NOVELLO'S ORIGINAL OCTAVO EDITION.

THE TRIUMPH
OF
TIME AND TRUTH
AN ORATORIO

COMPOSED IN THE YEAR 1757 BY

G. F. HANDEL.

EDITED, AND THE PIANOFORTE ACCOMPANIMENT REVISED FROM THAT OF THE
GERMAN HANDEL SOCIETY, BY

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EDITOR'S PREFACE.

"The Triumph of Time and Truth" presents the curious paradox that it is at the same time one of Handel's earliest and one of his latest works. In 1708 the composer while at Rome wrote an oratorio entitled "*Il Trionfo del Tempo e della Verità*," to Italian words. In 1737 the same work was produced in London, with various additions, mostly taken from other compositions, but still with Italian text. The English words printed in this edition, which are by Dr. Morell, are for the most part a tolerably close translation of the Italian text used in 1737. In its present shape the work was produced in 1757, and is the last of Handel's compositions. Many of the new numbers, such as the choruses, "Oh, how great the glory" and "Lo, we all attend on Flora," and the airs, "Loathsome urns," "False, destructive ways of Pleasure," and "Pleasure, my former ways resigning," are in the old master's finest manner, and are the more remarkable as they were composed during the period of Handel's blindness, and therefore must have been dictated to his amanuensis.

It will probably be interesting to some readers if we indicate the pieces which were contained in the Italian oratorio of 1708, and also those which have been taken, according to the composer's custom, from other of his works. The following pieces are introduced (generally with more or less alteration) from "*Il Trionfo del Tempo e della Verità*":—

Air, "Faithful mirror."

Air and Chorus, "Like the shadow."

Air, "Come, O Time."

Air, "Mortals think that Time is sleeping."

Air, "Lovely Beauty."

Air, "Melancholy is a folly."

Air, "Fain would I two hearts."

Air, "On the valleys."

Air, "Thus to ground."

Air, "Like clouds stormy winds them impelling" (first movement only).

Air, "Guardian angels."

The following are taken, wholly or in part, from other works:—

The choruses, "Time is supreme" and "Ere to dust is changed thy beauty," from the Wedding Anthem, "Sing unto God."

The second movement of the chorus, "Strengthen us, O Time," from the Chandos Anthem, "Have mercy upon me, O God."

The second part of the chorus, "Pleasure submits to pain," from "Wretched Lovers" in "*Acis and Galatea*."

The second movement of the chorus, "Comfort them, O Lord," from "*Susanna*."

The second part of the song, "Like clouds stormy winds them impelling," from "*Athaliah*."

The subjects of the chorus, "Allelujah," from the finale of the Fourth Organ Concerto.

It is possible that there may be other movements taken from some of the Italian operas with which the editor is unacquainted; but after making liberal allowance on this score there will still remain a large proportion of new and interesting music, which will be doubtless the more welcome to lovers of Handel as the present work has been hitherto inaccessible in a cheap and convenient form.

EBENEZER PROUT.

THE TRIUMPH OF TIME AND TRUTH.

THE ALLEGORICAL PERSONS OF THE DRAMA.

BEAUTY. *Soprano.*

DECEIT. *Soprano.*

COUNSEL (OR TRUTH). *Alto.*

PLEASURE. *Tenore.*

TIME. *Basso.*

CHORUS.

ACT I.

No. 1.—OVERTURE.

No. 2.—CHORUS.

Time is supreme—Time is a mighty power,
Whom wisest mortals will adore.

No. 3.—RECITATIVE AND AIR.

Beauty (looking in a glass).

How happy could I linger here ;
And stop old Time in his career !

Faithful mirror, fair-reflecting,
All my beauteous charms collecting,
Which, I fear, will soon decay.
Thou shalt flourish still in splendour,
While these glories I surrender,
Horrid Time's devoted prey.

No. 4.—RECITATIVE.

Pleasure.

Fear not ! I, Pleasure, swear
That these charms you still shall wear,
Ever blooming, ever fair.

Beauty.

Beauty, thy slave, this vow shall make,
Sweet Pleasure never to forsake ;
And, if this vow I disregard,
In pain and anguish
Let me languish,
Tasting Folly's due reward.

No. 5.—AIR.—*Pleasure.*

Pensive sorrow, all-possessing,
Life despoils of ev'ry blessing,
Wraps it quite in shades of woe.
Who indulges grief's sad passion—
Sore vexation !—
Knows no joyful day below.

No. 6.—AIR.—*Beauty.*

Sorrow darkens every feature,
As when o'er the face of nature
Gloomy clouds their mantle throw.
Pleasure all around enlightens,
Like the sun that gaily brightens
Nature's landscape here below.

No. 7.—AIR (*Beauty*) AND CHORUS.

Come, come ! live with Pleasure,
Taste in youth life's only joy ;
Old age knows no leisure,
Cares its wintry thoughts employ.

No. 8.—RECITATIVE.

Time (to Beauty).

Turn, look on me ! Behold old Time.

Counsel.

And view Counsel, the son of Truth.

Time.

Who soon will show
How frail a flower Beauty is.

Counsel.

The blossom of a day, that springs and dies.

No. 9.—AIR.—*Counsel.*

The Beauty smiling,
All hearts beguiling,
Soon drooping, dying,
Returns no more.
The Youth, now blooming,
And still presuming,
Few moments flying,
Shall charm no more.

No. 10.—RECITATIVE.

Pleasure.

Our powers we all will try, and see
Who now shall gain the victory—
Pleasure,

Beauty.

Or Beauty ;

Time.

Time,

Counsel.

Or Counsel.

No. 11.—AIR.—*Beauty.*

Ever-flowing tides of pleasure,
Shall transport me beyond measure
In this conflict with old Time ;
If he dares
To despoil this choicest treasure,
Beauty, blooming in its prime.

No. 12.—RECITATIVE.

Time.

The hand of Time pulls down
The great colossus of the sun,
The stone-built castle, cloud-capt tower,
And shall Beauty oppose my power ?

No. 13.—AIR.

Loathsome urns, disclose your treasure,
Pride and Pleasure,
Unveil to me,
That I may see
If now any
Spark of beauty still remains.
No, all dark as night !
Only worms their prey enjoying,
Dust and ashes still destroying
That which greedy Time disdains.

No. 14.—CHORUS.

Strengthen us, O Time, with all thy lore :
Teach us the ways of wisdom.
Then shall we teach right ways unto the wicked,
And sinners shall be converted unto God.

No. 15.—RECITATIVE.

Deceit.

Too rigid the reproof you give ;
Too deep the search of Truth.
Wise men will still in pleasure live,
And still enjoy,
Without annoy,
The proper fruits of youth.

No. 16.—SOLO.

Happy Beauty, who, Fortune now smiling,
With gay Pleasure and mirth Time beguiling,
Still enjoys the sweet April of life
Come, indulge then no doubts to perplex you,
Nor permit any sorrow to vex you,
But live free from all care and all strife.

No. 17.—SOLO AND CHORUS.

Happy, if still they reign in pleasure,
All the sweets of youth possessing ;
Happy, if, slighting Time's dull measure,
They enjoy a present blessing.

No. 18.—RECITATIVE.

Counsel.

Youth is not rich in Time ; it may be poor,
Nor can he call his own the passing hour.

Time.

Hence, let thy thoughts on frailty range,
And know that every day
Some charm I make my lawful prey,
Though unperceived the change.

Pleasure.

He best, he only life enjoys
Who will not think how fast it flies.

Counsel.

Yet, ere it is too late, give ear,
And this instructive lesson hear.

No. 19.—AIR.—*Time.*

Like the shadow, life ever is flying,
All unnoticed, so swift the delusion.
Man heeds not Time, on hope still relying ;
Soon the bell strikes, and all is confusion.

CHORUS.

Like the shadow, life ever is flying,
Seeming still fixed, so swift the delusion.

ACT II.

No. 20.—SOLI AND CHORUS.

Pleasure submits to pain,
As day gives way to night :
And sorrow smiles again,
As Time sets all things right.
Thus are the seasons changed,
And all in turn appear,
In various order ranged,
Throughout the whole revolving year.

No. 21.—RECITATIVE.

Pleasure.

Here Pleasure keeps her splendid court,
Where all her devotees resort;
And, at her nod, advance
The costly feast, the carol, and the dance;
Minstrels and music, poetry and play;
The dance by night, and manly sports by day.
[*Symphony—flourish of horns.*]

Beauty.

Hark! what sounds are these I hear?

No. 22.—CHORUS.

Oh, how great the glory
That crowns the hunter's toil!
Like Theseus, famed in story,
He triumphs in the spoil.

No. 23.—AIR (*Pleasure*) AND CHORUS.

Dryads, Sylvans, with fair Flora,
Come, adorn this joyful place!
Come, fair Iris, come, Aurora,
This our festival to grace.

CHORUS.

Lo! we all attend on Flora,
To adorn this joyful place.
Iris comes, with fair Aurora,
This your festival to grace.

No. 24.—AIR.—*Deceit.*

No more complaining,
No more disdaining,
See Pleasure reigning
Without control.
Still more delighting,
Sweetly inviting,
Newly exciting
The raptured soul.

No. 25.—AIR.—*Deceit.*

Pleasure's gentle zephyrs playing
Bid thee sail, without delaying,
And the port of bliss attain.
Let not doubtful fear confound thee,
Taste the joys that now surround thee,
Nor let Pleasure smile in vain.

No. 26.—AIR.—*Beauty.*

Come, O Time, and thy broad wings displaying,
Might essaying,
Sweep away,
Without delay,
The joyous pleasures of this sweet abode.
Lo! he sleepeth, no more his strength pre-
vailing,
No more his power availing
To destroy life's sovereign good.

No. 27.—AIR.—*Counsel.*

Mortals think that Time is sleeping,
When so swiftly unseen he's sailing.
But he comes with ruin sweeping,
In his triumph never failing.

No. 28.—RECITATIVE.

Time (to Beauty).

You hoped to call in vain, but see me here:
These lower regions are my proper sphere.
Would you then dread no more
My hated power,
Prepare thee for a nobler flight,
Amidst the realms of light.
Time cannot climb the blissful sky,
Nor reach to immortality.

No. 29.—AIR.

False destructive ways of Pleasure
Leave, and court a nobler treasure,
In the starry realms above.
Here though Folly's sons defy me,
Yet in vain they seek to fly me;
While through all the world I rove.

No. 30.—RECITATIVE.

Counsel (to Beauty).

Too long deluded you have been
By Pleasure's false and flattering scene:
Behold fair Truth, the heavenly image see,
Not decked, but fairest in simplicity:
White robes of innocence she wears;
Her look, her thoughts, turned to her kindred
spheres.

Time.

Behold her faithful mirror too,
Presenting all things to your view
By just reflection, be they false or true.

No. 31.—AIR.—*Pleasure.*

Lovely Beauty, close those eyes;
Charming Beauty, look not there!
In that view all pleasure dies:
In reflection is sure despair.

No. 32.—RECITATIVE.—*Deceit.*

Seek not to know what known will prove
Grief more severe than slighted love.

No. 33.—AIR.

Melancholy
Is a folly;
Put off sorrow
Until to-morrow;
Life consists in the present hour.
This dear treasure we adore
With grateful ardour, still employing,
Still enjoying,
The sweet moments in our power.

No. 34.—RECITATIVE.

Time.

What is the present hour ? 'tis born and gone !
 Think on the years already flown ;
 Think you will look on bliss, but look in vain ;
 Think on convicted error's self-tormenting pain.

Beauty.

No more ! I know not where to turn :
 My heart's too sad to laugh, too gay to mourn.

No. 35.—AIR.—*Beauty.*

Fain would I, two hearts enjoying,
 This in penitence employing,
 Freely that resign to joy.

No. 36.—RECITATIVE.

Counsel.

Vain the delights of age or youth,
 Without the sanction and applause of Truth.
 And as the soul more bright appears
 Than the frail earthly form she wears ;
 So much true pleasures, from this glass,
 All other sublunary joys surpass.

No. 37.—AIR.

On the valleys, dark and cheerless,
 From the mountain's summit, fearless,
 With contempt you'll soon look down.
 All these present pleasures slighting,
 In sublimer views delighting,
 Not believe that choice your own.

No. 38.—RECITATIVE.

Time.

Not venial error this, but stubborn pride,
 To leave a sure and friendly guide ;
 Who, seeing you bewildered stray,
 Points out the short and easy way.
 See, see the happy port before you lies ;
 And Time exhorts you to be wise.

Beauty.

Darkly, as through a cloud, I see
 The immense treasure of futurity :
 But present joys my heart so fill,
 That, though inclined, I cannot will
 To leave this scene for immortality.

Counsel.

Hear the call of Truth and Duty,
 And to Folly bid adieu ;
 Ere to dust is changed thy beauty,
 Change thy heart, and good pursue.

No. 39.—CHORUS.

Ere to dust is changed thy beauty,
 Change thy heart, and good pursue.

ACT III.

No. 40.—SINFONIA.

No. 41.—RECITATIVE.

Deceit (to Beauty).

Once more I thee address,
 Regardful of thy happiness.

No. 42.—AIR.

Charming Beauty, check the starting tear
 from flowing
 All adown thy rosy cheek,
 Pleasure, still new charms bestowing,
 Ever-cheerful Pleasure seek.

No. 43.—RECITATIVE.—*Beauty.*

Tempt me no more ;
 Your words give no relief ;
 I know no pleasure
 But in virtuous grief.

No. 44.—AIR.—*Deceit.*

Sharp thorns despising,
 Cull fragrant roses ;
 Why seek you treasure
 Mixed with alloy ?
 Old age advancing,
 Soon the scene closes :
 Life's only pleasure
 Is to enjoy.

No. 45.—RECITATIVE.

Counsel.

Regard her not. Unvalued here
 Such tears may fall, but know each tear will
 prove
 A precious pearl in heaven above.

Beauty.

Soft and alluring is thy voice. Alas !
 Too long I've erred. Put forth the heavenly
 glass.

Counsel.

Behold ! it waits your view.

Beauty.

Now, Pleasure, take my last adieu !

No. 46.—AIR.—*Beauty.*

Pleasure !
 My former ways resigning,
 To Virtue's cause inclining,
 Thee, Pleasure, now I leave.
 Lest, when my strength shall fail me,
 No sorrow can avail me,
 Nor sickness comfort give.

No. 47.—CHORUS.

Comfort them, O Lord, when they are sick :
 Make Thou their bed in sickness :
 Keep them alive, let them be blessed upon earth,
 And not deliver them unto the foe.

No. 48.—RECITATIVE.

Beauty.

Since the immortal mirror I possess,
 Where Truth's reflected beauties glow,
 Thee, faithless form, deluding glass,
 Thee to thy native earth I throw.

Pleasure.

Ah ! stay, forbear !

Counsel (to Pleasure).

In vain you this prevention dare.

No. 49.—AIR.—*Counsel.*

Thus to earth, thou false, delusive,
 Flattering mirror, thee I throw.
 Thou who, of thy power abusive,
 Didst exalt each charming feature
 Far beyond the pride of nature,
 Feigning happines below.

No. 50.—RECITATIVE.—*Beauty.*

O mighty Truth ! thy power I see :
 All that was fair seems now deformity.
 This day my pride shall from its heigh descend ;
 This day my reign of vanity shall end.
 Adieu, vain world ! in search of greater good
 I'll pass my days in sacred solitude ;
 'Tis fit the slave of vanity should dwell
 In some sequestered penitential cell.

No. 51.—AIR.—*Time.*

From the heart that feels my warning
 Grateful are the tears that flow.
 Pearly drops, the flowers adorning,
 Grace not more the dewy morning,
 Nor such blessings can bestow.

No. 52.—RECITATIVE.

Beauty.

Pleasure, too long associates we have been,
 Now share conviction from Truth's faithful
 scene,
 Or to thy native darkness fly.

Pleasure.

As with Error I long have been dwelling,
 I with Truth now can have no contentment.

No. 53.—AIR.—*Pleasure.*

Like clouds, stormy winds them impelling,
 Disdainful I fly in resentment.
 Hark ! the thunders round me roll,
 Truth's awful angry frowns I see :
 Her arrows wound my trembling soul ;
 Nor is there any joy for me.
 Ah, no ! Truth drives me to despair ;
 Open, ye rocks, and hide me there.

No. 54.—RECITATIVE.—*Beauty.*

She's gone ; and Truth, descending from the
 sky,
 Clad in bright beams, its glorious light
 displays.
 Oh, thither let me cast my longing eye,
 And strive to merit her inspiring rays.

No. 55.—AIR.

Guardian angels, oh, protect me,
 And in Virtue's path direct me,
 While resigned to Heaven above.
 Let no more this world deceive me,
 Nor let idle passions grieve me,
 Strong in faith, in hope, in love.

CHORUS.

Hallelujah.

INDEX.

ACT I.

