





The Celebrated

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

of

Z U M A,

OR

The Tree of Health;

as Performed at the

THEATRE ROYAL COVENT GARDEN,

The Poetry by T. Dibdin Esq.

The Music, Composed & Arranged

for the

Voice & Piano Forte,

BY

HENRY R. BISHOP.

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

Book 2.

Price 12

L O N D O N.

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

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





# THE SILVER QUEEN

## Glee FOR FOUR VOICES.

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

In the Comic Opera of

# ZUMA or the TREE of HEALTH.

AT THE  
Theatre Royal Covent Garden.

Composed by

The Poetry by

## HENRY R. BISHOP

The. Dibdin Esq.

Theatre Royal Covent Garden.  
Pr. 2/6.

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

ANDANTINO

Chinchilla.

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

Peruvian Boy.

Piano-Forte *cres*

No more shall sound so drearily!

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

*p. stacc.* *pp*

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

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



cheerily will then sound cheeri-ly! cheerily will then sound cheeri = ly! Solo. Azan.

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

*cres* *mf* *pp*

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

Clar.

Fag:

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

dol.

Clar.

espres.

... will our Tribe no longer stay! Then then will our Tribe no lon = ger stay! no lon = ger stay!

*f e con Anima.* *cres*

dol *cres* *mf*

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

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

Zegro.

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

Piano Forte *pp*

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

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

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

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

*pp*



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

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

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

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

ALL? MOLTO.

(Chinchilla.)

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

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

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

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

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

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

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

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

*pp*  
 8

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

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

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

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

*loco*



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

*stacc.*

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

Chinchilla. *pp*

Boy. *pp*

Zegro. *pp*

Azan. *pp*

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

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

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

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

8 *pp*

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

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

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

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

8

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

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

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

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

*pp* *stacc.* *molto.*



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

8  
*cres* *pp*

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

*pp* *cres* *pp* *cres* *pp* *cres*

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

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

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

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

*loco*

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

Flauto

Cori.

*ppp* *morendo*

Bome! - - - - -

*ppp* *morendo*

Bome! - - - - -

*ppp* *morendo*

Bome! - - - - -

*ppp* *morendo*

Bome! - - - - -

*dim.*



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

Chorus of <sup>AND</sup> Peruvians

In the Comic Opera of

ZUMA or the TREE of HEALTH.

at the Theatre Royal Covent Garden.

The Poetry by

Composed by

T. Dibdin Esq.

HENRY R. BISHOP.

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

ALLEGRO  
MA NON TROPPO  
PRESTO

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

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

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

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

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

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

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

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



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

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

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

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

Corni. Clar.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all in a key with one sharp (F#). The lyrics are "low un = heard by proud op = pres = sive foe". The piano accompaniment features a complex texture with triplets and sixteenth-note patterns. The woodwind parts for Corni and Clarinet are indicated at the end of the system.

Here from prying traitors far - -

Here from prying traitors far - - - - -

Here from prying traitors far Here from pry = = ing

Here here from prying traitors far Here from prying traitors

cres f ff

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The lyrics are "Here from prying traitors far - -", "Here from prying traitors far - - - - -", "Here from prying traitors far Here from pry = = ing", and "Here here from prying traitors far Here from prying traitors". The piano accompaniment includes dynamic markings such as *cres*, *f*, and *ff*, and features triplets. The woodwind parts continue with similar rhythmic patterns.

*ff*

Loud we pro = claim the fu = = =

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

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

far - - - - Loud proclaim the future war the

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

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

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

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

*loco*

*if pp*



CORO

Pass Pass the word

Pass Pass the word

Pass Pass the word

(Azan, Solo)

Pass Pass the word

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

pp stacc.

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

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

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

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

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

pp stacc.

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

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



*ppp*

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

*ppp*

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

*ppp*

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

*ppp*

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

*ppp*

*cres a*

*cres*

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

*cres*

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

*cres*

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

*cres*

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

8

*poco a poco*

Musical score for the first system. It consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "fu = = ture war the fu = = ture war". The piano part includes a section marked "8" and "loco". Dynamics include *cres* and *ff*.

Musical score for the second system. It consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "the fu = ture war Loud". The piano part includes a section marked "loco". Dynamics include *ff*.



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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment features a complex, flowing melody in the right hand and a steady bass line in the left hand. The lyrics are: "we pro = = = = claim - - - - we pro = = claim the".

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

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

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

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

The second system continues the vocal and piano parts. The vocal parts have the lyrics: "fu = = ture war - - - - the fu = = = ture war - - -". The piano accompaniment continues with the same complex melody and bass line. The lyrics for the piano part are: "fu = = ture war - - - - the fu = = = ture war pro = claim - -".

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

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, featuring a 'loco' section and a 'sf' dynamic marking.

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

Detailed description: This system contains four staves. The top three staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, featuring a 'sf' dynamic marking.



the fu-ture war the fu-ture war the

the fu-ture war the fu-ture war the

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

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

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

war. the war.

war. the war.

war. (Azan) the war.

Proclaim the war.

war. the war.

Detailed description: This system continues the vocal and piano parts. The lyrics are 'war. the war.' repeated. The third vocal staff includes '(Azan)' and 'fu-ture'. The piano accompaniment continues with similar rhythmic patterns, including triplets. Dynamics include *ff* and *rf*.

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

**ZUMA or the TREE of HEALTH.**

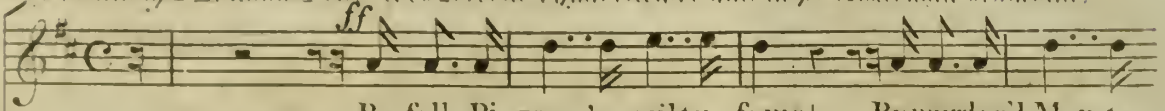
*Theatre Royal (at the Covent Garden)*

composed by  
**HENRY K. BISHOP.**

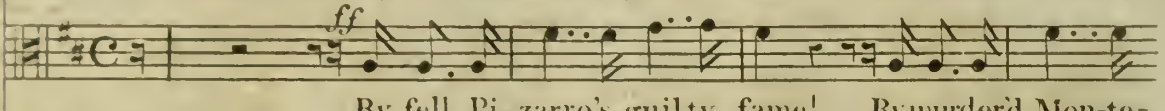
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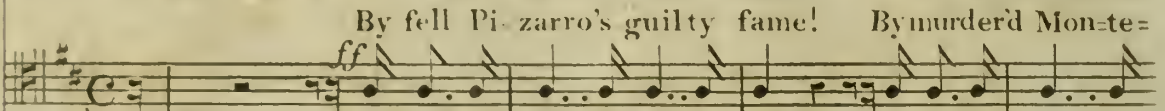
Zuma  
&  
Soprano.



Alto.

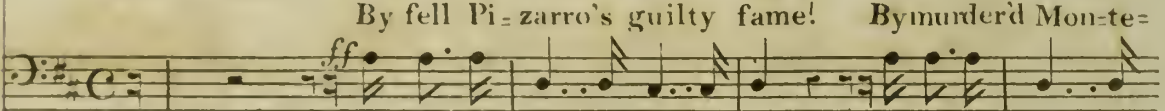


Tenore  
&  
Morgan.

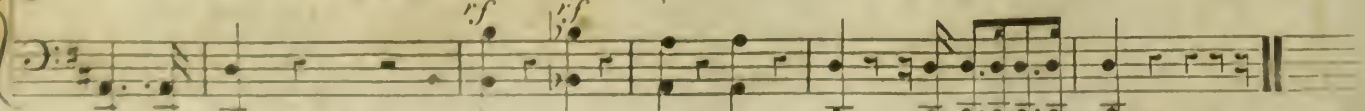
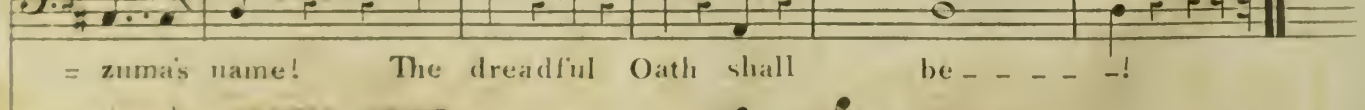
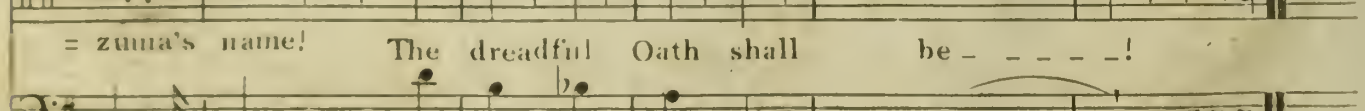
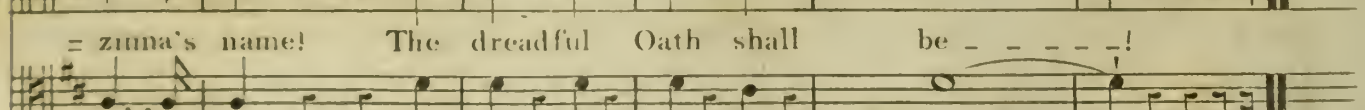
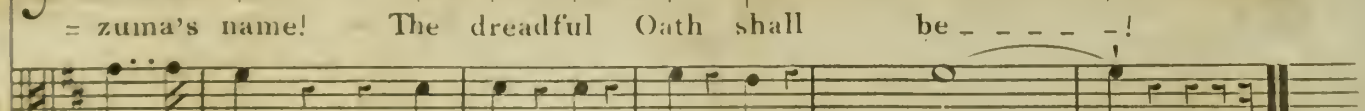

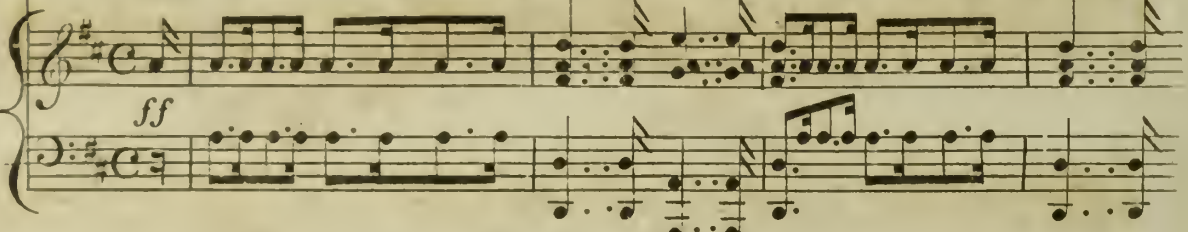


Basso &

Azar & Zegro.



