

1990

Handel's English Oratorio Arias Based on Biblical Sources: An Annotated Catalogue. (Volumes I and II).

William Randall Richardson

Louisiana State University and Agricultural & Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_disstheses

Recommended Citation

Richardson, William Randall, "Handel's English Oratorio Arias Based on Biblical Sources: An Annotated Catalogue. (Volumes I and II)." (1990). *LSU Historical Dissertations and Theses*. 4948.
https://digitalcommons.lsu.edu/gradschool_disstheses/4948

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Historical Dissertations and Theses by an authorized administrator of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

INFORMATION TO USERS

The most advanced technology has been used to photograph and reproduce this manuscript from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

U·M·I

University Microfilms International
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
313/761-4700 800/521-0600

Order Number 9104167

**Handel's English oratorio arias based on Biblical sources: An
annotated catalogue. (Volumes I and II)**

Richardson, William Randall, D.M.A.

The Louisiana State University and Agricultural and Mechanical Col., 1990

Copyright ©1991 by Richardson, William Randall. All rights reserved.

U·M·I
300 N. Zeeb Rd.
Ann Arbor, MI 48106

NOTE TO USERS

**THE ORIGINAL DOCUMENT RECEIVED BY U.M.I. CONTAINED PAGES
WITH SLANTED PRINT. PAGES WERE FILMED AS RECEIVED.**

THIS REPRODUCTION IS THE BEST AVAILABLE COPY.

HANDEL'S ENGLISH ORATORIO ARIAS
BASED ON BIBLICAL SOURCES:
AN ANNOTATED CATALOGUE
VOLUME I

A MONOGRAPH

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
William Randall Richardson
B.M., Samford University, 1972
M.M., Louisiana State University, 1974
May 1990

ACKNOWLEDGEMENTS

Many people have contributed their wisdom, knowledge, and support to me during my research on this paper and I am extremely grateful to each of them.

First of all, I would like to thank my committee members who are not only my professors, but who have through the years become my friends. In particular, I would like to thank Dr. Sandra Kungle, chairman, who has been a great help throughout my degree program and has renewed my joy of singing. I would also like to thank Dr. Wallace McKenzie. His knowledge and scholarship have inspired me to continue scholarly research.

My doctoral study would not have been possible had it not been for financial grants from the Southern Baptist Convention Education Commission and Samford University. I will always be thankful to these institutions.

As I look back on my graduate study I am reminded of many loved ones who have inspired and taught me over the years. The first who comes to mind is Mr. Dallas Draper, the god-father of my children, and the mentor who believed in me both as a person and as a singer. I am also thankful to my parents, Mr. and Mrs. Robert L. Richardson Jr. and to

my wife's parents, Mr. and Mrs. Marvin P. Lynn. Although they didn't understand the "dues" a young singer must pay at times, they were always available when I needed them.

Finally, and most importantly, I give my thanks to my wife, Rebecca, and my children, Colin and Eden. Had it not been for Rebecca's love and belief in me, I could not have endured the many summers away from my family while I was in summer school at LSU. Colin and Eden have helped me more than they will ever know. On those days when I was the most discouraged with my writing, their love and youthful exuberance helped me to remember the real priorities of life.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	11
ABSTRACT.....	viii

Volume I

Chapter	
I. INTRODUCTION.....	1
Statement of the Problem.....	2
Significance of the Problem.....	2
Delimitations.....	3
Definition of Terms.....	4
Method of Investigation.....	8
Organization of the Study.....	10
II. THE HANDELIAN ORATORIO ARIA.....	11
Influences on Handel's Compositional Style.....	13
Opera Seria Arias Compared With Oratorio Arias.....	22
Handel's Melody.....	27
Tempo Markings.....	39
Aria Forms.....	44
Key Relationships.....	47
The Oratorio Aria Accompaniment.....	52
Oratorio Singers and Performance Suggestions.....	59
Handel as a Dramatist.....	73
III. SOPRANO ARIAS.....	78
Alexander Balus.....	79
Athalia.....	89
Belshazzar.....	98
Deborah.....	103
Esther.....	113
Israel in Egypt.....	126
Jephtha.....	127
Joseph.....	137
Joshua.....	149
Judas Maccabaeus.....	155

Messiah.....	162
Occasional Oratorio.....	174
Samson.....	185
Saul.....	191
Solomon.....	201
Susanna.....	209
IV. ALTO ARIAS.....	220
Alexander Balus.....	221
Athalia.....	229
Belshazzar.....	231
Deborah.....	241
Esther.....	248
Israel in Egypt.....	257
Jephtha.....	259
Joseph.....	267
Joshua.....	278
Judas Maccabaeus.....	282
Messiah.....	284
Samson.....	290
Saul.....	296
Solomon.....	304
Susanna.....	309

Volume II

V. TENOR ARIAS.....	315
Alexander Balus.....	316
Athalia.....	319
Belshazzar.....	321
Deborah.....	324
Esther.....	327
Israel in Egypt.....	330
Jephtha.....	331
Joseph.....	336
Joshua.....	341
Judas Maccabaeus.....	344
Messiah.....	349
Occasional Oratorio.....	353
Samson.....	361
Saul.....	371
Solomon.....	381
Susanna.....	385
VI. BASS ARIAS.....	389
Alexander Balus.....	390
Athalia.....	393
Belshazzar.....	396
Deborah.....	400

Esther.....	403
Jephtha.....	407
Joseph.....	410
Joshua.....	411
Judas Maccabaeus.....	414
Messiah.....	418
Occasional Oratorio.....	423
Samson.....	428
Saul.....	433
Solomon.....	437
Susanna.....	440
VII. ARIAS IN ADDITIONAL ORATORIOS.....	445
Soprano Arias.....	446
L'Allegro il Penseroso ed il Moderato....	446
Theodora.....	466
The Triumph of Time and Truth.....	472
Alto Arias.....	487
L'Allegro il Penseroso ed il Moderato....	487
Theodora.....	488
The Triumph of Time and Truth.....	497
Tenor Arias.....	501
L'Allegro il Penseroso ed il Moderato....	501
Theodora.....	510
The Triumph of Time and Truth.....	514
Bass Arias.....	518
L'Allegro il Penseroso ed il Moderato....	518
Theodora.....	520
The Triumph of Time and Truth.....	525
VIII. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS.....	529
Summary.....	529
Conclusions.....	530
Recommendations.....	533
SELECTED BIBLIOGRAPHY.....	535

APPENDIX.....	542
Index A-Alphabetical (Arias are listed alphabetically.).....	543
Index B-Oratorio (Oratorios are listed alphabetically and arias are listed in the order of their occurrence.).....	552
Index C-Biblical Sources (Oratorios are listed alphabetically and arias are listed in order of occurrence.).....	562
Index D-Tempo (Tempos are listed alpha- betically.).....	571
Index E-Affection (Affections are listed alphabetically.).....	583
Index F-Musical Form (Musical forms are arranged in order of decreasing frequency.).....	598
Index G-Key (Keys are arranged from major to minor.).....	608
Index H-Opera Seria Aria Type (<u>Opera seria</u> aria types are listed in order of decreasing incidence.).....	618
VITA.....	628

ABSTRACT

The oratorios of George Frideric Handel (1685-1759) contain many outstanding arias. The typical aria is ordinarily diatonic and is a combination of symmetrical and asymmetrical phrase-lengths. Although sharing the same basic musical style, these arias are often quite different. Their ranges extend from the interval of a minor seventh to two octaves and sixty-six percent of them are set in forms other than da capo. In addition, the oratorio arias display a diversity of orchestration ranging from continuo arias to those that call for as many as eighteen different instruments.

The main body of this paper is contained in chapters III through VI. Four hundred and forty-six arias have been included in this study and each has been annotated according to the following categories: 1) Chrysander edition volume number, 2) Page number within the oratorio volume, 3) Librettist, 4) Text source, 5) Range, 6) Tessitura, 7) Tempo, 8) Musical style, 9) Affection, 10) Musical form, 11) Meter, 12) Presence of an appropriate recitative preceding the aria, 13) Name of the oratorical character singing the aria, 14) Key, 15) Orchestration, 16) Opera seria aria type, and 17) Available vocal scores containing the aria.

The catalogue portion of this paper is divided into four sections: Soprano, Alto, Tenor, Bass. Each of these sections is

arranged by oratorio in alphabetical order, and the arias are listed according to their page number in the Chrysander Händel-Gesellschaft. Eight additional indices are also included. The arias are indexed in the following ways: 1) Alphabetical, 2) Oratorio, 3) Biblical Sources, 4) Tempo, 5) Affection, 6) Form, 7) Key, and 8) Opera seria aria type.

Chapter VII contains arias from three other oratorios by Handel which are not based on biblical text but which contain values similar to the oratorios included in the main body of this paper. The arias in this chapter are organized in the same manner as described above.

Chapter II contains information on influences affecting Handel's compositional style, differences in opera seria arias and oratorio arias, and other aspects of Handel's English oratorio arias.

CHAPTER I

INTRODUCTION

George Frideric Handel (1685-1759) wrote many great arias during his lifetime. The melodic style which he assimilated, primarily during his stay in Italy, makes these arias especially attractive to singers and teachers. Unfortunately, many of Handel's arias--especially those from the operas--are inaccessible to many students of singing because they are scored only for orchestra and are not available with piano reduction. The English oratorio arias are an exception to this problem. When Friedrich Chrysander (1826-1901) edited and published the Handel-Gesellschaft (1858-1902) he added a keyboard reduction to the oratorios.¹ This Chrysander accompaniment part permits

¹ The Händel Gesellschaft has been chosen for this research because it is the most complete edition of Handel's works. In 1955, the Hallische Händel-Ausgabe was inaugurated to supplement the Chrysander edition with reissues, vocal scores, and other performing material. In 1958, it was upgraded to a full critical edition. Since its inception, the Hallische Händel-Ausgabe has only published four oratorios and has received criticism from Handel scholars. Winton Dean: "Scholarship and the Handel Revival," Handel Tercentenary Collection, ed. Stanley Sadie and Anthony Hicks, (Ann Arbor: UMI Research Press, 1987), pp. 8-11; Alfred Mann, Music Review, "Georg Friedrich Handel: The Messiah," (Hallische Händel-Ausgabe), MLA Notes 24 (November 1987):337-38; Anthony Hicks; "Handel, Jennens

oratorio aria performance whenever an orchestra or accompanist capable of playing the continuo part is not available.

Statement of the Problem

Handel composed nineteen oratorios which are based on biblical sources or which are similar in moral tone. Many of the arias from these oratorios remain in obscurity because there is no description of them except through an individual's tedious and time consuming research. This long process often would require considerable effort by the busy singer, instructor, or church musician.

Significance of the Problem

The performer or vocal instructor who is interested in finding new repertoire for performance or for teaching is often hindered by limitations on his time. Vocal literature catalogue books, such as Music for the Voice by Sergius Kagen and Repertoire for the Solo Voice by Noni Espina, have made the search for new vocal material less time consuming; however, their books are far from comprehensive and the need for additional vocal literature and Saul: Aspects of a Collaboration," Music and Theatre: Essays in Honour of Winton Dean, ed. Nigel Fortune (Cambridge: Cambridge University Press, 1987), p. 203.

catalogues remains.² This catalogue provides a faster and easier method of locating appropriate oratorio arias by Handel whenever specific needs must be met.

Delimitations

This study is comprised of a comprehensive list of oratorio arias and ariosos in the English language which are found in the Chrysander edition of the Handel-Gesellschaft and which are based on biblical references. The following qualifications are observed:

1. Arias within a chorus are not included.
2. Arias interrupted by a chorus are included if the interruption takes place on the tonic chord of the aria.
3. The arias from L'Allegro, il Penseroso, ed il Moderato and The Triumph of Time and Truth are included in Chapter VII. L'Allegro and Triumph are allegorical oratorios which promote moral truths and ideas.
4. The story of Theodora is not based on biblical material but is of the same character as the biblical oratorios; therefore, its arias are included in Chapter VII.
5. Arias from the earlier version of Esther (entitled Haman and Mordecai) which are merely listed by name in the Esther version are catalogued with the arias from Esther.

² Sergius Kagen, Music for the Voice, (Bloomington: Indiana University Press, 1969); Noni Espina, Repertoire for the Solo Voice, (New Jersey: The Scarecrow Press, Inc., 1977).

Definition of Terms

In many instances, Handel's oratorio arias are written in essentially the same style as his opera seria arias. During Handel's time, opera seria arias resembled the five aria categories described in John Brown's book Letters on the Italian Opera (1791).³ Most of Handel's arias can be loosely classed in the five categories.⁴ It should be noted that the five aria categories represent an evolution in aria composition that was not documented until

³ John Brown, Letters on the Italian Opera, 2nd. edition, (London: T. Cadell, 1791), pp. 37-39.

⁴ The reasoning behind Handel's continued use of the opera seria aria in his new oratorio form is not known; however, when one considers certain facts concerning Handel's musical training and personality, it is understandable.

Handel spent almost all of his career composing for the stage. For this reason, he frequently returned to operatic composition even after the success of the oratorio. Despite the success of Esther (1732) and Athalia (1733), Handel attempted to restore opera to its primary position in the theater. However, after many operatic failures and artistic difficulties, he resumed oratorio composition with Saul in 1739. From 1739 to 1745, Handel composed ten oratorios, yet refused to give up opera seria until 1741, when he finally realized that opera would no longer support him.

Handel's continuing interest in opera seria is even observed in his oratorio autographs. Many are filled with elaborate stage directions even though there were no plans for their staging after 1732. Handel must have composed his oratorios as he did his operas - visualizing the action on stage as he composed.

While Handel abandoned the musical form (opera seria) that had served him so well for many years, in the oratorios he was able to continue to compose arias similar to those written for opera seria. Dean, Handel's Dramatic Oratorios and Masques, pp. 28-36.

after Handel's death. According to Brown, during Handel's time composers did not make a conscious effort to compose arias which would fit the five categories. Arias were composed for certain dramatic situations and therefore in a style which complemented those situations. After a number of years a standardization of aria styles occurred.⁵

Brown's aria categories have been used as a primary source in the annotation of Handel's oratorio arias; however, other sources have also been consulted in order to clarify further the differences between the various aria types. If an aria does not closely resemble any of the opera seria categories, no annotation is given. Furthermore, when an aria resembles more than one type of opera seria aria all aria types involved are listed. The opera seria aria types are as follows:

Aria Cantabile

Displays sentiments of tenderness.⁶ Slow, often expressing grief or longing.⁷ Smooth; pathetic.⁸

⁵ Michael F. Robinson, Naples and Neapolitan Opera, (Oxford: Clarendon Press, 1972), pp. 88-90.

⁶ Brown, Letters on the Italian Opera, p. 37.

⁷ Willi Apel, Harvard Dictionary of Music, 2nd. edition, revised and enlarged, (Cambridge, Mass.: Belknap Press of Harvard University Press, 1972), p. 52.

⁸ Denis Arnold general ed., The New Oxford Companion to Music, (Oxford: Oxford University Press, 1983), p. 102-03.

Aria di Portimento

Chiefly composed of long notes with sentiments of dignity.⁹
Not found in the oratorio arias.

Aria di Mezzo Carattere

Expressive, but not as dignified as portimento or as pathetic as cantabile; serious and pleasing.¹⁰
Moderate tempo with an orchestral accompaniment that can become elaborate.¹¹

Aria Parlante

"Speaking air . . . rapidity of motion is proportional to the violence of the passion," there are "sub-divisions . . . relating to the different degrees of passion expressed . . . [which admit] neither of long notes . . . nor of many ornaments."¹²
Declamatory.¹³
Often one note to the syllable.¹⁴

Aria di Bravura

Demonstrating "particular extraordinary agility or compass of the voice".¹⁵
Quick; sung to express passion, vengeance, rejoicing, triumph.¹⁶

⁹ Brown, Letters on the Italian Opera, p. 37.

¹⁰ Ibid., p. 38.

¹¹ Arnold, The New Oxford Companion to Music, pp. 102-03.

¹² Brown, Letters on the Italian Opera, p. 38-39.

¹³ Arnold, The New Oxford Companion to Music, pp. 102-03.

¹⁴ Apel, Harvard Dictionary of Music, p. 52.

¹⁵ Brown, Letters on the Italian Opera, p. 39.

¹⁶ Apel, Harvard Dictionary of Music, p. 52.

Within the five major opera seria aria types, there were other terms which described the aria. These terms include the following:

<u>All'unisono</u>	Vocal line accompanied by the violins or orchestra at the unison or octave through-out. ¹⁷
<u>Concerto Style</u>	Written either <u>all'unisono</u> or with obbligato accompaniment and exhibiting the affections and resources of the concerto grosso. ¹⁸
<u>Motto Aria</u>	Vocal line introduces the melody (motto) which is echoed by the orchestra - vocal line then starts over and continues the melody. ¹⁹
<u>Siciliano</u>	Possessing a slow lyrical melody in 12/8 or 6/8 time and usually having dotted notes. ²⁰
<u>Simile Aria</u>	A comparison of the situation of the singer to aspects of animals or nature. ²¹
<u>Vengeance Aria</u>	The plan for revenge. ²²

¹⁷ Manfred Bukofzer, Music in the Baroque Era, (New York: W. W. Norton & Company, 1947), p. 244.

¹⁸ Ibid., p. 329.

¹⁹ Apel, Harvard Dictionary of Music, p. 546.

²⁰ Apel, Harvard Dictionary of Music, p. 774.

²¹ Winton Dean, Handel and the Opera Seria, (Berkeley: University of California Press, 1969), p. 9.

²² Ibid.

<u>Rage Aria</u>	Expressing extreme anger. ²³
<u>Pathetic or Lament Aria</u>	The expression of feelings of grief, helplessness, longing, resignation etc. ²⁴

Method of Investigation

The method of investigation used in this report was primarily descriptive. Some historical research was performed in order to explain more fully the significance of some categories.

The categories of information for each aria considered in this report are listed below. A description is given for those categories which are not self-explanatory.

Title - Aria title

Oratorio - The title of the oratorio, first performance date, oratorio volume, and aria page number in the Chrysander edition
Example: Saul (1739) xiii/132

Librettist - The librettist of the oratorio

Text Source - The source upon which the librettist based the oratorio--Messiah is the only oratorio which has a different source listed for each aria.

Range/Tessitura - Range is notated by white notes -
Tessitura by black notes.

²³ Ibid.

²⁴ Ibid.

Tempo - All of the tempo markings in the aria except the Andante which is often used in the last 3 or 4 measures - The Andante marking at the end does not represent the principal tempo/tempos of the aria; therefore, it is not listed. Tempos are separated by a slash (/) whenever there is more than one.

Musical Style

Affection - Emotional tone or mood of the aria

Musical Form

Meter

Recitative - Title is listed if an appropriate recitative (one which can be performed out of context) is available.

Dramatis Personna - Oratorio character singing the aria

Key

Orchestration - Names of the instruments used in the oratorio arias will be abbreviated in the following manner:

violin - vn	oboe - ob
viola - va	flute - fl (recorder)
cello - vc	bassoon - bn
contrabass - bs	basso continuo - bc
trumpet - tpt	organ - org
horn - hn	harp - harp
trombone - tbn	mandoline - mdn
theorbo - tbo	harpsichord - hpd
transverse flute -	tympani - tymp
trans. fl	

Whenever an obbligato instrument is used two spaces will be included to separate it from the other instruments.

Opera Seria Type - The specific aria type, as discussed above.

Available Vocal Scores - Publishers and titles of solo collections (when the title is known) containing Handel's oratorio arias - not to be considered an exhaustive listing

Organization of the Study

Chapter II deals primarily with influences on Handel's aria style, as well as certain aspects of his oratorio arias. The main body of this paper is contained in chapters III (soprano arias), IV (alto arias), V (tenor arias), and VI (bass arias). The arias in each chapter are organized by oratorios which appear in alphabetical order. Chapter VII contains arias from the three oratorios (L'Allegro, il Penseroso, ed il Moderato, The Triumph of Time and Truth, and Theodora) that are not based on biblical text. The arias in this chapter are arranged in the same manner as those in chapters III through VI. The summary, conclusions, and recommendations are contained in chapter VIII. Arias are indexed in the following manner: (Index A) Alphabetical, (Index B) Oratorio, (Index C) Biblical Source, (Index D) Tempo, (Index E) Affection, (Index F) Musical Form, (Index G) Key, (Index H) Opera Seria Aria Type.

CHAPTER II

THE HANDELIAN ORATORIO ARIA

Handel was one of the great composers of vocal music. His music represents the amalgamation of musical styles of many composers. The three and a half years Handel spent in Italy were particularly important to his development as a composer of vocal works because it was there that his melodic ability reached full maturity.

At the age of twenty-one, Handel went to Italy as a virtually unknown composer. Through his association with great Italian composers such as Arcangelo Corelli (1653-1713), Alessandro Scarlatti (1660-1725), and Agostino Steffani (1654-1728) he developed a musical style that earned him great fame among the Italians. The Italian influence is seen in all of Handel's music, including his oratorio arias.

In A General History of the Science and Practice of Music (1776), Sir John Hawkins (1719-1789) commented that Handel possessed the ability to compose outstanding music for different mediums (keyboards, violin, and voice) and to perform on them with a high level of expressiveness. Handel's musicality and expressiveness apparently

transcended vocal deficiencies because we are also told that "without a voice [Handel] was an excellent singer."¹ This statement is further emphasized by an incident related to Hawkins by Handel.

At a concert at the house of lady Rich [Handel] was prevailed on to sing a slow song, which he did in such a manner, that Farinelli [a famous castrato], who was present, could hardly be persuaded to sing after him.²

In spite of Handel's ability in composing for the voice, little research involving his oratorio arias has been conducted. It is not because of a lack of outstanding arias. Handel's oratorios contain many of his finest examples of solo song.

For a comprehensive appreciation of Handel's oratorio arias one needs to understand the different components that shape them. The components are interrelated and must be considered both separately and as a whole to fully grasp their compositional and dramatic content. Through a better understanding of these arias, singers and vocal instructors will be better able to make appropriate choices in selecting oratorio arias for performance.

¹ Sir John Hawkins, A General History of the Science and Practice of Music 1776, 2 vols. (London: J. Alfred Novello, 1853; reprint ed., New York: Dover Publications, 1963), 2:913.

² Ibid.

Influences on Handel's Compositional Style

As a youth in Halle, Handel first studied harpsichord, organ, and composition with Friedrich Wilhelm Zachow (1663-1712), a progressive composer who was familiar with the Italian concerto style.³ Zachow undoubtedly recognized the genius and promise of his young student and required of him a great amount of study. Years later Handel remarked that he "used to write like a devil" during that period.⁴ According to John Mainwaring's (1724-1807) Memoirs of the Life of the Late George Frederic Handel (1760), Zachow also introduced Handel to a great quantity of music.

[Zachow] had a large collection of Italian as well as German music: he showed [Handel] the different styles of different nations; the excellences and defects of each particular author; and that he might equally advance in the practical part, he frequently gave him subjects to work, and made him copy and play, and compose in his stead. Thus he had more exercise and more experience than usually falls to the share of any learner at his years.⁵

³ Paul Henry Lang, George Frideric Handel, (New York: W.W. Norton & Company Inc., 1966), pp. 11-12.

⁴ cited by Lang, George Frideric Handel, p. 11-12.

⁵ John Mainwaring, Memoirs of the Life of the Late George Frederic Handel, (London: R. and J. Dodsley, 1760, reprint edition, 1964), pp. 14-15.

Under Zachow's direction, Handel copied keyboard works of Johann Krieger (1652-1735), Johann Kerll (1627-1693), and Johann Froberger (1616-1667), as well as vocal works of Heinrich Albert (1604-1651), Adam Krieger (1634-1666), and Johann Philipp Krieger (1649-1725). In this manner he also became familiar with the works of Georg Muffat (1653-1704), Johann Pachelbel (1653-1706), and Alessandro Poglietti (d. 1683).⁶ During this apprenticeship, Handel developed a curiosity to learn as much as possible about the musical styles of other countries. This curiosity stayed with him all of his life.⁷

In 1698, Handel visited a relative at the court of the future Frederick I of Prussia in Berlin. Although Zachow frequently took Handel to nearby cultural centers it is doubtful that he accompanied Handel on this trip because the visit lasted several months. This sojourn gave Handel his first association with some of the Italian composers whose music he had probably been studying with Zachow.⁸

Mainwaring specifically mentions Handel's association with Giovanni Bononcini (1670-1747) and Atillio Ariosti (1666-1740) in Berlin. Bononcini apparently did not

⁶ Lang, George Frideric Handel, p. 13-15.

⁷ Ibid., p. 12.

⁸ Ibid., p. 17.

believe that someone as young as Handel could be as proficient on the harpsichord as his reputation implied, so he composed a cantata which "would be puzzled [sic] to play, or accompany without some previous practice." When Bononcini gave Handel the cantata, he found that Handel "treated this formidable composition as a mere trifle, not only executing it at sight, but with a degree of accuracy, truth, and expression hardly to be expected even from repeated practice"⁹ After this demonstration of Handel's ability, Bononcini regarded him with more respect.¹⁰ Years later, Handel's abilities would eclipse those of Bononcini once more, this time, in a rivalry involving the two at the Royal Academy of Music in London.¹¹ Handel's relationship with Ariosti was much friendlier. Ariosti was known for the "sweetness of his temper" and took a genuine interest in the thirteen year old prodigy. The two friends spent hours playing on the harpsichord together. Young Handel had the opportunity to learn a great deal about Italian music from the older and more experienced composer.¹²

⁹ Mainwaring, Memoirs of the Life of the Late George Frederic Handel, pp. 18-21.

¹⁰ Ibid., p. 20.

¹¹ Lang, George Frideric Handel, pp. 178-80.

¹² Mainwaring, Memoirs of the Life of the Late George Frederic Handel, pp. 20-21.

In spite of Handel's excellent musical background there were apparently areas of his compositional style which were still undeveloped. In his biographical lexicon Ehrenpforte (1740), Johann Mattheson (1681-1764) provided insight into Handel's abilities after the Halle training.

Handel in those days set very, very, long arias...which, while not possessing the proper knack of correct taste, were perfect so far as harmony is concerned....Handel was a stranger to melody, but knew far more about fugue and counterpoint....¹³

In 1703, Handel moved to Hamburg where he soon became a member of the violin section in the Hamburg Opera Orchestra under the direction of Reinhard Keiser (1674-1739).¹⁴ Although French influence can be seen in Keiser's music (as well as in the music of most Germans at that time), according to Burney, he "was chiefly his own master, forming himself upon the Italian school."¹⁵ There is disagreement concerning the relationship of Handel and Keiser; nevertheless, Handel must have admired Keiser's

¹³ Ehrenpforte, cited by Lang, George Frideric Handel, p. 22.

¹⁴ A. Craig Bell, Handel Before England, (Yorkshire: The Grian-aig Press, 1975), p. 4.

¹⁵ Charles Burney, A General History of Music: From the Earliest Ages to the Present Period (1789), 2 vols. ed. Frank Mercer (New York: Dover Publications, 1935; reprint ed., 1957), 2:462.

music because when he left Hamburg he took a copy of Keiser's Octavia with him and included much of it in his opera, Agrippina.¹⁶ Keiser's music is also found in Othniel's aria "Heroes when with glory burning" in Joshua.¹⁷

Shortly after arriving in Hamburg, Handel became fast friends with Mattheson, another musical prodigy. Mattheson introduced Hamburg opera to Handel and sang the lead in Handel's Almira and Nero. The two friends even auditioned for Buxtehude's position in Lubeck but both turned the position down.¹⁸ Under the influence of Keiser, Mattheson, and Italian opera heard in Hamburg, Handel's melodic gifts matured.¹⁹

Not much is known about the reasons prompting Handel to leave Hamburg for Italy. We are told by Mainwaring that Handel developed a close friendship with Prince Ferdinando de' Medici of Florence in Hamburg, and that the Prince showed Handel a large collection of Italian music and was "very desirous he should return with him to Florence." When Handel told the Prince that he was not impressed with

¹⁶ Lang, George Frideric Handel, p. 35.

¹⁷ Dean, Handel's Dramatic Oratorios and Masques, p. 501.

¹⁸ The New Grove Dictionary of Music and Musicians, 2nd ed., s.v. "Johann Mattheson," by George J. Buelow.

¹⁹ Lang, George Frideric Handel, p. 31.

the Italian music, "The Prince smiled at the severity of his censure, and added, that there needed nothing but a journey to Italy to reconcile him to the style and taste which prevailed there." In answer to the Prince's arguments, Handel replied that when the time was convenient he would go to Italy.²⁰ Handel's remark about Italian music to the Prince seems strange for a young man of only twenty years, especially considering the great influence that Italian music later had on his music. Nevertheless, one might suspect that after his experiences with Prince Ferdinando, the composers in Berlin and Hamburg, and the success of Almira, a curiosity to sample Italian music in its native land had been instilled in Handel. He travelled to Italy in 1706.

Handel probably met Alessandro Scarlatti in 1707 in Rome where they were both involved with the Accademia Poetica-Musicale, a group of intellectuals who usually met in the palace of Cardinal Ottoboni or Marquess Ruspoli.²¹ According to Winton Dean, similarities can be seen in opera arias of both composers. Evidence of Scarlatti's influence can best be seen in slow siciliano arias like "Your charms to ruin led the way" from Samson. These arias were

²⁰ Mainwaring, Memoirs of the Life of the Late George Frederic Handel, p. 39-41.

²¹ Winton Dean and John Merrill Knapp, Handel's Operas 1704-1726, (Oxford: Clarendon Press, 1987), pp. 81.

employed at moments of great emotional tension and were often expressed as a lament by one abandoned or betrayed by a lover. Scarlatti was famous for this type of aria and possibly originated it. Handel first included siciliano arias in the Italian cantatas (1707). They are also found in his London operas and oratorios.²²

Agostino Steffani's music also made an impression on Handel.²³ Mainwaring mentions a meeting between the two composers in Venice (date unknown), but recent research indicates a probable Rome meeting in 1708 or 1709.²⁴ Steffani was on special assignment to the Pope during this period.²⁵ Although the date of their first meeting is not definite, a recent discovery of Steffani's chamber duets bearing Handel's signature and the date 1706, indicates Handel's interest in Steffani's music while he was in Italy.²⁶ When compared, chamber duets by Steffani and Handel reveal a number of melodic, contrapuntal and

²² Ibid., pp. 87-88.

²³ Gerald Abraham, "Some Points of Style," in Handel: A Symposium, ed. Gerald Abraham (London: Oxford University Press, 1954) p. 264.

²⁴ Mainwaring, Memoirs of the Life, p. 70; Dean and Knapp, Handel's Operas 1704-1726, p.79.

²⁵ The New Grove Dictionary of Music and Musicians, 2nd ed., s.v. "Agostino Steffani," by Colin Timms.

²⁶ Colin Timms, "Handel and Steffani: A New Handel Signature," Musical Times 114 (April 1973):374.

structural similarities.²⁷ Moreover, upon Handel's return in 1711 to the court at Hanover from his first visit to England he presented twelve chamber duets to Princess Caroline "in imitation, as he professed, of those of Steffani."²⁸ Steffani had been Kappellmeister in Hanover from 1688 to 1698 and made Hanover his base when appointed Apostolic Vicar for North Germany in 1709.²⁹ According to Handel, Steffani introduced him to the court and helped him to adjust to his new situation when he arrived in Hanover in 1710.³⁰

In Italy, Handel associated with many of the great Italian composers, but most sources note the influence of Scarlatti, Steffani, and Corelli as most significant. Corelli's concerto style exerted an influence on virtually all forms of music at this time, and Handel's oratorio arias were no exception.³¹

²⁷ Colin Timms, "Steffani's Influence on Handel's Chamber Duets," in Handel Tercentenary Collection, ed. Stanley Sadie and Anthony Hicks, pp. 224-42.

²⁸ Hawkins, A General History, 2:858.

²⁹ Donald Burrows: "Handel and Hanover," Handel, Bach, Scarlatti: Tercentenary Essays, ed. P. Williams (Cambridge, 1985), p. 38; The New Grove, "Agostino Steffani," by Colin Timms.

³⁰ Hawkins, A General History, 2:857-58.

³¹ Lang, George Frideric Handel, p. 54.

At the age of twenty-five, Handel was quite well known in Venice and in the rest of Italy, yet in spite of such success he decided to leave. He accepted an appointment to Hanover in June 1710, with a provision in his contract that allowed him long leaves of absence. It is possible that Handel had already planned to visit England before going to Hanover, for in that same year he made his first trip to England. In February 1711, Rinaldo was performed in London with tremendous success. Returning to Hanover in June 1711, Handel remained only until October of the following year before returning to London to stay.³²

By the time Handel arrived in England, his basic style of composition was established. The question of the influence of Henry Purcell's (1659-1695) music on Handel has inspired much disagreement and there is very little documented evidence. Most scholars agree that Handel was aware of Purcell's music and that the general outline of musical numbers in Handel's Te Deum and Jubilate (1713) follows Purcell's settings of the same texts (1694).³³ Further evidence of Purcell's influence on Handel's compositional technique is much more nebulous because it pertains to similarities of affection, images, and moods

³² Ibid., pp. 106-122.

³³ Jens Peter Larsen, Handel, Haydn, and the Viennese Classical Style, (Ann Arbor: UMI Research Press, 1988), pp. 55-56.

among the works of the two composers. These similarities are usually related to passages in Handel's music which seem to capture the English mood and spirit found in Purcell's music but which cannot be traced to actual borrowings.³⁴

Opera Seria Arias Compared with Oratorio Arias

Any investigation of Handel's oratorio arias requires attention to factors contributing to similarities and dissimilarities of musical style and form in Italian opera and English oratorio. The comparison of an older form with a newer one naturally reveals some divergency in customs governing their creation. Because the English oratorio was Handel's creation it was not bound by tradition as to sequence and form of arias. On the other hand, opera seria arias followed conventions that determined the order and number of arias in each act.

