



Indian Legend.

Tempest.

Ode on the Queen's Birthday.

Consecration ode.

Madrigal to Adonis.

" in King Arthur.

RB32552



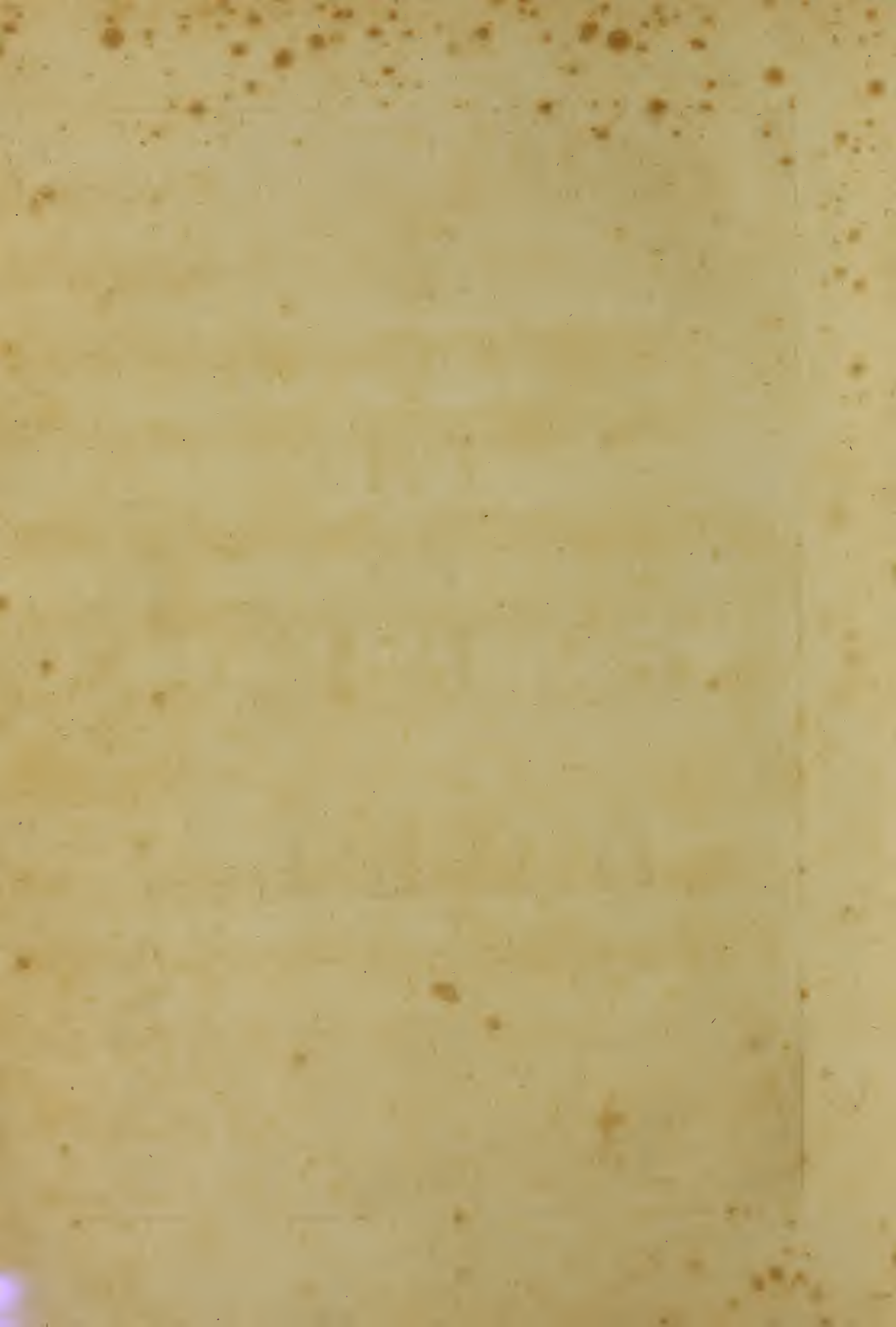
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THE
INDIAN
QUEEN





OVERTURE.

Viol. 1.

Viol. 2.

Viola.

Bassi

6 6 4 6 4 6 4 6 4 6 4 6 7 6

7 5 4 3 b7 6 # 6 7 4 3 6

6 4 2 6 7 b 5 3 b7 7 6 b 4 6 4 4

1 2

1 2

1 2

1 2

Soft Music.

A Boy and Girl sleeping.

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is an alto clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music is written in a continuous, flowing style with many sixteenth and thirty-second notes.

The second system of musical notation consists of four staves, continuing the piece. Fingerings are indicated by numbers 1-5 below the notes. A specific fingering sequence is noted as $6 \quad 7 \ 6 \ 9 \ 8 \quad 7 \ b \ 6 \ b \ 5 \quad 5 \quad 4 \ 3 \quad 7 \ 6 \quad 7 \quad 6 \quad 7$ below the bottom staff.

The third system of musical notation consists of four staves. Fingerings are indicated by numbers 1-5 below the notes. A specific fingering sequence is noted as $7 \ 6 \quad 6 \quad 6 \ 5 \ b \cdot \ 6 \quad 7 \ 6 \ 5 \ b \quad 6 \quad 7 \ 6 \quad 4 \quad 7 \ 6 \quad 9 \ 8 \quad 6 \ 5 \quad 6 \quad 5 \quad \#$ below the bottom staff.

The fourth system of musical notation consists of four staves, concluding the piece. Fingerings are indicated by numbers 1-5 below the notes. A specific fingering sequence is noted as $9 \ 8 \quad 6 \quad \# \quad b \quad 6 \ 5 \quad 6 \ 6 \quad 6 - 7 \ 7 \ 5 - \quad 4 \ 6 - \quad 6 - 6 - 7 \ b \ 6 \quad 5 \quad b$ below the bottom staff.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 below the notes.