ALLEGRO  
RISOLUTO.





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

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

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

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

**ALLEGRO  
RISOLUTO**

*ff*

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

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

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

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

*rf* *rf*

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

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

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

In the Comic Opera of

**ZUMA or the TREE of HEALTH.**

*AT THE*  
Theatre Royal Covent Garden.

*The Poetry by*

Composed by

*The <sup>£</sup>Dibdin Esq.*

**HENRY R. BISHOP**

*Ent. Stat. Hall.*

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

*Pr.*

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ZUMA.

ALLEGRO NON TANTO.

*ff* *pp*

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



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

*cres* *mf* *Fag.*

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

*cres* *mf* *cres* *f*

8 *loco*

CORO.

Inisilla  
Clara &  
Soprano.

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

Alto .

Tenore .

Basso .

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

*ff*

Zuma.

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

gay nimble footsteps beat the ground

gay nimble footsteps beat the ground

gay nimble footsteps beat the ground

*pp*

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

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

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

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

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

*ff*



Mirvan.  
espres.

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

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

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

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

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

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

*p* *pp*

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

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

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

Inisilla. Her du = ty calls another way

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

*dol*

Zuma. = ther way Let the mirth resound

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

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

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

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

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





Zuma.  
espres.

My

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

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

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

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

Zuma .

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

Inisilla .

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

Mirvan .

dear Zu = ma you must stay dear

*pp*



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

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

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

*cres* *pp* *f*

a = = no = = = ther way

Clara Let the the voice of mirth re = sound,

the voice of mirth re = sound,

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

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

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

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

*ff*



TRIO

Dol e con molto espress.

Zuma.  
 Inisilla.  
 Mirvan.  
 ANDANTINO

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

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

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



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

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

CORO.

Soprano.

Alto.

Tenore.

Basso.

*pp*

Let the lively Banja play

*pp*

Let the lively Banja play

*pp*

Let the lively Banja play

*pp*

Let the lively Banja play

Allegro

Moltissimo



*Zuma.*

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

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

*p* Let the voice of mirth resound

*p* Let the voice of mirth resound

*p* Let the voice of mirth resound

*p* Let the voice of mirth resound

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

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

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

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

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

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

*cres* *a* poco a poco



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

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

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

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

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

*ff*

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

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

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

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

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

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

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

*pp stacc.*

*pp stacc.*

*loco*

*pp*



play Tho' the voice of mirth re = sound

play Tho' the voice of mirth re = sound

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

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

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

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

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

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

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

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

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

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

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

*Cres* *poco a poco* *al*

Zeno, Bk 2.



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

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



round our child sur = round our child sur = round our child sur = round our  
 = round our child sur = round our child sur = round our child sur = round our  
 = sound of mirth re = sound of mirth re = sound of mirth re = sound of  
 = sound of mirth re = sound of mirth re = sound of mirth re = sound of  
 = sound of mirth re = sound of mirth re = sound of mirth re = sound of  
 = sound of mirth re = sound of mirth re = sound of mirth re = sound of

child sur = round our child sur = = round  
 child sur = round our child sur = = = round  
 mirth re = sound of mirth re = = = sound  
 mirth re = = sound of mirth re = = = sound  
 mirth re = = sound of mirth re = = = sound  
 mirth re = = sound of mirth re = = = sound



*Act II*

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

and  
*With Rapture Transported!*

**SEPTETTO, Sung by**

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

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

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

**HENRY R. BISHOP.**

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

ALLEGRO

MODERATO

Solo, Cæsar.

Doctor.



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

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

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

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

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



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

*Fagotto*

*p*

Picquillo, (beneath)

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

*Corni*

Doctor Caesar

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

*loco* *loco*

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

Doctor

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

*Stacc:*

*cres*

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

*mf* *p*



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

*pp* *Stacc* *mf*

Zuma

Cease your coward at = tempts my faith to des =

*f* *p*

Mirvan.

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

*mf* *p* *mf*

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

*sfx* *p* *sfx*

Zuma Mirvan

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

*cres*



Zuma

dol

Ye powers my Boy! my Boy!

powers my Roy!

Ye powers my Boy!

Segue

*f*

*rf*

*rf*

*pp*

*Dim*

ANDANTINO CON MOTO.

Zuma.

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

Inisilla.

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

Clara.

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

Mirvan.

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

Sancho.

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

Doctor.

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

Garcia.

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

*f* (Wind Instruments only)

ANDANTINO CON MOTO.



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

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







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

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



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

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

And Chorus of Peruvians,

In the Comic Opera of

ZUMA OR THE TREE OF HEALTH,

AT THE

Theatre Royal Covent Garden,

The Libretto, by

Composed by

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

HENRY R. BISHOP

Composer & Director of the Music

To the Theatre Royal Covent Garden

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

ALLEGRO

SPRITOSO

Chinchilla

Azan

The En - = e = my is safe below

Where is our Country's Mortal foe!

where - -

Where is our Country's

The En - - e - my is safe below!

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

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

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

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



Chinchilla

Azan

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

Chinchilla

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

*cres*  
joy with joy - - - - -  
*pp* Sosten

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

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

The second system continues the musical piece. The vocal line has lyrics: "with joy - - - I". Above the vocal line, there are markings "cres" and "e" with curved lines. The piano accompaniment includes a "Cres" marking. The piano part features a complex, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand.

This section contains the vocal parts for the Chinchilla and the Coro. The Chinchilla part is on a single staff with lyrics: "go - - - with joy - - - I go - - -". The Coro section includes parts for Alto, Tenore, and Basso & Azan, all marked *ff*. Their lyrics are: "And for his death, the signal be, Re = = = venge - - - And for his death the". The piano accompaniment for this section is on two staves, marked *ff*, and includes a fermata over the final note of the first phrase. A measure rest of 8 measures is indicated at the end of the Coro part.



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

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

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

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

*loco*

I go with joy - - - - -

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

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

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

*fff*

with joy

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

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

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

with joy    with joy I go with

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

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

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



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

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

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

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

8

loco

*Daughter of Error!*  
GRANDSCENA.

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

*Theatre Royal Covent Garden*

*The Libretto by*

Composed by

*T. Dibdin Esq.*

**HENRY R. BUSHOP**

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

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

ANDANTE  
ESPRESSIVO

Soprano

ff

Daughter of error! Daughter of error!

ff

Alto

Daughter of error! Daughter of error!

ff

Tenore

Daughter of error! Daughter of error!

ff

Basso

loco

Daughter of error! Daughter of error!

ff

ff



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

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

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

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

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

8 - - - - - loco

*pp*

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

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

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

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

8 - - - - - loco

*mf*

Zuma espres

Hour of death, and hour -- of terror,

*pp*

*f*

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

*f*

*pp* espres e dol

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

*pp*

*pp*

*hr*

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

*pp*



Zuma

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

Soprano

We call thee, hap = less

Alto

We call thee, hap = less

Tenore

We call thee, hap = less

Basso

We call thee, hap = less

*pp*

*f* *p* *pp*

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

Child of Error! Think how near thy

Child of Error! Think how near thy

Child of Error! Think how near thy

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

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

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

rit. rd?

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

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

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

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

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

ritard?

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

Child of Error Think how near thy

Child of Error Think how near thy

Child of Error Think how near thy

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



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

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

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

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

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

*cres* *f* *ff* *cres* *f* *ff* *cres* *f* *ff* *cres* *f* *ff*

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

fate---! Daughter of error Daughter of

fate---! Daughter of error Daughter of

fate---! Daughter of error Daughter of

fate---! Daughter of error Daughter of

*ff* *Tempo Primo* *espres* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *pp* *ff*







*Oh! Pray be delighted,*

**Finale.**

*Sung by*

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

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

*In the Comic Opera*

*OF*

**Zuma or the Tree of Health,**

*AT THE*

**Theatre Royal, Covent Garden**

*The Poetry by*

*Composed by*

*Tho<sup>s</sup> Dibdin Esq<sup>r</sup>*

**HENRY R. BISHOP**

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

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

MODERATO.  
UN POCO  
VIVACE.

*Inisilla. Solo.*

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

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

## CHORUS

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

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

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

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

*ff*

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

blighted of our Tree of Health!

blighted of our Tree of Health!

blighted of our Tree of Health!

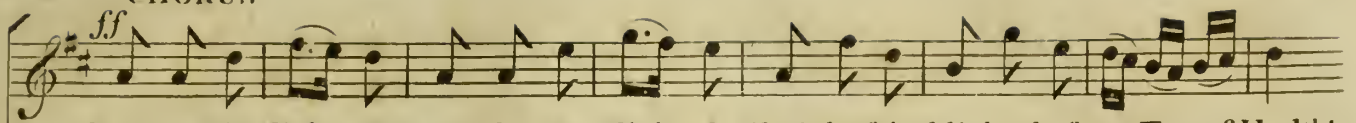
*p*

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

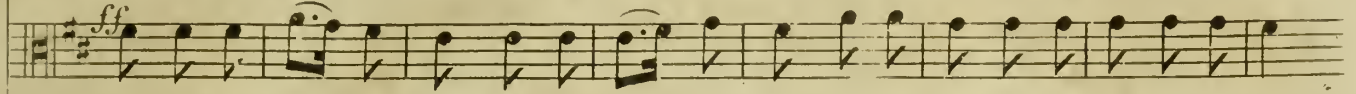
*mf*



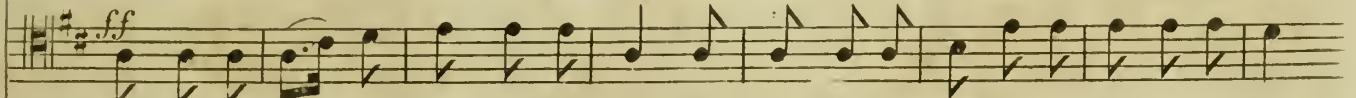
## CHORUS



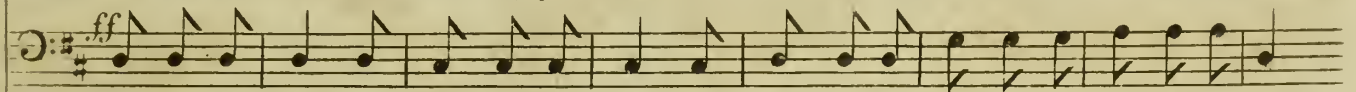
Pray be de=ligh=ted, since by you slighted, Each leaf is blighted of our Tree of Health!



