; Daniel: The sentence now is past
60. Air—Daniel: 'Tis not age's sullen face
61. Recitative—Daniel, a Judge: Oh wond'rous youth!
62. Chorus: Impartial heaven
63. Recitative—Daniel, 1st, 2nd Elders: Thou artful wretch
64. Air—Daniel: Chastity, thou cherub bright
65. Recitative—Susanna: But see, my Lord, my Joachim appears
66. Air—Joacim: Gold within the furnace try'd
67. Recitative—Susanna, Chelsias: The joyful news
68. Air—Chelsias: Raise your voice to sounds of joy
69. Chorus: Bless'd be the day that gave Susanna birth
70. Recitative—Susanna: Hence ev'ry pang
71. Air—Susanna: Guilt trembling spoke my doom
72. Recitative—Susanna, Joacim: Sweet are the accents
73. Duet—Joacim, Susanna: To my chaste Susanna's praise
74. Chorus: A virtuous wife shall soften Fortune's frown
OVERTURE

Oboe I

Oboe II

Violino I

Violino II

Viola

Fagotto

Continuo
Violoncelli senza Bassons e Contrabass.

tutti
2. Chorus

Largo

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

How long, oh Lord! shall Israel groan,

Alto

How long, oh Lord!

Tenore

How

Basso

How long,

Continuo

Oh Lord! how long shall Israel groan

Oh Lord! how long shall Israel groan, shall Israel groan

How long, oh Lord! how long, how long shall Israel groan in

how long, oh Lord! how long shall Israel groan in slavery and
press'ror's chain, oh hear thy people's moan and break th'op-pres'ror's

break th'op-pres'ror's chain, oh hear thy people's moan and break th'op-pres'ror's

and break th'op-pres'ror's chain, oh hear thy people's moan and break th'op-pres'ror's

chain! How long shall, oh Lord! how long shall Is - rael groan in

chain! How long, oh Lord! shall Is - rael groan, how long shall Is - rael groan in

chain! How long, oh Lord! how long, how long, shall Is - rael groan in
slav'ry and pain, and pain? Jehovah!

slav'ry and pain, and pain, and pain? Jehovah!

slav'ry and pain, in slav'ry and pain? Jehovah!

slav'ry and in pain, in slav'ry and pain, in slav'ry and pain? Jehovah!

Hear thy people's moan and break th'oppressor's chain!

Hear thy people's moan, and break th'oppressor's chain!

Hear thy people's moan and break th'oppressor's chain!

Hear thy people's moan and break th'oppressor's chain!
3. Recitative

JOACIM

Our crimes re-pea-t-ed have pro-vok’d His rage, and now He scourg-es

Continuo

a de-gen’-rate age. My wife, my fair Sus-an-na, come, and from my bo-som chace this gloom.

4. Air

Andante larghetto

Violino I

Violino II

Viola

JOACIM

Continuo

Clouds o’er-take the bright-est day, the bright-est day,
clouds o'er-take the bright-est day, the bright-est day; beau-teous fa ces, bloo-ning gra ces soon sub-
mit and feel de-cay, soon sub-mit, soon sub-mit and feel de-cay, soon sub-
mit and feel de-cay, soon sub-mit and feel de-cay.
Clouds o'er-take the bright-est day, the bright-est day; beau-teous fa-ces, bloom-ing gra-ces soon sub-
mit and feel de-cay, beau-teous fa-ces, bloom-ing gra-ces soon sub-mit and feel de-cay, soon sub-mit
and feel decay, soon submit and feel decay, soon submit and feel decay.

But true faith and wedded love banish

pain and joys improve, but true faith and wedded love banish pain, banish pain and
Adagio

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

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

Dal segno §
5. Recitative

SUSANNA

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

down my pale cheeks the tears no longer run, but fly like dew before the morning sun.

6. Duet

Allegro moderato

Violino I

Violino II

SUSANNA

JOACIM

Continuo

When thou art nigh, my
Search, search my mind, and there you'll pulse beats high and raptures swell my breast.

find your lovely form impress'd.

With joy in their wings the moments shall fly, with joy in their wings the young moments shall fly and...
chase ev'ry cloud that would darken the sky,
and chase ev'ry cloud that would
dark-en the sky; with joy in their wings the young moments shall fly
with joy in their wings the young moments shall fly.
and chace ev'ry cloud that would darken the sky,
and chace ev'ry cloud that would darken the sky,
and chace ev'ry cloud that would darken the sky.
If thou art but present my cares to beguile, oppression is soft'en'd and bond-age will

senza ripieno

If thou art but present my cares to beguile, oppression is soft'en'd and bond-age will

smile,
oppression is softened and bondage will smile, oppression is softened and bondage will smile, con ripieno

pression is softened and bondage will smile, pre-ession is softened and bondage will smile.

and bondage will smile, and bondage will smile; if thou art but present my
cares to be-guile,  
op-press-ion is soft-en’d and bond-age will smile

cares to be-guile,  
op-press-ion is soft-en’d and bond-age will smile

, op-press-ion is soft-en’d and bond-age will smile,  
op-

, op-press-ion is soft-en’d and bond-age will smile,  
op-

pres-son is soft-en’d and bond-age will smile.

pres-son is soft-en’d and bond-age will smile.
7. Recitative

CHELSIAS

Lives there in Bab-ylon 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

Oboe I

Oboe II

Violino I

Violino II

Viola

CHELSIAS

Continuo
Who fears the Lord, may dare all foes, him safely shrouds

where e'er he goes, where e'er he goes; and when in battle fierce he
glows, no sword, no dart shall harm
him, no, no sword, no dart, no sword, no dart shall harm him, no dart shall harm him.

Who fears the Lord, may dare all foes,
him safe-ly shrouds where e'er he goes; and when in bat-tle fierce he

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

Who fears the Lord, may dare all foes, him safely shrouds

where e’er he goes; and when in battle fierce he glows, and when in battle fierce he
The Lord's protection, the Lord's protection is a shield, which ne'er to mortal force will yield; tho' millions charge him in the field, yet nothing shall alarm him,
larm him,

tho' millions charge him in the field.

tho' millions charge him in the field, yet nothing shall alarm him.