No.		PAGE
1.	OVERTURE - - - - -	1
2.	CHORUS - - - - - Time is supreme - - - - -	6
3.	RECITATIVE AND AIR <i>Soprano</i> - - - - - Faithful mirror - - - - -	12
4.	RECITATIVE - - - <i>Soprano and Tenor</i> - - - - - Fear not! I, Pleasure, swear - - - - -	15
5.	AIR - - - <i>Tenor</i> - - - - - Pensive sorrow - - - - -	16
6.	AIR - - - <i>Soprano</i> - - - - - Sorrow darkens every feature - - - - -	19
7.	AIR AND CHORUS - - - - - Come, come! live with Pleasure - - - - -	22
8.	RECITATIVE - - - - - Turn, look on me - - - - -	24
9.	AIR - - - <i>Alto</i> - - - - - The Beauty, smiling - - - - -	24
10.	RECITATIVE - - - - - Our powers we all will try - - - - -	28
11.	AIR - - - <i>Soprano</i> - - - - - Ever-flowing tides of pleasure - - - - -	28
12.	RECITATIVE - - - <i>Bass</i> - - - - - The hand of Time - - - - -	33
13.	AIR - - - <i>Bass</i> - - - - - Loathsome urns, disclose your treasure - - - - -	33
14.	CHORUS - - - - - Strengthen us, O Time - - - - -	37
15.	RECITATIVE - - - <i>Soprano</i> - - - - - Too rigid the reproof you give - - - - -	43
16.	SOLO - - - <i>Soprano</i> - - - - - Happy Beauty - - - - -	43
17.	SOLO (<i>Soprano</i>) AND CHORUS - - - - - Happy, if still they reign in pleasure - - - - -	51
18.	RECITATIVE - - - - - Youth is not rich in time - - - - -	56
19.	AIR - - - <i>Bass</i> - - - - - Like the shadow, life ever is flying - - - - -	57

ACT II.

20.	SOLI AND CHORUS - - - - - Pleasure submits to pain - - - - -	62
21.	RECITATIVE - - - - - Here Pleasure keeps her splendid court - - - - -	75
22.	CHORUS - - - - - Oh, how great the glory - - - - -	76
23.	AIR (<i>Tenor</i>) AND CHORUS - - - - - Dryads, Sylvens - - - - -	86
24.	AIR - - - <i>Soprano</i> - - - - - No more complaining - - - - -	97
25.	AIR - - - <i>Soprano</i> - - - - - Pleasure's gentle zephyrs playing - - - - -	100
26.	AIR - - - <i>Soprano</i> - - - - - Come, O Time - - - - -	103
27.	AIR - - - <i>Alto</i> - - - - - Mortals think that Time is sleeping - - - - -	107
28.	RECITATIVE - - - <i>Bass</i> - - - - - You hoped to call in vain - - - - -	110

INDEX.

No.						PAGE
29.	AIR	-	-	-	Bass	False destructive ways of Pleasure - 111
30.	RECITATIVE	-	-	-	-	Too long deluded you have been - 115
31.	AIR	-	-	-	Tenor	Lovely Beauty, close those eyes - 116
32.	RECITATIVE	-	-	-	Soprano	Seek not to know - 119
33.	AIR	-	-	-	Soprano	Melancholy is a folly - 119
34.	RECITATIVE	-	-	-	-	What is the present hour - 123
35.	AIR	-	-	-	Soprano	Fain would I, two hearts enjoying - 124
36.	RECITATIVE	-	-	-	Alto	Vain the delights of age - 125
37.	AIR	-	-	-	Alto	On the valleys dark and cheerless - 126
38.	RECITATIVE	-	-	-	Bass	Not venial error this - 128
39.	CHORUS	-	-	-	-	Ere to dust is changed thy beauty - 130

ACT III.

40.	SINFONIA	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
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No. 1.

OVERTURE.

Maestoso.

PIANO.
♩ = 60.

f

tr

tr

tr

tr

tr

1st time.

2nd time.

Allegro, ma non troppo. ♩ = 132.

f

tr

Fag.

First system of musical notation. The treble clef staff features an Oboe (Ob.) entry with a melodic line. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic line with a trill (tr) and a fermata. The bass clef staff continues the accompaniment. The dynamic marking *f Tutti.* is present.

Third system of musical notation. The treble clef staff features a series of chords and moving lines. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line with a series of eighth notes. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff features a series of chords and moving lines. The bass clef staff continues the accompaniment. The dynamic marking *p Fag. Soli.* is present.

Sixth system of musical notation. The treble clef staff continues the melodic line with a series of eighth notes. The bass clef staff continues the accompaniment.

Seventh system of musical notation. The treble clef staff features a series of chords and moving lines. The bass clef staff continues the accompaniment. The dynamic marking *f Tutti.* is present.

This musical score is for a piece in G major, 3/4 time. It consists of seven systems of grand staves (treble and bass clef). The notation includes various chords, single notes, and melodic lines. Trills (tr) are marked in the first, fourth, and seventh systems. The fifth system begins with the tempo marking *Maestoso.* and a forte (*f*) dynamic. The piece concludes with a double bar line and a key signature change to two sharps (D major).

ACT I.

No. 2.

CHORUS.—“TIME IS SUPREME.”

Andante.

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

PIANO.
♩ = 76.

Andante. *tr*

f

Time is su - preme, Time is a migh - ty power!

Time is su - preme, . . . Time is a migh - ty power!

Time is su - preme, Time is a migh - ty power!

Time is su - preme, Time is a migh - ty power!

f

Time is su -

Time is su - preme .

Time is su -

Time is su -

ff

- preme, Time is a migh - ty power, SOLO.

Time is a migh - ty power, Whom wi - - - - - sest mor - tals will a - dore .

- preme, Time is a migh - ty power,

- preme, Time is a migh - ty power,

Tromba Solo.

p

whom mor -

Handel's "Triumph of Time and Truth."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is written for a choir and keyboard. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into several systems, each containing vocal staves and a keyboard accompaniment. The lyrics are: "tals will a-dore, whom wisest mortals will a-dore, ..", "Time is su -", "CHORUS.", "will a-dore. Time is su -", "Time is su -", "Time is su - preme,", "-preme, Time is a migh- ty power !", and ". . . Time is a migh- ty power !". The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The keyboard part is written for a grand piano, with the right hand playing chords and the left hand playing a bass line. The vocal parts are written for a choir, with each voice part having its own staff. The score is a full page of music, with a page number of 8 at the top.

Time is su-preme, . . . Time is a migh-ty power, Solo.
 Time is su-preme, Time is a migh-ty power, Whom wi-sest
 Time is su-preme, Time is a migh-ty power,
 Time is su-preme, Time is a migh-ty power,

ff

mor - - - tals will a-dore, wi-sest

p *tr* *Tromb.* *tr* *tr*

mor - - - tals will still a-dore, will still a-dore,

tr

First system of musical notation. The vocal line (soprano) begins with the lyrics "wi - sest mor - tals will a-dore, whom". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. The key signature is one sharp (F#) and the time signature is common time (C).

Second system of musical notation. The vocal line continues with the lyrics "mor-tals will a - dore, whom mor-tals will a-dore, whom". The piano accompaniment continues with the same flowing eighth-note melody and steady bass line. A trill (tr) is marked above a note in the right hand of the piano part.

Third system of musical notation. The vocal line concludes with the lyrics "mor-tals will a-dore, whom wi - sest mor - - - - tals will a - dore. . .". The piano accompaniment continues with the same flowing eighth-note melody and steady bass line, ending with a final chord.

Time is su-preme, time is su-preme, Time is a migh-ty
 CHORUS. CHORUS.

time is su-preme, Time is a migh-ty
 Time is su-preme, time is su-preme, Time is a migh-ty

Time is su-preme, time is su-preme, Time is a migh-ty

power, time is a migh-ty power, time is a migh-ty power, time is a migh-ty
 power, time is a migh-ty power, time is a migh-ty power, time is a migh-ty
 power, time is a migh-ty power, time is a migh-ty power, time is a migh-ty
 power, time is a migh-ty power, time is a migh-ty power, time is a migh-ty

power, Time is su-preme, is su-preme, Time is a migh-ty power.
 power, Time is su-preme is su-preme, Time is a migh-ty power.
 power, Time is su-preme, is su-preme, Time is a migh-ty power.
 power, Time is su-preme, is su-preme, Time is a migh-ty power.

BEAUTY (*looking in a glass*).

TREBLE VOICE.

How hap-py could I lin-ger here, And stop old Time in his ca-reer!

PIANO.

Andante.

Andante. ♩ = 126.

Ob. *p* *Tutti.* *f*

Faith - ful mir - ror!

Ob. *p* *Tutti.* *f* *faith - ful* *pl.* *p*

mir - ror, fair - re - flect - ing, fair - re - flect - ing, faith - ful mir - ror,

All my beau-teous charms col-lect-ing, all my beau-teous charms col-

-lect-ing, Which, I fear, will soon de-cay,

will soon de-cay, Oh faith-ful mir-ror, fair-re-lect-ing,

Adagio.

a tempo. All my . . . beau-teous charms col-lect-ing, Which, I fear, will

a tempo.

soon de-cay, . . .

ritard.
which, I fear, will soon de-cay.
ritard. *a tempo.*
f Tutti.

FINE.
FINE.

Thou shalt flour-ish still in splen-dour, thou shalt flour-ish While these
pp *p*

glo-ries I... sur-ren-der, I... sur-ren-der, Hor-rid Time's de-

-vo-ted prey; Thou shalt flour-ish in thy... splendour,

in thy . . . splendour, While these glo - ries I . . sur - ren - der, Hor - rid

Adagio. Time's de - vo - ted prey, hor - rid Time's de - vo - ted prey. *D.C.*

No. 4. RECIT.—“FEAR NOT! I, PLEASURE, SWEAR.”

VOICE. PLEASURE (TENOR).
Fear not! I, Plea-sure, swear, That these charms you still shall wear E - ver blooming, e - ver

PIANO.

BEAUTY.
fair. Beau - ty, thy slave, this vow shall make, Sweet Pleasure ne-ver to for-sake; And if this

vow I dis-regard, In pain and anguish let me languish, Tast-ing Folly's due re-ward.

VOICE.

Andante.

PIANO.

Andante. *tr*

f

$\text{♩} = 80.$

PLEASURE.

Adagio.

Pen-sive sor-row,

Adagio.

a tempo.

pen-sive sor-row,

a tempo. *tr*

pen-sive sor-row, all-pos-sess-ing,

p

Life de-spoils of ev'-ry blessing, life de-spoils of ev'-ry blessing, Wraps it

quite in shades of woe, wraps it, wraps it, in shades, wraps it quite . .

This system features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line contains the lyrics 'quite in shades of woe, wraps it, wraps it, in shades, wraps it quite . .'. The piano accompaniment consists of a busy right hand with many sixteenth-note runs and a simpler left hand.

. . . in . . shades of woe; pen-sive sorrow, all-possessing, life de-

The second system continues the vocal and piano parts. The vocal line has the lyrics '. . . in . . shades of woe; pen-sive sorrow, all-possessing, life de-'. The piano accompaniment maintains its intricate texture in the right hand.

- spoils of ev-'ry blessing, of ev-'ry blessing, wraps it quite . . in

The third system shows the vocal line with the lyrics '- spoils of ev-'ry blessing, of ev-'ry blessing, wraps it quite . . in'. The piano accompaniment continues with similar rhythmic patterns.

shades of woe;

f

The fourth system begins with the vocal line having the lyrics 'shades of woe;'. The piano accompaniment features a dynamic marking of *f* (forte) and continues with its characteristic sixteenth-note passages.

pen-sive sor-row, all-possessing, life de-spoils of

p

The fifth system concludes the page with the vocal line having the lyrics 'pen-sive sor-row, all-possessing, life de-spoils of'. The piano accompaniment has a dynamic marking of *p* (piano) and continues to the end of the system.

ev'-ry bless-ing, wraps it quite in shades of woe, wraps it quite in shades of woe, in

The first system of musical notation features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with the lyrics "ev'-ry bless-ing, wraps it quite in shades of woe, wraps it quite in shades of woe, in". The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

shades, wraps it quite, wraps it quite,

The second system continues the musical piece. The vocal line has a long note followed by "shades, wraps it quite, wraps it quite,". The piano accompaniment continues with similar harmonic patterns, featuring chords and moving lines in both hands.

wraps it quite . . in shades of woe.

The third system shows the vocal line with a trill (tr) and the lyrics "wraps it quite . . in shades of woe." The piano accompaniment includes a forte (f) dynamic marking. The system concludes with a double bar line.

The fourth system consists of a vocal line with a whole rest and a piano accompaniment. The piano part features a complex, flowing melody in the right hand and a steady bass line in the left hand.

FINE.

FINE.

The fifth system is the final one on the page. It features a vocal line with a trill (tr) and a piano accompaniment. Both parts end with a double bar line and the word "FINE." written above the staff.

Who in-dul-ges grief's sad pas-sion (Sore vex-a-tion!) Knows no joy-ful,

knows no joy-ful day be-low, knows no joy-ful day be-low. *D.S.*

No. 6. AIR.—"SORROW DARKENS EVERY FEATURE."

Largo.

Largo.

p

tr

Sor-row dark-ens ev'-ry fea-ture, As when o'er the face of

na-ture Gloom - y clouds their man-tle throw, *tr* gloom - y clouds their man - tle

throw, sor - row darkens ev' - ry fea-ture, as when o'er the face . . of

na - ture gloom - y clouds their man-tle throw, . . . their man - tle throw, gloom - y

clouds their man - tle throw. *mf*

Plea - sure all a - round en - light - ens, Like the sun that gai - ly *p*

brightens, like the sun that gai - ly brigh - tens Na - ture's landscape here be -

- low, like the sun that gai-ly brightens Na - ture's landscape here be-low.

Sorrow darkens ev'-ry fea-ture, As when o'er the face of na-ture Gloom - y clouds their man-tle

throw; sor - row darkens ev'-ry feature, as when o'er the face . . of

na - ture gloom - y clouds their man - tle throw, their man - tle

throw, gloom - y clouds their man - tle throw.

No. 7. AIR AND CHORUS.—“COME, COME! LIVE WITH PLEASURE.”

TREBLE. VOICE.

PIANO.

132.

Come, come! live . . with Plea - sure, Taste in youth life's

on - ly joy, come, come! live with Plea - sure, taste in

youth . . life's on - ly joy; Old Age knows no . . lei-sure,

Cares its wintry thoughts employ. Come, come!

fp

live with Pleasure, Taste in youth's only joy.

CHORUS.
1st TREBLE.

Come, come! live with Pleasure, Taste in youth's only joy;

2nd TREBLE.
Come, come! live with Pleasure, Taste in youth's only joy;

ALTO.
Come, come! live with Pleasure, Taste in youth's only joy;

1st TENOR.
Old Age knows no... leisure, Cares its wintry thoughts employ.

2nd TENOR.
Old Age knows no... leisure, Cares its wintry thoughts employ.

mp *tr*

8ves.

CHORUS.
TREBLE.

24

Come, come, live with Plea - sure, Taste in youth life's on - ly joy.

ALTO.

Come, come, live with Plea - sure, Taste in youth life's on - ly joy.

TENOR (Sve. lower).

Come, come, live with Plea - sure, Taste in youth life's on - ly joy.

BASS.

Come, come, live with Plea - sure, Taste in youth life's on - ly joy.

f

No. 8.

RECIT.—“TURN, LOOK ON ME!”

TIME (to Beauty). COUNSEL. (ALTO.) TIME.

VOICE.

Turn, look on me! Behold old Time. And see Counsel, the son of Truth. Whosoon will

PIANO.

COUNSEL.

show How frail a flow - er Beauty is. The blossom of a day, that springs and dies.

No. 9.

AIR.—“THE BEAUTY, SMILING.”

Andante Allegro.

Andante Allegro. ♩ = 84.

f

COUNSEL.

The Beauty, smi-ling, All hearts be -

p

- gui-ling, Soon drooping, dy-ing, Returns no more! the Beauty, smi-ling, all hearts be -

- gui-ling, soon drooping, dy-ing, re- turns no more,

f

returns no more, re- turns no

tr

p *f* *p*

more! the Beauty, smi-ling, all hearts be- gui-ling, the Beauty, smi-

ling, returns no more, the Beauty, smi - ling, returns no

more, all hearts be - gui - ling, re - turns no more, the Beauty, smi - - -

ling, re - turns no more, re - turns no

more.

f

FINE.

FINE.

The youth, now bloom - ing, And still pre - sum - ing, Few mo - ments

p dolce.

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

fly - ing, Shall charm no more, shall charm no more,

This system continues the vocal melody and piano accompaniment. The vocal line has a half note G4, followed by a quarter note F#4, and then a half note G4. The piano accompaniment continues with similar rhythmic patterns.

. . . shall charm no more! the youth, now bloom - ing, and still pre -

This system continues the vocal melody and piano accompaniment. The key signature changes to two sharps (F# and C#). The vocal line begins with a half note G#4, followed by a quarter note F#4, and then a half note G#4.