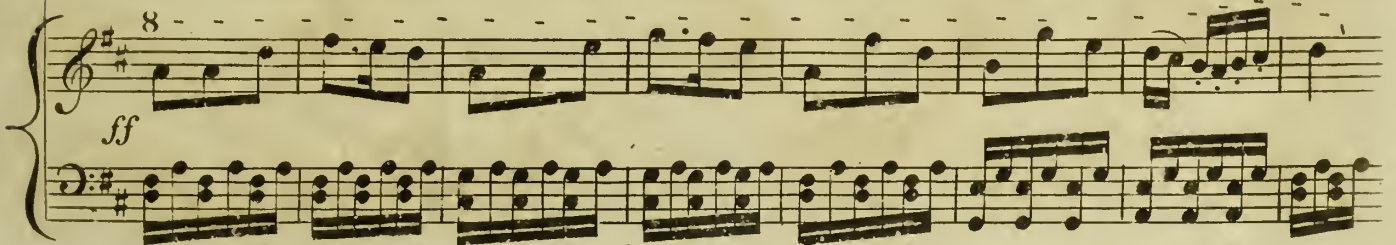
Pray be de=ligh=ted, since by you slighted, Each leaf is blighted of our Tree of Health!



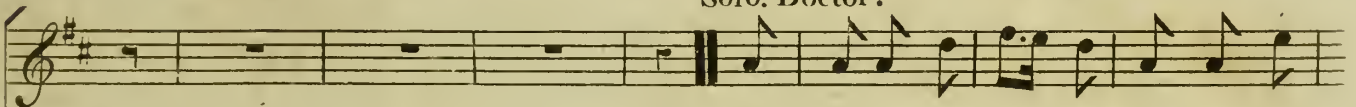
Pray be de=ligh=ted, since by you slighted, Each leaf is blighted of our Tree of Health!



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

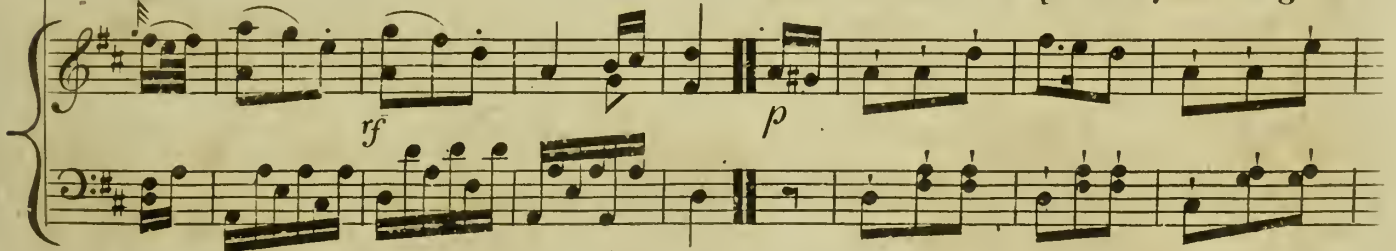


## Solo. Doctor.



loco

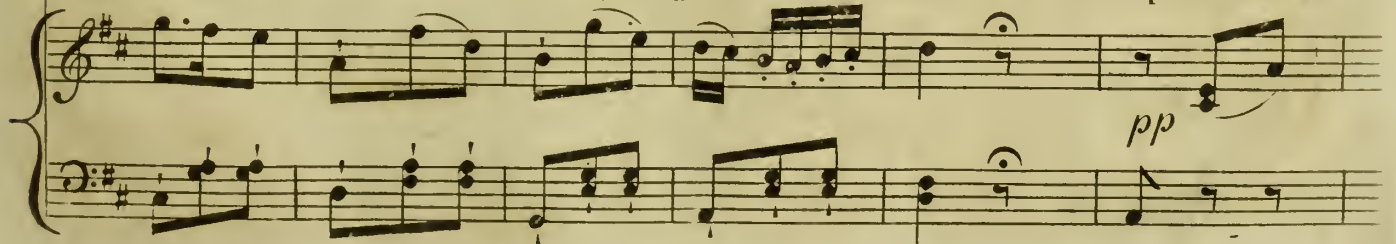
Kind Critics neer quarrel yield us good



## Mirvan.



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



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

*cres*

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

*pp*

CHORO.

*ff* **Tutti**

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

*ff*

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

*ff*

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

*ff*

8-



Zuma.

our Tree of Health!

Here bending before ye,

our Tree of Health!

our Tree of Health!

our Tree of Health!

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

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

CORO.

Tutti.

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

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

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

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

*pp* *ff*

Piu Allegro

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

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

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

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

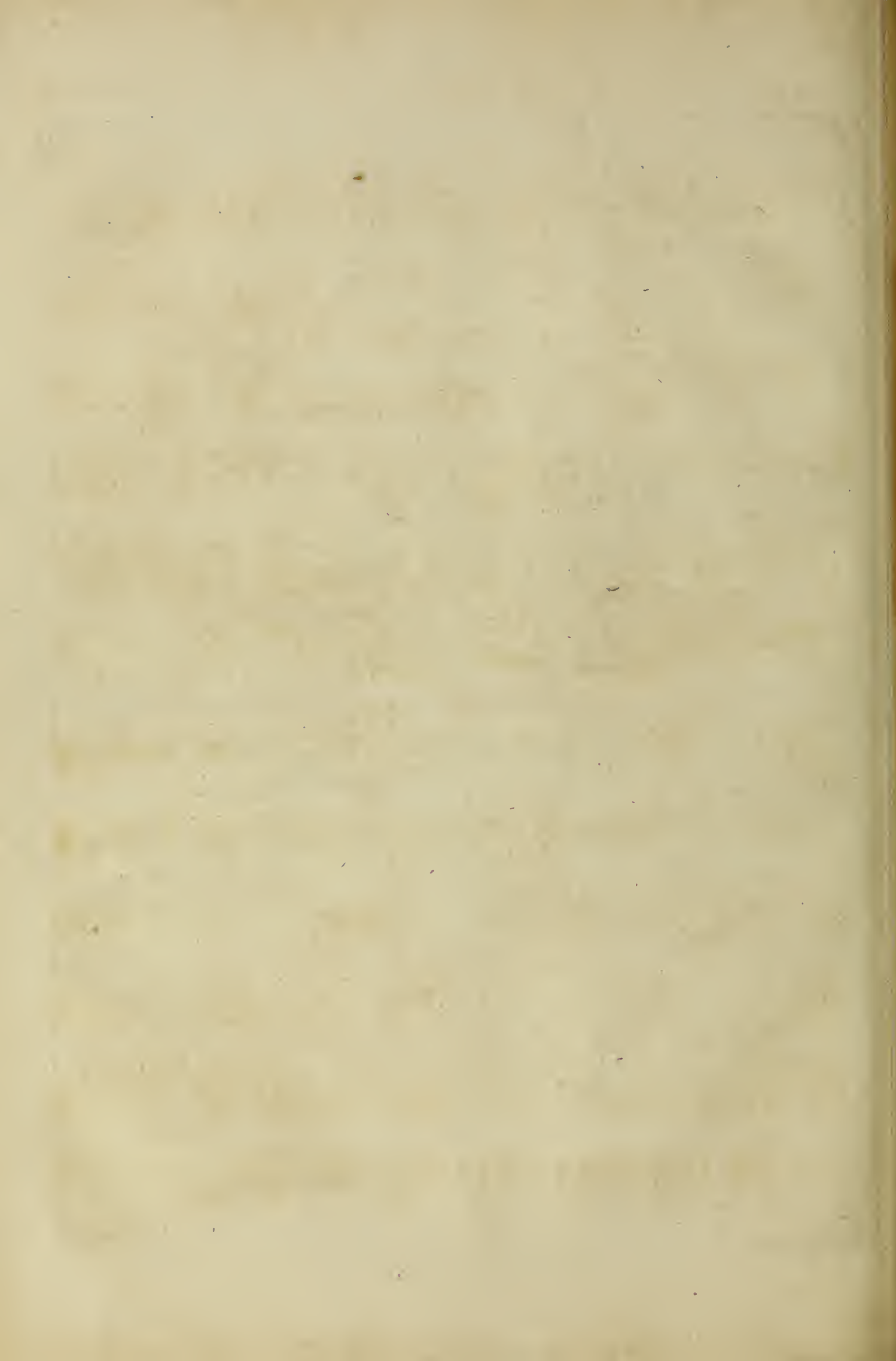
Pray be de = ligh=ted, Since by you slighted, Each leaf is blighted of our Tree of

Piu Allegro

8









The Chorists Quinells

AND MARCHES

as Performed at the

THEATRE ROYAL COVENT GARDEN

in the

Grand Melo Dramatic Opera.

Called

THE VIRGIN OF THE SUN!

Composed & Compressed for the

Grand Sorte.

BY

HENRY R. BISHOP

Composer & Director of the Music of the

Theatre Royal Covent Garden.

Ent. at Sta. Hall.

London

Pr. 7/6

Publish'd by Goulding D'Almaine Potter & Co 20, Scho. Square  
and 7, Westmorland Str! Dublin.

