

The Celebrated

*Tril. Glee.* Concerted Pieces & Choruses  
in the Comic Opera

of

Z U M A,

OR

The Tree of Health;

as Performed at the

THEATRE ROYAL COVENT GARDEN,

The Poetry by T. Dibdin Esq.

The Music, Composed & Arranged

for the

Voice & Piano Forte,

BY

HENRY R. BISHOP.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Book 2.

Price 12

L O N D O N.

Printed by Goulding, D'Almaine Potter & Co. 20, Soho Square & to be had at 7, Westmorland Str. Dublin.

Book First contains the Overture & favorite Songs in the above Opera.



# THE SILVER QUEEN

## Glee FOR FOUR VOICES.

Sung by  
Mr. Garrick Miss. Healy Mr. Comer AND Mr. Isaac.

In the Comic Opera of

# ZUMA or the TREE of HEALTH.

AT THE  
Theatre Royal Covent Garden.

Composed by

The Poetry by

## HENRY R. BISHOP

The. Dibdin Esq.

Theatre Royal Covent Garden.  
Pr. 2/6.

Composer & Director of the Music to the  
London. Published by Goulding D'Almaine Potter & Co. 20 Soho Squ. & to be had at 7 Westmorland St. Dublin.

ANDANTINO

*p. espres.*

Chinchilla.

The sil = ver Queen whose cheerful ray, Il =

*p f p ff pp*

= lumes the stream with seem = ing day, Can warm this wakeful anxious breast, To

*p f p ff pp*

Chinchilla. *smorz.*  
 meet my Love when o = thers rest! To meet my Love when o = =thers rest!

Peruvian Boy.

Piano-Forte *cres*

No more shall sound so drearily!

yon pale moon the signal soon. 'Ere night is done, 'Ere

*p. stacc.* *pp*

*dol*  
 Then will the Shell sound cheerily cheerilycheerily cheerily cheerily

morning sun. Then will the Shell sound cheerily Bome Bome Bome Bome

cheerily will then sound cheeri-ly! cheerily will then sound cheeri = ly! Solo. Azan.  
 cheerily will then sound cheeri-ly! cheerily will then sound cheeri = ly! When, when the

*cres* *mf* *pp*

fire fly lights his cold pale lamp, And the storm bird sleeps. sleeps on the

Clar.  
 Fag:

*dol.*  
 sedgy swamp; - When the Moon = beams o'er the waters o'er the waters play, Then.

Clar. *espres.*

*f e con Anima.* *cres*  
 ... will our Tribe no longer stay! Then then will our Tribe no lon = ger stay! no lon = ger stay!

*dol* *cres* *mf*

Chinchilla. *sf*  
 By yon pale moon the signal soon No more shall sound so dreari-ly!

Boy. *p*  
 No more shall sound so dreari-ly!

Zegro.

Azan. *p* *sf* *mf*  
 No more shall sound so dreari-ly! 'Ere

Piano Forte *pp*

*p* *pp*  
 Then will the Shell sound cheerily cheerily cheerily

*p* *pp*  
 Then will the Shell sound cheerily cheerily cheerily

*p* *pp*  
 Then will the Shell sound cheerily cheerily cheerily

*ten.* *p*  
 night is done, 'Ere morning sun; Then will the Shell sound cheerily, Bome, Bome,

*pp*

cheerily cheerily cheerily will then sound cheeri = ly. cheerily, will then sound cheeri = ly

cheerily cheerily cheerily will then sound cheeri = ly. cheerily, will then sound cheeri = ly

cheerily cheerily will then sound cheeri = ly. cheerily, will then sound cheeri = ly

Bome, Bome, cheerily will then sound cheeri = ly. cheerily, will then sound cheeri = ly

ALL? MOLTO.

(Chinchilla.)

By yon pale Moon the signal soon No more shall sound so dreari = ly; Ere

night is done, Ere morning Sun, The Shell will then sound cheeri = = ly!

Chinchilla. *p*  
 By yon pale moon the signal soon No more shall sound so dreari = ly; Ere

Boy. *p*  
 By yon pale moon the signal soon No more shall sound so dreari = ly; Ere

Zegro. *p*

Azan. *p*  
 By yon pale moon the signal soon No more shall sound so dreari = ly; Ere

*pp*

night is done, Ere morning sun, The Shell will then sound cheeri = ly! When the

night is done, Ere morning sun, The Shell will then sound cheeri = ly!

night is done, Ere morning sun, The Shell will then sound cheeri = ly!

night is done, Ere morning sun, The Shell will then sound cheeri = ly!

*loco*



fire fly lights his cold pale lamp, And the storm bird sleeps on the sedgy swamp; When the

*stacc.*

Moon = beams o'er the waters play, Then, then will our Tribe no lon = ger stay!

Chinchilla. *pp*

Boy. *pp*

Zegro. *pp*

Azan. *pp*

When the fire fly lights his cold pale lamp, And the storm bird sleeps on the

When the fire fly lights his cold pale lamp, And the storm bird sleeps on the

When the fire fly lights his cold pale lamp, And the storm bird sleeps on the

When the fire fly lights his cold pale lamp, And the storm bird sleeps on the

8 *pp*

sedgy swamp; When the Moon-beams o'er the waters play, Then then will our Tribe no  
 sedgy swamp; When the Moon-beams o'er the waters play, Then then will our Tribe no  
 sedgy swamp; When the Moon-beams o'er the waters play, Then then will our Tribe no  
 sedgy swamp; When the Moon-beams o'er the waters play, Then then will our Tribe no

8

*mf*  
 longer stay! By you pale moon, the signal soon, No more shall sound so drearily! Ere  
 longer stay! By you pale moon, the signal soon, No more shall sound so drearily! Ere  
 longer stay! By you pale moon, the signal soon, No more shall sound so drearily! Ere  
 longer stay! By you pale moon, the signal soon, No more shall sound so drearily! Ere

*pp* *stacc.* *molto.*

night is done, Ere morning sun, The Shell will then sound cheerily! Ere night is done, Ere  
 night is done, Ere morning sun, The Shell will then sound cheerily! Ere  
 night is done, Ere morning sun, The Shell will then sound cheerily! Ere  
 night is done, Ere morning sun, The Shell will then sound cheerily!