Second system of musical notation, continuing the four-staff arrangement. It includes first and second endings, marked with '1' and '2' above the notes. Fingerings and some accidentals are present throughout the system.

Vio:1.
eTrombe

First Violin and Trombone parts. The staff is in treble clef, 3/4 time, and marked 'Loud;'. It contains a melodic line with eighth and sixteenth notes.

Vio:2

Second Violin part. The staff is in treble clef, 3/4 time, and contains a melodic line similar to the first violin part.

Viola

Viola part. The staff is in alto clef, 3/4 time, and contains a melodic line.

Bafsi

Bassoon part. The staff is in bass clef, 3/4 time, and contains a melodic line.

Final system of musical notation, consisting of four staves. The bottom staff includes the vocal line with the lyrics 'the Boy wakes.' Fingerings are indicated below the notes.

PROLOGUE

Boy

Wake

wake

wake = = Que=vi= =ra wake = = = our soft = = = = = = = rest must cease

wake

wake

wake = = Que=

=vi= =ra wake = = = our soft = = = = = = = rest must cease & fly = = = = to =

=gether and fly = = = = = = = = = = together with our Country's Peace

No more no more no more no more no more no more no

more no more no = = = = no more must we fleep must we fleep under plan = = = tain

shade which neither Heat could pierce nor cold invade where bounteous Nature never never

Fingerings: # 4 6 2 6 7 5 4 # 8. # 6 6

never never never never felt decay and op' = = ning Buds and op' = = ning Buds drive

Fingerings: 2 6 6 6 5 4 2 6 8

= = = = fal = = = = = = = = ling Fruits a-way way.

Fingerings: 7 6 7 6 7 6 6 4 4 3

1 8. 2

Dal Segno

Flutes

Girl

Why

Fingerings: 6 6 6 5 6 6

why why should Men quarrel why why should Men quarrel here where

Fingerings: 6 5 b7 6 6 6 4 4 6 5 5 6 4

all all all where all = = = = = posses as much as they can hope for

6 b6- 6 6 5- 6 6 4 4 b6 5 6 6 6 6 #

by succ=cess none none can have most none can have most where

6 # 6 5- 5 # 5 6 - 6 7 5 6 7 5 6

Nature is = = fo kind as to exceed as to ex=ceed = = = Man's

7 5 6 4 3 6 6 7 7 6 7 7 6 6 b7 6

use tho' not his mind why why why should Men quarrel why

6 7 b7 6 6 - - b6 6 6 6 6 - b7 7 5 6 4

why should Men quarrel here where all all all where all = = = = = pos =

6 6 5 b6 6 b6 4 6 b6 6 6 b 5 4

= fefs as much as they can hope for from suc=cess as much as they can hope for from suc =

6 b6 b6 6 b7 6 6 b 6 4 5

= = = cess = = = as much as they can hope as much as they can hope for from suc =

b6 6 7 b6 6 b7 6 6 b 6 4 5

= cess.

b6 6 7 6b 6 b7 6 6 b 4 4

Boy

By ancient Prophecies we have we have = = = = been told our Land shall be sub=
 5 $\frac{7}{4}$ 2 5 3 6

= dud by one more old By ancient Prophecies we have we have been told our Land shall be sub=
 $\frac{2}{b4}$ 6 5 5 $\frac{7}{4}$ 2 5 3 6 5 3

= dud by one more old and fee fee fee fee fee fee fee fee fee fee fee fee fee that Worlds=
 6 6 6 6 6 6 6 6 6

Girl

If these be they we welcome welcome
 = = that Worlds already hi = = ther hi = = ther come.
 6 7 6 7 4 3 6 6 5 2 6 3 6

then our Doom we welcome welcome welcome welcome welcome then our
 we welcome welcome then our Doom we welcome welcome then our
 6 # 6 7 6 6 6 5 6 6 6 4 5 3

Doom welcome welcome welcome welcome welcome then our Doom welcome
 Doom welcome welcome welcome welcome welcome then our Doom welcome
 6 5 6 6 5 #

welcome welcome welcome welcome then our Doom, welcome welcome welcome then our Doom, Their looks are

Fingerings: 6, 6 4 #, 5 3 2 4 2

fuch, that mer = cy flows = = = = = = = = = = from thence, more

Fingerings: 6 5 4 5, 6 5 b, 6, 6 5 b, 6 4 5

gen = tle gen = = tle than our na = = tive In = nocence. In = nocence. By

Fingerings: b3 7 6 6, 5 3 6 5, 6 7 6 5 4 b, b3 6 6 b, b - b

their pro = tec = tion let us let us let us beg to live, they came not here to

Fingerings: 6 4 3, 6 5 2 3 b, 6, 7 4 3, 7 6 6 7 # 6

con = = quer but for = give; by their pro = tec = tion let us let us let us beg to

Fingerings: 6 7 6 4, 5, 2 6 7 b, 5 2 b, 7 6 4 5, 6 5 6, 6 b

live they came not here to con = = quer, but for = give they came not

Fingerings: b, b b3 6 6 6 b 5 6 7, 6 b 6 b 4 b, 7 6 6

here to con = = quer, but for = give.

Fingerings: 6 b 5 6, 6 b 6 b 6 5 b, 1st

Volti, Duet

2^d If fo if fo your goodnefs may your pow'r = = = = = ex = prefs
 = = give If

2^d 6 6 5 4 3 #

if fo if
 fo if fo your goodnefs may your pow'r = = = = = = = = = ex prefs

#6 6 7 6 7 6

fo your goodnefs may your pow'r = = = = = = = = = = = ex =
 if fo if fo your goodnefs may your pow'r = = = = = ex =

6 6 6 #6 # #

=prefs and we fhall judge both beft and we fhall judge both beft by our = =
 =prefs and we fhall judge both beft and we fhall judge fhall judge both beft by

6 5 6 5 6 4 2 6 5 6 6

= = = = = = = = = = = fuc = cefs if fo if .8. cefs.
 our = = = = = = = = = = = fuc = cefs .8. cefs.
 .8. cefs.