# The STORM SCENE,

*Preceding the Earthquake,*

Sung by

Miss Fern, Miss Bolton,  
M<sup>r</sup> Broadhurst, M<sup>r</sup> Montague,

& CHORUS OF PRIESTS & PRIESTESSES,

*In the Grand Melo Dramatic Opera of the*

# Clara of the Sun,

*Composed & Arranged for the Piano Forte,*

Henry R. Bishop.

London, Price

By Mess<sup>rs</sup> Gledhill, D'Almeida, Potter & Co 20, Soho St. & 7, Westmoreland St. Dublin.

ALLEGRO  
MODERATO

Tim:



AMAZILI.

Is it the Tempest that we hear? Is it the Tempest? Is it the Tempest that we hear?

Is it the Tempest? Or is it bold In-vaders? Or is it bold In-

= vaders? Or is it bold In = va-ders near? Say, Sister. Say! Say Sister

*Largo*

IDA LI. *Tempo 1mo*

Say! 'Tis not the Tempest that you hear! 'Tis not the Tempest!

'Tis not the Tempest that you hear! 'Tis not the Tempest! It is the bold In =

Virginia of the Sun.



71

*Largo*

-vaders! It is the bold In-vaders! It is the bold In-vaders near. Hush, hush I

*ANDANTE*

pray! Hush! hush I pray!

*f* Harp(behind) 3 3 3 3 3 3

Sung by M<sup>r</sup>. Broadhurst (supposed to be Don Velasquez)

Oh! Vestals hear my fer-vent pray'r From

all sur-rounding danger, From Storm, from dark-ness and des-

pair! Oh save a way worn Stranger! a way worn Stran-ger!

2<sup>d</sup> Spaniard

*Segue Subito*



AMAZILI and IDALI.

AMAZ:

Sure 'tis some way worn Stranger, some

VELASQUEZ and SPANIARD.

ALLEGRO

Orchestra *p*

IDA:

way worn Stranger! No! no! no! no! Some dread-ful danger!

VELAS:

Oh! save a way worn

*mf*

Harp

Stranger a way worn Stranger, From all from all surround-ing danger!

Orches: *f*

Virgin of the Sun.

Lightning flashing! Thunder crashing!

Lightning flashing! Thunder crashing!

Dolce

AMAZ: IDALI

VELAS: Ah! if we dare! SPANIARD Sis-ter for-

Oh befriend us! Death must end us!

AMAZ: IDALI

- bear! Ah! if we dare Ah! if we dare Ah! - - if we dare -

Sis-ter forbear Sis-ter forbear forbear - -

8ve Loco



CHORUS of PRIESTS and PRIESTESSES (without)

Soprani  
Alto  
Tenore  
Bassi

For aid for aid we pray  
For aid for aid we pray

ORGANO *ff* SEGUE

AMAZ: and IDALI:

We dare not stay we dare not we dare not stay! we

ALLEGRO  
CON  
MOTO.

Orches: *pp*

dare not stay we dare not, we dare not stay

We

VELAS: and SPANIARD

In pi-ty stay, in pi ty in

*mf*

*f*



AMAZ:  
 dare not stay! We dare not stay, we dare not  
 IDALI  
 pi = ty stay! in pi = ty stay in pi = ty, in dare not stay  
 VELAS: and SPAN:  
 pi = ty stay!

stay. - - - we dare not stay.  
 we dare not stay! we dare not stay! we dare not stay!  
 in pi = ty stay! in pi = ty stay! in pi = ty stay!

AMAZ: and IDALI  
 we dare - - - not stay! we dare -  
 VELAS: and SPAN:  
 we dare not stay! we in pi = = = ty stay! in pi = = =  
 in pi = ty stay!



not stay! A-way away away a-way away a-way we  
 = = ty stay! in pi = = = ty stay! in pi = = = ty stay! in

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

dare not stay.  
 gve pi = = = = = ty stay. *Loco*

This system contains the third and fourth systems of music. The vocal lines continue with the lyrics. The piano accompaniment continues with similar rhythmic patterns. The word 'Loco' is written above the piano part in the fourth system.

CORO  
*pp*

This system contains the fifth system of music, which is a piano solo section. It is marked 'CORO' and 'pp' (pianissimo). The piano part consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

*Cres in poco* *Cres ff*

This system contains the sixth system of music. The piano part continues with a dynamic increase, marked 'Cres in poco' and 'Cres ff' (fortissimo). The texture becomes more dense with more notes in both hands.

*p*

This system contains the seventh system of music. The piano part concludes with a dynamic decrease, marked 'p' (piano). The texture returns to a more sparse eighth-note accompaniment.



Trombe

AMAZILI

Soprani

ALTO and Tenore

Basso

Save us Save us Save us Save us

PRIESTES

Save - - - - - us

Save - - - - - us

Save - - - - - us

Save - - - - - us

8ve Save - - - - - Save us Loco



In mercy save us In mercy save us

In mercy save us In mercy save us

In mercy save us In mercy save us

In mercy save us In mercy save us From this angry glare of fire of fire

glare of

this glare - - - of fire - - -

this glare of fire! fire - - - this glare of fire!

this glare of fire! fire - - - this glare of fire!

this glare of fire! this glare of fire - - - this glare of fire!



of

Proclaiming awfully Proclaiming awfully Our God's a = ven = ging

Proclaiming awfully Proclaiming awfully Our God's a = ven = ging

Proclaiming awfully Proclaiming awfully Our God's a = ven = ging

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with several slurs. Below it are three more vocal staves, each with a treble clef and the same lyrics: "Proclaiming awfully Proclaiming awfully Our God's a = ven = ging". The bottom two staves of this system are the piano accompaniment, with a grand staff (treble and bass clefs) showing a rhythmic accompaniment of eighth and sixteenth notes.

fire! this an = gry glare of fire! this an = gry glare of fire!

ire! our Gods a = venging ire! our Gods avenging ire!

ire! our Gods a = venging ire! our Gods avenging ire!

ire! our Gods a = venging ire! our Gods avenging ire!

The second system of the musical score also consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a melodic line with several slurs. Below it are three more vocal staves, each with a treble clef and the same lyrics: "fire! this an = gry glare of fire! this an = gry glare of fire!", "ire! our Gods a = venging ire! our Gods avenging ire!", "ire! our Gods a = venging ire! our Gods avenging ire!", and "ire! our Gods a = venging ire! our Gods avenging ire!". The bottom two staves of this system are the piano accompaniment, with a grand staff (treble and bass clefs) showing a rhythmic accompaniment of eighth and sixteenth notes.



Oh give us hope Oh give us hope  
 Oh give us hope Oh give us hope  
 Oh give us hope thoult mi = tigate thy rage Oh give us hope thoult  
 Oh give us hope thoult mi = tigate thy rage Oh give us hope thoult

This  
 This wild this wild and Elemental war, this wild and  
 mi = tigate thy rage This wild and Elemental war, this wild - - & Elemental war,<sup>s</sup>  
 mi = tigate thy rage This wild and Elemental war, this wild - - & Elemental war,<sup>s</sup>



E = = = = le = men = tal war Assuage this E = le = men = tal war ... as

E = = = = le = men = tal war Assuage this E = le = men = tal war as =

E = = = = le = men = tal war Assuage this E = le = men = tal war as =

E = = = = le = men = tal war Assuage this E = le = men = tal war as =

*mf*

= = suage .

= = suage .

= = suage . He hears He hears and bids it cease,

= = suage . He hears He hears and bids it cease,

*pp*



(AMAZING PRIESTESSES TACET)

EDALL Solo

He hears He

CORO. The Storm - is gent == ly lull'd to peace He hears - He hears

The Storm is gent == ly lull'd to peace He hears - He hears

hears The Storm - - - is gently lull'd - - - to - -

and bids - it cease - - The Storm is gent == ly lull'd - - to - -

and bids it cease The Storm - - is - - lull'd - - to - -

Dol:

peace - - -

peace - - -

peace - - -

Cres

8

Virgin of the Sun.



AMAZ:  
&  
IDALI

CORO

Hark! Hark! Hark! again it lou = = der  
Hark! Hark! Hark! again it lou = = der

ALLEGRO

MOLTO

AMAZ:and IDALI.

roars

PRIESTESSES

And dread Vol=ca=noes

roars and raves! it louder roars and raves

And dread Vol=ca=noes

roars and raves! it louder roars and raves

And dread Vol=ca=noes



and raves!

And dread Vol = ca = noes and dread Vol = = ca = = noes pour

And dread Vol = ca = noes and dread Vol = = ca = = noes pour forth

And dread Vol = ca = noes and dread Vol = = ca = = noes pour forth

8<sup>ve</sup>

*f*

roars roars and

forth burn ing

burning waves, pour forth burning waves burn ing

burning waves, pour forth burning waves burn ing

8<sup>ve</sup>

Virgin of the Sun.



waves! dread - - Vol = ca = noes pour - -  
 waves! dread - - Vol = ca = noes pour - -  
 waves! dread - - Vol = ca = noes pour - -  
 waves! dread - - Vol = ca = noes pour - -

The first system consists of four vocal staves and two piano staves. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "waves! dread - - Vol = ca = noes pour - -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including triplets.

- - forth burning waves! dread Vol = canoes pour forth burning waves! dread - -  
 - - forth burning waves! dread Vol = canoes pour forth burning waves! dread - -  
 - - forth burning waves! dread Vol = canoes pour forth burning waves! dread - -  
 - - forth burning waves! dread Vol = canoes pour forth burning waves! dread - -

The second system continues the vocal and piano parts. The lyrics are: "- - forth burning waves! dread Vol = canoes pour forth burning waves! dread - -". The piano accompaniment continues with similar rhythmic patterns, including triplets and eighth-note figures.