Who fears the Lord, may dare all foes,

him safely shrouds where
e'er he goes; and when in battle fierce he glows, and when in battle fierce he glows, no sword, no sword, no dart shall harm him.

Who fears the Lord, may dare all foes, him safely shrouds
where e'er he goes; and when in battle fierce he glows, and when in battle fierce he glows, no sword, no dart, no sword, no dart shall harm him, no sword, no
dart shall harm him.
9. Recitative

A flame like mine, so faithful and so pure, shall to the length, of last time endure,

for heav'n-born virtue doth the warmth inspire, and smiling angels fan the god-like fire.

10. Air

Grazioso

When first I saw my lovely maid, be-
neath the citron's shade, in native innocence array'd, my heart became her prize, my heart became her prize,

When first I saw my lovely maid, beneath the citron's shade, my heart became, my heart became her prize; when
first I saw my lovely maid, beneath the citron's shade, in native innocence array'd, my

heart became, my heart became her prize, my heart became her prize, my heart

became, my heart became her prize, my heart became her prize.
I gaz'd, I hugg'd, the pleasing chain, could
mortal breast from love refrain? and thousand virtues still maintain the
conquest of her eyes. I gaz'd, I hugg'd, the pleasing chain, could
mortal breast from love refrain?

Dal segno
11. Recitative

SUSANNA

Let me confess, I hear my praises sung with matchless pleasure

by the tuneful tongue; and ne'er this bosom felt the sharpen'd dart, till from your lips I

caught the am'rous smart.

12. Air

Andante

Would custom bid the melting fair the purpose of her soul declare, I then had
call'd you mine, mine, I then had call'd you mine.

I then had call'd you mine.

Would custom bid the melting fair the purpose of her soul declare,
I then had call'd you mine,
I then had call'd you mine,
I then had call'd you mine,
I then had call'd you mine, I then had call'd you mine.

Long ere the day our
hands were ty'd and I became thy happy bride at heav'n's eternal shrine, I then had

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

came thy happy bride at heav'n's eternal shrine, I then had call'd you mine, I then had call'd you mine.

Da capo
13. Recitative

CHELSIAS

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

Continuo

your wed-ded truth each wond’ring 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-nubial de-di-cate her life.

14. Air

Larghetto e mezzo piano

Violino I

Violino II

Viola

CHELSIAS

Peace, peace crown’d with ros-es on your slum- bers wait, peace crown’d with
roses on your slumbers wait, and joyous plenty guard the opening gate,

...and joyous plenty guard the opening gate, and joyous plenty guard, joyous plenty guard the opening gate.
15. Recitative

SUSANNA

Oh pious Chel-sias! thy pa-ter-nal care hast 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,

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

16. Air

Andante

Violino I,II

SUSANNA

Continuo

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

soon the sickly flow'r, deprived of sun, without the swain's assiduous care, would

with'er in her bow'r, how soon the sickly flow'r would

with'er in her bow'r, with-

out the swain's assiduous care, how soon the sickly flow'r, de-

priv'd of sun, deprived of sun and cheer - - -
priv'd of sun and cheering air, would wither in her bow'r, how soon the sickly flow'r_

would wither in her bow'r.

shall

human mind demand less pain than the native of the plain, than the native of the plain?

shall
human mind demand less pain, less pain than the native of the plain? Shall

human mind demand less pain, less pain than the native of the plain? Shall

human mind demand, shall human mind demand less pain than the native of the plain.

na-tive of the plain.

With

Dal segno $\text{\textdagger}$
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

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-lie-ver shall be wel-come here, and nour-ish pi-ous hopes with-out a fear.

lone with sor-row I o-bey; what joy have I, when Jo-a-cim’s a-way? For-give the
Ere round the tears that trickle from my eyes; be dumb my sorrows and unheard my sighs.

sphere the sun has urg'd his wain and six times rested in the western main, depend, my

fair, to see your Lord return.

Till then, Susanna, 'tis thy lot to mourn!

18. Air

Larghetto

Violino I

Violino II

JOACIM

Continuo
The parent bird in search of food a while deserts her callow brood, what torments wring her anxious breast, lest some rude hand despoil her nest, lest some rude hand despoil her nest.
The parent bird in search of food a while deserts her callow brood, what torments wring her anxious breast, lest some rude hand de-spoil her nest, what torments wring her anxious breast, lest some rude hand de-spoil her nest. The parent bird in search of food a while deserts her callow brood, what torments wring her anxious breast, lest some rude hand de-
Adagio

spoil her nest, what torments wring her anxious breast, lest

some rude hand de-spoil her nest.

But when she home-wards does re-pair and

finds each flut'ring infant there, the joy she feels my soul ex-
plain, when next my fair I greet again. But when she home-wards

does re-pair and finds each flut-tring in-fant there, the joy she feels my

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

The

Dal segno §
19. Recitative

SUSANNA

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

Continuo

lov'er, and a friend.

20. Recitative

Violino I

Violino II

Viola

SUSANNA

What means this weight that in my bo-som lies? What mean these shades that swim be-fore my eyes? If ought pro-phet-ic in this breast I

Continuo
feel, por-tend-ing good, oh quick the same re-veal. Let Jo-a-cim, my hus-band, find it all, if bad,
on me a lone the dan-ger fall.
throné of glo-ry, bend-ing to the throné 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 alone, great God, I crave, let me innocent before you rise from the devouring grave, rise from the devouring grave, from the devouring grave!

If thy will is now requiring that I die before my time, that I die before my time, all my
long-ing soul's de-sir-ing is to fall with-out a crime,

Bend-ing

to the throne of glo-ry, this a-

Dal segno §
22. Recitative

Violino I

Violino II

Viola

1st ELDER

Continuo

Tyran-nic love! I feel thy cruel dart,
nor age protects me from the burning smart.

What, seceded with the elders of the

land to guide stern justice's unrelenting hand! Shall I submit, shall I submit to
Bear me resistless down the rapid tide,

no faithful pilot shall my vessel guide, no friendly

star her gentle light supplies, but pitchy clouds involve the dark'en'd
skies, the tempest howls, the foaming surges roar, while I, un-

happy, quit the safer shore.

