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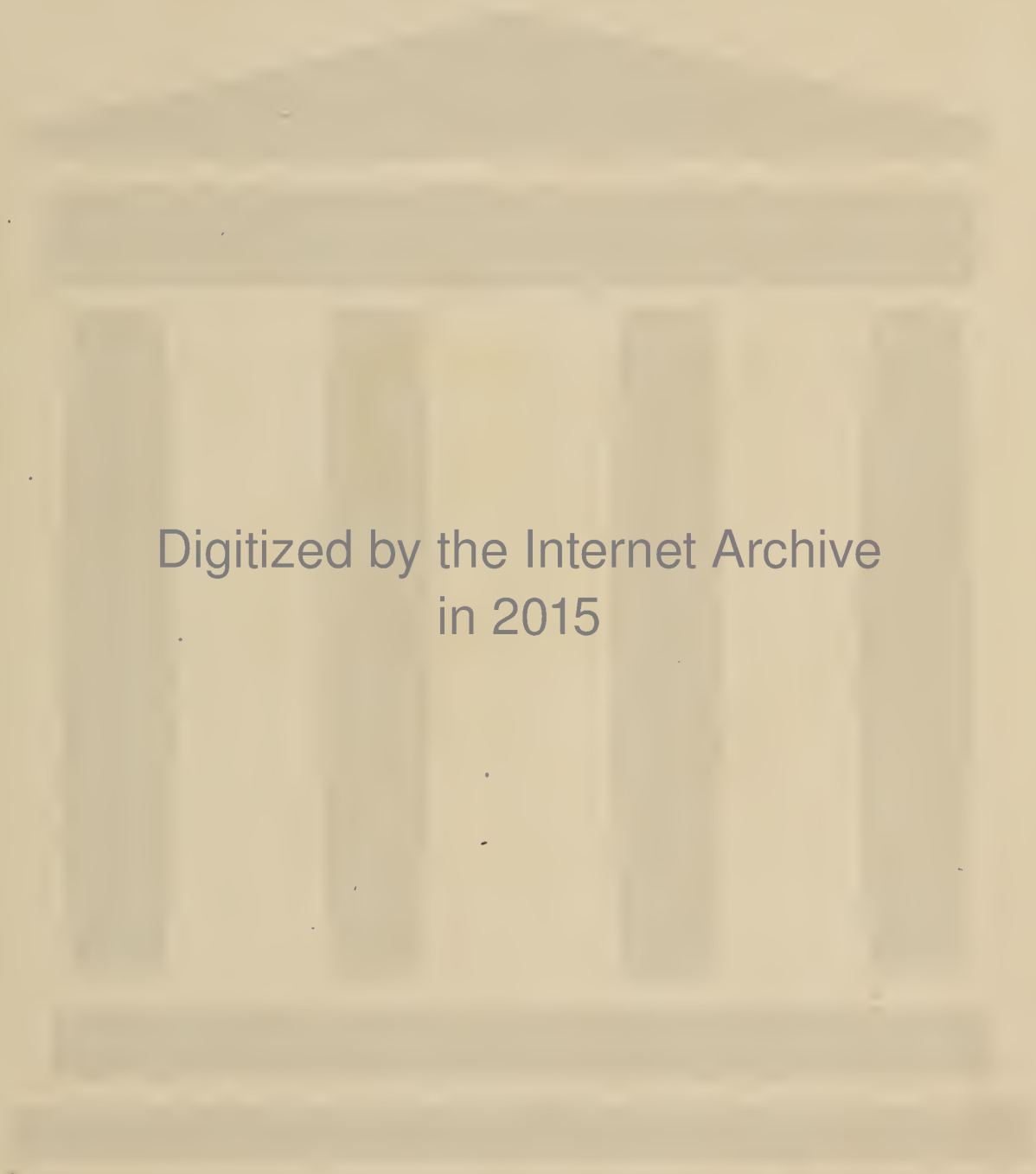
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S. Lewis, Jun.,
CHIGWELL.

F.B. 7. 46



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THEODORA

An
Oratorio

IN SCORE

Composed in the Year 1750

BY

G. F. HANDEL.

OVERTURE

Viol: 1^o e
Oboe 1^o e 2^o

Viol: 2^o

Viola

Bafsi

Allegro

This system contains the first system of music. It features four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat) and the time signature is common time (C). The tempo marking 'Allegro' is placed between the first and second staves. The music consists of several measures of rhythmic patterns, with some notes marked with an accent (*acc*).

e Violonc:
Violonc: col Bafso

This system contains the second system of music. It features four staves. The first two staves are treble clefs, and the last two are bass clefs. The tempo 'Allegro' is maintained. The second staff has an annotation 'e Violonc:' and the fourth staff has 'Violonc: col Bafso'. The music continues with rhythmic patterns and accents.

This system contains the third system of music. It features four staves. The first two staves are treble clefs, and the last two are bass clefs. The tempo 'Allegro' is maintained. The music continues with rhythmic patterns and accents.

This system contains the fourth system of music. It features four staves. The first two staves are treble clefs, and the last two are bass clefs. The tempo 'Allegro' is maintained. The music continues with rhythmic patterns and accents.

This system contains the fifth system of music. It features four staves. The first two staves are treble clefs, and the last two are bass clefs. The tempo 'Allegro' is maintained. The music continues with rhythmic patterns and accents.

This page contains five systems of musical notation, each consisting of three staves. The notation is written in a key signature of one flat (B-flat) and includes various note values, rests, and fingerings. The systems are arranged vertically, with the first system at the top and the fifth at the bottom. The notation is dense and complex, featuring many sixteenth and thirty-second notes. The page is numbered (5) at the top center.

The first system includes fingerings: 6 #, 6h, # #6 4, #, 6, 6, #.

The second system includes fingerings: 6, 6 4, 6 4, 4 5 #, #.

The third system includes fingerings: 4, 6 4, 4, 6 4, 4, 6 4, 6 4, 6 #6 4.

The fourth system includes fingerings: 6, 6, 6, #, 6 7 7 #, 6 6, 6 4, #, 6.

The fifth system includes a fingering: 6.

First system of musical notation, featuring three staves (treble, alto, and bass clefs) with various notes, rests, and dynamic markings such as *tr*. Fingering numbers (6, 7, 3, 6, 6, #, #, 6, 4, 5, #) are written below the bass staff.

Second system of musical notation, continuing the three-staff format with notes, rests, and dynamic markings like *tr*. Fingering numbers (6, #, 6, #, 6, #, 4, 6, 6, 6, 6, 4, 5, #) are present below the bass staff.

Viol 1^o e
Oboe 1^o e 2^o

Viol: 2^o

Viola

Trio

Third system of musical notation, starting with the **Trio** section. It features three staves with notes, rests, and dynamic markings like *tr*. The tempo marking **Larghetto e Piano** is written above the bass staff. Fingering numbers (6, 4, 6, b, 6, 3, 6, 4, 2, 5, 6, 4, 3, 1st time, 6) are shown below the bass staff. A **2^d time** marking is also present.

Fourth system of musical notation, continuing the three-staff format with notes, rests, and dynamic markings like *tr*. Fingering numbers (6, 2, 4, 6, 5, 6, 5, 6, #, 6, 6, 2, 4) are written below the bass staff.

Fifth system of musical notation, concluding the page with three staves of music. It includes notes, rests, dynamic markings like *tr*, and first/second ending markings (**1st time**, **2^d time**). Fingering numbers (4, 2, 6, b, 4, 2, 7, 5, 6, 4, 2, 7, b5, 6b, b5, -b7, 3, 6) are written below the bass staff.

Courante

(7)

A musical score for a piece titled "Courante" (7). The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat), and the time signature is 3/4. The piece features a complex, rhythmic melody in the Treble staff, often marked with a forte (*f*) dynamic. The Alto and Bass staves provide harmonic support with various chordal textures and bass lines. The score is divided into six systems, each containing three staves. The notation includes various note values, rests, and ornaments. The piece concludes with a double bar line and repeat signs.

VALENS

'Tis DIOCLESIAN'S natal day proclaims throughout the bounds of An-tioch a-

feast and solemn fa-cri- fice to Jove Who-fo disdains to

join the fa-cred rites Shall feel our wrath in chastisement or death And

this SEPTIMIUS take you in charge Go my faithful foldier

go Let the fragrant incense rise To Jove great ru-ler of the skies

Viol: e
Oboe 1^o

Viol: e
Oboe 2^o

Viola

Pomposo

VALENS

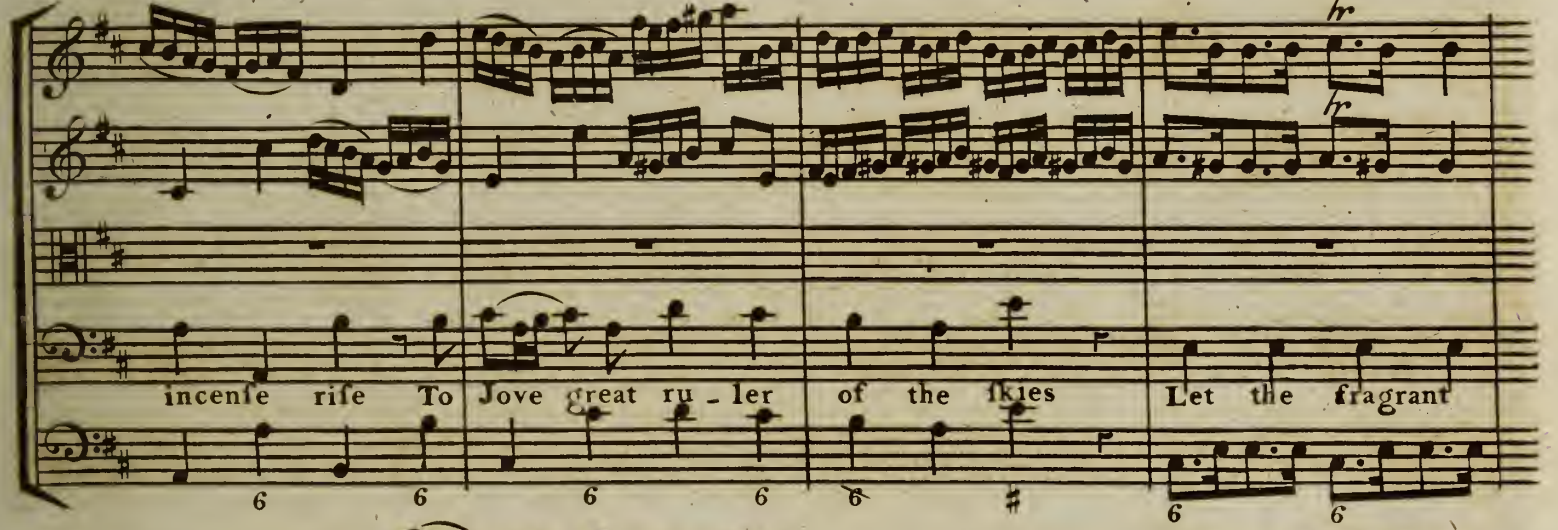
Bassi

Go my faithful foldier go

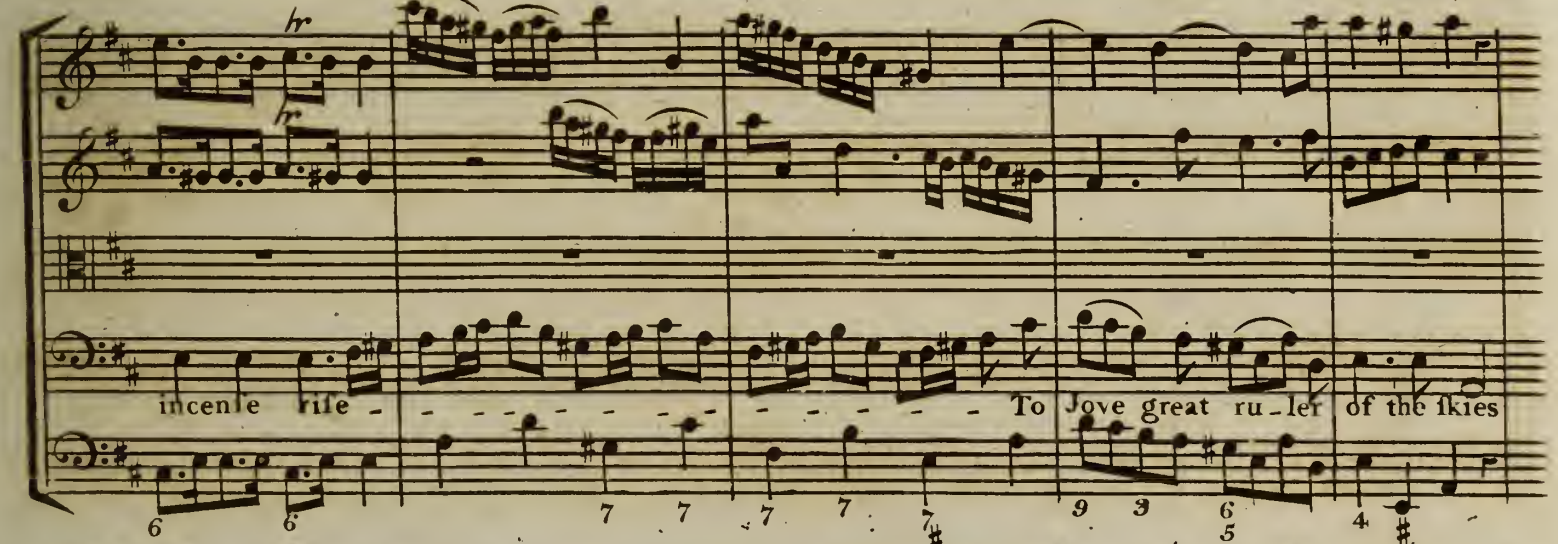
(9)



Musical score system 1. It features two staves of treble clef and one staff of bass clef. The key signature has two sharps (F# and C#). The first staff has a *for.* marking and a *tr* (trill) marking. The second staff has a *Viol pia.* marking. The bass staff contains the lyrics: "Go my faithful soldier go go Let the fra - grant". There are various musical notations including sixteenth notes, eighth notes, and rests.



Musical score system 2. It features two staves of treble clef and one staff of bass clef. The key signature has two sharps. The first staff has a *tr* marking. The second staff has a *tr* marking. The bass staff contains the lyrics: "incense rise To Jove great ru - ler of the skies Let the fragrant". There are various musical notations including sixteenth notes, eighth notes, and rests.



Musical score system 3. It features two staves of treble clef and one staff of bass clef. The key signature has two sharps. The first staff has a *tr* marking. The second staff has a *tr* marking. The bass staff contains the lyrics: "incense rise To Jove great ru - ler of the skies". There are various musical notations including sixteenth notes, eighth notes, and rests.



Musical score system 4. It features two staves of treble clef and one staff of bass clef. The key signature has two sharps. The first staff has a *Tutti for.* marking. The second staff has a *Tutti for.* marking. The bass staff contains the lyrics: "Go my faithful soldier go go go go". There are various musical notations including sixteenth notes, eighth notes, and rests.

Let the fragrant incense rise To Jove great ru - - ler of - - the skies - To Jove - - great

Viol. fua.

6 6 6 6 *fua.* 6 6 6 6 6 6

ru - - ler of the skies To Jove great ru - ler of the skies My faithful soldier go my

6 6 6 7 6

faithful soldier go Let the fra -

Tutti for. *Viol: fua.*

for. 6 6 *fua.* 7 7 7 7 7 7

grant in - cense rise To Jove great ruler of the skies

Adagio

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

Chorus

Tromba 1^o e 2^o

Timpano

Viola e Oboe 1^o

Viola e Oboe 2^o

Viola

Canto

Alto

Tenore

Basso

Tutti Bassi

Chorus

This section of the musical score continues the orchestral accompaniment. It features several staves for string instruments, including a double bass line with figured bass notation (6, 6/5, 6/5, 6/3, 6/3, 7) and other lower strings. The notation includes various rhythmic patterns and melodic lines. The key signature remains one sharp (F#) and the time signature is common time (C).

Viol: Senza Oboe

And draw a blefsing down, On his imperial crown,

And draw a blefsing down, On his imperial crown, Who rules the

And draw a blefsing down, On his imperial crown,

And draw a blefsing down, On his imperial crown,

Organ

Who rules the world be - low,

world be - low, And draw a blefsing

Who rules the world be - low, And draw a blefsing

Who rules the world be - low,

Tutti 6 Organ

And draw a blefsing down, On his im-perial
 down, On his im-perial crown, And draw - - - a blefsing
 down, On his im-perial crown,

Tutti Organ

crown, And draw a blefsing
 down, And draw a blefsing down, On his im-perial crown, On his im-pe - - - rial
 And draw a blefsing down, On his im-pe - - - rial crown, And draw a blefsing

9 8 9 8 9 8 6

down a blefs - - ing down
crown On his im - - pe - - rial crown

And draw a blefsing down On his im - perial
down On his im - perial crown And draw a blefsing down On his im - perial

7 6 6 5 6 6 6 5 # 6 5

Oboe. Senza Viol: Tutti

And draw a blefs - ing down, On his im - perial crown, And draw a blefsing
And draw a blefs - ing down, On his im - perial crown, And draw a
crown, And draw a blefs - ing down, On his im - perial crown, And draw a blefs - ing
crown, And draw a blefs - ing

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

down, On his im-perial crown, - on his im-perial crown, Who rules the world be-
- - a blefs - - - ing down, on his im-perial crown, Who rules the world be-
down, On his im-perial crown, on his im-perial crown, Who rules the world be-
down, On his im-perial crown, on his im-perial crown, Who rules the world be-

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

Tutti
Vio. Vio. Vio. Vio. **Tutti**

- - low, And draw a blefsing down, On his im-perial crown, Who rules the world - -
- - low, And draw a blefsing down, On his im-perial crown,
- - low, And draw a blefsing down, On his im-perial crown,
- - low, And draw a blefsing down, On his im-perial crown,

No.V. 6 # 6 # Organ

Oboe col Soprano

Who rules the World be_low,

Who rules the World be_low,

Who rules the World be_low,

Who rules the world Who rules the

Who rules the world Who rules the

Who rules the world Who rules the

6 # Tutti 6 # 6 # 6 5

Oboe

Oboe

world be_low. Go go go and

world be_low. Go go go and

world be_low. Go go go and

world be_low. Go go go and

6 # 6 6 6

draw a blefsing down, On his im-perial crown,
 draw a blefsing down, On his im-perial crown,
 draw a blefs-ing down, On his im-perial crown, Who rules the world
 draw a blefsing down, On his im-perial crown,
 Organ

6 6

Who rules the world
 Who rules the world
 world be-low Who rules the
 Who rules the world be-low Who rules the

Tutti 6 6 2 4

be - low And draw a blefs - ing down On his im - perial
 And draw a blefs - ing down On his im - perial
 world - - - - - be - low And draw a blefs - ing down On his im - perial
 world the world be - low And draw a blefs - ing down On his im - perial

6 7 7 7 7 6 5

crown, And draw a blefs - ing down, On his im - perial crown, Who rules who
 crown, And draw a blefs - ing down, On his im - perial crown, Who rules who
 crown, And draw a blefs - ing down, On his im - perial crown, Who rules who
 crown, And draw a blefs - ing down, On his im - perial crown, Who rules who

6 7 8 9 8 6 6 6

rules the world be - - low, Who rules the world be - - low.
rules the world be - low, - - - Who rules the world be - - low.
rules the world be - - low, Who rules the world be - - low.
rules the world be - - low, Who rules the world be - - low.

Senza Oboe

6 6 6 6 6 6 4 3 6 5

6 5 6 6 6 6 6 5

DYDIMUS

Vouchsafe dread Sir a gracious ear to my request Let not thy sentence
doom to racks and flames All all whose scrup'lous minds will not permit them or
to bend the knee to Gods they know not Or in wanton mood to celebrate the

VALENS

day with Roman rites Art thou a Roman and yet dar'st defend a

DYDIMUS

Sect rebellious to the Gods and Rome Many there are in ANTIOCH who dif

VALENS

- dain an Idol offering yet are friends to Cæsar It cannot be they

are not Cæsar's friends who own not Cæsar's Gods I'll hear no more.

Viol: 1º

Viol: 2º

Viola

Allegro

VALENS

Bass

Allegro

System 1: Treble clef, bass clef, and a lower bass clef. The lower bass clef contains the lyrics "Racks gibbets". Fingerings 6, 5, 6, 6, 6 are indicated above the notes. A fermata is placed over the final note.

System 2: Treble clef, bass clef, and a lower bass clef. The lower bass clef contains the lyrics "sword or fire Shall speak my vengeful ire Shall speak my vengeful ire". A violin part is introduced with the instruction "Viol 1^o sempre *for.*". Fingerings 7₅, 6₄, *pia.* 5₃, 6₄, 7₅, 6₄, 5₃ are indicated below the notes.