Vol = = ca=noes dread - - - - Vol = = canoes

Vol = = ca=noes dread - - - - Vol = = canoes

Vol = = ca=noes dread - - - - Vol = = canoes

Vol = = ca=noes dread - - - - Vol = = canoes

Vol = = ca=noes dread - - - - Vol = = canoes

dread - - - - Vol ca = noes IDALI Col Soprani

dread - - - - Vol ca=noes pour forth bur = ning

dread - - - - Vol ca=noes pour forth bur = ning

dread - - - - Vol = = = = ca = noes pour forth bur = ning



pour forth burn

pour - - - - - forth burn - - - - - ing

waves pour forth bur=ning waves pour forth burning

waves pour forth bur=ning waves pour forth burning

waves 8<sup>ve</sup> pour forth bur=ning waves pour forth burning

waves And dread Vol = = ca = = = = noes and dread Vol = = ca = = = = noes

waves And dread Vol = = ca = = = = noes and dread Vol = = ca = = = = noes

waves And dread Vol = = ca = = = = noes and dread Vol = = ca = = = = noes

waves And dread Vol = = ca = = = = noes and dread Vol = = ca = = = = noes

8<sup>ve</sup>





pour forth burn = = = = = ing waves - - -

pour forth burn = = = = = ing waves - - -

pour forth burn = = = = = ing - - - waves - - -

pour forth burn = = = = = ing - - - waves - - -

8ve

8

8ve Loco

8

8



# The Earthquake Scene

ALLEGRO  
CON  
FUOCO

First system of musical notation, featuring a treble and bass clef with a forte (*f*) dynamic marking and an 8-measure rest.

Second system of musical notation, featuring a treble and bass clef with a piano (*p*) dynamic marking and an 8-measure rest.

Third system of musical notation, featuring a treble and bass clef with a Crescendo (*Cres*) marking and an 8-measure rest.

Fourth system of musical notation, featuring a treble and bass clef with an 8-measure rest.

Fifth system of musical notation, featuring a treble and bass clef with a fortissimo (*rf*) dynamic marking and an 8-measure rest.

Sixth system of musical notation, featuring a treble and bass clef with a fortissimo (*f*) dynamic marking and a *V.S.* marking.

NB: Should the original Key of this Piece be objectionable, as a difficulty, It may easily be transposed into the Key of D $\sharp$   
 Vision of the Sun



First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many beamed notes and a fermata. The bass clef contains a rhythmic accompaniment of eighth notes. A fermata is placed over the eighth measure of the bass line.

Second system of musical notation. The treble clef part is marked with a piano (*p*) dynamic and features a melodic line with a long slur. The bass clef part continues with eighth notes. A *cres* (crescendo) marking is present in the treble part towards the end of the system. A fermata is placed over the eighth measure of the bass line.

Third system of musical notation. The treble clef part is marked with a fortissimo (*ff*) dynamic and features a melodic line with many beamed notes. The bass clef part continues with eighth notes. *ff* markings are present in both parts. A fermata is placed over the eighth measure of the bass line.

Fourth system of musical notation. The treble clef part features a complex melodic line with many beamed notes. The bass clef part continues with eighth notes. A fermata is placed over the eighth measure of the bass line.

Fifth system of musical notation. The treble clef part features a complex melodic line with many beamed notes. The bass clef part continues with eighth notes. A fermata is placed over the eighth measure of the bass line.

Sixth system of musical notation. The treble clef part features a complex melodic line with many beamed notes. The bass clef part continues with eighth notes. A fermata is placed over the eighth measure of the bass line.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a rhythmic accompaniment in the bass. A dynamic marking of *rf* (ritardando forte) is present. A fermata is placed over the first measure of the bass line, with the number '8' below it.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, featuring a prominent octavo (8) marking above the treble staff and a *Loco* instruction. The bass line includes a fermata with the number '8' below it.

Fourth system of musical notation, marked with a piano (*p*) dynamic. It features a fermata with the number '8' below it in the bass line.

Fifth system of musical notation, featuring a forte (*f*) dynamic in the treble and a piano (*p*) dynamic in the bass. The bass line has a fermata with the number '8' below it.

Sixth system of musical notation, marked with a pianissimo (*pp*) dynamic. It concludes with a *Dim* (diminuendo) instruction. The bass line has a fermata with the number '8' below it.



# FINALE,

To the

# First Act,

Sung by

*M<sup>rs</sup> Childs, Miss Bolton, M<sup>rs</sup> Sinclair.*

**AND**  
*Chorus of Priests & Priestesses.*

**\*\* RECITATIVE.**

**ADAGIO**

Oboe.

*ff p ff p*

ZILIA

Soul of the Universe! Oh! hear our

Clár:

espres:

*pp*

pray'r! Drive not thy suppliant vot'ries to - - - - - despair!

*p*

Segue

**\*\* This Recitative is omitted in the Representation.**

C O R O :

PRIESTESSES.

SOPRANO

Musical staff for Soprano voice, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a few notes, including a half note G4 and a quarter note A4, with a dynamic marking of *ff* and a hairpin crescendo leading to a *h* (fortissimo) marking.

Bright Orb! send forth thy

ALTO, AND  
TENORE

Musical staff for Alto and Tenor voices, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a few notes, including a half note G4 and a quarter note A4, with a dynamic marking of *ff* and a hairpin crescendo leading to a *h* (fortissimo) marking.

Bright Orb! send forth thy

PRIESTS

BASSO

Musical staff for Bass voice, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a few notes, including a half note G3 and a quarter note A3, with a dynamic marking of *ff* and a hairpin crescendo leading to a *h* (fortissimo) marking.

Bright Orb! send forth thy

ANDANTE

Musical staff for Trombones and Trumpets, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a complex melodic line with many notes, including a dynamic marking of *ff* and a hairpin crescendo leading to a *Tutti* marking.

*ff* Tromboni e Trombe

Tutti

MAESTOSO

Musical staff for Basses, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a complex melodic line with many notes, including a dynamic marking of *ff* and a hairpin crescendo leading to a *Tutti* marking.

rays! In floods of splendour God a = = = rise - - Dis =

rays! In floods of splendour God a = = = rise - - Dis =

rays! In floods of splendour God a = = = rise - - Dis =

8ve

Loco

Musical staff for Trombones and Trumpets, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a complex melodic line with many notes, including a dynamic marking of *p*.

*p*



= = pel the Storms as = = cend thy Skies, In one ef =  
 = = pel the Storms as = = cend thy Skies, In one ef =  
 = = pel the Storms as = = cend thy Skies, In one ef =  
*f*

= = ful = gent blaze in one effulgent blaze in one - - effulgent blaze - - -  
 = = ful = gent blaze in one effulgent blaze in one - - effulgent blaze - - -  
 = = ful = gent blaze in one effulgent blaze in one - - effulgent blaze - - -  
 8 - - -  
 Segue

BEHOLD! BEHOLD THE DEITY,

Crio,

Sung by

Mr. Childs, Miss Bolton & Mr. Sinclair.

In the Grand, Melo Dramatic Opera

of the

VIRGIN OF THE SUN,

Composed by

Henry R. Bishop.

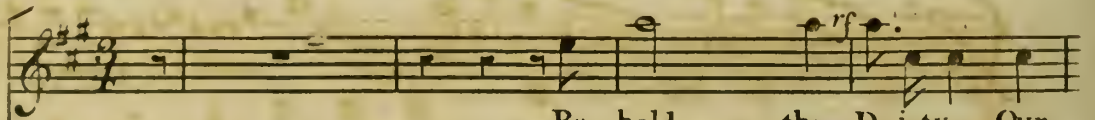
Entab. St. Hall

LONDON,

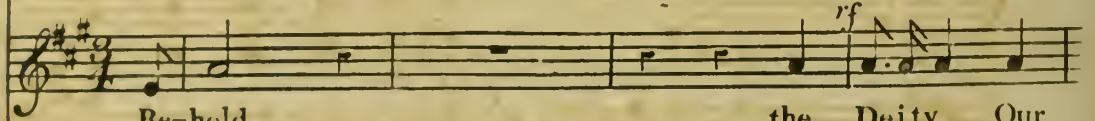
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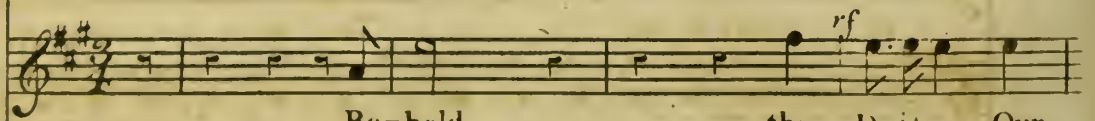
ZILIA



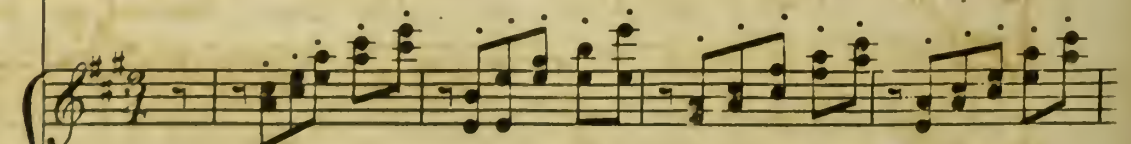
IDALI



ZAMOR



ANDANTINO



LARGHETTO





In = = vo = cation our Invo = ca = tion hears Be =

In = = vo = cation our Invo = ca = tion hears Behold!

In = = vo = cation our Invo = ca = tion hears Behold

*rf* *rf*

= hold the Dei = ty, Our In = = vo = = ca = = tion our Invo = ca = tion hears! Pro =

the Dei = ty, Our In = = vo = = ca = = tion our Invo = ca = tion hears! Pro =

the Dei = ty Our In = = vo = = ca = = tion our Invo = ca = tion hears! Pro =

*rf* *rf* *hr* *Condivozio.<sup>ne</sup>*

= pi = = tious to our Pi = e = ty, The glo = = rious God ap = pears! The

= pi = = tious to our Pi = e = ty, The glo = = rious God ap = pears! The

= pi = = tious to our Pi = e = ty, The glo = = rious God ap = pears! The

*Flag.*

Violone  
Virgin of the Sun



glo=rious God the God - - ap = pears! Be=

glo - = = rious God - - ap = pears! Behold!

glo = rious glo = rious God ap = pears! Behold!