6 6 6 7 7 5 4 3 1 2

Repeat the Trumpet Air on Page 3.

Variation, in the Orpheus Britannicus.

If so, your goodnefs may your pow'r = = = = = exprefs: if

If so, your

4
2 6
5

fo, your goodnefs may your pow'r = = = = = exprefs: if

goodnefs may your pow'r = = = = = exprefs:

6 7 #6

fo, your goodnefs may your pow'r = = = = =

if fo, your goodnefs may your pow'r = = = = =

7

= = your pow'r exprefs: and we fhall judge both beft, & we fhall judge and we fhall

= = your pow'r exprefs: and we fhall judge both beft, and we fhall judge both beft, and

6 5
4 # 6 5 6 4 5 3 5 6

judge both beft, both beft, by our = = = = = fuc = cefs.

we fhall judge both both beft, by our = = = = = fuc = cefs.

6 6 6 6 6 6 7 7 5 4 3

In the third Act.

Zempoalla in Triumph; the Ynca &c. Prisoners: Fame and Envy.

Tromba e
Oboe 1.

Oboe 2.

Vio: 1.

Vio: 2.

Viola

Bafsi

6 5 6 6 5b 6 5 7# 7# 56 6 4 2 6 4 2 6

6 4 2 6 7 6 6 6 5 6 4 3 6

Canzona

The first system of the musical score consists of two systems of staves. The first system has two staves: a treble clef staff and a bass clef staff. The second system also has two staves: a treble clef staff and a bass clef staff. The music is written in common time (C) and features various rhythmic patterns, including triplets and sixteenth notes. There are several accidentals, including sharps and naturals. The bass clef staff in the second system includes a sequence of numbers: 4 3, 6, 4 #, 6, 5 3 6, 5 3 6.

Canzona

The second system of the musical score consists of two systems of staves. The first system has two staves: a treble clef staff and a bass clef staff. The second system also has two staves: a treble clef staff and a bass clef staff. The music is written in common time (C) and features various rhythmic patterns, including triplets and sixteenth notes. There are several accidentals, including sharps and naturals. The bass clef staff in the second system includes a sequence of numbers: #, 4/2, 6/5, 6, 6, 6, 7 6, 7, 3 5, 6/5, 7 6.

The third system of the musical score consists of two systems of staves. The first system has two staves: a treble clef staff and a bass clef staff. The second system also has two staves: a treble clef staff and a bass clef staff. The music is written in common time (C) and features various rhythmic patterns, including triplets and sixteenth notes. There are several accidentals, including sharps and naturals. The bass clef staff in the second system includes a sequence of numbers: 6, 4 3, 6, 6, 6, 7 6, 4, b3, 6, 7 8, 7 6, #, b.

This page contains a handwritten musical score for a piece, likely for guitar or a similar fretted instrument. The score is organized into systems of staves. The first system consists of five staves: four treble clefs and one bass clef. The second system consists of six staves: three treble clefs and three bass clefs. The third system consists of five staves: three treble clefs and two bass clefs. The fourth system consists of five staves: three treble clefs and two bass clefs. The notation includes various note values, rests, and fingerings. Fingerings are indicated by numbers 1-5 below notes. Some notes have accidentals (sharps and flats). There are also some specific markings like '7#6/5' and '6#5/5' in the bass clef staves. The piece concludes with a double bar line and repeat dots.

Vio: 1.

Vio: 2.

Viola

Bafsi

The first system of music features four staves. The top staff (Vio: 1) contains a complex melodic line with many sixteenth and thirty-second notes. The second staff (Vio: 2) has a more rhythmic melody. The third staff (Viola) provides a steady accompaniment. The bottom staff (Bafsi) shows a bass line with several notes marked with fingerings: 6, 7, 8, #, 6, 6, 7, 6, 6.

6 7 8 # 6 6 7 6 6
 ♭ 4 2 # 6 #

The second system continues the musical piece. The Vio: 1 staff has a melodic line with some rests. The Vio: 2 staff has a melodic line with some rests. The Viola staff has a melodic line with some rests. The Bafsi staff has a bass line with several notes marked with fingerings: 7, 6, 6, 6, #, 6, 5, 7, #, 4, 4, #, 3, #, ♭, 5, 6, 6, 8, 6, 5, 3.

7 6 6 6 # 6 5 7 # 4 4 # 3 # ♭ 5 6 6 8 6 5 3
 4 3 2

The third system concludes the musical piece. The Vio: 1 staff has a melodic line with some rests. The Vio: 2 staff has a melodic line with some rests. The Viola staff has a melodic line with some rests. The Bafsi staff has a bass line with several notes marked with fingerings: 6, ♭, 4, 7, 6, 6, ♭, 3, 7, 6, ♭, #, 6, 5, ♭, 6, 7, 6, 5, ♭, 7, 5, 3.

6 ♭ 4 7 6 6 ♭ 3 7 6 ♭ # 6 5 ♭ 6 7 6 5 ♭ 7 5 3
 ♭ 2 3 4 3 4

Allegro

Tr: e
Ob:1
Ob:2
Vio:1
Vio:2
Viola
Bafsi

The first system of the musical score consists of five staves. The top four staves are grouped by a brace on the left and contain treble clefs. The bottom staff has a bass clef. The music is written in a single system with various note values and rests. Fingering numbers (6, 7, 5) are present below the bottom staff.