23. Air

Violino I, II
Larghetto

1st ELDER

Continuo

Ye verdant hills, ye balm-y vales, bear witness of my
pains, how oft have Shin-ar's flow'ry dales been taught my am'rous strains! The
wound-ed oaks in yon-der grove re-tain the name of her I love, the wound-ed oaks in yon-der
grove re-tain the name of her I love.

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
to grant the just returns of love.
24. Recitative

1st ELDER

2d ELDER

Continuo

Say, is it fit that age should drop his pride to sooth and fonde at a woman's side? Was it for this the faithful spoke my fame, nor fear'd in-just-tice, when they heard my name? Now app-ro-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
Then tell your friend, why thus you thought-ful stand, purse your arch’d brow and cross each fold-ed
wrong.

A-lass! I can-not, I those pangs en-
Sup-pose ’twere love, could’st thou pre-scribe a cure?

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

wise; her beau-ty image fills up all my heart; is’t for her charms you like-wise feel the

smart?

Yes, ’tis her beau-ty like a ma-gick spell that fires my blood, and bids my years re-
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

Violino I,II

2d ELDER

Fagotto

Continuo

The oak that for a thou-sand years, that for a thou-sand years with-
stood the tempest's might, like me the dart-ed light'ning fears

and flames with sudden light;

the oak that

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

Curs'd be the day, curs'd be the day, and curs'd the fatal hour that brought my age into a woman's pow'r;
curs'd be the day, and curs'd the fatal hour
that brought my age into a woman's pow'r;
curs'd be the day, curs'd be the day and
curs'd the fatal hour, and curs'd the fatal hour that brought my age in-

Adagio

to a woman's pow'r, that brought my age into a woman's pow'r.
26. Recitative

1st ELDER
Ye wing-ed gales, con-vey these whis-pr'ing sighs, and tell Sus-an-na, that her lov-er

2nd ELDER

dies, but soft-ly mur-mur when you speak my name, un-fold my passion, but con-ceal my shame.

Continuo

See, where a-round the qui-v'ring pop-lars twine the rud-dy clus-ters of the man-tling vine, the charm-er

sits. With wing-ed haste we'll fly, and, close con-ceal'd from ev'-y search-ing eye, a-wait our time; then

rush u-pon the fair, force her to bliss, and cure our wild de-spair.
27. Air

Andante

Violino I,II

1st ELDER

Continuo

When the trumpet sounds to arms, will the lingering soldier stay?

When the Nymph displays her charms, who shall obey, who shall call.
dis-obey the call

who the call will dis-obey?

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

frain!" Love for-bids my soul to fear, love for-bids, love for-bids, love for-bids my
soul to fear. Age and digni-ty in vain loud-ly thun-der in my ear, "From the hor-rid
act re-frain!" Love for-bids, love for-bids my soul to fear.

When the trum-pet sounds to arms, will the lin-g'ring sol-dier stay? When the Nymph dis-plays her charms, who the call

will dis-o-bey?
Age, and dignity in vain loudly thunder in my ear, "From the horrid act refrain, from the horrid act refrain!" Love, love forbids, love forbids my soul to fear, love forbids, love forbids my soul to fear.
28. Chorus

Grave

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Right-eous Heav'n be-holds their guile, and for-bears his wrath a-while;

Alto

Right-eous Heav'n be-holds their guile, and for-bears his wrath a-while;

Tenore

Right-eous Heav'n be-holds their guile, and for-bears his wrath a-while;

Basso

Right-eous Heav'n be-holds their guile, and for-bears his wrath a-while;

Fagotto

Continuo
while.

while.

while.

while.

Yet his bolt shall

Yet his bolt shall
Yet his bolt shall quickly fly, shall quickly fly, shall quickly fly,
Yet his bolt shall quickly fly, shall quickly fly, shall quickly fly,
Yet his bolt shall quickly fly, shall quickly fly, shall quickly fly,
Yet his bolt shall quickly fly, shall quickly fly, shall quickly fly,
Yet his bolt shall quickly fly, shall quickly fly, shall quickly fly,
Yet his bolt shall quickly fly, shall quickly fly, shall quickly fly,
Yet his bolt shall quickly fly, shall quickly fly, shall quickly fly,
Yet his bolt shall quickly fly, shall quickly fly, shall quickly fly,
Yet his bolt shall quickly fly, shall quickly fly, shall quickly fly,
dart-ed thro' the flaming sky,
yet his bolt shall quickly fly,

quick-ly fly, shall quickly fly, dart-ed thro' the flaming sky,

sky, dart-ed, dart-ed, dart-ed, dart-ed,
flaming sky,

darted tho' the flaming sky,

darted tho' the flaming sky,

yet his bolt shall

yet his bolt shall quickly fly, shall quickly fly, yet his bolt shall

yet his bolt shall quickly fly, shall quickly fly, yet his bolt shall
quick - ly fly, his bolt shall quickly fly
quick - ly fly, dart-ed thro' the flam - ing sky, dart-ed,
quick - ly fly, dart-ed thro' the flam - ing sky, dart-ed, dart-ed,
quick - ly fly, dart-ed thro' the flam - ing sky, dart-ed thro' the flam - ing
fly, shall quick - ly fly, dart-ed thro' the flam - ing
dart-ed, dart-ed, dart - ed thro' the flam ing
dart-ed, dart-ed, dart - ed thro' the flam ing
sky, darted, thro' the flaming sky, yet his bolt shall
sky, darted, thro' the flaming sky, yet his bolt shall
sky, darted, thro' the flaming sky, yet his bolt shall

yet his bolt shall quickly fly, darted thro' the flaming
quickly fly, his bolt shall quickly fly, darted,
quickly fly, his bolt shall quickly fly, darted,
yet his bolt shall quickly fly, his bolt shall quickly
his bolt shall quickly fly, dart-ed thro' the flam-ing sky. Right-eous Heav'n be-

holds their guile, and for-bears his wrath a-while. Trem-ble, guilt, for thou shalt find,
Tremble, guilt, for thou shalt find, wrath divine.