8  
 Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings such as *cres* and *pp*.

morning sun, The Shell will then sound cheerily, The Shell will sound, The shell will sound  
 morning sun, sound cheerily, The Shell will sound, The shell will sound  
 morning sun, The Shell will then sound cheerily, The Shell will sound, The shell will sound  
 The Shell will then sound cheerily, The Shell will sound, The shell will sound

Musical score for the second system, continuing the vocal and piano parts. The piano part includes dynamic markings such as *pp* and *cres*.

cheeri = = ly! Bome! Bome! Bome! Bome! Bome! The shell sound Bome! The shell sound

cheeri = = ly! Bome! Bome! Bome! Bome! Bome! The shell sound Bome! The shell sound

cheeri = = ly! Bome! Bome! Bome! Bome! Bome! The shell sound Bome! The shell sound

cheeri = = ly! Bome! Bome! Bome! Bome! Bome! The shell sound Bome! The shell sound

*loco*

*f* *pp* *ff* *ff* *pp*

Flauto

Cori.

*ppp* *morendo*

Bome! - - - - -

*ppp* *morendo*

Bome! - - - - -

*ppp* *morendo*

Bome! - - - - -

*ppp* *morendo*

Bome! - - - - -

*dim.*

Soft let the Samba Sound!  
Grand <sup>THE</sup> March

Chorus of <sup>AND</sup> Peruvians

In the Comic Opera of

ZUMA or the TREE of HEALTH.

at the Theatre Royal Covent Garden.

The Poetry by

Composed by

T. Dibdin Esq.

HENRY R. BISHOP.

London, Printed by Goulding, D'Almaine, Potter, & Co. 20 Soho Square, & to be had at 7, Westmorland St. Dublin.

ALLEGRO  
MA NON TROPPO  
PRESTO

*pp* *stacc.*

Soprano.  
Soft, let the Lam-la sound to guide our cautious feet; And then each

Alto.  
*pp*  
Soft, let the Lam-la sound to guide our cautious feet; And then each

Tenore.  
*pp*  
Soft, let the Lam-la sound to guide our cautious feet; And then each

Basso.  
*pp*  
Soft, let the Lam-la sound to guide our cautious feet; And then each

*pp*

Tribe around The muffled Bambam beat! Pass the word in ac-cent

Tribe around The muffled Bambam beat! Pass the word in ac-cent

Tribe around The muffled Bambam beat! Pass the word in ac-cent

Tribe around The muffled Bambam beat! Pass the word in ac-cent

Tribe around The muffled Bambam beat! Pass the word in ac-cent

low un = heard by proud op = pres = sive foe

low un = heard by proud op = pres = sive foe

low un = heard by proud op = pres = sive foe

low un = heard by proud op = pres = sive foe

Corni. Clar.

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in a single melodic line with lyrics: "low un = heard by proud op = pres = sive foe". The piano accompaniment features a complex texture with triplets and sixteenth-note patterns. The instrumentation includes Corni and Clarinet.

Here from prying traitors far - -

Here from prying traitors far - - - - -

Here from prying traitors far Here from pry = = ing

Here here from prying traitors far Here from prying traitors

cres f ff

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts have lyrics: "Here from prying traitors far - -", "Here from prying traitors far - - - - -", "Here from prying traitors far Here from pry = = ing", and "Here here from prying traitors far Here from prying traitors". The piano accompaniment includes dynamic markings (cres, f, ff) and triplets. The texture is dense and rhythmic.

*ff*

Loud we pro = claim the fu = = =

Loud we pro = claim the fu = = ture war the fu = = =

far; Here from prying traitors far Loud pro = claim Loud Loud we pro =

far - - - - Loud proclaim the future war the

= = = = ture war the future war the future war - - - -

= = = = ture war the future war the future war - - - -

= claim the fu = ture war the future war the future war - - - -

fu = = = ture war the future war the future war - - - -

*loco*

*if pp*



CORO

Pass Pass the word

Pass Pass the word

(Azan, Solo)

Pass Pass Pass the word . . . . . Pass Pass the word

in accent low un heard by proud op = pressive foe, herefrom

in accent low un heard by proud op = pressive foe, herefrom

in accent low un heard by proud op = pressive foe, herefrom

in accent low un heard by proud op = pressive foe, herefrom

prying traitors far we pro-claim we pro-claim we proclaim the future war! we pro-  
prying traitors far we pro-claim we pro-claim we proclaim the future war! we pro-  
prying traitors far we pro-claim we pro-claim we proclaim the future war! we pro-  
prying traitors far we pro-claim we pro-claim we proclaim the future war! we pro-

*ff* *pp*  
- claim the war Here from prying traitors far we pro-claim we pro-claim we pro-  
*ff* *pp*  
- claim the war Here from prying traitors far we pro-claim we pro-claim we pro-  
*ff* *pp*  
- claim the war Here from prying traitors far we pro-claim we pro-claim we pro-

*ppp*

= claim the future war we proclaim the fu = = ture war the fu = ture war Here from

*ppp*

= claim the future war we proclaim the fu = = ture war the fu = ture war Here from

*ppp*

= claim the future war we proclaim the fu = = ture war the fu = ture war Here from

*ppp*

= claim the future war we proclaim the fu = = ture war the fu = ture war Here from

*ppp*

*cres a*

*cres*

prying traitors far we proclaim the future war = = = we pro = claim the

*cres*

prying traitors far we proclaim the future war = = = the war = = =

*cres*

prying traitors far we proclaim the future war = = = we pro = claim the

*cres*

prying traitors far we proclaim the future war = = = the war = = =

8

*poco a poco*

First system of musical notation. It includes five vocal staves and a grand staff for piano accompaniment. The lyrics are: "fu = = ture war the fu = = ture war". The piano part features a melodic line with a "cres" (crescendo) marking and a "loco" section. Dynamics include "ff" (fortissimo).

Second system of musical notation. It continues the vocal and piano parts from the first system. The lyrics are: "the fu = ture war Loud". The piano part continues with a melodic line and accompaniment. Dynamics include "ff" (fortissimo).

we pro = = = = claim - - - - we pro = = claim the

we pro = = = = claim - - - - we pro = = claim the

we pro = = = = claim - - - - we pro = = claim the

we pro = = = = claim - - - - we pro = = claim the

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "we pro = = = = claim - - - - we pro = = claim the". The piano part features a complex, flowing melody with many triplets and sixteenth notes.

fu = = ture war - - - - the fu = = = ture war - - -

fu = = ture war - - - - the fu = = = ture war - - -

fu = = ture war - - - - the fu = = = ture war - - -

fu = = ture war - - - - the fu = = = ture war pro = claim - -

The second system continues the vocal and piano parts. The lyrics are: "fu = = ture war - - - - the fu = = = ture war - - -". The piano accompaniment continues with similar rhythmic patterns, including triplets and sixteenth notes. The system ends with a dynamic marking of *sf* (sforzando).

the future war the fu = ture war the fu = ture  
pro = claim the fu = ture war the fu = ture  
pro = claim the fu = ture war the fu = ture  
the future loco war the fu = ture war the fu = ture

*sf*

war the future war the future war proclaim -  
war pro = claim the future war  
war pro = claim the future war  
war pro = claim the future war proclaim -

*sf*

the fu-ture war the fu-ture war the

the fu-ture war the fu-ture war the

the fu-ture war the fu-ture war (Azan. Solo) the

the fu-ture war the fu-ture war Loud proclaim the future war the

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics are 'the fu-ture war the fu-ture war the' repeated across the staves. Dynamics include *rf* (ritardando forte) and *ff* (fortissimo). The piano accompaniment features a rhythmic pattern with triplets and chords.

war. the war.

war. the war.

war. (Azan) the war.