- sum - ing, and still pre - sum - ing, few mo - ments fly - ing, shall charm no

This system continues the vocal melody and piano accompaniment. The key signature changes back to one flat (B-flat). The vocal line begins with a half note G4, followed by a quarter note F#4, and then a half note G4.

more, . . . shall charm no more, . . . shall charm no more. *D.S.*

more, . . . shall charm no more, . . . shall charm no more. *D.S.*

This system contains the final line of the vocal melody and piano accompaniment. The key signature changes to two sharps (F# and C#). The vocal line begins with a half note G#4, followed by a quarter note F#4, and then a half note G#4. The system ends with a double bar line and the instruction *D.S.* (Da Capo).

No. 10.

RECIT.—“OUR POWERS WE ALL WILL TRY.”

VOICE. *PLEASURE.*

Our powers we all will try, and see Who now shall gain the

PIANO.

BEAUTY. TIME. COUNSEL.

vic - to - ry, Plea - sure, or Beau - ty, Time, or Coun - sel!

No. 11.

AIR.—“EVER-FLOWING TIDES OF PLEASURE.”

VOICE. *Allegro moderato.*

PIANO. *Allegro moderato.*

f

♩ = 88.

BEAUTY.

E - ver-flow - ing tides of

plea - sure, e - ver - flow - ing tides of

mp

plea-sure Shall trans- port me be - yond measure, In this con - flict with old

Time, with old Time, with old Time,

e - ver - flow - ing tides of plea-sure shall trans- port . . . me be - yond

mea - sure in this con - flict with . . old Time, with old

cres.

Time,

p

in this con - flict with old Time,

f

in this conflict with old Time, in this conflict with old Time,

p *f* *p* *f*

e - ver - flow - ing tides of plea - sure shall trans - port me . . be - yond

p

mea - sure, in this con - flict with old Time,

in this con - flict with . . old . . Time, in this con - flict

with old . . Time,

in this con - flict with old Time, in this con - flict

Adagio.

with old Time. *a tempo.*

f

FINE.

FINE.

If he dares To de-spoil this choi - cest trea-sure, Beau - ty,

mp

blooming in its prime, Beau - ty,

bloom - ing in . its . prime, . in its prime, if he dares, if he

dares to de - spoil this choicest treasure, Beau - ty, bloom - ing in its

prime, Beau-ty, bloom-ing in . its prime. *D.C.*

D.C.

No. 12.

RECIT.—“THE HAND OF TIME.”

VOICE. *TIME.*

The hand of Time pulls down The great co - los-sus of the sun, The stone-built

PIANO.

cas - tle, cloud-capt tower, And shall Beau - ty op - pose my power?

No. 13.

AIR.—“LOATHSOME URNS, DISCLOSE YOUR TREASURE.”

VOICE. *Larghetto.*

PIANO. *Larghetto.*

mf

p

TIME.

Loath - some urns, . . dis -

- close your trea - sure, Pride and Plea - sure Un - veil to me,

That I may see If now a - - ny Spark of

beau - ty still re - mains, still re - mains, if now a - ny spark of . .

Adagio. beau - ty still re - mains, *a tempo.* un - veil to me, loath - some

Adagio. *a tempo.*

urns, un - veil to me, that I may see if now

a - ny spark of beau - ty in you re - mains, un -

- veil to me, that I may see if now

a - ny spark of beau - ty still re - mains, still re - mains, if now a - ny spark of

Adagio.
beau - ty still re - mains, if now a - ny spark of
Adagio.

a tempo.
beau - ty still re - mains. *a tempo.*

FINE.

No, all

FINE.

dark as night! On - ly worms their prey en - joy - ing, Dust and

mf *mp*

ash - - es still de - stroy - ing That which greedy Time dis - dains, that which

Adagio. *D.C.*

gree-dy Time dis - dains, that which gree - dy Time dis - dains.

Adagio. *D.C.*

mf

Andante.

TREBLE.
STRENGTH - en us, O Time, with all thy lore: Teach us the

ALTO.
STRENGTH - en us, O Time, with all thy lore: Teach us the

TENOR
(Sve. lower).
STRENGTH - en us, O Time, with all thy lore: Teach us the

BASS.
STRENGTH - en us, O Time, with all thy lore: Teach us the

PIANO.
♩ = 63.
f

Allegro.

ways of wis - - dom.

ways of wis - - dom.

ways of wis - - dom.

ways of wis - - dom. Then shall we teach right ways un-to the

Allegro. ♩ = 84.

col. 8ves.

And sin-ners shall be con-ver-ted un-to God, and sinners
 And sin-ners shall be con-ver-ted, Then shall we
 Then shall we
 wick-ed, un-to the wick-ed, un-

shall be con-ver
 teach right ways un-to the wick-ed, un-to
 teach right ways un-to the wick-ed, un-to
 to the wick-ed, and sinners shall be con-ver

ted, shall be con-ver-ted,
 the wick-ed, teach . . right ways,
 the wick-ed, teach . . right ways, right ways,
 ted un-to God, shall be con-ver-ted un-to

then shall we teach right ways un - to the wick - ed,

then shall we teach right ways un - to the wick - ed,

then shall we teach right ways un - to the

God, un - to God,

un - to . . the wick - ed,

wick - ed, un - to . . the wick

then shall we teach right

then shall we teach right ways un - to the wick - ed,

and sin - ners shall be con -

- ed, un - to the wick - ed, and sinners shall be con -

ways un - to the wick - ed,

The musical score is written for three voices (Soprano, Alto, Tenor) and a keyboard instrument (Piano). It features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are printed below the vocal staves, with hyphens indicating syllables that span across measures. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

un - to . . . the wick - - - ed, un - to the wick - ed,

- ver - - - ted un - to God, then shall we

- ver - - - ted un - to God, then shall we

then shall we teach right ways,

then shall we teach right ways un -

teach right ways, then shall we teach right

teach right ways, then shall we teach right

then shall we teach right ways,

- to the wick - - - ed,

ways un - to the wick - - - ed, un - - - to the

ways un - to the wick - - - ed, un - - - to the

then shall we teach right ways, and sin - ners shall be con -

then shall we teach right ways un -

wick-ed, un - to the wick - ed,

wick-ed, un - to the wick - ed,

ver - - - - - ted un - to God, and sinners shall be con -

- to the wick - - - - ed, un - to the wick - - - -

and sin - ners shall be con - ver - - - - ted, shall

and sin - ners shall be con - ver - - - - ted, shall

- ver - ted un - to God, and sin - ners shall be con -

- - ed, then shall we teach right ways, then shall we

be con - ver - - - - ted, then shall we teach right ways un -

be con - ver - - - - ted, then shall we teach right ways un -

ver

teach right ways, then shall we teach right ways un -
 - to the wick - ed,
 - to the wick - ed,
 - ted, and sin-ners shall be con-ver -

- to the wick - ed, un - to . . . the wick - ed,
 and sin-ners shall be con-ver - ted, shall be con -
 and sin-ners shall be con-ver - - ted, shall be con -
 - ted un - to God, un - to God,

rit.
 and sin - ners shall be . . con - ver - ted un - to God.
 - ver - - ted, con - ver - ted un - to God.
 - ver - - ted, con - ver - ted un - to God.
 . shall be con - ver - ted un - to God.

No. 15.

RECIT.—“TOO RIGID THE REPROOF YOU GIVE.”

DECEIT. (TREBLE.)

VOICE. *Too ri - gid the reproof you give; Too deep the search of truth. Wise men will*

PIANO.

still in plea - sure live, And still en - joy, Without an - noy, The pro - per fruits of youth.

No. 16.

SOLO.—“HAPPY BEAUTY!”

VOICE. *Andante con moto.*

PIANO. *Andante con moto.* *Ob. & Hrs.* *Str.*

mf

$\text{♩} = 144.$

Ob. *tr* *Wind.* *Str.*

Handel's "Triumph of Time and Truth,"—Noyello, Ewer and Co.'s Octavo Edition.

Tutti.

DECEIT.

Hap - py Beau-ty, hap - py Beau - ty!

p Str.

hap - py Beau - ty, who, For - tune now smil - ing,

Ob. & Hns. tr mf p Str.

With gay Plea - sure and mirth Time be - guil - ing, Still . . en - joys the sweet

A - pril of life, .

Ob. tr Fag. Str.

still en - joys the sweet A - pril of life.

f Str.

Wind.

tr

Hap - - py

p

Beau - ty! hap - py Beau - ty, who, For - tune now smi - ling, still en -

tr

Str.

- joys . . . the sweet . . A - pril of life, still . . . en -

tr

- joys . . . the sweet A - pril of life, .. en - joys the sweet A - pril . . of

life, *Ob.* *tr* still en - joys, . . . still en -

Str.

Fag.

- joys, . . still en - joys . . the sweet A - pril of life,

f Tutti. *tr*

the sweet A - pril of life.

p *f*

Come, in-dulge then no doubts to per-plex you, *Ob.*

p

Fag.

Nor... per-mit a-ny sor-row to vex... you, come, in-dulge then no

Str.

doubts to per-plex you, nor per-mit a-ny sor-row to vex you, But live

free from all care and all strife. *tr*

Ob. *f* *tr*

Fag.

First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: "Come, in-dulge then no doubts to per - plex you, nor per -". The piano part includes a string section marking "Str." under the first few measures.

Second system of the musical score. The vocal line continues with the lyrics: "- mit a - ny sor - row to vex . . you, but live free from all care and all". The piano accompaniment continues with chords and moving lines in both hands.

Third system of the musical score. The vocal line continues with the lyrics: "strife, come, live free from care, live free from strife, hap-py". The piano accompaniment continues with chords and moving lines in both hands.

Fourth system of the musical score. The vocal line continues with the lyrics: "Beau - ty, but live free from care, from care and all strife." The piano accompaniment includes a trill (tr) in the right hand and a forte (f) dynamic marking. The system ends with a "Fag." (Fagotto) marking.

Fifth system of the musical score. The vocal line begins with the lyrics: "Come, in -". The piano accompaniment includes a trill (tr) in the right hand, a string section marking "Str." in the bass line, and a piano (p) dynamic marking. The system ends with a "ten." (tutti) marking.

- dulse then no doubts to per - plex you, nor per-mit a - ny sor - row to vex you,

come, en - joy the sweet A - pril of life, come, en - joy . . .

tr
the sweet A - pril of life, come, live free from care, live free from

strife, . . hap - py Beau - ty, but live free from care, from care and all

strife, *mf* *tr* hap - py Beau - ty, *mp* but live

free from all care and all strife.

tr

f Tutti.

This system shows the vocal melody and the beginning of the instrumental accompaniment. The vocal line has a trill on the word 'care'. The piano accompaniment begins with a forte dynamic and a tutti marking.

This system continues the vocal melody and the piano accompaniment. The vocal line features a trill on the word 'truth'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line.

This system continues the vocal melody and the piano accompaniment. The vocal line has a trill on the word 'truth'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line.

This system continues the vocal melody and the piano accompaniment. The vocal line has a trill on the word 'truth'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line.

This system concludes the vocal melody and the piano accompaniment. The vocal line has a trill on the word 'truth'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line.

No. 17. SOLO AND CHORUS.—“HAPPY, IF STILL THEY REIGN IN PLEASURE.”

A tempo giusto.

PIANO. $\text{♩} = 88.$

f

tr

tr

tr

tr

tr

TREBLE SOLO. *p*

Hap-py, if still they reign in plea-sure, if still they reign in plea-sure, All the sweets of youth pos-

p

sess-ing, of youth pos-sess - ing; Hap- py, if, slighting Time's dull

measure, if, slighting Time's dull measure, if, slighting Time's dull measure, They enjoy a pre-sent

bless-ing, they en-joy a pre-sent bless-ing, a pres-ent bless-ing.

CHORUS.
1st & 2nd TREBLE.

Hap- py, hap- py, hap- py, if still they reign in pleasure, if

Hap- py, hap- py, hap- py, if still they reign in pleasure, if

Hap- py, hap- py, hap- py, if still they reign in pleasure, if

Hap- py, hap- py, hap- py, if still they reign in pleasure, if

still they reign in pleasure, All the sweets of youth pos-sess - ing,

still they reign in pleasure, All the sweets of youth pos-sess - ing,

still they reign in pleasure, All the sweets of youth pos-sess - ing,

still they reign in pleasure, All the sweets of youth pos-sess - ing,

tr

all the sweets of youth pos - sess - ing; Hap - py,

all the sweets of youth pos - sess - ing; Hap - py,

all the sweets of youth pos - sess - ing; Hap - py,

all the sweets of youth pos - sess - ing; Hap - py,

hap - py, hap - py, hap - py hap - py, if,

hap - py, hap - py, hap - py, hap - py, if,

hap - py, hap - py, hap - py, hap - py, if,

hap - py, hap - py, hap - py, hap - py, if,

tr *tr* *tr* *tr*

slight-ing Time's dull measure, if, slighting Time's dull mea-sure, They en-joy a

slight-ing Time's dull measure, if, slighting Time's dull mea-sure, They en-joy a

slight-ing Time's dull measure, if, slighting Time's dull mea-sure, They en-joy a

slight-ing Time's dull measure, if, slighting Time's dull mea - sure, They en-joy a

tr

pre - sent blessing, if, slighting Time's dull mea - - - - - sure, if,

pre - sent blessing, if, slighting Time's dull mea - - - - - sure, if,

pre - sent blessing, if, slighting Time's dull mea - - - - - sure, if,

pre - sent blessing, if, slighting Time's dull mea - - - - - sure, if,

pre - sent blessing, if, slighting Time's dull mea - - - - - sure, if,

slight-ing Time's dull mea - - - - - sure, they en-joy a present

slight-ing Time's dull mea - - - - - sure, they en-joy a present

slight-ing Time's dull mea - - - - - sure, they en-joy a present

slight-ing Time's dull mea - - - - - sure, they en-joy a present

bless - ing, hap - py, hap - py, if,

bless - ing, hap - py, hap - py, if,

bless - ing, hap - py, hap - py, if,

bless - ing, *tr* hap - py, *tr* hap - py, if,

slight-ing Time's dull mea - sure, they en-joy a pre-sent bless - ing.

slight-ing Time's dull mea - sure, they en-joy a pre-sent bless - ing.

slight-ing Time's dull mea - sure, they en-joy a pre-sent bless - ing.

slight-ing Time's dull mea - sure, they en-joy a pre-sent bless - ing.

slight-ing Time's dull mea - sure, they en-joy a pre-sent bless - ing.

VOICE. COUNSEL. (ALTO.)

Youth is not rich in Time, it may be poor, Nor can he call his

PIANO.

TIME.

own the pass - ing hour. Hence let thy thoughts on frail - ty range, And

know that ev'-ry day Some charm I make my law - ful prey, Though un - perceiv'd the

PLEASURE.

change. He best, he on - ly life en - joys, Who will not think how fast it

COUNSEL.

flies. Yet ere it is too late give ear, And this in - struc-tive les - son hear.

No. 19. AIR.—“LIKE THE SHADOW, LIFE EVER IS FLYING.”

VOICE.

PIANO.

♩ = 104.

Andante.

p ob. *f Tutti.*

p *f*

TIME.

Like the sha-dow, life e-ver is fly-ing, All un-no-tie'd, so swift the de-

p

- lu - sion, so swift the de-lu - sion, e-ver is

f *p* *mf* *p*

fly-ing, swift the de-lu-sion! like the sha-dow, life e-ver is

fly - ing, all un - noticed, so swift the de - lu - sion.

cres. mf

Man heeds

f mp

not Time, on hope still re - ly - ing; Soon the bell strikes, and all is . . con -

(tr)
- fu - - sion, man heeds not Time, on hope still re - ly - ing;

soon the bell strikes, and all is . . con - fu - - sion.

f

Like the sha-dow, life e - ver is fly - ing,

p

all un - notie'd, so swift the de - lu - sion, so swift the de - lu -

- sion, e - ver is fly - ing, swift the de - lu - sion, like the

sha-dow, life e - ver is fly - ing all un - no-tie'd, so swift the de - lu - sion.

CHORUS. TREBLE.

ALTO. Like the sha - dow, life e - ver is fly - ing, All un -

TENOR (Sve. lower). Like the sha - dow, life e - ver is fly - ing, All un -

BASS. Like the sha - dow, life e - ver is fly - ing, All un -

Like the sha - dow, life e - ver is fly - ing, All un -

no - tic'd, so swift the de - lu - sion, so swift

no - tic'd, so swift the de - lu - sion, so swift

no - tic'd, so swift the de - lu - sion, so swift

no - tic'd, so swift the de - lu - sion, so swift

the de - lu - sion, e - ver is fly - ing,

the de - lu - sion, e - ver is fly - ing,

the de - lu - sion,

the de - lu - sion,

Handel's "Triumph of Time and Truth."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and Piano. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are:

like the sha-dow, life e-ver is fly-ing,
 swift the de-lu-sion, like the sha-dow, life e-ver is fly-ing,
 all un-no-tic'd, so swift the de-lu-sion.