The second system of the musical score consists of five staves. The top four staves are grouped by a brace on the left and contain treble clefs. The bottom staff has a bass clef. The music continues with similar notation. The text "col V. 1." and "col V. 2." is written in the top two staves. Fingering numbers (6) are present below the bottom staff.

The third system of the musical score consists of five staves. The top four staves are grouped by a brace on the left and contain treble clefs. The bottom staff has a bass clef. The music concludes with a double bar line. Fingering numbers (7, 9, 8, 7, 5) are present below the bottom staff.

Fame

Alto
I come to fing great Zem = = = = = po = al = la's Story Whose

Part

6 6 7 6 4 7

beauteous fight fo charming bright outshines the luf = tre of Glo = ry whose

3 4 6 4 3

beauteous fight fo charming bright outshines the luf = tre of Glo = ry .

6 7 5

Chorus

Tromba e
Vio:eOb:1

Vio:eOb:2

Viola

Soprano
We come to fing great Zem = = = = = po = al = la's Story

Cont:Alto
We come to fing great Zem = = = = = po = al = la's Story

Tenor
We come to fing great Zem = = = = = po = al = la's Story

Bafs
We come to fing great Zem = = = = = po = al = la's Story

Violon:C

Tymp.

6 6 7 5 6 4 3

Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose

Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose

Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose

Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose

Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose

3 4 6 4 3

beauteous fight so charming bright outshines the lustre of Glo=ry.

beauteous fight so charming bright outshines the lustre of Glo=ry.

beauteous fight so charming bright outshines the lustre of Glo=ry.

beauteous fight so charming bright outshines the lustre of Glo=ry.

beauteous fight so charming bright outshines the lustre of Glo=ry.

6 5 6 4 3

Vio:1

Vio:2

Envy

Bafsi

Solo

What flatt'ring noise is this, at

hifs, hifs, hifs,

hifs, tutti S.

hifs, T. S.

hifs, S.

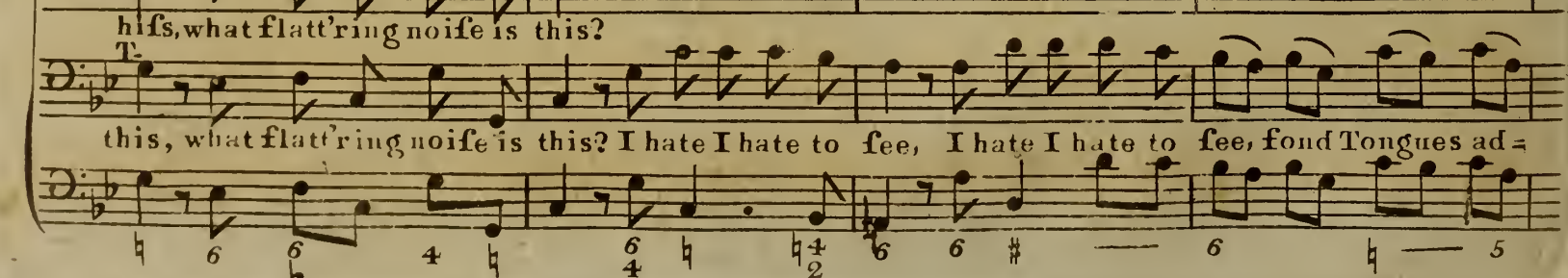
which my Snakes all hifs, what flatt'ring noise is this, at which my Snakes all hifs, what flatt'ring noise is

hifs, what flatt'ring noise is this?

hifs, what flatt'ring noise is this?

T.

this, what flatt'ring noise is this? I hate I hate to see, I hate I hate to see, fond Tongues ad =



= vance high as the Gods the flaves of chance, What flatt'ring noise is this, at which my Snakes all

6 6 5 6 4 4 # 6 6 b 4 b5 b7

hifs? hifs, hifs, hifs what flatt'ring noise is

hifs? hifs, hifs, hifs what flatt'ring noise is

T. S. T. S. T. S. T. S.

hifs? what flatt'ring noise is this, at which my Snakes all hifs, what flatt'ring noise is this, what flatt'ring noise is

5 6 6 6 5 5 6 4 5 6 4 6 b 4

this, what flatt'ring noise is this, what flatt'ring flatt'ring noise what flatt'ring noise is this?

this, what flatt'ring noise is this, what flatt'ring flatt'ring noise what flatt'ring noise is this?

this, is this, is this, what flatt'ring noise is this?

b 4 b 4 b 4

Fame

Scornd Envy her's nothing, her's nothing that thou, that thou canst blast; Her

6 6 4/2 6 6 6/4 6

glo = = = ries, her glo = = = ries are too bright to be = = o'er = cast = = = her

6 6 5 5 6 7/5 6 7 6 6 6 5 4 # 5

glo = = = ries, her glo = = = ries are too bright = = = to be o'er = cast.

6 - 6 5 - 6 5 7/5 6 6 7 6 6 6 6/5 4 3

V:1.

V:2.