Proclaim the war.

war. the war.

Detailed description: This system continues the vocal and piano parts. The lyrics are 'war. the war.' repeated. The piano part includes a section labeled '(Azan)' with a specific rhythmic pattern. Dynamics include *ff* and *rf*. The piano accompaniment continues with complex rhythmic patterns, including triplets.

*By fell Pizarro's guilty fame! By murder'd Montezuma's name!*  
**Choruses**  
*Sung in the same Opera of*

**ZUMA or the TREE of HEALTH.**

*Theatre Royal (at the Covent Garden)*

composed by  
**HENRY R. BISHOP.**

*Composer & Director of the Music to the Theatre Royal Covent Garden.*

*London Published by Gouling D'Almaine Leffer & Co. 20. Soho Square. & to be had at 7. Westmoreland St. Dublin.*

Zuma  
&  
Soprano.

Alto.

Tenore  
&  
Mittan.

Basso &

Azar & Zegro.

ALLEGRO  
RISOLUTO.



*ff*  
By all our wrongs, and by the blast On which revenges shall

*ff*  
By all our wrongs, and by the blast On which revenges shall

*ff*  
By all our wrongs, and by the blast On which revenges shall

*ff*  
By all our wrongs, and by the blast On which revenges shall

**ALLEGRO  
RISOLUTO**

*ff*

come at last! The dreadful Oath shall be \_ \_ \_ \_ !

come at last! The dreadful Oath shall be \_ \_ \_ \_ !

come at last! The dreadful Oath shall be \_ \_ \_ \_ !

come at last! The dreadful Oath shall be \_ \_ \_ \_ !

*rf* *rf*

*See the lively Banja play!*  
**FIVALE, TO THE FIRST ACT.**

Containing the **TRIO**, "Rapture without Alloy"

*sung by*  
Miss Stephens Miss Matthews & M. Braham,

In the Comic Opera of

**ZUMA or the TREE of HEALTH.**

*AT THE*  
Theatre Royal Covent Garden.

*The Poetry by*

Composed by

*The <sup>£</sup>Dibdin Esq.*

**HENRY R. BISHOP**

*Ent. Stat. Hall.*

Composer & Director of the Music to the Theatre Royal Covent Garden.

*Pr.*

London. Published by Goulding Dalmaine Petter & Co. 20. Soho Square. & to be had at 7 Westmorland St. Dublin.

ZUMA.

ALLEGRO NON TANTO.

*ff* *pp*

Let the lively Banja play Let the voice of mirth re-  
 = sound while to measures light and gay nimble footsteps beat the ground Let the voice of mirth let the  
 voice of mirth resound Let the mirth resound Let the voice of mirth Let the

voice of mirth resound Let --- the voice of mirth re = = sound --- Let the

*cres* *mf* *Fag.*

voice of mirth re = = sound --- Let the voice of mirth --- re = = sound -

*8* *loco* *cres* *mf* *cres* *f*

CORO.

Inisilla Clara & Soprano.

Alto.

Tenore.

Basso.

Let the lively Banja play, Let the voice of mirth resound, while to measures light and

*ff*

Zuma.

gay nimble footsteps beat the ground Let the lively Banja play Let the voice of mirth resound

gay nimble footsteps beat the ground

gay nimble footsteps beat the ground

gay nimble footsteps beat the ground

*pp*

*f* Let - - - the mirth resound Let the voice of mirth re = = =

*f* Let the voice of mirth resound Let the voice of mirth re = = =

*f* Let the voice of mirth resound Let the voice of mirth re = = =

*f* Let the voice of mirth resound Let the voice of mirth re = = =

*f* Let the voice of mirth resound Let the voice of mirth re = = =

*ff*

Mirvan.  
espres.

Let the lively Banja play Let the mirth re- = sound Zu = ma dear

Let the lively Banja play Let the mirth re- = sound

Let the lively Banja play Let the mirth re- = sound

Let the lively Banja play Let the mirth re- = sound

Let the lively Banja play Let the mirth re- = sound

Let the lively Banja play Let the mirth re- = sound

*p* *pp*

Zuma dear Zuma you must stay. My du-ty calls a = no = ther way.

Mirvan. Zuma .  
Zuma dear Zuma dear Zuma you must stay. My du-ty calls a = no = ther

Zuma. *cres*  
 way. My du = ty calls another way a = = no = = = *cres*

Inisilla. *cres*  
 Her du = ty calls another way *cres*

Mirvan. *esp.* *cres*  
 Zu = ma dear Zu = = ma you *cres*

*dol*

Zuma. *ff*  
 = ther way Let the mirth resound

Mirvan. *ff*  
 must stay Zu = = ma you must stay Dear

Soprano. *ff*  
 Let the lively Banja play Let the voice of mirth resound while to measures light and

Alto. *ff*  
 Let the lively Banja play Let the voice of mirth resound while to measures light and

Tenore. *ff*  
 Let the lively Banja play Let the voice of mirth resound while to measures light and

Basso. *ff*  
 Let the lively Banja play Let the voice of mirth resound while to measures light and

RECV?

*ff* the mirth re = sound  
 Zai = ma you must stay  
 If e'er your infants life was dear a

espress.

gay nimble footsteps beat the ground

gay nimble footsteps beat the ground

gay nimble footsteps beat the ground

gay nimble footsteps beat the ground

gay nimble footsteps beat the ground

*p*

more imperious duty a du = ty calls you here

Let the lively Banja play Let the

Let the lively Banja play Let the

Let the lively Banja play Let the

Let the lively Banja play Let the

Let the lively Banja play Let the

*a Tempo l<sup>mo</sup>*

Zuma.  
espres.