The score consists of three systems. The first system contains the first two systems of the vocal parts and the piano accompaniment. The second system contains the third system of the vocal parts and the piano accompaniment. The third system contains the fourth system of the vocal parts and the piano accompaniment. The piano accompaniment features a prominent bass line with many sixteenth and thirty-second notes, and a treble line with chords and moving lines.

ACT II.

No. 20.

SOLO AND CHORUS.—“PLEASURE SUBMITS TO PAIN.”

Andante Allegro.

PIANO. $\text{♩} = 76.$

f

1st TREBLE. SOLO. *mf*

Plea-sure submits to pain, As

2nd TREBLE. SOLO. *mf*

3rd TREBLE. As day gives way to night: SOLO. *mf* As

4th TREBLE. And sor-row smiles a -gain,

1st ALTO.

2nd ALTO.

TENOR (8ve. lower).

BASS.

p

Time sets all things right,
 Time sets all things right, as Time sets all things right.
 as Time sets all things right. SOLO.
mf Pleasure submits to pain, SOLO.
 as
 as Time sets all things right, as
 day gives way to night: SOLO.
mf as Time sets all things right,
 and sor-row smiles again, as

The musical score is written for a large ensemble, including multiple vocal parts and instruments. The key signature is D major (two sharps). The score is divided into two systems. The first system contains the first three systems of music, and the second system contains the remaining four systems. The lyrics are written below the vocal staves. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *mf* (mezzo-forte) and *SOLO.* (solo). The music features a mix of vocal lines and instrumental accompaniment, with some parts marked as solos.

CHORUS.
as Time sets all things right, and sorrow smiles a -

CHORUS.
as Time sets all things right, and sorrow smiles a -

CHORUS.
as Time sets all things right, and sorrow smiles a -

CHORUS.
Time! and sorrow smiles a - gain,

CHORUS.
Time! and sorrow smiles a - gain,

CHORUS.
Time! and sorrow smiles a - gain,

CHORUS.
as Time sets all things right, Time! and sorrow smiles a -

CHORUS.
as Time sets all things right, Time! and sorrow smiles a -

gain, smiles a - gain, as Time sets all . . . things right.

gain, smiles a - gain, as Time sets all . . . things right.

gain, smiles a - gain, as Time sets all . . . things right.

smiles a - gain, as Time sets all . . . things right.

smiles a - gain, as Time sets all . . . things right.

smiles a - gain, as Time sets all . . . things right.

gain, . . . as Time sets all things right.

gain, . . . as Time sets all things right.

Solo.
mf Pleasure submits to pain,
Solo.
mf as day gives way to
Solo.
mf Pleasure submits to pain,
Solo.
mf as day gives way to night:
Solo.
mf and

as Time sets all things right, sets all things
night:
Solo.
mf and sorrow smiles a-gain, as Time, as Time sets all things right,
as Time sets all things right, sets all things
as Time, as Time sets all things right,
sorrow smiles a-gain, as Time, as Time sets all things right,

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The key signature is D major (two sharps). The time signature is common time (C). The score is divided into two systems. The first system contains the first two stanzas of the lyrics. The second system contains the third and fourth stanzas. The vocal parts are marked with 'Solo.' and 'mf' (mezzo-forte). The keyboard part provides a harmonic and rhythmic foundation, often using arpeggiated figures. The lyrics are: 'Pleasure submits to pain, as day gives way to night: and as Time sets all things right, sets all things night: and sorrow smiles a-gain, as Time, as Time sets all things right, as Time sets all things right, sets all things as Time, as Time sets all things right, sorrow smiles a-gain, as Time, as Time sets all things right,'.

CHORUS.

Handel's "Triumph of Time and Truth" is a dramatic oratorio. This page, numbered 66, contains the Chorus section. The music is written for a large ensemble, including vocal soloists and a full choir. The key signature is D major (two sharps), and the time signature is common time (C). The score is arranged in two systems of staves. The first system includes vocal staves with lyrics and a basso continuo line. The second system continues the vocal parts and includes a piano accompaniment for the lower strings. The lyrics are: "right, sets all things right, Time sets all things right, sorrow smiles a - gain, as Time sets all things right, sets all things right, as Time sets all things right, as Time sets all things right, sor - row smiles a - gain, as Time sets all things right, and sor-row smiles a - gain, as Time sets all things right, sets all things". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics are marked with 'f' (forte) and 'fz' (forzando). The overall mood is triumphant and majestic.

right, sets all things right, Time sets all things right, sorrow smiles a -

sets all things right, CHORUS. Time sets all things right, sorrow smiles a -

sets all things right, CHORUS. Time sets all things right, sorrow smiles a -

Time, as Time sets all things right, as Time sets all things right, as Time sets all things right,

sor - row smiles a - gain, as Time sets all things right,

sor - row smiles a - gain, as Time sets all things right,

sor - row smiles a - gain, as Time sets all things right,

- gain, smiles . . a - gain, as Time sets all things right,

- gain, smiles . . a - gain, as Time sets all things right,

- gain, smiles . . a - gain, as Time sets all things right,

and sor-row smiles a - gain, as Time sets all things right, sets all things

and sor-row smiles a - gain, as Time sets all things right, sets all things

SOLO.
mf Pleasure submits to pain, as

SOLO.
mf as day gives way to night, **SOLO.**
mf and sorrow smiles a-gain,

SOLO.
mf Pleasure submits to pain, as

SOLO.
mf as day gives way to night, **SOLO.**
mf and sorrow smiles a-gain,

right.

right.
p

CHORUS.
f Time sets all things right, Time . . . sets all things right,

CHORUS.
f Time . . . sets all things right,

CHORUS.
f Time . . . sets all things right,

CHORUS.
f Time . . . sets all things right, Time . . . sets all things right, sor-row smiles a -

CHORUS.
f Time . . . sets all things right, sor-row smiles a -

CHORUS.
f Time . . . sets all things right, sor-row smiles a -

CHORUS.
f Time, as Time sets all things right,

CHORUS.
f as Time sets all things right, as Time sets all things right,

[illegible]

1st TREBLE.
Thus are the seasons chang'd, And all in turn appear, and all in turn ap -

2nd TREBLE.
Thus are the seasons chang'd, And all in turn appear, and all in turn ap -

ALTO.
Thus are the seasons chang'd, And all in turn appear, and all in turn ap -

TENOR.
Thus are the seasons chang'd, And all in turn ap-pear, in turn ap -

BASS.
Thus are the seasons chang'd, And all in turn ap-pear, in turn ap -

- pear, In va - rious or - der rang'd, in or - der

- pear, In va - rious or - der rang'd, in or - der

- pear,

- pear,

- pear,

Handwritten musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "rang'd, Thro'-out the whole re-volving year, thro'-out the whole re-volving year, thro' - rang'd, thro'- out the whole re-vol-ving in in in va - - rious or - - - der". The piano accompaniment consists of a treble and bass staff. The treble staff has a continuous eighth-note pattern, while the bass staff has a more rhythmic accompaniment with some rests.

rang'd, Thro'-out the whole re-volving year, thro'-out the whole re-volving year, thro' -

rang'd, thro'- out the whole re-vol-ving

in

in

in va - - rious or - - - der

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The lyrics are: "- out the whole re - vol - ving year, and all in turn year, thro'- out the whole re-vol-ving year, va - - rious or - - - der rang'd, va - - rious or - - - der rang'd, rang'd, thro'- out the whole re-volving year, thro'-out the whole re-vol-ving". The piano accompaniment continues with the same treble and bass staff patterns.

- out the whole re - vol - ving year, and all in turn

year, thro'- out the whole re-vol-ving year,

va - - rious or - - - der rang'd,

va - - rious or - - - der rang'd,

rang'd, thro'- out the whole re-volving year, thro'-out the whole re-vol-ving

ap-pear, in va - rious or - - der . . rang'd, in

in va - rious or - - der rang'd,

in va - rious or - - der rang'd,

thro'-out the whole revolving year, thro'-out the whole revolving year, in

year, ap-pear, thro'-out the whole revolving

va - rious or - der rang'd,

in va - - rious or - - - der

in va - - rious or - - - der

va - - rious or - der rang'd, thro'-out the whole revolving

year, thro'-out the whole revolving year, thro' - out, thro'-out the whole revolving year, in

in va - rious or - der rang'd, in or - der
rang'd, in va - rious or - der rang'd, in va - rious or - der
rang'd, in va - rious or - der rang'd, in va - rious or - der
year, thro'-out the whole re - volving year, in va - rious or - der
va - - - rious or - - - der rang'd, in va - rious or - der

rang'd, in va - rious or - - - der rang'd,
rang'd, in or - der rang'd,
rang'd, in various or - der rang'd,
rang'd, in order rang'd, thro'-out the whole revolving year, thro'-out the whole revolving
rang'd, in va - - - rious

thro'-out the whole re-vol-ving year,

in va - - rious or - - - - der

in va - - rious or - - - - der

year, thro'-out the whole re-vol-ving year, thro'-out the whole re-vol-ving

or - - - - der rang'd,

This system contains the first six staves of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: 'thro'-out the whole re-vol-ving year, in va - - rious or - - - - der in va - - rious or - - - - der year, thro'-out the whole re-vol-ving year, thro'-out the whole re-vol-ving or - - - - der rang'd,'.

in va - - rious or - - - - der

rang'd, in va-rious or - der

rang'd, in va-rious or - der

year, in

thro'-out the whole re - vol-ving year, thro'-out the whole re - vol-ving year,

This system contains the next six staves of the musical score. The lyrics continue: 'in va - - rious or - - - - der rang'd, in va-rious or - der rang'd, in va-rious or - der year, in thro'-out the whole re - vol-ving year, thro'-out the whole re - vol-ving year,'.

rang'd, thro'-out the whole revolving year, thro'-out the whole revolving year, in
 rang'd, in va-rious or-der rang'd, in
 rang'd, in va-rious or-der rang'd, in va-rious or-der
 va-rious or-der rang'd,
 thro'-out the whole revolving

va-rious or-der rang'd, thro'-out the re-vol-ving year.
 va-rious or-der rang'd, thro'-out the re-vol-ving year.
 rang'd, or-der rang'd, thro'-out the re-vol-ving year.
 in various or-der rang'd, thro'-out the re-vol-ving year.
 year, in or-der rang'd, thro'-out the re-vol-ving year.
 D.C.

No. 21. RECIT.—“HERE PLEASURE KEEPS HER SPLENDID COURT.”

VOICE. PLEASURE.

Here Plea-sure keeps her splen-did court, Where all her de - vo-tees re -

PIANO.

- sort; And, at her nod, ad-vance The cost - ly feast, the ca - rol, and the

dance; Min - strels, and mu - sic, po - e - try, and play; The dance by night, and

man - ly sports by day.

Flourish of Horns.

BEAUTY.

Hark! what sounds are these I hear?

Allegro moderato.

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

PIANO.
♩ = 84.

[illegible]

great, how great the glo - - - ry that crowns, that crowns the hunter's toil, that

great, how great the glo - - - ry that crowns, that crowns the hunter's toil, that

great, how great the glo - - - ry that crowns, that crowns the hunter's toil, that

great, how great the glo - - - ry that crowns, that crowns the hunter's toil, that

crowns the hunter's toil, oh, glo-ry, glory, how great, how great the

crowns the hunter's toil, oh, glo-ry, glory, how great, how great the

crowns the hunter's toil, oh, glo-ry, glory, how great, how great the

crowns the hunter's toil, oh, glo-ry, glory, how great, how great the

glo - ry that crowns the hunter's toil, the hunter's toil, . . . the hunter's toil, that

glo - ry that crowns the hunter's toil, the hunter's toil, . . . the hunter's toil, that

glo - ry that crowns the hunter's toil, the hunter's toil, . . . the hunter's toil, that

glo - ry that crowns the hunter's toil, the hunter's toil, . . . the hunter's toil, that

Handel's "Triumph of Time and Truth."—Novello, Fwer and Co's Octavo Edition.

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are as follows:

Vocal Parts:

- Soprano:** crowns the hunter's toil! Oh, . . . how great, how
- Alto:** crowns the hunter's toil! Oh, . . . how great, how
- Tenor:** crowns the hunter's toil! Oh, . . . how great, how
- Bass:** crowns the hunter's toil! Oh, . . . how great, how

Keyboard Accompaniment:

- Right Hand:** great, how great the glo ry, great, how great the glo ry that crowns the hunter's toil, great, how great the glo ry that crowns the hunter's toil, that crowns
- Left Hand:** great, how great the glo ry that crowns

The score is divided into three systems, each with four vocal staves and a grand staff for the keyboard. The lyrics are written below the vocal staves, and the keyboard part is written on the grand staff.

The musical score is arranged in three systems, each featuring four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "glo - - - ry that crowns, that crowns the hunter's toil, that crowns the hunter's toil," repeated three times. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar pattern, often with chords. The vocal parts enter in sequence, with the Soprano leading, followed by Alto, Tenor, and Bass. The lyrics are written below the vocal staves, with hyphens indicating long notes. The piano part provides a rhythmic foundation for the vocal lines.

glo - - - ry that crowns, that crowns the hunter's toil, that crowns the hunter's toil,
 glo - - - ry that crowns, that crowns the hunter's toil, that crowns the hunter's toil,
 glo - - - ry that crowns, that crowns the hunter's toil, that crowns the hunter's toil,
 glo - - - ry that crowns, that crowns the hunter's toil, that crowns the hunter's toil,

oh, glo - ry, glo - ry, how great, how great the glo - ry that crowns the hunter's
 oh, glo - ry, glo - ry, how great, how great the glo - ry that crowns the hunter's
 oh, glo - ry, glo - ry, how great, how great the glo - ry that crowns the hunter's
 oh, glo - ry, glo - ry, how great, how great the glo - ry that crowns the hunter's

toil, the hunter's toil, how great, how great the glo - ry that crowns the hunter's toil, . . . that
 toil, the hunter's toil, how great, how great the glo - ry that crowns the hunter's toil, . . . that
 toil, the hunter's toil, how great, how great the glo - ry that crowns the hunter's toil, . . . that
 toil, the hunter's toil, how great, how great the glo - ry that crowns the hunter's toil, . . . that

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment (Piano). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are repeated four times in each system, with the final system introducing a new line of text.

Lyrics for the first system:

crowns the hunter's toil, how great, how great the glo - ry that crowns the hunter's toil, that
 crowns the hunter's toil, how great, how great the glo - ry that crowns the hunter's toil, that
 crowns the hunter's toil, how great, how great the glo - ry that crowns the hunter's toil, that
 crowns the hunter's toil, how great, how great the glo - ry that crowns the hunter's toil, that

Lyrics for the second system:

crowns the hunter's toil, the hunter's toil, the hun-ter's toil !
 crowns the hunter's toil, the hunter's toil, the hun-ter's toil !
 crowns the hunter's toil, the hunter's toil, the hun-ter's toil !
 crowns the hunter's toil, the hunter's toil, the hun-ter's toil !

Lyrics for the third system:

Like Theseus, fam'd in sto - ry, He
 Like Theseus, fam'd in sto - ry, He
 Like Theseus, fam'd in sto - ry, He
 Like Theseus, fam'd in sto - ry, He

triumphs in the spoil, he triumphs in the spoil, . . he tri-umphs in the spoil, like

triumphs in the spoil, he triumphs in the spoil, . . he tri-umphs in the spoil, like

triumphs in the spoil, he triumphs in the spoil, . . he tri-umphs in the spoil, like

triumphs in the spoil, he triumphs in the spoil, . . he tri-umphs in the spoil, like

The-seus, fam'd in sto-ry, he triumphs in the spoil, he triumphs in the spoil.

The-seus, fam'd in sto-ry, he triumphs in the spoil, he triumphs in the spoil.

The-seus, fam'd in sto-ry, he triumphs in the spoil, he triumphs in the spoil.

The-seus, fam'd in sto-ry, he triumphs in the spoil, he triumphs in the spoil.