Envy

Bafsi

I fly from the place where flat = te = ry reigns, I fly from the place where

6 6 6 - 6 6 6 6

flat = te = ry reigns; See fee, fee fee those mighty mighty things that be -

7 6 5 9 8

== fore, such slaves like Gods did a = dore, contemnd contemnd and un = pi = tied in

5 3 7 6 5 6 b7
4 3 4 b7

chains = = . I fly from the place where flat = te = ry

6 5 6 b7 6 6 6
4 3 4 b7

reigus, I fly from the place where flat = te = ry reigus, I fly from the place where

6 6 6 6 6 6
4 4 4 4 4 4

flat = te = ry reigus; I hate I hate to see, I hate I hate to see foud Tongues ad =

6 6 # 6 5
4 4 2 6 6 # 6 5

= vance high as the Gods the flaves of chance, What flatt'ring noise is this, at which my Snakes all

— 6 6 5 — 6 4 4 # 6 4 6 6 4 b5 b7

hifs? hifs, hifs, hifs what flatt'ring noise is

hifs? hifs, hifs, S. hifs what flatt'ring noise is

T. S. T. S. T. S. T.

hifs: what flatt'ring noise is this, at which my Snakes all hifs, what flatt'ring noise is this, what flatt'ring noise is

5 — 6 6 6 5 6 4 5 6 4 6 6 4 4

this, what flatt'ring noise is this, what flatt'ring flatt'ring noise what flatt'ring noise is this?

this, what flatt'ring noise is this, what flatt'ring flatt'ring noise what flatt'ring noise is this?

this, is this, is this, what flatt'ring noise is this?

8 4 4 6 4 4

Fame

Be-gone be-gone be-gone curf'd Fiends of hell sink down sink down where

noifome vapours dwell: Be- dwell While I while I her tri = = = = =

= = = = = umphs found, while. I while I her tri = = = = =

= = = = = umphs found, to fill to fill the Universe a-round. while =round.

Vio: 1 e
Trombe

Vio: 2

Viola

Bafsi

Tymp:

Chorus

Fame

Alto Part

I come to fing great Zem = = = = = po = al = la's Sto = ry Whofe

6 6 7 6 7

beauteous fight fo charming bright outshines the luf = tre of Glo = ry whofe

3 4 6 4 3

beauteous fight fo charming bright outshines the luf = tre of Glo = ry.

6 7

Chorus

Tromba e Vio:eOb:1

Vio:eOb:2

Viola

Soprano

Cont:Alto

Tenor

Bafs

Violon.^c

Tymp.

We come to fing great Zem = = = = = po = al = la's Story

We come to fing great Zem = = = = = po = al = la's Story

We come to fing great Zem = = = = = po = al = la's Story

We come to fing great Zem = = = = = po = al = la's Story

6 6 7 6 3

Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose
 Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose
 Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose
 Whose beauteous fight so charming bright outshines the lustre of Glo=ry whose

3 4 6 4 3
 2

beauteous fight so charming bright outshines the lustre of Glo=ry.
 beauteous fight so charming bright outshines the lustre of Glo=ry.
 beauteous fight so charming bright outshines the lustre of Glo=ry.
 beauteous fight so charming bright outshines the lustre of Glo=ry.

6 6 4 3
 5

28 In the third Act. Zempoalla at the Cave of Ismeron.

Ismeron.

Ye twice ten hundred Deities, to whom to whom we daily sacrifice; Ye pow'rs, ye

pow'rs that dwell with fates be-low, And see what Men are doom'd to do, Where Elements in

dif = = = = cord dwell; Thou God of sleep a-ribe = = = = and tell, tell,

great Zempoalla what strange strange fate, must on her dif = = mal dif = = mal Vision wait:

By the croaking of the Toad in their caves that make a -

- -bode By the croaking of the Toad in their caves that make a -

= bode earthy dun earthy dun that pants = = = = =

6 6 # 7

= = = for breath with her swell'd = = = = fides full full full = = = of

5 6 6 6 6 6 7 7 5 6 4 3

death By the crested Adder's pride by the crested Adder's

6 6 5 # 3 6 6# 6

pride that along the cliffs do glide = = = = = = = = = By thy

6 4 6 6 8 6 6 6 # # 6 # 6

vifage by thy vifage fierce = = = and black by the Death's head on thy

6 9 8 4 6 6

5 6

back by the twift = = = = = ed Serpents plac'd for a

6 6 # # 6 6 6 4 2

girdle round = = = = = thy waift By the hearts of gold that deck thy

6 6 4 4 6 6 4 2

3 5

breast thy shoulders and thy neck from thy sleep = = ing mansions rise &

6 3 6 4 6 # b # 5 6

4 # 2 6 # # 6

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music begins with a 3/4 time signature, which changes to 4/4 in the second measure. The notes are mostly quarter and eighth notes, with some rests.

open and open thy unwill = ling Eyes While bubbling springs their musick keep

Fingering and ornamentation symbols for the first system:
6 4 - # 7 / 4 - 5 / 2 - 4
b 6 / 3
4 / 2
6 b 5 / 4 5 3
4 4 5 6 6 6 6 7 7 6 7 3 4 2 6 6 6 # 7 6 6 6 8
4 4 # 4 4 # 6 5 4 # b 5

The second system of music continues the piece. It features two staves in treble and bass clefs. The time signature remains 4/4. The melody continues with quarter and eighth notes, and some rests.

while bubbling springs their musick keep, that used to lull thee used to lull thee

Fingering and ornamentation symbols for the second system:
6 7 7 4 - # 5 4 2 2 6 6 6 # #
4 6 6 # # b 5 #

The third system of music continues the piece. It features two staves in treble and bass clefs. The time signature remains 4/4. The melody continues with quarter and eighth notes, and some rests.

lull thee in thy sleep that used to lull thee lull thee lull thee

Fingering and ornamentation symbols for the third system:
8 6 6 6 5 #
5 4 # 6 5 - 6 7 - 6 7 -

The fourth system of music continues the piece. It features two staves in treble and bass clefs. The time signature remains 4/4. The melody continues with quarter and eighth notes, and some rests.

used to lull thee lull thee in thy sleep.

Fingering and ornamentation symbols for the fourth system:
5 - # - 5 8 6 6 6 5 7 6 7 6 5
5 4 # 4 #

oe 1.

oe 2.

5 6 7 6 7 9 # 6 6

7 # 4 # # 6 5 5 3 5 3 6 5 6

9 6 6 7 4 3 6 5 4 3 #

6 6 # 4 #

The God of sleep.