My

voice of mirth re = sound while to measures light and gay nimble footsteps beat the ground

voice of mirth re = sound while to measures light and gay nimble footsteps beat the ground

voice of mirth re = sound while to measures light and gay nimble footsteps beat the ground

voice of mirth re = sound while to measures light and gay nimble footsteps beat the ground

*p*

Zuma . du = = = ty calls a = = = no = = = ther

Inisilla. Let the lively Banja play let the voice of mirth re = sound Let the lively Banja

Mirvan. dear Zu = ma you must stay dear

*pp*



way My du = = = ty calls a = nother way calls

play Let the voice of mirth re = = sound Let the voice of mirth re = = sound Let

Zu = ma dear Zu = ma dear Zu = ma you must stay dear

*cres* *pp* *f*

a = = no = = = ther way

Clara  
Let the  
the voice of mirth re = sound,

the voice of mirth re = sound,

Let the voice of mirth re = sound, Let the lively Banja play let the mirth re = sound

Let the voice of mirth re = sound, Let the lively Banja play let the mirth re = sound

Let the voice of mirth re = sound, Let the lively Banja play let the mirth re = sound

Let the voice of mirth re = sound, Let the lively Banja play let the mirth re = sound

*ff*

TRIO

Dol e con molto espress.

Zuma.  
 Inisilla.  
 Mirvan.  
 ANDANTINO

Rapture with = out al = = loy - Here in ev'ry breast shall burn, While we  
 Rap = = ture without al = = loy - Here in ev'ry breast shall burn - - -  
 While mirth with = out alloy Here in ev-ry breast may burn - - -

Hail with purest joy, - - Our Lady's health our Lord's re = = turn! Our  
 While we hail with purest joy, Our Lady's health our Lord's re = = turn! Our Lady's  
 you must quit this scene of joy, And with your Mirvan quick re = = turn! And with your

La = = dy's health our Lord's return! Our La = = dy's health our  
 health our Lord's re = = = = turn! - Our Lady's health our Lord's re = =  
 Mir-van quick re = = = = turn! - Oh! with your Mir-van quick re = =

*cres*  
 Lords return, Our Lady's health our Lord's re = = turn - - -  
 = = turn - - Our Lady's health our Lord's - - - re = = turn - We hail we  
 = = turn - - And with your Mir = van quick re = = = turn - Oh! quit this

We hail with purest joy - - - Our La = dy's health our Lord's re = turn  
 hail - - with purest joy - - - Our La = dy's health our Lord's re = turn  
 scene Oh! quit this scene of joy And with your Mir = van quick re = turn

CORO.

Soprano.

Alto.

Tenore.

Basso.

*pp*

Let the lively Banja play

*pp*

Let the lively Banja play

*pp*

Let the lively Banja play

*pp*

Let the lively Banja play

Allegro

Moltissimo

*Zuma.*

*p* Tho' the lively Banja play Tho' the voice of mirth resound

*Mirvan.*  
*p* Tho' the lively Banja play Tho' the voice of mirth resound

*p* Let the voice of mirth resound

*p* Let the voice of mirth resound

*p* Let the voice of mirth resound

*p* Let the voice of mirth resound

*p* Tho' the lively Banja play Tho' the voice of mirth resound *cres* I must to other

*p* Tho' the lively Banja play Tho' the voice of mirth resound *cres* we must to other

*p* Let the lively Banja play Let the voice of mirth resound *cres* while to measures light and gay

*p* Let the lively Banja play Let the voice of mirth resound *cres* while to measures light and gay

*p* Let the lively Banja play Let the voice of mirth resound *cres* while to measures light and gay

*p* Let the lively Banja play Let the voice of mirth resound *cres* while to measures light and gay

*cres* *a* poco a poco

scenes away to other scenes a way where pe rils dire our child sur =

nimble footsteps beat the ground Let the live = ly Ban = = = ja

nimble footsteps beat the ground Let the live = ly Ban = = = ja

nimble footsteps beat the ground Let the live = ly Ban = = = ja

nimble footsteps beat the ground Let the live = ly Ban = = = ja

*ff*

= round where perils sur = round our child sur = round. = round Tho' the lively Banja

= round where perils sur = round our child sur = round = round Tho' the lively Banja

play the lively the live = ly Ban = ja play = sound

play the lively the live = ly Ban = ja play = sound

play the lively the live = ly Ban = ja play = sound

play the lively the live = ly Ban = ja play = sound

play the lively the live = ly Ban = ja play = sound

*pp* *stacc.* *8.* *2<sup>d</sup> time.* *loco*

play Tho' the voice of mirth re = sound

play Tho' the voice of mirth re = sound

*pp* Let the lively Banja play Let the voice of mirth re =

*pp* Let the lively Banja play Let the voice of mirth re =

*pp* Let the lively Banja play Let the voice of mirth re =

*pp* Let the lively Banja play Let the voice of mirth re =

8 Let the lively Banja play Let the voice of mirth re =

I must to other scenes a = way Where perils dire our child sur =

We - - - must to o = ther scenes a = way Where pe = rils

= sound the live = ly live = ly Ban = ja play the voice of

= sound the live = ly live = ly Ban = ja play the voice of

= sound the live = ly live = ly Ban = ja play the voice of

= sound the live = ly live = ly Ban = ja play the voice of

*Cres* *al* *poco* *a* *poco* *al*

Zeno, Bk 2.

= round      Where      pe = = = = rils      dire -- -- Where      pe = = rils  
 dire   our   child   sur = = = round - - - - - Where      pe = = rils  
 mirth of   mirth re = = sound the   voice of   mirth of   mirth re = = = sound - -  
 mirth of   mirth re = = sound the   voice of   mirth of   mirth re = = = sound - -  
 mirth of   mirth re = = sound the   voice of   mirth of   mirth re = = = sound - -  
 mirth of   mirth re = = sound the   voice of   mirth of   mirth re = = = sound - -  
 mirth of   mirth re = = sound the   voice of   mirth of   mirth re = = = sound - -

dire   our   child   sur = round our   child   our   child   sur = :  
 dire   our   child. sur = round our   child   our   child   sur = :  
 the voice of   mirth re = = sound   of   mirth   re = = :  
 the voice of   mirth re = = sound   of   mirth   re = = :  
 the voice of   mirth re = = sound   of   mirth   re = = :  
 the voice of   mirth re = = sound   of   mirth   re = = :

round our child sur = round our child sur = round our child sur = round our

round our child sur = round our child sur = round our child sur = round our

sound of mirth re = sound of mirth re = sound of mirth re = sound of

sound of mirth re = sound of mirth re = sound of mirth re = sound of

sound of mirth re = sound of mirth re = sound of mirth re = sound of

sound of mirth re = sound of mirth re = sound of mirth re = sound of

child sur = round our child sur = = round

child sur = round our child sur = = = round

mirth re = sound of mirth re = = = sound

mirth re = = sound of mirth re = = = sound

mirth re = = sound of mirth re = = = sound

mirth re = = sound of mirth re = = = sound

loto



*Act II*

*Oh! what de matter Lady fright?*  
**CONCERTED PIECE**

and  
*With Rapture Transported!*

**SEPTETTO, Sung by**

*Miss Stephen's Miss Matton's M<sup>rs</sup> Sterling M<sup>rs</sup> Braham  
M<sup>rs</sup> Fawcett M<sup>rs</sup> Blanchard & M<sup>rs</sup> Denning.*

*In the Comic Opera of*  
**ZUMA OR THE TREE OF HEALTH.**  
*AT THE*  
**Theatre Royal, Covent Garden.**

The Poetry, by Composed by *T. Dibdin Esq<sup>r</sup>*

**HENRY R. BISHOP.**

*Ent. Sta. Hall, London. Published by Goulding, D'Almaine, Potter & Co. 20, Soho Square, & to be had at 7, Westmorland St. Dublin.*

ALLEGRO

MODERATO

Solo, Caesar.