Oh, . . . how great, how great, how great the glo-

Oh, . . . how great, how great, how great the glo-

Oh, . . . how great, how great, how great the glo-

Oh, . . . how great, how great, how great the glo-

ry that crowns the hunter's toil, that crowns the hunter's toil,

the hunter's toil, how great, how great the glo - - ry that

the hunter's toil, how great, how great the glo - - ry that

how great, how great the glo - - ry that

how great, how great the glo - - ry that

crowns, that crowns the hunter's toil, that crowns the hunter's toil, Oh, glo - ry,

crowns, that crowns the hunter's toil, that crowns the hunter's toil, Oh, glo - ry,

crowns, that crowns the hunter's toil, that crowns the hunter's toil, Oh, glo - ry,

crowns, that crowns the hunter's toil, that crowns the hunter's toil, Oh, glo - ry,

glo - ry, how great, how great the glo - ry that crowns the hun - ter's

glo - ry, how great, how great the glo - ry that crowns the hun - ter's

glo - ry, how great, how great the glo - ry that crowns the hun - ter's

glo - ry, how great, how great the glo - ry that crowns the hun - ter's

toil, the hun - ter's toil, how great, how great the glo - ry that

toil, the hun - ter's toil, how great, how great the glo - ry that

toil, the hun - ter's toil, how great, how great the glo - ry that

toil, the hun - ter's toil, how great, how great the glo - ry that

crowns the hun - ter's toil, . . . that crowns the hun - ter's toil, how

crowns the hun - ter's toil, . . . that crowns the hun - ter's toil, how

crowns the hun - ter's toil, . . . that crowns the hun - ter's toil, how

crowns the hun - ter's toil, . . . that crowns the hun - ter's toil, how

ff

great, how great the glo - ry that crowns the hun - ter's toil, that

great, how great the glo - ry that crowns the hun - ter's toil, that

great, how great the glo - ry that crowns the hun - ter's toil, that

great, how great the glo - ry that crowns the hun - ter's toil, that

great, how great the glo - ry that crowns the hun - ter's toil, that

great, how great the glo - ry that crowns the hun - ter's toil, that

crowns the hun-ter's toil, the hun-ter's toil, the hunter's toil.

crowns the hun-ter's toil, the hun-ter's toil, the hunter's toil.

crowns the hun-ter's toil, the hun-ter's toil, the hunter's toil.

crowns the hun-ter's toil, the hun-ter's toil, the hunter's toil.

crowns the hun-ter's toil, the hun-ter's toil, the hunter's toil.

crowns the hun-ter's toil, the hun-ter's toil, the hunter's toil.

crowns the hun-ter's toil, the hun-ter's toil, the hunter's toil.

crowns the hun-ter's toil, the hun-ter's toil, the hunter's toil.

crowns the hun-ter's toil, the hun-ter's toil, the hunter's toil.

crowns the hun-ter's toil, the hun-ter's toil, the hunter's toil.

crowns the hun-ter's toil, the hun-ter's toil, the hunter's toil.

crowns the hun-ter's toil, the hun-ter's toil, the hunter's toil.

Andante.

VOICE.

PIANO.

$\text{♩} = 80.$

Andante.

PLEASURE.

Dry-ads, Syl-vans, with fair

p *pp*

Flo-ra, Dry-ads, Syl-vans, with fair Flo-ra, Come, a-dorn this joy-ful

place, come, a - dorn this joy - ful

place! Dryads, Sylvans,

come, a - dorn, come, a - dorn . . . this joy - ful place! . . .

Dry - ads, Syl - - - - -

- - - - - vans, . . . Dry - ads, Syl - vans, with fair Flo - ra, come, . . a - dorn, . .

Handwritten musical score for the first system. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "a - dorn . . . this joy - ful place, come, a - dorn this joy - ful". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and moving lines in both hands.

Handwritten musical score for the second system. The vocal line continues with the lyrics: "place, this joy - - - ful place! Dry - ads, Syl - vans,". The piano accompaniment continues with similar harmonic support.

Handwritten musical score for the third system. The vocal line continues with the lyrics: "with fair Flo - ra, Dry - ads, Syl - vans, Dry - ads, Syl - vans,". The piano accompaniment continues with similar harmonic support.

Handwritten musical score for the fourth system. The vocal line continues with the lyrics: "come, a - dorn this joy - ful place, . . .". The piano accompaniment continues with similar harmonic support.

Handwritten musical score for the fifth system. The vocal line concludes with the lyrics: "Dry - ads, Syl - vans, with fair Flo - ra, come, adorn this joy - ful place, . . .". The piano accompaniment concludes with similar harmonic support.

Adagio.

this joy - ful place!

Adagio.

f a tempo!

Come, fair I - ris, come, Au - ro - ra, Come, fair I - ris,

p

come, Au - ro - ra, This our fes - ti - val to grace, this our fes - ti - val to

grace, our fes - ti - val, come, fair I - ris, come, Au -

ro - ra, come, Au - ro

Adagio. *a tempo.*

ra, this our fes - ti - val . . to grace.

Adagio. *a tempo.*

f

Dry - ads, Syl - vans, with fair Flo - ra,

p

Dry - ads, Syl - vans, with fair Flo - ra, come, a - dorn this joy - ful

place.

CHORUS. TREBLE.

Lo! we all at-tend on Flo-ra, To a-dorn this joy-ful

ALTO.

Lo! we all at-tend on Flo-ra, To a-dorn this joy-ful

TENOR (8ve. lower).

Lo! we all at-tend on Flo-ra, To a-dorn this joy-ful

BASS.

Lo! we all at-tend on Flo-ra, To a-dorn this joy-ful

place, . . . a - dorn

place, . . . a - dorn

place, a - - dorn

place, a - - dorn

... this place, Sylvans, I - ris, Flo-ra, this

... this joy - ful place, . . Dry-ads, Sylvans, I - ris, Flo-ra, this

... this joy - ful place, . . Dry-ads, Sylvans, I - ris, Flo-ra, this

... this joy - ful place, . . Dry-ads, Sylvans, I - ris, Flo-ra, this

joy - - - - - ful place, to a -

joy - - - - - ful place, to a -

joy - - - - - ful place, to a -

joy - - - - - ful place, to a -

- dorn . . this joy - ful place, this joy - ful place,

- dorn . . this joy - ful place, this joy - ful place,

- dorn . . this joy - ful place, this joy - ful place,

- dorn . . this joy - ful place, this joy - ful place,

TENOR SOLO.

I - ris comes, with fair Au -

this joy - ful place.

this joy - ful place.

this joy - ful place.

this joy - ful place.

p

ro - ra, to a - dorn this joyful place, . . a - dorn . . . this

The first system of the musical score features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "ro - ra, to a - dorn this joyful place, . . a - dorn . . . this". Below the vocal line are four empty staves. At the bottom of the system is a grand staff (treble and bass clefs) with a piano accompaniment consisting of chords and moving lines.

place. I - ris comes, with fair Au - ro - ra,

Lo, we come!

Lo, we come!

Lo, we come!

Lo, we come!

The second system continues the musical score. It begins with the vocal line and lyrics "place. I - ris comes, with fair Au - ro - ra,". Below this are four staves, each with the lyrics "Lo, we come!" underneath. At the bottom is a grand staff with piano accompaniment. Dynamic markings *f* (forte) and *pp* (pianissimo) are present in the piano part.

to . . a - dorn . . this joy - jul . . place, . . a - dorn

Dry-ads, Syl-vans,

Dry-ads, Syl-vans,

Dry-ads, Syl-vans,

Dry-ads, Syl-vans,

cres. *f*

this joy

I - ris, Flo-ra, this joy

I - ris, Flo-ra, this joy

I - ris, Flo-ra, this joy

I - ris, Flo-ra, this joy

ful place, this joy-ful place, Lo! we all at-tend on Flo-ra, this your fes-ti-val to

ful place, this joy-ful place, Lo! we all at-tend on Flo-ra, this your fes-ti-val to

ful, joy-ful place, Lo! we all at-tend on Flo-ra, this your fes-ti-val to

ful, joy-ful place, we all at-tend,

ful place, this joy-ful place, we all at-tend,

grace, . . . your fes - - ti-val . . . to grace.

grace, . . . your fes - - ti-val . . . to grace.

grace, your fes - ti - val to grace, . . . your fes - ti-val to grace.

this your fes - ti - val to grace, . . . your fes - ti-val . . . to grace.

this your fes - ti - val to grace, your fes - - ti - val . . . to grace.

Andante con moto.

VOICE.

PIANO.
♩ = 126.

Andante con moto.

tr *tr* *tr* *tr*

mf *tr* *tr* *tr*

DECEIT.

No more com - plain - ing, No more dis - dain - ing,

See Plea - sure reign - ing with - out con - trol, see Plea - sure

reign - ing with - out con - trol, see Plea - sure reign - ing

with - out con - trol. No more com - plain - ing, no more dis - dain - ing,

see Plea - sure reign - ing with - out con - trol, see Plea - sure

reign - ing with - out con - trol, see Plea - sure reign - ing

with - out con - trol.

1st time.

tr

tr

tr

2nd time.

f

The musical score is for a piece in B-flat major, 3/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "see Plea - sure reign - ing with - out con - trol, see Plea - sure reign - ing with - out con - trol." The score includes two first endings and a second ending. The piano part features various ornaments (tr) and a forte (f) dynamic.

The third system of musical notation includes a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment consists of treble and bass staves. A piano dynamic marking "p" is placed below the first measure of the piano accompaniment.

Still more de - light - ing, Sweet - ly in - vit - ing, New - ly ex -

The fourth system of musical notation continues the vocal and piano accompaniment. The vocal line and piano accompaniment are shown with lyrics underneath.

- cit - ing the rap - tur'd soul, new - ly ex - cit - ing

The fifth system of musical notation continues the vocal and piano accompaniment. It includes a double bar line and the word "D.C." written above the treble staff. The piano accompaniment also ends with a double bar line and "D.C." written above the treble staff.

the rap - tur'd soul, new - ly ex - cit - ing the rap - tur'd soul.

VOICE.

*Andante moderato.**Andante moderato.**tr*

PIANO.

♩ = 120.

mf

DECEIT.

Plea - sure's

p

gen - tle ze - phyr's . . play - ing Bid thee sail, with - out de - lay - ing, . .

. . . And the port of . . bliss at - tain, . . of bliss at - tain,

f

Plea - sure's gen - tle . . ze - phyr's play - ing, play - -

- ing, play - ing bid thee sail, . . .

bid thee

sail, with - out de - lay - ing, .. and the .. port of bliss . . . at - tain,

and the port of bliss at - tain.

FINE.

Let . . not doubt - ful fear . . con - found thee, Taste the joys that

p

now sur - round thee, Nor let Plea - sure smile in vain,

taste the joys . . that now . . sur - round thee, nor let

Plea - sure smile in vain, nor let Plea - sure

smile in vain, nor let Plea - sure smile in vain. *D.C.*

D.C.

VOICE.

Allegro, ma non troppo.

PIANO.

Allegro, ma non troppo.

$\text{♩} = 100.$

BEAUTY.

Come, O Time, and thy broad wings display - ing,

come, O Time, and thy

broad wings display - ing, Might es - say - ing, sweep a -

- way with-out de-lay The joy - ous, joy - ous plea-sures of this sweet a -

- bode. Come, O Time, come, O Time, . . .

. . . and thy broad wings dis-play - ing, might es-say - ing, sweep a -

- way the joy - ous pleasures, joy-ous plea - - - -

- - - - - sures of this sweet abode,

might es - say - ing, sweep a - way the joy - ous plea - sures, joy - ous

plea sures

Adagio.
of this sweet a-bode, the sweet plea - sures of this . . a - bode.

Adagio. a tempo.
f

FINE.

tr *tr* FINE.

Lo! he sleep - - - - eth, lo! he

p

sleep - - - - - eth, no more his strength pre-vail - ing,

pp

no, no more his power a-vail - ing, to de - stroy life's sov - 'reign,

sov - 'reign good, no, no more his strength pre-vail - ing, no, no,

more his power a - vail - ing, power a - vail - - - ing, to de -

- stroy, de - stroy, to de - stroy, de - stroy life's sov - 'reign good.

Adagio. *D.C.*

Adagio. *D.C.*

VOICE. *Larghetto.*

PIANO. *Larghetto.*
♩ = 76.
p

COUNSEL.

Mor - tals think that Time is sleep - ing,

pp *mp*

mor - tals think that Time is

pp

sleep - ing, When so swift - ly un - seen he's sail - ing, so

swift - ly he's sail - ing,

fp

mor - - - - - tals think that Time is sleep-ing, when so

p

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a half rest followed by a series of eighth and quarter notes. The piano accompaniment starts with a series of sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand.

swift - ly he's sail -

This system continues the vocal melody and piano accompaniment. The vocal line has a more active eighth-note pattern. The piano accompaniment maintains its rhythmic texture with chords and a moving bass line.

-

This system shows the vocal line continuing with eighth-note patterns. The piano accompaniment features a more complex chordal structure in the right hand, including some triplets, while the left hand continues with eighth notes.

- ing, when so swift - ly, so swift - ly un - seen he's sail -

> pp

This system includes the vocal line and piano accompaniment. The piano part has a dynamic marking of *pp* (pianissimo) with an accent. The vocal line has a half rest followed by a series of eighth notes.

- ing, he's sail - - ing, he's sail -

This system concludes the page with the vocal line and piano accompaniment. The vocal line has a half rest followed by eighth notes. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

First system of the musical score, featuring a treble and bass staff with a piano accompaniment.

Second system of the musical score, featuring a treble and bass staff with a piano accompaniment.

Third system of the musical score, featuring a treble and bass staff with a piano accompaniment. The treble staff includes a trill (tr) and the word "FINE." at the end. The piano accompaniment includes a forte (f) dynamic marking.

Fourth system of the musical score, featuring a treble and bass staff with a piano accompaniment. The treble staff includes the tempo marking "Allegro." and the lyrics "But he comes with ru-in sweeping, In his triumph never failing, in his tri -". The piano accompaniment includes the tempo marking "Allegro." and the tempo marking "♩ = 92."

Fifth system of the musical score, featuring a treble and bass staff with a piano accompaniment. The treble staff includes the lyrics "- umph, in his triumph never fail -".

- ing, but he comes with ru - in sweep-ing, in his tri - umph ne - ver
fail - ing, in his tri - - - - - umph never fail - ing. *D.C.*

No. 28.

RECIT.—“YOU HOP'D TO CALL IN VAIN.”

TIME.
VOICE. You hop'd to call in vain, but see me here; These low-er regions are my proper
PIANO.

sphere. Would you then dread no more my ha - ted power, Pre-pare thee for a no-ble flight, a -

- midst the realms of flight. Time can-not climb the bliss-ful sky, Nor reach to im-mor - ta - li - ty.

PIANO.
♩ = 120.

False de-structive ways of . . plea-sure Leave, and court a no-ble . .

treasure, In the star - - - - - ry

Handel's "Triumph of Time and Truth" is a dramatic oratorio. This page, numbered 112, contains five systems of musical notation. Each system consists of a vocal line (soprano or alto) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are written below the vocal line. The score includes various musical markings such as trills (tr), dynamics (p for piano, f for forte), and phrasing slurs. The lyrics are: "realms a - bove, in the star - - - - - ry realms a - bove. False de - struc - tive ways of . . pleasure leave, and . . court a no - bler . . trea - sure, leave, and . . court a no - bler . . treasure, in the star - - - - - ry . .".

realms a - bove, in the star - - - - - ry realms a - bove.

False de - struc - tive ways of . . pleasure leave, and . .

court a no - bler . . trea - sure, leave, and . . court a no - bler . .

treasure, in the star - - - - - ry . .

realms a - bove, in the star - - - - -

- - - - - ry realms a - bove, leave, and court a . .

. . no - bler treasure, a . . no - bler trea - - - - -

- - sure, in the star - ry realms a - bove. *ritard.* *a tempo.*

ritard. *a tempo.*

FINE.

FINE.

Here though Fol-ly's sons de - fy me, Yet in vain they seek to

mp

fly me, yet in vain they seek to fly me; While thro' all the

world I rove, while thro' all, thro' all the world I rove.

ritard. *a tempo.* *a tempo.*

ritard. *f*

D.S. *D.S.*

COUNSEL.

VOICE.

Too long de - lu - ded you have been By plea - sure's false and flatt' - ring

PIANO.

scene: Be - hold fair Truth, the heaven - ly i - mage see, Not deck'd, but fair - est in sim -

- pli - ci - ty: White robes of in - no - cence she wears; Her look, her

TIME.

thoughts, turn'd to her kin - dred spheres. Be - hold her faith - ful mir - ror too, Pre - sent - ing

all things to your view By just re - flec - tion, be they false or true.

VOICE. *Andante.*

PIANO. *Andante.*
♩ = 112.

Love - ly beau - ty,

love - ly beau - ty, close those . . eyes; Charm - ing

beau - ty, O, look not there, charm - ing beau - ty,

O, look not there! love - ly beau - ty, close those

eyes, . . charm - ing beau - ty, O, look not there, charm - ing

beau - ty, O, look not there!

FINE.

In that view all pleasure . . . dies, in that view all pleasure . . .

dies: In re - flec - tion lies des - pair,

- flec - tion, in re - flec - tion lies des - pair, in that

tr *tr* *tr* *tr*

mf *p* *mf* *p*

view all plea - sure . . dies: in re - flec - tion,

mf *p*

in re - flec - tion lies but des - pair, in re -

mf *mp*

- flec - tion lies but des - pair.

tr *tr*

D.S.

tr *tr* *tr* *tr* *D.S.*

mf *p* *mf*

No. 32.

RECIT.—“SEEK NOT TO KNOW.”

VOICE. *DECEIT.*

Seek not to know what known will prove Grief more se - vere than slight - ed love.

PIANO.

No. 33.

AIR.—“MELANCHOLY IS A FOLLY.”