System 3: Treble clef, bass clef, and a lower bass clef. The lower bass clef contains the lyrics "Against the stubborn knee Against the stubborn stubborn knee Shall speak a". Fingerings 7₃, 6_·, 6, 6, 7_#, 6, 6, 7_#, 7_·, 2₄ are indicated below the notes.

System 4: Treble clef, bass clef, and a lower bass clef. The lower bass clef contains the lyrics "gainst the stubborn knee. Racks Gibbets". A violin part is introduced with the instruction "*for.*". Fingerings 6, 6₄, 5_·, *for.*, 6, *pia.* 6, 6 are indicated below the notes.

First system of musical notation with vocal line and piano accompaniment. The vocal line includes the lyrics: "sword and fire Racks gibbets sword Racks sword and fire Shall speak my ire my vengeful". The piano accompaniment features a bass line with figures "6" and "6" under the first two measures.

Second system of musical notation. The vocal line continues with: "ire Shall speak my ire my venge-ful ire Against the stubborn knee the". The piano accompaniment includes figures "6", "6", "6b", "2/4", and "6" under the measures.

Third system of musical notation. The vocal line includes: "stubborn knee Shall speak against the stubborn knee my". The piano accompaniment includes figures "6b", "6b", "6", "6", and "for. 6/4".

Fourth system of musical notation. The vocal line includes: "vengeful ire Shall speak Shall speak a- gainst the stubborn knee against the stubborn knee". The piano accompaniment includes figures "pia. 6/4", "5/3", "6/4", "5/3", "7/3", "6", and "6/3".

for. Shall speak against the stubborn knee

Nor gushing tears nor ardent prayrs Shall

pic. shake our firm decree Nor gushing tears nor ardent prayrs nor

Dal segno
ardent prayrs Shall shake our firm decree - - - Shall shake - Shall shake our firm decree.

Chorus of Heathens

(24)

12/8
8

Vivace

Corno 1^o e 2^o

Viol: 1^o

Viol: 2^o

Viola

Oboe 1^o e 2^o

Canto

Alto

Tenore

Basso

Bassi

Vivace

For ever thus stands fix'd the doom, Of

For ever thus stands fix'd the doom, Of

For ever thus stands fix'd the doom, Of

For ever thus stands fix'd the doom, Of

rebels to the gods and Rome, While sweeter than the trumpet's found,
 rebels to the gods and Rome, While sweeter than the trumpet's found,
 rebels to the gods and Rome, While sweeter than the trumpet's found,
 rebels to the gods and Rome, While sweeter than the trumpet's found,

2 6 6 4 3 7

Un poco Pia

Their groans and cries are heard a - - round
 Their groans and cries are heard a - - round
 Their groans and cries are heard a - - round Their groans
 Their groans and cries are heard a - - round Their groans and

6 7 7 6 Un poco Pia

ria.

their groans and cries are sweeter sweeter sweeter than the

and - - - cries are sweeter sweeter sweeter

cries are sweeter sweeter

4 3 6 6 5 6

for.

for.

While sweeter than the trumpets sound their groans - and cries are heard a - -

trumpets sound - - - Their groans - and cries are heard a - -

While sweeter than the trumpets sound Their groans and cries are heard a - -

While sweeter than the trumpets sound Their groans and cries are heard a - -

for. 9 6 9 9 8 7 4 6

- - round, For e_ever thus stands fix'd the doom, Of rebels to the
 - - round, For e_ever thus stands fix'd the doom, Of rebels to the
 - - round, For e_ever thus stands fix'd the doom, Of rebels to the
 - - round, For e_ever thus stands fix'd the doom, Of rebels to the

7 5 8 6 4

gods and Rome While sweeter than the
 gods and Rome While sweeter than the trumpets found
 gods and Rome While sweeter than the trumpets found While
 gods and Rome While sweeter than the trumpets found

Oboe unis

b7 6 5 6 6

trumpets found than the trumpets found Their
than the trumpets found Their groans and cries Their
fweeter than the trumpets found than the trumpets found Their
Their groans and cries are fweeter than the trumpets found Their

6 5 b7 5 3 6 4 5 3 6 4 6 b6

groans and cries are heard a round While fweeter than the trumpets found
groans and cries are heard a round While fweeter than the trumpets found than the trumpets
groans and cries are heard a round While fweeter than the
groans and cries are heard a round While fweeter than the

b7 6 4 3 6 6 6 6

than the trumpets found - - - Their groans are sweeter sweeter
 found Their groans - - - and cries are sweeter sweeter
 trumpets found than the trumpets found
 trumpets found are sweeter than the trumpets found

fia.

7 6 6 7₃ 5 6 5

sweeter than the trumpets found Their groans and cries
 sweeter than the trumpets found Their groans - - - and cries
 than the trumpets found Their groans & cries are heard a - -
 than the trumpets found

6 6 6 4 3

are sweeter than - - the trumpets sound Their groans are heard a - round Their groans and
- - are sweeter than the trumpets sound Their groans are heard a - round Their groans and
- - round are sweeter than the trumpets sound Their groans are heard a - round Their groans and
are sweeter than the trumpets sound Their groans are heard a - round Their groans and

6 5 6 6 5 4 3 7 7

cries are heard a - - round
cries are heard a - - round
cries are heard a - - round
cries are heard a - - round

7 4 3

Scene II. (31) DYDIMUS and SEPTIMIUS

DYDIMUS

Most cruel edict, fure thy gen'rous foul SEP-TIMI-US abhors the dreadful
 task of Perfection Ought we not to leave the free-born mind of Man still ever free since
 vain is the at-tempt to force belief with the severest instruments of death.

Viol: 1^o e 2^o

DYDIMUS

Bassi

Andante

Ad Libitum *A Tempo*

The rap - - tur'd foul, The

rap - - tur'd foul defies the sword, defies the sword, defies the

First system of music with two staves. The upper staff contains a vocal line with lyrics: "sword The rap - - - tur'd soul defies the sword, defies the sword,". The lower staff is a piano accompaniment with figured bass notation. Fingering numbers include 6, 4, 6, 4, 5, 6, 6, 4, 6, 6, 4.

Second system of music with two staves. The upper staff continues the vocal line: "defies the sword, Se cure of Vir - - tue's claim, Se cure of Vir - - tue's". The lower staff has figured bass notation with fingering numbers: 6, 6, 4, 6, b7, 5, 6, 4, 5, 3, 4, 2, 3, 1, 7, 5, 6, 4, 5, 3, 4, 2.

Third system of music with two staves. The upper staff has lyrics: "claim - - - Secure of Virtue's claim,". The lower staff has figured bass notation with fingering numbers: 3, 1, 6, 6, 6, 6, 6, 6, for. The word "for." appears at the end of both staves.

Fourth system of music with two staves. The upper staff has lyrics: "And trusting Heav's un - err - ing word, En -". The lower staff has figured bass notation with fingering numbers: 6, 6, 6, 3, 4, 2, 6, 6, 6, 6, 6, 6, 6. The word "En" is at the end of the upper staff.

Fifth system of music with two staves. The upper staff has lyrics: "-- joys the circling flame Enjoys". The lower staff has figured bass notation with fingering numbers: b, 6, 5, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

Sixth system of music with two staves. The upper staff has lyrics: "the circling flame, En -". The lower staff has figured bass notation with fingering numbers: 6, 6.

joys the circling flame.

for.

The rap - - - tur'd fowl defies the sword, Secure of Virtue's

pica.

claim - - - The rap - - -

tur'd - - fowl defies the sword, And trusting Heavns unerring word, En -

for. *pica.*

- joys the circling flame, the circling flame, the circling flame,

En - joys the circling flame.

for.

piv.
And trusting heavns unerring word, unerring word
piv. 3

Adagio *for.*
Enjoys, Enjoys the circling flame.
for.

6 4 6 4 6 6 6 6 6 6 6 5

6 5 6
No engines can a

Viol: 1^o
Viol: 2^o
Viola
ty - - rant find, To storm the truth-sup - port - ed mind, No engines can a Ty - rant find,
Sempre P.^o 4 2 6 6 4 2 6 6 4 2 6 6 4 2

To storm the truth supported mind To storm to storm

the truth supported mind, the truth supported supported mind,

No engines can a tyrant find, To storm to storm

To storm the truth-supported mind, The raptur'd soul The Dal segno

Adagio
Dal segno

SEPTIMIUS I know thy virtues and ask not thy faith Enjoy it as you will my

DYDIMUS thò not a Christian yet I own something with-in de-

- clares for acts of Mercy but ANTIOCH'S President must be o-bey'd Such is the Roman

discipline While we can on-ly pi-ty whom we dare not spare.

Viol: 1^o
Viol: 2^o
Viola
Andante
SEPTIMIUS
Basso

First system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in G major. The first staff has a fermata over the final measure. The second staff has a fermata over the final measure. The third staff has a fermata over the final measure. The fourth staff has a fermata over the final measure. The lyrics "De-scend kind Pi-ty" are written below the bass staff. Fingerings are indicated by numbers 1-5. Dynamics include *for.* and *pia.*

Second system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in G major. The lyrics "heav'n - ly guest, De-scend and fill each hu - man breast, De -scend and fill each hu - man breast, With" are written below the bass staff. Fingerings are indicated by numbers 1-5. Dynamics include *for.* and *pia.*

Third system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in G major. The lyrics "sympa - thi - zing woe, - - - With sympa - thi - zing woe." are written below the bass staff. Fingerings are indicated by numbers 1-5. Dynamics include *for.* and *pia.*

Fourth system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in G major. The lyrics "De-scend kind Pity heav'n - ly guest, De -scend kind Pity heav'nly guest and fill - - -" are written below the bass staff. Fingerings are indicated by numbers 1-5. Dynamics include *for.* and *pia.*

each human breast, With sympathying woe, With sympathying woe,

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

Descend and fill each human breast, each human breast,

6 6 5 6 6 6 6 6 6 5 3 4 5 3 for.

for. Descend - - - Descend - - - Descend and fill each human breast,

6 6 6 5 4 3 *fua.* 6 6 6 6 6 6 6 6 6 6 6 6 6

for. Adagio With sympathying woe.

7 Adg^o 6 for.

First system of musical notation. It 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 features a complex melodic line in the upper staves and a bass line with numerous figured bass notations (e.g., 6 6 4 5 3, 6 6 4 5 3, 6 6 4 5 3, 6, 6, 6, 6 4 3). The word "That" is written at the end of the system, with a *tr* (trill) above it. A *fin.* (fine) marking is at the bottom right.

Second system of musical notation. It 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 continues with a complex melodic line and a bass line with figured bass notations (e.g., 6 6 6, 6 # 6 6 6 6 6, 6 # 6). The lyrics "liberty and peace of mind, May sweetly harmo nize mankind, And blefs" are written across the staves. The word "And" appears at the end of the system.

Third system of musical notation. It 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 continues with a complex melodic line and a bass line with figured bass notations (e.g., # 6, 6 # 6 6 4 5 # 6). The lyrics "blefs" and "And blefs the world below, And blefs the world below, That" are written across the staves.

Fourth system of musical notation. It 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 continues with a complex melodic line and a bass line with figured bass notations (e.g., 6 6 6, # 6 9 5 4 3 6 4 3 # 4 3 6 6). The lyrics "liberty and peace of mind May sweetly sweet - ly har - monize - mankind And blefs" are written across the staves. The page number "N^o. V." is written at the bottom left.

And blefs - - - And blefs the world And blefs the world be - low And

6 6 # 6 6/4 5# 6

blefs - - - the world And blefs the world be - low

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

for.

Adagio

for.

6 6 6 6 6 6/4 5/3 Def. Dal segno

Scene III.

THEODORA

Tho' hard my friends yet wholsome are the truths taught in Affliction's

b 46 b7

school whence the pure soul ri - ses re - fin'd and foars above the world.

b 6 2/4 b6

Viol: 1^o e 2^o

THEODORA

Bafsi

Viol: 1^o e 2^o *fua.* *for.* *fua.* *for.* *fua.* *for.*

Larghetto

Bafsi *for.* *fua.* *for.* *fua.* *for.*

fua.

fua.

fua. *pp*

Fond flatt'ring world a - dieu! Fond flatt'ring world a - dieu! a - dieu!

fua.

Mez: for.

Fond flatt'ring world a - dieu! Thy gay-ly smiling pow'r,

Thy gayly smiling pow'r, Empty treasures, fleeting pleasures, Ne'er shall tempt or charm me

more, Ne'er shall tempt or charm me more, a - dieu! Fond flatt'ring world a - dieu!

for.

for. *tr*
Faith in viting Hope de-light-ing Nobler joys we now pur-

6 4 6 6 5
2 4 3 *pia.* 6 6^b 4 3

pia.
- sue Faith in viting Hope de-lighting Nobler joys we now pur - sue - Nobler joys

6 6 6 6 6 6 6 6 6 6 7[#]

for. *tr*
we now pur - sue Faith in viting Hope de-lighting Nobler

7 4 # *for.* 6 4 6 6 5 *pia.* 6 6 6

joys we now pur - sue we now pur - sue we now pur - sue Nobler

6 6 7 6^b 6^b 7^b 6^b 5

joys we - now pur - sue, Fond flatt'ring world a - dieu! a - dieu! Fond

7 6 6 4^b 6 6 4^b

pia. *tr*
flatt'ring world a - dieu!

6 6 6^b 6 4 *pia.*

IRENE

O bright ex - am - ple of all good - nefs how ea - fy

seems Af - fliction's hea - vy load while thus in - _stru - cted

and com - panion'd thus as 'twere with Heav'n con - ver - sing we look down

on the vain pomp of proud Profpe - ri - ty.

Viol: 1^o

Viol: 2^o

Viola

IRENE

Bassi

Larghetto e mezzo Piano

Bane - of vir - tue nurse of

pp

tr

pp

6 5 4 3

S.
 pafsions Soother of vile in - - cli_nations Such is prosperi - ty thy name Such is prosperi - ty thy
 S.
 6 6 6 6 6 5 6 7 #

name Soother of vile incli - na - - - - - tions Such is prosperi - ty thy
 6 6 # 6 # 6 #

name Such is thy name Such is thy name prosperity Bane of virtue nurfe of
 6 6 6

pafsions Soother of vile incli - na - - - - - tions Such is
 6 6 6 5 6 6 6 6

prosperi - ty thy name Such is thy name Such is thy name prof. pe - ri - ty Such is

6 4 5 3 6 6 6 6

Adagio

prosperi - ty thy name.

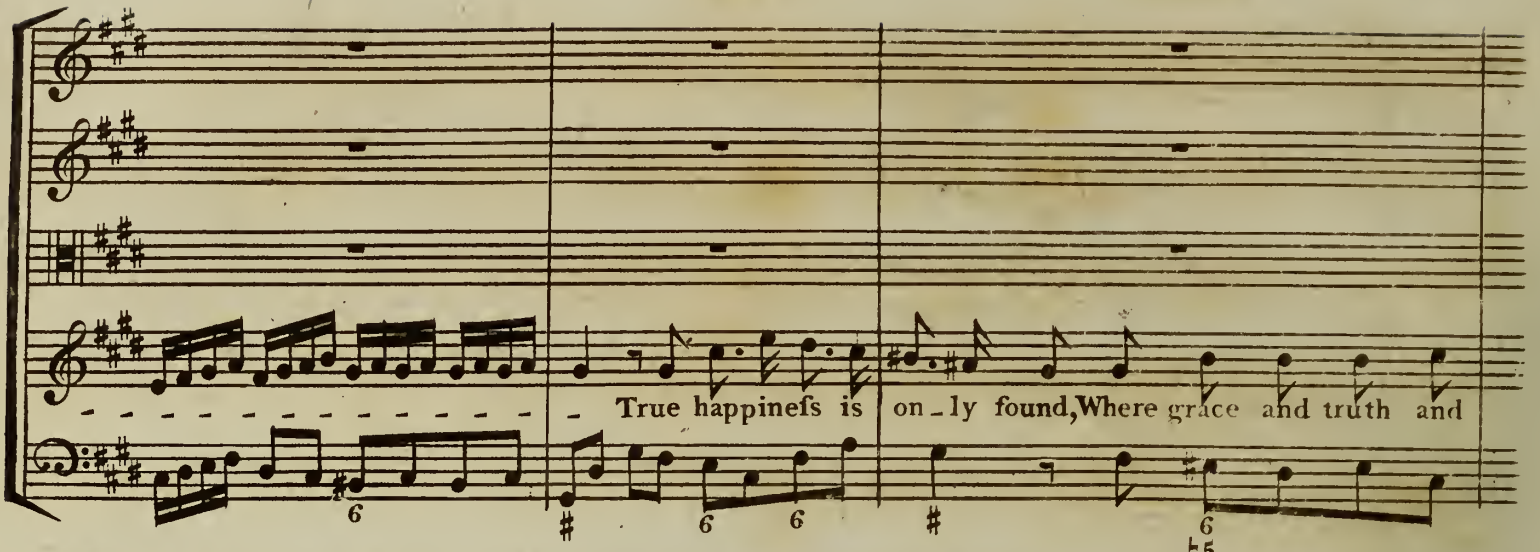
Adagio 6 4 5 3 *for.*

True happinefs is

6 5 6 6 5 6 6 4 3


on - ly found Where grace and truth and love abound And pure reli - - gion feeds the flame - -

6 7 6 7 6 # 6 6 4 5 6



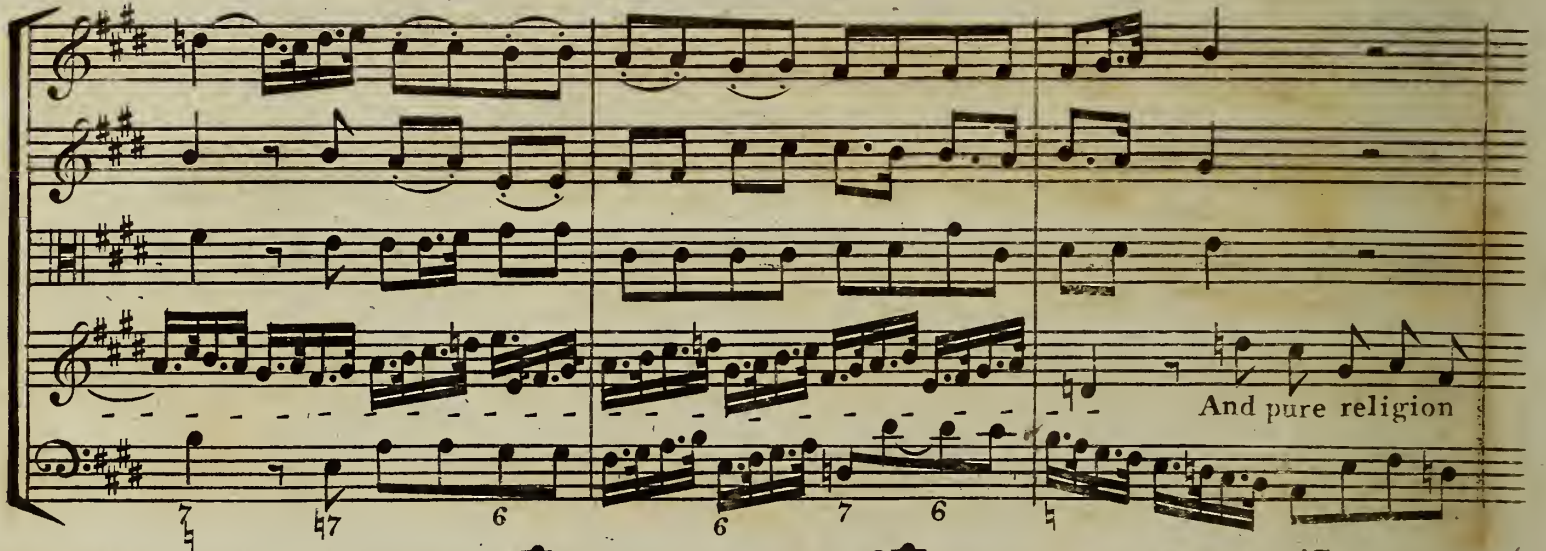
True happinefs is on-ly found, Where grace and truth and

6 # 6 6 # 6 5



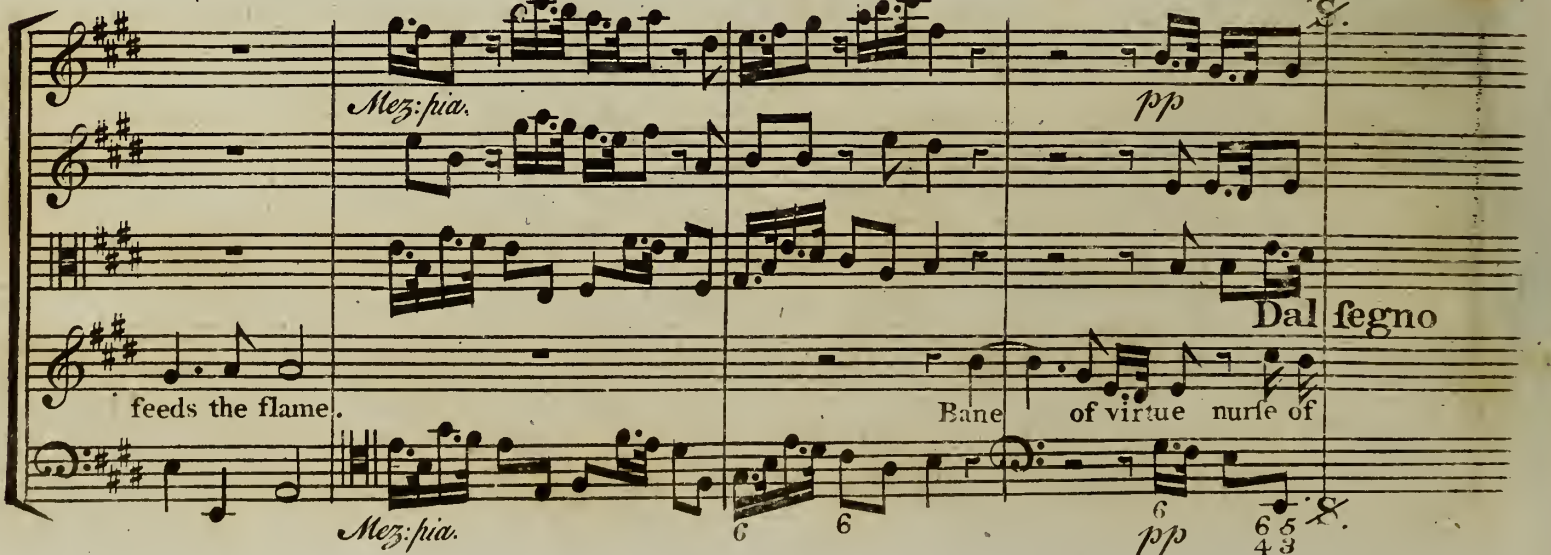
love abound And pure re- ligion feeds the flame

6 # 6



And pure religion

7 # 7 6 6 7 6



Mez: fia. *pp* *Dal fegno*

feeds the flame. Bane of virtue nurse of

Mez: fia. 6 6 *pp* 6 5 4 3

Chorus

(47)

Viol 1^o

Viol 2^o

Viola

Oboe 1^o

Oboe 2^o

Canto

Alto

Tenore

Basso

Tutti Bassi

Andante

Chorus

Andante

Mez: fto.