Hautb:

Tenor

Seek not to know what must not, what must not, must not be re = =

6 4 6 4 #

== veald'; Joys == == on = ly flow = == = where fate is

6 5 - 6 5 - 6 6 7 6

most con = = ceald too bu = = fy Man too bu = fy Man would

6 4 5 3 5 - 6 3 3 3 # 6 6 6 7 6 6

find his for = = rows more if fu - ture fortunes he = = should know be =

7 6 6 7 6 # 6 5 7 # 6 7 6 6 5 4 #

= fore for by that knowledge for by that know = = ledge of = = = his def = ti = ny -

6 6 6 7 6 5 7

he would not he would not live at all = = but all = = ways die.

6 6 5 6 # 6 7 6 6 5 4 #

Enquire not then, who, who shall from bonds be freed, who 'tis shall wear a Crown,

6 5 6 w

who 'tis shall bleed shall bleed. All all must submit all must submit to their ap-

5 b7 4 3 6 5 6 4 6 6 2 4

point - - - ed doom; Fate and misfortune will too too quick quickly come

5 6 7 6 6 5 6 7 6 6 7 6 5 4

Let me no more no more, no more, with pow'r - - - ful charms be prest; I am forbid by

6 6 6 5 6 6 7 6 # # 6

fate I am forbid by fate to tell to tell the rest. let me no more, rest.

7 6 # 6 6 # 6 6 5 # 6 1st 6 8. 2d

Aerial Spirits fummoned by Ifmeron to amuse Zempoalla.

Ah = = = ah = = = ah = = = how happy are we are we are we ah ah how

Ah = = = ah = = = ah = = = how happy are we are we are we ah ah how

5-6 # 45-6 7 # 7 6 4 # 6 6 6 5 7 # 3

happy are we from human pafsions from human paf=fions free

happy are we from human paf=fions free

7 6 4 # 6 6 6 6 6 5 - 3 7 5 # - 6 # 45 6

ah = = = ah = = = ah = = = ah = = = how hap=py are we thofe

ah = = = ah = = = ah = = = how hap=py are we thofe

7 # 3 6 5 4 4 2 6 # 45 6 7 # 7 6 4 # 6

wild= = = = = Tenants of the breaft no never

wild= = = = = Tenants of the breaft

6 5 6 4 6 4 6 5 3 6 # 7

never no never never no never never never can disturb our reft

no never never no never never never can disturb our reft

6 # 6 6 6 # 6 4 # 6 #

Ah - - - ah - - - how happy are we are we are we ah ah how

Ah - - - ah - - - ah - - - how happy are we are we are we ah ah how

6 # 5 6 7 # 7 4 # 6 6 5 7 # 3

hap - py are we! yet we pi - - ty we pi - - ty we pity ten - - - der

hap - - py are we! yet we pi - - ty we pity tea - - - der

7 6 4 5 # 6 4 # 6 6 4 6 6 4 5 6 4 5 #

Souls, whom the Tyrant Love whom the Tyrant Love whom the Tyrant Love - - - con -

Souls, whom the Tyrant Love whom the Tyrant Love whom the Tyrant Love - con -

6 6 6 6 6 6 6 6 6

- trouls ah - - - ah - - - how happy are we from human pas - sions from human

- trouls ah - - - ah - - - ah - - - how happy are we from human

6 # 5 6 7 # 7 4 # 6 6 6

pas - sions free.

pas - sions free.

6 7 6 4 7 6 4 #

The Treble and Tenor parts to be first sung as a Duet accomp^d by the Violon^{co} only.

Viol. 1. unis.

We the Spirits of the air that of human things take care out of pity now de-scend to forewarn what

Alto. V^o unis.

We the Spirits of the air that of human things take care out of pity now de-scend to forewarn what

Ten. Viol. 2. unis.

We the Spirits of the air that of human things take care out of pity now de-scend to forewarn what

We the Spirits of the air that of human things take care out of pity now de-scend to forewarn what

5 4 3 6 7 5 6 7 6 # 4 # 6 6 # 6 # 6

2 5 # #

Duet Without Instruments

woes at-tend Greatness clog'd with scorn de-cays greatness clog'd with scorn de-cays with the

woes at-tend

Second Treble Greatness clog'd with scorn de-cays with scorn de-cays

woes at-tend

woes at-tend

woes at-tend

6 4 5 # 6 5

Repeat the Chorus. Duet without Instruments

flave no empire no no no no no empire stays Cease to

with the flave no empire no no no no no empire stays Cease to languish cease to

7 6 9 6 5 6 6 6 4 3 6 6 6 4

Repeat the Chorus.

languish then in vain since never never never never ne- - - ver to be lov'd a - gain

languish then in vain since never never never never ne- - - ver to be lov'd a - gain

6 4 5 # 6 5 6 5 6 5 9 8 5 6 # 6 7 #

4 5 # 4 # 2 3 4 3 7 6 4 5 #

:S:

I attempt from loves sickness to fly - - - in vain, since I am my

:S:

6 6 6 # # 6 6 4

self my own fever, since I am my self my own fever and pain: No more now no

6 5 2 6 6 6 4 # 6 4 # 6 5 6

more now fond heart with pride no more swell thou canst not raise forces thou canst not raise

6 5 # 7 6 # 2 6 # 6 5 5 7 # 5 6 5 4

:S:

forces enough to re - bel: I at- For love has more pow'r and less mer-cy than fate, to

6 6 4 # :S: 4 2 # 6 7 6 5 :S:

make us seek ru-in to make us seek ru-in and love those that hate: I at- Da Capo.