Oh! what de matter Lady fright? Pickaninny do no harm! Pickaninny do no

Doctor.

harm Ah! sure I can't believe my sight, Twould Old Nick himself a = larm! Twould Old

Nick himself alarm! Twould Old Nick himself a-larm! Twould Old Nick himself alarm! By

rising up thus, like a sprite from the grave, You've kill'd the old Lady, you

devil, you have! You've kill'd the old La=dy, you devil you have!

Caesar  
 Massa Massa Doctor Massa Doctor true me tell-, Massa Doctor true me

tell, How it happen all; me tell how it happen all; How it happen

all; Down de well metink he fell, Moder loud him call;

*Fagotto*

*p*

Picquillo, (beneath)

Blackee go Blackee go Down below, Fetch him up, dat all! Halloo Halloo Hal-

*Corni*

Doctor Caesar

What's next to do! what's next to do! More children! I go see more

*loco* *loco*

*p* *mf* *p* *pp*

Doctor

children I go see! more children I go see! This face divine Is

*Stacc:*

*cres*

none of thine, That's plain enough to see. Is none of thine That's

*mf* *p*

plain enough to see! that's plain enough to see! that's plain enough to see!

*pp* *Stacc* *mf*

Zuma

Cease your coward at = tempts my faith to des =

*f* *p*

Mirvan.

= troy! - - Cease your cow = ard at = = tempts my faith to des = troy - -! Fair

*mf* *p* *mf*

La = = dy, these arts in vain you em = ploy these arts these

*sfx* *sfx* *p*

Zuma Mirvan

arts - - - in vain you employ - - -! My Zu = = ma! Dear Mir = van! Ye

*cres*

Zuma

dol

Ye powers my Boy! my Boy!

powers my Roy!

Ye powers my Boy!

Segue

*f*

*rf*

*rf*

*pp*

Dim

ANDANTINO CON MOTO.

Zuma.

With rap-ture transpor- ted, with gra- titude wild! What joy thus be-

Inisilla.

With wonder transpor- ted! In- dignant and wild! With scorn thus in-

Clara.

With rap-ture transpor- ted, with gra- titude wild! What joy thus re-

Mirvan.

With rap-ture transpor- ted, with gra- titude wild! What joy thus be-

Sancho.

With wonder transpor- ted! In- dignant and wild! With scorn thus in-

Doctor.

With rap-ture transpor- ted, with gra- titude wild! What joy thus re-

Garcia.

With rap-ture transpor- ted, with gra- titude wild! What joy thus re-

*f* (Wind Instruments only)

ANDANTINO CON MOTO.

*Cres.*  
*pp* *pp* *pp* *pp*  
 = holding our beau = ti = ful Child! *pp* With rapture trans = ported with gra = = ti = tude  
 = sulting no more I'm be = guild! *pp* With wonder trans = ported in = dig = nant and  
 = gaining in safe = ty their Child! *pp* With rapture trans = ported with gra = = ti = tude  
 = holding our beau = ti = ful Child! *pp* With rapture trans = ported with gra = = ti = tude  
 = sulting no more I'm be = guild! *pp* With wonder trans = ported in = dig = nant and  
 = gaining in safe = ty their Child! *pp* With rapture trans = ported with gra = = ti = tude  
 = gaining in safe = ty their Child! With rapture trans = ported with gra = = ti = tude  
 Clar: *loco*  
 Fag: *loco*  
 Flauto *loco*

*dol*  
 wild...! What joy thus be = holding our beau = ti = ful Child! With gratitude with gratitudew  
 wild...! With scorn thus in = sul = ting no more I'm be = guild! no more no  
 wild...! What joy thus re = gaining in safe = ty their Child! in safe = ty in  
 wild...! What joy thus be = holding our beau = ti = ful Child! With gratitude with gratitudew  
 wild...! With scorn thus in = sul = ting no more I'm be = guild! thus in = sul = ting no  
 wild...! What joy thus re = gaining in safe = ty their Child! thus re = gaining in  
 wild...! What joy thus re = gaining in safe = ty their Child! What joy what joy, thus re =  
 Flauto *loco*  
 Clar: *loco*  
 Fag: *loco*

gra = ti = tude wild thus be = hold = = ing our child thus be = hold = = ing our child!

more I'm be = guil'd thus no more be = = guil'd thus no more be = = guil'd! no more be =

safe = = ty their child thus re = gain = ing their child thus re = gain = ing their child! with rapture

gra = ti = tude wild thus be = hold = = ing our child thus be = hold = ing our child! What joy - -

more I'm be = guil'd thus no more be = = guil'd thus no more be = = guil'd!

safe = = ty their child thus re = gain = ing their child thus re = gain = ing their child!

= gain = ing their child thus re = gain = ing their child thus re = gain = ing their child!

*ff* *p* *pp* *ff* *p* *pp* *ff* *p* *pp* *ff* *p* *pp* *ff* *p* *pp* *ff* *p* *pp* *ff* *p* *pp* *ff* *p* *pp*

8- *loco* 8- *loco*

Viole

What joy what joy - - thus be = hold = ing our child! our child! What joy - -

= guil'd! no more be = guil'd - - - thus in = sulting no more be = = guil'd! no more be =

wild with rapture wild - - - thus re = gain = ing their child their child! with rapture

- - - - - thus be = holding be = hold = ing our child! *pp*

no more be = *pp*

with rapture

With rapture wild thus re = gain = ing their child their child!