Handel's operas and oratorios contain arias which are basically similar in style. This similarity is verified by the large number of oratorio arias conforming to John Brown's opera aria categories and the borrowings from Handel's operas found in the oratorios. In spite of the stylistic resemblance, a distinction between the two forms

³⁴ Lang, George Frideric Handel, p. 231.

can be observed in the orchestral accompaniment.³⁵

Instrumentation for the two forms is essentially the same with the exception of organ and a few other instruments incorporated sporadically (mandolin, harp, carillon etc.); however, most oratorios consistently require a larger number of instruments. Oratorios average twenty instrumental parts and operas fifteen.³⁶ According to Burney, during the years of Handel's last operas and in the oratorios, orchestral resources were more plentiful than good singers; therefore, he compensated for second-rate singers with a rich orchestral accompaniment.³⁷ Another disparity is seen in use of the da capo aria. Thirty-four percent of the arias in Handel's oratorios are da capo (151/446); however, eighty-seven percent of the arias (1000/1150) in the operas are da capo.³⁸ Although a da capo return is suggested by musical material from the first ritornello at the conclusion of a number of additional oratorio arias, the significant decrease of da capo aria

³⁵ Bukofzer, Music in the Baroque Era, p. 337.

³⁶ Dean, Handel's Dramatic Oratorios and Masques, p. 628; Dean and Knapp, Handel's Operas 1704-1726, Appendix B (Instrumentation).

³⁷ Charles Burney, An Account of the Musical Performances in Westminster-Abbey and the Pantheon 1784 in Commemoration of Handel, (London, 1785; reprint ed., Amsterdam: Frits A.M. Knuf, 1964.), p. 24.

³⁸ Dean, Handel's Dramatic Oratorios and Masques, p. 26.

forms suggests a change of emphasis in Handel's oratorios. Forms with a more forward momentum and less repetition were of more use in the English oratorio. This emphasis corresponds with formal changes in opera seria arias around mid-eighteenth century by Niccolo Jommelli (1714-1774), Johann Adolf Hasse (1699-1783), and others.³⁹

The da capo aria was an excellent performance vehicle for the Italian virtuosos, but to composer Charles Avison (1710-1770), the repeat of the beginning section in a da capo aria was injurious to the flow of the drama. In his Essay on Musical Expression 1753, he criticized this aspect of the da capo aria.

It has been justly enough alledged, with regard to the Italian Operas, that there are also many Improprieties in these which offend even the most common Observer' particularly that egregious Absurdity of repeating, and finishing many Songs with the first Part; when it often happens, after the Passions of Anger and Revenge have been sufficiently expressed, that Reconcilement and Love are the Subjects of the second, and, therefore, should conclude the

³⁹ The da capo aria was still an integral part of opera; however, as the century progressed, composers began to abbreviate its form, especially in the repeat of the opening section. Other forms like the cavatina and rondo were also employed. Donald Jay Grout with Hermine Weigel Williams, A Short History of Opera, 3rd ed. (New York: Columbia University Press, 1988), pp. 237-57.

Performance. But, as if it were unnatural to leave the Mind in this tranquil State, the Performer, or Actor, must relapse into all that Tempest and Fury, with which he began, and leave his Hearers in the midst of it.⁴⁰

Subject matter was also quite different in opera and oratorio. Operas dealt with subjects from ancient or Roman history and oratorios were based on characters in the Bible.⁴¹ Although neither form was based on contemporary subjects, the biblical stories in the oratorios were more familiar and more easily understood in performance to the English people. Handel's use of biblical sources probably contributed greatly to the oratorio's success, because while opera seria was enjoyed and supported primarily by the educated nobility and upper class, the oratorios were written for the middle class. The Bible stories of the oratorios were much more familiar to them than operas based on ancient history.⁴² The following remark in "The Prompter" 27th December 1734, is probably characteristic of the views of many Englishmen who did not appreciate operas with unfamiliar texts.

⁴⁰ Charles Avison, An Essay on Musical Expression, (London: C. Davis, 1753; reprint ed., New York: Broude Brothers, 1967), p. 83.

⁴¹ Lang, George Frideric Handel, p. 189.

⁴² Hugo Leichtentritt, Music of the Western Nations, ed. and amplified by Nicolas Slonimsky (Cambridge: Harvard University Press, 1956), p. 188.

Since...the Words, in our Opera's, are not only silly, but unnecessary, and an Incumbrance upon the Scale of the Composer...I wou'd recommend...that it shou'd be Lawful to use but One Single Word, throughout the whole three Acts of an Opera....⁴³

One of the editors of "The Prompter" was Aaron Hill, Handel's translator and producer for Rinaldo (1710). In a letter to Handel in 1732, Hill made an appeal for him to compose operas in English. This request underscores a final aspect of opera not shared by oratorio. Opera arias were sung in Italian, oratorio arias in English.

I cannot forbear to tell you the earnestness of my wishes, that, as you have made such considerable steps towards it, already, you would let us owe to your inimitable genius, the establishment of musick, upon a foundation of good poetry; where the excellence of the sound should be no longer dishonour'd, by the poorness of the sense it is chain'd to.

My meaning is, that you would be resolute enough, to deliver us from our Italian bondage; and demonstrate, that English is soft enough for Opera, when compos'd by poets, who know how to distinguish the sweetness of our tongue, from the strength of it, where the last is less necessary.⁴⁴

⁴³ Otto Erich Deutsch, Handel: A Documentary Biography, (New York: W.W. Norton & Co., Inc., 1954), p. 378.

⁴⁴ Ibid., p.299.

Handel's Melody

The typical Handelian melody is ordinarily diatonic and is a combination of symmetrical and asymmetrical phrase-lengths. Assymetrical phrases occur whenever Handel uses coloratura passages to emphasize a word or thought. An example of Handel's phrase extension can be seen in "Dread the fruits of Christian folly" from Theodora (EX. 1).

Ex. 1 Theodora: "Dread the fruits of Christian folly"

The musical score consists of four staves of music in G major (one sharp) and 3/4 time. The lyrics are written below the staves, with some words split across lines and some lines containing only dashes to indicate continuation.








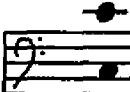
Staff 1: Dread the fruits of Christian fol-ly

Staff 2: dread the fruits of Christian fol - - - -

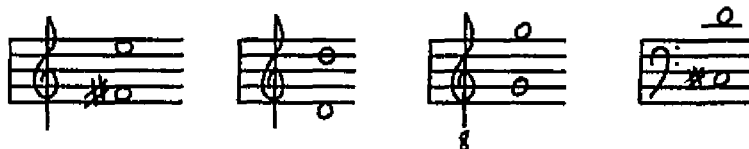
Staff 3: - - - - -

Staff 4: - - - - - ly

The comprehensive range of Handel's oratorio arias extends from one-half step less than two octaves in tenor and bass arias to two octaves and a third in alto arias. Soprano arias have a comprehensive range of two octaves and a half step. The following chart lists the overall range and average tessitura of the oratorio arias.

Range	Soprano	Alto	Tenor	Bass
Tessitura				
				

Smallest Range



The melodic style of Handel's oratorio arias corresponds to John Brown's opera seria aria classifications.⁴⁵ Melodic style is usually determined by affection. Generally, stepwise melodies express introverted affections and broken chord or florid melodies, extroverted ones. This connection is seen in the following examples (Ex. 3-6).

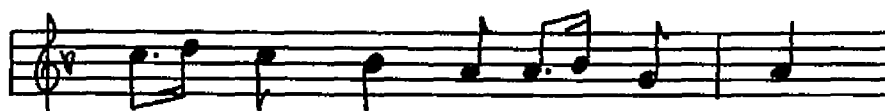
Cantabile arias (Ex. 3) express sentiments of tenderness, grief, longing etc. and are in a slow tempo.⁴⁶ Siciliano arias are in this category.

Ex. 3 L'Allegro: "Let me wander not unseen"



⁴⁵ Arias resembling the Aria di Portimento are absent from Handel's oratorios. Brown, Letters on the Italian Opera, p. 37.

⁴⁶ Ibid., p. 37; Apel, Harvard Dictionary of Music, p. 52; Arnold, The New Oxford Companion to Music, pp. 102-103;



hedge--grow elms, on hil--locks green

Mezzo Carattere arias (Ex. 4) are employed for affections similar to Cantabile but not as "pathetic."⁴⁷ The melody is not as smooth as Cantabile and the tempo is usually moderate.⁴⁸

Ex. 4 Triumph: "Like the shadow ever is flying"

Andante



Like the sha-dow, life e--ver is flying



seeming still fixt; so swift the de---



lu- - - - -sion

⁴⁷ Brown, Letters on the Italian Opera, p. 37.

⁴⁸ Arnold, The New Oxford Companion to Music, pp. 102-103.

Parlante arias (Ex. 5) are often employed in affections expressing violence or strong passions.⁴⁹ Broken chord melodic motion is common and the tempo is usually determined by emotional level.

Ex. 5 Saul: "No, no, let the guilty, the guilty tremble"

Allegro

No, no, let the guilt-ty, the guilty

trem-ble

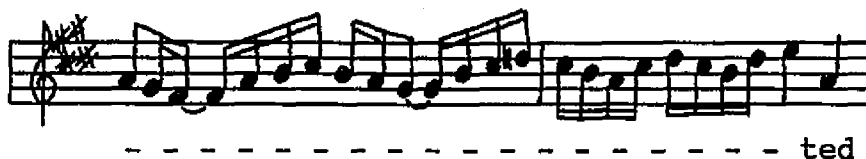
Bravura arias (Ex. 6) also express strong passions. The melody consists of broken chord motion, scalewise motion, and coloratura passages. Tempo is usually fast; however, arias with extensive coloratura often indicate a moderate tempo.

Ex. 6 Messiah: "Every valley shall be exalted"

Andante

Ev'-ry val--ley shall be ex-al- - -

⁴⁹ Brown, Letters on the Italian Opera, pp. 38-39.



Cantabile arias (134 arias) comprise the largest number of opera seria aria types in the oratorios. The remaining aria types are represented as follows: Mezzo Carattere (80 arias), Parlante (42 arias), and Bravura (89 arias). Other arias closely resemble combined opera seria aria types (35 arias); contain two sections, each in a different aria category (8 arias); or do not clearly fit any of the categories (58 arias).

The most common melodic cadence formulas in Handel's oratorios are those which approach the final note by step (often with an anticipation) from above (Ex. 7) or below (Ex. 8).

Ex. 7 Occasional Oratorio: "Prophetic visions"



Ex. 8 Theodora: "From virtue springs each gen'rous deed"



The stepwise cadence formula is employed by soprano, alto, and tenor arias in all opera seria categories; however, bass arias employ a different formula in most Parlante and Bravura arias. In these categories the final note is approached from above by the interval of a fifth (Ex. 9) or from below by an interval of a fourth (Ex. 10). This cadence formula is used in 86 percent (34/39) of the Parlante and Bravura arias for bass.

Ex. 9 Susanna: "The torrent that sweeps"



Ex. 10 Jephtha: "Pour forth no more unheeded prayers"



The melody or motive from which the vocal line is derived is usually stated within the opening orchestral ritornello. The melodies are also usually broad interpretations of the text, capturing its general mood; however, Handel placed most of the responsibility for emotional and rhetorical accents on the melodic line, at times employing melodic formulae to express a thought or emotion.⁵⁰ In the aria "Descend, kind pity" (Theodora) Handel used a step-wise descending passage to accent the meaning of the words " . . . descend and fill each human breast" (Ex. 11).

Ex. 11 Theodora: "Descend kind pity".



descend and fill each hu-man breast

In "To fleeting pleasures make your court" (Samson) he portrayed urgency with sequences of a sixteenth note followed by a dotted-eighth note (Ex. 12).

⁵⁰ Hugo Leichtentritt, Music, History, and Ideas, (Cambridge, Massachusetts: Harvard University Press, 1939), p. 149.

Ex. 12 Samson: To fleeting pleasures....



To fleet-ing plea-sures make your court

The oratorio Saul contains several examples of word and melody combining for dramatic effect. In the aria, "With rage I shall burst his praises to hear," Saul vents his anger at David's popularity with the people. In portraying Saul's rising anger (which will soon drive him to action) Handel employed an ascending melody until the word "burst." The melody then takes a rapid step-wise descent, perhaps symbolizing Saul's desire for an end to David's rising popularity (Ex. 13).

Ex. 13 Saul: With rage I shall burst his praises to hear



With rage I shall burst his-----praises to hear

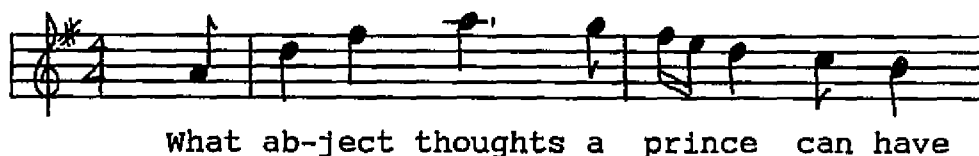
The same broken chord motive was incorporated early in the oratorio in the first soprano solo, "An infant raised by thy command" (Ex. 14).

Ex. 14 Saul: "An infant raised by thy command"



Later in the oratorio, a melodic phrase similar to Saul's "With rage I shall burst" also set the text "What abject thoughts a prince can have," sung by Saul's daughter, Merab (another antagonist of David). At this point in the oratorio, Merab questioned the wisdom of Jonathan's friendship with David, who was not of royal blood (Ex. 15).

Ex. 15 Saul: What abject thoughts a prince can have



In Saul's aria "As great Jehovah lives," Handel applied the same melodic phrase that he had incorporated in the previous arias for Saul and Merab. This time however, the meaning was quite different. At this point in the

oratorio, Saul had supposedly repented of his anger (and attempted murder of David) and was asking that David return to the court (Ex. 16).

Ex. 16 Saul: "As Great Jehovah Lives"



As the oratorio Saul neared its conclusion, Handel employed a phrase similar to those in the previous examples once more, this time in the high priest's aria "Ye men of Judah, weep no more." Although this phrase contains less of the previous melodic material, the ascending broken chord serves as a reminiscence, symbolizing the establishment of David's kingship (Ex. 17).

Ex. 17 Saul: "Ye men of Judah, weep no more"



Handel's purpose for the recurring melodic phrases in Saul, if for any reason other than dramatic continuity, is unknown; however, in the oratorios, the ascending and descending broken chord was a favorite melodic statement for Handel and was employed most often in arias of a heroic or defiant nature. Additional examples of this practice can be found in the familiar Judas Maccabaeus arias, "Arm, Arm ye brave" (Ex. 18) and "Sound an Alarm" (Ex. 19).

Ex. 18 Judas Maccabaeus: "Arm, Arm ye brave"



Ex. 19 Judas Maccabaeus: "Sound an alarm"



According to Winton Dean, the technique of recurring musical passages for dramatic punctuation was not applied solely in Handel's oratorios. Examples are also found in his operas. In Imeneo (1740), the two lovers of Rosmene

both beg her to take their lives after she has pretended to be mad at them. One after another they ask this of her in the same *arioso* and then sing it as a duet.⁵¹

The oratorio Saul also contains a similar example. In Jonathan's aria "Sin not, oh king," he begs Saul to spare David's life. After Saul's reply that he will be merciful in "As great Jehovah lives," Jonathan sings the aria "From cities stormed" which borrows the music of "Sin not, oh king" for its first section.

The previous musical examples are not intended to imply that Handel made use of a primitive leitmotive technique in his music. Handel's arias contain a number of short melodic motives which are similar. Considering his oratorio aria output (446 arias) this is understandable. He probably used the same melodic techniques to express similar thoughts or emotions in more than one aria.

Tempo Markings

Handel was very deliberate in notating tempo for his arias. According to Dean, his autographs indicate that he changed the markings several times in some arias until he reached one that seemed appropriate. "Tis liberty," a mezzo carattere aria from Judas Maccabaeus is representative of this group. The autograph in the British Library indicates

⁵¹ Dean, Handel and the Opera Seria, pp. 176-77.

that from first draft to first performance, Handel vacillated from Allegro non molto, to Andante, and to Larghetto, until Andante Larghetto was used in the final form.⁵² The aria is lightly scored for violins and continuo and could have been performed at any of the tempos Handel considered, but with each change in tempo the character of the aria would have altered slightly. Other reasons for Handel's tempo alterations are unknown; however, his initial indecision indicates that much thought went into setting a tempo that would be suitable for performance. Handel's fastidiousness in selecting an appropriate tempo suggests that the performer should respect his markings, yet should realize that the weight of the voice, size and acoustics of the concert hall, and mood of the aria might require tempo adjustments in performance.

Handel's tempo indications range from Largo to Prestissimo; however, at times he relied on terminology such as Rissoluto, Dolce, Grazioso, Concitato, Ardito, or Spiritoso which indicated mood or expression. At other times, he used a combination of tempo and mood/expression terms, for example, Larghetto e Pomposo and Concitato ma non troppo Presto. Dean's research reveals that the autographs also contain many changes from tempo terms to mood terms or the reverse. "My strength is from the living

⁵² Dean, Handel's Dramatic Oratorios and Masques, pp. 119-20.

God" from Samson, was first marked Allegro, but was then changed to Pomposo. This substitution of tempo and mood terminology suggests that in addition to indicating tempos, Handel also relied on the proper expression of an aria to determine its tempo.⁵³

Handel employed sixty different tempo/mood indications in his oratorio arias. Of these, the most frequent are Allegro (96 arias), Larghetto (84 arias), Andante (60 arias), and Largo (41 arias). Three tempo/mood markings (Prestissimo, Rissoluto, and Dolce) are not indicated at the beginning of an aria. They are used to alter the tempo or mood for the B section/sections of the arias in which they are located.

In spite of the wide range of tempo markings found in the oratorio arias, Handel rarely specified a change of tempo after the initial heading, except for the frequent Adagio at the final cadence. Only eighteen arias feature sections with a designated tempo change. Movement from a faster to a slower tempo or the reverse is equally divided among the arias, and all but one of the tempo changes occur in the B section/sections. Eight of the arias are da capo/segno, four are AB, three are ABA¹, two are ABA¹B¹, and one is ABB¹.

⁵³ Ibid., p. 121.

Most of Handel's arias contain some type of tempo indication. In fact, only thirty-four of the arias do not. In spite of the tempo indications in Handel's music, the performer should remember that the metronome was not in use during the eighteenth century, and there have undoubtedly been some changes in the interpretation of tempo since its invention.⁵⁴ Even musicians during Handel's day warned against being too literal in interpreting tempo markings. Johann Mattheson addressed this subject.

. . . I mean the Mouvement [tempo] can hardly be contained in precepts and prohibitions because such depends principally upon the feeling and emotion of each composer, and secondarily upon good execution, or the sensitive expression of the singer and player.

Those who would want to remedy such a difficulty with many expletives miss the mark. Everything allegro, grave, lento, adagio, vivace, and however the list reads further, indeed indicate things which pertain to time-measures; however, they produce no change in the thing.

Here each one must probe and feel his own soul, his heart: since according to the state of these our composing, singing, and playing to a certain degree will obtain an extraordinary or uncommon movement which otherwise neither the actual mensuration, in and for itself, nor even perceptible slowing or accelerating of it, much less the notes' own value, can impart; but which stems from an imperceptible impetus. One indeed observes the effect, but does not know how it happens.⁵⁵

⁵⁴ Ibid. pp. 119-22.

⁵⁵ Johann Mattheson, Der Volkommene Capellmeister, trans. Ernest C. Harriss (Ann Arbor, Michigan: University Microfilms International, 1981), pp. 366-67.

Charles Avison's views in his Essay were also sympathetic to the performer's rights and responsibility of flexible interpretation of tempos.

By this observation we may learn that these Words [Presto, Allegro, Andante etc.] do not always convey what they import in their strict Sense, but are to be considered as relative Terms; and if they cannot fully answer the Composer's Intention of communicating, to every Performer, the Nature of each particular Style; yet, are they more proper than any other for that Purpose: However, the Composer will always be subject to a Necessity of leaving great Latitude to the Performer; who, nevertheless, may be greatly assisted therein, by his Perception of the Powers of Expression.⁵⁶

The above explanations of tempo performance practice would seem to apply to Handel's oratorio arias. One such example can be found in Deborah. The arias "How lovely is the blooming fair" and "Impious mortal" are both marked Largo, with an extra marking of e staccato indicated for "Impious mortal." This tempo seems to work well for "How lovely is the blooming fair," which is a siciliano, cantabile aria; however, except for the Largo tempo marking, "Impious mortal" resembles a parlante aria of defiance, suggesting a faster tempo. Considering the

⁵⁶ Avison, An Essay on Musical Expression, p. 124.

diverse moods of the two arias, as well as many others, it is very easy to understand the need for the flexible tempo interpretation suggested by Mattheson and Avison.

Aria Forms

The da capo form and the bipartite form (AB, AA¹BB¹, ABB¹ etc.) were the most popular aria forms of the Baroque.⁵⁷ These forms and those closely related (ABA and ABA¹), comprise 83% (370/446) of all arias in Handel's oratorios. Arias not included in this group assume many different forms. These forms include those in which the sections are connected by several repetitions of the ritornello in different keys ("When warlike ensigns wave" from Occasional Oratorio), strophic arias ("Ask if yon damask rose be sweet" from Susanna), and arias with no textual repetition ("Thus saith the Lord to Cyrus his annointed" from Belshazzar).

The aria forms listed below indicate that Handel set most arias in the bipartite, da capo, and closely related forms; however, 17% (76/446) possess a different formal design.

⁵⁷ Bukofzer, Music in the Baroque Era, p. 355.

Form	Number
AB	151
Da Capo/Segno	151
ABA	52
A	28
AA ¹	17
AA ¹ A ² . . .	6
AA ¹ B	6
Ritornello	5
Strophic	5
ABA ¹ B ¹	5
ABB	3
ABB ¹	3
AAB	2
ABA	2
Through composed	2
AABB	1
AABB ¹	1
AA ¹ BA ¹	1
ABA ¹ B ¹ B ²	1
ABA ¹ B ¹ C	1
ABC	1
ABCA ¹	1
ABCC ¹	1

In spite of the variety of form employed in the oratorios, Handel never abandoned the da capo aria. From Esther (1732) to Joshua (1748) the average number of da capo arias in each oratorio was six, but from Solomon (1749) to the English version of Il trionfo del Tempo e della Verita (1757), the average was thirteen. The following chart lists the number of da capo arias Handel employed in each oratorio.

Year of Composition	Oratorio	<u>Da Capo</u> Arias
1732	Esther	9
1733	Deborah	11
1733	Athalia	5

1739	Saul	6
1739	Israel in Egypt	0
1740	L'Allegro, il Pensieroso	1
	ed il Moderato	
1742	Messiah	5
1743	Samson	5
1744	Joseph	12
1745	Belshazzar	5
1746	Occasional Oratorio	2
1747	Judas Maccabaeus	5
1748	Alexander Balus	9
1748	Joshua	4
1749	Susanna	16
1749	Solomon	5
1750	Theodora	13
1752	Jephtha	12
1757	The Triumph of Time and	20
	Truth (Italian version, 1737)	

In many of Handel's oratorios the da capo aria was employed to contemplate or reflect upon the dramatic events, rather than to advance the plot. Whenever the drama was constantly moving forward, Handel usually employed an aria with a different form. Those arias take many different shapes. At times, the aria (1) runs into a chorus ("Arm, arm, ye brave" from Judas Maccabaeus), (2) appears to be a da capo aria but ends in a different time signature, tempo, and style ("Thy glorious deeds" from Samson), or (3) ends in a different key ("To God who made the radiant sun" from Alexander Balus). Other arias (4) feature a chorus da capo rather than a return by the solo

("Be wise at length, ye kings averse" from Occasional Oratorio) or (5) insert a recitative by another character before the da capo return ("If guiltless blood be your intent" from Susanna).

The formal design of Handel's oratorio arias is generally determined by the thoughts reflected in the text. According to music educator Archibald Davison (1883-1961), "Through almost all of Handel's music. . . shines the poetry of words even when no words are present."⁵⁸ Davison's statement provides an apt description of Handel's choice of oratorio aria forms. Handel retained the popular da capo aria, yet allowed the thoughts and emotions stirred by the poetry to plot the direction for a majority of his other oratorio arias.

Key Relationships

German musicologist Hugo Leichtentritt (1874-1951), Winton Dean, and others maintain that Handel favored certain keys when expressing certain emotions or affections.⁵⁹ There is also some evidence that Handel followed a deliberate scheme of keys in some scenes of his

⁵⁸ Archibald T. Davison, Bach and Handel, (Cambridge, Massachusetts: Harvard University Press, 1951), p. 10.

⁵⁹ Hugo Leichtentritt, "Handel's Harmonic Art," Musical Quarterly 21 (October, 1935):211-213.

oratorios.⁶⁰ This study of the oratorio arias supports these ideas on the subject. However, there are many exceptions, especially when Handel was forced to decide between tonal plans for the entire scene and tonal plans for an aria. Changes in key relationships were also created when Handel substituted or transposed arias for singers. In instances such as these, a decision had to be made as to which was the most important: the key of the aria, the overall tonal relationship, or the requirements of the singer. According to Dean, Handel usually transposed music to accomodate his new oratorio casts. A 1756 revival of Jephtha provides an example of this practice. The role of Storgé is for alto voice, but in this performance Handel transposed it for soprano.⁶¹ Two of the transposed arias, "In gentle murmurs will I mourn (B)" and "Sweet as light to the blind (B)," are included in the Chrysander edition. In spite of those changes made in the tonal structure, there is still a definite correlation between various keys and affections in some of Handel's oratorio arias.

⁶⁰ Hugo Meynell, The Art of Handel's Operas, (Lewiston, New York: The Edwin Mellen Press, 1986), p. 10.

⁶¹ Dean, Handel's Dramatic Oratorios and Masques, pp. 92, 619.

The following list contains Dean's generalizations of the relationship between key and affection (or psychological state) in Handel's oratorios.⁶² An example from the oratorio arias is also included.

Key	Affection, Psychological State
E major	Serenity, recollection of past emotion, sleep, resignation, farewell to life "Would custom bid the melting fair" from <u>Susanna</u> "Convey me to some peaceful shore" from <u>Alexander Balus</u>
E-flat major	Serenity, recollection of past emotion "Kind hope, thou universal friend" from <u>Alexander Balus</u>
C major	Manly resolution "Arm, arm, ye brave" from <u>Judas Macabbaeus</u>
D major	Manly resolution "Call forth thy pow'rs, my soul" from <u>Judas Macabbaeus</u>
B-flat major	Angry tyrants "Honour and arms scorn such a foe" from <u>Samson</u>
A major	Carefree in a noble manner "Blessed the day when first my eyes" from <u>Solomon</u>

⁶² Ibid., p. 60.

G major	Pastoral, man and nature in happy communion "Straight mine eye hath caught new pleasures" from <u>L'Allegro</u>
F major	Pastoral "Here amid the shady woods" from <u>Alexander Balus</u>
G minor	Amorous excitement "As cheers the sun" from <u>Joshua</u>
C minor	Profound gloom, tragedy "Open thy marble jaws, O tomb" from <u>Jephtha</u>
F minor	Profound gloom, tragedy "Can I see my infant gor'd" from <u>Solomon</u>
E minor	Personal suffering "Total eclipse" from <u>Samson</u>
B minor	Personal suffering "Let other creatures die" from <u>Jephtha</u>
F-sharp minor	Personal suffering "With darkness deep, as is my woe" from <u>Theodora</u> ⁶³

⁶³ Ibid.

Results of statistical information regarding key/affection relationships in the oratorio arias are not as conclusive as those in Dean's research because of the narrower parameter involved. Dean's findings are based on key relationships of all musical numbers within Handel's dramatic oratorios; thus, a much broader base of information is available. In the oratorio arias, the relationship is obvious in only one type of aria: those expressing emotions related to joy, happiness, optimism, and amazement. The keys listed below account for 62% of the arias in the affection. The percentages represent the relationship between the number of arias representing the affection and the total number of arias in the key.

Affection	Key (in order of frequency)
happiness, joy, optimism, amazement	F-major (54%)
	A-major (54%)
	G-major (50%)
	G-minor (50%)
	B-flat major (50%)
	D-major (47%)

Handel's oratorio arias are set in keys of four accidentals or less. Ninety-two percent (410/446) of them are set in keys of three accidentals or less. During the Baroque, mean tone temperament was common and keys of more than three accidentals caused tuning problems.⁶⁴

The Oratorio Aria Accompaniment

All but twelve of the arias in Handel's oratorios are accompanied by orchestra. Those twelve arias are accompanied by thoroughbass alone, a type of accompaniment little used after the seventeenth century.⁶⁵ Handel's oratorio arias display a diversity of orchestration ranging from continuo arias to arias, like "Breath soft, ye gales" (Esther), that call for as many as eighteen different instruments. In spite of the variance in thickness of instrumentation that appears in the accompaniments, a nucleus of continuo and one, two, or three string parts is almost always present.⁶⁶

The orchestral accompaniment in Handel's oratorios varied according to his choice of instruments; however, records of payments to musicians in Handel's later

⁶⁴ The New Grove Dictionary of Music and Musicians, 1980 ed., s.v. "Temperaments," by Mark Lindley.

⁶⁵ Donald Jay Grout with Hermine Weigel Williams, A Short History of Opera, p. 108.

⁶⁶ Dean, Handel's Dramatic Oratorios and Masques, p. 111.

Foundling Hospital Messiah concerts not only furnish information concerning orchestral resources employed by Handel for his best known work, but also suggest the size of orchestra he employed in his later oratorio performances.⁶⁷ The dates of the concerts correspond with Handel's custom of performing Messiah during Lent or around Easter.⁶⁸

<u>Orchestra</u>	<u>Messiah</u> <u>May 15, 1754</u>	<u>Messiah</u> <u>April 27, 1758</u>
Violins	15	12
Violas	5	3
Cellos	3	3
Double Basses	2	2
Oboes	4	4
Flutes	-	-
Bassoons	4	4
Horns	2	2
Trumpets	2	2
Trombones	-	-
Timpanists	1	1
Continuo	probably 2	probably 2

Handel's oratorio accompaniment contained the established Baroque instruments, yet at times included instruments not regularly a part of the orchestra. The mandolin was most commonly employed in solos, duets, and a variety of chamber music situations but began to appear in

⁶⁷ Deutsch, Handel: A Documentary Biography, pp. 751, 800.

⁶⁸ Winton Dean with Anthony Hicks (Work list), The New Grove Handel, (New York: W.W. Norton & Company, 1980), p. 127.

opera and concerted music during the last part of the seventeenth century.⁶⁹ In the oratorios, it is used as support for the continuo in one aria. The theorbo was popular as an accompanying instrument in all sizes of ensembles during the seventeenth and part of the eighteenth centuries.⁷⁰ Handel incorporated it in three of the oratorio arias. In two arias it doubles the continuo but in the third, it is given a prominent part. The harp was featured in consorts, as well as sonatas and variations on airs; however, it was rarely included in the Baroque orchestra except to provide support to the continuo.⁷¹ In the oratorios, it is given a "non-continuo" role in three of the four arias featuring it. Another instrument occasionally used by Handel was a specially constructed carillon (or glockenspiel). Handel first bought the carillon for Saul, but according to Dean, there is also an unpublished carillon part (Fitzwilliam Museum) for "Or let the merry bells" in L'Allegro, il Penseroso, ed il Moderato. When Chrysander compiled his edition he ignored

⁶⁹ The New Grove Dictionary of Musical Instruments, 1986 ed., s.v. "Mandolin," by Richard Campbell and Donald Gill.

⁷⁰ *Ibid.*, "Theorbo," by Ian Harwood, James Tyler, and Robert Spencer.

⁷¹ Dean, Handel's Dramatic Oratorios and Masques, p. 203.

most of the music in the Fitzwilliam Collection, consequently he omitted this part in the Händel-Gesellschaft.⁷² The carillon part has been included in the Hallische Händel-Ausgabe.⁷³

Handel included the recorder in a few of his oratorio arias; however, he used the transverse flute more often. The transverse flute (indicated traversa in the oratorios) is featured in sixteen arias and the recorder (indicated flauto in the oratorios) is employed in five. A single flute is employed in twelve arias and a single recorder in one. The remaining arias call for pairs. In Handel's orchestra, the oboe, recorder, and transverse flute were usually performed by the same instrumentalist, so the instrumentation rarely combined these instruments in the same aria.⁷⁴ When Handel combined them, he only incorporated two of them at the same time, either grouping the recorder with the oboe or the transverse flute with the oboe. None of the arias call for flute and recorder.

⁷² Ibid., pp. 322-23.

⁷³ Walther Siegmund-Schultze ed., Hallische Händel-Ausgabe, 4 vols. (Kassel: Barenreiter, 1965), vol. 1: L'Allegro, il Penseroso ed il Moderato, by James S. Hall and Martin V. Hall, pp. 66-69.

⁷⁴ Dean, Handel's Dramatic Oratorios and Masques, p. 76-77.

Twenty-seven arias (out of 446) call for organ. All but one of these arias are from oratorios composed during Handel's first decade of English oratorio composition.

1732	Esther	5 arias
1733	Athalia	6 arias
1733	Deborah	3 arias
1739	Saul	9 arias
1739	Israel in Egypt	1 aria
1740	L'Allegro	2 arias
1748	Alexander Balus	1 aria

When the organ was included in aria accompaniment it usually doubled the bass in octaves without filling in the harmony (tasto solo).⁷⁵ This type of organ accompaniment occurs in nineteen arias.

Timpani were often included in orchestral music of the Baroque. In 1739, Handel borrowed the large kettle drums of the artillery train from the Tower of London for Saul and Israel in Egypt.⁷⁶ These timpani were considerably larger in diameter than those normally used in Handel's orchestra and probably sounded an octave lower than written.⁷⁷ Timpani are incorporated in two bravura

⁷⁵ Ibid., p. 111.

⁷⁶ Ibid., p. 79.

⁷⁷ The New Grove Dictionary of Musical Instruments, 1986 ed., s.v. "Timpani," by James Blades.

arias similar in mood and style, "Sound an Alarm" from Judas Maccabaeus (warning of impending battle), and "Destructive War" from Belshazzar (expressing the feelings of a victorious hero).

The diversity of Handel's oratorio aria accompaniments was closely related to the text and the emotional response that he wished to evoke. In "Their land brought forth frogs" from Israel in Egypt, he enabled the listener to hear the hopping frogs in the violin's angular motives punctuated by sixteenth notes followed by eighth notes (Example 9).

Example 9 Israel in Egypt: "Their land brought forth frogs"



Handel also portrayed aspects of the text through his choice of instruments. In Saul, he characterized the malicious spirit ("Fly, fly, malicious spirit, fly") in the unison playing of harp, theorbo, and violins; in Alexander Balus, he combined harp and mandoline to imitate a lyre

("Hark, hark, he strikes the golden lyre"); and in Haman and Mordecai, he again chose the harp to portray a lyre ("Praise the Lord").