Come mighty FATHER migh - ty LORD

Come migh - - - ty LORD

Come migh - ty

Come mighty FATHER migh - ty

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

for.

Come - mighty LORD Come

Come mighty LORD Come mighty LORD

FATHER migh - - - ty LORD

LORD migh - - ty LORD

With love our

6 7 7 6

musical score for the first system, featuring vocal lines and piano accompaniment in G major. The lyrics are: "mighty LORD, With love our souls inspire With love our souls inspire With love our souls inspire".

musical score for the second system, continuing the vocal and piano parts. The lyrics are: "inspire Come mighty LORD Come mighty LORD With love our souls inspire Come mighty FATHER Come mighty FATHER".

pu. *fir.*

ty LORD

Come mighty FATHER

Come migh - - - ty LORD

Come mighty LORD Come mighty

6 7 7 6 7 47 6

LORD With love our souls in - spire With love our souls in - spire.

- - mighty LORD Come - - mighty LORD With love our souls in - spire.

Come migh - - ty LORD With love our souls in - spire.

FATHER Come migh - - ty LORD With love our souls in - spire.

6 5 6 4 3

While grace and truth flow from - thy word
While grace and truth flow from - thy

This system contains the first two measures of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The lyrics are: "While grace and truth flow from - thy word" and "While grace and truth flow from - thy".

While grace and truth flow from - thy word
word While grace and
While grace and truth flow from thy word
While grace and truth flow from - thy word

This system contains the next two measures of the musical score. The lyrics are: "While grace and truth flow from - thy word", "word While grace and", "While grace and truth flow from thy word", and "While grace and truth flow from - thy word".

flow from thy word While grace and truth flow from thy word flow from thy word While grace and truth flow from thy word from thy word flow

6 6 7 7# # 2 4 6 6 6

truth flow from thy word And feed the ho - - ly fire And feed the ho - - - ly
 flow from thy word And feed the holy fire the holy fire And feed the ho - - ly
 from - thy word And feed the ho - - ly fire And feed the ho - - ly
 flow from thy word And feed the ho - - ly fire And feed the ho - - ly

4 3 # 6 4 #

fire While grace and truth flow from thy word flow - - - from thy word from thy

fire While grace and truth flow from thy word flow - - - from thy word from thy

fire While grace and truth flow from thy word flow - - - from thy word from thy

fire While grace and truth flow from thy word flow - - - from thy word from thy

6 # 6 # 6 5 6 6

- - from thy word And feed the ho - - ly fire And feed the ho - ly fire.

word from thy word And feed the ho - ly fire And feed the holy fire.

word And feed the ho - - ly fire And feed the ho - ly fire.

flow - - - And feed the ho - - ly fire And feed the ho - ly fire.

7 # 4 3 7 4 3

Scene IV. (54)

MESSENGER

Fly, fly my brethren Heathen rage pursues us swift Arm'd with the terrors of insulting death.

IRENE

Ah! whither should we fly, or fly from whom? the LORD is still the

fame, to day, for ever, and his protection here and ev'ry where, Still shall thy

servants wait on Thee O LORD And in thy saving mercy put their trust

Viol: 1^o

Larghetto e mezzo Pia *Piu for.*

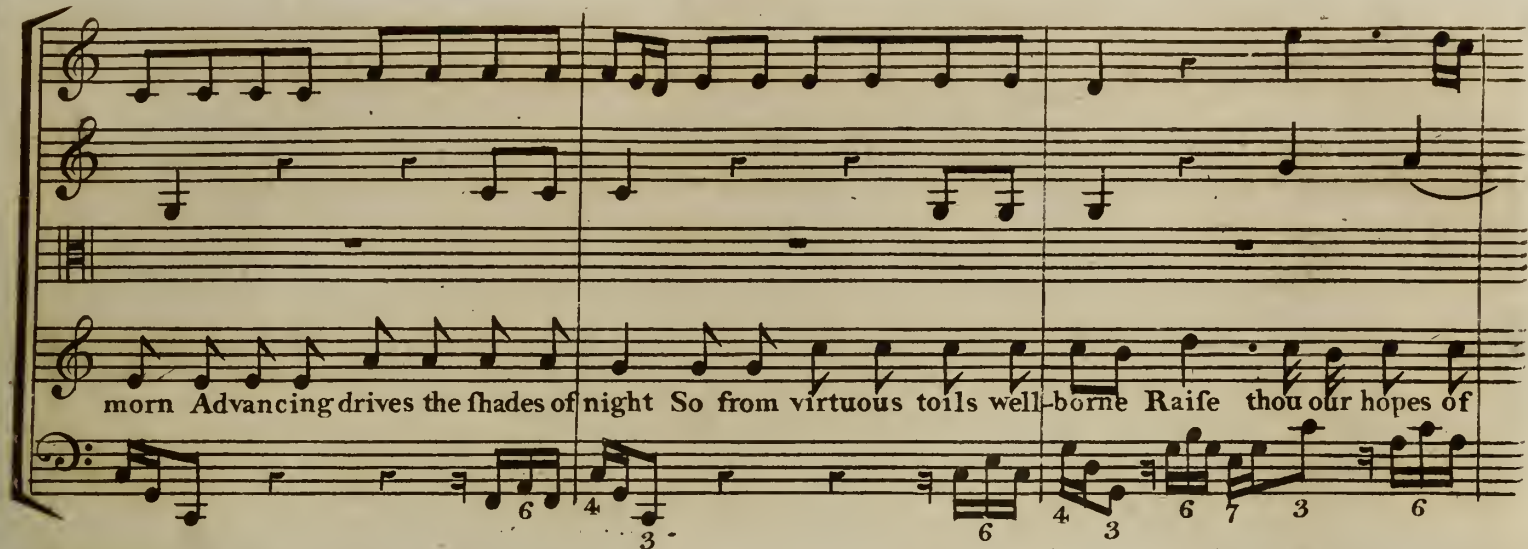
Viol: 2^o

Viola

IRENE

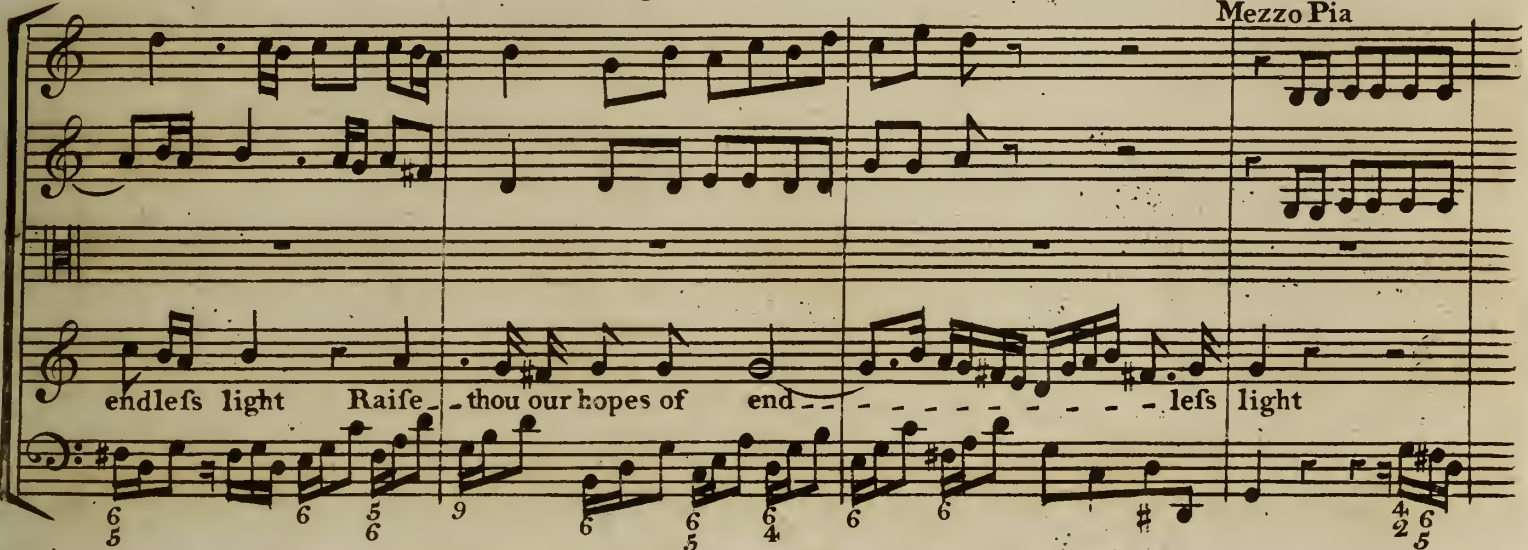
Bass

As with ro - fy steps the



morn Advancing drives the shades of night So from virtuous toils well-borne Raife thou our hopes of

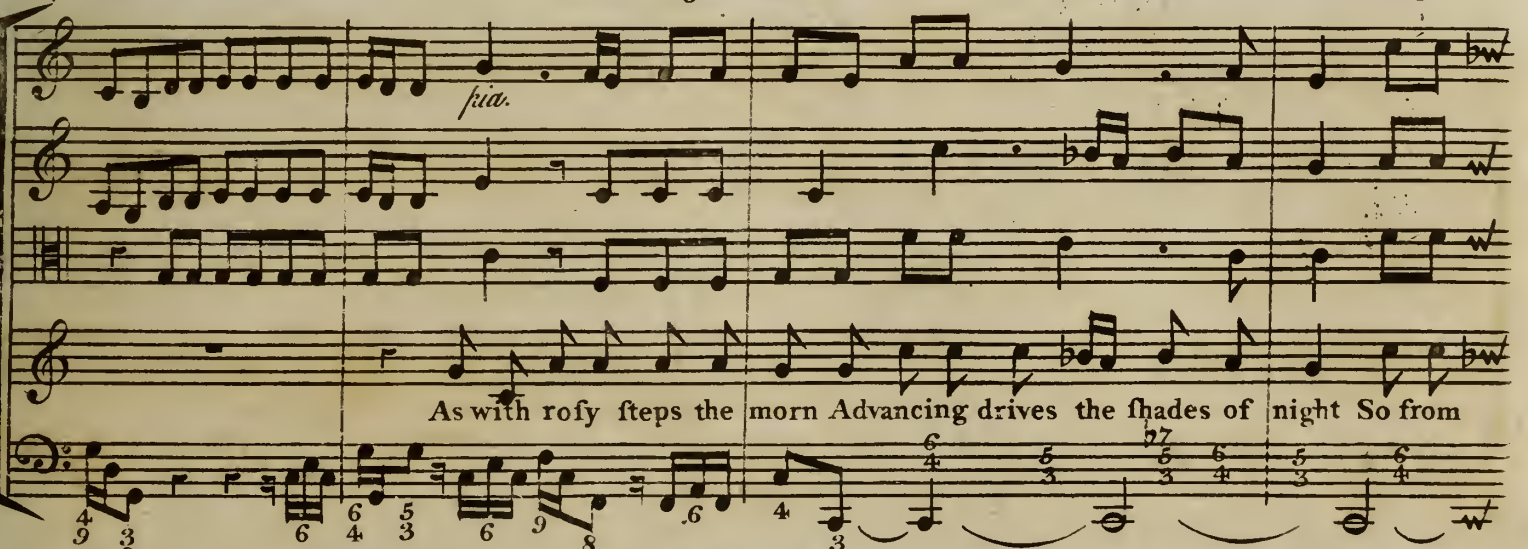
6 4 3 6 4 3 6 7 3 6



endless light Raife thou our hopes of end- - - - less light

Mezzo Pia

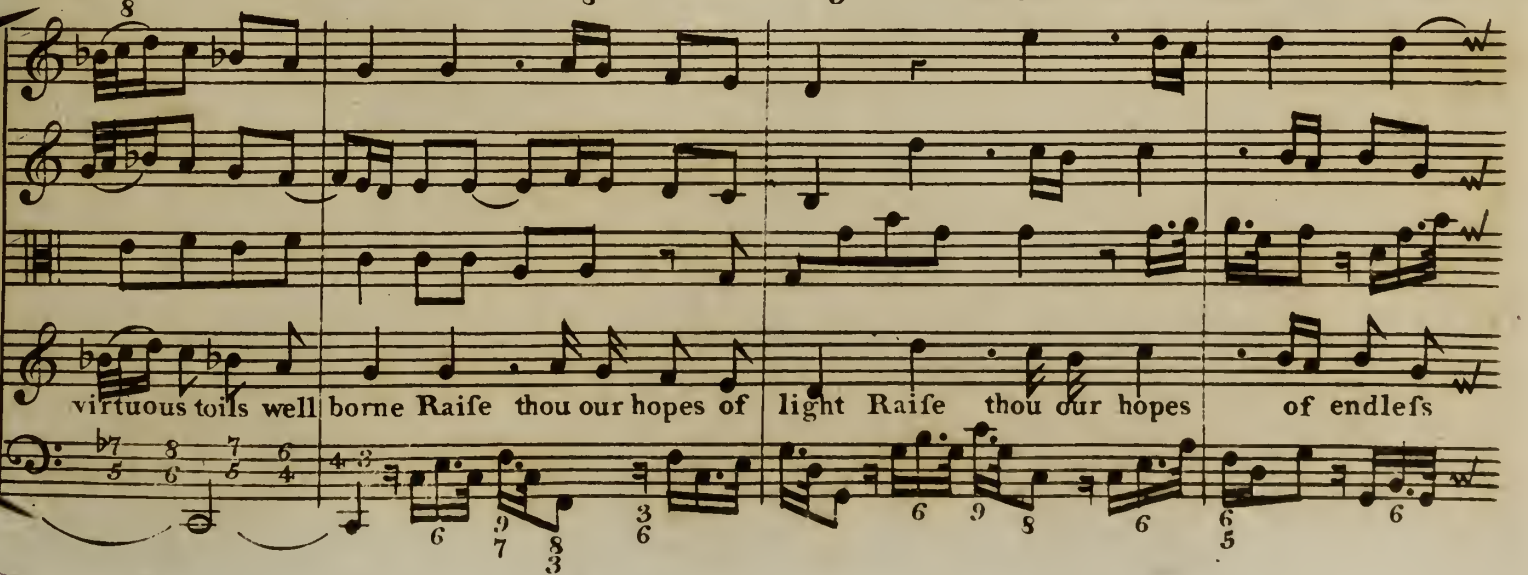
6 5 6 5 6 9 6 6 6 4 6 6 4 2 5



fiv.

As with rosy steps the morn Advancing drives the shades of night So from

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



virtuous toils well borne Raife thou our hopes of light Raife thou our hopes of endless

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

end - less light So from virtuous toils well borne Raife thou our hopes - - - of endless

9 8 3-8 4 3 6 6 6 6 5 4 6 6 6

light Raife thou our hopes of light Raife thou our hopes of end less light.

b7 6 6 6 4 5 6 6 5 6

Triumphant Saviour! Lord of day Thou art the

5 9 b7 b4 8 3 7 # 4 3 6 5 6 6 # # 5 4

life the light the way, Triumphant Saviour! Lord of day Thou art the life the light the

5 4 2 # 4 6 6 b6 b5 b4 3

way Thou art the life the light the way, Thou art the life the light the way.

for.

in 8.

Dal fegno

8.

Chorus

Viol: 1^o

Viol: 2^o

Viola

A tempo ordinario

Oboe 1^o

Oboe 2^o

Canto

All pow'r in heav'n above or earth beneath, - or earth - beneath,

Alto

Tenore

All pow'r in

Basso

All pow'r in heav'n above or earth beneath, or earth beneath,

Chorus

Tutti Bassi

All pow'r in heav'n above or

Be - longs to thee a - lone
 heav'n above or earth beneath Be - longs to thee a - lone to thee a - lone to thee a -
 Be - longs to thee a - lone to thee a - lone to thee a -
 earth beneath Be - longs to thee Be - longs to thee a - lone Be - longs to thee a -

6 6 6 6⁶_{b5} 4⁵ & 4 # 6 5 4⁵₆ # 6 7 6

Thou ever - last - - ing one All pow'r in heav'n above or earth beneath in
 - lone Thou everlasting one All pow'r in heav'n above or earth beneath in
 - lone Thou everlasting one All pow'r in heav'n above in
 - lone Thou everlasting one All pow'r in

6 7 6 # & # 6 # 4 b 6

heav'n a - bove or earth beneath, Be longs to thee a - lone, Thou e verlasting

heav'n a - bove or earth beneath, Be longs to thee a - lone, Thou e - - verlasting

heav'n a - bove or earth beneath, Be longs to thee a - lone, Thou e - verlasting

heav'n a - bove or earth beneath, Be longs to thee a - lone, Thou e - verlasting

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

one, Thou e - ver - last - ing one. Migh - - ty To save in pe - ril storm and

one, Thou e - - ver - last - ing one. Migh - - - - ty

one, Thou e - ver - last - ing one.

one, Thou e - ver - last - ing one.

6 7 6 7 6 7 6 7 6

death Migh - - ty to save Migh - - - ty to save
To save in pe-ri-l storm and death Migh - - - ty to save in

in pe-ri-l storm and death in pe-ri-l storm and death
pe-ri-l storm and death - - - in pe-ri-l storm and death
Migh - - - ty to save in pe-ri-l storm and
Migh - - - - ty

To save in peril storm and death
 death
 To save in pe_ril storm and
 death
 death
 Might - - ty to save
 Might - - ty to
 To save in pe_ril storm and death
 Might - - ty to save
 Might - - ty to

death
 Might - - ty
 To save in pe_ril storm and death
 death
 death
 Might - - ty
 To save in
 fave in peril storm and death in pe_ril storm and death
 fave in peril storm and death in peril storm and death
 death

- - ty To save in pe - - ril storm and death in peril storm and
 peril storm and death Migh - - ty to save
 To save in pe - - ril storm and death and

7 6 4

death in storm and death
 Migh - - - ty to save in peril storm & death
 death in peril storm and death Migh - - - ty to save in
 Migh - - ty to save in peril storm & death to save in pe - - ril

6 4 # 6 6 5

To save in pe - - ril storm and death in pe - ril storm and death - - -
 To save in pe - ril storm and death in pe - ril storm and
 peril storm and death
 storm and death

6 5 4 # 6 5

- - - in storm and death Migh - ty to save to save in
 death in storm and death Migh - - ty to save to save in pe - -
 Migh - - ty to save to save in
 Migh - - ty to save to save in

4 # 4 # 6 6 6 5 5

peril storm and death Mighty to save in pe - ril storm and death.

peril storm and death Mighty to save in pe - ril storm and death.

peril storm and death Mighty to save in pe - ril storm and death.

peril storm and death Mighty to save in pe - ril storm and death.

peril storm and death Mighty to save in pe - ril storm and death.

peril storm and death Mighty to save in pe - ril storm and death.

peril storm and death Mighty to save in pe - ril storm and death.