*f* *ff* *p* *pp* *f* *ff* *p* *pp*

Viole

thus be- hold = ing be hold ing our child! our child! our  
 = guild no more be guild - - - thus in = sulting no more be = guild! no more no  
 wild withrapture wild - - - thus re = gaining their child! their child! their child! their  
 what joy - - what joy - - thus be = holding our child! our child! our child! our  
 = guild no more be guild! no more thus in = sulting no more be = guild! no more  
 wild withrapture wild! with joy thus re = gaining their child! their child! their child!  
 withrapture wild thus re = gaining their child! their child! their child, their

child our beau = = = = ti = ful child - - - !  
 more no more be = = guild no no more - - - !  
 child thus safe their child thus their child - - - !  
 child be = hold our child thus our child - - - !  
 no more be = = guild thus be = guild - - - !  
 thus safe their child thus their child - - - !  
 child thus safe their child thus their child - - - !



Where is our Country's Mortal foe,  
FINALE, TO THE SECOND ACT,

*Sung by*  
M<sup>rs</sup> Garrick, M<sup>r</sup> L. Isaac,

And Chorus of Peruvians,

In the Comic Opera of

ZUMA OR THE TREE OF HEALTH,

AT THE  
Theatre Royal Covent Garden,

The Libretto, by

Composed by

T. Dibdin Esq<sup>r</sup>

HENRY R. BISHOP

Composer & Director of the Music  
London Published by Goulding D'Almeida Potter & Co 20, Soho Square, & to be had at 7, Westmorland St. Dublin.

To the Theatre Royal Covent Garden.

ALLEGRO

SPRITOSO

Chinchilla

Azan

The En - = e = my is safe below

Where is our Country's Mortal foe!

where - -

Where is our Country's

The En - - e - my is safe below!

mortal foe! where - - A - way - - - - de - part - -

the sa = cred rite the sa = cred rite Of ven = geance

may not meet thy sight of ven = geance may not meet thy sight - loco

Chinchilla You'd save the youth, Not I - - - - not I in truth!

Chinchilla

Azan

Youth, Not I - - - - - not I In truth! Begone! the sa=cred

The first system of music includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The music is in a 4/4 time signature.

Chinchilla

rite of vengeance may not meet thy sight - - - may not meet thy sight! With

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has two staves, with the right hand in treble clef and the left hand in bass clef. The music is in a 4/4 time signature.

cres

joy with joy - - - - -

The third system of music features a vocal line with lyrics and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has two staves, with the right hand in treble clef and the left hand in bass clef. The music is in a 4/4 time signature. The piano part includes a *pp* dynamic marking and the instruction *Sosten*.

I - - - go - - - with joy - - - with joy - - -

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment has two staves, with the right hand in treble clef and the left hand in bass clef. The music is in a 4/4 time signature.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase, followed by a series of notes. The piano accompaniment features a steady rhythmic pattern of chords and moving lines.

The second system continues the vocal and piano parts. The vocal line includes the lyrics "with joy" and "I". Above the vocal line, there are dynamic markings "cres" and "Cres". The piano accompaniment continues with its rhythmic accompaniment.

This section contains the vocal parts for the Chinchilla and the Coro. The Chinchilla part is on a single staff with the lyrics "go - - - with joy - - - I go - - -". The Coro section includes parts for Alto, Tenore, and Basso & Azan, all with the lyrics "And for his death, the signal be, Re = = = venge - - - And for his death the". The piano accompaniment continues below the vocal parts.

with joy - - - - - I go with joy with joy - - - - -

signal be Revenge - - - - - Revenge Revenge Revenge Pe = ru and Li = ber = ty

signal be Revenge - - - - - Revenge Revenge Revenge Pe = ru and Li = ber = ty

signal be Revenge - - - - - Revenge Revenge Revenge Pe = ru and Li = ber = ty

*loco*

I go with joy - - - - -

Re = venge Revenge Revenge and Li = ber = ty Pe = ru and

Re = venge Revenge Revenge and Li = ber = ty Pe = ru and

Re = venge Revenge Revenge and Li = ber = ty Pe = ru and

*fff*

with joy

Li = ber = ty    Revenge    Revenge    Revenge    For his death the signal be    For his

Li = ber = ty    Revenge    Revenge    Revenge    For his death the signal be    For his

Li = ber = ty    Revenge    Revenge    Revenge    For his death the signal be    For his

with joy    with joy I go with

death the signal be    Revenge    Revenge    Revenge    Peru and Li-ber=ty Re=

death the signal be    Revenge    Revenge    Revenge    Peru and Li-ber=ty Re=

death the signal be    Revenge    Revenge    Revenge    Peru and Li-ber=ty Re=

joy with joy - - - - - I go - - - - .

= venge Pe = ru and Li = ber = ty Re = venge Re = = venge - - - - .

= venge Pe = ru and Li = ber = ty Re = venge Re = = venge - - - - .

= venge Pe = ru and Li = ber = ty Re = venge Re = = venge - - - - .

8

loco

*Daughter of Error!*  
GRANDSCENE.

Sung by *Mrs. Stephens* & *Thomas of New Brunswick* in the Opera of  
**ZUMA OR THE TREE OF HEALTH.**

*Theatre Royal Covent Garden*

*The Libretto by* Composed by *T. Dibdin Esq.*

**HENRY R. BUSHOP**

*Composer & Director of the Music to the Theatre Royal Covent Garden.*

London Published by *Goulding, D'Almeida Potter & Co* 29 Soho Square & to be had at *Westmoreland St Dublin.*

ANDANTE  
ESPRESSIVO

Soprano  
Alto  
Tenore  
Basso

*loco*

*ff*  
*ff*  
*ff*  
*ff*

Daughter of error! Daughter of error!  
Daughter of error! Daughter of error!  
Daughter of error! Daughter of error!  
Daughter of error! Daughter of error!



hear! Hear, tremble, and O-bey! Oh! may the Penitential

hear! Hear, tremble, and O-bey! Oh! may the Penitential

hear! Hear, tremble, and O-bey! Oh! may the Penitential

hear! Hear, tremble, and O-bey! Oh! may the Penitential

hear! Hear, tremble, and O-bey! Oh! may the Penitential

8 - - - - - loco

*pp*

tear Oh! may the Penitential tear Fall, till thy guilt be pass'd a = = way!

tear Oh! may the Penitential tear Fall, till thy guilt be pass'd a = = way!

tear Oh! may the Penitential tear Fall, till thy guilt be pass'd a = = way!

tear Oh! may the Penitential tear Fall, till thy guilt be pass'd a = = way!

8 - - - - - loco

*mf*

Zuma espres

Hour of death, and hour -- of terror,

*pp*

*f*

Firm thy com = = = ing I - - - a = wait! Firm thy coming

*f*

*pp* espres e dol

I a = wait - - - - Firm, firm thy coming I await! Firm - thy

*pp*

*pp*

*tr*

coming I a - wait! Firm - - thy com = = ing I a = wait!