thou shalt find wrath divine outstrips the wind.
Tremble, guilt, for thou shalt find, thou shalt find

wind, outstrips, outstrips the wind, outstrips the

wrath divine outstrips the wind, outstrips the

wrath divine outstrips the wind,
strips the wind, outstrips the wind, outstrips the wind, outstrips the wind,

vendetta divine outstrips the wind, outstrips the wind, outstrips the wind, outstrips the wind,

wonder divine outstrips the wind, outstrips the wind, outstrips the wind, outstrips the wind,

wonder divine outstrips the wind, outstrips the wind, outstrips the wind, outstrips the wind,

wonder divine outstrips the wind, outstrips the wind, outstrips the wind, outstrips the wind,

wonder divine outstrips the wind, outstrips the wind, outstrips the wind, outstrips the wind,

wonder divine outstrips the wind, outstrips the wind, outstrips the wind, outstrips the wind,

wonder divine outstrips the wind, outstrips the wind, outstrips the wind, outstrips the wind,

wonder divine outstrips the wind, outstrips the wind, outstrips the wind, outstrips the wind,

wonder divine outstrips the wind, outstrips the wind, outstrips the wind, outstrips the wind,

wonder divine outstrips the wind, outstrips the wind, outstrips the wind, outstrips the wind,

wonder divine outstrips the wind, outstrips the wind, outstrips the wind, outstrips the wind,

wonder divine outstrips the wind, outstrips the wind, outstrips the wind, outstrips the wind,

wonder divine outstrips the wind, outstrips the wind, outstrips the wind, outstrips the wind,
wrath divine outstrips the wind, outstrips the wind,
PART TWO

29. Recitative

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

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

ab-sence mur-ders joy.

30. Air

Larghetto

Violino I

Violino II

Viola

JOACIM

Continuo
fair Eu-phra-tes' ver-dant side, where nod-ding o-siers play, with her I've mark'd the roll-ing
tide, and ev'ry sight was gay, with her I've mark'd the rolling tide

with her I've mark'd the roll-

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

103
Very sight was gay.

On fair Euphrates' verdant side, where nodding osiers play, with her, with her I've mark'd the rolling
tide, the rolling tide, and every sight was gay, and ev'ry sight, and ev'ry sight was gay,

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

ing tide, and ev'ry sight was gay.

No more the flow'ry banks have charms to

Fine
please me as before, till dear Susanna fills these arms contentment is no more; no more the flowery banks have charms to please me as before, till dear Susanna fills these arms contentment is no more, no more, contentment is no more.
31. Recitative

SUSANNA

Lead me, oh lead me to some cool retreat, my spirits faint beneath the burning heat.

Continuo

32. Air

Andante larghetto e mezzo piano

Violino I

Violino II

Viola

SUSANNA

Continuo

109
Crystal streams in murmurs flowing,
in murmurs flowing, balm-y

breezes gently blowing, rob of sweets the jess'min bow'r, rob of

sweets the jess'min bow'r, balm-y breezes gently blowing, rob of
sweets the jess'-min bow'r, balm-y breez-es gent-ly blow-ing, rob of sweets the jess'-min bow'r;

cry - stal

streams in mur-murs flow-ing, cry - stal streams in mur-murs flow-ing, balm-y breez-es gent-ly
Blowing, balm-y breezes gently blowing, rob of sweets the jess'-min bow'r, rob of sweets the jess'-min bow'r, rob of sweets the jess'-min bow'r, the jess'-min bow'r, balm-y breezes gently blowing, rob of sweets the jess'-min bow'r, rob the jess'-min bow'r, balm-y breezes gently blowing.
blowing, rob of sweets the jess'-min bow'r.

Bow the pines that shade yon

mountain, curl the softly trickling fountain, curl the softly trickling
fountain, cool the noon-tide's raging pow'r, cool the noon-tide's raging pow'r; bow the pines that shade yon moun-tain, curl the soft-ly trick-ling fountain, curl the soft-ly trick-ling
Adagio

pow'r, cool the noon-tide's raging pow'r, cool the noon-tide's raging pow'r.

Dal segno
33. Recitative

SUSANNA

Too lovely youth, for whom these sorrows flow, when will thy presence

ATTENDANT

banish ev'ry woe?

Soon will thy Lord, thy Jo-a-cim return; cease then so short an ab-sence thus to mourn.

Continuo

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

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,

time clothes with ea-gle's wings the roll-ing year. But thou art kind, nor think thy mis-tress vain, if
now I wish to hear the tender 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

Non troppo presto

Violino I

Violino II

Viola

ATTENDANT

Continuo

rose be sweet, that scents the am-bient air? Then ask each shep-herd that you meet if dear Su-san-na's fair,
2. Say, will the vulture leave his prey,
and warble thru' 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 rising grief, my wounded bosom spurns at all relief.

**ATTENDANT**

I know the pangs that cleave the bleeding heart, still in my breast I feel the pointed dart.

**Continuo**

An humble swain did all my pains create, an humble swain best suited with my state;

but death soon seiz'd him, an un-timely prize! and tore the youth for ever from my eyes.
Be beneath the cypress' gloomy shade where silver lilies paint the glade, I saw the lovely shepherd laid whose loss I still deplore, whose loss I still deplore; he was in truth the sweetest swain, he
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

is, a - las! no more, a - las! a - las! but is, a - las! no more.
37. Recitative

SUSANNA

Thy plaintive strains my in-most sorrows move, for well Susanna

ATTENDANT

Knows the pangs of love.

Excuse th' in-vo-lun-tary tears that flow, but my sad heart must vent its secret woe.

Continuo

I was to blame to wake thy in-most smart. Compose, sweet maid, compose thy beating heart.

But haste, good virgin! hither unguents bring and all the spices that embalm the springs; to

shun the scorching day I mean to lave my fainting limbs in yonder silver wave.
38. Recitative

SUSANNA

Continuo

But hark! what sudden noise invades my ear? Defend me, Heav’n, from ev’ry wrong I

fear! What mean ye both? Say, why do ye invade the awful gloom of this seq’ster’d shade?