VOICE. *Andante.*

PIANO. *Andante.*
Ob.
mf

p *Str.*

Me - lan - cho - - ly Is a fol - ly; Put off

sor - row . . un - til to - mor - row; Life con - sists in the pre - sent

hour, . . . Me - lan -

- cho - ly is . . a . . fol - ly; wave all sor - row un - til to -

mor - row; life con - sists in the pre - sent hour, life con - sists in the

pre - sent hour, the pre - sent hour, life con -

sists in . . the pre - sent hour.

Ob.

mf

FINE.

FINE.

This dear trea - sure we a - dore With grate - ful

p Str.

ar - dour, Still em - ploy - ing, Still en - joy - - ing

The sweet mo - ments in our power, still en -

- joy - ing, .. still em - ploy - ing, still en - joy - - - -

- - - ing, still em - ploy - - - - ing the sweet

mo - - - - - ments, the sweet mo - ments, the sweet

mo - - - ments in our power, the sweet mo - ments in . . our power. *D.C.*

No. 34.

RECIT.—“WHAT IS THE PRESENT HOUR?”

VOICE. *TIME.*

What is the pre-sent hour? 'tis born, and gone! Think on the

PIANO.

years al-rea-dy flown: Think, you will look on bliss, but look in

vain: Think on convict-ed er-ror's self-tormenting pain. No more;— I

know not where to turn: My heart's too sad to laugh, too gay to mourn.

VOICE.

PIANO.

$\text{♩} = 88.$

Adagio.

BEAUTY.

Fain would I, two hearts en - joy - ing, This in

pe - ni - tence em - ploy - ing, Free - ly that re - sign to joy, re - sign to joy, free - ly

that re - sign to joy, fain would I, . two hearts en -

- joy - ing, this in pe - ni - tence, in pe - ni - tence em - ploy - ing, free - ly that re - sign to

joy, re-sign to joy, free-ly that re-sign to joy.

No. 36.

RECIT.—“VAIN THE DELIGHTS OF AGE.”

VOICE. COUNSEL.

Vain the de-lights of age, or youth, With-out the sanc-tion

PIANO.

and applause of Truth. And as the soul more bright ap-pears Than the frail earthly form she

wears; So much true pleasures, from this glass, All o-ther sub-lu-na-ry joys sur-pass.

No. 87.

AIR.—“ON THE VALLEYS, DARK AND CHEERLESS.”

VOICE. *Larghetto.* COUNSEL. On the

PIANO. *Larghetto.* *mf* *mp*

val - leys, dark and cheer - less, from the mountain's sum - mit, fear - less, With con -

- tempt you'll soon look down, . . . look

down on the val-leys, dark and cheerless, from the

mountain's summit, fearless, with contempt you'll soon look down, with contempt you'll soon look down, with con -

- tempt you'll soon look down, . . . with contempt you'll soon look down, . . .

mf

FINE.

FINE.

And these pre - sent plea - sures slight - ing, In sub - li - mer views de - light

p

ing, in sub - li - mer views de - lighting, Not be - lieve that choice your own, in sub -

li - mer views de - light - ing, not be - lieve that choice your own.

D.C.

D.C.

VOICE. TIME.

Not ve - nial er - ror this, but stub - born pride,

PIANO.

To leave a sure and friendly guide; Who, see - ing you be - wilder'd stray, Points out the

short and ea - sy way. See, see the hap - py port be - fore you lies; And Time ex -

BEAUTY.

- horts you to be wise. Dark - ly, as through a cloud, I

see The immense trea-sures of fu - tu - ri - ty; But pre-sent joys my heart so

fill, That, though in-clin'd, I can - not will To leave this scene for im-mor - ta - li - ty.

con 8va.

COUNSEL.

Hear the call of Truth and Du - ty, And to Fol - ly bid a -

con 8va. sempre.

- dieu; Ere to dust is chang'd thy beau - ty, Change thy heart, and good pur - sue.

Andante allegro.

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

PIANO.

♩ = 69.

Ere to dust is chang'd thy beauty, Change thy heart, and good pur-sue, change thy heart, and good pur-

Andante allegro.

Ere to dust is chang'd thy beau-ty, Change thy heart, and good pur-sue, change thy heart, and good pur-

-sue, and good . . pur - sue, and good, and good pur -

Ere to dust is chang'd thy beau-ty, Change thy heart, and good pur-sue, change thy

-sue, and good, and good . . pur - sue, change thy heart, and good pursue, and good . .

-sue, ere to dust is chang'd thy beau - - - - ty, change thy

Handwritten musical score for Handel's "Triumph of Time and Truth." The score is written on ten systems of staves. Each system consists of four staves: two for the vocal melody (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The key signature is one flat (B-flat). The lyrics are written below the vocal staves, with some words appearing on multiple lines. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piano part provides harmonic support with chords and moving lines.

Ere to dust is chang'd thy beau-ty, Change thy heart, and good pur-sue, change thy
heart, and good pursue, and good . . . pur - sue, change thy heart, . . . and good . .
. . . pur - sue, ere to dust is chang'd thy beau - - - - - ty, change thy
heart, and good pur - sue, change, O change thy heart,
heart, and good pursue, change, O change thy heart,
. . . pur - sue; ere to dust is chang'd thy
heart, and good pur-sue, change thy heart, and good . . . pur - sue,
ere to dust is chang'd thy beau-ty, change . . . thy
change thy heart, and good pur - sue, and good, . . . and good pur - sue;
beau-ty, change thy heart, and good pur - sue, and good pur-sue, . . . and good pur -
change, O change thy heart, ere to dust is chang'd thy beau - ty, change, O change thy heart, and
heart, change, O change thy heart, ere to

ere to dust is chang'd thy beau-ty, change thy heart, and good pur -
sue, change, O change thy heart, O change . . . thy heart, and good pur -
good pur - sue, change, O change thy heart, and good pur - sue,
dust is chang'd thy beau-ty, change thy heart, and good pur - sue, change thy heart, and good pur -
- sue, . . . and good pur - sue, change, change thy heart, change, change thy
- sue, and good . . . pur - sue, O change thy heart,
ere to dust is chang'd thy beauty, change, O change thy heart, and good pur -
- sue, change, change thy heart, change, change thy heart,
heart, ere to dust is chang'd thy beau-ty, change thy heart, and good . .
ere to dust is chang'd thy beau-ty, change . . . thy heart, change thy heart, and
- sue, change . . . thy heart, change thy heart, change, change thy heart,
change, O change thy heart, and good pur - sue, ere to

Handel's "Triumph of Time and Truth."—Novello Ewer and Co.'s Octavo Edition.

The musical score is written for a vocal soloist and a piano accompaniment. It consists of three systems of staves. The vocal part is written in a single melodic line with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "pur - sue, change thy heart, and good pur - sue, good pur - sue, change, O change thy ere to dust is chang'd thy beau - ty, change thy dust is chang'd thy beau - ty, change . . . thy heart, and ere to dust is chang'd thy heart, and good pur - sue, ere to good . . . pur - sue, heart, change, O change thy heart; beau - ty, ere to dust is chang'd thy beau - ty, ere to dust is chang'd thy beau - ty, change thy".

pur - sue, change thy heart, and good pur - sue,
 good pur - sue, change, O change thy
 ere to dust is chang'd thy beau - ty, change thy
 dust is chang'd thy beau - ty, change . . . thy heart, and
 ere to dust is chang'd thy beau - ty, change . . . thy
 heart, ere to dust is chang'd thy
 heart, and good pur - sue, ere to
 good . . . pur - sue,
 heart, change, O change thy heart;
 beau - ty, ere to dust is chang'd thy beau - ty, ere to
 dust is chang'd thy beau - ty, ere to dust is chang'd thy beau - ty,
 change thy

change thy heart, and good pur - sue, . . change thy
dust is chang'd thy beau - - - ty, change thy heart and good pur -
change thy heart, and good pur - sue, and good pur -
heart, and good pur - sue, . . change thy heart, and good pur - sue, change thy
heart, and good pur - sue, and good . . . pur -
- sue, . . change thy heart, and good pur - sue . . .
- sue, and good, and good pur - sue, change thy
heart, and good pur - sue, ere to dust is chang'd thy
- sue, change thy heart, and good pur - sue, change thy heart, and good . . pur - sue.
change thy heart, and good pur - sue, change thy heart, and good . . pur - sue.
heart, and good pur - sue, . . . change thy heart, and good . . pur - sue.
beau - ty, is chang'd thy beauty, change thy heart, and good . . pur - sue.

ACT III.

No. 40.

SINFONIA.

Andante.

PIANO.
♩ = 80.

The musical score is written for piano and consists of six systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante.' and the dynamic is 'f'. The tempo indication '♩ = 80.' is placed below the piano label. The score includes various musical notations such as eighth and sixteenth notes, triplets, and a trill (tr) in the fifth system. The key signature remains G major throughout. The notation is arranged in grand staves with treble and bass clefs.

No. 41.

RECIT.—“ONCE MORE I THEE ADDRESS.”

DECEIT.

VOICE.

Once more I thee ad-dress, Re-gard - ful of thy hap - pi-ness.

PIANO.

No. 42.

AIR.—“CHARMING BEAUTY.”

DECEIT.

Larghetto.

VOICE.

Charming Beauty, check the start-ing tear from flow-ing, charming Beauty,

PIANO.

♩ = 96.

check the start - ing tear.. from flow - ing all a - down thy ro - sy

cheek, all a-down thy ro - sy cheek, check the start - ing tear from

p *pp*

flow-ing all a - down thy . . ro - sy cheek.

mp *pp* *tr*

Charming Beauty, check the start-ing tear from flow-ing all a-down thy ro - sy

cheek, charming Beauty, charming Beauty, check the start-ing tear from

flow - ing all a - down thy ro - sy cheek, check the start - ing tear from

tr

flow-ing, check the start-ing... tear... from flow-ing all a -

down... thy ro-sy cheek.

FINE.

Plea-sure, still new charms be -

- stow-ing, Plea-sure, still new charms be - stow-ing, E-ver-cheer-ful Plea-sure

seek, Plea-sure, still new charms be - stow-ing, E-ver-cheer-ful,

e - ver-cheer - ful . . Plea - sure seek, e - - ver-cheerful Plea - sure

p

seek, e - ver - cheer - ful . . Plea - sure seek. Charm - ing Beau - ty!

tr *D.S.*

D.S.

No. 43.

RECIT.—“TEMPT ME NO MORE.”

BEAUTY.

VOICE. *Allegro.*

Tempt me no more: Your words give no re - lief; I know no plea - sure But in vir - tuous grief.

PIANO. *Allegro.*

No. 44.

ATR.—“SHARP THORNS DESPISING.”

Allegro.

VOICE. *Allegro.*

f

DECEIT.

Sharps thorns despising, . . Cull fragrant ro - ses: Why seek you trea - sure mixed with al - loy,

sharp thorns de-spi-sing, cull fragrant ro - ses: why seek you trea - sure mix'd with al - loy ?

Why seek you trea -

sure ?

sharp thorns de-spi-sing, cull fragrant ro - ses: why seek you treasure mix'd with al - loy ?

FINE.

Old Age ad - van - cing, Soon the scene clo - ses:

FINE.

Adagio. *D.C.*

Life's on - ly plea-sure Is to en-joy, life's on - ly pleasure is to en - joy.

No. 45.

RECIT.—“REGARD HER NOT.”

COUNSEL.

VOICE.

Re- gard her not. Unvalued here, Such tears may fall; but know, each tear will prove A pre- cious

PIANO.

BEAUTY.

pearl in heaven a- bove. Soft and al- lur- ing is thy voice. A - las! Too long I've err'd. Put

COUNSEL. BEAUTY.

forth the heaven-ly glass. Be - hold! it waits your view. Now, Plea- sure, take my last a - dieu!

No. 46.

AIR.—"PLEASURE! MY FORMER WAYS RESIGNING."

VOICE.

Largo.

PIANO.

Largo.

mp *f*

♩ = 88.

BEAUTY.

Plea - sure!

p *p*

my form - er ways re - sign - ing, To Vir - tue's cause in -

- clin - ing, Thee, Plea - sure, thee, Plea - sure, now I leave, thee, Pleasure, now I

leave; My form - er ways, my form - er .. ways re - sign - ing,

to Vir-tue's cause, to Vir-tue's cause, to Vir-tue's cause in - cli - ning, my former ways re -

sign - ing, to Virtue's cause in - cli-nings, Pleasure now I leave.

Adagio. *a tempo.* *f*

mp FINE. FINE.

Lest, when my strength shall fail me, No sorrow can avail me, Nor . . . sickness com-fort give, lest,

p

. . . when my strength shall fail me, No sor-row can a - vail me, nor . . . sickness comfort give.

Adagio. *D.S.*

A tempo ordinario.

TREBLE. Com - fort them, O Lord, when they are sick,

ALTO. Com - fort them, O Lord, when they are sick,

TENOR (8ve.lower). Com - fort them, O Lord, when they are sick,

BASS. Com - fort them, O Lord, when they are sick,

A tempo ordinario.

PIANO. *f* *p*

♩ = 69.

when they are sick: make Thou their

when they are sick: make Thou their

when they are sick: make Thou their

when they are sick: com - fort them,

bed when they are sick, make Thou their

bed when they are sick, make Thou their

bed when they are sick, make Thou their

bed in sick - ness, com - fort them,

bed in sick - ness,

bed in sick - ness,

make Thou their bed when they are sick,

make Thou their bed when they are sick,

make Thou their bed when they are sick,

make Thou their bed when they are sick,

make Thou their bed in sick - - - ness.

make Thou their bed in sick - - - ness.

make Thou their bed in sick - - - ness.

make Thou their bed in sick - - - ness.

Un poco andante.

Keep them a-live, let them be bless - ed, keep them a-live, let them be

Un poco andante. ♩ = 80.

tr. *f* *tr.*

bless - ed, bless - ed up - on the earth;
com - fort them,
com - fort them,
com - fort them,

keep them a - live, . . . keep them a - live, . . . let them be blessed up -
com - fort them, keep them a - live, . . . keep them a - live, . . . let them be
com - fort them,
com - fort them,

on the earth,
 bless-ed up - - - on the earth,
 keep them a - live, keep them a - live, let them be bless - - -
 keep them a - live, keep them a - live, let them be
 com-fort them, keep them a - live, keep them a - live,
 com-fort them, keep them a - live, keep them a - live, keep them a -
 ed on earth, com - fort them, keep them a -
 bless - - - ed up - on the earth,
 . . . let them be bless - - - ed, be bless - ed up - on the earth,
 - live, let them be bless-ed, be bless-ed up - on the earth,
 - live, let them be bless - - - ed up - on the earth,
 com-fort them, let them be bless-ed up - - on the earth,

The first system of the musical score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), each in a treble clef with a key signature of one sharp (F#). The bottom staff is for the keyboard accompaniment, in a grand staff (treble and bass clefs) with a key signature of one sharp. The vocal parts are mostly rests, while the keyboard part features a complex, flowing melody with trills (tr) and rapid sixteenth-note passages.

The second system of the musical score consists of five staves. The vocal parts (Soprano, Alto, Tenor, and Bass) all sing the lyrics "and not de-li - ver them un - to the foe,". The keyboard accompaniment continues with a similar melodic and rhythmic pattern, featuring trills and rapid sixteenth-note passages.

The third system of the musical score consists of five staves. The vocal parts (Soprano, Alto, Tenor, and Bass) all sing the lyrics "and not de - li - ver them un - to the foe, un - to the foe,". The keyboard accompaniment continues with a similar melodic and rhythmic pattern, featuring trills and rapid sixteenth-note passages.

li - ver them, and not de - li - ver them un - to the
foe, and not de - li - - ver them un - to the
foe, un - to the foe, un - to the foe, un - to the foe, . . .
un - to the foe, un - to the foe, . . .

foe, and not de - li - ver them, and not de - li - ver them,
foe, and not de - li - ver them un - to the foe, un - to the
. . . and not de - li - ver them un - to the foe, un - to the
and not de - li - ver them

and not de - li - ver them un - to the foe, com - fort them,
foe, un - to the foe, un - to the foe, com - fort them,
foe, and not de - li - ver them un - to the foe, com - fort them,
un - to the foe, . . . un - to the foe, com - fort them,

com-fort them, keep them a -

com-fort them,

com-fort them, keep them a - live, keep them a - live, keep them a -

com-fort them, keep them a - live, keep them a - live,

- live, keep them a - live, keep them a -

keep them a - live, keep them a - live,

- live, keep them a - live, keep them a -

. keep them a - live, keep them a - live,

- live, keep them a-live, let them be bless - ed.