In spite of Handel's ability to enhance his arias with unique orchestral accompaniments, he was not without his critics. Mainwaring suggested in his Memoirs that at times Handel's rich accompaniments created balance problems.

As Operas and Oratorios plainly belong to the vocal class, the Recitative and Air must always be considered as the principal parts in such performances. Yet in some of Handel's, the Symphonies and Accompaniments, instead of shewing those parts to advantage, have absorbed them, as it were, in their own superior splendor. His uncommon strength in the instrumental way, which it was natural for him to be fond of displaying, may have been one reason for his falling into this fault. Another perhaps was the badness of some of his Singers....⁷⁸

Considering Handel's switch to "second-rate" singers and large orchestras in arias like "Breath soft, ye gales," this criticism was probably warranted; however, in most arias, Handel prevented this orchestral overbalance through his manipulation of the ripieni and concertini. In many arias, the ripieni (1) plays the last ritornellos only,

⁷⁸ Mainwaring, Memoirs of the Life of the Late George Frederic Handel, p. 177.

(2) alternates with the voice, or (3) is given a piano indication when the voice enters. Examples of these practices are found in "Pious king and virtuous queen" (Solomon), "Thrice blessed that wise discerning king" (Solomon), and "Haste, Israel, haste" (Joshua). Finally, in many arias featuring an instrumental obbligato, the instrument is treated as a melodic instrument but is often used in alternation with the voice, thus reducing the possibility of overpowering the singer.

Oratorio Singers and Performance Suggestions

Oratorio Singers

Handel's early oratorios (ca. 1732 to ca. 1737) were performed by the "stars" of Italian opera who often inspired comment when they sang in the English language. Criticism similar to the following from an anonymous pamphlet entitled See and Seem Blind may have prompted Handel to look to native English speaking singers for his oratorios.

Away goes I to the Oratorio, where I saw indeed the finest Assembly of People I ever beheld in my Life, but, to my great Surprize, found this Sacred Drama a mere Consort, no Scenary, Dress or Action, so necessary to a Drama; But H--l [Handel], was plac'd in a Pulpit, (I suppose they call that their Oratory), by him sate Senesino, Strada, Bertolli, and Turner Robinson, in their own Habits; before him stood sundry sweet Singers

of this poor Israel, and Strada gave us a Halleluia of Half an Hour long; Senesino and Bertolli made rare work with the English tongue you would have sworn it had been Welch; I would have wish'd it Italian, that they might have sung with more ease to themselves, since, but for the Name of English, it might as well have been Hebrew.⁷⁹

After Saul was performed in 1739, the oratorio became primarily an English entertainment. This performance of Saul marked the last time Handel cast Italian tenors or basses in his oratorios; however, he continued to use Italian singers in the female parts until his death. Handel showed a preference for Italian sopranos throughout his career; however, those he cast in his oratorios were not as talented as the prima donnas he had employed in opera.⁸⁰

The change to native and/or secondary singers produced a noticeable difference in the performance of Handel's oratorios. The absence of outstanding singers removed the emphasis from the prima donna and instead emphasized peaceful cooperation and dramatic consistency.⁸¹ The emphasis of this change in philosophy is demonstrated

⁷⁹ Deutsch, Handel: A Documentary Biography, p. 301.

⁸⁰ Dean, Handel's Dramatic Oratorios and Masques, p. 107.

⁸¹ Jens Peter Larsen, Handel's Messiah: Origins, Composition, Sources, (New York: W.W. Norton & Co. Inc., 1957), p. 35.

by the fact that many of Handel's leading English oratorio singers were first trained as actors and actresses.⁸² Two of the best known English singers were Susanna Cibber and John Beard. Mezzo-soprano Susanna Cibber, was the sister of Thomas Arne and became famous as a tragic actress. Accounts of her oratorio performances complimented her acting abilities more than her vocal ones.⁸³ John Beard sang tenor roles in Handel's operas and oratorios. Burney stated that Beard possessed "an inferior voice" but was a favorite of the public because of "his superior conduct, knowledge of Music, and intelligence as an actor."⁸⁴

The only castrati employed by Handel for his oratorios after 1739, were Andreoni (first name and dates unknown) for the 1740-41 season and Gaetano Guadagni (c. 1725-1792) for two or three seasons after 1750. At this time, Guadagni was a young and unknown singer.⁸⁵ Guadagni possessed excellent English diction and studied with both Charles Burney (1726-1814) and Handel. He later gained

⁸² Dean, Handel's Dramatic Oratorios and Masques, p. 107.

⁸³ Ibid., p. 653.

⁸⁴ Burney, A General History of Music, 2/1010.

⁸⁵ Dean, Handel's Dramatic Oratorios and Masques, p. 107.

international fame by creating the role of Orfeo in Gluck's Orfeo ed Euridice (1762).⁸⁶ The only roles specifically written for castrati in the oratorios were Barak in Deborah (1733) and Didymus in Theodora (1750).⁸⁷

Although Handel included "pants roles" in Deborah (Sisera), Samson (Micah), Belshazzar (Cyrus), Alexander Balus (Alexander), Joshua (Othneil), Solomon (Solomon), Susanna (Joachim), Judas Maccabaeus (Israelite Man), Joseph (Phanor), and Esther (Mordecai), all of the male parts in Saul were written for male voices. This marked the first time that Handel scored an oratorio or opera in such a manner.⁸⁸ The role of David was written for a countertenor by the name of Russell (first name unknown) and was scored for alto. Other oratorios featuring countertenor roles include Jephtha (Hamor), Joseph (Joseph), Athalia (Joad), L'Allegro il Penseroso ed il Moderato (Alto), and Israel in Egypt (Alto).⁸⁹

⁸⁶ Lang, George Frideric Handel, p. 500.

⁸⁷ Dean, Handel's Dramatic Oratorios and Masques, p. 107.

⁸⁸ Lang, George Frideric Handel, p. 309.

⁸⁹ Deutsch, Handel: A Documentary Biography, pp. 473, 478-79, 496, 559, 586, 719.

Handel was also one of the first composers to assign heroic roles to tenors. In the title roles of Judas, Jephtha, Joshua, and Samson the tenor portrayed a more important character than the minor one he usually portrayed in opera seria.⁹⁰

According to cast lists, Handel featured boy sopranos in some roles. They sang the following roles: Joas in Athalia, second soprano in Israel in Egypt, soprano in L'Allegro, soprano in Messiah, Benjamin in Joseph, Daniel in Susanna, and the Angel in Jephtha. The boy soprano's part was designated "The Boy" and his name was not listed in the program. "The Boy" meant that the part would be sung by a soprano or alto whose voice had not yet changed.⁹¹

Performance Suggestions

A fascinating aspect of Baroque music is the freedom given to the performer. In the Baroque period, the composer provided a basic skeleton of music and the performer embellished it to increase expression. Unfortunately, most of the composers who spent their lives working at their craft did not record their wishes

⁹⁰ Lang, George Frideric Handel, p. 170.

⁹¹ Deutsch, Handel: A Documentary Biography, pp. 324, 478, 496, 565, 586, 656, 719.

regarding how they wanted their music performed. Although six of Handel's opera arias as ornamented are extant, there is very little performance practice information specifically related to oratorio arias. However, since Handel's oratorio and opera arias are similar in style, the opera arias provide information that may be applied to oratorio arias. Moreover, performance information is provided by a number of treatises about performance practices in Baroque opera.

Ornamentation

One of the best known treatises to deal with the art of performing Baroque vocal music is Opinioni di cantori antichi, e moderni, 1723 by Pietro Francesco Tosi (1654-1732). Tosi was well regarded as a singer and spent a number of years in England (ca. 1693-1730). In his Opinioni, Tosi stated an important rule for the performer of Baroque arias:

As an evident Mark of Esteem, we must publicly own, that if they [the best singers of the time] were but a little more friends to the Pathetic and the Expressive and a little less to the Divisions, they might boast of having brought the Art to the highest Degree of Perfection.⁹²

⁹² Pietro Francesco Tosi, Observation on the Florid Song 2nd ed., trans. J.E. Galliard 1742, (New York: Johnson Reprint Corporation, 1968), p. 110.

Although Tosi expressed the views of a singer, his attitude toward excessive ornamentation to the detriment of good taste was also shared by composer (and performer) Johann Mattheson in the following quotation from Der Vollkommene Capellmeister, 1739.

. . . a great confusion arises when figures or embellishments are used, be it in singing or playing, which are either in complete dischord with the other voices; or after the corrupt Italian manner of forcing, and are prolix to such an extent that they essentially destroy the melody, and are indicative of very bad taste.⁹³

When embellishing Handel's oratorio arias the opinions of Tosi and Mattheson quoted above should be followed. Ornamentation should be expressive, yet should not obscure the original melody. This practice is observed in four da capo arias from Handel's opera Ottone (1723), located in the Bodleian Library. These arias contain embellishment by Handel notated above the original melody. Winton Dean has edited three of the arias (the fourth contains only one ornament) and conjectures that the ornaments may have been added for an English singer substituting for one of Handel's Italians.⁹⁴ According to

⁹³ Mattheson, Der Vollkommene Capellmeister, revised p. 267.

⁹⁴ G.F. Handel, 3 Ornamented Arias, ed. Winton Dean (London: Oxford University Press, 1976), Preface.

Colman's "Opera Register," 4th-8th April 1727, a performance of Handel's Admeto was cancelled on 8 April because mezzo-soprano Faustina Bordoni (1693-1783) was ill.⁹⁵ With performances of Ottone on 11 and 13 April approaching, Handel possibly planned to use soprano Francesca Cuzzoni (1700-1770) and a mezzo-soprano substitute for Faustina since he had transposed one of the two soprano parts in Ottone to mezzo-soprano in 1726. When Cuzzoni also became sick prior to the Ottone performance dates Handel possibly transposed her arias from soprano to mezzo-soprano for an English singer and supplied ornaments, something an Italian would not have needed.⁹⁶

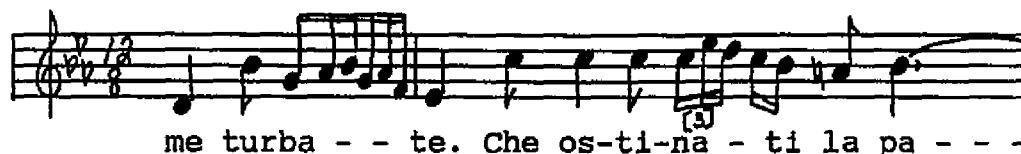
Although the arias from Ottone are embellished extensively at times, the basic structure of the original melody is usually retained. An example can be found in the aria "Affani del pensier."⁹⁷

⁹⁵ Deutsch, Handel: A Documentary Biography, pp. 206-07.

⁹⁶ G.F. Handel, 3 Ornamented Arias, ed. Dean, Preface.

⁹⁷ Ibid., p. 8.

Ornamentation



Original



Two of the arias, "Affani del pensier" and "Benche mi sia crudele," contain ornaments throughout the A and B sections with more ornamentation in A than B. Because A contains more embellishment than B, the ornaments in A are probably intended for the da capo return rather than A section's first rendition. The practice of increasing ornamentation in successive sections of a da capo aria was common in the Baroque. Tosi mentioned it in the following quotation from his Opinioni.

Among the Things worthy of Consideration, the first to be taken Notice of, is the Manner in which all Airs divided into three Parts [da capo arias] are to be sung. In the first they require nothing but the simplest Ornaments, of a good Taste and few, that the Composition may remain simple, plain, and pure; in the second they expect, that to this Purity some artful

Graces be added; by which the Judicious may hear, that the ability of the singer is greater; and, in repeating the Air [i.e., in the da capo] he that does not vary it for the better, is no great Master.⁹⁸

The Ottone arias contain very little (if any) ornamentation in final cadences. The absence of embellishment in these cadences presents two possibilities: (1) either Handel did not wish his cadences to be ornamented, or (2) the singer did not need help in ornamenting the cadence.⁹⁹ The latter is probably correct. According to the following quotation by Tosi, singers customarily embellished the final cadence during the Baroque period.

If among all the Cadences in the Airs, the last allows a moderate Liberty to the Singer, to distinguish the end of them, the abuse of it is sufferable.... because they know that the Composers leave generally in every final Cadence some Note, sufficient to make a discreet Embellishment.¹⁰⁰

⁹⁸ Tosi, Observations on the Florid Song, p. 93-94.

⁹⁹ G.F. Handel, 3 Ornamented Arias, ed. Dean, p. 9.

¹⁰⁰ Tosi, Observations on the Florid Song, pp. 136-37.

At times, textual alignment in the embellishment of the Ottone arias is different from that of the original melody.¹⁰¹ Flexibility of textual underlay was apparently common in the Baroque. Robert Donington states in A Performer's Guide to Baroque Music that words in Baroque vocal music were casually placed on the score, creating uncertainty concerning their correct placement. He also asserts that arrangement of textual underlay was "regarded as falling less within the composer's than within the performer's responsibility."¹⁰² The following example from "Alla fama" (Ottone) demonstrates Handel's flexibility regarding textual underlay to better accommodate the expression.¹⁰³

Ornamented



Original



¹⁰¹ G.F. Handel, 3 Ornamented Arias, ed. Dean.

¹⁰² Robert Donington, A Performer's Guide to Baroque Music, (New York: Charles Scribner's Son's, 1973), pp. 287-88.

¹⁰³ G.F. Handel, 3 Ornamented Arias, ed. Dean, p. 11.

Many of the standard Baroque ornaments (appoggiaturas, mordants, slides, turns, etc.) are found in the Ottone arias; however, according to some Baroque treatises, performers usually created new ones or altered pre-existing ones. This practice was mentioned by Mattheson, and Johann Heinichen (1683-1729) in Mattheson.

Nothing very specific can be said on the actual ornaments in singing and playing. For just as was said very truthfully long ago, 'the thing is not merely determined by rules but more so by usage, long practice, and experience': it is this way to this hour; besides, one should generally follow the clever Italians before others in this, yet without slavishness.¹⁰⁴

Heinichen writes the following on this: 'Embellishments or musical ornaments are countless and are altered after the taste (of everyone) and (individual) experience.'¹⁰⁵

Discussion concerning the many ornaments used during the Baroque period is beyond the scope of this project. To acquire more information regarding ornaments the performer should consult sources previously cited and research by contemporary musicologists such as Robert Donington.¹⁰⁶

¹⁰⁴ Mattheson, Der Vollkommene Cappellmeister, p. 267.

¹⁰⁵ Ibid.; Johann Heinichen quoted by Mattheson, Der Vollkommene Capellmeister, p. 267.

¹⁰⁶ Robert Donington, A Performers Guide to Baroque Music; The Interpretation of Early Music, (London: Faber and Faber, 1977); Baroque Music: Style and Performance, (New York: W.W. Norton & Company, 1982).

Dynamic Indications

Handel's oratorio arias contain dynamic indications; however, they are often spaced far apart. Because of the scarcity of dynamic marks and because of the emphasis on concertato during the Baroque, one might conclude that Handel did not intend for volume to fluctuate between markings. In many cases this is probably true; nevertheless, the performer should also assume that Handel probably allowed the same latitude in this area that he allowed for ornamentation. In spite of the popularity of concertato, dynamics incorporating the gradation of volume existed at the same time.

Dynamics such as crescendo and decrescendo were employed many years prior to Handel. As early as 1602, Giulio Caccini (born c.1550) discussed and made suggestions regarding the use of crescendo and decrescendo in his Le nuove musiche, 1602.

It seemed to me that these pieces of mine had been honored enough....But now I see many of them circulating tattered and torn...and I see vocal crescendos-and-decrescendos, esclamazioni, tremolos and trills, and other such embellishments of good singing style used indiscriminately.¹⁰⁷

York: W.W. Norton & Company, 1982).

¹⁰⁷ Giulio Caccini, Le nuove musiche, ed. H. Wiley Hitchcock (Madison, Wisconsin: A-R Editions, Inc., 1970), p. 43.

Accounts of crescendo and decrescendo occur throughout the Baroque period. Dr. Charles Burney wrote that in the oratorio Maria Vergine addolerata (1698), Francesco Antonio Pistocchi used "all the diminution of sound . . . [such] as piano, piu piano, and pianissimo, equivalent to the diminuendo, calando, and smorzando, of the present time."¹⁰⁸ Burney also stated that Matthew Locke used the dynamic indications "louder by degrees" and "soft and slow by degrees" in The Tempest (1675).¹⁰⁹

Examples of a gradation of volume exist in Handel's oratorios as well. In Jaod's accompagnato recitative "What sacred horrors" at the beginning of Act Three in Athalia, Handel specified f-p-pp-f-p-pp-f-p in five consecutive measures. Although similar examples are rare in Handel's oratorios, one should remember that Handel composed his oratorios as drama expressing human emotion and that expression often requires changes of volume in vocal production. The effect of emotion in singing and the existence of different dynamic shadings in the music of

¹⁰⁸ Burney, A General History of Music, 2:584-85.

¹⁰⁹ Ibid., 2:645.

other composers of the period suggest that Handel's oratorio singers were not limited to terraced dynamics in the arias.¹¹⁰

Handel as a Dramatist

Winton Dean suggests that when the Bishop of London banned a staged version of Esther in 1732, Handel compensated for the loss of visual stage action by concentrating the action in the libretto and music.¹¹¹ Evidence of this emphasis is found in the autographs and manuscript librettos. In addition to stage directions that Handel copied, changed, and added, these sources contain text changes and verses that were rejected before being set to music. Thomas Morell (librettist for Judas Maccabaeus, Alexander Balus, Theodora, Jephtha, The Triumph of Time and Truth, and possibly Joshua) remarked on Handel's involvement with oratorio librettos in a letter to an unknown recipient. He complained of "alterations [the librettist] must submit to, if the Composer [Handel] be of a haughty disposition, and has but an imperfect

¹¹⁰ The New Grove Dictionary of Music and Musicians, 6th ed., s.v. "Performing Practice (1600-1750)," by Howard Mayer Brown.

¹¹¹ Dean, Handel's Dramatic Oratorios and Masques, p. 37.

acquaintance with the English language."¹¹² Sir John Hawkins in his History also indicated Handel's intention to endue the oratorio with dramatic intensity.

The applause bestowed on the oratorios of Handel, was at least equal to that of the best of his operas; but, such was the taste of the town, that he was constrained to give these entertainments a dramatic form; for he was used to say, that, to an English audience, music joined to poetry was not an entertainment for an evening, and that something that had the appearance of a plot or fable was necessary to keep their attention awake. . . . It determined his conduct with respect to these entertainments, and frequently induced him to have recourse to some small poet for his assistance in forming a drama, which, without regard to sentiment or language, or indeed any thing but the conduct of the drama, was to be the mere vehicle of his music; and such, for instance are the oratorios of Esther, Saul, Susanna, and many others.¹¹³

Although most of Handel's oratorios are based on biblical subjects, his inspiration seems to have come more from their dramatic possibilities than from their religious enlightenment. Dramatic emphasis is underscored by the fact that except for the Foundling Hospital Messiah performances (performed in the chapel) and a performance of Messiah (without Handel) in Bristol Cathedral, all of the oratorios were written for and performed in the theater

¹¹² Morell cited by Dean, *Ibid.*, p. 90.

¹¹³ Hawkins, A General History of the Science and Practice of Music, 2:890.

rather than the church.¹¹⁴ Moreover, the morals contained in the oratorios are not handled in a didactic manner but are presented and worked out through the lives and conflicts of the oratorio characters themselves. The libretti of those oratorios that are not directly based on well known poets or the Bible are written in a manner that would be effective on the spoken stage as well as set to music. In fact, love stories (Solomon and Susanna) and additional plots (Athalia and Belshazzar) were added to many of these for dramatic interest. Handel's intention to create oratorios of a dramatic nature is clearly seen in the titles that include descriptions such as "sacred drama," (Joseph, Judas Maccabaeus, and Joshua) and "oratorio or sacred drama," (Esther, Deborah, Athalia, Saul, and Jephtha).¹¹⁵

Handel's oratorios abound with characters experiencing humanity's emotional extremes. When the personnae of the oratorios are faced with their own weaknesses and limitations, the strength or weakness of true character is revealed. These characters come mostly from the Old Testament and the Apocrypha. Many of them possess fatal flaws similar to those of the hero in classical Greek drama: (1) Samson loved a forbidden woman

¹¹⁴ Dean, Handel's Dramatic Oratorios and Masques, p. 41.

¹¹⁵ Ibid., p. 36, 219, 241, 263, 303, 411, 476, 509, 620.

(Delilah) in Samson; (2) Saul was tormented by his jealousy of David in Saul; (3) Athalia followed in the footsteps of her wicked mother (Jezebel) in Athalia; and (4) Jephtha suffered because of a oath made to Jehovah in Jephtha. Some characters struggle to overcome problems inflicted upon them by others: (1) Esther risked her life to save her people from the decree of death by her husband, King Ahasuerus in Esther; (2) Joseph was sold into bondage by his brothers and was forced to live in a foreign land in Joseph; (3) Susanna was the victim of a cruel plot by lustful elders in Susanna; (4) Cleopatra's father betrayed the trust of her husband, Alexander Balus in Alexander Balus; and (5) Iphis almost lost her life because of an oath made by her father, Jephtha in Jephtha. Some of the most interesting characters in Handel's oratorios are those who are torn between emotion and ideals: (1) Nitocris was torn between her faith in God and her love for her evil son in Belshazzar; (2) Saul, as king of Israel, was expected to act justly, yet he could not control the jealousy that drove him to attempt to murder David in Saul; and the (3) First Harlot offered to give up her baby to the Second Harlot rather than see it split in two in Solomon. In the libretti, the biblical characters that are seemingly invincible (Joshua, Judas, Solomon, etc.) are the ones who are the least interesting dramatically. Although Handel composed wonderful arias for them, their consistent

strength displays only one dimension of their personality, resulting in a decrease of interest because of a lack of character development.

The Bible contains a limitless supply of emotional states that provided Handel with cause for affective expression. The biblical stories contained dramatic situations that the English audience understood and appreciated. At the same time, they allowed him to transfer the dramatic abilities that he had developed in opera seria to his oratorio arias.

CHAPTER III

SOPRANO ARIAS

This chapter includes arias from the following oratorios.

Alexander Balus
Athalia
Belshazzar
Deborah
Esther
Israel in Egypt
Jephtha
Joseph
Joshua
Judas Maccabaeus
Messiah
Occasional Oratorio
Samson
Saul
Solomon
Susanna

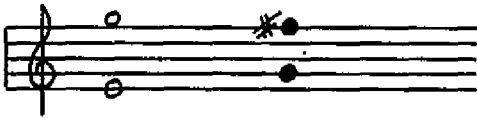
TITLE: HARK, HE STRIKES THE GOLDEN LYRE

ORATORIO: Alexander Balus (1748) xxxiii/27

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Andante / Larghetto

MUSICAL STYLE: Animated, florid

AFFECTION: Joy

MUSICAL FORM: ABCC¹

METER: 4/4, 3/4

RECITATIVE: Congratulation to our father's friend

DRAMATIS PERSONNA: Cleopatra

KEY: G major

ORCHESTRATION: 2 trans. fl, 2 vn, va, 2 vc, harp, man, bc

OPERA SERIA TYPE: Mezzo Carattere, concerto

AVAILABLE VOCAL SCORES: None

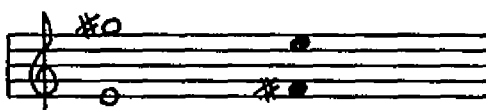
TITLE: SUBTLE LOVE, WITH FANCY VIEWING

ORATORIO: Alexander Balus (1748) . xxxiii/55

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful, florid

AFFECTION: Joy

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Cleopatra

KEY: A major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs v. 3,
Boosey & Hawkes

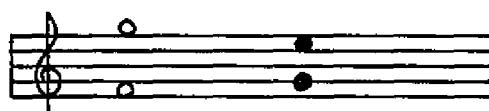
TITLE: HOW HAPPY SHOULD WE MORTALS PROVE

ORATORIO: Alexander Balus (1748) xxxiii/59

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid passages

AFFECTION: Happiness, reflection

MUSICAL FORM: AA'

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Cleopatra

KEY: B flat major

ORCHESTRATION: 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Parlante/Bravura, concerto

AVAILABLE VOCAL SCORES: None

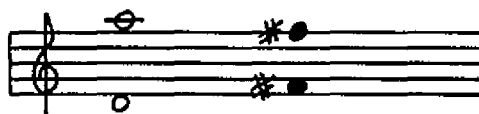
TITLE: SO SHALL THE SWEET ATTRACTIVE SMILE

ORATORIO: Alexander Balus (1748) xxxiii/64

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: none given

MUSICAL STYLE: Graceful

AFFECTION: Happiness

MUSICAL FORM: ABA¹

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: Aspasia

KEY: A major

ORCHESTRATION: ob, vn, va, bc

OPERA SERIA TYPE: Cantabile, concerto, all'unisono
passages

AVAILABLE VOCAL SCORES: None

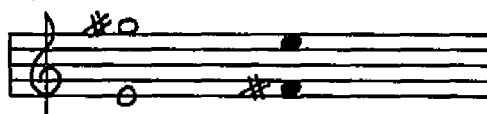
TITLE: TOST FROM THOUGHT TO THOUGHT I ROVE

ORATORIO: Alexander Balus (1748) xxxiii/119

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Somewhat declamatory, florid

AFFECTION: Apprehension

MUSICAL FORM: Ritornello

METER: 3/8

RECITATIVE: Ah! Whence these dire forebodings

DRAMATIS PERSONNA: Cleopatra

KEY: A major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere/Parlante

AVAILABLE VOCAL SCORES: None

TITLE: LOVE, GLORY, AMBITION

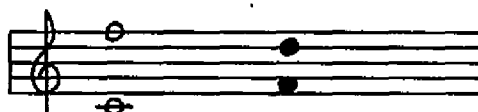
ORATORIO: Alexander Balus (1748)

xxxiii/130

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Graceful

AFFECTION: Happiness, hope

MUSICAL FORM: Dal Segno

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: Aspasia

KEY: D minor

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: None

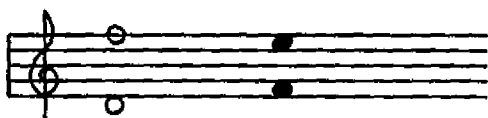
TITLE: HERE AMID THE SHADY WOODS

ORATORIO: Alexander Balus (1748) .xxxiii/163

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Lyrical, sustained

AFFECTION: Happiness

MUSICAL FORM: A

METER: 6/8

RECITATIVE: 'Tis true, instinctive nature seldom points

DRAMATIS PERSONNA: Cleopatra

KEY: F major

ORCHESTRATION: 2 vn, va, vc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Oliver Ditson
Handel: A Collection of Songs v. 3,
Boosey & Hawkes

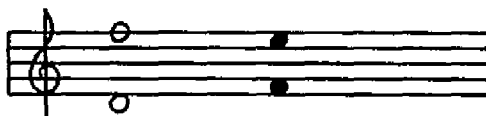
TITLE: STRANGE REVERSE OF HUMAN FATE

ORATORIO: Alexander Balus (1748) xxxiii/179

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: A tempo ordinario. Allegro, ma non troppo

MUSICAL STYLE: Sustained, declamatory

AFFECTION: Sadness, seriousness

MUSICAL FORM: AA¹A²

METER: 4/4

RECITATIVE: Gods! Can there be a more afflicting sight

DRAMATIS PERSONNA: Aspasia

KEY: D minor

ORCHESTRATION: ob, vn, va, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: None

TITLE: O TAKE ME FROM THIS HATEFUL LIGHT

ORATORIO: Alexander Balus (1748) xxxiii/198

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Declamatory, sustained

AFFECTION: Grief

MUSICAL FORM: ABB¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Cleopatra

KEY: E minor

ORCHESTRATION: trans. fl, 2 vn, va, bc

OPERA SERIA TYPE: Parlante, lament

AVAILABLE VOCAL SCORES: None

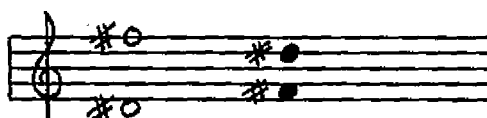
TITLE: CONVEY ME TO SOME PEACEFUL SHORE

ORATORIO: Alexander Balus (1748) xxxiii/204

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained

AFFECTION: Sadness, resignation

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: Calm thou my soul

DRAMATIS PERSONNA: Cleopatra

KEY: E major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, pathetic

AVAILABLE VOCAL SCORES: Oliver Ditson
Handel: A Collection of Songs v. 3,
Boosey & Hawkes

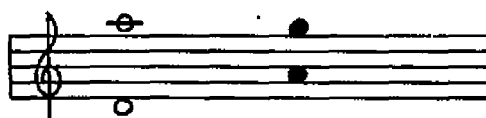
TITLE: BLOOMING VIRGINS

ORATORIO: Athalia (1733) v/10

LIBRETTIST: Samuel Humpfrey

TEXT SOURCE: II Chronicles 22-23
Modelled on Racine's tragedy Athalie

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful, florid passages

AFFECTION: Happiness

MUSICAL FORM: Dal Segno

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: Josabeth

KEY: G major

ORCHESTRATION: 2 vn, va, vc, bc, hpsd, org

OPERA SERIA TYPE: Cantabile/Mezzo Carattere, motto

AVAILABLE VOCAL SCORES: None

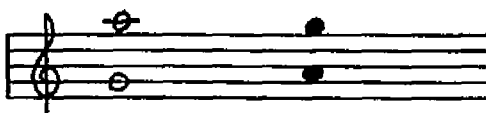
TITLE: SOFTEST SOUNDS NO MORE CAN EASE ME

ORATORIO: Athalia (1733) v/69

LIBRETTIST: Samuel Humpfrey

TEXT SOURCE: II Chronicles 22-23
Modelled on Racine's tragedy Athalie

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Fear

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Athalia

KEY: A minor

ORCHESTRATION: 2 vn, va, bc, org-tasto solo trans fl

OPERA SERIA TYPE: Mezzo Carattere, concerto

AVAILABLE VOCAL SCORES: None

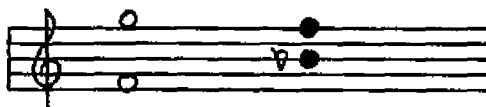
TITLE: FAITHFUL CARES IN VAIN EXTENDED

ORATORIO: Athalia (1733) v/78

LIBRETTIST: Samuel Humpfrey

TEXT SOURCE: II Chronicles 22-23
Modelled on Racine's tragedy Athalie

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Graceful

AFFECTION: Fear, apprehension

MUSICAL FORM: Dal Segno

METER: 12/8

RECITATIVE: O killing shock of unexpected pain

DRAMATIS PERSONNA: Josabeth

KEY: B flat major

ORCHESTRATION: 2 obs, 2 vns, va, bc

OPERA SERIA TYPE: Cantabile, siciliano, pathetic

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 1, Boosey & Hawkes

TITLE: ^{of unknown origin} THROUGH THE LAND SO LOVELY BLOOMING

ORATORIO: Athalia (1733) v/125

LIBRETTIST: Samuel Humpfrey

TEXT SOURCE: II Chronicles 22-23
Modelled on Racine's tragedy Athalie

RANGE/TESSITURA:



TEMPO: none given

MUSICAL STYLE: Spirited, florid

AFFECTION: Happiness

MUSICAL FORM: Da Capo

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Josabeth

KEY: D minor

ORCHESTRATION: vn, bc, 2 fls

OPERA SERIA TYPE: Bravura, concerto

AVAILABLE VOCAL SCORES: None

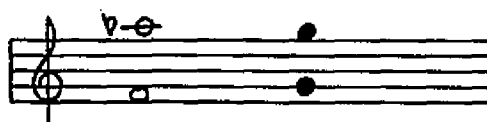
TITLE: WILL GOD, WHOSE MERCIES EVER FLOW

ORATORIO: Athalia (1733) v/138

LIBRETTIST: Samuel Humpfrey

TEXT SOURCE: II Chronicles 22-23
Modelled on Racine's tragedy Athalie

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful

AFFECTION: Reverence

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Josabeth

KEY: C minor

ORCHESTRATION: 2 vns, va, bc

OPERA SERIA TYPE: Cantabile, motto

AVAILABLE VOCAL SCORES: None

TITLE: HENCE I HASTEN, THEN FEAR FOR THY DANGER

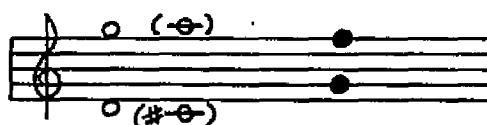
ORATORIO: Located in Deborah (1733)

xxix/236

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Vivace

MUSICAL STYLE: Vigorous, florid passages

AFFECTION: Anger, rage

MUSICAL FORM: Da capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Athalia

KEY: G major

ORCHESTRATION: ob, 2 vn, va, bc

OPERA SERIA TYPE: Parlante/Bravura, rage

AVAILABLE VOCAL SCORES: None

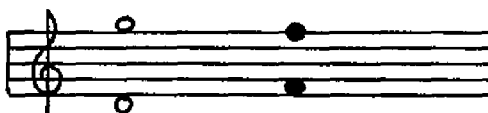
TITLE: MY VENGEANCE AWAKES ME

ORATORIO: Athalia (1733) v/142.