39. Air

Larghetto

Violino I,II

1st ELDER

Continuo

Blooming as the face of spring, mild as beams of dy’ing light, softer than the cyg-net’s wing, source of joy and
fond delight; blooming as the face of spring, softer than the cygnet's wing, source of joy and fond delight, source of joy and fond delight, mild as beams of dying light, source of joy and fond delight.
Hear my pray'r, charming fair, with one smile dismiss my care.

Fine

with one smile dismiss my care, charming fair, with one smile dismiss my care.

125
40. Recitative

SUSANNA

2d ELDERS

Continuo

We long have languish'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-di ans 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

Eld-ers, lest some jea-lous spy be-hold your con-duct with an en-vious eye.
41. Air

Allegro

Violino I

Violino II

Viola

2d ELDER

Continuo

The torrent that sweeps,

in its course whole forests and cities along,  
resistless is found in its
force, my passion is equally strong.

The torrent that sweeps in its
course whole for-est and cit-ies a-long, the tor-rent that sweeps in its

course whole for-est and cit-ies a-long, re-

sis-tless is found in its force, my pas-sion is e-qual-ly
strong, my passion is equally strong, is

equally strong, my passion is equally strong, my

passion, my passion is equally strong.
What-'er would my purpose re-

Fine

strain in pieces my fury shall tear, denial is offer'd in
vain, then yield to in-treat-y, proud fair, denial is offer'd in

vain, then yield to in-treat-y, proud fair, proud fair

---, then yield, proud fair, then yield to in-treat-y, proud fair.
42. Recitative

SUSANNA

Deceitful wolves! who left in truth's defence, wrong the high trust, and prey on

2d ELDER

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

Continuo

ven-geance of the land.

Thou fool-ish wo-man! will thy plaints a-vail, when our grave tongues re-peat the well for-g'd
tale? Will those sus-pect, to whom your grief com-plains, that blood could ri-ot in an El-ser's veins?
Away, away! ye tempt me both in vain.
Yet stay, yet stay, and

Un poco f

Hear my love-sick strain.

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

Un poco f
Away, away! ye tempt me both in vain, ye lief to my sorrows, and ease to my pain.

Yet stay, yet stay, and hear my love-sick strain.
Yet scorn to in-treat when by force I may gain relief to my sorrows, and ease to my pain. Vc.

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

139
ye tempt me in vain. Away, away!
yet stay, yet stay, and hear.
scorn to in-treat when by force I may gain relief to my sorrows, and ease to my pain.

way! ye tempt me both in vain. Away!
my love-sick strain, my love-sick strain.
I scorn to in-treat when by force I may gain re-
lied to my sorrows, and ease to my pain, relief to my sorrows, and ease to my pain.
44. Recitative

SUSANNA

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

2nd ELDER

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

Continuo

aid, appear-ing truth be thine, self con-
scious vir-tue shall be ev-
er mine.

That shall be

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

1st ELDER

2nd ELDER

I caught the fair delinquent in her sin: the youthful partner

Continuo

[Enter chorus]

of her stolen embrace broke from our feeble arms, and fled the place. Ourselves beheld within the mazy grove

To judgment soon th'ill-fated beauty lead, ah! would these

their guilty pleasures, and adulterous love.

eyes had ne'er beheld the deed.
46. Air

Andante

Violino I

Violino II

Viola

SUSANNA

If guiltless blood be your intent, I here resign it all,

Continuo

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

triumph in my fall. If guiltless blood be your intent, I
here resign it all, fearless of death, as innocent, as innocent, I

triumph in my fall, I triumph, I triumph, I triumph in my fall.

If guiltless blood be your intent, I
here resign it all, fearless of death as innocent, fearless of death as innocent

I...-...-...-...-...-...-...-...-...-...-...-...-...-...-...-...-...-...-...-...-...-...-...-...-...-...-...

I triumph, I triumph, I triumph, I

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

triumph in my fall.

Largo

And if to fate

Fine
47. Recitative

2nd ELDER

Quick to her fate the loose adul'tress bear, fair to the eye, yet fals'er than she's fair.

Continuo

Da capo
land, let justice reign,

flourish thro' the land, let justice flourish thro' the land,

Let justice reign and flourish thro' the land, and flourish, flourish,

Let justice reign and flourish thro' the land,

land, let justice reign and flourish thro' the land, and flourish.

land, let justice reign and flourish thro' the land, and flourish thro' the land, and flourish, flourished thro' the land, and flourished the land, and
land, nor youth, nor charms, nor youth, nor charms di-vert her i-ron hand, di-

land, nor youth, nor charms, nor youth, nor charms di-vert her i-ron hand, di-

land, nor youth, nor charms, nor youth, nor charms di-vert her i-ron hand, di-

land, nor youth, nor charms, nor youth, nor charms di-vert her i-ron hand, di-

47

vert her i-ron hand;
vert her i-ron hand;
vert her i-ron hand;
vert her i-ron hand; let jus-tice reign and

vert her i-ron hand; let jus-tice reign and flour-ish thro' the land, thro' the
let justice reign and flourish thro' the land, thro' the land
flourish thro' the land, and flourish thro' the land, let
land, let justice reign and flourish thro' the land

jus-tice reign and flourish thro' the land, thro' the land, nor youth, nor charms di-ver- her i-ron
and flourish, flourish thro' the land, nor youth, nor charms di-ver her i-ron
jus-tice reign and flourish thro' the land, nor youth, nor charms di-ver her i-ron
and flourish thro' the land, nor youth, nor charms di-ver her i-ron
49. Recitative

Joachim

Is fair Susanna false? It ne'er can be. De-test-ed scroll ne'er gain be-lief from me. Is she not soft-er than the breath of love, fair as the roe, and con-stant as the dove? Hence let me

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

50. Air

Allegro ma non troppo

Violino I,II

Joachim

Continuo
On the rapid whirlwind's wing see I fly to seek the fair, on the rapid whirlwind's wing, lo I cleave the yielding air, the yielding air.
, lo I cleave the yielding air.