. keep them a-live, let them be bless - ed, let them be bless - ed,

- live, keep them a-live, let them be bless - ed up - on the earth, up - on the

. keep them a-live, let them be bless - ed up - on the earth, up - on the

p *f*

Handel's "Triumph of Time and Truth."—Novello, Ewer and Co.'s Octavo Edition.

let them be bless - ed, let them be bless - - ed up-on the earth,
 let them be bless - - ed up-on the earth,
 earth, up-on the earth, let them be bless-ed up-on the earth,
 earth, up-on the earth, let them be blessed up-on the earth,
 com - fort them, keep them a - live, let them be bless - - -
 com - fort them, keep them a - live, let them be
 com - fort them, com - - fort them, let them be
 com - fort them, let them be bless - ed, be
 - ed up-on the earth, and not de - li - - ver
 bless-ed up-on the earth, and not de - li - - ver them un -
 bless-ed up-on . . the earth, and not de - li - ver them un -
 bless-ed up-on the earth, and not de -

102

them un-to the foe, and not de-li-ver them, and not de-li-ver them, and not de-

-to the foe, un-to the foe, un-to the foe, un-to the

-to the foe, un-to the foe, un-to the foe, un-to the foe,

-li-ver them un-to the foe, un-to the foe, un-to the foe, un-to the foe,

li-ver them un-to . . the foe, . . un-to the foe, un-to the

foe, un-to the foe, un-to the foe,

and not de-li-ver them un-to the

and not de-li-ver them, and not de-li-ver them, and not de-li-ver them,

foe, un-to the foe, com-fort them,
 and not de-li-ver them un-to the foe, com-fort them,
 foe, un-to the foe, com-fort them,
 and not de-li-ver them un-to, un-to the foe, com-fort them,

keep them a - live, keep them a - live, keep them a - live,

keep them a - live, . . . a - live, keep them a - live,

keep them a - live up - on the earth, let them be bless - ed, be

keep them a - live, keep them a - live, let them be

let them be bless - ed up - on the earth, and not de - li - ver them

let them be bless - ed up - on the earth, and not de - li - ver them,

bless - ed up - on . . . the earth,

bless - ed up - on . . . the earth, and not de -

un - to the foe, and not de - li - ver them un - to the

and not de - li - ver them un - to the foe, un - to the

and not de - li - ver them un - to the foe, un - to the

- li - ver them un - to the foe, and not de - li - ver them un - to the

Handel's "Triumph of Time and Truth."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "foe, and not de - li - ver them un - to the foe, un - to the foe, . . . and not de - liv - er them . . . foe, and not de - li - ver them un - to the foe, un - to the foe, . . . foe, un - to the foe, and not de - li - ver them un - to the foe, . . . un - to the foe, and not de - li - ver them un - to the foe, . . . un - to the foe, un - to the foe, un - to the foe, . . . and not de - li - ver them un - to the foe. and not de - li - ver them un - to the foe. and not de - li - ver them un - to the foe. and not de - li - ver them un - to the foe." The score consists of three systems of staves. The first system has four vocal staves and a grand staff for the keyboard. The second system has four vocal staves and a grand staff. The third system has four vocal staves and a grand staff. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures.

No. 48.

RECIT.—“SINCE THE IMMORTAL MIRROR I POSSESS.”

BEAUTY.

VOICE.

PIANO.

Since the im - mor - tal mir - ror I pos - sess, Where Truth's re - flect - ed beau - ties
glow, Thee, faith - less form, de - lu - ding glass, Thee to thy na - tive earth I

PLEASURE.

COUNSEL.

throw. Ah! stay, for - bear! In vain you this prevention dare.

No. 49.

AIR.—“THUS TO EARTH.”

VOICE.

PIANO.

$\text{♩} = 126.$

Andante allegro.
Andante allegro.
f

The first system of the musical score consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line is mostly rests, while the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

The second system includes the vocal line and piano accompaniment. The vocal line begins with the word "COUNSEL." and continues with the lyrics "Thus to earth, thou false, de - lu - sive,". The piano accompaniment includes a dynamic marking of *p* (piano) in the left hand.

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "flat - t'ring mir - ror, thee I throw,". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "flat - t'ring mir - ror, thee I throw, to". The piano accompaniment includes dynamic markings of *mp* (mezzo-piano) in the left hand and *mf* in the right hand.

The fifth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "earth I throw, thus to earth, thou". The piano accompaniment includes dynamic markings of *mf* in the left hand and *p* (piano) in the right hand.

false, de - lu - sive, thou, false, de - lu - sive, flat - t'ring mir - ror,

flat-t'ring mir - ror, thee . . I throw,

Adagio. to earth . . . I throw. *a tempo.*

Adagio. *a tempo.* *f*

FINE.

FINE.

Thou who, of thy power a - - bu - sive, . . Didst ex - - alt each

p

charm ing fea - ture, Far be - yond the pride of na - ture, feign-ing

hap - pi - ness be - - low, thou who, of thy power a - -

- bu - sive, didst ex - alt each charming fea - - ture, far be - -

- yond the pride of na - ture, feign - ing hap - - pi - ness be -

low, feign-ing hap - pi - ness be - low.

ritard. *D.C.* *ritard.* *D.C.*

BEAUTY.

VOICE.

Oh, migh-ty Truth! thy power I see: All that was fair seems now de - for-mi-ty. This day my

PIANO.

pride shall from its height de-scend; This day my reign of va - ni - ty shall end.

Accompanied.

A - dieu, vain world! in search of great - er good, I'll pass my

days in sa - cred so - li-tude; 'Tis fit the slave of va - ni - ty should

dwell In some se - ques - ter'd pe - ni - ten - tial cell.

No. 51. AIR.—“FROM THE HEART THAT FEELS MY WARNING.”

VOICE. *Andante.* $\text{♩} = 84.$

PIANO. *Andante.* $\text{♩} = 84.$ *mf*

TIME.

From the heart that feels my war - ning, my war - ning, my

war - ning, Grate-ful

are the tears that flow, grate - ful are the tears that flow, the tears that

flow, the tears that flow;

pp *cres.* *tr* *tr* *tr*

from the heart that feels my war-ning, my .. war

p

ning, grate-ful are the tears that flow,

tr

from the heart, from the heart that feels my warning, my .. war-ning,

grate-ful are the tears that flow, grate-ful are the tears that flow.

Adagio. *a tempo.* *Adagio.* *f a tempo.*

FINE.

FINE.

tr

Pear - ly drops, the flow'rs a - dorn - ing, Grace not more the dew - y

p

morn-ing, Nor . . such bless - - ings can . . be - stow, .

nor such bless-ings can be - stow, .

Adagio. *a tempo. D.S.*

nor such bless - ings can . . be - stow.

Adagio. *a tempo. D.S.*

mf

No. 52. RECIT.—“PLEASURE, TOO LONG ASSOCIATES WE HAVE BEEN.”

BEAUTY.

VOICE.

Piano.

Plea-sure, too long as-sociates we have been, Now share con-vic-tion from Truth's faith-ful

PLEASURE.

scene, Or to thy na-tive dark-ness fly. As with Er-ror I

long have been dwelling, I with Truth now can have no con-tent-ment.

No. 53. AIR.—“LIKE CLOUDS, STORMY WINDS THEM IMPELLING.”

Allegro.

VOICE.

Piano.

$\text{♩} = 96.$

f

The piano introduction consists of two systems. The first system features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The second system continues this pattern, with the right hand moving to a more complex chordal texture.

PLEASURE.

Like clouds, stormy winds them im - pel - ling,

The vocal line begins with a treble clef staff in F# major. The lyrics 'Like clouds, stormy winds them im - pel - ling,' are written below the staff. The piano accompaniment starts with a treble clef staff and a bass clef staff, both in F# major. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line.

like clouds, stormy winds them im - pel

The vocal line continues with the lyrics 'like clouds, stormy winds them im - pel'. The piano accompaniment features a treble clef staff and a bass clef staff. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. A dynamic marking of *f* (forte) is present in the piano part.

ling, Dis-dainful I fly in re-sentment,

The vocal line continues with the lyrics 'ling, Dis-dainful I fly in re-sentment,'. The piano accompaniment features a treble clef staff and a bass clef staff. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. A dynamic marking of *f* (forte) is present in the piano part.

disdainful I fly in re-sentment, I fly,

The vocal line continues with the lyrics 'disdainful I fly in re-sentment, I fly,'. The piano accompaniment features a treble clef staff and a bass clef staff. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line.

Handel's "Triumph of Time and Truth."—Novello, Ewer and Co.'s Octavo Edition.

First system of the musical score. The vocal line (treble clef) begins with a dotted quarter note, followed by eighth and sixteenth notes. The lyrics "I fly in re-sentment, dis-dain-ful I fly . . . in re-" are written below the staff. The piano accompaniment (grand staff) features a continuous sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Second system of the musical score. The vocal line continues with the lyrics "sent-ment; like clouds, stormy winds them im-pel-ling,". The piano accompaniment maintains its sixteenth-note texture in the right hand.

Third system of the musical score. The vocal line has a long rest followed by the lyrics "like clouds, stor-my winds them im-pel-ling, dis-dainful, in re-". The piano accompaniment continues with sixteenth-note figures.

Fourth system of the musical score. The vocal line continues with the lyrics "ling, dis-dainful, in re-". The piano accompaniment features a more active bass line in the left hand, with eighth and sixteenth notes.

Fifth system of the musical score. The vocal line concludes with the lyrics "sentment, I fly . . .". The piano accompaniment continues with sixteenth-note patterns in both hands.

Handel's "Triumph of Time and Truth."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is written for a single voice and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of six systems of staves. The vocal line is written in a single treble clef, and the piano accompaniment is written in grand staff (treble and bass clefs). The lyrics are: "in re-sent-ment, I fly dis-dain-ful in re-sent-ment, I fly dis-dain-ful in re-sent-ment, I fly dis-dain-ful in re-sent-ment." The score includes various musical notations such as eighth and sixteenth notes, rests, and trills (tr). The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex right-hand pattern. The score ends with a double bar line.

in re-sent-ment, I fly dis-dain-ful in re-sent-ment, I fly

dis-dain-ful in re-sent-ment.

dis-dain-ful in re-sent-ment, I fly

dis-dain-ful in re-sent-ment.

dis-dain-ful in re-sent-ment, I fly

dis-dain-ful in re-sent-ment.

Andante.

Andante. ♩ = 63.

mf

cres. *f*

Hark,

hark, hark! the thun - ders round me roll, Truth's aw - ful

p *p*

ang - ry frowns I see; Her arrows wound my trembling

The musical score is written for a piano and voice. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante' with a metronome indication of ♩ = 63. The score is divided into five systems. The first system shows the piano introduction with a mezzo-forte (mf) dynamic. The second system continues the piano introduction, marked with a crescendo (cres.) and a forte (f) dynamic. The third system begins the vocal entry with the word 'Hark,'. The fourth system contains the lyrics 'hark, hark! the thun - ders round me roll, Truth's aw - ful' and includes piano (p) dynamics. The fifth system contains the lyrics 'ang - ry frowns I see; Her arrows wound my trembling' and also includes piano (p) dynamics. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex, rhythmic pattern in the left hand.

soul; Nor is there a - ny joy, . . .

pp

. . . nor is there a - - - ny joy for me.

Ah no! Truth drives me to despair;

O - pen, ye rocks, and hide me there. Ah! . . .

Truth drives me to des - pair; o - - - pen, ye rocks,

and hide me there, o - pen, o - pen, ye rocks o - pen, ye

rocks, and hide me, hide me there,

o - - pen, ye rocks, and hide, and hide

me there.

Tempo 1mo. Allegro.

Dis - dain-ful I fly in re - sent - ment,

Tempo 1mo. Allegro. ♩ = 96.

like clouds, stormy winds them im -

fp

This system features a vocal line with a whole rest followed by a melodic phrase. The piano accompaniment consists of a continuous sixteenth-note arpeggiated figure in the right hand and a supporting bass line in the left hand.

- pel - ling,

f

The vocal line continues with a melodic phrase. The piano accompaniment maintains the arpeggiated texture, with a crescendo leading to a forte (*f*) dynamic.

dis-dain-ful I fly in re-sent-ment, dis-dain-ful I fly in re -

This system contains the first full vocal phrase. The piano accompaniment continues with the arpeggiated figure.

- sent-ment, I fly, I fly in re -

The vocal line continues with a melodic phrase. The piano accompaniment continues with the arpeggiated figure.

- sent-ment, dis - dain - ful, dis - dain - ful in re -

This system contains the final vocal phrase. The piano accompaniment continues with the arpeggiated figure.

- sent-ment, dis - dain - ful I fly,

. . . I fly dis - dain - ful, I fly in re - sent-ment.

No. 54.

RECIT.—“SHE’S GONE.”

BEAUTY.

She’s gone ;—and Truth, de - scending from the sky, Clad in bright beams, its glorious light displays.

(Accompanied.)

O, thi-ther let me cast my longing eye, And strive to me - rit her in-spi-ring rays.

Largo.

VOICE.

Largo.
Ob. solo.
p e staccato.

PIANO.
♩ = 88.

BEAUTY. 8.

Guardian Angels, O protect me, And in Virtue's path direct me, While re -

sign'd to Heaven a-bove, while re-sign'd to Heaven a-bove,

Guardian Angels, O protect me, and in virtue's path direct me, while re -

sign'd to Heaven a bove, while re-sign'd, while re-sign'd to Heaven a - bove,

while re-sign'd, while re-sign'd to Heaven a-bove. *Adagio.* **FINE.**
a tempo. **FINE.**
Adagio. *mf*

Let no more this world de-ceive me, Nor let i - dle pas-sions grieve me, Strong in

faith, in hope, in love, strong . . . in hope, . . . strong in faith, strong in faith, in hope, in

love. *mf* **D.S.** Guar-dian *p* **D.S.**

A tempo ordinario.

TREBLE. *f* Hal - le - lu - jah, Hal - le - lu -

ALTO. Hal-le-lu jah, Hal-le-lu - jah, Hal - le - lu -

TENOR (8ve. lower).

BASS.

PIANO. *f* *tr*

♩ = 88.

- jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu -

- jah, Hal-le-lu-jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

- jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu -

Hal - le - lu - jah, Hal - le - lu - jah,

- jah, Hal-le-lu-jah, Hal-le-lu-jah,

Hal - le - lu - jah, Hal - le - lu -

The musical score is arranged in three systems, each containing four staves. The top two staves of each system are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are 'Hal-le-lu-jah' repeated throughout. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

System 1:
 - jah, Hal-le-lu-jah, Hal-le-lu-jah,
 - jah, Hal-le-lu-jah, Hal-le-lu-jah,
 Hal-le-lu-jah,
 Hal-le-lu-jah, Hal-

System 2:
 Hal-le-lu-jah, Hal-le-lu-jah,
 - jah, Hal-le-lu-jah, Hal-le-lu-jah,
 Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
 - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

System 3:
 Hal-le-lu-jah, Hal-le-lu-jah,
 Hal-le-lu-jah,
 Hal-le-lu-jah,
 Hal-le-lu-jah, Hal-le-lu-jah,

le - lu - jah, Hal-le - lu-jah, Hal-le - lu - jah,

Hal-le - lu-jah, Hal-le - lu - jah,

Hal - le - lu - jah,

Hal -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah,

- le - lu - jah, Hal - le - lu -

- jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -
 - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal-le-lu -
 . . . Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
 - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -
 The piano accompaniment consists of a right hand with chords and a left hand with a bass line.

le - - lu jah, Hal - - le lu - -

jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-

- le - - lu - - jah, Hal - - le lu - -

[illegible]

Handel's "Triumph of Time and Truth" is a musical score for voice and piano. The score is written in G major and 4/4 time. It features a vocal melody and a piano accompaniment. The vocal melody is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The tempo is marked "Adagio." The lyrics are "jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah." The score is a page from a larger work, as indicated by the page number "13" in the bottom right corner.

Messrs. NOVELLO, EWER & CO. beg to announce that they have recently issued the following numbers in continuation of the Series of

NOVELLO'S OCTAVO CHORUSES.

BACH'S PASSION (ST. MATTHEW).

No.		Pence.
326	Come, ye daughters ...	3
528	With Jesus I will watch ...	3
334	My Saviour Jesus ...	3
529	Have lightnings and thunders ...	3
530	O man, thy heavy sin lament ...	3
531	Alas! now is my Saviour gone ...	2
336	Now doth the Lord ...	1
337	In tears of grief ...	1½

353	I wrestle and pray (Motett) ...	4
362	Be not afraid (Motett) ...	6
	Blessing glory (Motett) ...	6

BACH'S PASSION (ST. JOHN).

531	Lord, our Redeemer ...	3
532	Let us not divide ...	2
533	Beloved Saviour ...	2
	{ Rest here in peace ...	
534	{ Lord Jesus, thy dear angel send ...	3

BACH'S CHRISTMAS ORATORIO.

535	Christians be joyful ...	3
536	Glory to God ...	2
537	Hear, King of Angels ...	1½
538	Come and thank Him ...	3
539	Glory be to God Almighty ...	3
540	Lord, when our haughty foes ...	3
541	Now vengeance hath been taken ...	1½

BARNBY'S REBEKAH.

626	Lo! day's golden glory ...	8
627	Who shall be fleetest ...	1½
628	Fear or doubting ...	3
629	Protect them, Almighty ...	6

BENEDICT'S ST. PETER.