LIBRETTIST: Samuel Humpfrey

TEXT SOURCE: II Chronicles 22-23
Modelled on Racine's tragedy Athalie

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid passages

AFFECTION: Anger, vengeance

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Athalia

KEY: B-flat major

ORCHESTRATION: ob, vn, bc, org-tasto solo

OPERA SERIA TYPE: Parlante/Bravura, vengeance

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 2, Boosey & Hawkes

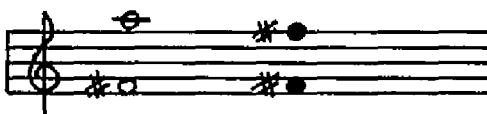
TITLE: SOOTHING TYRANT, FALSELY SMILING

ORATORIO: Athalia (1733) v/177

LIBRETTIST: Samuel Humpfrey

TEXT SOURCE: II Chronicles 22-23
Modelled on Racine's tragedy Athalie

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Anger, seriousness

MUSICAL FORM: AB

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: Josabeth

KEY: B minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere/Parlante, motto, simile

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 2, Boosey & Hawkes

TITLE: TO DARKNESS ETERNAL

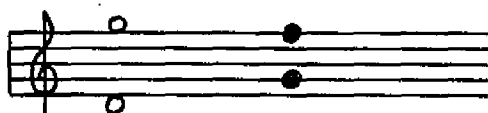
ORATORIO: Athalia (1733)

v/199

LIBRETTIST: Samuel Humpfrey

TEXT SOURCE: II Chronicles 22-23
Modelled on Racine's tragedy Athalie

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Vigorous

AFFECTION: Defiance

MUSICAL FORM: AB

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: Athalia

KEY: G minor

ORCHESTRATION: 2 vn, bc, org-tasto solo

OPERA SERIA TYPE: Parlante/Bravura, motto, vengeance

AVAILABLE VOCAL SCORES: None

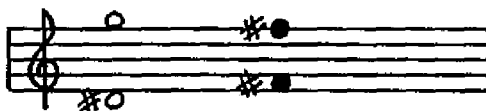
TITLE: THOU, GOD MOST HIGH

ORATORIO: Belshazzar (1745) xix/10

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
 Jeremiah, chapter 29
 Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Graceful

AFFECTION: Happiness, seriousness, reverence

MUSICAL FORM: ABA¹

METER: 3/4

RECITATIVE: Vain, fluctuating state of human empire!

DRAMATIS PERSONNA: Nitrocris

KEY: E minor

ORCHESTRATION: 2 vns, va, bc

OPERA SERIA TYPE: Cantabile, simile

AVAILABLE VOCAL SCORES: C. F. Peters Corporation
 Handel: A Collection of Songs
 v. 2, Boosey & Hawkes

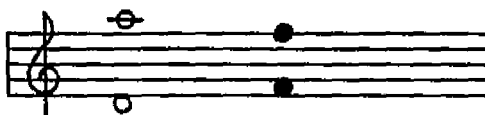
TITLE: THE LEAFY HONORS OF THE FIELD

ORATORIO: Belshazzar (1745) xix/83

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
Jeremiah, chapter 29
Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Animated, florid

AFFECTION: Displeasure, warning

MUSICAL FORM: Dal Segno

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Nitrocris

KEY: F major

ORCHESTRATION: vn, va, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: None

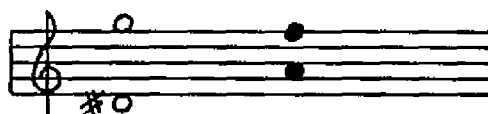
TITLE: REGARD, OH SON, MY FLOWING TEARS

ORATORIO: Belshazzar (1745) xix/171

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
Jeremiah, chapter 29
Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Lyrical

AFFECTION: Longing, seriousness

MUSICAL FORM: Dal Segno

METER: 12/8

RECITATIVE: O sentence too severe

DRAMATIS PERSONNA: Nitrocris

KEY: A minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile, siciliano, motto, pathetic

AVAILABLE VOCAL SCORES: None

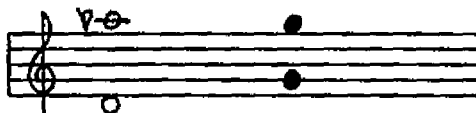
TITLE: ALTERNATE HOPES AND FEARS (A)

ORATORIO: Belshazzar (1745) xix/198

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
 Jeremiah, chapter 29
 Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Fear

MUSICAL FORM: ABA¹

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Nitrocris

KEY: C minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere, pathetic

AVAILABLE VOCAL SCORES: Solos from the Great Oratorios
 v. Sop., G. Schirmer

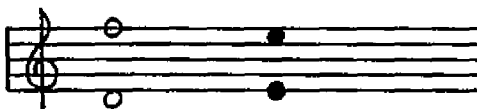
TITLE: ALTERNATE HOPES AND FEARS (B)

ORATORIO: Belshazzar (1745) xix/201

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
Jeremiah, chapter 29
Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, animated

AFFECTION: Fear

MUSICAL FORM: ABA¹

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Nitrocris

KEY: D minor

ORCHESTRATION: 2 vns, va, bc

OPERA SERIA TYPE: Mezzo Carattere, pathetic

AVAILABLE VOCAL SCORES: None

TITLE: CHOIRS OF ANGELS

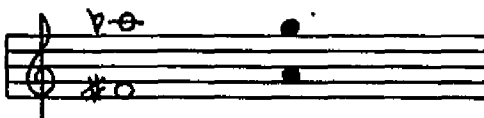
ORATORIO: Deborah (1733)

xxix/73

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Happiness, seriousness

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Deborah

KEY: B-flat major

ORCHESTRATION: ob, vn, va, org, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 2, Boosey & Hawkes

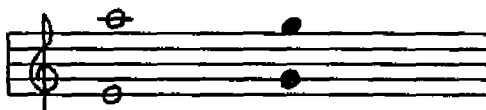
TITLE: TO JOY HE BRIGHTENS MY DESPAIR (A)

ORATORIO: Deborah (1733) xxix/77

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Ardito

MUSICAL STYLE: Spirited, angular

AFFECTION: Joy

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: My transports are too great to tell

DRAMATIS PERSONNA: Jael

KEY: D minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Parlante, concerto, all'unisono passages

AVAILABLE VOCAL SCORES: None

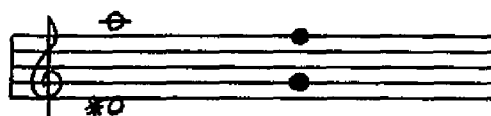
TITLE: TO JOY HE BRIGHTENS MY DESPAIR (B)

ORATORIO: Deborah (1733) xxix/80

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: Da Capo

METER: 3/4

RECITATIVE: My transports are too great to tell

DRAMATIS PERSONNA: Jael

KEY: A minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, concerto, all'unisono passages

AVAILABLE VOCAL SCORES: None

TITLE: IN JEHOVAH'S AWFUL SIGHT

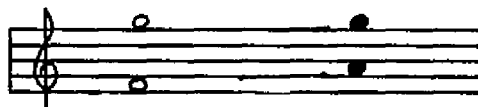
ORATORIO: Deborah (1733)

xxix/112

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Adagio

MUSICAL STYLE: Sustained

AFFECTION: Defiance

MUSICAL FORM: A

METER: 3/2

RECITATIVE: Go, frown barbarian

DRAMATIS PERSONNA: Deborah

KEY: F minor

ORCHESTRATION: 2 vns, va, 2 bns, bc, ob

OPERA SERIA TYPE: Cantabile, concerto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 2, Boosey & Hawkes

TITLE: NO MORE DISCONSOLATE I MOURN

ORATORIO: Deborah (1733) xxix/163

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, lyrical

AFFECTION: Happiness

MUSICAL FORM: ABA¹

METER: 3/8

RECITATIVE: O Judah, with what joy I see

DRAMATIS PERSONNA: Israelitish Woman or Jael

KEY: C minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

TITLE: O THE PLEASURE MY SOUL IS POSSESSING

ORATORIO: Deborah (1733) xxix/166

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful

AFFECTION: Happiness

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Jael

KEY: G minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: None

TITLE: NOW SWEETLY SMILING PEACE DESCENDS

ORATORIO: Deborah (1733) xxix/182

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: The haughty foe

DRAMATIS PERSONNA: Israelitish Woman

KEY: A minor

ORCHESTRATION: ob, 2 vns, bc

OPERA SERIA TYPE: Cantabile, motto

AVAILABLE VOCAL SCORES: None

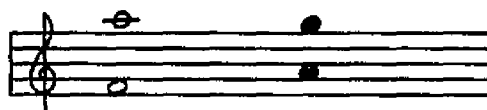
TITLE: OUR FEARS ARE NOW FOREVER FLED

ORATORIO: Deborah (1733) xxix/190

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Triumph, joy

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Israelitish Woman

KEY: G minor

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: None

TITLE: TYRANT, NOW NO MORE WE DREAD THEE

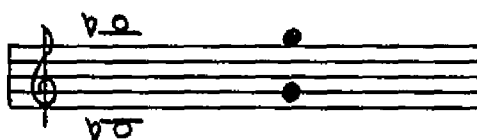
ORATORIO: Deborah (1733)

xxix/196

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Sustained

AFFECTION: Triumph

MUSICAL FORM: Da Capo

METER: 6/8

RECITATIVE: When from the battle

DRAMATIS PERSONNA: Jael

KEY: B-flat major

ORCHESTRATION: ob, vn, bc

OPERA SERIA TYPE: Parlante, motto

AVAILABLE VOCAL SCORES: None

TITLE: THE GLORIOUS SUN SHALL CEASE TO SHED

ORATORIO: Deborah (1733) xxix/200

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Spirited, sustained

AFFECTION: Joy

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Deborah

KEY: A major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: None

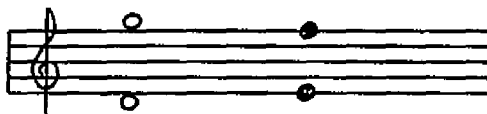
TITLE: BREATHE SOFT, YE GALES

ORATORIO: Esther (1732) xli,xl/10
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Andante larghetto

MUSICAL STYLE: Sustained

AFFECTION: Happiness

MUSICAL FORM: A

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Esther

KEY: B-flat major

ORCHESTRATION: 2 fl, 2 ob, 5 vn, va, 2 bn, vc, bs, hpd,
tbo, harp, org

OPERA SERIA TYPE: Mezzo Carattere, concerto

AVAILABLE VOCAL SCORES: None

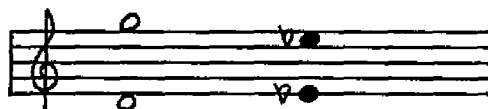
TITLE: WATCHFUL ANGELS (A)

ORATORIO: Esther (1732) xli,xl/16
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: None given

MUSICAL STYLE: Graceful, sustained

AFFECTION: Prayerful

MUSICAL FORM: A

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Esther

KEY: E-flat major

ORCHESTRATION: 2 ob, 2 vn, bc, org-tasto solo

OPERA SERIA TYPE: Cantabile, motto

AVAILABLE VOCAL SCORES: None

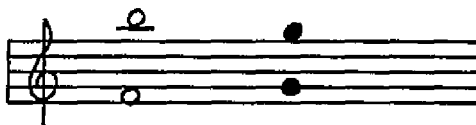
TITLE: WATCHFUL ANGELS (B)

ORATORIO: Esther (1732) xli,xl/18
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: None given

MUSICAL STYLE: Sustained, graceful

AFFECTION: Prayerful

MUSICAL FORM: A

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Esther

KEY: G major

ORCHESTRATION: 2 ob, 2 vn, bc, org-tasto solo

OPERA SERIA TYPE: Cantabile, motto

AVAILABLE VOCAL SCORES: None

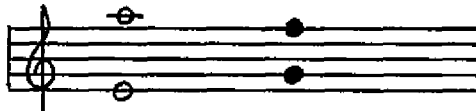
TITLE: ALLELUJA

ORATORIO: Esther (1732) xli,xl/20
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
 Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Presto

MUSICAL STYLE: Sustained, florid

AFFECTION: Joy

MUSICAL FORM: AA¹A²A³A⁴

METER: 12/8

RECITATIVE: O King of Kings

DRAMATIS PERSONNA: Esther

KEY: B-flat major

ORCHESTRATION: 2 vn, va, bc, 2 ob

OPERA SERIA TYPE: Bravura, concerto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
 v. 2, Boosey & Hawkes
 45 Handel Arias v. 2,
 International

TITLE: PRAISE THE LORD (HAMAN AND MORDECAI)

ORATORIO: Esther (1732) xli,xl/27
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Sustained, spirited

AFFECTION: Joy, happiness

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: Me thinks, I see each stately tow'r

DRAMATIS PERSONNA: First Israelite

KEY: C major

ORCHESTRATION: vn, harp, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: Paterson
Cramer

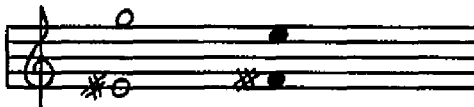
TITLE: NO MORE DISCONSOLATE I MOURN (also in DEBORAH)

ORATORIO: Esther (1732) xli,xl/46
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, lyrical

AFFECTION: Happiness

MUSICAL FORM: ABA¹

METER: 3/8

RECITATIVE: Thus pleas'd is th'Almighty

DRAMATIS PERSONNA: Esther

KEY: B minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

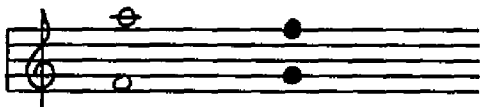
TITLE: DREAD NOT, RIGHTEOUS QUEEN (HAMAN AND MORDECAI)

ORATORIO: Esther (1732) . xli,xl/46
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Assurance, faith

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: Haste to the King

DRAMATIS PERSONNA: Mordecai

KEY: E-flat major

ORCHESTRATION: vn, bc (voice in the tenor clef)

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

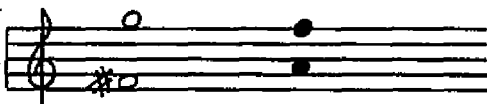
TITLE: TEARS ASSIST ME (A) (HAMAN AND MORDECAI)

ORATORIO: Esther (1732) xli,xl/48
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Sustained, some florid passages

AFFECTION: Prayerful, imploring

MUSICAL FORM: AB

METER: 3/8

RECITATIVE: I go the pow'r of grief to prove

DRAMATIS PERSONNA: Esther

KEY: G minor

ORCHESTRATION: 2 vn, bc, ob

OPERA SERIA TYPE: Cantabile, concerto, pathetic

AVAILABLE VOCAL SCORES: None

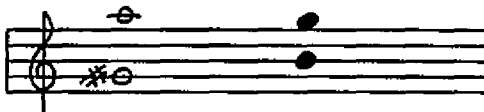
TITLE: TEARS ASSIST ME (B) (ESTHER)

ORATORIO: Esther (1732) xli,xl/61
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Sustained, some florid passages

AFFECTION: Prayerful, imploring

MUSICAL FORM: AB

METER: 3/8

RECITATIVE: I go the pow'r of grief to prove

DRAMATIS PERSONNA: Esther

KEY: A minor

ORCHESTRATION: 2 vn, bc, ob

OPERA SERIA TYPE: Cantabile, concerto, pathetic

AVAILABLE VOCAL SCORES: None

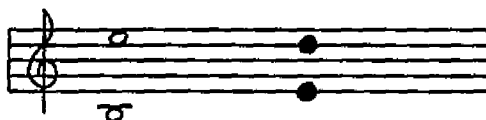
TITLE: HOPE, A PURE AND LASTING TREASURE

ORATORIO: Esther (1732) xli,xl/67
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful

AFFECTION: Hope, reflection

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: O Heav'n protect her (me)

DRAMATIS PERSONNA: Mordecai or Esther

KEY: E minor

ORCHESTRATION: 2 vn, va, bc, 2 ob

OPERA SERIA TYPE: Mezzo Carattere, concerto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs v. 3,
Boosey & Hawkes

TITLE: HEAVEN HAS LENT HER EV'RY CHARM

ORATORIO: Esther (1732) xli,xl/81
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Andante Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: Dal Segno

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Israelitish Woman

KEY: B-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

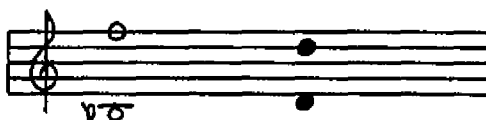
TITLE: VIRTUE, TRUTH, AND INNOCENCE

ORATORIO: Esther (1732) xli,xl/86
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, lyrical

AFFECTION: Happiness, reflection

MUSICAL FORM: ABA¹

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Mordecai

KEY: G minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

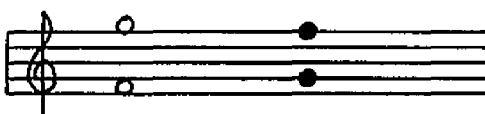
TITLE: FLATT'RING TONGUE (HAMAN AND MORDECAI)

ORATORIO: Esther (1732) xli,xl/92
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Sustained, declamatory

AFFECTION: Anger

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Esther

KEY: B-flat major

ORCHESTRATION: vn, ob, bc

OPERA SERIA TYPE: Rage, motto

AVAILABLE VOCAL SCORES: None

TITLE: THOU DIDS'T BLOW WITH THE WIND

ORATORIO: Israel in Egypt (1739) xvi/210

LIBRETTIST: Charles Jennens

TEXT SOURCE: Psalms, chapters 78, 105, 106
Exodus, chapter 15

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Triumph

MUSICAL FORM: A

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano

KEY: E-flat major

ORCHESTRATION: 2 ob, org, vc, bsn, va, bc

OPERA SERIA TYPE: Mezzo Carattere, concerto, simile

AVAILABLE VOCAL SCORES: Handel: 30 Ausgewahte Arien,
Peters
Paxton

TITLE: IN GENTLE MURMURS WILL I MOURN (B)

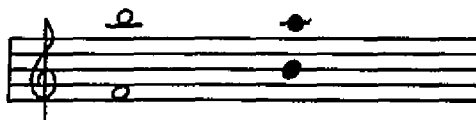
ORATORIO: Jephtha (1752)

xliv/36

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 ~ 11:40

RANGE/TESSITURA:



TEMPO: Larghetto e mezzo piano

MUSICAL STYLE: Sustained, lyrical

AFFECTION: Resignation

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Storge

KEY: B minor

ORCHESTRATION: 2 vn, bc, trans. fl

OPERA SERIA TYPE: Cantabile, concerto, simile, motto

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes

TITLE: TAKE THE HEART YOU FONDLY GAVE

ORATORIO: Jephtha (1752) xliv/46

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful, some florid passages

AFFECTION: Happiness

MUSICAL FORM: ABA¹

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: Iphis

KEY: A major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile, concerto, all'unisono
passages

AVAILABLE VOCAL SCORES: None

TITLE: THE SMILING DAWN OF HAPPY DAYS

ORATORIO: Jephtha (1752)

xliv/77

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: A tempo di Burree

MUSICAL STYLE: Animated

AFFECTION: Happiness

MUSICAL FORM: Da Capo

METER: 2/2

RECITATIVE: Heed not these black illusions

DRAMATIS PERSONNA: Iphis

KEY: E-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: All'unisono, concerto

AVAILABLE VOCAL SCORES: None

TITLE: TUNE THE SOFT MELODIOUS LUTE

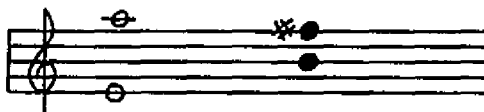
ORATORIO: Jephtha (1752)

xliv/114

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Graceful, florid

AFFECTION: Joy

MUSICAL FORM: Da Capo

METER: 3/2

RECITATIVE: None

DRAMATIS PERSONNA: Iphis

KEY: A major

ORCHESTRATION: 3 vn, va, bc, trans. fl

OPERA SERIA TYPE: Concerto

AVAILABLE VOCAL SCORES: None

TITLE: WELCOME AS THE CHEERFUL LIGHT

ORATORIO: Jephtha (1752)

xliv/140

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: A tempo di Gavotta. A tempo giusto

MUSICAL STYLE: Vigorous

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 2/2

RECITATIVE: Hail, glorious conqueror!

DRAMATIS PERSONNA: Iphis

KEY: G major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Parlante/Bravura, motto, simile

AVAILABLE VOCAL SCORES: None

TITLE: HAPPY THEY!

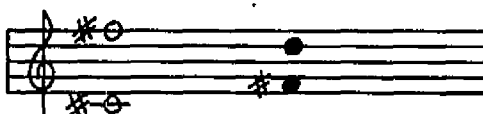
ORATORIO: Jephtha (1752)

xliv/168

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Largo, e piano

MUSICAL STYLE: Subdued

AFFECTION: Resignation, sadness

MUSICAL FORM: Dal Segno

METER: 3/4

RECITATIVE: For joys so vast

DRAMATIS PERSONNA: Iphis

KEY: B minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

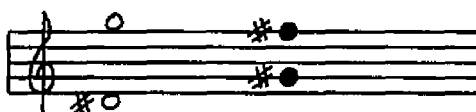
TITLE: FAREWELL, YE LIMPID SPRINGS AND FLOODS

ORATORIO: Jephtha (1752) xlv/193

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Larghetto / Andante Larghetto

MUSICAL STYLE: Graceful, sustained

AFFECTION: Resignation, optimism

MUSICAL FORM: AB

METER: 12/8, 4/4

RECITATIVE: Ye sacred priests

DRAMATIS PERSONNA: Iphis

KEY: E minor (ends in E major)

ORCHESTRATION: vn, va, bc

OPERA SERIA TYPE: Cantabile, Siciliano, motto

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Novello

TITLE: HAPPY, IPHIS, SHALT THOU LIVE

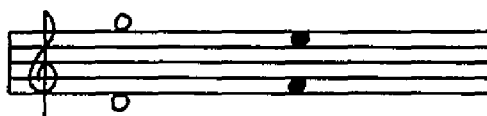
ORATORIO: Jephtha (1752)

xliv/208

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Graceful, lyrical

AFFECTION: Happiness

MUSICAL FORM: ABA¹

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Angel

KEY: G major (notated as G minor)

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

TITLE: SWEET AS LIGHT TO THE BLIND (B)

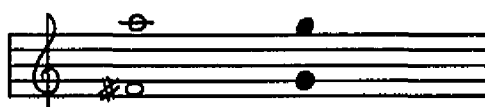
ORATORIO: Jephtha (1752)

xliv/231

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Graceful, light

AFFECTION: Joy

MUSICAL FORM: ABB

METER: 3/8

RECITATIVE: O let me fold thee

DRAMATIS PERSONNA: Storge

KEY: G major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile, simile, all'unisono passages,
concerto

AVAILABLE VOCAL SCORES: None

TITLE: FREELY I TO HEAV'N RESIGN

ORATORIO: Jephtha (1752)

xliv/237

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Animated, some florid passages

AFFECTION: Joy

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Iphis

KEY: A major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: None

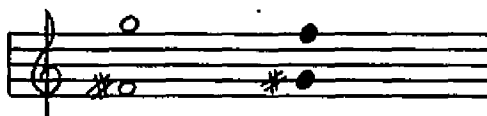
TITLE: INGRATITUDE'S THE QUEEN OF CRIMES (C)

ORATORIO: Joseph and His Brethren (1744) xlii/35

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Declamatory, sustained, some florid passages

AFFECTION: Anger

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Phanor

KEY: A minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Motto

AVAILABLE VOCAL SCORES: None

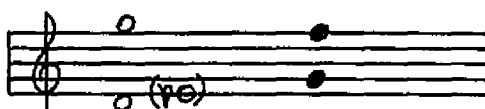
TITLE: O LOVELY YOUTH

ORATORIO: Joseph and His Brethren (1744) xlii/48

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Graceful, florid passages

AFFECTION: Happiness

MUSICAL FORM: ABA¹

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Asenath

KEY: E-flat major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 1, Boosey & Hawkes

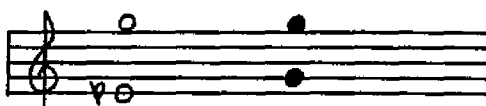
TITLE: I FEEL A SPREADING FLAME WITHIN MY VEINS

ORATORIO: Joseph and His Brethren (1744) xlii/60

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Spirited, florid

AFFECTION: Happiness

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: Whence this unwonted ardour in my breast

DRAMATIS PERSONNA: Asenath

KEY: B-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

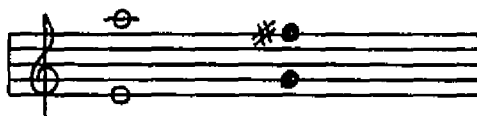
TITLE: POWERFUL GUARDIANS OF ALL NATURE (also in Alexander Balus)

ORATORIO: Joseph and His Brethren (1744) xlii/72

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: A Tempo ordinario

MUSICAL STYLE: Florid, graceful

AFFECTION: Reverent, prayerful

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: 'Tis done, the sacred knot is tied

DRAMATIS PERSONNA: High Priest

KEY: A major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

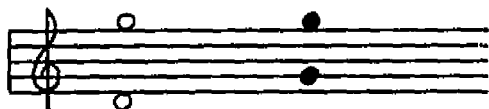
TITLE: OUR FRUITS, WHILST YET IN BLOSSOMS DIE

ORATORIO: Joseph and His Brethren (1744) xlii/112

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Larghetto, e piano / Allegro

MUSICAL STYLE: Sustained / Spirited, florid

AFFECTION: Triumph

MUSICAL FORM: AB

METER: 3/4, 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Phanor

KEY: D major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, Bravura

AVAILABLE VOCAL SCORES: None

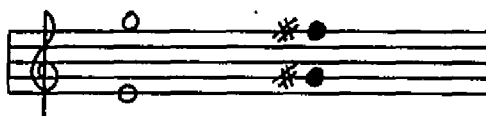
TITLE: TOGETHER, LOVELY INNOCENTS, GROW UP

ORATORIO: Joseph and His Brethren (1744) xlii/131

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Larghetto, e piano

MUSICAL STYLE: Graceful, some florid passages

AFFECTION: Longing, sadness

MUSICAL FORM: Dal Segno

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Asenath

KEY: A major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile, motto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 1, Boosey & Hawkes

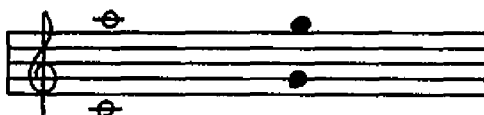
TITLE: THE SILVER STREAM

ORATORIO: Joseph and His Brethren (1744) xl11/159

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Sadness, agitation

MUSICAL FORM: Dal Segno

METER: 6/8, 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Asenath

KEY: A minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, simile, motto

AVAILABLE VOCAL SCORES: None

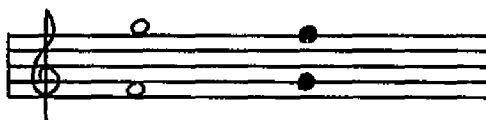
TITLE: THOU DEIGN'ST TO CALL THY SERVANT SON

ORATORIO: Joseph and His Brethren (1744) xlii/176

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid

AFFECTION: Amazement, wonder

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Benjamin

KEY: C minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

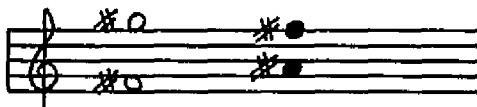
TITLE: AH JEALOUSY, THOU PELICAN

ORATORIO: Joseph and His Brethren (1744) xlii/194

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Spirited, some florid passages

AFFECTION: Jealousy

MUSICAL FORM: Dal Segno

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Asenath

KEY: B minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: None

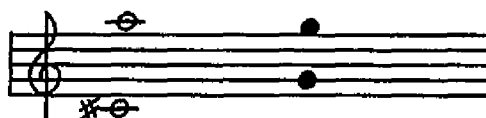
TITLE: PROPHEMIC RAPTURES SWELL MY BREAST

ORATORIO: Joseph and His Brethren (1744) xlii/206

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Asenath

KEY: D major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

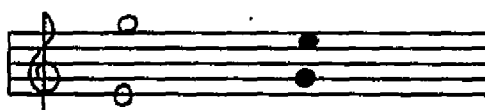
TITLE: O PITY!

ORATORIO: Joseph and His Brethren (1744) xlii/218

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Andante larghetto

MUSICAL STYLE: Sustained

AFFECTION: Grief

MUSICAL FORM: A

METER: 4/4

RECITATIVE: What! Without me?

DRAMATIS PERSONNA: Benjamin

KEY: E minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

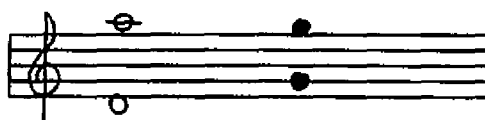
TITLE: WHAT'S SWEETER THAN A NEW BLOWN ROSE

ORATORIO: Joseph and His Brethren (1744) xlii/242

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Asenath

KEY: B-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: None

TITLE: OH! WHO CAN TELL

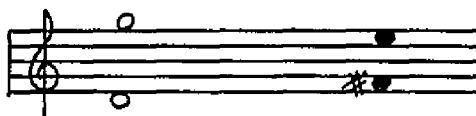
ORATORIO: Joshua (1748)

xvii/21

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid

AFFECTION: Joy

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: Matrons, and virgins

DRAMATIS PERSONNA: Achsah

KEY: B minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Motto

AVAILABLE VOCAL SCORES: None

TITLE: HARK! 'TIS THE LINNET

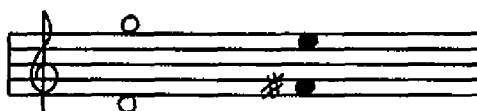
ORATORIO: Joshua (1748)

xvii/63

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Animated, florid

AFFECTION: Happiness

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Achsah

KEY: D major

ORCHESTRATION: vn, va, bc, trans. fl

OPERA SERIA TYPE: Bravura, concerto

AVAILABLE VOCAL SCORES: Songs from the Great Oratorios
v. Sop., G. Schirmer

TITLE: TO VANITY AND EARTHLY PRIDE

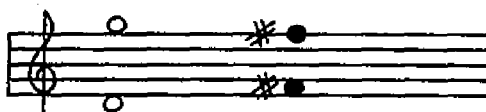
ORATORIO: Joshua (1748)

xvii/102

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, graceful

AFFECTION: Reverence, assurance

MUSICAL FORM: AB

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: Achsah

KEY: E minor

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile, siciliano, motto

AVAILABLE VOCAL SCORES: None

TITLE: AS CHEERS THE SUN

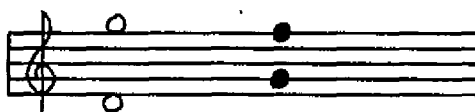
ORATORIO: Joshua (1748)

xvii/132

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful, flowing

AFFECTION: Happiness

MUSICAL FORM: ABA¹

METER: 12/8

RECITATIVE: Indulgent Heav'n hath heard my virgin

DRAMATIS PERSONNA: Achsah

KEY: G minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, siciliano, simile

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 1, Boosey & Hawkes

TITLE: HAPPY, OH, THRICE HAPPY WE

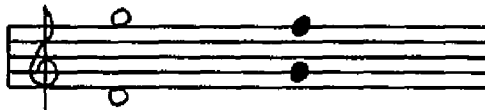
ORATORIO: Joshua (1748)

xvii/165

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Animated, florid

AFFECTION: Joy

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Achsah

KEY: G minor

ORCHESTRATION: ob, vn, va, bc

OPERA SERIA TYPE: Bravura, simile

AVAILABLE VOCAL SCORES: None

TITLE: OH! HAD I JUBAL'S LYRE

ORATORIO: Joshua (1748)

xvii/188

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Joy

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: Blest be the pow'r

DRAMATIS PERSONNA: Achsah

KEY: A major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Bravura, simile

AVAILABLE VOCAL SCORES: 45 Handel Arias v. 2,
International
Imperial Edition, Boosey & Hawkes
Oliver Ditson

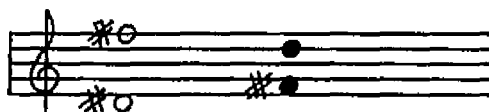
TITLE: O LIBERTY THOU CHOICEST TREASURE

ORATORIO: Judas Maccabaeus (1747) xx/46

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
by Josephus

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Graceful, sustained

AFFECTION: Reflection

MUSICAL FORM: A

METER: 4/4

RECITATIVE: To Heav'ns Almighty King we kneel

DRAMATIS PERSONNA: Israelitish Woman

KEY: B-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Songs from the Great Oratorios
v. Sop., G. Schirmer

TITLE: COME, EVER SMILING LIBERTY

ORATORIO: Judas Maccabaeus (1747)

xx/48

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
by Josephus

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Graceful, delicate

AFFECTION: Reflection

MUSICAL FORM: AA¹BA¹

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: Israelitish Woman

KEY: A major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes

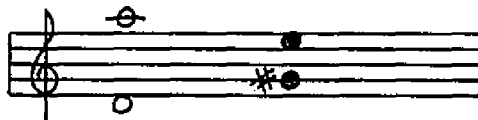
TITLE: FROM MIGHTY KINGS HE TOOK THE SPOIL

ORATORIO: Judas Maccabaeus (1747) xx/110

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
by Josephus

RANGE/TESSITURA:



TEMPO: Andante / Allegro

MUSICAL STYLE: Graceful, florid passages

AFFECTION: Joy, happiness

MUSICAL FORM: Da Capo

METER: 12/8, 4/4

RECITATIVE: O let eternal honours crown his name

DRAMATIS PERSONNA: Israelitish Woman

KEY: A major

ORCHESTRATION: 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere, Bravura, siciliano

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Oliver Ditson
Novello

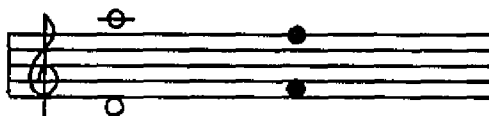
TITLE: WISE MEN, FLATT'RING, MAY DECEIVE US

ORATORIO: Judas Maccabaeus (1747) . xx/152

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
by Josephus

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Reflection

MUSICAL FORM: Dal Segno

METER: 3/4

RECITATIVE: No more in Sion let the virgin throng

DRAMATIS PERSONNA: Israelitish Woman

KEY: F major

ORCHESTRATION: 2 hn, 2 fl, 2 ob, bn, 2 vns, va, bc

OPERA SERIA TYPE: Cantabile, concerto

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Novello

TITLE: FATHER OF HEAVEN

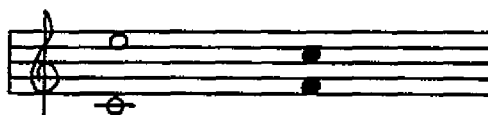
ORATORIO: Judas Maccabaeus (1747)

xx/172

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
by Josephus

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Graceful

AFFECTION: Prayerful

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Israelite or Priest

KEY: F major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere, motto

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Oliver Ditson
Peters

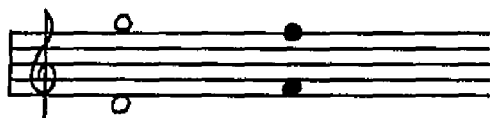
TITLE: SO SHALL THE LUTE AND HARP AWAKE

ORATORIO: Judas Maccabaeus (1747) xx/178

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
by Josephus

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited

AFFECTION: Joy

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: O grant it, Heav'n

DRAMATIS PERSONNA: Israelitish Woman

KEY: B-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: Handel - 45 Arias v.2,
International
Imperial Edition, Boosey & Hawkes