On the rapid whirlwind’s wing lo I cleave the yielding air, the yielding

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

id whirlwind’s wing
lo I cleave the yielding air, the yielding air.

At my sight fresh de-

Fine
51. Chorus

Andante larghetto

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Oh Jo-a-cim! thy wed-ded truth, thy wed-ded truth is war-rant-ed of heav'n,

Oh Jo-a-cim! thy wed-ded truth, thy wed-ded truth is war-rant-ed of heav'n,

Oh Jo-a-cim! thy wed-ded truth, thy wed-ded truth is war-rant-ed of heav'n,

Oh Jo-a-cim! thy wed-ded truth, thy wed-ded truth is war-rant-ed of heav'n,

Oh Jo-a-cim! thy wed-ded truth, thy wed-ded truth is war-rant-ed of heav'n,
thy wed-ded truth is war-rant-ed of heav'n, thy wed-ded truth is
war-rant-ed, is war-rant-ed of heav'n,

war-rant-ed, is war-rant-ed of heav'n,

war-rant-ed of heav'n, is war-rant-ed of heav'n,

war-rant-ed of heav'n, thy wed-ded truth is war-rant-ed of heav'n,

oh Jo-a-cim, thy wed-ded truth is war-rant-ed of heav'n,
thy wedded truth is warrant-ed of heav'n, thy wedded truth is warrant-ed of heav'n.

thy wedded truth is warrant-ed of heav'n, is warrant-ed of heav'n.

thy wedded truth is warrant-ed of heav'n, is warrant-ed of heav'n.

thy wedded truth is warrant-ed of heav'n, is warrant-ed of heav'n.

Adagio

heav'n, oh Jo-a-cim! thy wedded truth, thy wedded truth is

heav'n, oh Jo-a-cim! thy wedded truth, thy wedded truth is

heav'n, oh Jo-a-cim! thy wedded truth, thy wedded truth is

heav'n, oh Jo-a-cim! thy wedded truth, thy wedded truth is
A tempo ordinario

war-rant-ed of heav’n: and to thy faith, il-lus-trious youth, shall due re-ward be giv’n,

war-rant-ed of heav’n:

war-rant-ed of heav’n:

war-rant-ed of heav’n: tasto solo

shall due re-ward be giv’n, shall due re-ward

to thy faith, il-lus-trious youth, shall due re-ward be giv’n, be giv’n,

and to thy faith, il

168
to thy faith, and to thy faith, illustrious youth, shall due reward be giv'n,
ward be giv'n, shall due reward be giv'n,
ward, shall due reward be giv'n,
and giv'n, shall due reward be giv'n, shall due reward be giv'n,
PART THREE

52. Chorus

Allegro

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo
The cause is decided,

Susan-na is guilt-y,

The sentence decreed,

Susan-na must bleed,

Susan-na is guilt-y,

Susan-na must bleed,

Susan-na is guilt-y,
Susan must bleed, the cause is decided, the
Susan must bleed, the cause is decided, the
Susan must bleed, the cause is decided, the
Susan must bleed, Susan is guilty, the cause is decided, the

Sentence, the sentence decreed,
Sentence, the sentence decreed,
Sentence, the sentence decreed,
Sentence, the sentence decreed,
Susan is guilty,
Susan is guilty,
Susan is guilty,
Susan is guilty,
Susan-na is guilt-y, Susan-na must bleed,

the cause is de-cid-ed,

the sen-tence de-

Susan-na is guilt-y,

creed,

Susan-na is guilt-y,

the sen-tence de-

Susan-na is guilt-y,
bleed, Susanna is guilty, Susanna must bleed,

Susanna is guilty, Susanna must bleed, Susanna is guilty, Susanna must bleed,

Senza Violone

susanna is guilty, susanna must bleed, the sentence decreed, the sentence decreed,

bleed, Susanna is guilty, Susanna must bleed,

bleed, the sentence decreed, Susanna is guilty, Susanna must bleed,

susanna is guilty, susanna must bleed,
Susan na must bleed, must bleed, Susan na must bleed, must bleed, Susan na must bleed, Susan na, Susan na must bleed, Susan na is guilty, Susan na must bleed, Susan na must bleed, Susan na is guilty, Susan na must bleed, Susan na must bleed, Susan na is guilty, Susan na must bleed, Susan 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.
bleed, Su-san-na must bleed, Su-san-na is guilt-y, Su-san-na must bleed.
53. Recitative

SUSANNA

I hear my doom, nor yet the laws accuse the witnesses your much wrong'd ears abuse. Then welcome death! I meet you with delight, and change this earth for realms of endless light.

Continuo

54. Air

Largo

Violino I

Violino II

Viola

SUSANNA

Faith displays her rosy wing,

Continuo

Che - rubs songs of gladness sing, virtue, clad in bright array, stream-ing with e - ter nal day, whis - pers
in my ravish'd ear,

"Innocence shall never fear, innocence shall never fear;

welcome to this bright abode, seat of angels, seat of God, welcome to this bright abode, seat of angels, seat of God."
plays her rosy wing, virtue, clad in bright array, whispers in my raving ear. "Innocence shall never fear, innocence shall never fear, innocence shall never fear, welcome to this bright abode, seat of angels, seat of angels, seat of God, welcome to this bright abode, seat of
angels, seat of God.
55. Recitative

1st ELDER

Permit me, fair, to mourn thy fate severe, and join thy sorrows with one pious tear.

Continuo

56. Air

A tempo ordinario

Violino I

Violino II

Viola

1st ELDER

Continuo

Round thy urn my tears shall flow, joy no more this heart shall know, joy no
grow, with the length of time shall grow, with the length of time shall grow.

Round thy urn my tears shall flow, joy no more this heart shall know, the remembrance of thy woe, with the length of time shall grow, never
ceasing, still increasing, with the length of time shall grow,

, with the length of time shall grow, with the length of time shall grow.
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
from his dying wife. Tell him, how e'er the Eld-ers have de-creed, their im-pious lust pro-

vok'd the blood-y deed, and had Sus-an-na plight-ed vows be-tray'd, be-neath the cov-er of yon con-scious shade, their ve-nal tongues had spar'd her much wrong'd name, nor mark'd her ac-tions
with the brand of shame.
59. Recitative

DANIEL

1st ELDER

2d ELDER

Continuo

The sentence now is past: the wretch convey to instant death; I'll hear no more. Away!