CORO

Alto  
Tenore  
Basso

Behold! Behold!

= hold! the De-i=ty, our In = = vo = ca = tion our In=vo = ca = tion hears!

the De i=ty, our In = = vo = ca = = tion our In=vo=ca = = tion hears!

the De-i=ty, our In = = vo = ca = = tionour In=vo=ca = = tion hears!

Behold! the De-i=ty, our In gve = vo = = ca = = tionour In=vo = ca = = tion hears!

Segue Subito Coro



PRIESTESSES C O R O . .

SOPRANI

ALTO .

TENORE .

BASSO .

The Sun whose boun - ties ne - ver fail - - The Sun whose  
 PRIESTS. The Sun whose boun - ties ne - ver fail - - The Sun whose  
 The Sun whose boun - ties ne - ver fail - - The Sun whose

ALLEGRO  
 CON  
 BRIO.

*f*

boun - ties ne - ver fail - Hail! fa - vor'd happy People hail! The Sun whose  
 boun - ties ne - ver fail - Hail! fa - vor'd happy People hail! The Sun whose  
 boun - ties ne - ver fail - Hail! fa - vor'd happy People hail! The Sun whose

*ff* *ff* *ff*

boun - ties ne - ver fail - Hail! fa - vor'd hap - py People hail!  
 boun - ties ne - ver fail - Hail! fa - vor'd hap - py People hail!  
 boun ties ne - ver fail - Hail! fa - vor'd hap - py People hail!

*ff* *f* *f*



Hail! - Hail! - Hail! - We  
 Hail! - Hail! - Hail! - We  
 Hail! - Hail! - Hail! - We

praise we bless Thy wondrous worth! we praise we bless thy  
 praise - - - Thy wondrous worth! we praise we bless thy  
 praise - - - Thy wondrous worth! we praise we bless thy

wond'rous worth we praise we bless we bless thy wondrous worth! The  
 wond'rous worth we praise we bless we bless thy wondrous worth! The  
 wond'rous worth we praise we bless we bless thy wondrous worth! The



pride of Heav'n! The joy of Earth! The pride of Heav'n The joy of  
 pride of Heav'n! The joy of Earth! The pride of Heav'n The joy of  
 pride of Heav'n! The joy of Earth! The pride of Heav'n The joy of

8

Earth, The joy - - - of Earth - - we praise we bless thy wond'rous  
 Earth, The joy of Earth - - we praise we bless thy wond'rous  
 Earth, The joy of Earth - - we praise we bless thy wond'rous

8ve Loco

8

worth - - The pride of Heav'n! the joy of Earth! The Sun whose  
 worth - - The pride of Heav'n! the joy of Earth! The Sun whose  
 worth - - The pride of Heav'n! the joy of Earth! The Sun whose

8



boun- ties ne- ver fail - - The Sun whose boun- ties ne- ver  
 boun- ties ne- ver fail - - The Sun whose boun- ties ne- ver  
 boun- ties ne- ver fail - - The Sun whose boun- ties ne- ver

fail - - Hail! fa- vord happy People hail! The pride of Heavn! The  
 fail - - Hail! fa- vord happy People hail! The pride of Heavn! The  
 fail - - Hail! fa- vord happy People hail! The pride of Heavn! The

joy of Earth The joy of Earth The joy of Earth The joy of  
 joy of Earth The joy of Earth The joy of Earth The joy of  
 joy of Earth The joy of Earth The joy of Earth The joy of



Earth The joy of  
Earth The joy of  
Earth The joy of

8 - - - - -

8 - - - - -

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics 'Earth The joy of' are repeated on each staff. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. A fermata is placed over the final notes of the piano accompaniment.

Earth - - - - -  
Earth - - - - -  
Earth - - - - -

8 - - - - -

8 - - - - -

Detailed description: This system continues the musical score. The vocal staves show the word 'Earth' followed by a long dashed line, indicating a sustained note or a rest. The piano accompaniment continues with similar rhythmic patterns. A fermata is placed over the final notes of the piano accompaniment.

8 - - - - - Loco

8 - - - - -

Detailed description: This system features piano accompaniment. The right-hand part has a complex rhythmic pattern with eighth notes and rests. The left-hand part has a steady eighth-note bass line. A 'Loco' marking is placed above the right-hand part. A fermata is placed over the final notes of the piano accompaniment.

Virgin of the Sun.

End of the First Act.



# THE GRAND MARCH,

## for the Festival,

In the Grand Dramatic Opera of  
**THE VIRGIN OF THE SUN,**

Composed by

*Henry R. Bishop.*

Ent at Stat Hall

Price

London Printed by Goulding D. Almaine Walker & Co. No 20 Soho Square, & 7 Westbourne Street Dublin.

Priests enter

ALLEGRO

MODERATO

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (pp) dynamic marking and contains several triplet markings (indicated by a '3' over the notes). The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system includes a clarinet part (labeled 'Clar: 3') in the upper staff, which features first and second endings. The first ending is marked '1st time' and the second ending is marked '2d time'. Both endings lead to a section with triplet markings. The lower staff continues the piano accompaniment.

The third system continues the piano accompaniment from the previous system, featuring a steady rhythmic pattern in the bass staff and chords in the treble staff.

The fourth system features prominent triplet markings in both the treble and bass staves, creating a rhythmic drive. The treble staff has four triplet markings at the beginning, and the bass staff has four triplet markings throughout the system.

\*\* The Original Key of this March is E<sup>##</sup>

Virgin of the Sun.







The musical score is arranged in seven systems, each with a grand staff (piano) and a single staff (violin). The piano part features a complex rhythmic accompaniment with frequent triplets and sixteenth-note patterns. Dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The violin part consists of melodic lines with many triplets and slurs. The tempo marking "un poco Piu Presto" appears in the third system. The score concludes with a double bar line and repeat signs in both parts.



# 2<sup>ND</sup> MARCH,

*In the Festival Scene,*

*In the Grand Melo Dramatic Opera of the*

# Virgin of the Sun,

*Composed by Henry R. Bishop*

*Printed at No 110*

LONDON,

*Printed*

*by Goulding, D'Almaine, Potter, & Co. 20 Soho Square & 7, Westmoreland Street Dublin.*

CON  
SPIRITO

Chord: in the same Scene.

"Where! where is the Inca" ?

When the Priestesses enter: in mourning.

"Woe! woe unto them!"



# VENGEANCE WE SWEAR,

*Finale to the 2<sup>d</sup> Act.*

*In the Grand & Heroic Dramatic Opera of*

## THE VIRGIN OF THE SUN.

*Sung by*

*M<sup>rs</sup> Childs, Miss Teron, Miss Bolton, Miss F. Bolton,*

*(Chorus of Warriors & Priestesses.)*

*Composed & Arranged by*

### HENRY R. BISHOP.

*Ed. Lat. St. Hall*

*Price*

*London Printed by Girdling D. Mearns, Potter & Co. No 20, Soho Square & 7 Westmoreland Street Dublin.*

ALLEGRO  
MODERATO

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of sixteenth-note chords. A piano (*p*) dynamic marking is placed above the first few notes of the bass staff.

The second system continues the musical notation from the first system. The upper staff maintains the melodic line, and the lower staff continues the rhythmic accompaniment. The notation includes various note values and rests, maintaining the overall tempo and mood.

PRIESTESSES.

The vocal part for the Priestesses is shown as a single staff in treble clef with a key signature of two sharps. It begins with a whole rest, indicating that the vocalists are silent at the start of this section.

WARRIORS.

The vocal part for the Warriors is divided into two parts: Alto and Tenore. Both parts are written in treble clef with a key signature of two sharps. The Alto part begins with a *pp* dynamic marking. The lyrics "Ven = = = = geance" are written below the notes.

Ven = = = = geance Ven = = = = geance

The Basso part of the Warriors' vocal line is written in bass clef with a key signature of two sharps. It begins with a *pp* dynamic marking. The lyrics "Ven = = = = geance" are written below the notes.

Ven = = = = geance Ven = = = = geance

The final system of music includes piano accompaniment for both the vocalists and the instrumentalists. The upper staff continues the melodic line, and the lower staff provides the rhythmic accompaniment. Dynamic markings include *pp* (pianissimo) and *f* (forte) throughout the system.



Ven = = = geance we swear! Ven = = =

Ven = = = geance we swear! Ven = = =

= = = geance Ven = = = geance Vengeance Ven = = geance we

= = = geance Ven = = = geance Vengeance Ven = = geance we

IDA LI & RUNA: Col Soprani. (To the Priests)

Spare oh War=rriors spare! Oh join our prayr, Oh spare! an

swear! And thus we bear And thus we bear, we bear each

swear! And thus we bear And thus we bear, we bear each



= = = ged Fa = = ther save Oh warriors spare! Oh warriors  
 Trai = = tor to his Grave - - And thus we bear - - -  
 Trai = = tor to his Grave - - And thus we bear - - -

spare Oh warriors spare an a = = ged Fa = = ther  
 and thus we bear - - - we bear each Trai = = tor to his  
 and thus we bear - - - we bear each Trai = = tor to his

save - - -  
 Grave - - -  
 Grave - - - con espres:



Z I L I A. (Solo)

Musical score for ZILIA (Solo). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Spare - - - - - Vengeance Vengeance". Dynamics include *p* and *f*. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

AMAZILI

Musical score for AMAZILI. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "War=riors Oh Warriors Spare - - - - - Vengeance Vengeance we swear!". Dynamics include *f*, *pp*, and *Stac:*. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

PRIESTESSES &c.

Musical score for PRIESTESSES &c. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "War = = = riors spare ! Oh War = riors spare an a = ged Father Ven = geance Ven = geance we swear And thus we bear each Trai = tor to his". Dynamics include *f* and *pp*. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.



ANDANTE ESPRESSIVO.

AMAZILI

Oh! join ch join our Prayr An a=ged Father save Oh! join our

ZILIA

Oh! join our Prayr An a=ged Father save join our

RUNA

Oh! join our Prayr An a=ged Father save Oh! join our

IDALI

Oh! join our Prayr An a=ged Father save Oh! join our

PREISTESSES

Save!