6 6 # 6 6 # 6 6 5 # # :S:

3 4 6 6 7 5 6 5 6 # # 6 6 5

7 5 4 # 5 6 5 7 5 4 # 5 4 # b 5 7 4 # 5 6 6 7 7 5 3 6 6 5 4 3 6

They tell us that you mighty powers above make perfect your joys and your

blesings by love Ah why do you suffer ah why do you suffer the blessing that's

there to give a poor lover such sad torments here but tho' for my passion such grief I en-

dure my love shall like yours still be constant and pure

To suffer for him gives an ease to my pains

There's joy in my grief and there's freedom in chains;

If I were divine he could love me no more,

And I in return my adorer adore;

O let his dear life then, kind Gods, be your care,

For I in your blessings have no other share.

Repeat the Chorus on Page 37.

Act V.

Zempoalla, Priests &c. in a Temple; Prisoners bound.

Slow.

Slow.

4/2 6 b 6 7 6 7 6 7 6 7 6/4 6

While thus while thus we bow we bow before your shrine while

While thus while thus we bow we bow before your shrine while

While thus while thus we bow we bow before your shrine while

While thus while thus we bow we bow before your shrine while

4/2 7 4 3 6 5 6 6 4 3

thus we bow we bow before your shrine that ye may hear that ye may hear great

thus we bow we bow before your shrine that ye may hear that ye may hear great

thus we bow we bow before your shrine that ye may hear that ye may hear

thus we bow we bow before your shrine that ye may hear that ye may hear

5 6 6 7 6 5 6 5 6 5 6 5 6

Brisk

great pow'rs di-vine All living living things All living living things shall in shall
 pow'r's great pow'rs di-vine All living living things All living living things - - - shall
 great pow'rs di-vine All living living things All living living things shall in -
 great pow'rs di-vine All living living things All living living things shall in - - - shall

9 8 7 6 7 6 6 6 6 5 6
 7 6 4 3 b5

Brisk

in - your prai - - fes join All join
 in - your prai - - fes join All join
 - - - your prai - - fes join All join
 in - your prai - - fes join All join

6 7 4 3 1 2 6 b5 6 6 5 7 6 5 4 3

Slow

You who at the Altar stand wait - ing for the dread command the fa-tal word

6 7 6 6 # 7

Instruments with the Voices.

Vio.1.unis.
All's pre - par'd.

Vio.2.unis.
All's pre - par'd.

Viola unis.
All's pre - par'd.

- shall soon be heard answer then, is all pre - par'd? All's pre - par'd. let all un-
- hallow'd souls be gone, before our sacred rites come on, take care that this is al - fo

Vio.1.unis.
All is done.

Viola unis.
All is done.

Vio.2.unis.
All is done.

done; All is done. now in procession walk along and then begin - - your so - lemn song

Slow

All dif - mal founds thus on these of - frings wait all

All difmal founds thus on these offrings wait thus on these offrings wait all difmal

All dif - - mal founds thus on these of - - - frings wait all

All dif - mal founds thus on these of - - - frings wait all

b6 6 45 b6 5 6 7 6 4 4

dif - - mal founds thus thus on these offrings wait; your pow'r your pow'r

founds thus thus thus on these of - frings wait; your pow'r your pow'r

difmal founds thus thus on these of - frings wait; your pow'r your pow'r

dif - mal founds thus thus on these offrings wait; your pow'r your pow'r.

7 6 b b 7 4 4

Faster.

Faster.

.. shewn by their un - time - ly fate while by fuch various fates we learn to know while

.. shewn by their un - time - ly fate

.. shewn by their un - time - ly fate while by fuch various fates we learn

.. shewn by their un - timely fate while by fuch various

6 5 4 7 6 5 4 5 4 6 5 4 5 6 4 5 6 6

.. by fuch various fates we learn - - - to know while by fuch various

while by fuch various fates we learn - - - while

.. - - - to know we learn to know while by fuch various fates we learn -

.. fates we learn to know while by fuch various fates we learn - - - we

6 6 6 7 4 6 6 3 6 5 6 6 5 6

Slow

Slow

Slow

Slow 6

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/4. The tempo is marked 'Slow'.

Second system of musical notation, including vocal lines and piano accompaniment. The lyrics are: "fates we learn - - - to know there's nothing no", "by such various fates we learn to know there's nothing no.", "we learn - - - to know there's nothing no nothing to be trust- -ed.", "learn - - - to know there's nothing no nothing there's".

Third system of musical notation, including vocal lines and piano accompaniment. The lyrics are: "nothing there's nothing no nothing to be trust- -ed here be- -low", "nothing there's nothing to be trust- -ed here be- -low.", "there's nothing to be trust- -ed trust- ed here be- -low.", "nothing no nothing to be trust- - - - -ed here be- -low." The piano accompaniment includes figured bass notation at the bottom: 6 5 6 6 5 b9 b9 8 9 8 7 6 5 4.

INSTRUMENTAL MUSIC

Vio 1. *Air.*

Vio 2.

Viola.

Bafso

6 7 6 7 6 5 6 7 6 7 6 7 6 7

1 2

6 6 7 5 6 7 4 3 6 3 7 7 5 4 8 5 9 7

1 2

9 8 7 6 5 # 7 6 6 5 # 5 6 5 6

1 2

6 8 5 6 6 7 7 5 4 3 1 2

Hornpipe

5 6 7 6

5 6 5 6 6 5 5 6

Air.

6 5 7 3 6 5 6 6 6 6 6 5 6 6 6 6 6 6 1

6 5 5 4 6 6 6 6 6 5 6 7 6 6 7

Hornpipe

43

Detailed description: This block contains the first ten measures of a piece titled "Hornpipe". It is written for three staves: a treble clef staff, a bass clef staff, and a tenor clef staff. The music is in 3/2 time and features a mix of eighth and sixteenth notes. The bass clef staff includes several fingering numbers (6, 7, 4, 5, 6, 7, 6, 6, 7, 5) and a page number "43" at the end of the first line.