9 6 b6 7 7 # 6 5 4 #

Scene V.

SEPTIMIUS

Mis - ta - ken wretches why thus blind to Fate do ye in
 private Ora - tories dare rebel a - gainst the Pre - fident's de - cree and scorn with native
 rites to celebrate the day facred to Cæsar and protecting Jove.

b6

6 b 6 #

Viol: 1^o e 2^o

Allegro

SEPTIMIUS

Bafsi

Dread the fruits of christian

6 6 6 6/4

ma.
fol - ly Dread the fruits of christian fol

ly And this stubborn melan cho - ly Fond of life and li - ber

- - ty Dread the fruits of christian fol - ly Dread the fruits of christian

fol - - ly Fond of life and liber - - ty

Dread the fruits of christian fol - ly And this stubborn me - - lan cho - ly And this

stubborn me - - lan cho - ly Fond of life Fond of life Fond of life and li - ber -

for. *fia.*
 - - ty Dread the fruits of christian fol

Adagio *fior.*
 - - ly Fond of life and li_ber - - ty.

Chains and dungeons ye are wooing And the storm of death pur -

fia.
 fu_ing Rebels to the known de_cree Chains and dungeons ye are woo_ing And the

storm of death pur_fu_ing And the storm - - of death pur -

- - fu_ing Rebels to the known de_cree Da Capo

THEODORA

Deluded mortals call it not rebellion to worship GOD it is his dread com-

SEPTIMIUS

- mand His whom we cannot dare not disobey tho death be our reward Death is not yet thy

doom but worfe than death to such a virtuous mind. Lady these Guards are

order'd to convey you to the vile place a prostitute to devote your charms

Recit. Accomp:

Viol: 1^o

Viol: 2^o

Viola

THEODORA

Bafsi

O worfe than death indeed! Lead me ye guards lead me or to the

rack or to the flames I'll thank your gracious mercy.

Viol: 1^o

Viol: 2^o

Viola

Larghetto

THEODORA

Bassi

Musical notation for Violins 1 and 2, Viola, and Basses, measures 1-4. The Violin parts feature a melodic line with slurs and accents. The Viola part provides harmonic support. The Bass part includes fingerings such as 6, 6, 6⁵/_{4 3}, 6, 6, 6⁵, 7, 7, 5, 6⁵/_{4 3}.

Musical notation for Violins 1 and 2, Viola, and Basses, measures 5-8. Includes vocal lyrics: "Angels e-ver bright and fair". Performance markings include *pp* and *fia.*. Fingerings include 6, 6, 6⁵/₅, 6, 6, 6, 6.

Musical notation for Violins 1 and 2, Viola, and Basses, measures 9-12. Includes vocal lyrics: "Take O take me to your care - - - take me take O take me An - - gels". Fingerings include 6, 6, 6, 6, 6, 6, 6.

Musical notation for Violins 1 and 2, Viola, and Basses, measures 13-16. Includes vocal lyrics: "ever bright and fair Take O take me to your care Take O take me to your care." Performance marking includes *for.*. Fingerings include 6, 6, 6⁵, 6, 6, 6, 6, 6, 6, 6⁵.

fua. *tr*

Speed to your own courts my flight Clad in robes of virgin white Clad in

fua.

fua.

robes of virgin white Clad in robes of virgin white Take me

Dal segno

DYDIMUS

Unhappy happy crew why stand you thus wild with a mazement, Say

IRENE

where is my love my THEODORA. A las! she's gone too late thou can'st to

save The fair est, noblest, best of women, A Roman foldier

led her trembling hence, To the vile place where Venus keeps her court.

Adagio e Piano

Viol: 1^o

Viol: 2^o

Viola

DYDIMUS

Bassi

Kind heav'n, Kind heav'n if virtue be thy care With courage fire me Or art in

- spire me To free the captive fair - - - To free the captive fair.

Kind heav'n if virtue be thy care

Viol: 1^o e 2^o

DYDIMUS

Bassi

for.

With courage fire me Or art inspire me To free the captive fair the captive

6 6 6 6 6 6 6 6

for.

for.

fair With courage fire me

6 9 3 7 6 6

Or art inspire me To free the cap - - tive fair To free the captive fair.

5 6 6 6 5 6 8 6 6 6 6 4 5 6

3 4 4 3 4 6 6 6 4 3

Kind heav'n - - if - - vir - tue - be thy care With courage fire me

6 5 7 6 6 6 6

for.

Or art inspire me To free the captive fair.

6 6 6 6 6 6 6 5 3

for.

6 6 6 6 6

On the wings of the wind will I

fly With this princefs to live or this christian to die

for. wings of the wind will I fly With this prin - cefs to live or this

chris - tian to die With this princefs to

Adagio live With this princefs to live or this christian to die. Da Capo

IRENE O love how great thy pow'r but great - er still when vir - tue

prompts the steady mind to prove its native strength and deeds of highest honour.

Chorus

Viol: 1^o
Viol: 2^o
Viola
Oboe 1^o
Oboe 2^o
Canto
Alto
Tenore
Basso
Tutti Bassi

Larghetto

Larghetto

Chorus

Go gen'rous pi_ous youth,
Go gen'rous pi_ous youth,
Go gen'rous pi_ous youth,
Go gen'rous pi_ous youth,

7 7 7 7 6 1 # 6 6 4 5 #

♩ 6 #

Go gen'rous pi-ous youth May all the pow'rs a - - - bove Re - - -
Go gen'rous pi-ous youth May all the pow'rs a - -
Go gen'rous pi-ous youth May all the pow'rs a - -
Go gen'rous pi-ous youth

8 6 # 6 5 6 6

-ward May all the pow'rs a - - - bove - - - May all the pow'rs a - -
- - - bove Re - - ward thy virtuous love May all the pow'rs a - -
- - - bove Re - - ward thy virtuous love May all the pow'rs a - -
May all the pow'rs a - - bove May all the pow'rs a - -

6 2 6 6 7 7 7 b7 7 6

bove Re-ward thy vir-tuous love Thy con-stantcy and truth
 - - bove Re-ward thy virtuous love Thy - constan - cy and truth With THEO -
 - - bove Re - - ward thy virtuous love Thy con - stancy and truth
 - - bove Re - - ward thy vir - - tuous love Thy con - stancy and truth

7 7 # 7 7 6 6 # 6 6

With THEO - DO - - RA'S charms With THEO DORA'S charms Free from
 - - DORA'S charms With THEODORA'S charms With THEO DORA'S charms Free from
 With THEODORA'S charms With THEO DORA'S charms Free from
 With THEODORA'S charms With THEO DORA'S charms Free from

6 6 6 6 6 6 6

these dire a-larms Free from these dire a-larms With THE ODORA'S

these dire a-larms Free from these dire a-larms

these dire a-larms Free from these dire a-larms

these dire a-larms Free from these dire a-larms

4 3 6 65 4 3

charms - Free from these dire a-larms Free from a-larms With

Free from alarms Free from these dire a-larms With

Free from alarms Free from a-larms Free from these dire a-larms With THE ODORA'S

Free from alarms Free from a-larms Free from these dire a-larms

6 6 6 6 6 6 2 4 6

THE - - ODORAS charms Free from these dire a - larms Free Free from these dire a -

THEO - - DO - RA'S charms Free from these dire a - larms Free Free from these dire a -

charms Free from a - larms Free from these dire a - larms Free Free from these dire a -

Free from these dire a - larms Free from these dire a - larms Free Free from these dire a -

6 6 8 7 4 b 7 6 7# 46 # 5

larms With THEO - - DORA'S charms Free from these dire a - larms Or crown you

- larms With THEO - - DORA'S charms Free from these dire a - larms Or crown you

- larms With THEO - - DORA'S charms Free from these dire a - larms Or crown you

- larms With THEO - - DORA'S charms Free from these dire a - larms Or crown you

6 465 # 465 # 4 # # T. S. 8

with the blest In glo-ry peace and rest Or crown you with the
 with the blest In glo-ry peace and rest In
 with the blest In glo-ry peace and rest In glo - - - -
 with the blest In glo-ry peace and rest In glo - - - -

6 # # 8 6 # 6

blest in glo - - - - ry Or crown - - - - you with the
 glo - - - - ry In glo - - - - ry In glo - ry Or crown you with the
 - - - - ry In glo - ry In glo - ry Or crown you with the
 - - - - ry Or crown you with the

b3 # - 6 7 6 3 3 3 6 3 3 5 6 7 7 7 b

bleft In glo - - ry peace and rest In glo - ry peace and
 bleft In glo - - ry peace and rest In glo - ry peace and
 bleft In glo - - ry peace and rest In glo - ry peace and
 bleft In glo - - ry peace and rest In glo - ry peace and

b7 7 7 7# 6 5 # # 5 6 5 # 6 # #

rest Or crown you with the bleft with the bleft Or crown you with the bleft
 rest Or crown you with the bleft with the bleft with the
 rest Or crown you with the bleft with the bleft with the
 rest Or crown you with the

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

fia. *pp*

In glo - ry peace and rest, peace and rest, peace and rest.
blest In glo - ry peace and rest, peace and rest, peace and rest.
blest In glo - ry peace and rest, peace and rest, peace and rest.
blest In glo - ry peace and rest, peace and rest, peace and rest.

6 # *fia.* *pp* 6 #

f *tr* *tr* *ff*

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

End of the First Part

PART II. SCENE I.

VALENS

Ye Men of An-ti-och with folemn pomp Re-

-new the grateful Sacrifice to Jove, And while your Songs ascend the vaulted

skies Pour on the smoaking Atar floods of Wine, In honour of the finiling

Deities, Fair Flora, and the Cyprian Queen.

Viol: 1^o
Viol: 2^o
Viola
Ob: 1^o & 2^o
Canto
Alto
Tenor
Bafsi
Bafsi tutti

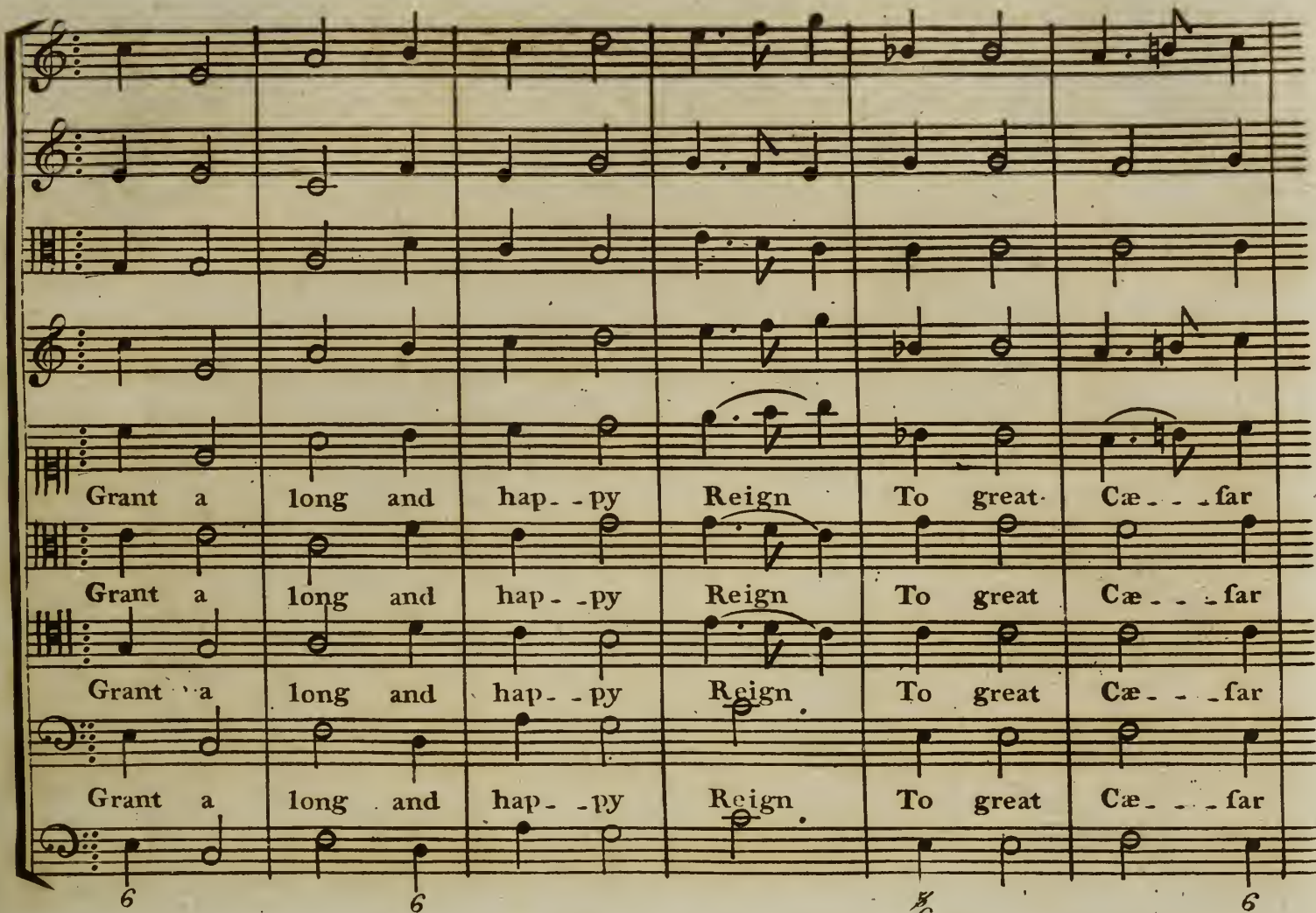
Queen of Summer Queen of Love And thou
Queen of Summer Queen of Love And thou
Queen of Summer Queen of Love And thou
Queen of Summer Queen of Love And thou

Cloud com-pell-ing Jove; Grant a long and
Cloud com-pell-ing Jove; Grant a long and
Cloud com-pell-ing Jove; Grant a long and
Cloud com-pell-ing Jove; Grant a long and

6 6 # 5

hap-py Reign To great Cæ-far King of Men.
hap-py Reign To great Cæ-far King of Men.
hap-py Reign To great Cæ-far King of Men.
hap-py Reign To great Cæ-far King of Men.

6 6 # 6 # 7



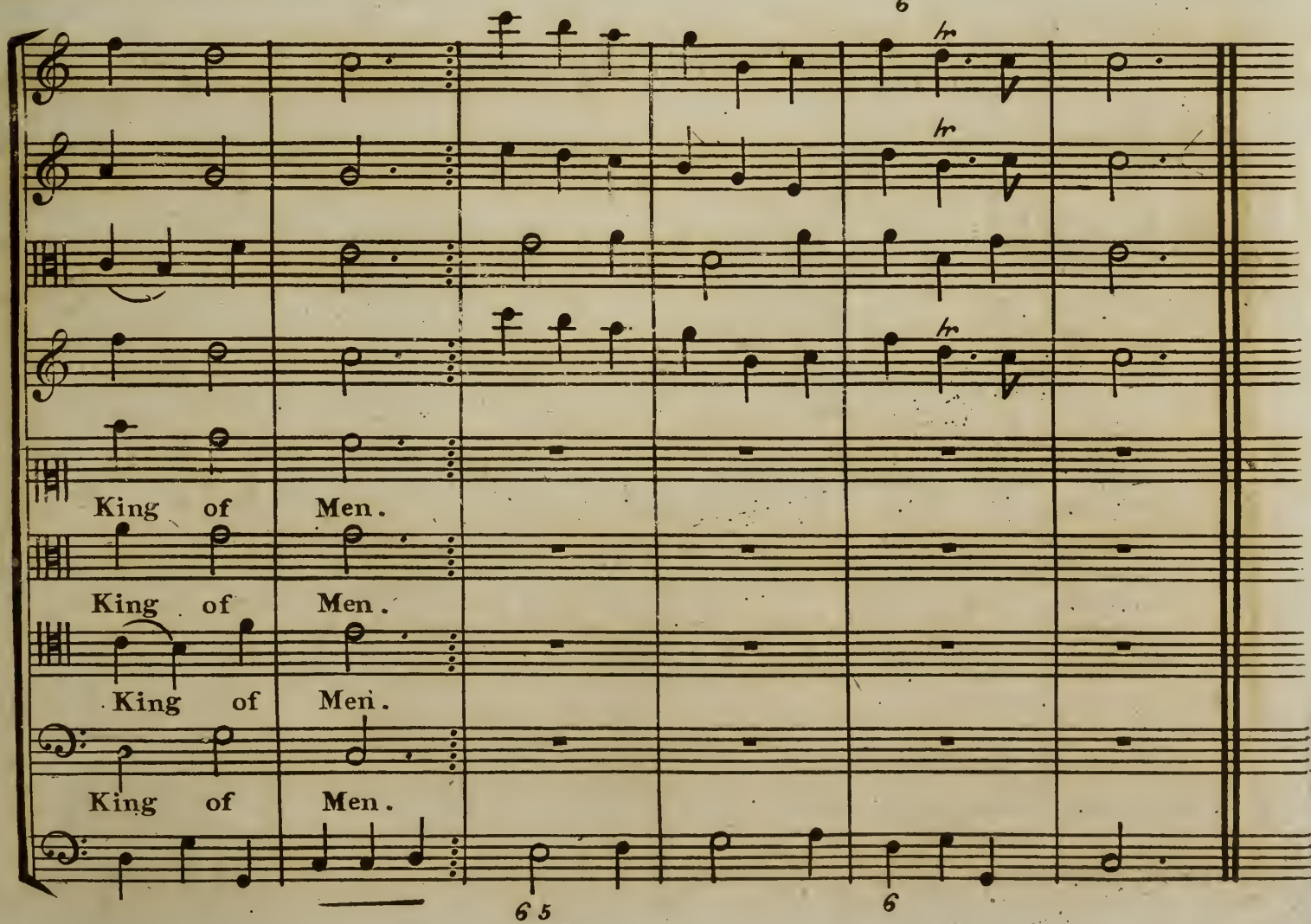
Grant a long and hap-py Reign To great Cæ...far

Grant a long and hap-py Reign To great Cæ...far

Grant a long and hap-py Reign To great Cæ...far

Grant a long and hap-py Reign To great Cæ...far

6 6 $\frac{5}{6}$ 6



King of Men.

King of Men.

King of Men.

King of Men.