*pp*

Zuma

And see, a Cherub seems to smile! And hark! his

Soprano

We call thee, hap = less

Alto

We call thee, hap = less

Tenore

We call thee, hap = less

Basso

We call thee, hap = less

We call thee, hap = less

heav'nly note I hear! As if it said Yet, yet a = while Endure the

Child of Error! Think how near thy

Child of Error! Think how near thy

Child of Error! Think how near thy

Child of Error! Think how near thy cer = tain fate how

Zuma B<sup>b</sup> 2.

\*\*The Crotchets in this Movement should be equal to the Quavers in the foregoing!

rit. rd?

storm 'twill quickly clear! And see, a Cherub seems to smile! And hark! his

cer = = tain fate! We call thee hap=less

cer = = tain fate! We call thee hap=less

cer = = tain fate! We call thee hap=less

near thy cer = = tain fate! Fl. pto We call thee hap=less

ritard?

heav'nly note I hear! As if it said, Yet, yet a=while - - Endure the

Child of Error Think how near thy

Child of Error Think how near thy

Child of Error Think how near thy

Child of Error Think how near thy cer = tain fate how

storm 'twill quickly clear! Yet a=while Endure the storm'twill quick = = = ly

cer=tain fate how near how near thy cer= = tain

cer=tain fate how near how near thy cer= = tain

cer=tain fate how near how near thy cer= = tain

near thy certain fate how near thy certain fate thy cer= = tain

*cres f ff*

clear-! Hour, hour of death hour of terror Hour hour of

fate---! Daughter of error Daughter of

fate---! Daughter of error Daughter of

fate---! Daughter of error Daughter of

fate---! Daughter of error Daughter of

*ff espres ff*

*ff cres ff pp ff*

espres *h* sosten

death, hour of terror Firm, thy com - ing I - - - a = wait! thy coming I - - - await! thy -

error Think how near thy fate! thy certain fate!

error Think how near thy fate! thy certain fate!

error Think how near thy fate! thy certain fate!

error Think how near thy fate! thy certain fate!

*pp* *ppp*

Fag:

Morendo

--- coming I await thy --- coming I a = wait - - !

thy certain fate thy cer = = = tain fate - - !

thy certain fate thy cer = = = tain fate - - !

thy certain fate thy cer = = = tain fate - - !

thy certain fate thy cer - - - tain fate - - !

Morendo

Calando *ppp*

Oh! Pray be delighted,

**Finale.**

*Sung by*

*Miss Stephens. M<sup>rs</sup> Garrick. Miss Matthews.*

**M<sup>rs</sup> BRAHAM & M<sup>rs</sup> FAWCETT,**

In the Comic Opera

OF

**Zuma or the Tree of Health,**

AT THE

**Theatre Royal, Covent Garden**

*The Poetry by*

*Composed by*

*Thos Diddin Esq.*

**HENRY R. BISHOP**

*Composer & Director of the Music to the Theatre Royal Covent Garden.*

*London. Published by Goulding D'Almeida Potter & Co 20, Soho Square & to be had at 7, Westmorland St. Dublin.*

MODERATO.  
UN POCO  
VIVACE.

Inisilla, Solo.

Oh pray be de-lighted, Since by you slighted, each leaf is blighted of our Tree of Health

\* \* \* The Melody of this Finale was originally composed by M<sup>r</sup> Bishop in his Melo-Drama "The Miller & his Men!"

CHORUS

Soprano. *ff* Oh pray be de = = ligh = ted, Since by you sligh = ted, each leaf is

Alto. *ff* Oh pray be de = = ligh = ted, Since by you sligh = ted, each leaf is

Tenore. *ff* Oh pray be de = = ligh = ted, Since by you sligh = ted, each leaf is

Basso. *ff* Oh pray be de = = ligh = ted, Since by you sligh = ted, each leaf is

*ff*

Chinchilla.

blighted of our tree of Health! (Our tri = al sur = = vi = ving) Your pleasure

blighted of our Tree of Health!

blighted of our Tree of Health!

blighted of our Tree of Health!

*p*

stri = ving From it de = = ri = ving, New cou = rage and wealth! - - -

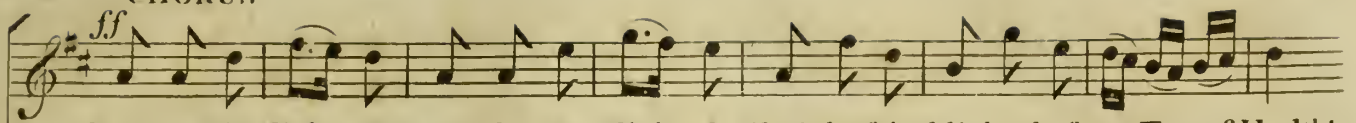
*mf*

8

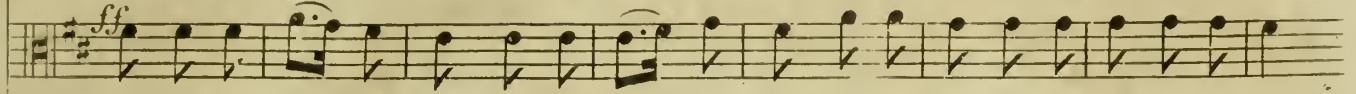
*ff*



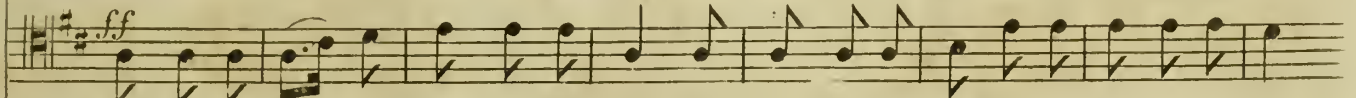
## CHORUS



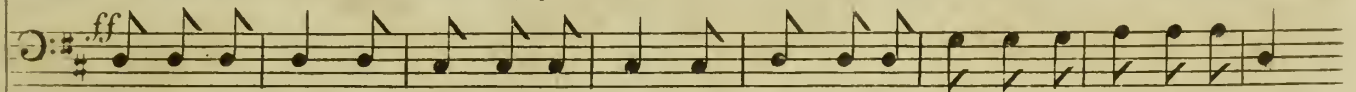
Pray be de=ligh=ted, since by you slighted, Each leaf is blighted of our Tree of Health!