610	They that go down to the sea ...	4
611	The Lord will not turn His face ...	3
612	The Lord be a lamp ...	1½
613	{ It is a spirit ...	
614	{ Who would not fear Thee ...	1½
615	{ Praise ye the Lord ...	6
616	{ We have a law ...	1½
	{ This man was also with Him—	
616	{ Surely thou art also—They are all	4
617	{ This is a day of wrath... revolvers ...	2
618	Thou that destroyest the Temple ...	3
619	{ He is worthy to die ...	4
620	{ He will swallow up death ...	2
621	Fear thou not ...	2
621	Sing unto the Lord ...	2

BEETHOVEN'S MASS IN D.

344	Kyrie eleison ...	4
553	Gloria in excelsis ...	18.
554	Credo ...	18.
555	Sanctus and Benedictus ...	6
556	Agnus Dei ...	8

BEETHOVEN'S

RUINS OF ATHENS.

366	Daughter of high-throned Jove ...	1½
367	When thou didst frown ...	3
368	Twine ye the garlands ...	3
369	Susceptible hearts ...	2
370	Deign, great Apollo ...	3
371	Hail, mighty master, hail ...	3

CHERUBINI'S REQUIEM.

331	Introit—Requiem æternam—Give	
	unto the pure in heart ...	2
557	{ Graduale—Requiem æternam ...	
	{ Give unto the humble ...	1½

CHERUBINI'S REQUIEM.—Continued.

No.		Pence.
332	Dies Iræ—Day of vengeance ...	6
558	{ Offertorium—Domine Jesu ...	8
	{ Lord Jesus Christ ...	
559	Sanctus—Holy, Holy ...	1½
333	Pie Jesu—God of mercy ...	1
560	Agnus Dei—Lord Almighty ...	3

FARMER'S MASS IN B♭.

568	Kyrie eleison—Lord have mercy ...	3
569	Gloria in excelsis—Glory be to God ...	8
570	Credo—I believe in one God... ..	8
571	Sanctus—Holy, Holy, Holy ...	2
572	Benedictus—Blessed is He ...	3
	{ Agnus Dei and Dona nobis ...	
573	{ O Lamb of God and Grant us Thy	4
	{ peace ...	

GADE'S THE ERL KING'S DAUGHTER.

647	At eve, Sir Oluf reined ...	2
648	The sun now mounts ...	1½

GADE'S ZION.

649	Hear, O my flock ...	2
650	{ The departure from Egypt ...	3
	{ The Lord hath in Egypt ...	
651	{ The captivity in Babylon ...	6
	{ But then his flock forsook ...	
652	{ The return—Prophecy of the New	6
	{ Jerusalem ...	
	{ Yet merciful and tender is the Lord	

GADE'S CRUSADERS.

653	Flame-like the sand-waste glows ...	2
654	Crusader's Song (Shine, holy sun) ...	4
655	Father! from a distant land ...	4
656	Silent, creeping so light ...	2
657	The wave sweeps my breast (S.A.) ...	3
658	The welcome sun ...	2
659	Pilgrims' March ...	2
660	His head let each Crusader raise ...	6

GRAUN'S PASSION.

523	{ O Thou that wept for sorrow ...	2
	{ His spirit is faint ...	
524	{ Whom have I, Lord ...	2
	{ Sadly bendeth earthward ...	
525	{ Christ unto us hath left ...	3
	{ To utmost heights of faith ...	
526	{ Sing and be joyful ...	2
	{ How glorious is the home above ...	
527	Behold us here ...	2

GOUNOD'S MESSE SOLENNELLE.

561	Kyrie eleison ...	3
562	Gloria in excelsis ...	4
342	Credo ...	4
323	Sanctus and Benedictus ...	2
563	Agnus Dei ...	2

GOUNOD'S COMMUNION.

[MESSE SOLENNELLE.]

564	Kyrie eleison ...	3
565	Gloria in excelsis ...	4
566	Credo ...	4
325	Sanctus and Benedictus ...	2
567	Agnus Dei ...	2

HAYDN'S PASSION.

515	Father, forgive them—Lamb of God ...	3
516	Verily, I say unto thee—Lord have	
	mercy ...	3
517	Woman, behold—Daughters, weep not ...	3
518	Eli, Eli—O my God ...	3
519	I thirst ...	3
520	It is finished ...	3
521	Into Thy hands ...	3
522	The Veil was rent ...	2

HILLER'S NALA AND DAMAYANTI.

No.		Pence.
601	Like the moon when silver streaming	
	(S.A.) ...	1½
602	See the Palm tree (S.A.) ...	2
603	Hail, fearful King ...	3
604	Let Heralds through all lands	
	(B. and Chorus) ...	2
605	Indra, who when day is bright'ning ...	2
606	Pow'rs above, receive our offering ...	3

HILLER'S SONG OF VICTORY.

596	The Lord great wonders ...	3
597	Praise, O Jerusalem ...	2
598	He in tears that soweth ...	1½
599	Praise ye the Lord ...	2
600	Praise the Lord ...	6

HUMMEL'S MASS IN B♭.

438	Kyrie eleison ...	2
439	Gloria in excelsis ...	6
440	Credo ...	6
441	Sanctus and Benedictus ...	4
442	Agnus Dei and Dona nobis ...	3

HUMMEL'S

COMMUNION SERVICE IN B♭.

443	Kyrie eleison ...	2
444	Gloria in excelsis ...	6
445	Credo ...	6
446	Sanctus and Benedictus ...	4
447	Agnus Dei and Dona nobis ...	3

HUMMEL'S MASS IN D.

448	Kyrie eleison ...	2
449	Gloria in excelsis ...	6
450	Credo ...	6
451	Sanctus and Benedictus ...	4
452	Agnus Dei and Dona nobis ...	3

HUMMEL'S

COMMUNION SERVICE IN D.

453	Kyrie eleison ...	2
454	Gloria in excelsis ...	6
455	Credo ...	6
456	Sanctus and Benedictus ...	4
457	Agnus Dei and Dona nobis ...	3

303	Quod in orbe—I will exalt Thee ...	4
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MENDELSSOHN'S

MIDSUMMER NIGHT'S DREAM.

640	You spotted snakes ...	4
641	Through the house ...	3

MENDELSSOHN'S 95TH PSALM.

646	For His is the sea ...	4
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MENDELSSOHN'S LAUDA SION.

[PRAISE JEHOVAH.]

630	Praise Jehovah ...	4
631	By His care ...	2
632	Sing of judgment ...	2
633	Ye who from His ways ...	3
634	They that in much tribulation ...	2
635	Save the people ...	6

MENDELSSOHN'S ATHALIE.

636	Heaven and the earth display ...	8
637	Ever blessed child rejoice ...	3
638	Lord, let us hear Thy voice ...	2
335	Hearts feel that love Thee (Trio and	
	Chorus) ...	3
	{ Promised joys ...	
	{ Hearts feel that love thee	
	{ (Trio and Chorus) ...	6
639	Depart, ye sons of Aaron ...	2

NEW NUMBERS OF OCTAVO CHORUSES.—Continued.

MACFARREN'S MAY-DAY.

No.				Pence.
607	Who shall be Queen ...	...	...	4
608	The Hunt's up ...	...	...	3
609	Lads and lasses hasten all ...	...	...	6

SCHUBERT'S MASS IN E♭.

497	Kyrie eleison ...	...	...	4
498	Gloria in excelsis ...	...	...	18.
499	Credo ...	...	...	18.
500	Sanctus ...	...	...	2
501	Benedictus ...	...	...	4
502	Agnus Dei ...	...	...	6

SCHUBERT'S MASS IN A♭.

503	Kyrie eleison ...	...	...	2
504	Gloria in excelsis ...	...	...	8
505	Credo ...	...	...	6
506	Sanctus ...	...	...	2
507	Benedictus ...	...	...	3
508	Agnus Dei ...	...	...	3

SCHUBERT'S MASS IN C.

458	Kyrie eleison ...	...	...	2
459	Gloria in excelsis ...	...	...	3
460	Credo ...	...	...	3
461	Sanctus and Benedictus ...	...	...	2
462	Agnus Dei and Dona nobis ..	...	...	2

SCHUBERT'S

COMMUNION SERVICE IN C.

463	Kyrie eleison ...	...	...	2
464	Gloria in excelsis ...	...	...	3
465	Credo ...	...	...	3
466	Sanctus and Benedictus ...	...	...	2
467	Agnus Dei and Dona nobis ...	...	...	2

SCHUBERT'S MASS IN G.

468	Kyrie eleison ...	...	...	2
469	Gloria in excelsis ...	...	...	3
470	Credo ...	...	...	3
471	Sanctus and Benedictus ...	...	...	4
472	Agnus Dei and Dona nobis ...	...	...	2

SCHUBERT'S

COMMUNION SERVICE IN G.

473	Kyrie eleison ...	...	...	2
474	Gloria in excelsis ...	...	...	3
475	Credo ...	...	...	3
476	Sanctus and Benedictus ...	...	...	4
477	Agnus Dei and Dona nobis ...	...	...	2

SCHUBERT'S MASS IN F.

477	Kyrie eleison ...	...	...	2
478	Gloria in excelsis ...	...	...	8
479	Credo ...	...	...	4
480	Sanctus ...	...	...	1½
481	Agnus Dei ...	...	...	3

SCHUBERT'S

COMMUNION SERVICE IN F.

482	Kyrie eleison ...	...	...	2
483	Gloria in excelsis ...	...	...	8
484	Credo ...	...	...	4
485	Sanctus ...	...	...	1½
486	Agnus Dei ..	...	...	3

SCHUBERT'S MASS IN E♭.

487	Kyrie eleison ...	...	...	2
488	Gloria in excelsis ...	...	...	6
489	Credo ...	...	...	3
490	Sanctus ...	...	...	1
491	Agnus Dei ...	...	...	2

SCHUBERT'S

COMMUNION SERVICE IN B♭.

No.				Pence.
492	Kyrie eleison ...	...	...	2
493	Gloria in excelsis ...	...	...	6
494	Credo ...	...	...	3
495	Sanctus ...	...	...	1
496	Agnus Dei ...	...	...	2

SCHUBERT'S

COMMUNION SERVICE IN A♭.

509	Kyrie eleison ...	...	...	2
510	Gloria in excelsis ...	...	...	8
511	Credo ...	...	...	6
512	Sanctus ...	...	...	2
513	Benedictus ...	...	...	3
514	Agnus Dei ...	...	...	3

SCHUMANN'S

PILGRIMAGE OF THE ROSE.

574	Of loving will the token ...	...	1½
575	In dancing we spend the sweet night	...	1½
576	Leaves fall from the trees ...	...	2
577	Sister dear ...	...	1½
578	In the thick wood ...	...	2
579	Why sounds the horn so gaily ...	...	3
580	Rosebud, seek not thy flow'ry land ...	...	2

SCHUMANN'S FAUST.

580	Scene in the Cathedral ...	...	4
581	Woods crown with trembling hold ...	...	1½
582	A noble ray of spirit life ...	...	6
583	Thou, O purest, holiest ...	...	1½
584	Chorus mysticus ...	...	10

SCHUMANN'S MANFRED.

585	Hail to our master ...	...	2
586	Requiem ...	...	1½

SCHUMANN'S

PARADISE AND THE PERI.

587	But paradise now her rivers ran ...	...	2
588	Woe, for false flew the shaft ...	...	1½
589	The Peri marked where he was lying	...	6
590	Come forth from the waters ...	...	3
591	For there's a magic in each tear ...	...	1½
592	Sleep on in visions ...	...	2
593	Wreath ye the steps (S.S.A.A.) ...	...	1½
594	Say, is it so (S.A.A.A.) ...	...	2
595	O blessed tears ...	...	2

SMART'S

BRIDE OF DUNKERRON.

622	The wine-cup is dry ...	...	1½
623	Down through the deep ...	...	3
624	Hail to thee, child of the earth ...	...	2
625	The dark storm is passed ...	...	2

SPOHR'S FALL OF BABYLON.

340	Haughty Babylon ...	...	3
415	God of our fathers ...	...	2
416	The lion roused from slumber ...	...	3
417	Raise aloft the Persian banner ...	...	1½
418	Lord, before Thy footstool bending... 3	...	3
419	Come down, and in the dust ...	...	3
420	Haste to the banquet ...	...	2
421	O mighty Bel ...	...	3
422	Haste, then, haste ...	...	3
423	Shout aloud ...	...	3
424	Lord, Thy arm hath been uplifted ...	...	4
424	Give thanks unto God... ..	...	2

SPOHR'S CALVARY.

354	Gentle night, O descend ...	...	2
355	Though all thy friends prove faithless 2	...	2
356	O Thou Eternal God ...	...	3
357	Shame! shame! shame! ...	...	3
358	Woe! woe! woe! ...	...	3
359	Upon us be His blood ...	...	3
360	Oh, look not down ...	...	2
361	King of Israel! all hail! ...	...	2
362	All merciful God ...	...	2
363	His earthly race is run ...	...	2
364	What threat'ning tempest ...	...	4
365	He was the Christ ...	...	2
366	Beloved Lord ...	...	2

SPOHR'S CHRISTIAN'S PRAYER.

No.				Pence
432	In Heaven, oh, Jehovah ...	...	...	2
433	Thy boundless grace ...	...	...	3
434	All-gracious Father ...	...	...	2
435	O may Thy will be done ...	...	...	1
436	O clothe Thy valleys ...	...	...	1½
437	(O Lord! by heaven's bright armies } Thee, Lord, Thy creatures own ... } For Thou art Lord ...	...	...	4
350	Jehovah, Lord God of Hosts (8th Pa.)	...	...	4

A. SULLIVAN.

357	Domine salvam fac (Festival Te Deum) ...	...	...	4
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VAN BREE'S

ST. CECILIA'S DAY.

542	Breathe within this quiet vale ...	...	4
543	Brooks shall murmur ...	...	2
544	Youth and love ...	...	2
545	Rise and break the chains ...	...	3
546	Vales may suit the charms ...	...	2
547	Fragrant odours ...	...	1½
548	Give way now to pleasure ...	...	4
549	Holy music ...	...	4

WEBER'S MASS IN E♭.

642	Kyrie—Merciful and gracious Lord	...	3
643	Gloria—Glory be unto God ...	...	4
644	Credo—Praise the Lord ...	...	4
322	Sanctus—Holy, holy, holy } Benedictus—He is blessed } Agnus Dei and Dona nobis }	...	4
645	Lord, we pray Thee ...	...	2

HANDEL.

395	A virtuous wife ...	...	Susanna	2
373	All empires upon God	...	Belshazzar	2
382	All power in Heaven above	...	Theodora	2
403	All the earth	...	Chandos Te Deum	3
379	And draw a blessing down	...	Theodora	2
372	Behold, by Persia's hero	...	Belshazzar	2
377	Bel boweth down ...	...	1½	
384	Blest be the hand ...	...	Theodora	2
394	Blessed be the day ...	...	Susanna	1½
381	Come, mighty Father	...	Theodora	2
552	Crown with festal pomp	...	Hercules	2
409	Day by day	...	Chandos Te Deum	3
380	For ever thus stands fixed	...	Theodora	2
414	Glorify to the Father	...	Ut. Jubilate	4
400	He comes ...	...	Esther	4
385	How strange their ends	...	Theodora	2
387	How long, O Lord	...	Susanna	1½
393	Impartial Heaven	...	2	
551	Jealousy ...	...	Hercules	2
390	Let justice reign	...	Susanna	2
550	Let none despair	...	Hercules	2
412	(O be joyful	...	Utrecht jubilate	3
413	Serve the Lord with gladness ...	...	2	
411	O go your way into his gates	...	2	
376	O Lord, in Thee	...	Chandos Te Deum	6
386	Oh, glorious Prince	...	Belshazzar	2
391	Oh, love Divine	...	Theodora	2
391	Oh, Joachim, thy wedded truth	...	Susanna	2
374	Recall, O King	...	Belshazzar	1½
389	Righteous Heaven	...	Susanna	4
396	Shall we the God of Israel fear?	...	Esther	2
397	Shall we of servitude complain?	...	1½	
378	Tell it out among ...	...	Belshazzar	4
392	The cause is decided	...	Susanna	2
401	The Lord our enemy has slain	...	Esther	18.
404	The glorious company of the	...	Apostles ... Chandos Te Deum	3
405	Thou art the King of glory	...	3	
406	Thou didst open the kingdom	...	2	
407	Thou sittest at the right hand	...	4	
375	To arms! to arms!	...	Belshazzar	3
383	Venus laughing	...	Theodora	1½
388	Virtue shall never long be oppressed	...	Susanna	2
399	Virtue, truth, and innocence	...	Esther	2
410	Vouchsafe, O Lord	...	Chandos Te Deum	1½
408	We believe that Thou shalt come	...	2	
402	We praise Thee, O God!	...	2	
398	Ye sons of Israel, mourn	...	Esther	1½