6 5 6

Viol:eOb:1^o
 Viol:eOb:2^o
 Viola
 VALENS
 Bafsi

Non troppo Allegro ma Staccato

f.ia. Senza Oboi

Wide spread his name Wide spread his name - and make his glory of endless fame - - - -

f.ia. 6 6 6 6 6 6

f.ia. for: con Oboi *f.ia.*

- the last - ing story Wide spread his

8 6 4 # for: 6 # 6 # 6 8 *f.ia.* 6

f.ia.

name and make his glo - - - - - ry

6 6 for:

pia. *for:* *pia.*
 Of endless Fame the lasting sto-ry Of endless Fame the lasting sto-ry. Of endless

pia. 7 6 *for:* b b7 6 b 6 b b7 6 6

for:
 Fame the last ing story

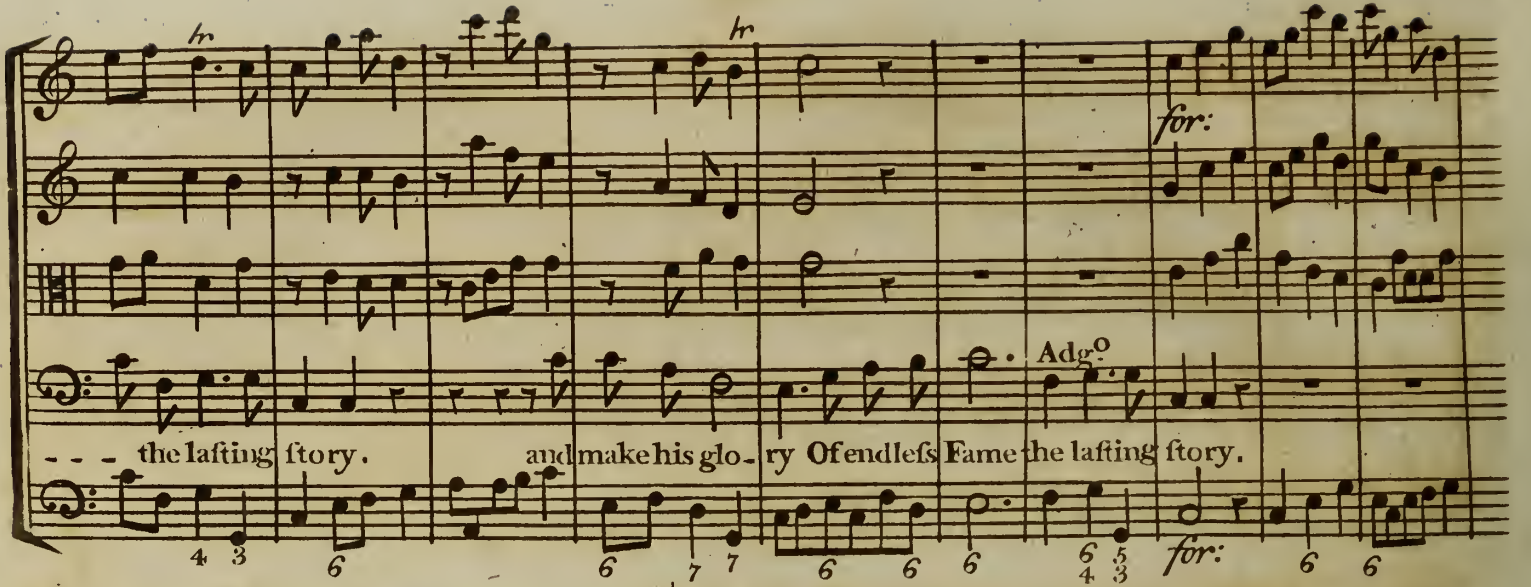
6 6 6 6 6 6 *for:* 6 6

pia. *for:* *pia.* *for:* *pia.*
 Wide spread his name and make his glory Of endless Fame the lasting sto-

pia. 6 6 6 6 *for:* 6 6 *pia.*

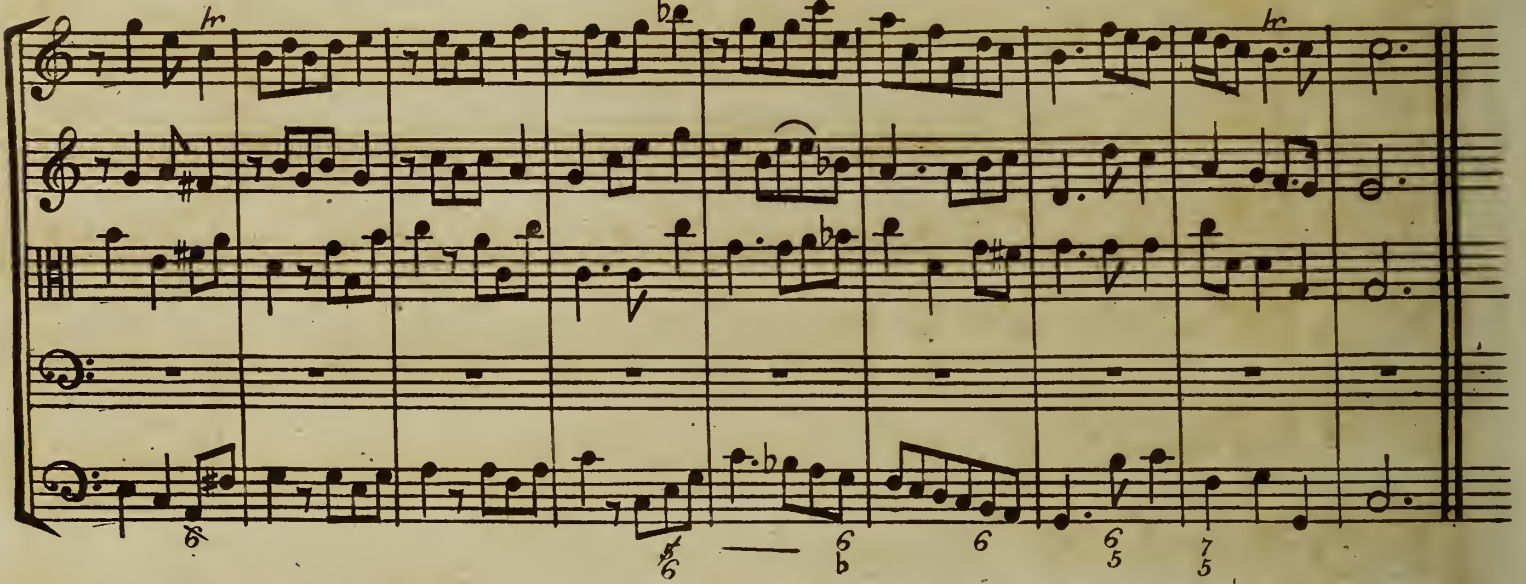
- - ry Of endless Fame - - - Of endless Fame - - -

6 6 6 6 6 6 7

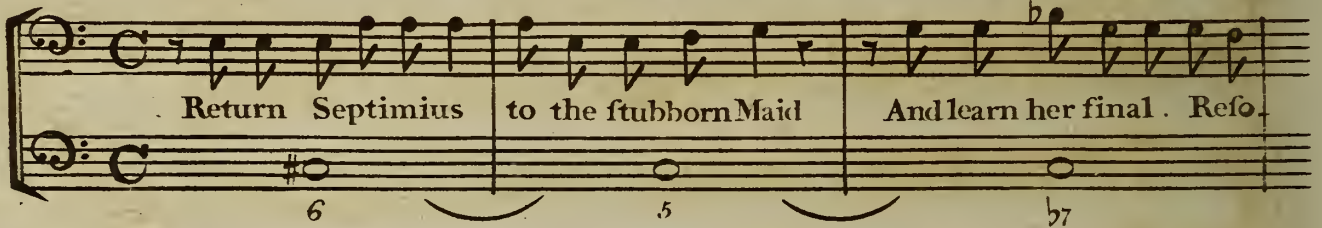


--- the lasting story. and make his glo-ry Of endless Fame the lasting story.

4 3 6 6 7 7 6 6 6 6 ⁵/₄ 3 for: 6 6

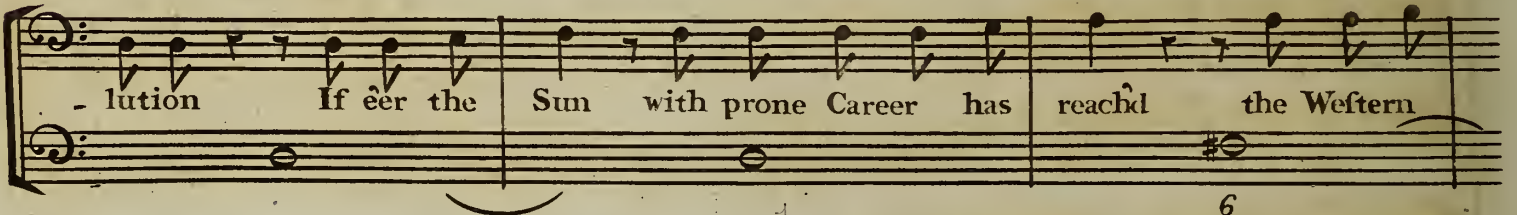


VALENS



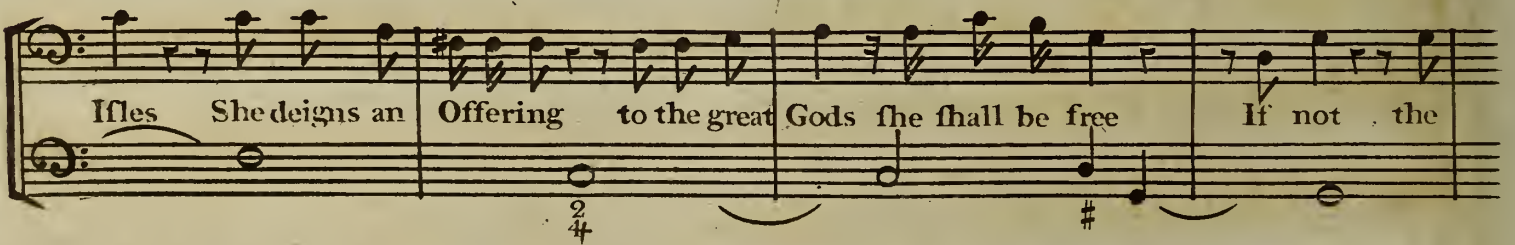
Return Septimius to the stubborn Maid And learn her final Reso-

6 5 b7



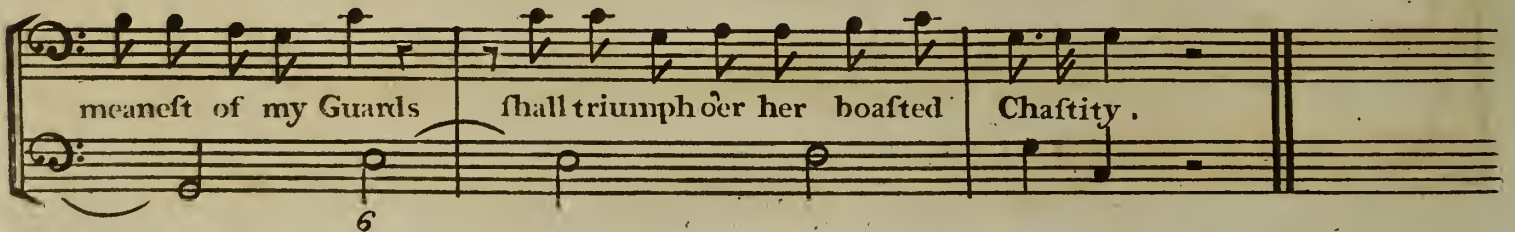
- lution If e'er the Sun with prone Career has reach'd the Western

6



Ifles She deigns an Offering to the great Gods she shall be free If not the

²/₄ #



meanest of my Guards shall triumph o'er her boasted Chastity.

6

Chorus

{ Corni 1^o
2^o

Oboi 1^o

Oboi 2^o

Viol: 1^o

Viol: 2^o

Viola

Alto

Tenore

Bassi

{ Bassi
Tutti

Chorus

Ve..nus laugh..ing from the Skies, Will ap..plaud her Vo..ta..

Ve..nus laugh..ing from the Skies, Will ap..plaud her Vo..ta..

Ve..nus laugh..ing from the Skies, Will ap..plaud her Vo..ta..

7 7 7 6 6

- ries; Ve..nus laugh..ing from the Skies, Will ap..plaud her

- ries; Ve..nus laugh..ing from the Skies, Will ap..plaud her

- ries; Ve..nus laugh..ing from the Skies, Will ap..plaud her

7 7 7 6

Vo - ta - ries While feizing the treasure we re - vel in pleasure we re - vel in

Vo - ta - ries While feizing the treasure we re - vel in pleasure we re - vel in

Vo - ta - ries While feizing the treasure we re - vel in pleasure we re - vel in

6 7 6/4 = 7/5 6/4 = 5/3 4/2 3/1 6/4 = 5/3

pleasure Re - venge Re - venge Re - venge sweet Love - sweet Love sup - plies.

pleasure Re - venge Re - venge Re - venge sweet Love - sweet Love sup - plies.

pleasure Re - venge Re - venge Re - venge sweet Love - sweet Love sup - plies.

4/2 3/1 6 b7 6 5 b6 6 7 5 6/4 7

While feizing the treasure we re-vel in
While feizing the treasure we re-vel in
While feizing the treasure we re-vel in

6 6 6 7 6 4 3 6 5

pleasure we re-vel in pleasure Re-venge Re-venge Re-venge sweet Love sweet
pleasure we re-vel in pleasure Re-venge Re-venge Re-venge sweet Love sweet
pleasure we re-vel in pleasure Re-venge Re-venge Re-venge sweet Love sweet

$\frac{4}{2}$ $\frac{3}{1}$ 6 5 6 6 7 5

Love sup - plies Venus laugh - ing from the skies Will ap -

6 7 7 7 7

Detailed description: This system contains the first vocal entry. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The lyrics are: "Love sup - plies Venus laugh - ing from the skies Will ap -". The piano part includes a 6/4 time signature and a 7-measure rest.

-plaud - her Vo - ta - ries.

6 7

Detailed description: This system continues the vocal and piano parts. The lyrics are: "-plaud - her Vo - ta - ries.". The piano part includes a 6/4 time signature and a 7-measure rest.

The first system of the musical score consists of nine staves. The top five staves are in treble clef, and the bottom three are in bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bottom-most staff contains figured bass notation with numbers 7, 7, 6, 6, 6, 5, and 7.

Trav: 1^o e 2^o

Viol: 1^o

Viol: 2^o

Viola

Bafsi

The second system of the musical score includes parts for Travellers (Trav: 1^o e 2^o), Violin 1 (Viol: 1^o), Violin 2 (Viol: 2^o), Viola, and Basses (Bafsi). The time signature is 3/4. The tempo marking is 'Largo'. Dynamic markings include 'piao' and 'piao^{mo}'. The notation features eighth and sixteenth notes. The bottom-most staff contains figured bass notation with numbers 6, 6, 7, 6, 5, and #.

The third system of the musical score includes parts for Travellers (Trav: 1^o e 2^o), Violin 1 (Viol: 1^o), Violin 2 (Viol: 2^o), Viola, and Basses (Bafsi). The time signature is 3/4. Dynamic markings include 'for:', 'piao', and 'Adg^o'. The notation features eighth and sixteenth notes. The bottom-most staff contains figured bass notation with numbers 6, 6, 6, 7, 7, 6, 7, 6, and #.

THEODORA in the Place of her Confinement

SCENE II

O thou bright Sun how sweet thy rays to health and Liberty, But here alas they

6/5 6/5 # 6/5

swell the agonizing thought of flame, And pierce my Soul with sorrows yet unknown.

2/4 6 6 # #

Viol: 1^o *Largo e Staccato* *pia.*

Viol: 2^o *pia.*

Viola *pia.*

THEODORA

Bassi *pia.*

7 6 6/5 # 7 7 7 7 6 7 # 6/5 # With

pia.

Darkness deep as is my woe, Hide me ye shades of night, hide me, Your thickest Veil a -

pia. 7 6 6/5 # # 7 6 6/5

- round me throw, Conceal'd from human sight. Your thickest Veil

6 6 # 2 6 7 # 6/5 # 6/5 # 6/5 #

around me throw Con - ceald from fight Conceald from fight Conceald from human

fight : Or come thou Death thy victim save, Or come thou Death thy victim save, Kindly

Kindly embosom'd in the Grave, embosom'd in the Grave.

Kindly embosom'd in the Grave.

Trav: 1^o
Trav: 2^o
Bassoons
ma Piano

Senza Violini

Trav: 1^o & 2^o
Viol: 1^o
Viol: 2^o
Viola
Basso
senza
Bassoons

Largo

pia. *pia.mo*

THEODORA

But why art thou dif-qui-et-ed my Soul.

Hark Heav'n invites thee in sweet rapturous strains To join the ever singing

ever loving Choir Of Saints and Angels in the Courts above.

Viol: unis

Andante

THEODORA

Bafsi

Oh that I on wings could

rife, Swiftly fai - - - ling thro' the skies As skims the silver

Dove: As skims the silver Dove Swiftly fai - - -

for: *pia.* for:

ling swiftly failing thro' the skies As skims the silver Dove.

6 for: 6 6 6 6 4 3 for: 6

pia. for: *pia.*

Oh that I on Wings could rise swiftly swiftly failing Oh that I on Wings could

pia. # \$ 6 # 6 # 6 6 #

rise swiftly failing thro' the skies O that I on wings could rise swiftly failing thro' the

6 # 6 # # # 7 8 8

skies As skims the silver Dove. swiftly fail

6 5 6 # 8 6 6 6 6 3 3 3 6 6 6 6

ing thro' the skies As skims the silver Dove.

8 6 6 6 6 4 5 for: 6

That I might rest for

6 6 6 5 # # 6 6 6 5 # 6 5 # *pia.* 6 5

for: qua.

ever blest with harmony and Love that I might rest forever blest with harmony and Love

for:

and Love that I might rest for ever blest with harmony with

harmony and Love with har- mo- ny and Love Oh that I on Wings could rife

Adg^o

Dal Segno

DIDYMUS Long have I known thy friendly social soul Sep-

- timi - us, when side by side we fought dependant on each others Arm

with freedom then I will disclose my mind I am a Christian and

the with pure religious Sentiments inspir'd my Soul with virtuous Love inflam'd my

heart. No more the Shame reflects too much upon thy friend.

Sept.

Viol: 1^o

Viol: 2^o

Viola
e
Violonc:

SEPTIMIUS

Cembalo
e
Contra Baffi

Andante e mezzo *pizz.*

for:

tutti for:

pizz.

e Violonc.

T.S.

for:

T.S.
tutti for:

First system of musical notation, including vocal lines and piano accompaniment. The key signature is G major (one sharp).

Second system of musical notation. Includes lyrics: *fia.*, *eViolonc.*, and *Tho' the Honours that*. Performance markings include *T.S.* and *fia.*. Time signatures $\frac{4}{2}$, $\frac{6}{4}$, and $\frac{6}{8}$ are indicated.

Third system of musical notation. Includes lyrics: *Flora and Venus receive From the Romans this Christian re - - fu - - ses to give.*

Fourth system of musical notation. Includes lyrics: *for:*, *Yet nor Venus nor Flora de... light in the woe That dis...*, and *for: T.S.*

for:

pia. 6 6 4 5 # for:

figures their fairest re-semblance be-low.

6 4 5 # 6 #

pia.

Tho' the Honours that Flora and Venus re-ceive from the Romans This Christian refuses to

for:

give, Yet nor Venus nor Flora delight in the

for:T.S. *pia.* 6 6

for:

woe, That dif-figures their fairest re-semblance below.

6 6 4 5 # for:

2 6

Yet nor Venus nor Flora delight in the woe That disfigures their fairest re-

- semblance be - - low, Tho' the Honors that Flora and

Venus receive From the Romans this Christian re - fuses to give,

Yet nor Venus nor Flora delight in the woe That disfigures their resemblance be-

low that dis-figures their resemblance be low

for:

This system contains the first four staves of music. The vocal line is on the bottom staff, with lyrics "low that dis-figures their resemblance be low". The piano accompaniment is on the top three staves. The key signature has two sharps (F# and C#). The word "for:" appears above the piano part in the third and fourth measures.

Nor Venus nor Flora de-light in the woe that dis-figures their fairest Re-

pia:

This system contains the next four staves of music. The vocal line continues with the lyrics "Nor Venus nor Flora de-light in the woe that dis-figures their fairest Re-". The piano part is marked "pia:". The key signature remains two sharps.

- semblance below that dis-figures their fairest Re- semblance below Nor Venus nor Flora de-

pia: 7/5 6/4 5/3 2 6

This system contains the next four staves of music. The vocal line continues with the lyrics "- semblance below that dis-figures their fairest Re- semblance below Nor Venus nor Flora de-". The piano part includes figured bass notation: 7/5, 6/4, 5/3, 2, 6.

- light in the woe that dis-figures their fair

6 1/2 6 6 5 6 76 76

7 6 6/4 3 6 6 8 5 6 5 8

This system contains the final four staves of music on the page. The vocal line continues with the lyrics "- light in the woe that dis-figures their fair". The piano part includes figured bass notation: 6, 1/2, 6, 6, 5, 6, 76, 76 in the first line, and 7, 6, 6/4, 3, 6, 6, 8, 5, 6, 5, 8 in the second line.

First system of musical notation. It consists of four staves: two vocal staves at the top, a piano accompaniment staff in the middle, and a bass line at the bottom. The key signature is two sharps (F# and C#). The lyrics are: "rest Re-semblance that dis-figures their fairest Re-semblance be-". Below the bass line, there are fingering numbers: 5, 6, 5, 6, 2/4, 6, 5, 4.

Second system of musical notation. It consists of four staves. The top staff has the word "for:" written above it. The middle staff has "e Violonc:" written below it. The bottom staff has "low." written below it. The music continues with piano accompaniment and a bass line.

Third system of musical notation. It consists of four staves. The top staff has a dynamic marking "f" (forte) below it. The middle staff has "tuttif" written above it. The bottom staff has "T.S." (Tutti Seconda) written above it. The music continues with piano accompaniment and a bass line.

Fourth system of musical notation. It consists of four staves. The bottom staff has "T.S." written above it. Below the bass line, there are fingering numbers: 4, 6, 6/4, 6, T.S., 6, 6, 5.

DIDY MUS

O fave her then or give me pow'r to fave by free ad- mif- sion to th' imprifon'd Maid. My

Guard not lets a sham'd of their vile office will fecond your intent and pleasure me I will re- ward them

with a bounteous heart and you my friend with all that Heav'n can give to the fin- ce- ri- ty of Pray'r.

Violini

Largo

Baffi

Deeds of kindness to dif- play Pi- ty

fu- ing Mercy wooing Who the call can dis- o- bey. Who the call can dif- o- =

V. 1^o
V. 2^o

= bey Pi- ty fu- ing Mercy wooing Who the call can dif- o- bey - - - who the call can dis- o- =

pia. for. *pia. for.* *pia. for.* *pia.*

-bey *for:* *pia.* Deeds of kindness to dif play

pia.

Pity suing Mercy wooing Pity suing Mercy wooing who the call can dif o bey Pity suing Mercy

pia.

wooing who the call can dif o bey who the call can dif o bey Deeds of kindness to dif play pi ty pi ty

suing mer cy mer cy wooing Who the call Who the call can dif o bey who the call can dif o

for:

-bey Who the call can dif o bey Who the call can dif o bey *for:*

tr.

pia.