The blood of innocence, with ceaseless cries, shall cleave the womb of earth, and reach the skies.

What voice is that so clamorous in the crowd, that censures judgment in a tone so loud?

Fools that ye are, too forward to believe a varnish'd tale, invented to deceive, re-
verse, re-verse the stern de-cree, and set the chaste Sus-anna free.

Pre-sump-tuous boy! art

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

60. Air

Allegro

Violino I

Violino II

DANIEL

Continuo
a - ge's sul - len face, wrin - kled front and so - lemn pace, that the tru - ly wise de - clares, that the

tru - ly wise de - clares, no, not sul - len face, no, nor wrin - kled front, no, 'tis not a - ge's sul - len

face, no wrin - kl'd front and so - lemn pace, that the tru - ly wise de - clares;

'tis not a - ge's sul - len
face, wrin-kled front and so-lemn pace, 'tis not a-ge's sul-len face, wrin-kled front and so-lemn pace, wrin-kled front and so-lemn pace, that the tru-ly wise de-claims, that the tru-ly wise de-clares, no, not sul-len face, no, not wrin-kled front, no, that the tru-ly wise de-claims, not so-lemn pace, not wrin-kled front, that the tru-ly wise de-claims.
Sacred wisdom oft appears in the bloom of vernal years, oft she flies from silver hairs, flies from silver hairs, flies from silver hairs, flies, from silver hairs, flies, oft she flies from silver hairs; sacred wisdom oft appears in the
bloom of vernal years, oft she flies from silver hairs, flies from silver hairs, from silver
hairs, oft she flies from silver hairs.

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-pear 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

Larghetto

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Forte e staccato
Impartial heav'n!

Impartial heav'n, whose hand

Impartial heav'n!

Impartial heav'n, whose hand shall

shall never cease, shall never, never

heav'n! whose hand shall never cease,
_! impartial heav'n! whose hand shall never never cease, shall never never cease, shall never, never

impartial heav'n! whose hand shall never never

cease,

cease,

impartial heav'n
never cease to cheer fair virtue
never cease to cheer fair virtue with the balm of peace, with the balm of peace, to cheer fair virtue with the balm of peace, to cheer fair
vir - tue with the balm of peace, with the balm of peace,

vir - tue with the balm of peace, with the balm of

vir - tue with the balm of peace, with the balm of

peace.

peace.

peace.

peace.
With thy own ar-dours bless the youth, and guide his foot-steps to the paths of truth, and guide his foot-steps, and
with thy own ar-dours bless the youth, and guide his foot-steps of truth,
paths of truth, with thy own ardours bless the youth, and guide his footsteps to the paths, with thy own ardours bless the youth, and guide his footsteps to the paths, of truth, with thy own ardours bless the youth, and guide his footsteps to the paths, paths of truth, with thy own ardours bless the youth, and guide his footsteps to the paths,
truth,
to the paths of truth,
with thy own ar-dours bless the youth, and guide
with thy own ar-dours bless the youth, and guide
with thy own ar-dours bless the youth, and guide
with thy own ar-dours bless the youth, and guide
with thy own ar-dours bless the youth, and guide
with thy own ar-dours bless the youth, and guide
his foot-steps to the paths of truth, and guide his foot-steps to the paths of
with thy own ar-dours bless the youth, and guide his foot-steps

with thy own ar-dours bless the truth,

with thy own ar-dours bless the truth,

and guide, and guide his foot-steps to the paths of truth.

to the paths of truth, 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.

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


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

2d ELDER


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

Continuo


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.
False is thy tale, thy lips have utter'd lies, and heav'n shall scourge you for your blasphemies.

And say, thou partner in the impious deed, of

Canaan's, sure, and not of Israel's seed, beneath what tree you chaste Susanna saw,

embrace her lover, and transgress the law?

Far to the west direct your straining eyes,
where yon tall holm-tree darts into the skies, see his large boughs an ample shade afford, there,

Vain is deceit when justice holds the scale,

there Susanna wrong'd her wedded Lord.

the falsehood's flagrant by the vary'd tale. Susanna! from thy captive dungeon go,

thy fame is whiter than unsullied snow. For you an ignominious death's decreed,
virtue is clear'd, and im-pious guilt shall bleed. And hence be taught, who jus-tice would dis-pense,

to stop the ear to ev'-ry sooth-ing sense; your mind be steel'd a-against each flat-t'ring call,

for if you stum-ble you as sure-ly fall. In-stant con-duct them to their fate, and rid my

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
64. Air

Andante larghetto

Violino I

Violino II

Viola

DANIEL

Continuo

Chastity, thou cherub
bright, gentle as the dawn of light, soft as music's dying strain, soft as music's dying

strain; chastity, thou cherub bright, gentle as the dawn of light, soft

_, soft as music's dying strain; chastity,
thou cherub bright, gentle as the dawn of light, gentle as the dawn of
light, soft as musick's dying strain, soft, soft as musick's dying strain, soft as musick's
dying strain:
Teach the fair how vain is beauty, when she breaks the bounds of duty, vain are charms, vain are charms and graces vain, when she breaks the bounds of
41

duty, vain are charms, vain are charms and graces vain. Chas - ti -
65. Recitative

SUSANNA

But see! my Lord, my Jo-a-cim appears, with the kind tu-tor of my in-fant years.

Continuo

66. Air

Violino I,II

Allegro ma non troppo

JOACIM

Continuo

Gold with-

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

gold with-in the fur-nace try'd, shall the sharp es-say a-bide, pur-er from the pur-ging
fire, pur - er from_ the purg - ing fire,
gold with-in the fur-nace try'd,
sharp es-say a-bide,
pur - er, pur-er from the purg - ing fire,
shall_ a-bide pur-er from the purg - ing fire.
So shall virtue, when pursued by foul envy's venom'd brood, with superior grace aspire.