Detailed description: This block contains measures 11 through 20 of the "Hornpipe" piece. It continues the three-staff notation with various rhythmic patterns and includes a series of fingering numbers: 5 6 7 8 5 6 7 6 7 6 7 # # 6 6 6 6 6 6 7 5 4 3.

OVERTURE

Detailed description: This block contains the first ten measures of a piece titled "Overture". It is written for three staves: a treble clef staff, a bass clef staff, and a tenor clef staff. The music is in common time (C) and features a mix of eighth and sixteenth notes. The bass clef staff includes several fingering numbers: 6 6 6 5 5 6 - 5 6 5 # 6 6 7 3 6 5 7 7 5 # 3 6.

Detailed description: This block contains measures 11 through 20 of the "Overture" piece. It continues the three-staff notation with various rhythmic patterns and includes a series of fingering numbers: 6 6 6 6 4 6 6 6 6 6 6 6 6 6 6 6 6 6 7 4 3.

Musical notation for the first system, measures 71-75. The system consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The first two staves contain melodic lines with eighth and sixteenth notes. The third staff is a guitar-style bass line with fret numbers 6, 6, 7, 6, 7, 6 written below it. The fourth staff is a simple bass line.

Musical notation for the second system, measures 76-80. The system consists of four staves. A handwritten number '76' is written above the third staff. The notation includes melodic lines in the treble clefs and bass lines in the bass clefs. Fret numbers 6, 6, 6, 7, 6, 7, 6, 7, 6, 5, 6, 7 are written below the third staff. The fourth staff continues the bass line with fret numbers 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3.

Musical notation for the third system, measures 81-85. The system consists of four staves. The notation includes melodic lines in the treble clefs and bass lines in the bass clefs. Fret numbers 6, 4, 9, 7, 8, 7, 6, 4, 4, 3, 4, 2, 6, 6, 5 are written below the third staff.

Musical notation for the fourth system, measures 86-90. The system consists of four staves. The notation includes melodic lines in the treble clefs and bass lines in the bass clefs. Fret numbers 6, 6, 5, 6, 6, 5, 6, 6, 7, 6, 6 are written below the third staff.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex melodic line in the treble and alto staves, with a more rhythmic bass line. Fingering numbers are present in the bass staff: 6, #, 6, 6, 5, 7, 6, 7, 9, 7, 4, #, 9, 5, 8.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with complex melodic lines in the upper staves and a rhythmic bass line. Fingering numbers are present in the bass staff: 3, 6, 7, 5, 6, 6, #, 7, 6, #, 6, 5, #, 6.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with complex melodic lines in the upper staves and a rhythmic bass line. Fingering numbers are present in the bass staff: 6, #, 4, #, #, 6, 4, 6.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with complex melodic lines in the upper staves and a rhythmic bass line. Fingering numbers are present in the bass staff: 6, 5, 6, 6, 7, 7, 4, 3.

Slow.

The first system of music consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#). The music is marked 'Slow.' and includes various rhythmic values and ornaments. Fingerings are indicated by numbers 1-5.

Slow.

The second system continues the piece with four staves. It features a melodic line in the upper staves and a piano accompaniment in the lower staves. The tempo remains 'Slow.' and includes various musical notations and fingerings.

Air

The third system is marked 'Air' and consists of four staves. The tempo is slower than the previous sections. It features a melodic line and piano accompaniment with various musical notations and fingerings.

The fourth system continues the 'Air' section with four staves. It features a melodic line and piano accompaniment with various musical notations and fingerings.

OVERTURE.

The first system of the Overture consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 below the notes. A double bar line is present at the end of the system.

The second system continues the musical piece with four staves. It features similar notation to the first system, with treble and bass clefs, two sharps key signature, and common time. The bass staff includes fingerings such as 4 3, 4 2, 6 9, 8 6, 6 4, 3 5, and 6. A double bar line is present at the end of the system.

The third system of the Overture consists of four staves. The time signature has changed to 3/4. The notation continues with treble and bass clefs, two sharps key signature, and 3/4 time. The bass staff includes fingerings such as 6, 6 8, 7 5 6 8, and 6. A double bar line is present at the end of the system.

The fourth and final system of the Overture consists of four staves. It continues in 3/4 time with two sharps key signature. The bass staff includes fingerings such as 5 6, 6, 6 7, 6, 5, 6, 6, 6, 6, 9 8, 6, 6 6, #, and 6. The system concludes with a double bar line.

First system of musical notation. It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The first two staves contain the melody and accompaniment. The third staff is a guitar fretboard diagram with numbers 6, 6, #, #, 6, 5, 4, 3, 3, 6, 4, 5, 6, 6, 5, 7, 6, 7, 6, 7, 6, 5, #, 6, 6.

Second system of musical notation. It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps. The first two staves contain the melody and accompaniment. The third staff is a guitar fretboard diagram with numbers 6, 7, 6, 6, 9, 8, 6, 6, 9, 7, 9, 8, 5, 7, 6, 5, 6, 7.

Rondeau

Third system of musical notation, titled "Rondeau". It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps. The first two staves contain the melody and accompaniment. The third staff is a guitar fretboard diagram with numbers 6, 5, 6, 6, 7, #, 5, 7, 6, 5, 6, 6, 5, 6, 7, 6, 5, #.

Da Capo

Fourth system of musical notation, featuring "Da Capo" markings. It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps. The first two staves contain the melody and accompaniment. The third staff is a guitar fretboard diagram with numbers 6, 7, 6, 7, 6, #, 6, 6, 7, 6, 7, 6, 7, #, 7, Da Capo.

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