But the Op-portune re-dress Virtuous beauty in dif-

pia.

-tress Virtuous Beauty in dif- tress Earth will praise and Heav'n re-pay Earth will praise and Heav'n

re-pay and Heav'n re-pay and the op-portune re-dress Virtuous beauty in dif-

for.

for.

-tress Earth will praise and Heav'n re-pay.

Dal Segno

Scene 4.

IRENE

The Clouds begin to veil the Hemisphere and heavily bring on the night the last perhaps to

us oh that it were the last to THE O DORA e'er she falls a prey to unexampled Lust and Cruel ty.

Viol: 1^{mo}

Viol: 2^{do}

Viola

Larghetto e Piano

IRENE

Bassi

Defend her

piano

Heav'n let Angels Spread

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Their viewless Tents - - around her bed Their viewless Tents - - around her". The piano accompaniment includes a bass line with figured bass notation: #, 7, 7, #6, 6, 6, 4, #.

The second system continues the musical piece. The vocal line lyrics are: "bed - - - Defend her Heav'n let An-gels spread Their viewless". The piano accompaniment includes figured bass notation: 6, 6, 5 6, #, 6, 6, 8, 6.

The third system features a vocal line with the word "for:" and a piano accompaniment with figured bass notation: #, 6, 7/5, 4, #, for:, 6, 5, 4/3, 5, 6, 4, 4/2.

The fourth system includes a vocal line with the lyrics: "Keeper from Vile af-faults se-cure Still e-ver". The piano accompaniment includes figured bass notation: #, 6, 5, 8, 6, 5/4, 3, 6, #. The system concludes with a double bar line and the instruction "No. 7." and "pica.".

calm Still e-ver calm and e-ver pure Keeperfrom

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

Vile af-faults fe-cure Keeperfrom Vile af-faults fe-cure still e-ver

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

Adg.^o calm still e-ver calm and e-ver pure. for: 6/4

6 # 6 6 4 # 6 4 5

Dal Segno

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

(NB. Re-fet)

Violini

IRENE

Bafsi

Allegro

The first system of music shows the Violini part with a treble clef and a key signature of one sharp (F#). The IRENE part is a vocal line with a treble clef. The Bafsi part is a bass line with a bass clef. The tempo is marked 'Allegro'. The key signature is one sharp (F#).

The second system continues the instrumental and vocal parts. The Bafsi part includes fingerings: 6, 6, 6, 3-7, 3, 4, 6, 6, 6.

The third system includes the lyrics: "Defend her Heav'n Let Angels spread". The Bafsi part includes fingerings: 6, 5, 6, 4, #, #, 6, 4, 7, 4, 6. There is a *fia.* marking under the first measure and a *for.* marking above the last measure.

The fourth system includes the lyrics: "Theirviewless tents a - round her bed. De.". The Bafsi part includes fingerings: 6, 6, 4, 7, 4, 3, #, 6, 6, 6, #. There is a *fia.* marking above the first measure and a *for.* marking above the last measure.

The fifth system includes the lyrics: "-fend her Heav'n Defend her Heav'n Let Angels spread Theirviewless". The Bafsi part includes fingerings: #, 4, 6, 7, 6, 6, 8, 7.

The sixth system includes the lyrics: "tents a - round her bed, a - round her bed, Theirviewless tents a - round her". The Bafsi part includes fingerings: 6, 4, 5, 3, 6, 4, 5, 3, 6, 7, 6, 6, 5, 6.

for.
bed. *for.* 6 7 6 *for.* 6 6
Defend her Heav'n Let Angels

for.
spread their viewless tents around her bed Defend her Heav'n let Angels
4 # 6 6 6 6 4 # 7 6

spread Their viewless tents a-round her Bed De-fend her
4 3 # 6

Heav'n Defend her Heav'n let An-gels spread
6 #6 6 6 5 #

De-fend her Heav'n Let Angels spread Their viewless tents a
6 6 # 6 6 6

for.
round her bed. *for.*
6 4 # 6 6 3 3 4 6

pia.
Keep her from vile af-

-faults fe - cure Still e - ver calm and e - ver fe - cure e - ver calm and

ever fe - cure keep her from vile af - fault fe - cure Still e - ver calm and

e - ver pure Still e - ver calm and e - ver pure and e -

- ver pure still e - ver calm and e - ver pure .

Da Capo

Scene 5. THEODORA'S Place of Confinement

DIDYMUS
at a distance
the Vizard of
his Helmet
clod

Or lull'd with grief or rapher soul to Heav'n in Innocence of thought intranc'd he lies.

Violini

Andante

DIDYMUS
approaching
Her
Bafsi

Violini

Andante

DIDYMUS
approaching
Her
Bafsi

Sweet Rose and

pia.

mo for:

lil-ly flow'ry form take me your faithfull Guard Sweet Rose and lilly flow'ry form

take me your faithfull Guard to shield you from bleak wind and storm a smile

a smile be my reward sweet Rose and Lilly take me your faithfull

Guard flow'ry form flow'ry form take me your faithfull

faithfull Guard a smile a smile a smile be

6 7 4 2 6 6 6 4 2 6

my re-ward Take me your faithfull faithfull Guard to shield you

6 4 6 6 6 6 6 6 6 6

from leak wind and storm a smile a

6 6 6 6 6 6

smile be my re-ward Take me your faithfull Guard to

6 6 5 6 6 6 7 6

shield you from leak wind and storm a smile a smile be my re-

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

ward.

for: 6 4 2 6 2 4 6 6 6 7 4 3

THEODORA

DIDYMUS

O fave me Heav'n in this my perilous hour Start not much injur'd Princess I come

not as one this Place might give You cause to dread but your Deliverer and that dear

Ornament to THEO - DORA Her Angel pu - ri - ty if you vouch safe but to change

THEODORA

Habit with your DI - DYMUS Excellent Youth I know thy Courage

Virtue and thy Love this be - comes not THEO - DORA but the blind E - nemies of

truth oh no it must not be Yet DI - DYMUS can give a Boon will make me

DIDYMUS

happy How or what my Soul with transport listens to the re - quest .

Viol: 1

Viol: 2

Viola

THEODORA

Basso

Larghetto

The Pilgrim's Home, the sick Man's Health the

Captive's Ransom, poor Man's Wealth From thee I would receive: From thee - I would receive: From thee

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

From thee I would receive 1 The 2 These and a thousand Treasures more that gentle Death has now in fore thy

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

Hand and Sword can give thy Hand and Sword can give that gentle Death has now in store, thy

7 5 # 6 7 6 6 6 5 6 6

Hand thy Hand and Sword can give These give

6 6 5 6 6 6 6 8 4 6 # 6 6 5

Accomp:

Viol. 1^o
Viol. 2^o
Viola
DIDYMUS
Basso

Forbid it Heav'n shall I destroy the Life I came to save Shall I

in THEODORA'S Blood embrace my guilty Hands and give her Death who taught me first to live?

THEODORA

Ah what is Liberty or Life to me that DIDYMUS must purchase with his Own: fear not for

me the Pow'r that led me Hither will guard me hence if not

THEODORA

his will be done. Yes kind De-li-verer I will trust that Pow'r fare

DIDYMUS

-well Thou gen'rous Youth. farewell thou Mirror of the Virgin State.

DUETTO

Viol. 1. ^{ft}

Viol. 2. ^d

Viola

Bassoons

THEODORA

DIDYMUS

Basso

Andante Larghetto e mezzo Piano

For

Pianiss^o

Pianiss^o

THEODORA

To thee to thee thou glorious

Son of Worth

DIDYMUS

belife and safety giv'n - - be

To thee to thee whose Virtues suit thy Birth

bee'vry Blessing giv'n - -

life and fa - - - ftygiv'n I hope again to meet on Earth but fure shall
 - - - be ev'ry Blef - ftingiv'n I hope again to meet on Earth

b 6 7 6 7 6 b 6 6 6 4 6 4 b 6 6 6

meet in Heav'n - - - - - but fure shall meet in Heav'n
 but fure shall meet in Heav'n - - - - - but fure shall meet in Heav'n

$\frac{4}{2}$ hr 6 6 9 8 5 7 5 9 3 5

I hope again to meet on Earth but fure shall meet in Heav'n
 I hope again to meet on Earth but fure shall

6 5 6 5 6 6 6 6 6 6 4 6

meēt in Heav'n — but fure fhall meet in Heav'n —
 meet in Heav'n — but fure fhall meet in Heav'n but fure fhall

6 5 6 5 6

for.
 but fure fhall meet in Heav'n but fure fhall meet in Heav'n
 meet in Heav'n — in Heav'n but fure fhall meet in Heav'n

6^b 5^b 6 6^b 6^b 6^b 5^b 6^b 6^b

fua.
 To thee to thee thou glorious Son of worth be life and
 To thee to thee whose Virtues fuit thy Birth

No. 7 6 4 3 *fua.* 6 6 6 6^b 6 6 9 6 4

safe - - ty giv'n be life and safe - - ty giv'n
 be ev'ry Bless--ing giv'n I hope a

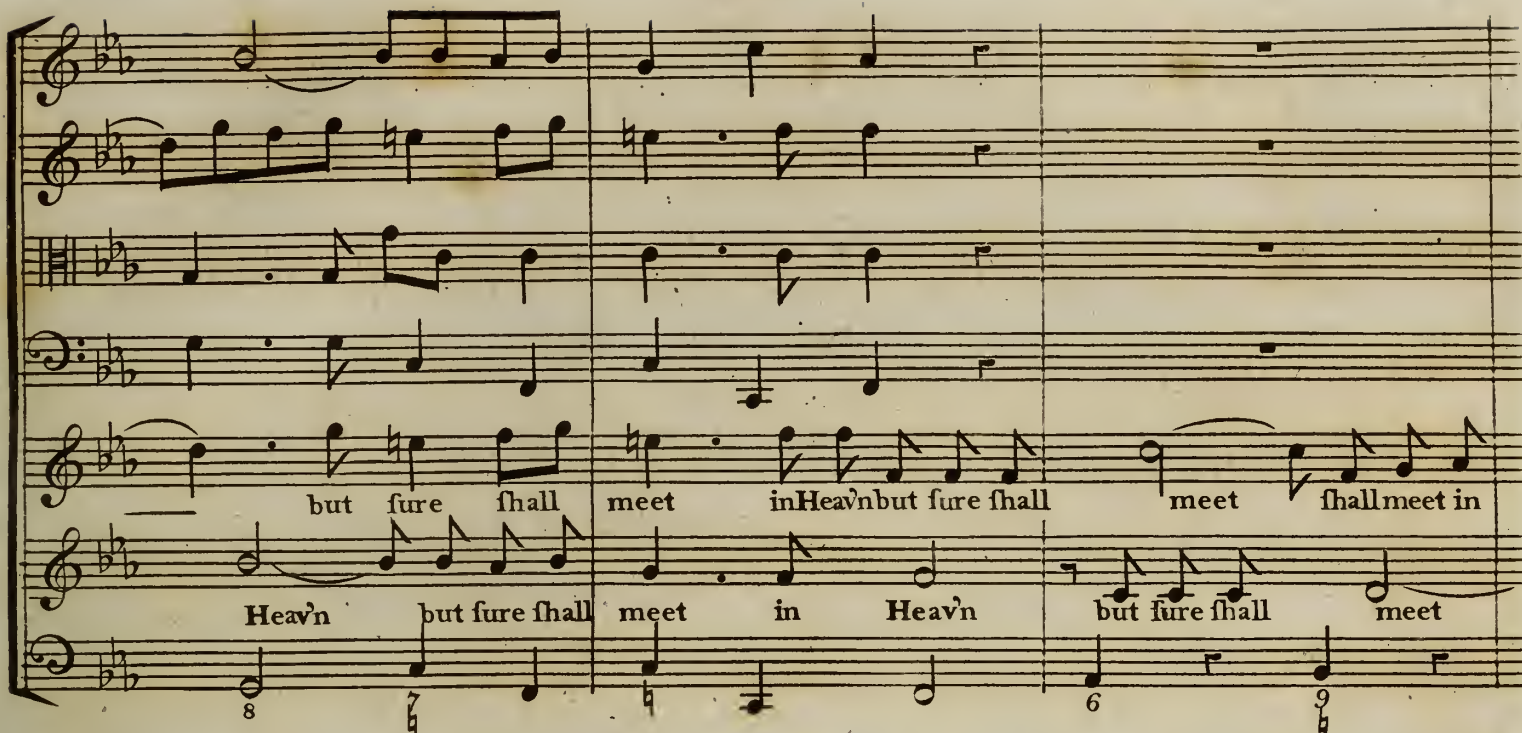
6 6 6 6

I hope a - gain to meet on Earth I hope a - - gain
 - - gain to meet on Earth I hope a - - gain to meet on

7 b7 b7 b7 6 b7 7 6 5.

to meet on Earth but sure shall meet
 Earth, to meet on Earth but sure shall meet shall meet in

7 5 T.S. 9 b N°7.



but sure shall meet in Heav'n but sure shall meet shall meet in
Heav'n but sure shall meet in Heav'n but sure shall meet

8 6 9

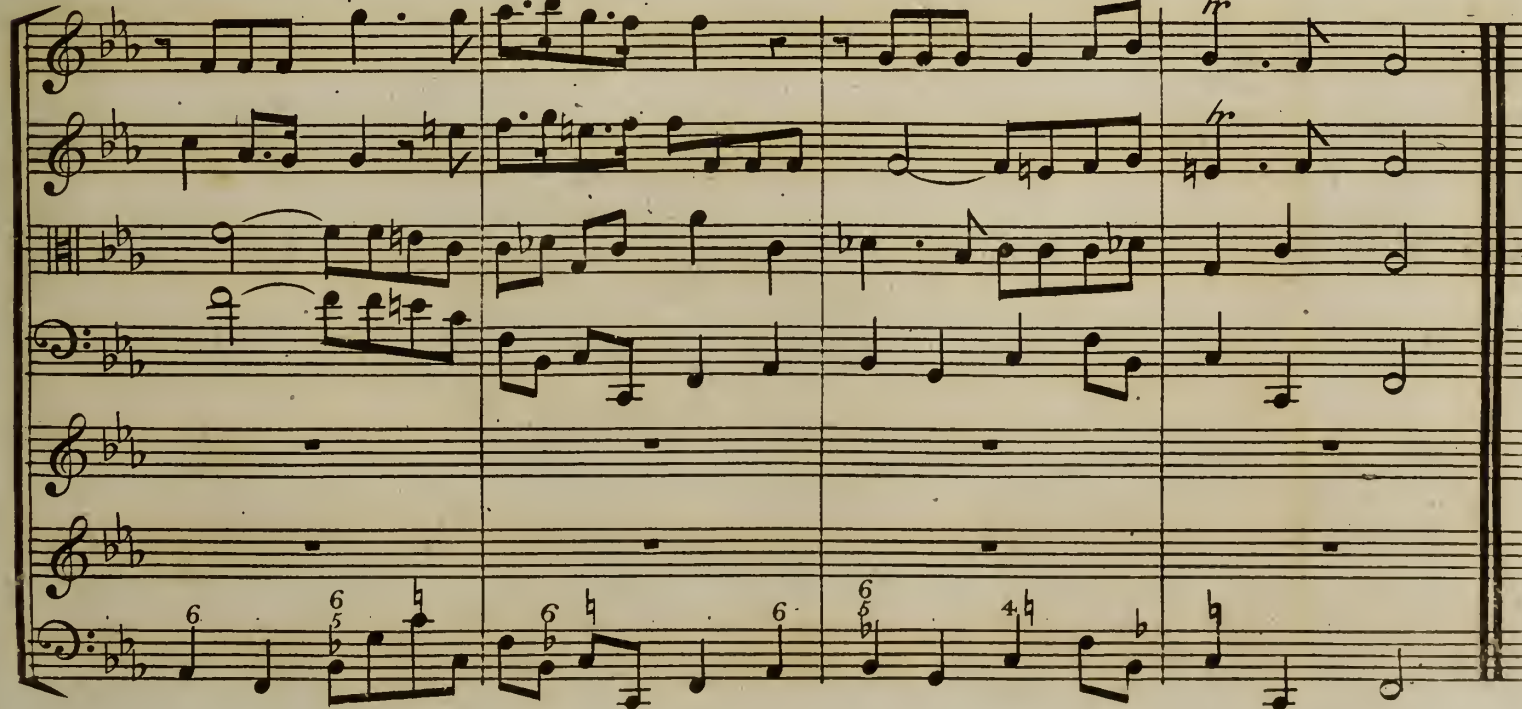


Heav'n but sure shall meet in Heav'n.
but sure shall meet in Heav'n.

for.

3 3 3 7

8 for.



6 6 6 6 4

IRÈNE with the Christians

IRÈNE

'Tis night but nightsweet bleffing is denied To grief like
ours Be Pray'rs our refuge Pray'r to him who rais'd
and ftil can raife the Dead to Life and Joy

CHORUS of Christians

Violino 1.^{mo}
Violino 2.^{do}
Viola
Oboe 1.^{mo}
Oboe 2.^{do}
Canto
Alto
Tenore
Bafso
Bafsi Tutti

Largo

Largo

6 2 6 b 6 5 2 4

The musical score is written for a piano and voice. It consists of two systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piece with more complex piano accompaniment and a vocal line. The lyrics are: "He saw the lovely youth Deaths early prey Alas - - - A -", "prey He saw the lovely youth Deaths - - early prey A las Alas A -", "prey He saw the lovely youth Deaths early prey Alas Alas", and "He saw the lovely youth Deaths early prey Alas Alas". The score includes various musical notations such as treble and bass clefs, key signatures (two flats), and time signatures (6/8, 7/8, 4/4).

-las - - - too early snatch'd a - way He saw the lovely youth
 -las too early snatch'd a - way - - - snatch'd a - way He
 alas too early snatch'd a - way snatch'd a - way He
 alas too ear - - - ly snatch'd a - way He saw the lovely

6 6 6 6 6 4 6 6

Deaths ear - - - ly prey a - las
 saw the lovely youth Deaths ear - ly prey a - las a - las too
 saw the lovely youth Deaths ear - ly prey a - las a - las
 youth Deaths ear - - ly ear - - ly prey a - las a - las

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

ear - - - - ly fnatch'd a -
ear - - - - ly fnatch'd a - way a - las a - las too early fnatch'd a -
too early fnatch'd a - way a - las a - las a - las too early fnatch'd a -
too early fnatch'd a - way a - way a - las too early fnatch'd a - - - way - - -

6 6 6 7 2 6 6 6 3 6 4

- way He heard his Mothers Fun - ral cries
- way He heard his Mothers Fun - ral cries
- way He heard his Mothers Fun - ral cries
- - - He heard his Mothers Fun - ral cries

6 4 7 6 4 6 4 8 6 7 6 4 5 8 7 6 5

A Tempo Ordinario

The youth begins to rise to rise to rise

Rise youth he said The youth begins to rise The

Rise youth he said The

Rise youth he said The youth begins to rise

6 6 Organ Tutti Organ

to rise rise youth he said the youth begins to rise

youth begins to rise rise youth he said the youth begins to rise

youth begins to rise rise youth he said the youth begins to rise

to rise rise youth he said the youth begins to rise the youth begins to rise

Tutti 6 6 6 3 3 3 3 3 6 6 6

and bore away the

Low-ly the Matron bow'd and bore away the prize and

Low-ly the Matron bow'd

Taſto Solo

prize and bore away the prize and

bore- a - way the prize Low-ly the ma-tron bow'd and

Low- - - - ly the ma - tron bow'd the

Low- - - - ly the ma - tron bow'd

Tutti

6

6

6

bore away the prize Low - - -

bore away the prize - - - and

ma - tron bow'd and bore away the prize - - -

the ma - tron bow'd Low - - -

6 6 6

-ly the matron bow'd Low - - -ly the ma - tron bow'd

bore - - away the prize - - - away the prize

- - - Low - - -ly the ma - tron bow'd

-ly the matron bow'd and bore - - - a-way the prize

6 6 6 6 6 6 6 6 7

Low - - - ly the matron bow'd
Low - - - ly the matron bow'd
Low - - - ly the matron bow'd

6 6 6

and
Low - - - ly the matron bow'd

6 6 6

bore - - - a - - way the prize and bore a - way the prize and bore a -
and bore - - - a - way the prize and bore a - way the
and bore - - - a - way the prize - -
and bore a - way the
- way and bore - - - and bore - - - a - way the
prize - - - Low - - ly the matron bow'd and bore a
- - and bore a - way the prize - - - and
prize - - - Low - - ly the matron

7 6 6 2/4 6 6
6 6 b7 5 2/4 6 6

prize and bore a-way the prize

-way the prize - - - - - and bore away the prize

bore a - - - way the prize

bow'd and bore - - - - - a - - - way the prize

Low - - - ly the matron bow'd and bore a - . way the prize

Low - - - ly the matron bow'd and bore a - . way the prize

Low - - - ly the matron bow'd and bore a - . way the prize

Low - - - ly the matron bow'd and bore a - . way the prize

PART III (134)

Irene with Christians Scene I.