WARRIORS

Grave!

ACCOMP.

Wind Instruments only

ANDANTE ESPRESSIVO

Prayr An a=ged Father save - - An a = = ged Fa = ther a Fa = <sup>hr</sup> ther

Prayr An a=ged Father save - - An a = = ged Fa = = = ther a Fa = = ther

Prayr Au a=ged Father save - - An a = = ged Fa' = = = ther a Fa=ther

Prayr An a=ged Father save - - An a = = ged Fa = ther a Fa=ther



TEMPO PRIMO

AMAZ:(Solo)

Save

Spare

Zilia  
Idali  
Runa  
Soprani

CORO:

Spare oh

Ven = = geance we swear and thus we bear each Trai = tor to his grave we bear each

Ven = = geance we swear and thus we bear each Trai = tor to his grave we bear each

TEMPO PRIMO

Cres

Spare

Warriors

Warriors

spare an aged

Trai = = = tor to his grave Vengeance Vengeance Vengeance Venganc

Trai = = = er to his grave Vengeance Vengeance Vengeance Venganc

f Trombe

Virgin of the Sun



ZILIA

Spare - - - War - - - riors

Fa-ther!

Vengeance! Ven = = = geance we - - -

Vengeance! Ven = = = geance we - - -

*pp*

*cres*

*cres*

Amaz:  
Idali  
Ruma

spare! Oh spare! an a-ged Father save

spare! Oh Warriors spare! an a-ged Father save Heav'n's Laws de =

swear And thus we bear Each Traitor to his grave

swear And thus we bear Each Traitor to his grave

*p*



Zilia  
Amaz:  
Idali  
Runa

Heavn's Laws declare

That he must

clare - - - That he must share - - The

Heavn's Laws declare

That he must share!

Heavn's Laws declare

That he must share!

share The fate of yon of yon false slave of yon

fate of yon false slavé - - of yon

The fate The fate of yon false slave - - of yon

The fate The fate of yon false slave - - of yon



false Slave - - Spare oh spare War = riors spare -  
 Con Coro  
 false Slave - -  
 false Slave - - of yon false Slave of yon false Slave -  
 false Slave - - of yon false Slave of yon false Slave -  
 8<sup>va</sup>

Spare oh  
 PRIESTESSES  
 Spare oh  
 Uniss:  
 Ven - - - - - geance we swear And  
 Ven - - - - - geance we swear And  
 8<sup>va</sup> loco  
 Cres ff  
 8<sup>va</sup>



War=riors spare, An a=ged Father save -- Oh Spare --

War=riors spare, An a=ged Father save -- Spare oh spare, Oh Warriors

thus we bear Each Trai=tor to his grave -- Vengeance Vengeance Vengeance

thus we bear Each Trai=tor to his grave -- Vengeance Vengeance Vengeance

8

Oh spare

Oh War -- riors Spare --

spare oh Warriors spare oh War -- riors Spare --

Vengeance Vengeance Vengeance Ven = geance we swear -- The

Vengeance Vengeance Vengeance Ven = geance we swear -- The

8



Oh! spare - - Oh!

Oh! spare - - Oh!

Death Song raise - - - - - The Pyre shall blaze

Death Song raise - - - - - The Pyre shall blaze *8va*

*f f f*

Gong Gong

**PIU PRESTO**

spare - - No

spare - - *pp* No

Pe - ruvians hear Their course is run And Heavn's high will we thus fulfil

Pe - ruvians hear Their course is run And Heavn's high will we thus fulfil

*8va* *pp* *ff*

**PIU PRESTO**



Uniss:

more their foe But mer-cy shew But mer = = cy shew - - As Chil-dren of the

more their foe But mer-cy shew But mer = = cy shew - - As Chil-dren of the

As Chil-dren of the

As Chil-dren of the

Sun As Chil-dren of the Sun As Children As Children of the

Sun As Chil-dren of the Sun As Children As Children of the

Sun As Chil-dren of the Sun As Children As Children of the

Sun As Chil-dren of the Sun As Children As Children of the

Virgin of the Sun

ZILIA (Solo)

Musical score for ZILIA (Solo). The score includes four vocal staves and a piano accompaniment. The vocal lines are marked with 'Sun' and 'Chil = dren'. The piano accompaniment includes markings for 'Loco', 'pp', 'Clar:', 'Fag:', and 'f'. The piano part features a complex rhythmic pattern with triplets and slurs.

AMAZ: (Solo)

Musical score for AMAZ: (Solo). The score includes four vocal staves and a piano accompaniment. The vocal lines are marked with 'of the Sun'. The piano accompaniment includes a 'pp' marking. The piano part features a complex rhythmic pattern with slurs and a 'f' marking at the end.

Virgin of the Sun



Children of the Sun

Children of the Sun

Children of the Sun Chil = = dren of

Children of the Sun Chil = = dren of

*f* *p*

Amaz: 1<sup>ma</sup>  
Zilia 2<sup>da</sup>

Idali & Runa  
Col Soprani

Chil = dren of the

the Sun Chil = dren of the

the Sun Chil = dren of the

*pp*

Virgin of the Sun



Chil = = = dren of the

As Chil = dren of the Sun - - As

Sun - - of the Sun As Chil = dren of the Sun - - of the Sun As

Sun - - of the Sun As Chil = dren of the Sun - - of the Sun As

Sun - - of the Sun As Chil = dren of the Sun - - of the Sun As

8va - - -

Chil = = = dren of the Sun - - -

Chil = = dren of the Sun - - -

Chil = = dren of the Sun - - -

Chil = = dren of the Sun - - - loco -

8va - - -

8 - - -

8 - - -

rf

End of Act 2!



97  
Hearing on our nightly round,

QUINTETTO,

Act III

LARGHETTO

Clar: &c

p

Cres

f

vs

Detailed description: This is a musical score for a quintet, specifically Act III. The tempo is marked 'LARGHETTO'. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of three systems of music. The first system features a piano (p) part in the lower register and a clarinet (&c) part in the upper register. The piano part begins with a dynamic marking of 'p'. The second system continues the piano part, with a dynamic marking of 'Cres' (crescendo) and 'f' (forte) appearing towards the end. The third system concludes the piece with a double bar line and the marking 'vs' (fine).

OZMAR

(Pointing to the Ladder)

Having on our nightly round - - this dark proof of

Corni

Fag:

treach = = = ry found - - We come we come to know If

*f* *p* *f* 8

a = ny da = ring foe has profand has pro = fand - - this hal = = low'd

*f* *p* *f* *p* *tr*

ground - - - - - this hallow'd ground , -

*f* *p* *f* *tr*



Z A M O R

If they would A = lon = = zo save they shall share his

The first system of music features a vocal line in G minor with lyrics "If they would A = lon = = zo save they shall share his". The piano accompaniment includes a "Fag:" (Fagotto) part. Dynamics include *h* and *f*.

des = = = = tind grave - So swift = ly swiftly let us know, That

The second system continues the vocal line with lyrics "des = = = = tind grave - So swift = ly swiftly let us know, That". The piano accompaniment features a triplet of eighth notes. Dynamics include *h* and *f*.

we may seek the foe - - And strike and strike - - - like

The third system has lyrics "we may seek the foe - - And strike and strike - - - like". The piano accompaniment includes triplet markings. Dynamics include *ff*.

warriors like warriors brave - - - - like war = = riors brave -

The fourth system concludes with lyrics "warriors like warriors brave - - - - like war = = riors brave -". The piano accompaniment includes a *p* dynamic marking.



ALLEGRO

MODERATO

Flauto 8va 3 3 3 Loco 3 8va 3 3 3 Loco 3

Amas & Idali

Zamor 3

Vestals declare

Ozmar

Vestals declare

Vestals declare

Diego

Vestals declare

8va 3

Beware beware

Loco

beware beware

f

p

f

p

Vestals declare - - - declare de=clare Ves=tals de = clare declare declare

Vestals declare - - - declare de=clare Ves=tals de = clare declare declare

beware beware beware -

beware beware beware

Virgin of the Sun



*p* If they wou'd A = lon = zo save -- They shall share his des = tined grave So *f*

If they wou'd A = lon = zo save -- They shall share his des = tined grave So *f*

The first system of the score features two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The vocal melody includes several triplet markings (indicated by a '3' over the notes) and dynamic markings of *p* (piano) and *f* (forte). The piano accompaniment also features triplet markings and dynamic markings.

( Making signs )

swiftly let us know that we may seek the foe And strike like warriors brave

swiftly let us know that we may seek the foe And strike like warriors brave

Clar 3

Dol 3 3 3 3

The second system of the score continues with two vocal staves and piano accompaniment. The vocal staves have lyrics written below. The piano accompaniment includes a clarinet part (labeled 'Clar 3') and a section marked 'Dol' (Dolce) with triplet markings. The music maintains the same key signature and time signature as the first system. Dynamic markings and performance instructions are present throughout the system.







lot So swift = ly let us know that we that

lot So swift = ly let us know that we may

Flauto 3 mum mum

Vio:

Detailed description: This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal parts are in a key with two flats and a common time signature. The piano accompaniment features a Flauto 3 part with triplets and a Violin (Vio:) part with a melodic line.

we may seek the foe, If still you pause be shame your lot, be shame your

seek the foe, If still you pause be shame your lot, be shame your

mum mum

*mf* *f*

Detailed description: This system continues the vocal and piano parts. The vocal parts have lyrics: "we may seek the foe, If still you pause be shame your lot, be shame your" and "seek the foe, If still you pause be shame your lot, be shame your". The piano accompaniment includes dynamic markings *mf* and *f*, and features triplets in both the Flauto and Violin parts.

lot, be shame your lot - - - - -

lot, be shame your lot - - - - - I - - - - - guess the cause, they're

mum mum mum mum - - - - -

3 3 3 3

I guess the cause, they're in the plot

in the plot I guess the cause, they're in the plot

Colla Voce



ZAMOR *fx*  
 Oh! well may ter-ror strike ye mute With vile Invaders join-ing Oh!