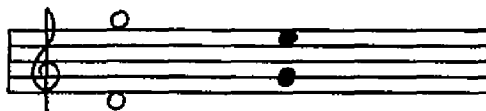
TITLE: O LOVELY PEACE, WITH PLENTY CROWN'D

ORATORIO: Judas Maccabaeus (1747) xx/210

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
by Josephus

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, lyrical

AFFECTION: Happiness

MUSICAL FORM: Da Capo

METER: 6/8

RECITATIVE: Again to earth let gratitude descend

DRAMATIS PERSONNA: Israelitish Woman

KEY: G major

ORCHESTRATION: 2 vn, va, bc, 2 trans. fl

OPERA SERIA TYPE: Concerto

AVAILABLE VOCAL SCORES: None

TITLE: BUT WHO MAY ABIDE (C)

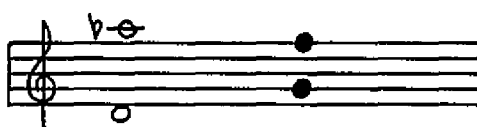
ORATORIO: Messiah (1742)

xlv/36

LIBRETTIST: Charles Jennens

TEXT SOURCE: Malachi 3:2

RANGE/TESSITURA:



TEMPO: Larghetto / Prestissimo

MUSICAL STYLE: Sustained, vigorous, florid

AFFECTION: Reflection, triumph

MUSICAL FORM: ABA¹B¹

METER: 3/8, 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano

KEY: G minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, Bravura, motto

AVAILABLE VOCAL SCORES: Boosey & Hawkes
Novello

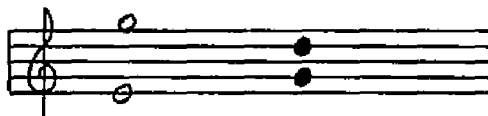
TITLE: BUT LO! THE ANGEL OF THE LORD CAME UPON THEM

ORATORIO: Messiah (1742) xlv/80

LIBRETTIST: Charles Jennens

TEXT SOURCE: Luke 2:8-14

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Declamatory, some florid passages

AFFECTION: Excitement

MUSICAL FORM: A

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano

KEY: F major

ORCHESTRATION: bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

TITLE: REJOICE GREATLY (A)

ORATORIO: Messiah (1742)

xlv/89

LIBRETTIST: Charles Jennens

TEXT SOURCE: Zechariah 9:9-10

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: Da Capo

METER: 12/8

RECITATIVE: None

DRAMATIS PERSONNA: Soprano

KEY: B-flat major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: None

TITLE: REJOICE GREATLY (B)

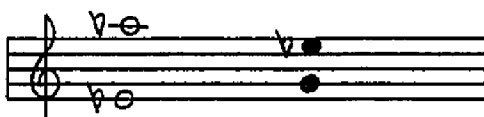
ORATORIO: Messiah (1742)

xlvi/96

LIBRETTIST: Charles Jennens

TEXT SOURCE: Zechariah 9:9-10

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Joy

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano

KEY: B-flat major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Peters
Novello

TITLE: HE SHALL FEED HIS FLOCK

ORATORIO: Messiah (1742)

xlv/102

LIBRETTIST: Charles Jennens

TEXT SOURCE: Isaiah 40:11, Matthew 11:28-9

RANGE/TESSITURA:



TEMPO: Larghetto, e piano

MUSICAL STYLE: Lyrical, sustained, graceful

AFFECTION: Comfort, reflection

MUSICAL FORM: ABA¹B¹B²

METER: 12/8

RECITATIVE: Then shall the eyes of the blind be open'd

DRAMATIS PERSONNA: Soprano

KEY: B-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, siciliano, simile

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Paxton
Oliver Ditson

TITLE: HE WAS DESPISED (B)

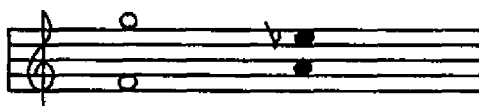
ORATORIO: Messiah (1742)

xlvi/128

LIBRETTIST: Charles Jennens

TEXT SOURCE: Isaiah 50:6, 53:3

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained, grave

AFFECTION: Sadness, sorrow

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano

KEY: B-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, pathetic

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
J. Williams
Oliver Ditson

TITLE: BUT THOU DIDST NOT LEAVE

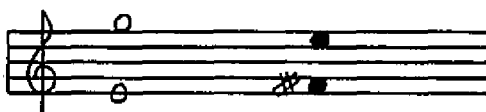
ORATORIO: Messiah (1742)

xlv/166

LIBRETTIST: Charles Jennens

TEXT SOURCE: Psalms 16:10

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Sustained, declamatory

AFFECTION: Joy

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: He was cut off

DRAMATIS PERSONNA: Soprano (or Tenor)

KEY: A major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Handel Songs v. Tenor, H. W. Gray
Oliver Ditson
Curwen & Sons

TITLE: THOU ART GONE UP ON HIGH (D)

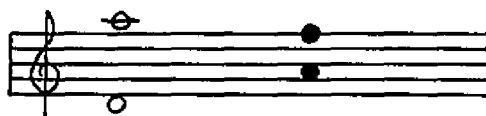
ORATORIO: Messiah (1742)

xlv/194

LIBRETTIST: Charles Jennens

TEXT SOURCE: Psalms 68:18

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Sustained, florid

AFFECTION: Happiness

MUSICAL FORM: ABA¹

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano

KEY: G minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Curwen

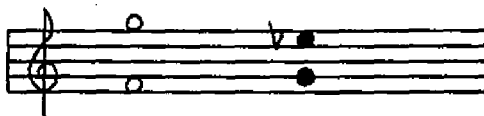
TITLE: HOW BEAUTIFUL ARE THE FEET (A)

ORATORIO: Messiah (1742) xlv/202

LIBRETTIST: Charles Jennens

TEXT SOURCE: Romans 10:15

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Flowing, graceful, sustained

AFFECTION: Happiness

MUSICAL FORM: Dal Segno

METER: 12/8

RECITATIVE: None

DRAMATIS PERSONNA: Soprano

KEY: G minor

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile, siciliano

AVAILABLE VOCAL SCORES: Boosey & Hawkes
Oliver Ditson

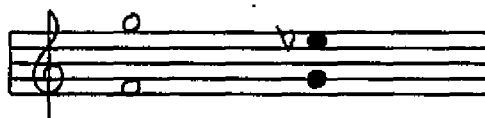
TITLE: HOW BEAUTIFUL ARE THE FEET (B)

ORATORIO: Messiah (1742) xlv/204

LIBRETTIST: Charles Jennens

TEXT SOURCE: Romans 10:15

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Flowing, graceful, sustained

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 12/8

RECITATIVE: None

DRAMATIS PERSONNA: Soprano

KEY: G minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile, siciliano

AVAILABLE VOCAL SCORES: Boosey & Hawkes
Oliver Ditson

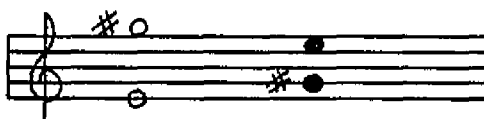
TITLE: I KNOW THAT MY REDEEMER LIVETH

ORATORIO: Messiah (1742) xlv/262

LIBRETTIST: Charles Jennens

TEXT SOURCE: Job 19:25-6

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Happiness

MUSICAL FORM: ABA¹B¹C

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano

KEY: E major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile, motto

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
J. Williams
Novello

TITLE: IF GOD BE FOR US

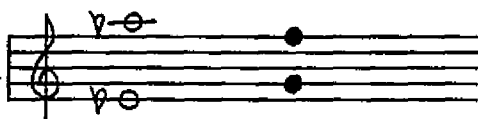
ORATORIO: Messiah (1742)

xlv/294

LIBRETTIST: Charles Jennens

TEXT SOURCE: Romans 8:31-34

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Happiness, reflection

MUSICAL FORM: Ritornello

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano

KEY: G minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

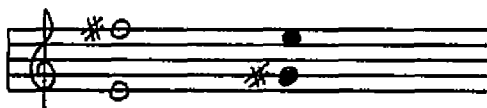
TITLE: O WHO SHALL FOUR (A)

ORATORIO: Occasional Oratorio (1746) xliiii/48

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Graceful, sustained, recitative style

AFFECTION: Longing

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano I

KEY: E major

ORCHESTRATION: bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

TITLE: O WHO SHALL POUR (B)

ORATORIO: Occasional Oratorio (1746) xliii/50

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Graceful, sustained

AFFECTION: Longing

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano I

KEY: E major

ORCHESTRATION: bc

OPERA SERIA TYPE: Cantabile, motto

AVAILABLE VOCAL SCORES: None

TITLE: FLY FROM THE THREATNING VENGEANCE FLY

ORATORIO: Occasional Oratorio (1746)

xliii/52

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms

Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Fear, warning

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano II

KEY: E major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: None

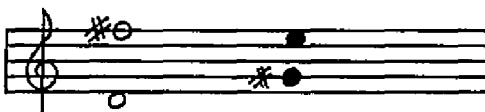
TITLE: BE WISE AT LENGTH, YE KINGS AVERSE

ORATORIO: Occasional Oratorio (1746) . xliiii/69

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, lyrical

AFFECTION: Warning, seriousness

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano II

KEY: E major

ORCHESTRATION: bc

OPERA SERIA TYPE: Cantabile, motto

AVAILABLE VOCAL SCORES: None

TITLE: O LIBERTY, THOU CHOICEST TREASURE (also in Judas Maccabaeus)

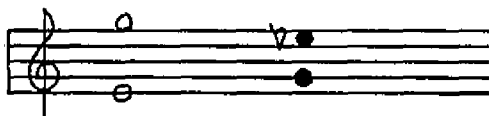
ORATORIO: Occasional Oratorio (1746)

xlili/98

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Graceful, Sustained

AFFECTION: Reflection, imploring

MUSICAL FORM: A

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano I

KEY: B-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

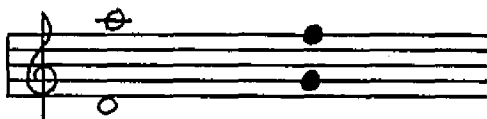
TITLE: PROPHETIC VISIONS STRIKE MY EYE

ORATORIO: Occasional Oratorio (1746) xliiii/100

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Triumph

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano I

KEY: F major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 2, Boosey & Hawkes

TITLE: HOW GREAT AND MANY PERILS

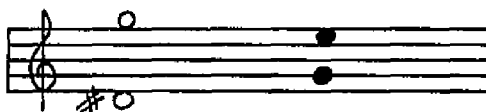
ORATORIO: Occasional Oratorio (1746)

xliii/134

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful, florid

AFFECTION: Reflection, thankfulness

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano II

KEY: E minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 2, Boosey & Hawkes

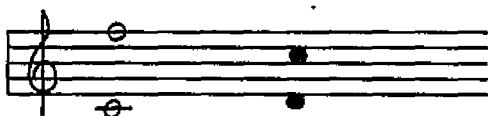
TITLE: THOU SHALT BRING THEM IN

ORATORIO: Occasional Oratorio (1746) xliiii/211

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Largo, e mezzo piano

MUSICAL STYLE: Graceful, some florid passages

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Soprano II

KEY: F major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

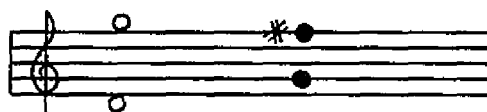
TITLE: WHEN WARLIKE ENSIGNS WAVE ON HIGH

ORATORIO: Occasional Oratorio (1746) . xliiii/231

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Sustained, florid

AFFECTION: Triumph, heroism

MUSICAL FORM: Ritornello

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano I

KEY: G major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes

TITLE: WHEN ISRAEL LIKE THE BOUNTEOUS NILE

ORATORIO: Occasional Oratorio (1746)

xliii/254

LIBRETTIST: Unknown ~ thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: None given

MUSICAL STYLE: Graceful, florid

AFFECTION: Sadness, reflection

MUSICAL FORM: AA¹B

METER: 3/8

RECITATIVE: When Israel, like the bounteous Nile

DRAMATIS PERSONNA: Soprano I

KEY: B minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Concerto, all'unisono, simile

AVAILABLE VOCAL SCORES: None

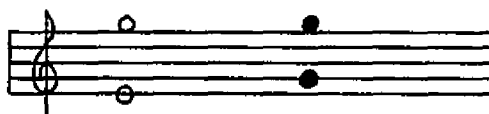
TITLE: MAY BALMY PEACE, AND WREATH'D RENOWN

ORATORIO: Occasional Oratorio (1746) xliii/263

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Happiness, prayerful

MUSICAL FORM: AAB

METER: 3/8

RECITATIVE: May balmy peace

DRAMATIS PERSONNA: Soprano II

KEY: E minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

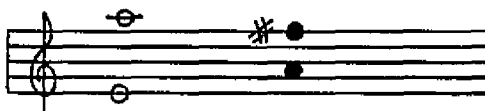
TITLE: YE MEN OF GAZA

ORATORIO: Samson (1743) x/19

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Philistine Woman

KEY: A major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere, motto

AVAILABLE VOCAL SCORES: None

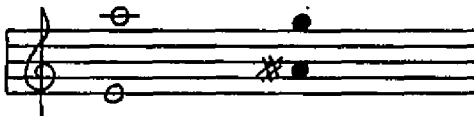
TITLE: THEN FREE FROM SORROW, FREE FROM THRALL

ORATORIO: Samson (1743) x/32

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Animated, florid

AFFECTION: Joy

MUSICAL FORM: AB

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: Philistine Woman

KEY: B minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

TITLE: WITH PLAINTIVE NOTES AND AM'ROUS MOAN

ORATORIO: Samson (1743) x/121

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful, florid

AFFECTION: Reflection

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Dalila

KEY: G major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere, simile

AVAILABLE VOCAL SCORES: None

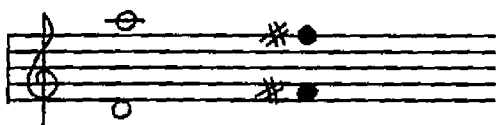
TITLE: TO FLEETING PLEASURES MAKE YOUR COURT

ORATORIO: Samson (1743) x/142

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Animated

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Dalila

KEY: D major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

TITLE: LET THE BRIGHT SERAPHIM IN BURNING ROW

ORATORIO: Samson (1743) x/269

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Vigorous, florid

AFFECTION: Joy

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Israelitish Woman

KEY: D major

ORCHESTRATION: 2 vn, va, bc, tpt

OPERA SERIA TYPE: Bravura, concerto, motto

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Handel 45 Arias v. 1,
International

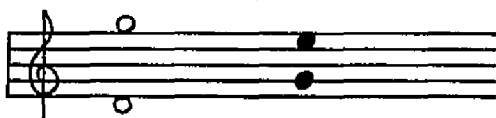
TITLE: TO SONG AND DANCE WE GIVE THE DAY

ORATORIO: Samson (1743) x/290

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: Dal Segno

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Soprano (or Tenor)

KEY: G major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: None

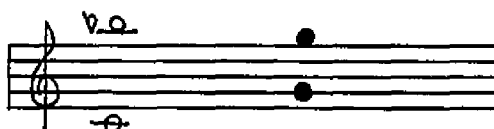
TITLE: AN INFANT RAIS'D BY THY COMMAND

ORATORIO: Saul (1739) xiii/34

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Dauids - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Happiness

MUSICAL FORM: AAB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Soprano

KEY: C minor

ORCHESTRATION: 2 ob, 2 vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

TITLE: OH GODLIKE YOUTH!

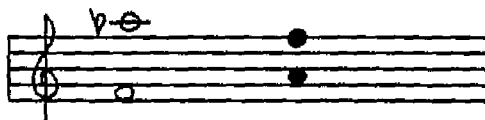
ORATORIO: Saul (1739)

xiii/57

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Davideis - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Larghetto, e piano

MUSICAL STYLE: Sustained

AFFECTION: Happiness

MUSICAL FORM: Dal Segno

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Michal

KEY: B-flat major

ORCHESTRATION: ob, vn, va, bc

OPERA SERIA TYPE: Cantabile, concerto, all'unisono
section, simile

AVAILABLE VOCAL SCORES: Novello

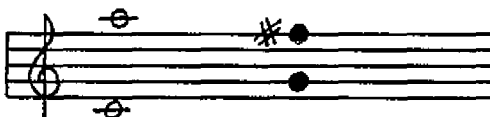
TITLE: WHAT ABJECT THOUGHTS A PRINCE CAN HAVE!

ORATORIO: Saul (1739) xiii/63

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Davidels - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Animated, florid

AFFECTION: Questioning, seriousness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Merab

KEY: G major

ORCHESTRATION: 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere, motto

AVAILABLE VOCAL SCORES: None

TITLE: MY SOUL REJECTS THE THOUGHT WITH SCORN

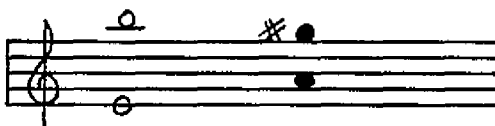
ORATORIO: Saul (1739)

xiii/70

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Davideis - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Animated

AFFECTION: Anger, disgust

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Merab

KEY: A major

ORCHESTRATION: ob, 2 vn, va, bc

OPERA SERIA TYPE: Parlante, rage

AVAILABLE VOCAL SCORES: None

TITLE: SEE, WITH WHAT A SCORNFUL AIR

ORATORIO: Saul (1739)

xiii/72

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Dauids - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: None Given / Larghetto

MUSICAL STYLE: Spirited

AFFECTION: Disdain

MUSICAL FORM: AB

METER: 2/2, 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Michal

KEY: A minor

ORCHESTRATION: 2 vn, va, bs

OPERA SERIA TYPE: Parlante, Cantabile, motto

AVAILABLE VOCAL SCORES: None

TITLE: FELL RAGE AND BLACK DESPAIR

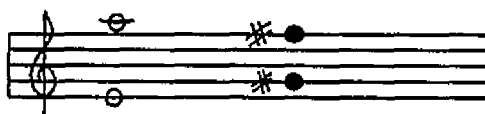
ORATORIO: Saul (1739)

xiii/88

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Davidels - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, graceful

AFFECTION: Reflection

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Michal

KEY: A major

ORCHESTRATION: 2 vn, va, bs, trans. fl

OPERA SERIA TYPE: Cantabile, concerto

AVAILABLE VOCAL SCORES: Oliver Ditson

TITLE: CAPRICIOUS MAN

ORATORIO: Saul (1739)

xiii/98

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
David's - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Sustained, florid

AFFECTION: Triumph

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Merab

KEY: F major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Bravura, simile

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 1, Boosey & Hawkes

TITLE: NO, LET THE GUILTY TREMBLE

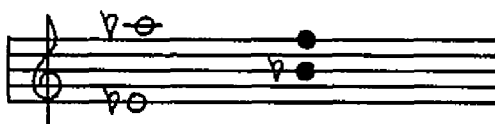
ORATORIO: Saul (1739)

xiii/162

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Dauids - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Animated

AFFECTION: Defiance, heroism

MUSICAL FORM: AB

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Michal

KEY: E-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante, simile

AVAILABLE VOCAL SCORES: None

TITLE: AUTHOR OF PEACE

ORATORIO: Saul (1739)

xiii/166

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Davideis - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Largo assai

MUSICAL STYLE: Sustained, florid

AFFECTION: Prayerful

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Merab

KEY: G minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, simile

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 1, Boosey & Hawkes
Novello

TITLE: FROM THIS UNHAPPY DAY

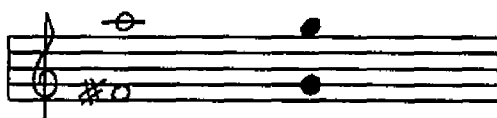
ORATORIO: Saul (1739)

xiii/217

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
David's - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Largo, e piano

MUSICAL STYLE: Sustained

AFFECTION: Sadness

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: Oh let it not in Gath be heard

DRAMATIS PERSONNA: David

KEY: G minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, lament

AVAILABLE VOCAL SCORES: None

TITLE: BLESS'D THE DAY

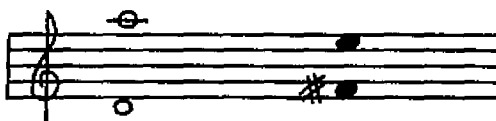
ORATORIO: Solomon (1749)

xxvi/80

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Animated, florid

AFFECTION: Joy

MUSICAL FORM: Dal Segno

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: Queen

KEY: A major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 1, Boosey & Hawkes

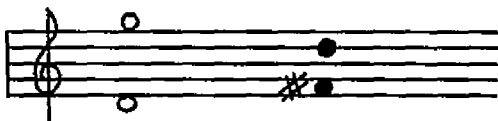
TITLE: WITH THEE TH'UNSHELTER'D MOOR I TREAD

ORATORIO: Solomon (1749) xxvi/98

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Lyrical

AFFECTION: Happiness

MUSICAL FORM: A

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Queen

KEY: G major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 2, Boosey & Hawkes
Oliver Ditson

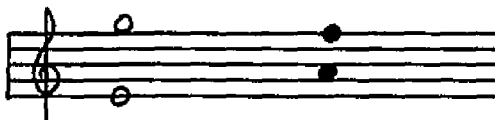
TITLE: THY SENTENCE, GREAT KING, IS PRUDENT AND WISE

ORATORIO: Solomon (1749) xxvi/160

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, some florid passages

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Second Woman (Harlot)

KEY: F major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: None

TITLE: CAN I SEE MY INFANT GOR'D

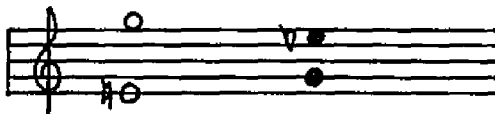
ORATORIO: Solomon (1749)

xxvi/164

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Largo e piano / Rissoluto

MUSICAL STYLE: Sustained, declamatory

AFFECTION: Imploring, sadness

MUSICAL FORM: ABB¹

METER: 4/4

RECITATIVE: Withhold, the executing hand!

DRAMATIS PERSONNA: First Woman (Harlot)

KEY: F minor

ORCHESTRATION: vn, va, bc

OPERA SERIA TYPE: Parlante, pathetic

AVAILABLE VOCAL SCORES: None

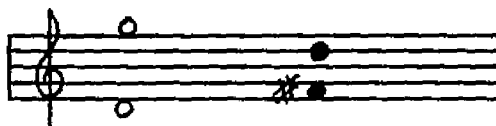
TITLE: BENEATH THE VINE, OR FIG TREE'S SHADE

ORATORIO: Solomon (1749) xxvi/195

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: None given

MUSICAL STYLE: Lyrical, graceful

AFFECTION: Happiness

MUSICAL FORM: Dal Segno

METER: 6/8

RECITATIVE: No more shall armed bands our hopes destroy

DRAMATIS PERSONNA: First Woman (Harlot)

KEY: G major

ORCHESTRATION: 2 vn, 2 va, bc, trans. fl

OPERA SERIA TYPE: Cantabile, siciliano, concerto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 1, Boosey & Hawkes

TITLE: EVERY SIGHT THESE EYES BEHOLD

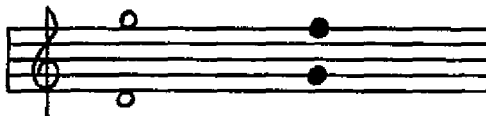
ORATORIO: Solomon (1749)

xxvi/214

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Animated, florid

AFFECTION: Joy

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Queen of Sheba

KEY: G minor

ORCHESTRATION: 2 vn, 2 va, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

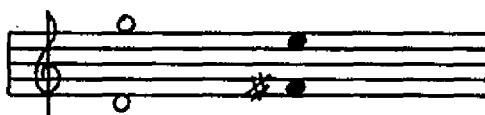
TITLE: WILL THE SUN FORGET TO STREAK (A)

ORATORIO: Solomon (1749) xxvi/298

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: May peace in Salem ever dwell

DRAMATIS PERSONNA: Queen of Sheba

KEY: E minor

ORCHESTRATION: 2 vn, bc, ob, trans. fl

OPERA SERIA TYPE: Mezzo Carattere, concerto

AVAILABLE VOCAL SCORES: None

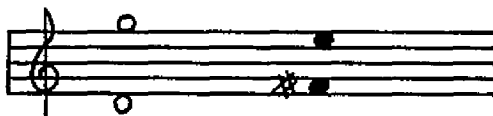
TITLE: WILL THE SUN FORGET TO STREAK (B)

ORATORIO: Solomon (1749) xxvi/304

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Graceful

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: May peace in Salem ever dwell

DRAMATIS PERSONNA: Queen of Sheba

KEY: E minor

ORCHESTRATION: 2 vns, bc, ob, trans. fl

OPERA SERIA TYPE: Cantabile, concerto

AVAILABLE VOCAL SCORES: None

TITLE: WOULD CUSTOM BID THE MELTING FAIR

ORATORIO: Susanna (1749) 1/37

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Lyrical

AFFECTION: Joy

MUSICAL FORM: Da Capo

METER: 3/4

RECITATIVE: Let me confess

DRAMATIS PERSONNA: Susanna

KEY: E major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

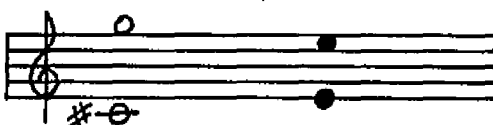
TITLE: WITHOUT THE SWAINS ASSIDUOUS CARE

ORATORIO: Susanna (1749) 1/42

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Animated, florid

AFFECTION: Happiness, reflection

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Susanna

KEY: G major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

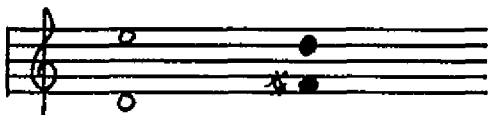
TITLE: BENDING TO THE THRONE OF GLORY

ORATORIO: Susanna (1749) 1/53

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Largo e mezzo piano

MUSICAL STYLE: Graceful

AFFECTION: Apprehension

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: What means this weight that in my bosom lies

DRAMATIS PERSONNA: Susanna

KEY: B minor

ORCHESTRATION: 2 vn, 2 va, bc

OPERA SERIA TYPE: Cantabile, pathetic

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs v. 3,
Boosey & Hawkes

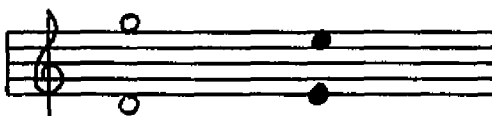
TITLE: CHRYSTAL STREAMS IN MURMURS FLOWING

ORATORIO: Susanna (1749) 1/104

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Andante Larghetto e mezzo piano

MUSICAL STYLE: Graceful, florid

AFFECTION: Longing

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: Lead me to some cool retreat

DRAMATIS PERSONNA: Susanna

KEY: G major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs v. 3,
Boosey & Hawkes

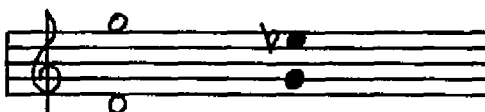
TITLE: ASK IF YON DAMASK ROSE BE SWEET

ORATORIO: Susanna (1749) 1/110

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Non troppo presto

MUSICAL STYLE: Lyrical, sustained

AFFECTION: Reflection

MUSICAL FORM: A

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Attendant

KEY: G minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Chappell Music
John Church

TITLE: BENEATH THE CYPRESS' GLOOMY SHADE

ORATORIO: Susanna (1749) 1/112

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Alla Siciliano. Largo

MUSICAL STYLE: Sustained, graceful

AFFECTION: Sadness, grief

MUSICAL FORM: AB

METER: 12/8

RECITATIVE: None

DRAMATIS PERSONNA: Attendant

KEY: D minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, siciliano, lament

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs v. 3,
Boosey & Hawkes
Anthology of Sacred Song v. Sop,
G. Schirmer

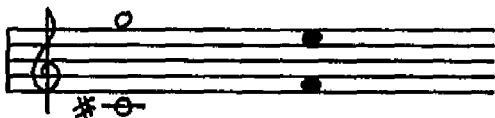
TITLE: IF GUILTLESS BLOOD BE YOUR INTENT

ORATORIO: Susanna (1749) 1/131

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Andante / Largo e piano

MUSICAL STYLE: Animated, florid

AFFECTION: Defiance, resignation

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Susanna

KEY: D minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere/Parlante, Cantabile,
motto

AVAILABLE VOCAL SCORES: Oliver Ditson

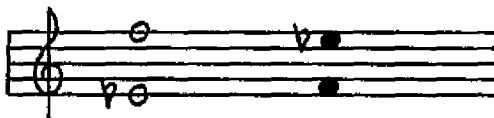
TITLE: FAITH DISPLAYS HER ROSY WING

ORATORIO: Susanna (1749) 1/159

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained, lyrical

AFFECTION: Happiness, triumph

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Susanna

KEY: F minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

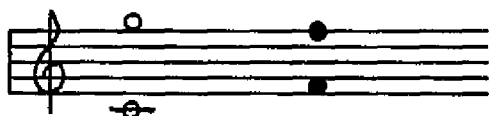
TITLE: 'TIS NOT AGES SULLEN FACE

ORATORIO: Susanna (1749) 1/167

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Declamatory, vigorous

AFFECTION: Triumph, defiance

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Daniel

KEY: B-flat major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Parlante, rage

AVAILABLE VOCAL SCORES: None

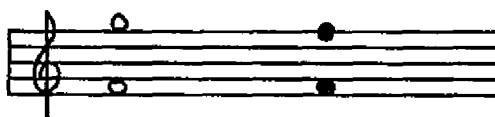
TITLE: CHASTITY, THOU CHERUB BRIGHT

ORATORIO: Susanna (1749) 1/184

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Graceful, sustained

AFFECTION: Reflection

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Daniel

KEY: F major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere, simile

AVAILABLE VOCAL SCORES: None

TITLE: GUILT TREMBLING SPOKE MY DOOM

ORATORIO: Susanna (1749) 1/198

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Joy

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: Hence every pang

DRAMATIS PERSONNA: Susanna

KEY: A major

ORCHESTRATION: va, bc, 2 vn

OPERA SERIA TYPE: Bravura, concerto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 2, Boosey & Hawkes

CHAPTER IV

ALTO ARIAS

This chapter includes arias from the following oratorios.

Alexander Balus
Athalia
Belshazzar
Deborah
Esther
Israel in Egypt
Jephtha
Joseph
Joshua
Judas Maccabaeus
Messiah
Samson
Saul
Solomon
Susanna

TITLE: FAIR VIRTUE SHALL CHARM ME

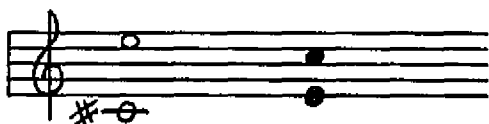
ORATORIO: Alexander Balus (1748)

xxxiii/38

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Lyrical

AFFECTION: Happiness, contentment

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: Be it my chief ambition

DRAMATIS PERSONNA: Alexander

KEY: D minor

ORCHESTRATION: 2 vn, va, bc, ob

OPERA SERIA TYPE: Cantabile, concerto

AVAILABLE VOCAL SCORES: None

TITLE: O WHAT RESISTLESS CHARMS

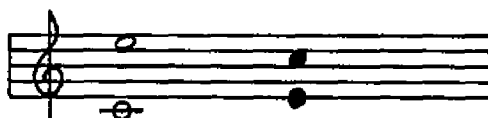
ORATORIO: Alexander Balus (1748)

xxxiii/50

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Graceful, florid passages

AFFECTION: Happiness, reflection

MUSICAL FORM: AB

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Alexander

KEY: D minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere, simile

AVAILABLE VOCAL SCORES: None

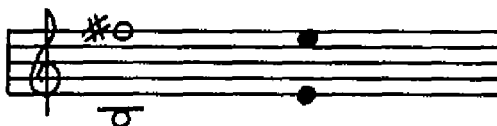
TITLE: HEROES MAY BOAST THEIR MIGHTY DEEDS

ORATORIO: Alexander Balus (1748) xxxiii/74

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Larghetto Andante / Allegro Moderato

MUSICAL STYLE: Declamatory

AFFECTION: Impatience, Excitement

MUSICAL FORM: ABA¹

METER: 3/8, 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Alexander

KEY: E minor

ORCHESTRATION: ob, 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

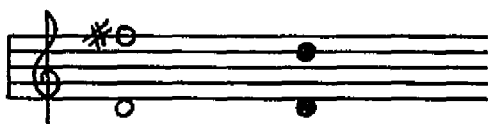
TITLE: MIGHTY LOVE NOW CALLS TO ARM

ORATORIO: Alexander Balus (1748) xxxiii/81

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Joy

MUSICAL FORM: AA'

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Alexander

KEY: D major

ORCHESTRATION: 2 tpt, 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Bravura, concerto

AVAILABLE VOCAL SCORES: None

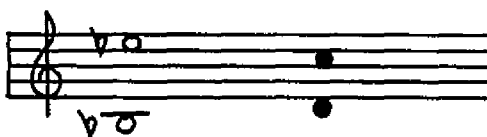
TITLE: KIND HOPE THOU UNIVERSAL FRIEND

ORATORIO: Alexander Balus (1748) xxxiii/98

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful, florid

AFFECTION: Hope, prayerful

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Alexander

KEY: E-flat major

ORCHESTRATION: ob, vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

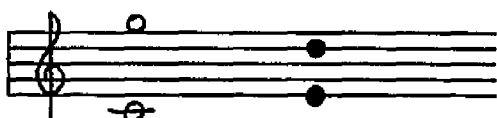
TITLE: O MITHRA, WITH THY BRIGHTEST BEAMS

ORATORIO: Alexander Balus (1748) xxxiii/101

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Joy

MUSICAL FORM: Dal Segno

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Alexander

KEY: F major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 3, Boosey & Hawkes

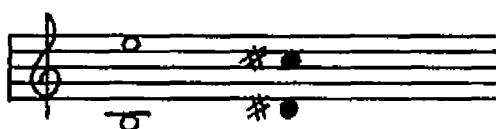
TITLE: POWERFUL GUARDIANS OF ALL NATURE

ORATORIO: Alexander Balus (1748) xxxiii/170

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: A tempo ordinario

MUSICAL STYLE: Graceful, florid

AFFECTION: Prayerful, reverence

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: Ah! was it not my Cleopatra's voice

DRAMATIS PERSONNA: Alexander

KEY: E major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: None

TITLE: FURY WITH RED SPARKLING EYES

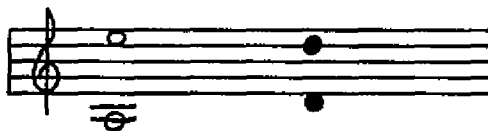
ORATORIO: Alexander Balus (1748)

xxxiii/174

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Presto / Larghetto

MUSICAL STYLE: Vigorous, florid

AFFECTION: Anger

MUSICAL FORM: Dal Segno

METER: 4/4, 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Alexander

KEY: D major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Bravura, motto, vengeance

AVAILABLE VOCAL SCORES: None

TITLE: OH LORD, WHOM WE ADORE

ORATORIO: Athalia (1735)

v/44

LIBRETTIST: Samuel Humpfrey

TEXT SOURCE: II Chronicles 22-23
Modelled on Racine's tragedy Athalie

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained, graceful

AFFECTION: Prayerful

MUSICAL FORM: ABA¹

METER: 12/8

RECITATIVE: O Judah, Judah!