Fine
pe - rior grace as - pire,

with su - pe - rior grace as - pire.

Dal segno
67. Recitative

SUSANNA

CHELSIAS

Continuo

The joyful news of chaste Susanna's truth wakes me to comfort,

Receive my thanks, they're all that I can pay. If I deserve, you

and recalls my youth.

pointed out the way.

68. Air

Allegro

Tromba

Oboe I

Oboe II

Violino I

Violino II

Violino II

Viola

Chelsias

Continuo
Raise your voice to sounds of joy,
raise, raise, raise your voice, raise your voice to sounds of joy...
, pierce, pierce the list'ning skies.
raise your voice to sounds of joy, pierce, pierce, the list'ning skies,

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

pierce the listening, listening skies.
Im pious hopes them selves de stroy,
but Virtue gains the Prize, Im pious hopes themselves de stroy, Im pious hopes themselves de stroy.
but Vir-tue gains the prize. Raise your voice to sound of joy.

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

pierce the list'ning, list'ning skies.
69. Chorus

Bless'd be the day that gave Susanna birth,

the chastest beauty that e'er grace'd the earth,
bless'd be the day, bless'd be the day, the day that gave Susanna birth, the
bless'd be the day, bless'd be the day that gave Susanna birth,
bless'd be the day, bless'd be the day that gave Susanna birth,
bless'd be the day, bless'd be the day that gave Susanna birth,

chastest beauty, the chastest, that e'er grac'd the earth, the chastest
the chastest beauty, that e'er grac'd the earth,
the chastest beauty, that e'er grac'd the earth,
the chastest beauty, that e'er grac'd the earth,
Beauty, that e'er grace'd the earth.

beauty, that e'er grace'd the earth.

beauty, that e'er grace'd the earth.

beauty, that e'er grace'd the earth.

beauty, that e'er grace'd the earth.
70. Recitative

**SUSANNA**

Hence ev'ry pang, that late my soul oppress'd. Comfort, return and harbour in this breast.

**Continuo**

Nature, lest blessings should too quick-ly cloy, blends good with bad, and mix-es tears with joy.

71. Air

**Allegro**

**Violino I, II**

**Violino III**

**Viola**

**SUSANNA**

**Continuo**

---

240
Guilt trembling

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

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

un poco f

un poco f

un poco f

un poco f
truth dispell'd the gloom and came to virtue's aid, till truth dispell'd the gloom,

the gloom,
doom, guilt trembling spoke my doom, and vice, and

vice her joy display'd, till truth dispell'd the gloom, till

truth dispell'd the gloom and came to virtue's aid, and
came
to virtue's aid, and came to virtue's aid.
Kind heav'n, my pray'rs receive, they're due alone to
thee, they're due alone to thee; oppression's, oppression's left to

grieve, oppression's left to grieve, oppression's left to grieve, and

innocence is free, and innocence is free, oppression -
Innocence is free,
72. Recitative

SUSANNA

JOACIM

Continuo

Sweet are the accents of thy tune-ful tongue, less sweet the lark begins his morning song.

Malice shall strive thy spot-less fame to stain and raise her voice against my Fair in vain.

Lord of my heart and of each warm de-sire, with thee the flame began, and shall expire.

73. Duet

Andante,

Violino I

Violino II

SUSANNA

JOACIM

Continuo
To my chaste Susanna's praise, I'll the swelling note prolong. I'll the swell

swell
note, I'll the swelling note prolong.

While my grateful voice I raise, thy dear

name shall grace the song, thy dear name shall grace

252
thy dear name shall grace the song.

E-cho!

on thy wings the musick bear,

catch the tender strains,

 till it reach the distant plains, dying, dying in the void of

till it reach the distant plains, dying, dying in the void of
E-cho! catch the tender strains,

on thy air.

wings the music bear, till it reach the distant plains, till it reach the distant plains,
72

78

Adagio

83

-ing in the void of air,

-dy- ing, dy-

-ing in the void of air,

-dy- ing, dy-

-ing in the void of air,

-dy- ing, dy-

-ing in the void of air,
74. Chorus

Tromba I

Tromba II

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo
A virtuous wife shall
soften fortune's frown, she's far more precious than a golden crown, a virtuous wife shall
soften fortune's frown, she's far more precious than a golden crown, a virtuous wife shall
soften fortune's frown, she's far more precious than a golden crown, a virtuous wife shall
sowten fortune's frown, she's far more precious than a golden crown, a virtuous
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
than a golden crown, a virtuous wife shall soften fortune's frown, she's
than a golden crown, a virtuous wife shall soften fortune's frown, she's
than a golden crown, a virtuous wife shall soften fortune's frown, she's
than a golden crown, a virtuous wife shall soften fortune's frown, she's
far more precious than a golden crown,
far more precious than a golden crown,
far more precious than a golden crown,
far more precious than a golden crown
A virtuous wife shall soften fortune's frown, she's

crown, than a golden crown, a virtuous wife shall soften fortune's frown, she's

crown, than a golden crown, a virtuous wife shall soften fortune's frown, she's

A virtuous wife shall soften fortune's frown, she's
far more precious than a golden crown, a virtuous wife shall soften fortune's
frown, a virtuous wife shall soften fortune's frown, she's far more frown, a virtuous wife shall soften fortune's frown, she's frown, a virtuous wife shall soften fortune's frown,
precious, far more precious than ______ a golden crown, she's far more, far more

far more precious than a golden crown, than ______ a golden crown,

she's far more precious, far more precious than a golden crown,

she's far more precious, far more precious than a golden crown,
precious,
she's far more precious than a golden crown,
she's far more precious, far more precious than a golden crown, she's crown,
far more precious than a golden crown
far more precious than a golden crown
far more precious than a golden crown
than a golden crown, a virtuous wife shall soften fortune's frown, she's far more precious

than a golden crown, a virtuous wife shall soften fortune's frown, she's far more precious

than a golden crown, a virtuous wife shall soften fortune's frown, she's far more precious

than a golden crown, a virtuous wife shall soften fortune's frown, she's far more precious
than a golden crown.

than a golden crown.

than a golden crown.

than a golden crown.