Violino 1.^o
Violino 2.^o
Viola
IRENE
Basso

Largo

po

Lord to thee each night and day Strong in hope we sing and pray Strong in hope we

sing and pray each night and day we sing and pray to thee we pray Lord to thee in hope we sing and

Pia

pray to thee each night and day to thee we sing - and pray

No 7 P

Lord to thee each night and day Strong in hope we sing - and pray we sing and

6 6 6 6 6 6 4 3

For pray Strong in hope - we sing and pray

6 6 6 6 5 3 For 6 6 6 6

For Tho' convulsive rocks the ground And thy thunders roll a round

For 6 3 3 # 3 3 6

And thy thunders roll a - round still to thee

T. S. For Pia 6 6

each night and day still to thee

7 8 3 3 4 3 3 3

we fing and pray Tho' conclusive rocks the ground

6 3 3 3 3 3 8 3 # 3 3 #

And thy thunders roll a round

7 7 7 7 # 7 #

Adagio

still to thee we fing-- and pray Lord to thee each

Adagio 6 4 6 6 6 Dal Segno 6 6

Enter THEODORA (137) in the Habit of DIDYMUS

IRENE
 But see the good the virtuous DIDYMUS he comes to join with us in pray'r for THEO-

THEODORA (discovering herself)
 -DORA No heav'n has heard your pray'rs for THEODORA, Behold her safe Oh that as free and

safe were DIDYMUS my kind deliverer But let this Habit speak the rest.

Viol: 1^o e 2^o
 THEODORA
 Bassi

Larghetto

When sunk in anguish and despair

To heav'n I cried heav'n heard my pray'r And bade a tender father's care The

gen'rous youth employ The gen'rous youth employ.

When sunk in anguish and despair, To heav'n I cried, heav'n heard my pray'r, And bade a

pia.

tender father's care The gen'rous Youth employ - - - The gen'rous

gen'rous Youth employ - - - The gen'rous Youth employ,

for.

The gen'rous Youth obey'd and

pia.

came All wrapt in love's divinest flame To save a wretched virgin's fame And turn her grief to

joy The gen'rous Youth obey'd and came When sunk in

for. *pia.*

for. anguish and despair. *for.* To heav'n I cried heav'n heard my pray'r And bade a

7 6 # *for.* 6 6 6 5 6 # 6 *for.* 2/4 6 2/4 6 6

tender father's care The gen'rous Youth employ The gen'rous Youth obey'd and

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

came All wrapt in love's divinest flame To save a wretch - - ed vir - - gin's

6 6 7 6 7# 9 8 6

fame - - And turn her grief to joy - - And turn her

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

Adagio *for.* grief - to joy - - And turn her grief to joy.

6 6 6 6 4 6 5 6 5 # *for.* 6

for. *for.*

6 6 # 6 6 # 6 7 # 6 #

Largo

IRENE

Bafsi

Blesed be the Pow'r who gave us free-ly gave his Son to

6 6 6 4 5 6 6 6

fave us Bleft the Son who free-ly came Honour, Blesing, A-do-

6 6 6 7 7# 4 3 6 6 6

-ra-tion, E-ver from the whole Cre-a-tion, Be to GOD and to the Lamb.

6 #6 6 8 7 5 # 6 6 6 6 4 5 3

Viol:1^o

Chorus

Viol:2^o

Viola

Ob:1^o

Ob:2^o

Canto

Alto

Tenore

Bafso

Tutti Bafsi

Blesing, Honour, A-do-ration, Ever from the whole cre-ation, Be to GOD and to the Lamb.

Blesing, Honour, A-do-ration, Ever from the whole cre-ation, Be to GOD and to the Lamb.

Blesing, Honour, A-do-ration, Ever from the whole cre-ation, Be to GOD and to the Lamb.

Blesing, Honour, A-do-ration, Ever from the whole cre-ation, Be to GOD and to the Lamb.

Chorus

Chorus

Viol: 1^o

Viol: 2^o

A tempo Ordinario

Viola

Oboe 1^o

Oboe 2^o

Canto

Alto

Tenor

Basso

Bassini tutti

Blest

Blest be the Hand

and Blest the Pow'r

Blest be the Hand and Blest the Pow'r

Organ

be the Hand

and Blest the Pow'r

and Blest the Pow'r

Blest be the Hand

and Blest the Pow'r

and Blest the Pow'r

Blest be the Hand

and Blest the Pow'r

and Blest the Pow'r

Blest be the Hand

and Blest the Pow'r

and Blest the Pow'r

Tutti

6

6

5

8

4

6

6

6

7

6

That in this dark - - - and dangrous Hour Sav'd Thee
 That in this dark - - - and dangrous Hour Sav'd - - - Thee from

2 6 7 6 5 7 6 4 6 6 5 6 5 7 9

from cru-el strife and Bleft the Pow'r
 cru-el strife Bleft be the hand and Bleft the Pow'r and Bleft the Pow'r
 Bleft be the Hand Bleft be the hand and Bleft the Pow'r
 Bleft be the hand and Bleft the Pow'r

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

and blest the pow'r,
 and blest the pow'r,
 and blest the pow'r, That in this dark and dang'rous hour Sav'd thee from

pia.

6 6 5 4 3 6 6 5 5

That in this dark and dang'rous hour Sav'd thee from cruel strife Blest be the
 That in this dark and dang'rous hour Sav'd thee from cru-el strife Blest be the
 cru-el strife Blest be the
 cruel ftrife Blest be the

6 5 5 6 5 4 5

hand and blest the pow'r that in this dark and dang'rous hour sav'd thee from cruel
 hand and blest the pow'r that in this dark and dang'rous hour sav'd thee from cru - - - el
 hand and blest the pow'r that in this dark and dang'rous hour sav'd thee from cruel
 hand and blest the pow'r that in this dark and dang'rous hour sav'd thee from cruel

6 5 4 6 6 7 4 6 6 2 6 6 5 - 6 5

THEODORA
 strife. Lord fa - vour still the kind intent And blefs thy gracious instrument
 strife.
 strife.
 strife.

With li-ber-ty and life. Lord favour still the kind in-tent

Tutti

Lord favour still the kind in-tent And blefs thy

Lord favour still the kind in-tent

Lord favour still the kind in-tent

6 6 6 6 6 6 6 6

Tutti *for.*

And blefs thy gra-cious instrument With Life Lord favour

gra-cious instrument With li-ber-ty and life Lord favour still

6 5 6 b6 3 3 6 5 6 9 8 6

still the kind in - tent And blefs thy instrument With li - berty and - life.

the kind in - tent And blefs thy gracious instrument With li - berty and life.

And blefs thy gracious instrument With li - berty and life.

And blefs and blefs thy instrument With li - berty and life.

Figured bass notation: 9 8 6 9 6 9 6 6 6 6

Lord fa - vour still the kind in - tent

Lord fa - vour still the kind in - tent

Lord fa - vour still the kind in - tent And blefs thy gracious instrument With

Lord fa - vour still the kind in - tent And blefs thy

Figured bass notation: 6 6 6 46 4 6 46 b6 3 6 4 6 b6 3

And
 Lord favour still the kind in -
 li - ber - ty and life - Lord favour still the kind in - tent And
 gra - - cious instrument with li - berty and life And

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

bles thy gracious instrument With li - berty and life And bles thy gracious instrument With
 - - tent thy instrument With li - berty and life : And bles thy gracious instrument With
 bles thy gracious instrument With li - berty and life And bles thy gracious instrument With
 bles thy gracious instrument With li - berty and life And bles thy gracious instrument With

9 6 46 6 7 46 6 6 46 6 5

liber - ty and life. Lord fa - vour still the kind in - tent And blefs thy
 liber - ty and life. Lord fa - vour
 liber - ty and life. Lord fa - vour
 liber - ty and life. Lord fa - vour

Tutti

6 6 4 5 6 6

gra - - - cious instrument With
 still the kind in - tent the kind in - tent And blefs thy gracious
 still the kind in - tent the kind in - tent And blefs thy gracious instru -
 still And blefs thy gracious

5 6 6 9 8 6 6 9 7 5

N^o. VIII..

li - - - ber - - - ty and life

instrument With li - ber - ty and life With li - ber - ty and life Bleft be the

- - ment With li - ber - ty and life With li - ber - ty and life Bleft be the

instrument With li - ber - ty and life With li - ber - ty and life

6 6 6 5

And

hand and blest the pow'r That in the dark and dang' - - - rous

hand Bleft be the hand and blest the pow'r That in the dark and dang'rous

Bleft be the hand and blest the pow'r That in the dark and dang'rous

6 6 6 3 3 3

blefs thy gra - - cious in - - stru - - ment With li - ber - ty and
 hour Sav'd thee from cru-el strife from cruel strife Sav'd thee from cru - - - el
 hour Sav'd thee from cru-el strife from cruel strife Sav'd thee from cru-el cru-el
 hour Sav'd fav'd thee from cru-el strife from cruel strife Sav'd thee from cruel from cruel

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

life
 strife Lord favour still the kind in - - tent the kind in - -
 strife, Lord favour still the kind in - tent And blefs thy gracious instrument With

6 6/5 4 9 6 9 6 9 3 9 6

With li - ber - ty and
 the kind in - tent And blefs thy gra - cious instrument With li - berty and
 - - tent And blefs and blefs thy gracious instrument With li - ber - - ty and
 li - berty and life And blefs thy gracious instrument With li - berty with li - berty and

9 8 6 5 6 4 6 6 5

life With li - ber - ty and life.
 life And blefs thy gracious instrument With li - ber - ty and life.
 life And blefs thy gracious instrument With li - ber - ty and life.
 life And blefs thy gracious instrument With li - ber - ty and life.

6 6 6 6 5

Undaunted in the Court stands DIDYMUS virtuously proud of rescued innocence But
 vain to save the gen'rous Hero's life are all in treaties ev'n from Romans vain And high en-
 rag'd the President declares should he regain the Fugitive no more to try her with the fear of
 in_famy but with the terrors of a cruel death. Ah THEO-DORA
 whence this sudden change from grief's pale looks to looks of redd'ning Joy

Viol: 1^o

Viol: 2^o

Viola

THEODORA

Bassi

Recit^{vo} Accomp:

O my IRENE, heav'n is kind and VALENS too is kind to give me pow'r to
 execute in turn my gratitude while safe my honour.
 friend only assist me with a proper dress that I may ransom the too gen'rous youth.

THEODORA
 Stay me not dear

Duetto

(153)

Viol: 1^o e 2^o

Allegro

Viola

THEODORA

IRENE

Bassi

Whither Princess do you fly
 Sure to suffer sure to die

fia. *for.* *fia.*

no, IRENE no,
 No, no, IRENE no,
 No, no, To life & joy I

Sure to suffer sure to die,

fia.

go To life and joy I go,
 Vain attempt O stay stay

fia. *fia.*

Du - - ty calls I must o - bey No no IRENE no
 Sure to suffer sure to die O

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

No no to life and joy I go No no to life and joy I go
 stay stay

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

No No Duty calls I must o - bey Duty calls I must o - -
 Vain attempt O stay O stay.

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

- - bey.

for. for.

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

IRENE

She's gone disdaining Liberty and Life,

And ev'ry Honour this frail Life can give, Devotion bids as-pire to nobler things,

To boundless Love and Joys ineffable, And such her expectation from kind Heav'n.

Viol: 1^o

Larghetto

Viol: 2^o

Viola

IRENE

Basso

New scenes of Joy come crowding on While forrow While

forrow fleets a-way While forrow While forrow fleets a-way While forrow fleets a-way

New scenes of Joy come crowding on While forrow fleets

way. New scenes of Joy come crowding on, While sorrow fleets a-way.

for:

for:

for:

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

Like mists before the rising Sun that gives a

pia.

pia.

pia.

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

glo-ri-ous day - - - a glo-ri-ous day. Like mists be-

for:

for:

for:

4 7 6 5 6 4 3 6 6 5 7 7 *pia.*

-fore the rising Sun That gives a glo-ri-ous day That gives a glo-ri-ous day. That

pia.

pia.

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

gives a glorious day. New scenes of Joy come crowding on While sorrow fleets away,

Like mists before the rising Sun that gives a glo - - - rious day That gives a glo - - - rious day.

Like mists before the rising Sun That gives a glo - - - rious day a glo - - - rious day. That

gives a glorious day.

for: *for:* *for:* *pia.* *for:* *pia.* *pia.* *Adg^o* *for:*

6 6 6 4 3 for: 5 6 6 4 6 6 3 6 for: 6 6 6 7 7 6 5

SCENE IVth

VALENS
TO
DIDYMUS

Is it a Christian Virtue then to rescue from Justice One condemn'd

DIDYMUS

Had your Sentence doom'd Her but to Death I then might have deplor'd your

VALENS

Cruelty And should not have oppos'd it Take Him hence and lead Him to Repentance or to

THEODORA

SEPTIMIUS

death. Be that my Doom You may inflict it Here with legal Justice there tis Cruelty. Dwells

then such virtuous Courage in the Sex preserve Them O ye Gods preserve them Both.

Viol. 1st

Viol. 2^d

Viola

SEPTIMIUS

Andante

SEPTIMIUS
From Virtue Springs each gene - rous Deed That Claims - - our gratefull pray'r

6 6 6 6 6 6 6 6 6 6 6 6 7 #

Pianifs
From vir - - tue spring each gen' - - rous Deed

f m 7 6 p^o 6 6 6 6 5

That Claims - - - - our gratefull grate - - - - full

6 # 6 # 6 7

pray'r That Claims - our gratefull pray'r.

for: 6 6 6 6 4 # 6 4 6 6 7

for:

Musical score system 1, measures 1-7. It features a vocal line and a piano accompaniment. The piano part includes a *Pianissimo* marking. The lyrics are: "From Virtue springs each gen'rous".

Musical score system 2, measures 8-14. It continues the vocal and piano parts. The lyrics are: "Deed That Claims our grate - full pray'r That Claims our".

Musical score system 3, measures 15-21. It continues the vocal and piano parts. The lyrics are: "gratefull grate - full pray'r From virtue springs each gen'rous Deed That Claims -".

Musical score system 4, measures 22-28. It concludes the vocal and piano parts. The lyrics are: "- our gratefull grate - full gratefull".

prayer. From virtue springs each gen'

f *p*

f *p6* *6*

Detailed description: This system contains the first system of music. It features a vocal line and a piano accompaniment. The vocal line begins with a fermata on a whole note, followed by the lyrics 'prayer. From virtue springs each gen''. The piano accompaniment includes dynamic markings *f* and *p*, and fingering numbers 6, 5, and 6.

rous Deed That Claims our

f

6 6 6 6 5 7 6

Detailed description: This system contains the second system of music. The vocal line continues with the lyrics 'rous Deed That Claims our'. The piano accompaniment features a dynamic marking *f* and various fingering numbers: 6, 6, 6, 6, 5, 7, and 6.

gratefull prayer.

f

Ad^o

6 6 6 6 4 6 5 7 6

Detailed description: This system contains the third system of music. The vocal line begins with a fermata on a whole note, followed by the lyrics 'gratefull prayer.'. The piano accompaniment includes a dynamic marking *f* and the tempo marking *Ad^o*. Fingering numbers 6, 6, 6, 6, 4, 6, 5, 7, and 6 are present.

Let Justice for the

un poco forte

un poco forte 6

Detailed description: This system contains the fourth system of music. The vocal line begins with a fermata on a whole note, followed by the lyrics 'Let Justice for the'. The piano accompaniment includes the tempo marking *un poco forte* and a final fingering number 6.

Piano e Senuto

He - ro plead And pity fave - - - - - the

7 # 6 # 7 #

ria.

Fair and Save - - - - - the Fair. Let Justice for the He - - ro plead

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

And pity fave And pity fave - - - - -

4+ 6 6 4+ 6 # 6

- - - - - the Fair And pi-ty fave the Fair.

6 # 6 # 6 # # 6 6 4 #

(Re-set)

Viol: 1^o
Viol: 2^o

Allegro

SEPTIMIUS

Bassi

Viola con il Basso

pia.

From Vir - - - tue springs each gen'rous deed That

pia.

claims our gratefull pray'r, That claims our gratefull pray'r, From Virtue springs each gen'rous

deed That claims - - - - - our gratefull gratefull pray'r, From

Virtue springs each gen' - - - rous deed That

5 3 6 6 7 7 #

claims our gratefull pray'r - - -

3 3 3 3 3 3 3 3 3 7 3 3 3 3 7 # 6 6

That claims our grate - - full pray'r - - our gratefull pray'r.

6 # 6 # 6 # 6 6 # 6 for:

Let

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

pia.
Justice for the Hero plead And pi-ty save the Fair Let

6 4 #3 6 6 4 5 5

Justice for the Hero plead And pi-ty And pity And pity save the Fair. And

9 8 7 5 6 6 5

-pity And pity And pity fave the Fair. Let Justice for the Hero plead And
 6 6 6 6 6 6 6 6

- pity fave the Fair - - - - -
 6 3 3 3 3 3 3 3 7 7 7 7

for: And pi-ty fave the Fair. Let
 7 6 6 6 6 for: 7 7 6 7 7 6 7 7

Justice for the Hero plead And pi-ty fave the Fair. And pity And
 6 6 6 6 6

for: pi-ty fave the Fair. for:
 7 6 6 5 6 6 7 5 4 3 7 8

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

Viol: 1^o
Viol: 2^o
Viola
VALENS
Bafsi

Allegro Furioso

for:
6 6/4 3
Cease ye slaves your fruitless prayr
for:

for: pua: for:
Cease ye slaves your fruitless prayr The powrs below no pity know Cease The powrs be-

for: 6 6 pua: for: 6 6

pua: for:
- low no pity know For the brave or for the

pua: 6 6 for: 6 6 6 6 6 6

for: for: for:

Fair For the Brave For the Brave or for the Fair .

6 6 6 for: 7 6 4 for: 6 6 6 6 6

6 6 5 4 Cease ye slaves your fruitless Pray'r. The Pow'rs below no pity know For the

pua. 6 6 4 2 7 3 4 2 6

for: for:

Brave - - - or for the Fair, Cease ye slaves your fruitless Pray'r.

6 6 for: 6

6 5 4 3

(Re-set)

Viol: 1^o

Viol: 2^o

Viola

VALENS

Bafsi

Allegro

6 4 6 6 6 6 # 6 6 6

tr. *fua.*

Cease ye slaves your fruitless prayr The powrs be-- low no

fua. # # 6 6 # 6

6 5 7 # 6 6 # # 6 6

pi - ty know For the brave or for the Fair. Cease ye slaves your fruitless prayr The

6 # 6 6 5 7 # 6 #

powrs be - low no pi - ty know For the brave or for the Fair. Cease ye slaves your

fruitless pray'r The pow'rs be-low no pi-ty know For the brave or for the Fair or

for the Fair. Cease ye slaves your fruitless pray'r The pow'rs be-low no

pi-ty know For the brave For the brave or for the Fair.

The score consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features complex textures with sixteenth and thirty-second notes, often with grace notes. The lyrics are: "fruitless pray'r The pow'rs be-low no pi-ty know For the brave or for the Fair or for the Fair. Cease ye slaves your fruitless pray'r The pow'rs be-low no pi-ty know For the brave For the brave or for the Fair." The music is in a minor key with a common time signature. Fingerings and breath marks are indicated throughout the score.

DIDYMUS
TO
SEPTIMIUS.

'Tis Kind my Friends but kinder still If for this Daughter of An-

- tie - chus Your Prayr's pre - vail That Di - dy - mus a - lone shall

to THEODORA die .. Had I as many Lives as Virtues Thou Freely for Thee I

THEODORA woud. refign them all. Oppose not Di - dymus my just defires. For

Know that 'twas Dishonour I de - clin'd not Death Most welcome now if Di - dymus were

safe Whose on - ly Crime was my Ef - cape.

Viol. 1^o
Viol. 2^o
Viola

Largo assai
Loft in

THEODORA
Bassi

Anguish quite de - spairing Heav'n a - lone for Virtue caring Then the genrous Youth did fly

V. 1^o

V. 2^o

First system of musical notation with treble and bass staves. It includes lyrics: "Lost in Anguish quite de- spairing Thenthe gen'rous Youth did fly Heav'n and". Performance markings include *m for:* and *tr*.

Second system of musical notation with treble and bass staves. It includes lyrics: "Love at once o - beying Nor from Virtue e - ver straying Bles'd this moment let me dye". Performance marking includes *pia:*.

Third system of musical notation with treble and bass staves. It includes lyrics: "Let me dye . . . Bles'd this moment let me dye Heav'n and Love at once o - beying Bles'd this".

Fourth system of musical notation with treble and bass staves. It includes lyrics: "moment let me dye." Performance markings include *f* and *for:*.