DRAMATIS PERSONNA: Joad

KEY: C minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, siciliano, pathetic

AVAILABLE VOCAL SCORES: None

TITLE: GLOOMY TYRANTS

ORATORIO: Athalia (1735)

v/82

LIBRETTIST: Samuel Humpfrey

TEXT SOURCE: II Chronicles 22-23
Modelled on Racine's tragedy Athalie

RANGE/TESSITURA:



TEMPO: Come Alle Breve

MUSICAL STYLE: Sustained, spirited

AFFECTION: Defiance

MUSICAL FORM: AB

METER: 2/4

RECITATIVE: None

DRAMATIS PERSONNA: Joad

KEY: D minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

TITLE: LAMENT NOT THUS, O QUEEN, IN VAIN!

ORATORIO: Belshazzar (1745) xix/15

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
 Jeremiah, chapter 29
 Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful, florid passages

AFFECTION: Reflection, comfort

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: Great Queen, tis not for man to pry

DRAMATIS PERSONNA: Daniel

KEY: E major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: None

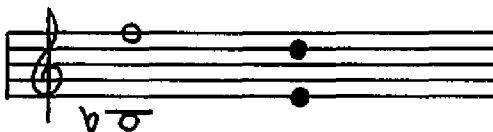
TITLE: DRY THOSE UNAVAILING TEARS

ORATORIO: Belshazzar (1745) xix/32

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
 Jeremiah, chapter 29
 Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Triumph, courage

MUSICAL FORM: AA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Cyrus

KEY: C minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, motto, vengeance

AVAILABLE VOCAL SCORES: None

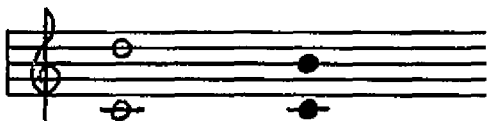
TITLE: GREAT GOD! WHO YET BUT DARKLY KNOWN

ORATORIO: Belshazzar (1745) xix/43

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
 Jeremiah, chapter 29
 Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Prayerful

MUSICAL FORM: Strophic

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Cyrus

KEY: C major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
 v. 4, Boosey & Hawkes
 Oliver Ditson

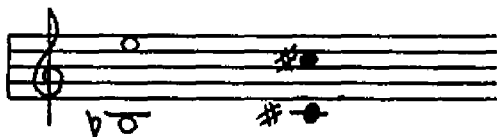
TITLE: OH SACRED ORACLES OF TRUTH!

ORATORIO: Belshazzar (1745) xix/54

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
 Jeremiah, chapter 29
 Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Largo, un poco piano / Adagio

MUSICAL STYLE: Sustained

AFFECTION: Prayerful, happiness

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Daniel

KEY: E major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

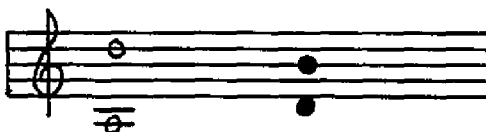
TITLE: THUS SAITH THE LORD

ORATORIO: Belshazzar (1745) xix/59

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
Jeremiah, chapter 29
Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Largo e pomposo

MUSICAL STYLE: Majestic

AFFECTION: Heroism, seriousness

MUSICAL FORM: Through-composed

METER: 4/4

RECITATIVE: Rejoice, my countrymen

DRAMATIS PERSONNA: Daniel

KEY: G major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Boosey & Hawkes

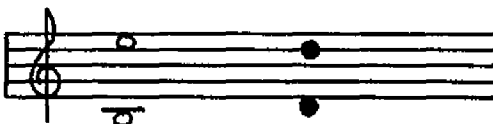
TITLE: AMAZED TO FIND THE FOE SO NEAR

ORATORIO: Belshazzar (1745) xix/135

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
Jeremiah, chapter 29
Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, declamatory

AFFECTION: Triumph, amazement

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: You see, my friends, a path into the city

DRAMATIS PERSONNA: Cyrus

KEY: D major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Parlante/Bravura

AVAILABLE VOCAL SCORES: Boosey & Hawkes

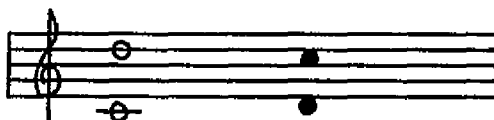
TITLE: NO! TO THYSELF THY TRIFLES BE

ORATORIO: Belshazzar (1745) xix/167

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
Jeremiah, chapter 29
Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Declamatory

AFFECTION: Defiance, seriousness

MUSICAL FORM: AA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Daniel

KEY: F major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: None

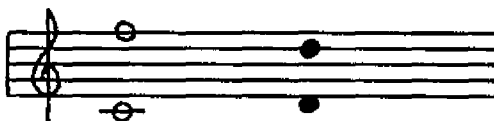
TITLE: OH GOD OF TRUTH!

ORATORIO: Belshazzar (1745) xix/174

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
Jeremiah, chapter 29
Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Pomposo

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Reverence, gratitude

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Cyrus

KEY: F major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Motto

AVAILABLE VOCAL SCORES: None

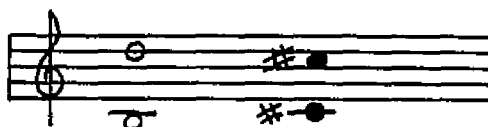
TITLE: CAN THE BLACK AETHIOP CHANGE HIS SKIN

ORATORIO: Belshazzar (1745) xix/206

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
 Jeremiah, chapter 29
 Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA: .



TEMPO: Andante

MUSICAL STYLE: Spirited

AFFECTION: Questioning

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Daniel

KEY: E major

ORCHESTRATION: bc

OPERA SERIA TYPE: Mezzo Carattere, motto

AVAILABLE VOCAL SCORES: None

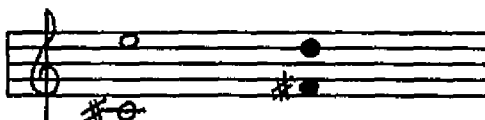
TITLE: DESTRUCTIVE WAR, THY LIMITS KNOW

ORATORIO: Belshazzar (1745) xix/225

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
Jeremiah, chapter 29
Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Vigorous, florid

AFFECTION: Triumph, defiance

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Cyrus

KEY: D major

ORCHESTRATION: 2 tpt, 2 ob, 2 vn, va, tymp, bc

OPERA SERIA TYPE: Bravura, concerto

AVAILABLE VOCAL SCORES: Boosey & Hawkes

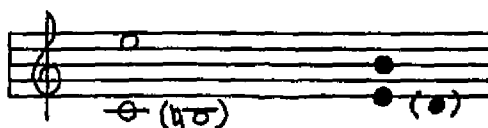
TITLE: HOW LOVELY IS THE BLOOMING FAIR

ORATORIO: Deborah (1733) xxix/70

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Graceful, lyrical

AFFECTION: Happiness, reflection

MUSICAL FORM: A

METER: 12/8

RECITATIVE: To whomsoe'er his fate

DRAMATIS PERSONNA: Barak

KEY: E major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile, siciliano, motto

AVAILABLE VOCAL SCORES: None

TITLE: ALL DANGER DISDAINING

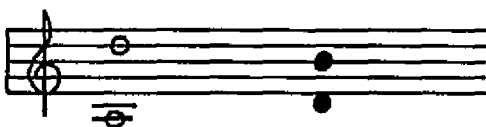
ORATORIO: Deborah (1733)

xxix/86

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Heroism

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: I go, where Heav'n and duty call

DRAMATIS PERSONNA: Barak

KEY: D major

ORCHESTRATION: 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes

TITLE: AT MY FEET EXTENDED LOW

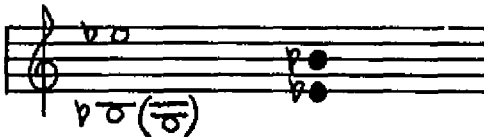
ORATORIO: Deborah (1733)

xxix/108

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous

AFFECTION: Anger

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Sisera

KEY: E-flat major

ORCHESTRATION: ob, vn, bc

OPERA SERIA TYPE: Motto, Rage

AVAILABLE VOCAL SCORES: None

TITLE: WHILST YOU BOAST THE WONDROUS STORY

ORATORIO: Deborah (1733)

xxix/114

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited

AFFECTION: Defiance, mockery

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: Yes, how your God in wonders can excel

DRAMATIS PERSONNA: Sisera

KEY: G minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Parlante, rage

AVAILABLE VOCAL SCORES: None

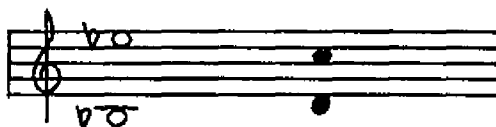
TITLE: IMPIOUS MORTAL, CEASE TO BRAVE US!

ORATORIO: Deborah (1733) xxix/117

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Largo, e staccato

MUSICAL STYLE: Spirited, sustained

AFFECTION: Defiance, seriousness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Barak

KEY: C minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 4, Boosey & Hawkes

TITLE: IN THE BATTLE FAME PURSUING

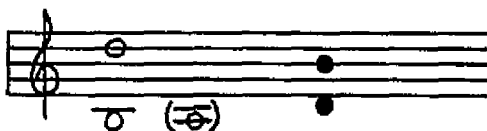
ORATORIO: Deborah (1733)

xxix/153

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Spirited, sustained

AFFECTION: Heroism

MUSICAL FORM: Dal Segno

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Barak

KEY: D major

ORCHESTRATION: ob, vn, org, bc

OPERA SERIA TYPE: Bravura, vengeance, concerto

AVAILABLE VOCAL SCORES: Boosey & Hawkes

TITLE: LOW AT HER FEET

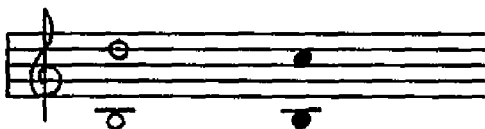
ORATORIO: Deborah (1733)

xxix/204

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: None given

MUSICAL STYLE: Sustained

AFFECTION: Triumph

MUSICAL FORM: AB

METER: 3/8

RECITATIVE: May Heav'n, with kind profusion

DRAMATIS PERSONNA: Barak

KEY: E minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile, motto

AVAILABLE VOCAL SCORES: None

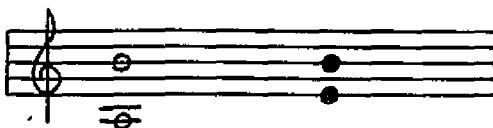
TITLE: SO MUCH BEAUTY, SWEETLY BLOOMING

ORATORIO: Esther (1732) xli,xl/28
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Happiness

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Mordecai

KEY: E major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: None

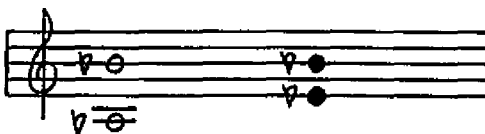
TITLE: ENDLESS FAME

ORATORIO: Esther (1732) xli,xli/35
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, florid

AFFECTION: Triumph

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Ahasuerus

KEY: E-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

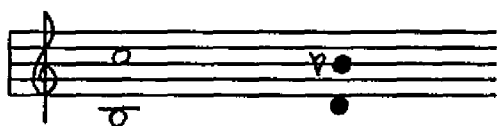
TITLE: O JORDAN, SACRED TIDE (Haman and Mordecai)

ORATORIO: Esther (1732) xli,xl/42
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Sustained

AFFECTION: Imploring, woe, gloom

MUSICAL FORM: Da Capo

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Third Israelite

KEY: G minor

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile, simile, pathetic

AVAILABLE VOCAL SCORES: Chappell

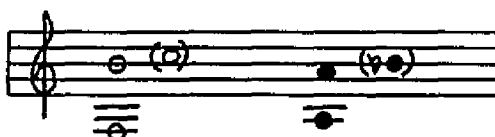
TITLE: DREAD NOT, RIGHTEOUS QUEEN, THE DANGER (Haman and Mordecai)

ORATORIO: Esther (1732) xli,xl/56
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Assurance, faith

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Mordecai

KEY: F major

ORCHESTRATION: vn, bc, vocal line is in alto clef

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

TITLE: HOPE, A PURE AND LASTING TREASURE

ORATORIO: Esther (1732) xl1,xl/67
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
 Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful

AFFECTION: Hope, reflection

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: O Heav'n protect her (me)

DRAMATIS PERSONNA: Mordecai (or Esther)

KEY: E minor

ORCHESTRATION: 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs v. 2,
 Boosey & Hawkes

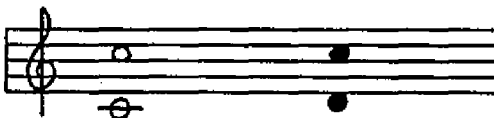
TITLE: JEHOVAH CROWNED WITH GLORY BRIGHT (Haman and Mordecai)

ORATORIO: Esther (1732) xli,xl/72
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Maestoso

MUSICAL STYLE: Sustained, spirited

AFFECTION: Triumph, praise

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Israelite

KEY: F major

ORCHESTRATION: 2 hns in F, 2 vns, va, bc, ob

OPERA SERIA TYPE: Parlante, concerto

AVAILABLE VOCAL SCORES: None

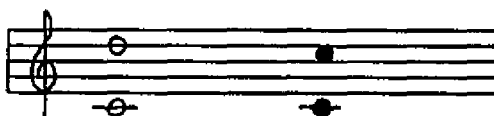
TITLE: O BEAUTEOUS QUEEN, UNCLOSE THOSE EYES

ORATORIO: Esther (1732) xli,xl/74
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: None given

MUSICAL STYLE: Graceful

AFFECTION: Longing, seriousness

MUSICAL FORM: Da Capo

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Ahasuerus

KEY: C major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Oliver Ditson

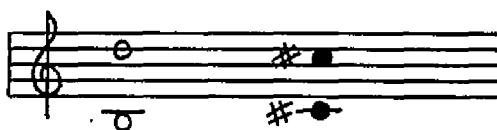
TITLE: HOW CAN I STAY, WHEN LOVE INVITES

ORATORIO: Esther (1732) x11,x1/78
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Spirited

AFFECTION: Joy

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Ahasuerus

KEY: D major

ORCHESTRATION: 2 vn, bc, ob

OPERA SERIA TYPE: Concerto, motto

AVAILABLE VOCAL SCORES: None

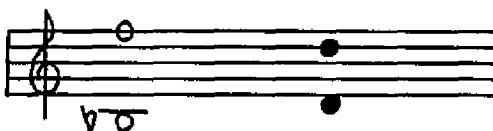
TITLE: VIRTUE, TRUTH, AND INNOCENCE

ORATORIO: Esther (1732) xli,xl/86
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, lyrical

AFFECTION: Happiness, reflection

MUSICAL FORM: ABA¹

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Mordecai

KEY: B-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

TITLE: THEIR LAND BROUGHT FORTH FRUGS

ORATORIO: Israel in Egypt (1739) xvi/23

LIBRETTIST: Charles Jennens

TEXT SOURCE: Psalms, chapters 78, 105, 106
Exodus, chapter 15

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Triumph

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Alto

KEY: E-flat major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

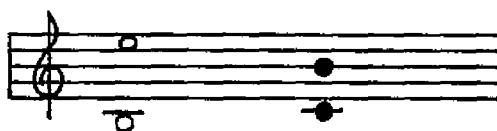
TITLE: THOU SHALT BRING THEM IN

ORATORIO: Israel in Egypt (1739) xvi/250

LIBRETTIST: Charles Jennens

TEXT SOURCE: Psalms, chapters 78, 105, 106
Exodus, chapter 15

RANGE/TESSITURA:



TEMPO: Largo, e mezzo piano

MUSICAL STYLE: Graceful, florid passages

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Alto

KEY: E major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Oliver Ditson

TITLE: IN GENTLE MURMURS WILL I MOURN (A)

ORATORIO: Jephtha (1752) xliv/32

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Larghetto, e mezzo piano

MUSICAL STYLE: Sustained, lyrical

AFFECTION: Resignation

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Storgé

KEY: E major

ORCHESTRATION: 2 vn, bc, trans. fl

OPERA SERIA TYPE: Cantabile, concerto, simile, motto

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes

TITLE: DULL DELAY, IN PIERCING ANGUISH

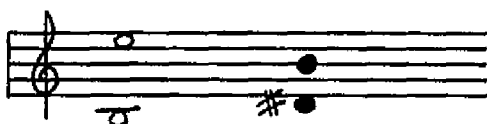
ORATORIO: Jephtha (1752)

xliv/42

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Graceful

AFFECTION: Happiness, impatience

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Hamor

KEY: E major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

TITLE: SCENES OF HORROR, SCENES OF WOE

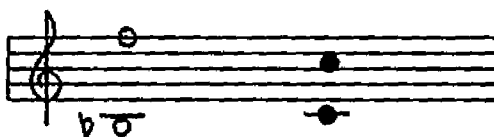
ORATORIO: Jephtha (1752)

xliv/70

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Con Spirito

MUSICAL STYLE: Spirited, angular, florid passages

AFFECTION: Apprehension

MUSICAL FORM: Dal Segno

METER: 4/4, 3/8

RECITATIVE: Some dire event hangs o'er our heads

DRAMATIS PERSONNA: Storgé

KEY: F minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante/Bravura, motto

AVAILABLE VOCAL SCORES: None

TITLE: UP THE DREADFUL STEEP ASCENDING

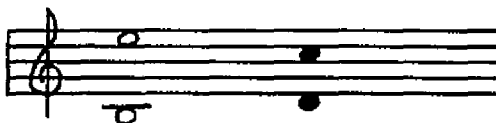
ORATORIO: Jephtha (1752)

xliv/109

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Allegro, e staccato

MUSICAL STYLE: Florid, sustained

AFFECTION: Joy

MUSICAL FORM: Dal Segno

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Hamor

KEY: C major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Parlante/Bravura

AVAILABLE VOCAL SCORES: None

TITLE: LET OTHER CREATURES DIE

ORATORIO: Jephtha (1752)

xliv/152

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Concitato, dolce

MUSICAL STYLE: Animated, vigorous

AFFECTION: Imploring, grief

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: First perish thou

DRAMATIS PERSONNA: Storge'

KEY: B minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante, motto

AVAILABLE VOCAL SCORES: None

TITLE: ON ME LET BLIND MISTAKEN ZEAL

ORATORIO: Jephtha (1752)

xliv/156

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Concitato / dolce

MUSICAL STYLE: Animated, declamatory

AFFECTION: Imploring, grief

MUSICAL FORM: ABA¹

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Hamor

KEY: G major

ORCHESTRATION: 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Parlante, motto

AVAILABLE VOCAL SCORES: None

TITLE: SWEET AS LIGHT TO THE BLIND (A)

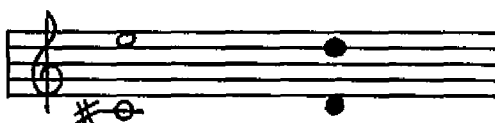
ORATORIO: Jephtha (1752)

xliv/228

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Graceful, light

AFFECTION: Joy

MUSICAL FORM: ABB

METER: 3/8

RECITATIVE: O let me fold thee

DRAMATIS PERSONNA: Storge'

KEY: D major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile, simile, all'unisono passages,
concerto

AVAILABLE VOCAL SCORES: None

TITLE: 'TIS HEAVEN'S ALL-RULING POW'R

ORATORIO: Jephtha (1752)

xliv/233

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Lyrical, florid passages

AFFECTION: Happiness

MUSICAL FORM: Da Capo

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Hamor

KEY: F major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere, motto

AVAILABLE VOCAL SCORES: None

TITLE: BE FIRM MY SOUL (A)

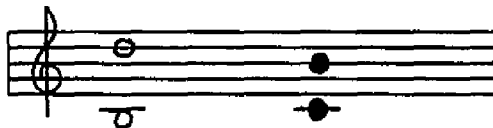
ORATORIO: Joseph and His Brethren (1744)

xlii/8

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Larghetto, e Pomposo

MUSICAL STYLE: Sustained

AFFECTION: Reverence, reflection

MUSICAL FORM: ABA

METER: 3/4, 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Joseph

KEY: E minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

TITLE: BE FIRM MY SOUL (B)

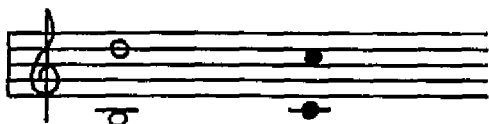
ORATORIO: Joseph and His Brethren (1744)

xlii/15

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: None given

MUSICAL STYLE: Sustained

AFFECTION: Reverence, reflection

MUSICAL FORM: ABA

METER: 3/4, 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Joseph

KEY: E minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

TITLE: COME, DIVINE INSPIRER, COME! (A)

ORATORIO: Joseph and His Brethren (1744)

xlii/21

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Lyrical, florid passages

AFFECTION: Reverence, prayerful

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: Blest vicissitude!

DRAMATIS PERSONNA: Joseph

KEY: E-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: Paxton

TITLE: COME, DIVINE INSPIRER, COME! (C)

ORATORIO: Joseph and His Brethren (1744)

xlii/25

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Lyrical, florid passages

AFFECTION: Reverence, prayerful

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: Blest vicissitude!

DRAMATIS PERSONNA: Joseph

KEY: G major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: Paxton

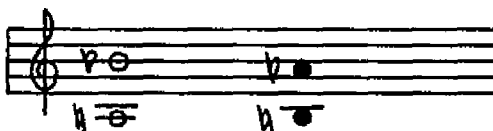
TITLE: INGRATITUDE'S THE QUEEN OF CRIMES (A)

ORATORIO: Joseph and His Brethren (1744) xl11/29

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Reflection

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: Fell monster! base ingratitude

DRAMATIS PERSONNA: Phanor

KEY: C minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Motto

AVAILABLE VOCAL SCORES: None

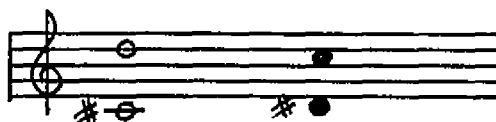
TITLE: INGRATITUDE'S THE QUEEN OF CRIMES (B)

ORATORIO: Joseph and His Brethren (1744) xlii/32

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained, some florid passages

AFFECTION: Reflection

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: Fell monster!

DRAMATIS PERSONNA: Phanor

KEY: E minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Motto

AVAILABLE VOCAL SCORES: None

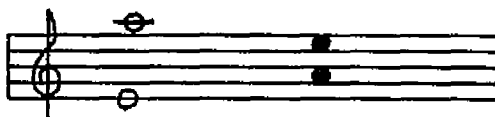
TITLE: POWERFUL GUARDIANS OF ALL NATURE (also in Alexander Balus)

ORATORIO: Joseph and His Brethren (1744) xlii/72

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: A Tempo ordinario

MUSICAL STYLE: Graceful, Florid

AFFECTION: Reverence, prayerful

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: 'Tis done, the sacred knot is tied

DRAMATIS PERSONNA: High Priest

KEY: A major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

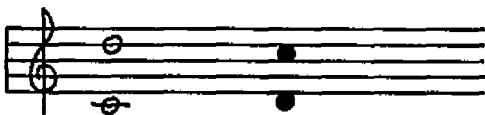
TITLE: THE PEASANT TASTES THE SWEETS OF LIFE

ORATORIO: Joseph and His Brethren (1744) xlii/144

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Larghetto / Andante

MUSICAL STYLE: Graceful, florid passages

AFFECTION: Reflection

MUSICAL FORM: Dal Segno

METER: 12/8, 4/4

RECITATIVE: Ye departed hours

DRAMATIS PERSONNA: Joseph

KEY: C major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, siciliano

AVAILABLE VOCAL SCORES: None

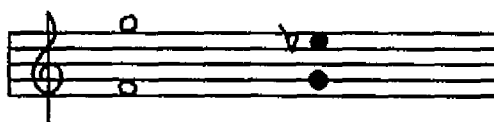
TITLE: THOU DEIGN'ST TO CALL THY SERVANT SON

ORATORIO: Joseph and His Brethren (1744) xlii/176

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid

AFFECTION: Amazement, wonder

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Benjamin

KEY: C minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

TITLE: THE WANTON FAVORS OF THE GREAT

ORATORIO: Joseph and His Brethren (1744)

xlii/190

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Reflection

MUSICAL FORM: ABB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Phanor

KEY: F minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile, simile

AVAILABLE VOCAL SCORES: None

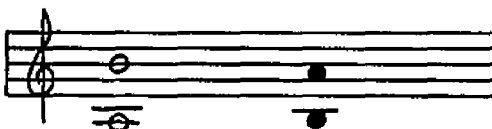
TITLE: THE PEOPLE'S FAVOUR, AND THE SMILES OF POW'R

ORATORIO: Joseph and His Brethren (1744) xlii/201

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Andante Larghetto, e staccato

MUSICAL STYLE: Animated, florid

AFFECTION: Apprehension

MUSICAL FORM: AA¹

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Joseph

KEY: D major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere/Parlante, motto

AVAILABLE VOCAL SCORES: None

TITLE: AWFUL, PLEASING BEING, SAY

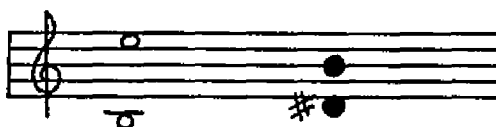
ORATORIO: Joshua (1748)

xvii/44

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Questioning

MUSICAL FORM: AA¹

METER: 3/4

RECITATIVE: But who is He?

DRAMATIS PERSONNA: Othniel

KEY: E major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile, motto

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Anthology of Sacred Song v. Alto,
G. Schirmer

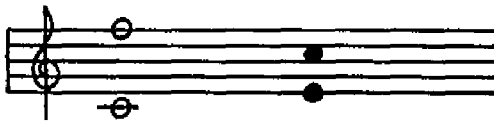
TITLE: HEROES, WHEN WITH GLORY BURNING

ORATORIO: Joshua (1748) xvii/127

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: A Tempo di Gavotta, ma non troppo Presto

MUSICAL STYLE: Spirited

AFFECTION: Triumph, joy

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: Now, give the army breath

DRAMATIS PERSONNA: Othniel

KEY: F major

ORCHESTRATION: 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Parlante, concerto, motto

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Peters
Anthology of Sacred Song v. Alto,
G. Schirmer

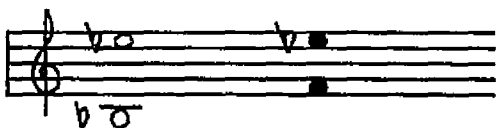
TITLE: NATIONS, WHO IN FUTURE STORY

ORATORIO: Joshua (1748) xvii/138

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Graceful, florid

AFFECTION: Reflection, heroism

MUSICAL FORM: AA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Othniel

KEY: E-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

TITLE: PLACE DANGER AROUND ME

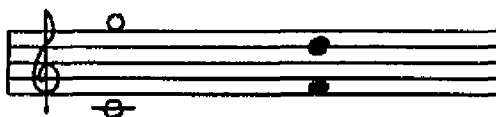
ORATORIO: Joshua (1748)

xvii/177

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid passages

AFFECTION: Heroism

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Othniel

KEY: G minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Parlante/Bravura, motto

AVAILABLE VOCAL SCORES: None

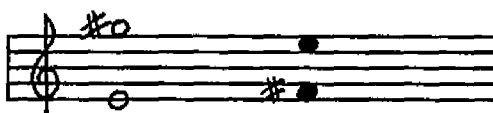
TITLE: 'TIS LIBERTY, DEAR LIBERTY ALONE

ORATORIO: Judas Maccabaeus (1747) xx/51

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
by Josephus

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Graceful, florid passages

AFFECTION: Reflection

MUSICAL FORM: AABB¹

METER: 4/4

RECITATIVE: O Judas, may these noble views

DRAMATIS PERSONNA: Israelitish Man

KEY: E major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Mezzo Carattere, motto

AVAILABLE VOCAL SCORES: None

TITLE: SO RAPID THY COURSE IS

ORATORIO: Judas Maccabaeus (1747)

xx/92

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
by Josephus

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid passages

AFFECTION: Triumph

MUSICAL FORM: Dal Segno

METER: 3/8

RECITATIVE: Victorious hero!

DRAMATIS PERSONNA: Israelitish Man

KEY: G major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: None

TITLE: BUT WHO MAY ABIDE (B)

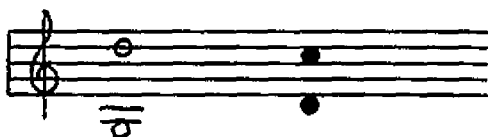
ORATORIO: Messiah (1742)

xlv/28

LIBRETTIST: Charles Jennens

TEXT SOURCE: Malachi 3:2

RANGE/TESSITURA:



TEMPO: Larghetto / Prestissimo

MUSICAL STYLE: Sustained, vigorous, florid

AFFECTION: Reflection, triumph

MUSICAL FORM: ABA¹B¹

METER: 3/8, 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Alto

KEY: D minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, Bravura, rage, motto

AVAILABLE VOCAL SCORES: Boosey & Hawkes
Novello
Anthology of Sacred Song v. Alto,
G. Schirmer

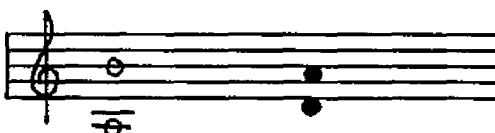
TITLE: O! THOU THAT TELLEST GOOD TIDINGS TO ZION

ORATORIO: Messiah (1742) xlv/51

LIBRETTIST: Charles Jennens

TEXT SOURCE: Isaiah 40:9

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Joy

MUSICAL FORM: AA¹A²

METER: 6/8

RECITATIVE: Behold, a virgin shall conceive

DRAMATIS PERSONNA: Alto

KEY: D major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere, motto

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
J. Williams
Parton

TITLE: HE WAS DESPISED (A)

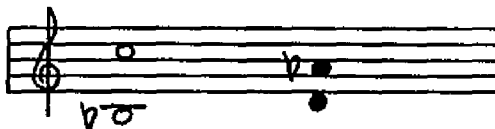
ORATORIO: Messiah (1742)

xlv/122

LIBRETTIST: Charles Jennens

TEXT SOURCE: Isaiah 50:6, 53:3

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained, grave

AFFECTION: Sorrow

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Alto

KEY: E-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, pathetic

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
J. Williams
Curwen & Sons

TITLE: THOU ART GONE UP ON HIGH (B)

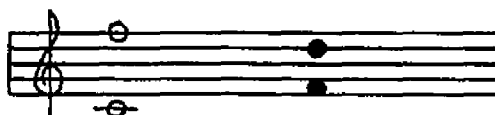
ORATORIO: Messiah (1742)

xlv/186

LIBRETTIST: Charles Jennens

TEXT SOURCE: Psalms 68:18

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, florid

AFFECTION: Happiness

MUSICAL FORM: ABA¹B¹

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Alto

KEY: D minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

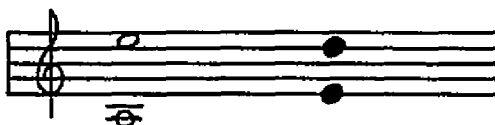
TITLE: THOU ART GONE UP ON HIGH (C)

ORATORIO: Messiah (1742) xlv/190

LIBRETTIST: Charles Jennens

TEXT SOURCE: Psalms 68:18

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Happiness

MUSICAL FORM: ABA'B'

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Alto

KEY: D minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

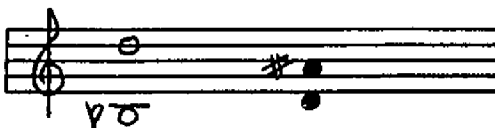
TITLE: HOW BEAUTIFUL ARE THE FEET (C)

ORATORIO: Messiah (1742) xlv/210

LIBRETTIST: Charles Jennens

TEXT SOURCE: Romans 10:15

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful, lyrical

AFFECTION: Happiness, praise

MUSICAL FORM: AB

METER: 12/8

RECITATIVE: None

DRAMATIS PERSONNA: Alto

KEY: C minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile, siciliano, motto

AVAILABLE VOCAL SCORES: Boosey & Hawkes

TITLE: OH MIRROR OF OUR FICKLE STATE

ORATORIO: Samson (1743) x/41

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained

AFFECTION: Sadness

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: O change beyond report

DRAMATIS PERSONNA: Micah

KEY: F minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile, motto, pathetic

AVAILABLE VOCAL SCORES: Peters

TITLE: JOYS THAT ARE PURE

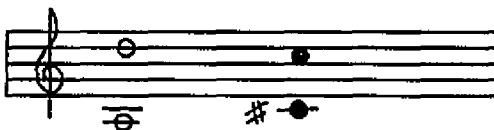
ORATORIO: Samson (1743)

x/93

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Micah

KEY: D major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Simile

AVAILABLE VOCAL SCORES: None

TITLE: RETURN, OH GOD OF HOSTS

ORATORIO: Samson (1743) x/109

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained

AFFECTION: Sadness, distress

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Micah

KEY: E-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, pathetic

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
J. Williams
Anthology of Sacred Song v. Alto,
G. Schirmer

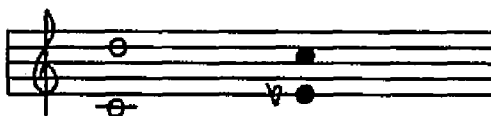
TITLE: IT IS NOT VIRTUE

ORATORIO: Samson (1743) x/152

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Andante Allegro

MUSICAL STYLE: Declamatory

AFFECTION: Anger

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Micah

KEY: G minor

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Parlante, rage

AVAILABLE VOCAL SCORES: None

TITLE: THE HOLY ONE OF ISRAEL BE THY GUIDE

ORATORIO: Samson (1743) x/225

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid passages

AFFECTION: Triumph

MUSICAL FORM: A

METER: 4/4

RECITATIVE: With might endued

DRAMATIS PERSONNA: Micah

KEY: D major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: G. Schirmer

TITLE: YE SONS OF ISRAEL

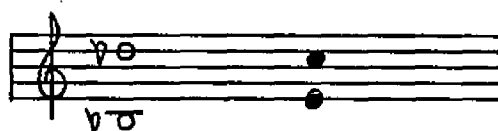
ORATORIO: Samson (1743)

x/254

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Largo assai

MUSICAL STYLE: Sustained

AFFECTION: Sadness

MUSICAL FORM: A

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Micah

KEY: F minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: G. Schirmer

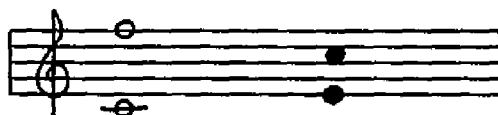
TITLE: O KING, YOUR FAVOURS WITH DELIGHT I TAKE

ORATORIO: Saul (1739) xiii/60

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Dauids - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA: .