OZMAR  
 Oh! well may ter-ror strike ye mute With vile Invaders join-ing Oh!

ALLEGRO  
 AGITATO *sp* *f*

*fx*  
 well may ter-ror strike ye mute With vile In=va=ders joining But we'll A=lonzo's

well may ter-ror strike ye mute With vile In=va=ders joining But we'll A=lonzo's

*sp* *f* *fp* *fp*

hopes confute In ho=nor's cause com=bin=ing In hon - - -

hopes confute In ho=nor's cause com=bin=ing But we'll A - - -

*sp* *sp* *sp* *sp* *sp* *sp* *pp*



ors hon = ors cause com =  
 = lon = = zo's hopes con = fute In honor's cause com = =

(Drawing Swords)

bin - - - ing Rush Comrades rush their arts - to  
 bin - - - ing Rush Comrades rush their arts - to  
 8<sup>va</sup>  
 f

crush their arts to crush.  
 crush their arts to crush.  
 ff



ALLEGRETTO  
V I V A C E

*p* Scherzando

AMAZ: *f*

IDALI

See the traitors

See the traitors

DIEGO

See the trai-tors

IDALI

DIEGO

Cru = = el creatures

See the trai-tors

Cru = = el creatures

That way fly And ev='ry doubt dis= miss that way that way

IDALI

That way fly And ev='ry doubt dis= miss that way fly and

Stac:



that way fly - - - that - - - way' that way that way  
ev'ry doubt dismiss - - - that way fly and ev'ry doubt dis =

This system contains the first two systems of a musical score. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment.

fly - - - and ev = = 'ry doubt - - and ev = = 'ry doubt - - and ev' = = ry  
= miss and ev' = = 'ry doubt - - and ev = = 'ry doubt - - and ev' = = ry

Cres

This system contains the second and third systems of the musical score. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment, with a 'Cres' (Crescendo) marking.

doubt dis = = miss .  
doubt dis = = miss .

*f* Flauto *p* Oboe  
Fag:

This system contains the third and fourth systems of the musical score. The top system has a vocal line with lyrics. The bottom system continues the piano accompaniment, with dynamic markings *f* and *p*, and instrument labels Flauto, Oboe, and Fag: (Bassoon).



ZAMOR

We know

Violin

AMAZ:

but lo!

IDALI

That way fly

and ev'ry doubt dis =

AMAZ

miss that way fly and ev'ry doubt dis = miss

IDALI

miss that way fly and ev'ry doubt dis = miss

ZAMOR

We know

but lo!

When

OZMAR

We know

but lo!



foes point that way when foes point that way When foes point that way friendsmarch

When foes point that way friendsmarch

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

*ad lib: tr*

Exit this.

**DIEGO** Exit this. When foes march that way friends march this. Exit

*p*

Segue



AMAZ

Well now they're gone and we're alone, Well now they're gone and we're alone For=

I DALI

Well now they're gone and we're alone, Well now they're gone and we're alone For=

ALLEGRO

*pp* *>*

MOLTO

= get forgive forget forgive each past rebuff To talk and sing to talk and sing to

= get forgive forget forgive each past rebuff To talk and sing to talk and sing to

*f* *p*

talk and sing to talk and sing to talk and sing is Bliss enough Well

talk and sing to talk and sing to talk and sing to talk and sing is Bliss enough Well

*f* *Cres* *Scherzoso*



now they're gone and were a-lone, For-get for-give each past re=buff To  
 now they're gone and were alone, For-get for-give each past re=buff To

*pp*

talk - - - - - and sing is  
 talk to talk to talk and sing to talk to talk to talk and sing to talk to talk to talk & sing is

*Cres*

Bliss e=nough to talk and sing is Bliss e = nough to talk and  
 Bliss e=nough to talk . and sing is Bliss e = nough to talk to talk

*f* *ff* *h*



sing is bliss enough to talk and sing is bliss e = nough is  
 and sing is bliss enough to talk to talk and sing is bliss e = nough is

*f*

bliss e=nough is bliss e=nough is bliss e=nough - -  
 bliss e=nough is bliss e=nough is bliss e=nough - -

*ff* *8va*

*8va* *Loco*

*8*

# FINALE,

SOPRANI

ALTO E  
TENORE

BASSO

ALLEGRO

VIVACE

Banish now gloomy days age re=joice as well as

Banish now gloomy days age re=joice as well as

Banish now gloomy days age re=joice as well as

ff

8

youth Coras love, let us praise Rol=la's and A=lon=zo's truth

youth Co=ras love, let us praise Rol=la's and A=lon=zo's truth

youth Co=ras love, let us praise Rol=la's and A=lon=zo's truth



Our hap = py Land our happy Land and King Our hap = py

Our hap = py Land our happy Land and King Our hap = py

Our hap = py Land our happy Land and King Our hap = py

8

Land our hap = py Land and King may no dis = sen = sion

Lan our hap = py Land and King may no dis = sen = sion

Land our hap = py Land and King may no dis = sen = sion

8

*f*

*rf* *rf*

sever Let each Pe = ru = vian sing - - -

sever Let each Pe = ru = vian sing - - -

sever Let each Pe = ru = vian sing - - -

8 8

*f* *f* *f* *f*

Loco



Let each Pe = ru = vian sing - - - great In = ca

Let each Pe = ru = vian sing - - - great In = ca

Let each Pe = ru = vian sing - - - great In = ca

*mf*

great In = ca great

great In = ca great

great In = ca great

In = ca live for e = = = ver for e = = = ver for

In = ca live for e = = = ver for e = = = ver for

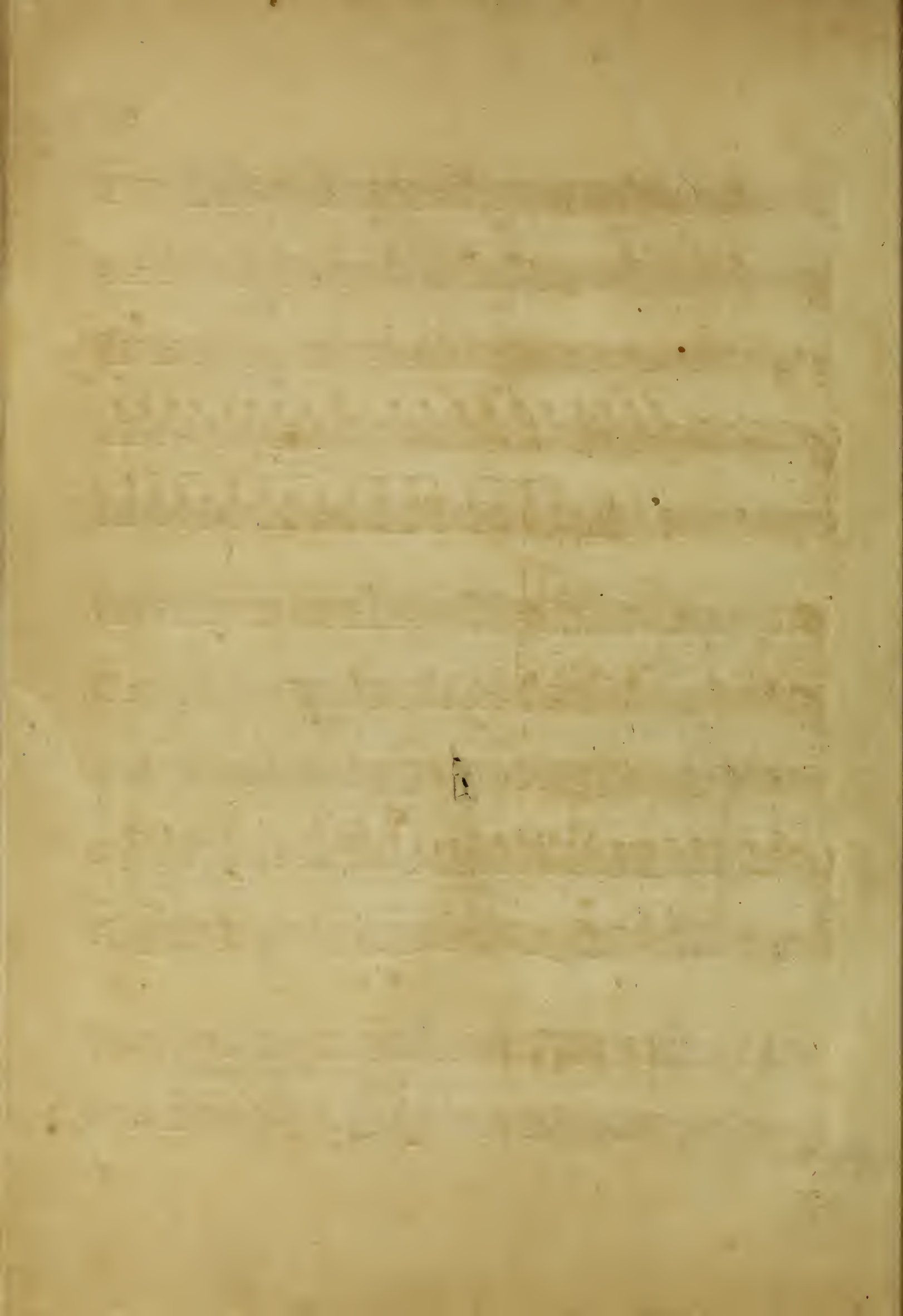
In = ca live for e = = = ver for e = = = ver for



First system of musical notation. It consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are: "e = = = ver live - - - - for - - - -". The piano accompaniment is in bass clef with a key signature of one sharp (F#). The piano part features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. It consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are: "e = = ver - - - -". The piano accompaniment is in bass clef with a key signature of one sharp (F#). The piano part continues with a complex texture of sixteenth notes in the right hand and a rhythmic bass line in the left hand.

Third system of musical notation. It consists of a piano accompaniment in bass clef with a key signature of one sharp (F#). The piano part concludes with a final cadence. The text "End of the Opera" is written on the right side of the system. Below the piano part, the text "Virgin of the Sun" is written.











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