Chorus

Viol: 1º

Viol: 2º

Viola

Oboi 1º

Oboi 2º

Canto

Alto

Tenor

Baffi

Baffi
Tutti

Larghetto e Staccato

How strange their ends and yet how glorious

ends and yet how glorious where each contends where each contends to fall victorious

where each contends wh^{re} each con

67 6 7 # 6 # # 7 4 # 6

where each contends wh^{re} each contends to fall vic- torious

ends and yet how glorious

How frangetheir ends and yet how glorious

tends to fall vic- to - - rious to fall victorious where each contends wh^{re} each contends to fall victorious

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

ends and yet how glorious How strange their ends and yet how
 tends where each contends to fall victorious How strange their ends and yet how glorious
 where each contends where each contends to fall vic- torious How strange their

glo-ri-ous How strange their
 How strange their ends and yet how glorious
 ends and yet how glo-ri-ous and yet how glorious
 How strange their ends and yet how glorious and yet how glorious Where each con

ends and yet how glo-rious Where each contends
 Where each contends where each contends to fall vic-tor-ious Wh^{re} each contends
 Where each con--tends Wh^{re} each con--
 tends Wh^{re} each con--tends to fall vic-tor-ious
 Where each contends where each contends to fall vic-torious.
 Where each contends to fall vic-torious.
 -tends to fall to fall vic-torious.
 Where each contends where each contends to fall vic-torious.

Where Virtue its own Innocence denies And for the vanquish'd the glad Victor

Where Virtue its own Innocence denies And for the vanquish'd the glad Victor

Where Virtue its own Innocence denies And for the vanquish'd the glad Victor

Where Virtue its own Innocence denies And for the vanquish'd the glad Victor

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

dies. Where Virtue its own Innocence de - nies,

dies. Where Virtue its own Innocence de - nies, And for the vanquish'd

dies. Where Virtue its own Innocence de - nies, And for the vanquish'd

dies. Where Virtue its own Innocence de - nies, And for the

6 6 # 6 # 6 # 6

for:

And for the vanquish'd the glad Victor dies. And for the vanquish'd the glad Victor dies.

the glad Vic - tor dies. And for the vanquish'd the glad Victor dies.

the glad Vic - tor dies. And for the vanquish'd the glad Victor dies.

vanquish'd the glad Vic - tor dies. And for the vanquish'd the glad Victor dies.

6 7 # b6 5 7# 4 # 6 for: b

b7 6 8 4 # 7# # 6 8 6 # 4 #

DIDYMUS
to
VALENS

On me your frowns your utmost Rage exert on me your

THEODORA

Prisoner in Chains those Chains are due to me and Death to me alone

VALENS.

Are ye then Judges for your selves not fo our Laws are to be trifled with if

both plead guilty 'tis but equity that both should suffer.

Vio. 1^o

Vio. 2^o

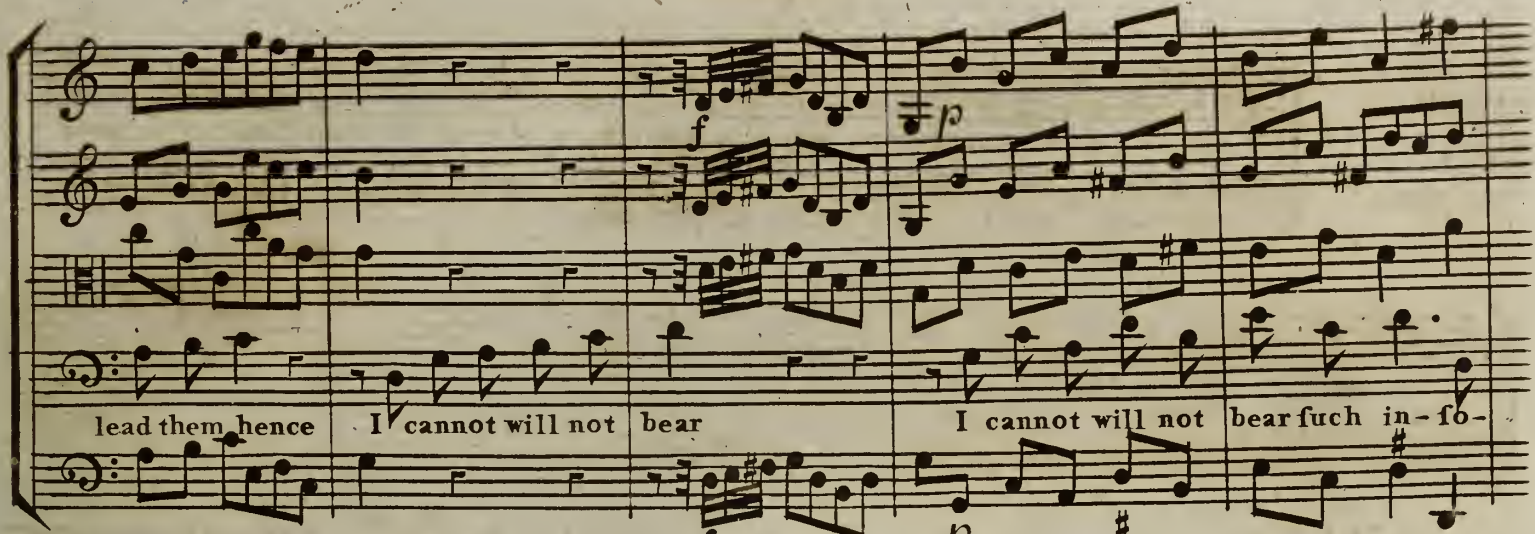
Viola

VALENS

Bassi

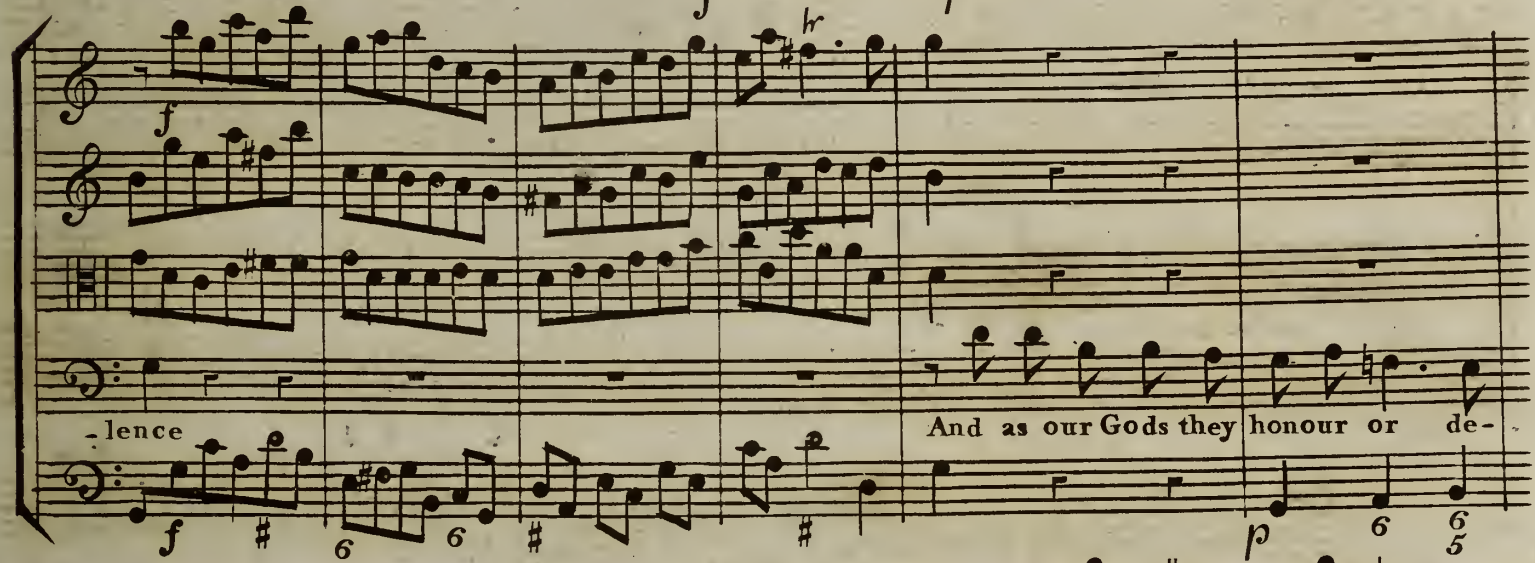
Allegro

Ye Ministers of Jus- -tice ye Ministers of Justice



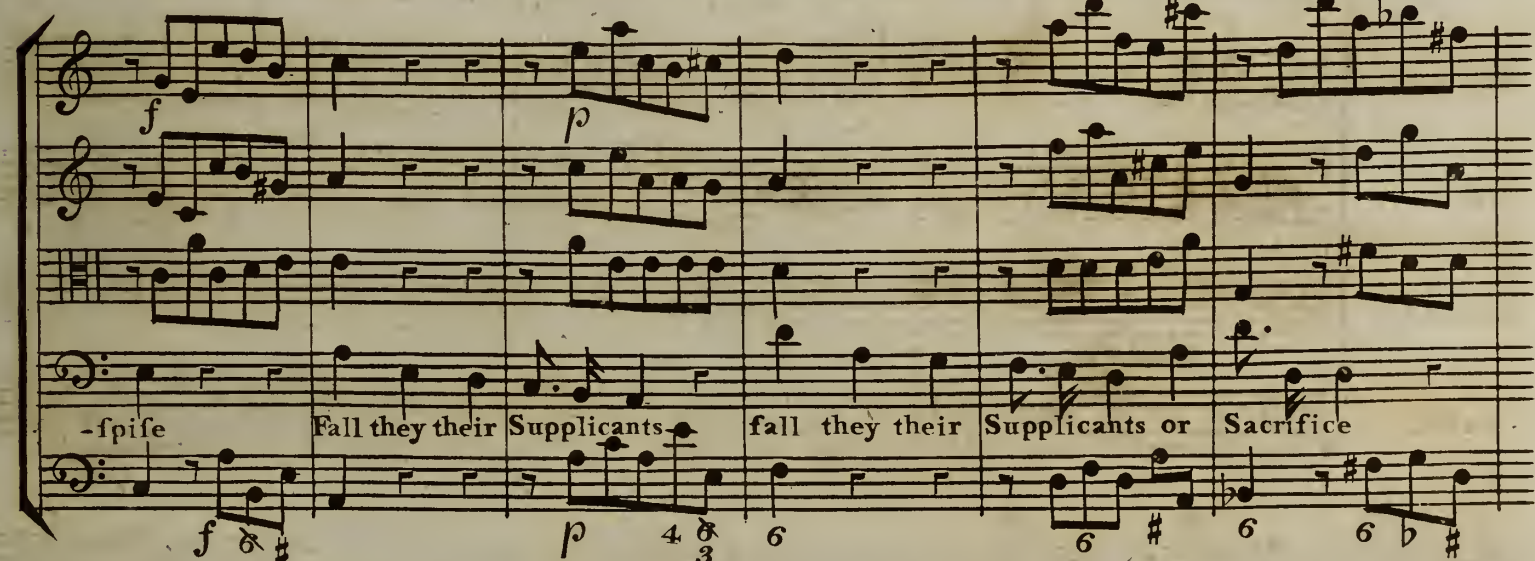
lead them hence I cannot will not bear I cannot will not bear such in-fo-

f *p* *f* *p* *#*



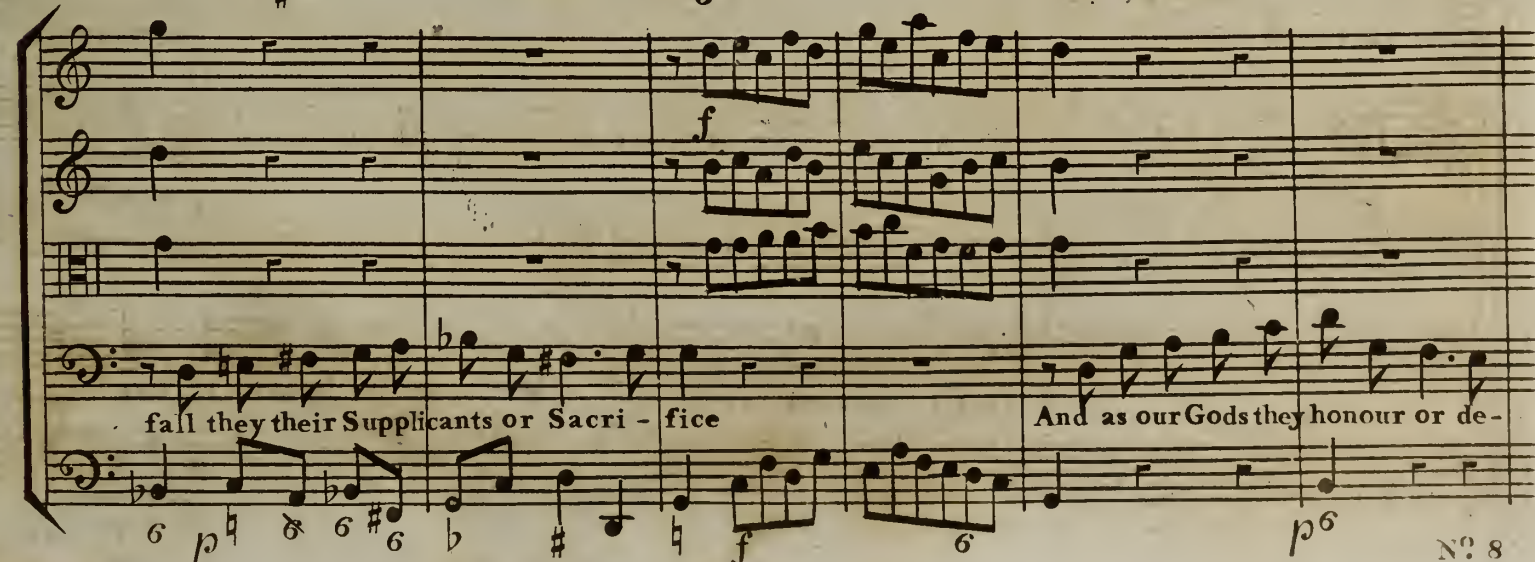
-lence And as our Gods they honour or de-

f *#* *6* *6* *#* *#* *p* *6* *6* *5*



-pife Fall they their Supplicants fall they their Supplicants or Sacrifice

f *#* *p* *4* *3* *6* *6* *#* *6* *6* *b* *#*



fall they their Supplicants or Sacri - fice And as our Gods they honour or de-

6 *p* *4* *6* *#* *6* *b* *#* *4* *f* *6* *p* *6*

f *p*

-spife fall they their Supplicants fall they their Supplicants or Sacrifice fall they their

f *p* 6 6 6 6 6

f *f*

Adagio

Supplicants or Sa - cri - fice.

f 6 6 6 *p* 6 6 5/3 *f* 6 4 3

DIDYMUS

And must such Beauty suffer such usefull Valour be destroyd De-

THEO. SEPTI^s

-stroyd alas by an unhappy Conitancy yet deem us not un - happy gentle

DIDYMUS.

Friend nor rash for Life we neither hate nor scorn but think it a cheap

Purchase for the Prize reservd in Heav'n for Puri - ty and Faith.

Duetto (181)

Vio. 1^o

Vio. 2^o

DIDYMUS

Bassi

Largo

Streams of pleasure ever

flowing fruits Am-brosial ever growing fruits Ambrosial ever growing golden Thrones stary

Crowns are the Triumphs of the blest are the Triumphs of the blest are the Tri - umphs of the blest

Streams of pleasure ever flowing fruits Am-brosial ever growing golden

Thrones stary Crowns are the Triumphs of the blest are the Tri - umphs of the blest of the

bleft are the Triumphs of the bleft When from Lifes dull Labor

f *p* *f* *p*

6 5 6 6 6 6 6 6 6 4

free Clad with Immortali - ty they enjoy a lasting reft they en - joy a lasting reft when from

p

6 6 6 6 6 6 6 6 6 6

Lifes dull Labour free Clad with Immorta - li - ty they enjoy they en - joy a la - iting

6 6 6 6 6 6 6 6 6 5

THEODORA

Thither let our Hearts as - pire Thither let our Hearts as - pire

reft Thither let our Hearts as - pire objects

p

6 5 6 6 6 6 6 6 6 6

objects pure of pure de - fire ever pleasing wake the Song and
 pure of pure de - fire still encreasing wake the Song

6 6 6 6 6 6

tune wake the Song and tune the Lyre Of the blisful holy Choir of the blis - ful holy
 and tune and tune the Lyre Of the blisful holy Choir of the blis - ful holy

6 5 6 5 3 9 8 5 6 6

Choir Thither let our Hearts aspire Objects pure pure de -
 Choir Thither let our Hearts aspire Objects pure pure de -

f 5 6 6 4 3 p

fire thither let our Hearts af - pire objects pure pure de - fire ever pleasing ever
 fire thither let our Hearts af - pire objects pure pure de - fire still encreasing ever pleasing

6 # 6 # 6 # T.S. 6 #

pleasing wake the Song and tune and tune the Lyre of the blifsful holy

wake the Song and tune the Lyre of the blifsful holy

6 7 7 7 6 7 7 5 6

Choir of the blifsful holy Choir thi - - ther let our Hearts af-

Choir of the blifsful holy Choir thither let our Hearts af-pire

6 # # # # 6 # 6

-pire wake the Song and tune wake the Song and tune - - the Lyre

wake the Song wake the Song and tune the Lyre

6 5 5 7 7 7 7 6 7

of the blifs-ful ho - - ly ho - ly Choir.

of the blifs-ful ho - - ly ho - ly Choir.

f

6 4 # 5 6 6 # 7 4 #

Nº 8

IRENE with the Christians

E'er this their doom is past and they are gone to prove that Love is stronger far than Death.

Chorus of Christians

Viol: 1^o
Viol: 2^o
Viola
Canto
Alto
Tenore
Basso
Tutti Bassi

Oboi unis col Soprano

O Love di - - vine - thou source of fame - - - Of
O Love di - - vine - thou source of fame - - - thou source Of
O Love di - - vine thou source of fame Of
O Love di - - vine thou source of fame - Of

glo - ry and all joy O Love di - vine - thou
glo - - ry and all joy O Love di - - vine thou
glo - - ry and all joy O Love di - -
glo - - ry and all joy O Love di - -

46 6 6 5 6 6 # 6 6

source of fame - - - Of glory and all joy
source of fame - - - thou source Of glo - ry and all joy
- - - vine thou source of fame Of glo - ry and all joy
- - - vine thou source of fame - Of glo - - ry and all joy

2 6 8 6 5 46 6 6 6 6 6 5 3

Let e - - qual fire - - our fous in flame - - - - - And equal

Let e - - qual fire - - our fous in - - - - -

Let e - - qual fire - - our fous in flame - - - - - And

Let e - - qual fire - - our fous in - flame - - - - -

6 6 6

zeal - - - - - And e - - qual zeal em - ploy Let e - qual

- - flame And e - - qual zeal em - - - - - ploy

e - - qual zeal And e - qual zeal em - - ploy

- - - - - And e - qual zeal em - - ploy

6 6 6 6

fire our souls in flame Let equal
 Let equal fire Let equal
 Let equal fire our souls in
 Let equal fire our souls in flame And

6 6 6 6 # 6 6 5

fire our souls in flame And equal zeal employ.
 fire our souls in flame And equal zeal employ.
 flame And equal zeal And equal zeal employ.
 e equal zeal And equal zeal employ.

b6 2/4 6 b6 # #

That we the glo-rious spring may know Whose streams ap - - -

That we the glo-rious spring may know Whose streams ap - - -

That we the glo-rious spring may know Whose streams ap - - -

That we the glo-rious spring may know Whose streams ap - - -

6 5 6 3 6 6 6 4

- - pear'd fo bright be - - low - - - - - Whose streams ap -

- - pear'd fo bright be - - low Whose streams ap - pear'd - - - - -

- - pear'd - fo bright be - - - - low Whose streams, ap -

- - pear'd - fo bright be - - low Whose streams appear'd fo bright - - -

6 7 4 7 4 6 7 4 6 5 3

pear'd fo bright be - low That we the glo - rious
fo bright be - low That we the glo - rious
pear'd fo bright be - low That we the glo - rious
fo bright be - low That we the glo - rious

7 4 6 3

spring may know Whose streams ap - pear'd fo bright be -
spring may know Whose streams ap - pear'd fo bright be -
spring may know Whose streams ap - pear'd fo bright be -
spring may know Whose streams ap - pear'd fo bright be -

6 6 6 8 6 4 #
4 3 4 3 6

low - - - - - Whose streams ap - - pear'd - - fo bright be - -
- low - - - - - Whose streams ap - - pear'd - - fo bright be - -
- - low Whose streams - - - - - ap - - pear'd fo bright be - -
- - low Whose streams - - - - - ap - - pear'd - - fo bright be - -

6 6 # 6 8 6 5 7 6 4 #

- - low.
- - low.
- - low.
- - low.

6 6 4/2 6 8 4 #

(192)
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