TEMPO: Larghetto

MUSICAL STYLE: Graceful, florid

AFFECTION: Happiness

MUSICAL FORM: Da Capo

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: David

KEY: F major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

TITLE: OH LORD, WHOSE MERCIES NUMBERLESS

ORATORIO: Saul (1739)

xiii/91

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Dauids - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Largo, e piano

MUSICAL STYLE: Sustained

AFFECTION: Prayerful

MUSICAL FORM: Strophic

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: David

KEY: F major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Oliver Ditson
Anthology of Sacred Song v. Alto,
G. Schirmer

TITLE: SUCH HAUGHTY BEAUTIES

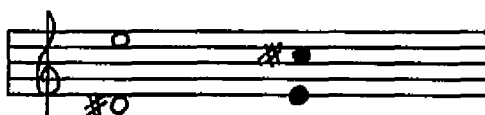
ORATORIO: Saul (1739)

xiii/128

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
David's - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Moderato

MUSICAL STYLE: Sustained, florid

AFFECTION: Reflection

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONA: David

KEY: E major

ORCHESTRATION: vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

TITLE: YOUR WORDS, OH KING

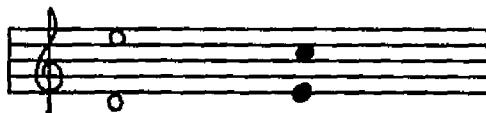
ORATORIO: Saul (1739)

xiii/139

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Davideis - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous

AFFECTION: Heroism

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: David

KEY: G major

ORCHESTRATION: ob, vn, va, org-tasto solo

OPERA SERIA TYPE: Parlante/Bravura, concerto

AVAILABLE VOCAL SCORES: None

TITLE: IMPIOUS WRETCH, OF RACE ACCURST

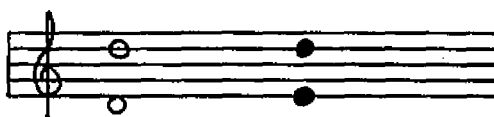
ORATORIO: Saul (1739)

xiii/205

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Davideis - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Declamatory, vigorous

AFFECTION: Anger

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: David

KEY: D major

ORCHESTRATION: 2 ob, 3 vn, va, bc

OPERA SERIA TYPE: Parlante, concerto, rage

AVAILABLE VOCAL SCORES: None

TITLE: BRAVE JONATHAN HIS BOW NE'ER DREW

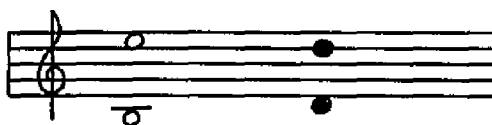
ORATORIO: Saul (1739)

xiii/220

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Dauids - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained

AFFECTION: Sadness

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: David

KEY: G major

ORCHESTRATION: bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

TITLE: FLY, MALICIOUS SPIRIT, FLY

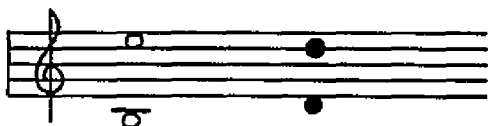
ORATORIO: Saul (1739)

xiii/281

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
David - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Defiance

MUSICAL FORM: AB

METER: 2/2

RECITATIVE: None

DRAMATIS PERSONNA: David

KEY: G major

ORCHESTRATION: harp, tbo, vn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

TITLE: IMPIOUS WRETCH, OF RACE ACCURST

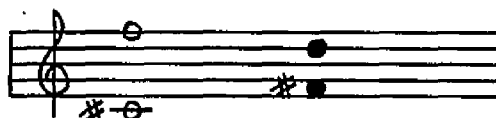
ORATORIO: Saul (1739)

x111/284

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Dauids - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, declamatory

AFFECTION: Anger

MUSICAL FORM: AB

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: David

KEY: D major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: None

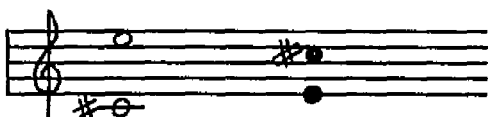
TITLE: WHAT THOUGH I TRACE EACH HERB

ORATORIO: Solomon (1749) xxvi/76

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Larghetto, ed un poco piano

MUSICAL STYLE: Lyrical

AFFECTION: Happiness, reverence

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: Blest be the Lord

DRAMATIS PERSONNA: Solomon

KEY: E major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Augener
Anthology of Sacred Song v. Alto,
G. Schirmer

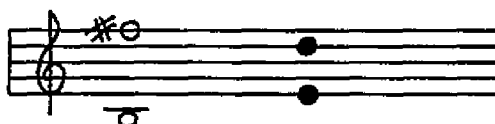
TITLE: HASTE, HASTE TO THE CEDAR GROVE

ORATORIO: Solomon (1749) xxvi/94

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Animated, florid

AFFECTION: Happiness

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Solomon

KEY: E minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 3, Boosey & Hawkes

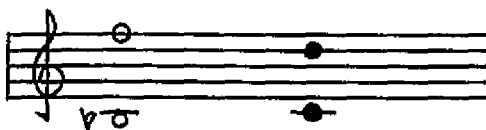
TITLE: WHEN THE SUN O'ER YONDER HILLS (also in Esther as
VIRTUE, TRUTH, INNOCENCE)

ORATORIO: Solomon (1749) xxvi/142

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Happiness, reverence

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: Prais'd be the Lord

DRAMATIS PERSONNA: Solomon

KEY: G minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

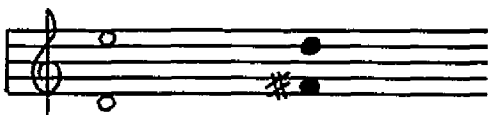
TITLE: NOW A DIFF'RENT MEASURE TRY

ORATORIO: Solomon (1749) xxvi/228

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Spiritoso

MUSICAL STYLE: Spirited

AFFECTION: Heroism

MUSICAL FORM: A

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Solomon

KEY: D major

ORCHESTRATION: bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: None

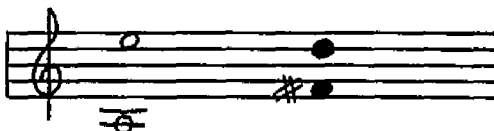
TITLE: HOW GREEN OUR FERTILE PASTURES LOOK!

ORATORIO: Solomon (1749) . xxvi/294

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Lyrical, florid

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: Gold now is common on our happy shore

DRAMATIS PERSONNA: Solomon

KEY: G major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 4, Boosey & Hawkes

TITLE: CLOUDS O'ERTAKE THE BRIGHTEST DAY

ORATORIO: Susanna (1749) 1/12

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Graceful

AFFECTION: Happiness, hope

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Joacim

KEY: E major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere, pathetic

AVAILABLE VOCAL SCORES: None

TITLE: WHEN FIRST I SAW MY LOVELY MAID

ORATORIO: Susanna (1749) 1/33

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Grazioso

MUSICAL STYLE: Graceful

AFFECTION: Happiness, reflection

MUSICAL FORM: Dal Segno

METER: 12/8

RECITATIVE: A flame like mine

DRAMATIS PERSONNA: Joacim

KEY: D major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile, siciliano

AVAILABLE VOCAL SCORES: Anthology of Sacred Song v. Alto,
G. Schirmer

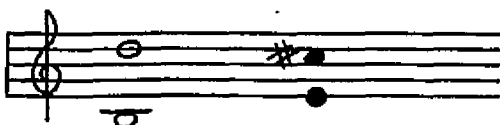
TITLE: THE PARENT BIRD IN SEARCH OF FOOD

ORATORIO: Susanna (1749) 1/48

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Delicate

AFFECTION: Sadness, longing

MUSICAL FORM: Dal Segno

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Joacim

KEY: F-sharp minor

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

TITLE: ON FAIR EUPHRATES' VERDANT SIDE

ORATORIO: Susanna (1749) 1/99

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid

AFFECTION: Longing

MUSICAL FORM: Dal Segno

METER: 3/4

RECITATIVE: Frost nips the flow'rs

DRAMATIS PERSONNA: Joacim

KEY: B minor

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Mezzo Carattere, pathetic

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 4, Boosey & Hawkes

TITLE: ON THE RAPID WHIRLWIND'S WING

ORATORIO: Susanna (1749) 1/140

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Allegro ma non troppo

MUSICAL STYLE: Vigorous, florid

AFFECTION: Heroism

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: Is fair Susanna false?

DRAMATIS PERSONNA: Joacim

KEY: D major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

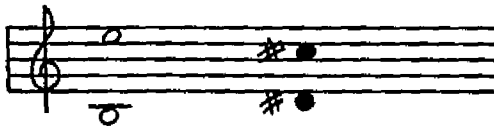
TITLE: GOLD WITHIN THE FURNACE TRY'D

ORATORIO: Susanna (1749) 1/187

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Allegro ma non troppo

MUSICAL STYLE: Animated, florid

AFFECTION: Joy, triumph

MUSICAL FORM: Dal Segno

METER: 2/4

RECITATIVE: None

DRAMATIS PERSONNA: Joacim

KEY: E major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs v. 4,
Boosey & Hawkes

HANDEL'S ENGLISH ORATORIO ARIAS
BASED ON BIBLICAL SOURCES:
AN ANNOTATED CATALOGUE
VOLUME II

A MONOGRAPH

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
William Randall Richardson
B.M., Samford University, 1972
M.M., Louisiana State University, 1974
May 1990

CHAPTER V

TENOR ARIAS

This chapter includes arias from the following oratorios.

Alexander Balus
Athalia
Belshazzar
Deborah
Esther
Israël in Egypt
Jephtha
Joseph
Joshua
Judas Maccabaeus
Messiah
Occasional Oratorio
Samson
Saul
Solomon
Susanna

TITLE: GREAT AUTHOR OF THIS HARMONY

ORATORIO: Alexander Balus (1748) xxxiii/16

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Larghetto Andante

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Reverence, happiness

MUSICAL FORM: AA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Jonathan

KEY: G major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

TITLE: HATEFUL MAN!

ORATORIO: Alexander Balus (1748)

xxxiii/106

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Anger

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: There is no greatness in mortality

DRAMATIS PERSONNA: Jonathan

KEY: E-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, rage

AVAILABLE VOCAL SCORES: None

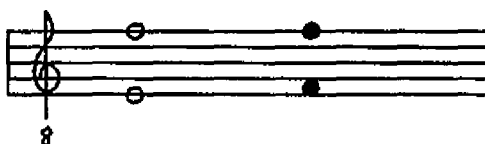
TITLE: TO GOD, WHO MADE THE RADIANT SUN

ORATORIO: Alexander Balus (1748) xxxiii/182

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Reverence, prayerful

MUSICAL FORM: Through-composed

METER: 3/4

RECITATIVE: May he return with laurel'd victory

DRAMATIS PERSONNA: Jonathan

KEY: F major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 2, Boosey & Hawkes

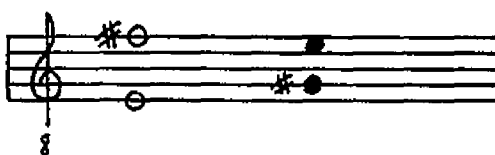
TITLE: GENTLE AIRS, MELODIOUS STRAINS!

ORATORIO: Athalia (1735) v/67

LIBRETTIST: Samuel Humpfrey

TEXT SOURCE: II Chronicles 22-23
Modelled on Racine's tragedy Athalie

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful, florid

AFFECTION: Comfort

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Mathan

KEY: A major

ORCHESTRATION: tbo, dbl bs, hpd, vc

OPERA SERIA TYPE: Mezzo Carattere, concerto

AVAILABLE VOCAL SCORES: Anthology of Sacred Song v. Tenor
G. Schirmer

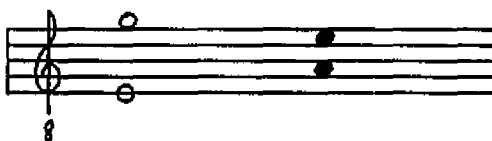
TITLE: HARK! HARK! HARK!

ORATORIO: Athalia (1735) v/195

LIBRETTIST: Samuel Humpfrey

TEXT SOURCE: II Chronicles 22-23
Modelled on Racine's tragedy Athalie

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Declamatory, sustained

AFFECTION: Resignation, despair

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: He hears no more!

DRAMATIS PERSONNA: Mathan

KEY: E minor

ORCHESTRATION: 2 vn, va, bc, org-tasto solo

OPERA SERIA TYPE: Parlante, lament

AVAILABLE VOCAL SCORES: None

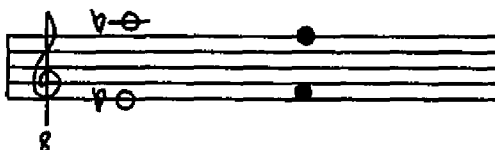
TITLE: LET FESTAL JOY TRIUMPHANT REIGN

ORATORIO: Belshazzar (1745) xix/74

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
 Jeremiah, chapter 29
 Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: Dal Segno

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Belshazzar

KEY: B-flat major

ORCHESTRATION: 2 vn, va, bc, 2 ob

OPERA SERIA TYPE: Bravura, concerto, motto

AVAILABLE VOCAL SCORES: None

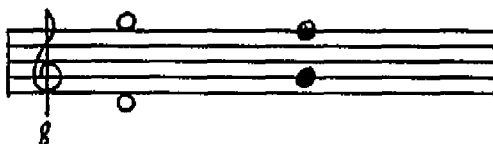
TITLE: LET THE DEEP BOWL THY PRAISE CONFESS

ORATORIO: Belshazzar (1745) xix/152

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
Jeremiah, chapter 29
Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Animated, florid passages

AFFECTION: Joy

MUSICAL FORM: AB

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: Belshazzar

KEY: G major

ORCHESTRATION: 2 vn, va, bc, 2 ob

OPERA SERIA TYPE: Bravura, concerto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 2, Boosey & Hawkes

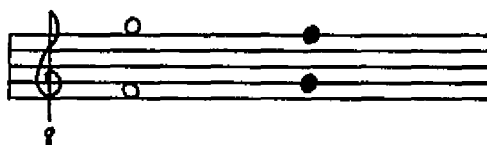
TITLE: I THANK THEE, SENACH

ORATORIO: Belshazzar (1745) xix/216

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
Jeremiah, chapter 29
Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Con Spirito

MUSICAL STYLE: Spirited, florid

AFFECTION: Gratitude

MUSICAL FORM: AA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Belshazzar

KEY: C major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: None

TITLE: AT MY FEET EXTENDED LOW

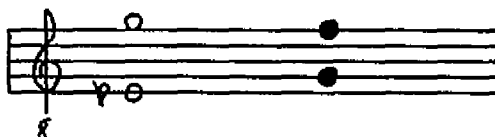
ORATORIO: Deborah (1733)

xxix/108

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous

AFFECTION: Anger

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Sisera

KEY: E-flat major

ORCHESTRATION: ob, vn, bc

OPERA SERIA TYPE: Motto, Rage

AVAILABLE VOCAL SCORES: None

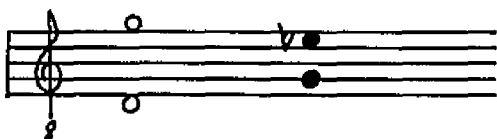
TITLE: WHILST YOU BOAST THE WONDROUS STORY

ORATORIO: Deborah (1733) xxix/114

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited

AFFECTION: Defiance, mockery

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: Yes, how your God in wonders can excel

DRAMATIS PERSONNA: Sisera

KEY: G minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Parlante, rage

AVAILABLE VOCAL SCORES: None

TITLE: HENCE I HASTEN, THEN FEAR FOR THY DANGER

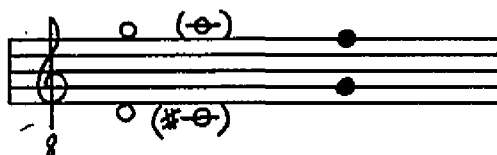
ORATORIO: Deborah (1733)

xxix/236

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
 Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Vivace

MUSICAL STYLE: Vigorous, florid passages

AFFECTION: Anger, rage

MUSICAL FORM: Da capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Sisera

KEY: G major

ORCHESTRATION: ob, 2 vn, va, bc

OPERA SERIA TYPE: Parlante/Bravura, rage

AVAILABLE VOCAL SCORES: None

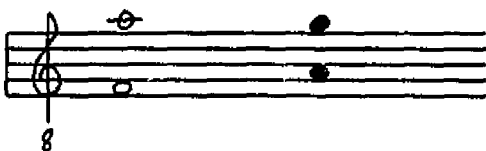
TITLE: TUNE YOUR HARPS TO CHEERFUL STRAINS

ORATORIO: Esther (1732) xli,xl/42
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Sustained

AFFECTION: Joy

MUSICAL FORM: Da Capo

METER: 3/4

RECITATIVE: Jerusalem no more shall mourn

DRAMATIS PERSONNA: Israelite Priest

KEY: F major

ORCHESTRATION: 2 vn, bc, ob

OPERA SERIA TYPE: Mezzo Carattere, concerto

AVAILABLE VOCAL SCORES: None

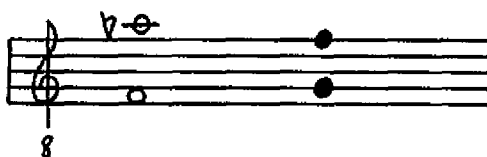
TITLE: DREAD NOT, RIGHTEOUS QUEEN (Haman and Mordecai)

ORATORIO: Esther (1732) xli,xl/46
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Assurance, faith

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Mordecai

KEY: E-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

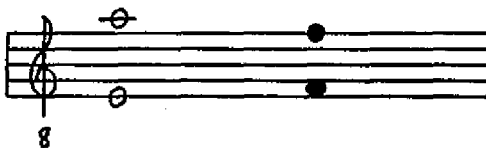
TITLE: SACRED RAPTURES CHEER MY BREAST (also in Solomon)

ORATORIO: Esther (1732) xli,xl/49
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Maestoso

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: Me thinks, I see each stately tow'r

DRAMATIS PERSONNA: Israelite Priest

KEY: F major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: None

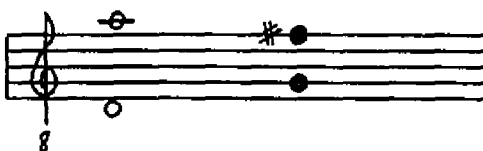
TITLE: THE ENEMY SAID I WILL PURSUE

ORATORIO: Israel in Egypt (1739) xvi/205

LIBRETTIST: Charles Jennens

TEXT SOURCE: Psalms, chapters 78, 105, 106
Exodus, chapter 15

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Spirited, florid

AFFECTION: Triumph

MUSICAL FORM: AA¹B

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Tenor

KEY: G major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante/Bravura

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Handel Arias, H. W. Gray

TITLE: VIRTUE MY SOUL SHALL STILL EMBRACE

ORATORIO: Jephtha (1752)

xliv/27

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: A Tempo Giusto, e staccato

MUSICAL STYLE: Declamatory, florid passages

AFFECTION: Triumph

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Jephtha

KEY: G major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

TITLE: HIS MIGHTY ARM WITH SUDDEN BLOW DISPERSED

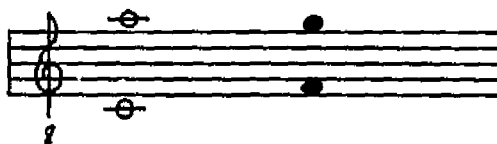
ORATORIO: Jephtha (1752)

xliv/123

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Declamatory, florid passages

AFFECTION: Triumph

MUSICAL FORM: Dal Segno

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Jephtha

KEY: F major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere/Parlante, simile

AVAILABLE VOCAL SCORES: None

TITLE: OPEN THY MARBLE JAWS O TOMB

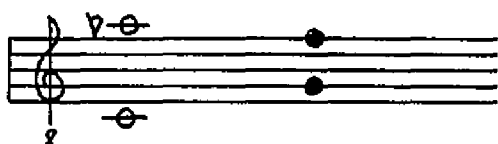
ORATORIO: Jephtha (1752)

xliv/147

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Con Spirito, ma non Allegro

MUSICAL STYLE: Spirited, declamatory

AFFECTION: Grief

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: Horror! Confusion!

DRAMATIS PERSONNA: Jephtha

KEY: C minor

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 5, Boosey & Hawkes

TITLE: WAFT HER, ANGELS, THROUGH THE SKIES

ORATORIO: Jephtha (1752)

xliv/190

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Graceful, delicate

AFFECTION: Imploring, grief

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: A father, off'ring up his only child

DRAMATIS PERSONNA: Jephtha

KEY: G major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, motto, simile

AVAILABLE VOCAL SCORES: Handel Songs, H. W. Gray
45 Handel Arias v. 1,
International
Anthology of Sacred Song v. Tenor
G. Schirmer

TITLE: FOR EVER BLESSED BE THY HOLY NAME

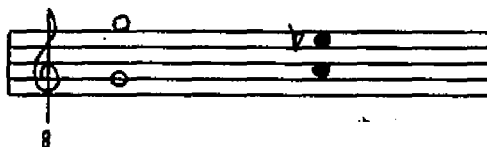
ORATORIO: Jephtha (1752)

xliv/214

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Joy

MUSICAL FORM: A

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Jephtha

KEY: B-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, motto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 5, Boosey & Hawkes

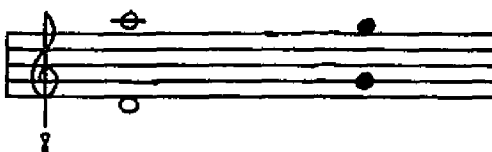
TITLE: REMORSE, CONFUSION, HORROR

ORATORIO: Joseph and His Brethren (1744) xl11/136

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Grief, fear, distress

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: Where are these Brethren

DRAMATIS PERSONNA: Simeon

KEY: G minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante/Bravura

AVAILABLE VOCAL SCORES: None

TITLE: IMPOSTER! AH! MY FOUL OFFENCE

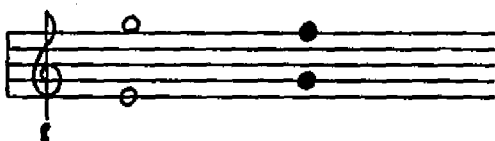
ORATORIO: Joseph and His Brethren (1744)

xlii/155

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained

AFFECTION: Grief, fear

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Simeon

KEY: C minor

ORCHESTRATION: ob, 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, pathetic

AVAILABLE VOCAL SCORES: None

TITLE: TO KEEP AFAR FROM ALL OFFENCE

ORATORIO: Joseph and His Brethren (1744)

xlii/165

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: Dal Segno

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Judah

KEY: B-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

TITLE: O GRACIOUS GOD, WE MERIT WELL THIS SCOURGE

ORATORIO: Joseph and His Brethren (1744) . xlii/222

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Lento

MUSICAL STYLE: Sustained

AFFECTION: Prayerful

MUSICAL FORM: A

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Simeon

KEY: A minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, pathetic

AVAILABLE VOCAL SCORES: None

TITLE: THOU HAD'ST, MY LORD, A FATHER ONCE

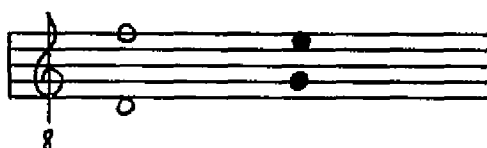
ORATORIO: Joseph and His Brethren (1744)

xl11/231

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: Largo, e staccato

MUSICAL STYLE: Lyrical, graceful

AFFECTION: Imploring

MUSICAL FORM: AA¹

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Simeon

KEY: D minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

TITLE: WHILE KEDRON'S BROOK TO JORDON'S STREAM

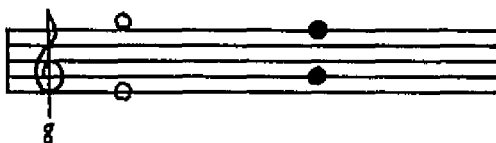
ORATORIO: Joshua (1748)

xvii/37

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Graceful, very florid

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: So long the memory shall last

DRAMATIS PERSONNA: Joshua

KEY: A minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 5, Boosey & Hawkes

TITLE: HASTE, ISRAEL, HASTE

ORATORIO: Joshua (1748)

xvii/49

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: Allegro, ma non troppo

MUSICAL STYLE: Vigorous, florid

AFFECTION: Heroism

MUSICAL FORM: AA¹A²

METER: 4/4

RECITATIVE: To give command

DRAMATIS PERSONNA: Joshua

KEY: B-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: None

TITLE: WITH REDOUBLED RAGE RETURN

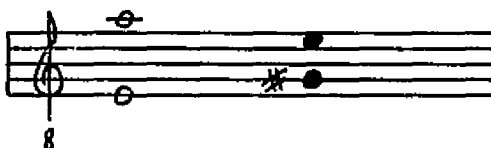
ORATORIO: Joshua (1748)

xvii/118

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Heroism

MUSICAL FORM: ABA¹

METER: 3/4

RECITATIVE: Whence this dejection

DRAMATIS PERSONNA: Joshua

KEY: A major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Parlante/Bravura, motto, rage

AVAILABLE VOCAL SCORES: None

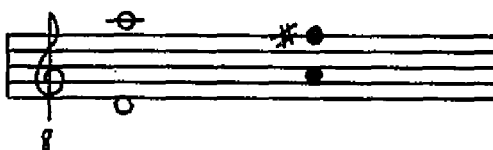
TITLE: CALL FORTH THY POW'RS MY SOUL

ORATORIO: Judas Maccabaeus (1747) . xx/43

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
by Josephus

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid passages

AFFECTION: Triumph, heroism

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: 'Tis well, my friends

DRAMATIS PERSONNA: Judas

KEY: D major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: Handel Songs, H. W. Gray
Imperial Edition, Boosey & Hawkes
G. Schirmer

TITLE: NO, UNHALLOWED DESIRE

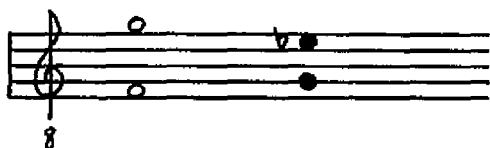
ORATORIO: Judas Maccabaeus (1747)

xx/66

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
by Josephus

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid passages

AFFECTION: Triumph, heroism

MUSICAL FORM: AB

METER: 6/8

RECITATIVE: Ambition!

DRAMATIS PERSONNA: Judas

KEY: B-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Parlante/Bravura

AVAILABLE VOCAL SCORES: None

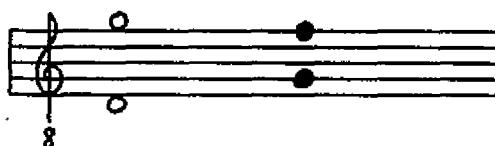
TITLE: HOW VAIN IS MAN

ORATORIO: Judas Maccabaeus (1747) xx/120

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
by Josephus

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Vigorous, angular passages

AFFECTION: Triumph, reverence

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Judas

KEY: F major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Parlante/Bravura, motto

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Handel Songs, H. W. Gray
G. Schirmer

TITLE: SOUND AN ALARM

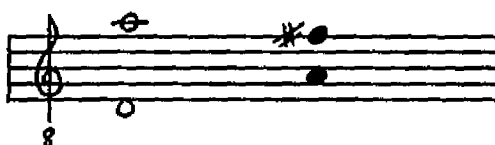
ORATORIO: Judas Maccabaeus (1747)

xx/136

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
 by Josephus

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid passages

AFFECTION: Heroism, triumph

MUSICAL FORM: ABA¹

METER: 6/8

RECITATIVE: My arms! against this Gorgias will I go

DRAMATIS PERSONNA: Judas

KEY: D major

ORCHESTRATION: 3 tpt, tymp, 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Bravura, concerto, motto

AVAILABLE VOCAL SCORES: 45 Handel Arias v. 2,
 International
 Anthology of Sacred Songs v. Tenor
 G. Schirmer
 Handel Songs, H. W. Gray

TITLE: WITH HONOR LET DESERT BE CROWN'D

ORATORIO: Judas Maccabaeus (1747) xx/199

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
 by Josephus

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Spirited, florid passages

AFFECTION: Happiness, seriousness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: Sweet flow the strains

DRAMATIS PERSONNA: Judas

KEY: A minor

ORCHESTRATION: 2 vn, 2 ob, va, bc, tpt

OPERA SERIA TYPE: Concerto, motto

AVAILABLE VOCAL SCORES: None

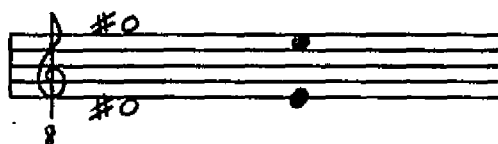
TITLE: EVERY VALLEY SHALL BE EXALTED

ORATORIO: Messiah (1742) xlv/8

LIBRETTIST: Charles Jennens

TEXT SOURCE: Isaiah 40:4

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Vigorous, florid

AFFECTION: Joy

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: Comfort ye!

DRAMATIS PERSONNA: Tenor

KEY: E major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: Anthology of Sacred Song v. Tenor
G. Schirmer
Imperial Edition, Boosey & Hawkes
Handel Songs, H. W. Gray

TITLE: BEHOLD AND SEE

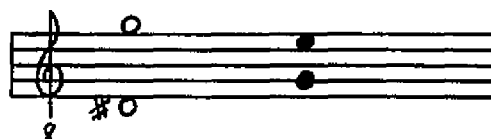
ORATORIO: Messiah (1742)

xlv/164

LIBRETTIST: Charles Jennens

TEXT SOURCE: Lamentations 1:12

RANGE/TESSITURA:



TEMPO: Largo e piano

MUSICAL STYLE: Sustained

AFFECTION: Sorrow, sadness

MUSICAL FORM: A

METER: 4/4

RECITATIVE: Thy rebuke hath broken his heart

DRAMATIS PERSONNA: Tenor

KEY: E minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, motto, simile, pathetic

AVAILABLE VOCAL SCORES: Handel Songs v. Tenor, H. W. Gray

TITLE: BUT THOU DIDST NOT LEAVE

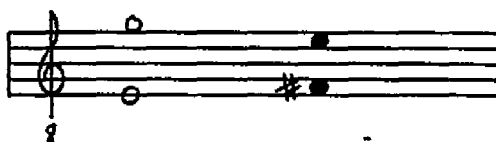
ORATORIO: Messiah (1742)

xlv/166

LIBRETTIST: Charles Jennens

TEXT SOURCE: Psalms 16:10

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Sustained, declamatory

AFFECTION: Joy

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: He was cut off

DRAMATIS PERSONNA: Tenor (or Soprano)

KEY: A major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Handel Songs v. Tenor, H. W. Gray
Oliver Ditson
Curwen & Sons

TITLE: THOU SHALT BREAK THEM

ORATORIO: Messiah (1742)

xlvi/246

LIBRETTIST: Charles Jennens

TEXT SOURCE: Psalms 2:9

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Vigorous, florid

AFFECTION: Heroism

MUSICAL FORM: AA¹

METER: 3/4

RECITATIVE: He that dwelleth in heaven

DRAMATIS PERSONNA: Tenor

KEY: A minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, rage

AVAILABLE VOCAL SCORES: Anthology of Sacred Songs v. Tenor
G. Schirmer
Curwen & Sons
Handel Songs v. Tenor, H. W. Gray

TITLE: O LORD, HOW MANY ARE MY FOES (A)

ORATORIO: Occasional Oratorio (1746) xliiii/32

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained

AFFECTION: Questioning, imploring

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Tenor

KEY: A minor

ORCHESTRATION: 2 vn, va, bc, ob

OPERA SERIA TYPE: Parlante, concerto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 5, Boosey & Hawkes

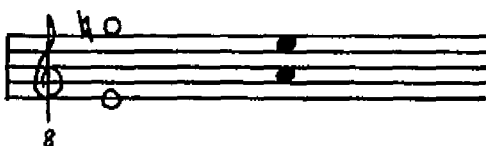
TITLE: O LORD HOW MANY ARE MY FOES (B)

ORATORIO: Occasional Oratorio (1746) xliii/35

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: None given

MUSICAL STYLE: Declamatory

AFFECTION: Questioning, imploring

MUSICAL FORM: A

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Tenor

KEY: A minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 5, Boosey & Hawkes

TITLE: JEHOVAH, TO MY WORDS GIVE EAR

ORATORIO: Occasional Oratorio (1746)

xl111/39

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Imploring

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Tenor

KEY: E minor

ORCHESTRATION: 2 vn, va, bc, vc

OPERA SERIA TYPE: Cantabile, concerto, motto

AVAILABLE VOCAL SCORES: Anthology of Sacred Song v. Tenor
G. Schirmer

TITLE: JEHOVAH IS MY SHIELD

ORATORIO: Occasional Oratorio (1746) xliii/81

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Sustained, florid

AFFECTION: Happiness, gratitude

MUSICAL FORM: ABA¹

METER: 3/4

RECITATIVE: Of many millions the populous rout

DRAMATIS PERSONNA: Tenor

KEY: A major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Motto

AVAILABLE VOCAL SCORES: None

TITLE: THEN WILL I JEHOVAH'S PRAISE

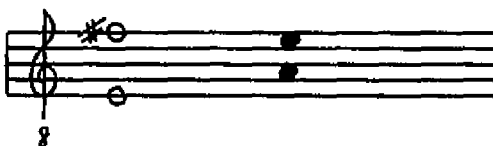
ORATORIO: Occasional Oratorio (1746)

xl111/124

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: A Tempo Giusto

MUSICAL STYLE: Spirited

AFFECTION: Joy, gratitude

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: The Lord hath heard my prayer

DRAMATIS PERSONNA: Tenor

KEY: A major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: Oliver Ditson

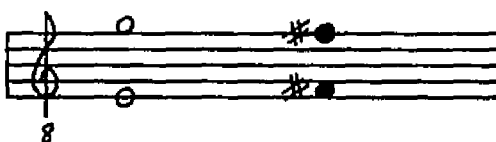
TITLE: HE HAS HIS MANSION FIX'D ON HIGH

ORATORIO: Occasional Oratorio (1746) xlili/164

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Tenor

KEY: B minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile/Mezzo Carattere

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 5, Boosey & Hawkes

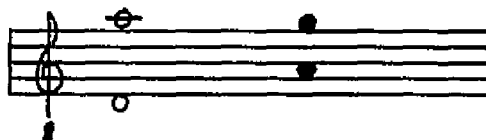
TITLE: THE ENEMY SAID (also in Israel in Egypt)

ORATORIO: Occasional Oratorio (1746) xliiii/239

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Spirited, florid

AFFECTION: Triumph

MUSICAL FORM: AA¹B

METER: 3/8

RECITATIVE: The enemy said

DRAMATIS PERSONNA: Tenor

KEY: G major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante/Bravura, rage

AVAILABLE VOCAL SCORES: None

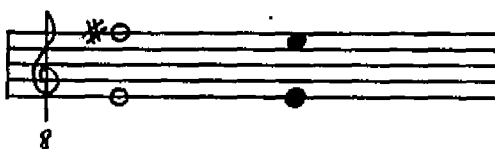
TITLE: TYRANTS WHOM NO COV'NANTS BIND

ORATORIO: Occasional Oratorio (1746) xliiii/258

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Pomposo

MUSICAL STYLE: Sustained, florid

AFFECTION: Heroism

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Tenor

KEY: A major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Parlante/Bravura, Motto

AVAILABLE VOCAL SCORES: None

TITLE: LOUD AS THE THUNDER'S AWFUL VOICE

ORATORIO: Samson (1743) x/27

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Joy

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: A Philistine

KEY: D major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, simile

AVAILABLE VOCAL SCORES: None

TITLE: TORMENTS, ALAS!