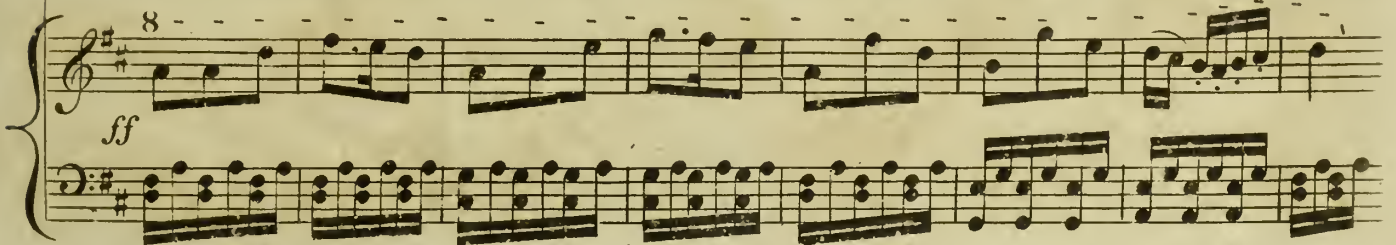
Pray be de=ligh=ted, since by you slighted, Each leaf is blighted of our Tree of Health!



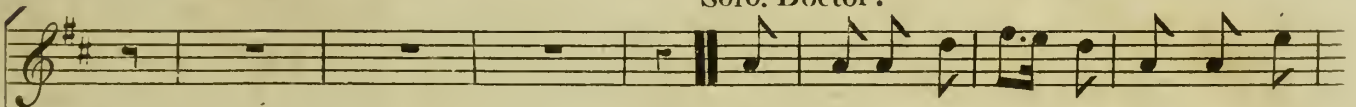
Pray be de=ligh=ted, since by you slighted, Each leaf is blighted of our Tree of Health!



Pray be de=ligh=ted, since by you slighted, Each leaf is blighted of our Tree of Health!

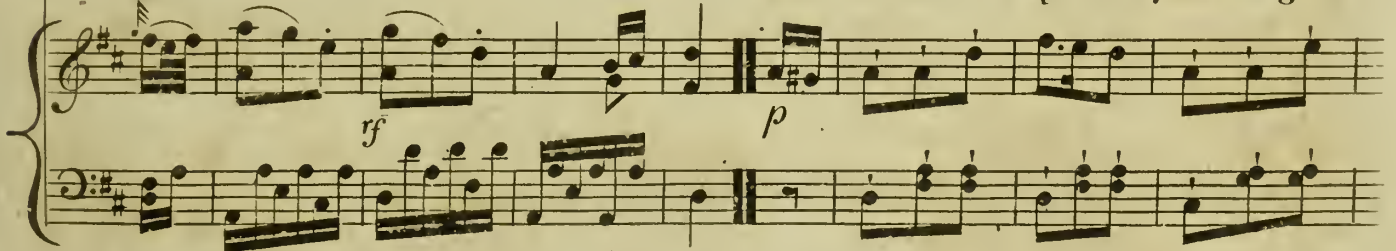


## Solo. Doctor.

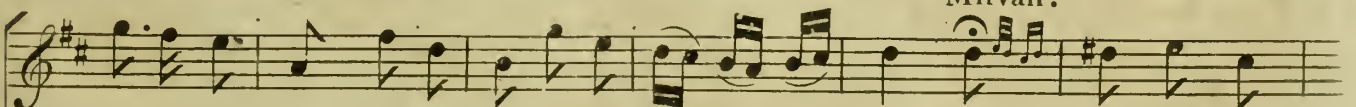


loco

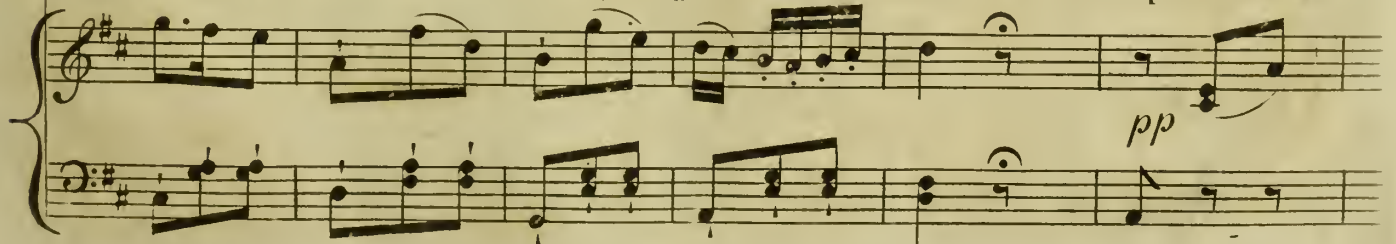
Kind Critics neer quarrel yield us good



## Mirvan.



for ill And change to a Laurel, our green Tree of Health! With rap=turè oer = =



= flowing If plaudits be=stowing, You sanction the growing of our hope of wealth! Oh

*cres*

pray be de = ligh = ted, since by you slighted, Each leaf is blighted of our Tree of Health!

*pp*

## CHORO.

*ff* *Tutti*

Oh pray be de = ligh = ted, Since by you sligh = ted, Each leaf is blighted of

*ff*

Oh pray be de = ligh = ted, Since by you sligh = ted, Each leaf is blighted of

*ff*

Oh pray be de = ligh = ted, Since by you sligh = ted, Each leaf is blighted of

*ff*

Oh pray be de = ligh = ted, Since by you sligh = ted, Each leaf is blighted of

*ff*

8

Zuma.

our Tree of Health!

Here bending before ye,

our Tree of Health!

our Tree of Health!

our Tree of Health!

Grace we implore ye, Pleading once more we For our Tree of Health! For vain all our

pleasure, Worthless our treasure, Poor beyond measure 'Till you grant us wealth! - - -

CORO.

Tutti.

Pray be de=ligh=ted, Since by you slighted, Each leaf is blighted of our Tree of Health!

Pray be de=ligh=ted, Since by you slighted, Each leaf is blighted of our Tree of Health!

Pray be de=ligh=ted, Since by you slighted, Each leaf is blighted of our Tree of Health!

Pray be de=ligh=ted, Since by you slighted, Each leaf is blighted of our Tree of Health!

Pray be de=ligh=ted, Since by you slighted, Each leaf is blighted of our Tree of Health!

*pp* *ff*

Piu Allegro

Pray be de = ligh=ted, Since by you slighted, Each leaf is blighted of our Tree of

Pray be de = ligh=ted, Since by you slighted, Each leaf is blighted of our Tree of

Pray be de = ligh=ted, Since by you slighted, Each leaf is blighted of our Tree of

Pray be de = ligh=ted, Since by you slighted, Each leaf is blighted of our Tree of

Pray be de = ligh=ted, Since by you slighted, Each leaf is blighted of our Tree of

8   
 *Piu Allegro*

Health! Of our Tree of Health! Of our Tree of Health! our Tree our Tree of

Health! Of our Tree of Health! Of our Tree of Health! our Tree our Tree of

Health! Of our Tree of Health! Of our Tree of Health! our Tree our Tree of

Health

Health

Health