ORATORIO: Samson (1743)

x/37

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Largo e staccato

MUSICAL STYLE: Sustained

AFFECTION: Grief, torment

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: Why by an angel was my birth foretold

DRAMATIS PERSONNA: Samson

KEY: C minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, lament

AVAILABLE VOCAL SCORES: None

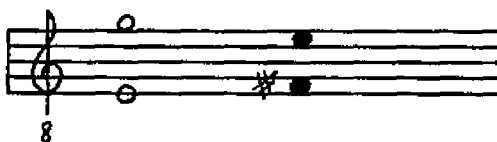
TITLE: TOTAL ECLIPSE

ORATORIO: Samson (1743) x/46

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Larghetto e staccato

MUSICAL STYLE: Declamatory

AFFECTION: Grief

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: O loss of sight

DRAMATIS PERSONNA: Samson

KEY: E minor

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile, lament

AVAILABLE VOCAL SCORES: Anthology of Sacred Song v. Tenor
G. Schirmer
45 Handel Arias v. 3,
International
Imperial Edition, Boosey & Hawkes

TITLE: GOD OF OUR FATHERS

ORATORIO: Samson (1743) x/58

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid

AFFECTION: Reflection

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: Oh everfailing trust

DRAMATIS PERSONNA: Samson

KEY: D minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere, motto

AVAILABLE VOCAL SCORES: None

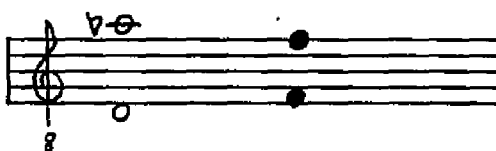
TITLE: WHY DOES THE GOD OF ISRAEL SLEEP

ORATORIO: Samson (1743) x/72

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, spirited, florid

AFFECTION: Heroism

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: My griefs for this

DRAMATIS PERSONNA: Samson

KEY: B-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, vengeance

AVAILABLE VOCAL SCORES: Anthology of Sacred Song v. Tenor
G. Schirmer
Imperial Edition, Boosey & Hawkes
Handel Songs v. Tenor, H. W. Gray

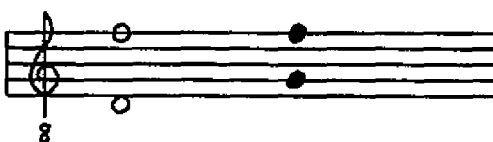
TITLE: YOUR CHARMS TO RUIN LED THE WAY

ORATORIO: Samson (1743) x/130

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Lyrical

AFFECTION: Sadness

MUSICAL FORM: AB

METER: 12/8

RECITATIVE: Did Love constrain thee?

DRAMATIS PERSONNA: Samson

KEY: D minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, siciliano, motto, simile

AVAILABLE VOCAL SCORES: None

TITLE: MY STRENGTH IS FROM THE LIVING GOD

ORATORIO: Samson (1743) x/170

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: . Larghetto e pomposo

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Defiance, confidence

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Samson

KEY: C minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere, motto

AVAILABLE VOCAL SCORES: None

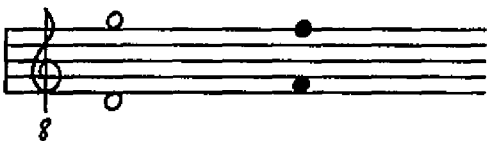
TITLE: THUS WHEN THE SUN

ORATORIO: Samson (1743) x/219

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Somewhat declamatory, florid passages

AFFECTION: Triumph

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: Let but that spirit

DRAMATIS PERSONNA: Samson

KEY: B-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Oliver Ditson
G. Schirmer

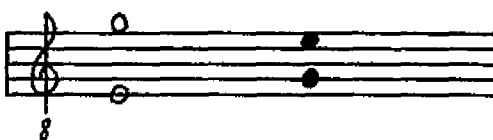
TITLE: GREAT DAGON HAS SUBDUED OUR FOE

ORATORIO: Samson (1743) x/232

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Allegro, ma non presto

MUSICAL STYLE: Declamatory, florid passages

AFFECTION: Triumph, mockery

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: A Philistine

KEY: E minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 5, Boosey & Hawkes

TITLE: TO SONG AND DANCE WE GIVE THE DAY

ORATORIO: Samson (1743) x/290

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: Dal Segno

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Tenor

KEY: G major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: None

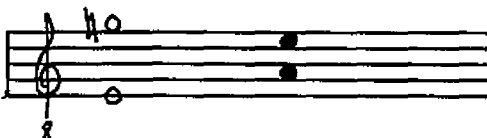
TITLE: BIRTH AND FORTUNE I DESPISE

ORATORIO: Saul (1739) xiii/67

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Davideis - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Allegro / Larghetto

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Happiness, passion

MUSICAL FORM: Da Capo

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Jonathan

KEY: A major

ORCHESTRATION: 2 ob, 3 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere/Parlante

AVAILABLE VOCAL SCORES: None

TITLE: NO, CRUEL FATHER, NO!

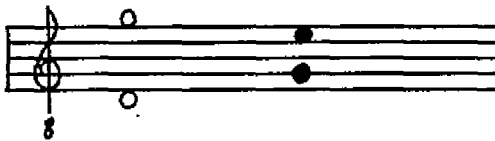
ORATORIO: Saul (1739)

xiii/106

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Davideis - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Defiance

MUSICAL FORM: AB

METER: 3/8, 4/4

RECITATIVE: Oh filial piety!

DRAMATIS PERSONNA: Jonathan

KEY: B minor

ORCHESTRATION: 2 vn, va, bc, org-tasto solo

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: None

TITLE: BUT SOONER JORDAN'S STREAM

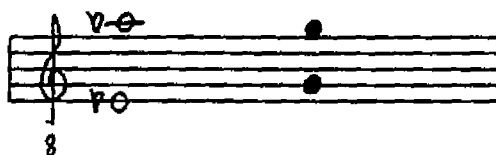
ORATORIO: Saul (1739)

xiii/122

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
David's - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Allegro Moderato

MUSICAL STYLE: Spirited, florid

AFFECTION: Seriousness, affirmation

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Jonathan

KEY: C minor

ORCHESTRATION: 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

TITLE: SIN NOT, OH KING

ORATORIO: Saul (1739)

xiii/132

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Dauids - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained

AFFECTION: Imploring

MUSICAL FORM: Strophic

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Jonathan

KEY: F major

ORCHESTRATION: 2 bn, 2 vn, va, bc, org-tasto solo

OPERA SERIA TYPE: Cantabile, simile

AVAILABLE VOCAL SCORES: Boosey & Hawkes
Oliver Ditson

TITLE: FROM CITIES STORM'D

ORATORIO: Saul (1739)

xiii/136

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Davideis - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Largo / Andante

MUSICAL STYLE: Sustained

AFFECTION: Happiness

MUSICAL FORM: Da Capo

METER: 3/8, 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Jonathan

KEY: F major

ORCHESTRATION: 2 bn, 2 vn, va, bc, org-tasto solo

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

TITLE: INFERNAL SPIRITS

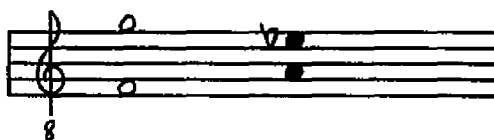
ORATORIO: Saul (1739)

xiii/195

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Dauids - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained

AFFECTION: Seriousness

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Witch of Endor

KEY: F major

ORCHESTRATION: 2 ob, bn, 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, concerto

AVAILABLE VOCAL SCORES: None

TITLE: OH LET IT NOT IN GATH BE HEARD

ORATORIO: Saul (1739) x111/215

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Dauids - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Lento, e piano

MUSICAL STYLE: Sustained

AFFECTION: Grief, shame

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: David

KEY: E-flat major

ORCHESTRATION: 2 vn, va, bc, org-tasto solo

OPERA SERIA TYPE: Cantabile, lament

AVAILABLE VOCAL SCORES: None

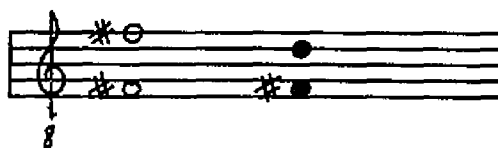
TITLE: WHILE YET THY TIDE OF BLOOD RUNS HIGH

ORATORIO: Saul (1739) x111/269

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
David's - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained, graceful

AFFECTION: Happiness, seriousness

MUSICAL FORM: Strophic

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: High Priest

KEY: B minor

ORCHESTRATION: trans. fl, 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, concerto, flute - unison
w/voice

AVAILABLE VOCAL SCORES: None

TITLE: OH LORD, WHOSE PROVIDENCE EVER WAKES

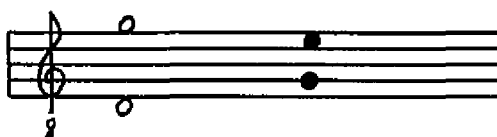
ORATORIO: Saul (1739)

xiii/274

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Davideis - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Prayerful, fearful

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: High Priest

KEY: D minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Oliver Ditson

TITLE: WISE, GREAT AND GOOD (or WISE, VALIANT, GOOD)

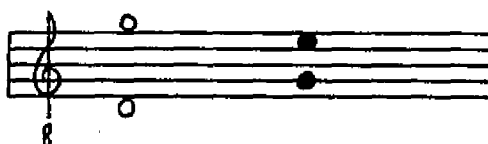
ORATORIO: Saul (1739)

xiii/276

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
David's - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Allegro, ma non troppo

MUSICAL STYLE: Spirited, florid

AFFECTION: Triumph, joy

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Jonathan

KEY: G major

ORCHESTRATION: 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Bravura, concerto, simile

AVAILABLE VOCAL SCORES: None

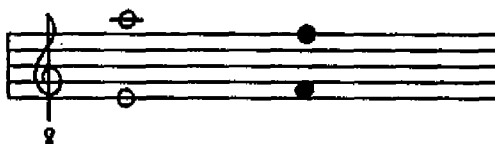
TITLE: SACRED RAPTURES CHEER MY BREAST

ORATORIO: Solomon (1749) xxvi/62

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Maestoso

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: Imperial Solomon

DRAMATIS PERSONNA: Zadok

KEY: F major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: None

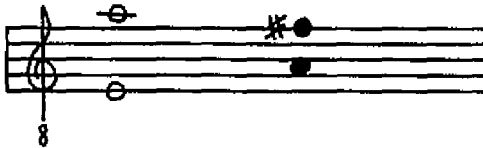
TITLE: INDULGE THY FAITH AND WEDDED TRUTH

ORATORIO: Solomon (1749) xxvi/90

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Animated, florid

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 6/8

RECITATIVE: Vain are the transient beauties

DRAMATIS PERSONNA: Zadok

KEY: F minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Simile

AVAILABLE VOCAL SCORES: None

TITLE: SEE THE TALL PALM

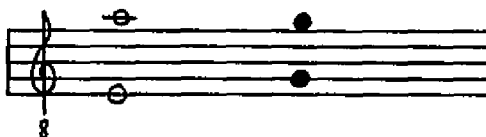
ORATORIO: Solomon (1749)

xxvi/191

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Joy

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: From morn to eve

DRAMATIS PERSONNA: Zadok

KEY: F major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs v. 5,
Boosey & Hawkes

TITLE: GOLDEN COLUMNS, FAIR AND BRIGHT

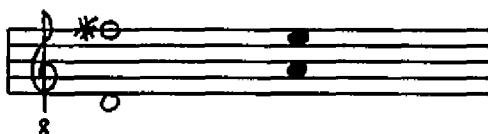
ORATORIO: Solomon (1749)

xxvi/262

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Pomposo

MUSICAL STYLE: Sustained

AFFECTION: Reverence

MUSICAL FORM: ABA¹

METER: 3/4

RECITATIVE: Thrice happy king

DRAMATIS PERSONNA: Zadok

KEY: D major

ORCHESTRATION: 2 va, bc, vn

OPERA SERIA TYPE: Cantabile, concerto

AVAILABLE VOCAL SCORES: None

TITLE: YE VERDANT HILLS

ORATORIO: Susanna (1749)

1/69

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, lyrical

AFFECTION: Prayerful

MUSICAL FORM: Strophic

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: First Elder

KEY: B minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile, pathetic

AVAILABLE VOCAL SCORES: Anthology of Sacred Song v. Tenor
G. Schirmer
New Imperial Edition, Boosey &
Hawkes
Handel: A Collection of Songs
v. 5, Boosey & Hawkes

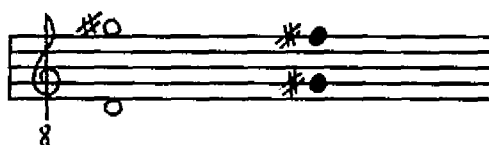
TITLE: WHEN THE TRUMPET SOUNDS TO ARMS

ORATORIO: Susanna (1749) 1/76

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Vigorous, florid

AFFECTION: Desire, triumph

MUSICAL FORM: ABA¹

METER: 3/8

RECITATIVE: See, where around the quiv'ring poplars

DRAMATIS PERSONNA: First Elder

KEY: A major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere/Parlante, motto

AVAILABLE VOCAL SCORES: None

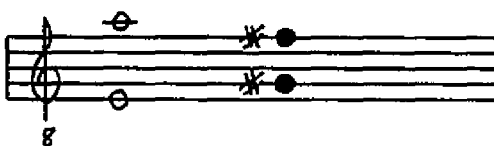
TITLE: BLOOMING AS THE FACE OF SPRING

ORATORIO: Susanna (1749) 1/115

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid

AFFECTION: Desire, reverence

MUSICAL FORM: Dal Segno

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: First Elder

KEY: D major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile, simile

AVAILABLE VOCAL SCORES: None

TITLE: ROUND THY URN MY TEARS SHALL FLOW

ORATORIO: Susanna (1749) 1/162

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: A Tempo Ordinario

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Sadness, grief

MUSICAL FORM: AA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: First Elder

KEY: A minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, pathetic

AVAILABLE VOCAL SCORES: None

CHAPTER VI

BASS ARIAS

This chapter includes arias from the following oratorios.

Alexander Balus
Athalia
Belshazzar
Deborah
Esther
Jephtha
Joseph
Joshua
Judas Maccabaeus
Messiah
Occasional Oratorio
Samson
Saul
Solomon
Susanna

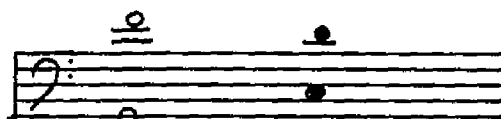
TITLE: THRICE HAPPY THE MONARCH

ORATORIO: Alexander Balus (1748) xxxiii/20

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Happiness

MUSICAL FORM: ABA¹

METER: 3/8

RECITATIVE: And thus let happy Egypt's king

DRAMATIS PERSONNA: Ptolomee

KEY: B-flat major

ORCHESTRATION: 2 ob, 2 vn, va, bn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 6, Boosey & Hawkes

TITLE: VIRTUE, THOU IDEAL NAME

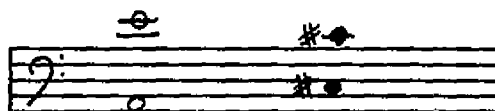
ORATORIO: Alexander Balus (1748)

xxxiii/134

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Happiness

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: Thus far my wishes thrive

DRAMATIS PERSONNA: Ptolomee

KEY: A major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Bravura, simile

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 6, Boosey & Hawkes

TITLE: O SWORD, AND THOU

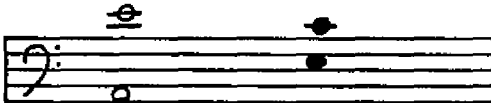
ORATORIO: Alexander Balus (1748)

xxxiii/193

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Heroism, seriousness

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Ptolomee

KEY: A minor

ORCHESTRATION: 2 vn, bc, ob

OPERA SERIA TYPE: Bravura, concerto, vengeance

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 6, Boosey & Hawkes

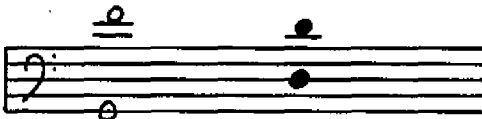
TITLE: WHEN STORMS THE PROUD

ORATORIO: Athalia (1735) v/29

LIBRETTIST: Samuel Humpfrey

TEXT SOURCE: II Chronicles 22-23
Modelled on Racine's tragedy Athalie

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, declamatory, florid passages

AFFECTION: Triumph, heroism

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: When He is in his wrath

DRAMATIS PERSONNA: Abner

KEY: C major

ORCHESTRATION: 2 ob, bn, 2 vn, va, vc, org, bc

OPERA SERIA TYPE: Bravura, concerto, rage

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 7, Boosey & Hawkes

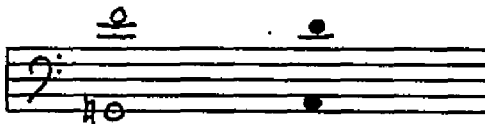
TITLE: AH, CANST THOU BUT PROVE ME!

ORATORIO: Athalia (1735) v/132

LIBRETTIST: Samuel Humpfrey

TEXT SOURCE: II Chronicles 22-23
Modelled on Racine's tragedy Athalie

RANGE/TESSITURA:



TEMPO: None given

MUSICAL STYLE: Vigorous, florid

AFFECTION: Defiance, heroism

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Abner

KEY: A minor

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: None

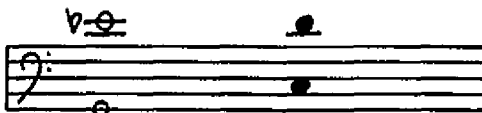
TITLE: OPPRESSION, NO LONGER I DREAD THEE

ORATORIO: Athalie (1735) v/192

LIBRETTIST: Samuel Humpfrey

TEXT SOURCE: II Chronicles 22-23
Modelled on Racine's tragedy Athalie

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Declamatory

AFFECTION: Defiance, triumph

MUSICAL FORM: AB

METER: 2/2

RECITATIVE: None

DRAMATIS PERSONNA: Abner

KEY: C minor

ORCHESTRATION: ob, vn, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: None

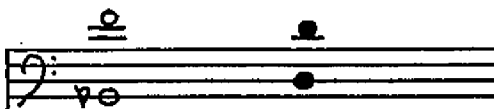
TITLE: OPPREST WITH NEVERCEASING GRIEF

ORATORIO: Belshazzar (1745) xix/28

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
Jeremiah, chapter 29
Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid

AFFECTION: Grief, vengeance

MUSICAL FORM: ABB¹

METER: 3/4

RECITATIVE: Well may they laugh

DRAMATIS PERSONNA: Gobrias

KEY: E-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, lament/Bravura, vengeance

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 6, Boosey & Hawkes

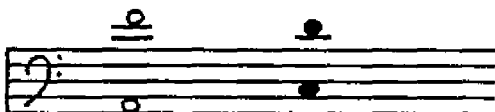
TITLE: BEHOLD THE MONSTROUS HUMAN BEAST

ORATORIO: Belshazzar (1745) xix/40

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
Jeremiah, chapter 29
Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Disgust

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Gobrias

KEY: B-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, concerto, all'unisono passages

AVAILABLE VOCAL SCORES: None

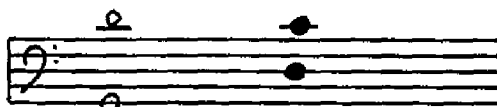
TITLE: TO POW'R IMMORTAL (A)

ORATORIO: Belshazzar (1745) xix/221

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
Jeremiah, chapter 29
Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Lyrical

AFFECTION: Joy, seriousness

MUSICAL FORM: A

METER: 12/8

RECITATIVE: None

DRAMATIS PERSONNA: Gobrias

KEY: G minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, siciliano

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 7, Boosey & Hawkes
Novello

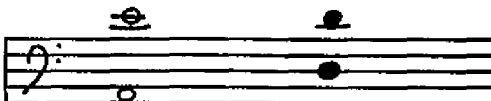
TITLE: TO POW'R IMMORTAL (B)

ORATORIO: Belshazzar (1745) xix/223

LIBRETTIST: Charles Jennens

TEXT SOURCE: Daniel, chapter 5
 Jeremiah, chapter 29
 Isaiah, chapters 44 and 45
History of Herodotus
Cyropaetia of Xenophon

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Joy, seriousness

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Gobrias

KEY: D minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
 v. 6, Boosey & Hawkes
 Novello

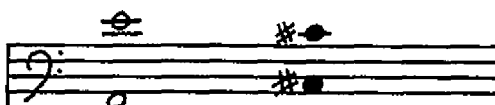
TITLE: AWAKE THE ARDOUR OF THY BREAST

ORATORIO: Deborah (1733) xxix/82

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Heroism

MUSICAL FORM: Da Capo

METER: 3/8

RECITATIVE: Barak, my son

DRAMATIS PERSONNA: Abinoam

KEY: A major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

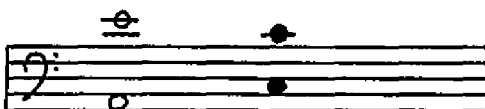
TITLE: SWIFT INUNDATION OF DESOLATION

ORATORIO: Deborah (1733) xxix/160

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid passages

AFFECTION: Heroism

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: Thy ardours warm the winter

DRAMATIS PERSONNA: Abinoam

KEY: A minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Parlante, motto, rage

AVAILABLE VOCAL SCORES: None

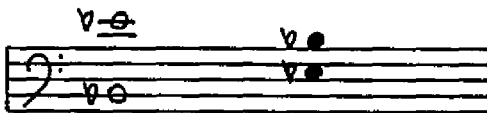
TITLE: TEARS, SUCH AS TENDER FATHERS SHED

ORATORIO: Deborah (1733) xxix/185

LIBRETTIST: Samuel Humpfreys

TEXT SOURCE: Judges, chapter 4
Song of Deborah and Barak (paraphrased from
 Judges, chapter 5) by Maurice Green

RANGE/TESSITURA:



TEMPO: Largo, e pianissimo

MUSICAL STYLE: Sustained

AFFECTION: Joy

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Abinoam

KEY: E-flat major

ORCHESTRATION: 2 trans. fl, org, 2 vn, bc

OPERA SERIA TYPE: Cantabile, concerto, all'unisono,
 simile, motto

AVAILABLE VOCAL SCORES: Boosey & Hawkes
 Anthology of Sacred Song v. Bass
 G. Schirmer

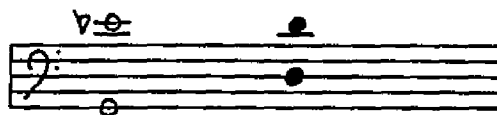
TITLE: PLUCK ROOT AND BRANCH (Haman and Mordecai)

ORATORIO: Esther (1732) xli,xl/10
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
 Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Declamatory, angular, vigorous

AFFECTION: Rage, anger

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Haman

KEY: B-flat major

ORCHESTRATION: ob, 2 vn, bc

OPERA SERIA TYPE: Rage

AVAILABLE VOCAL SCORES: Handel Songs, H. W. Gray
 Novello

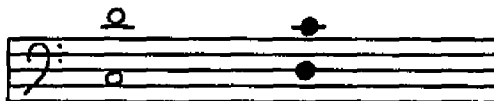
TITLE: TURN NOT, O QUEEN (Haman and Mordecai)

ORATORIO: Esther (1732) xli,xl/90
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Accompanied

MUSICAL STYLE: Sustained, resembling accompagnato
recitative

AFFECTION: Imploring

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Haman

KEY: D minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 6, Boosey & Hawkes

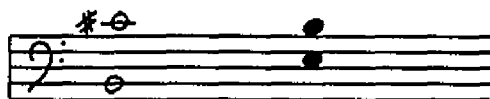
TITLE: THRO' THE NATION HE SHALL BE

ORATORIO: Esther (1732) . xli,xl/113
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, florid

AFFECTION: Joy

MUSICAL FORM: A

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Ahasuerus

KEY: E major

ORCHESTRATION: vn, org-tasto solo

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 4, Boosey & Hawkes

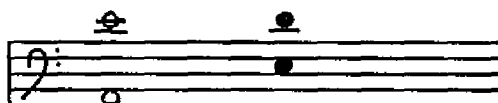
TITLE: HOW ART THOU FALL'N

ORATORIO: Esther (1732) xli,xl/118
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel
Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Seriousness

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Haman

KEY: E minor

ORCHESTRATION: vn, org-tasto solo, bc, ob

OPERA SERIA TYPE: Cantabile, concerto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 6, Boosey & Hawkes

TITLE: FOUR FORTH NO MORE UNHEEDING PRAY'RS

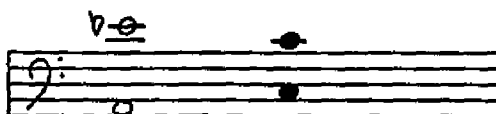
ORATORIO: Jephtha (1752)

xliv/9

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: Vivace

MUSICAL STYLE: Sustained, spirited

AFFECTION: Triumph, confidence

MUSICAL FORM: AA¹B

METER: 3/4

RECITATIVE: It must be so

DRAMATIS PERSONNA: Zebul

KEY: F major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: Boosey & Hawkes
Handel Songs, H. W. Gray

TITLE: FREEDOM NOW ONCE MORE POSSESSING (also in
Agrippina)

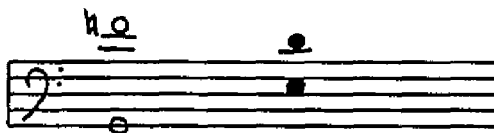
ORATORIO: Jephtha (1752)

xliv/118

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Spirited, vigorous

AFFECTION: Triumph

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: Again Heav'n smiles

DRAMATIS PERSONNA: Zebul

KEY: G minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante/Bravura

AVAILABLE VOCAL SCORES: None

TITLE: LAUD HER, ALL YE VIRGIN TRAIN

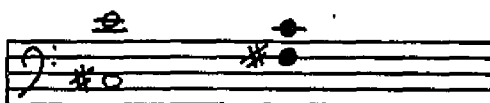
ORATORIO: Jephtha (1752)

xliv/226

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:



TEMPO: None given

MUSICAL STYLE: Spirited, florid

AFFECTION: Happiness

MUSICAL FORM: AABB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Zebul

KEY: G major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Concerto, all'unisono

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 6, Boosey & Hawkes

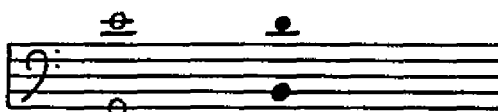
TITLE: SINCE THE RACE OF TIME BEGUN

ORATORIO: Joseph and His Brethren (1744) xlii/82

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Vigorous, florid

AFFECTION: Joy

MUSICAL FORM: AA¹

METER: 4/4

RECITATIVE: Glorious and happy is thy lot

DRAMATIS PERSONNA: Pharaoh

KEY: D major

ORCHESTRATION: 2 ob, 2 vn, va, bc, tpt

OPERA SERIA TYPE: Parlante/Bravura, concerto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 7, Boosey & Hawkes

TITLE: OH FIRST IN WISDOM

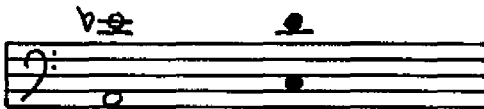
ORATORIO: Joshua (1748)

xvii/17

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Angular passages, florid

AFFECTION: Admiration, praise

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Caleb

KEY: G minor

ORCHESTRATION: 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Parlante/Bravura

AVAILABLE VOCAL SCORES: None

TITLE: SEE, THE RAGING FLAMES ARISE

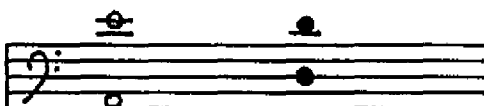
ORATORIO: Joshua (1748)

xv11/97

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Triumph

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: The walls are levell'd

DRAMATIS PERSONNA: Caleb

KEY: A minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: Boosey & Hawkes
Oliver Ditson
Songs from the Great Oratorios
v. Bass, G. Schirmer

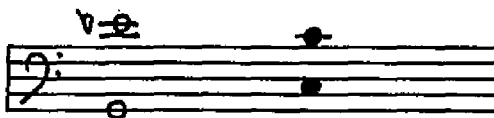
TITLE: SHALL I IN MAMRE'S FERTILE PLAIN

ORATORIO: Joshua (1748) xvii/171

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained

AFFECTION: Praise, happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Caleb

KEY: E-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Paxton
Boosey & Hawkes
Songs from the Great Oratorios
v. Bass, G. Schirmer

TITLE: PIOUS ORGIES, PIOUS AIRS

ORATORIO: Judas Maccabaeus (1747)

xx/22

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
 by Josephus

RANGE/TESSITURA:



TEMPO: Largo, e sostenuto

MUSICAL STYLE: Sustained

AFFECTION: Grief

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: Not vain is all

DRAMATIS PERSONNA: Simon

KEY: E-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, motto, lament

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
 Novello
 Anthology of Sacred Song v. Bass,
 G. Schirmer

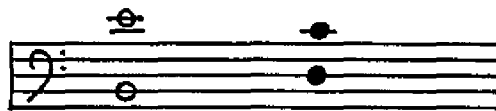
TITLE: ARM, ARM YE BRAVE

ORATORIO: Judas Maccabaeus (1747) xx/35

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
 by Josephus

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited

AFFECTION: Heroism

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: I feel the Diety within

DRAMATIS PERSONNA: Simon

KEY: C major

ORCHESTRATION: 2 vn, va, bc, ob

OPERA SERIA TYPE: Parlante/Bravura, concerto, motto,
 vengeance

AVAILABLE VOCAL SCORES: Boosey & Hawkes
 Anthology of Sacred Song v. Bass,
 G. Schirmer
 Oliver Ditson

TITLE: THE LORD WORKETH WONDERS

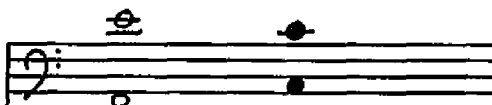
ORATORIO: Judas Maccabaeus (1747)

xx/132

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
by Josephus

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, very florid

AFFECTION: Praise, happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: Be comforted

DRAMATIS PERSONNA: Simon

KEY: A minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, motto

AVAILABLE VOCAL SCORES: Boosey & Hawkes
Novello

TITLE: WITH PIOUS HEARTS

ORATORIO: Judas Maccabaeus (1747)

xx/148

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees (Apocrypha), chapters 2 - 8
Antiquities of the Jews, chapter xii, 6 - 10
by Josephus

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Prayerful

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: Enough!

DRAMATIS PERSONNA: Simon

KEY: G minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

TITLE: BUT WHO MAY ABIDE (A)

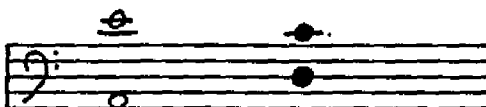
ORATORIO: Messiah (1742)

xlvi/24

LIBRETTIST: Charles Jennens

TEXT SOURCE: Malachi 3:2

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Sustained, florid

AFFECTION: Reflection, triumph

MUSICAL FORM: AB

METER: 3/8

RECITATIVE: Thus saith the Lord

DRAMATIS PERSONNA: Bass

KEY: D minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere, motto, simile

AVAILABLE VOCAL SCORES: Anthology of Sacred Song v. Bass,
G. Schirmer
Boosey & Hawkes
Novello

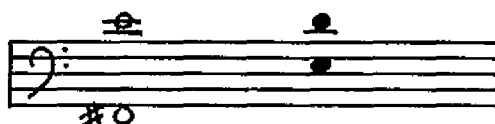
TITLE: THE PEOPLE THAT WALKED IN DARKNESS

ORATORIO: Messiah (1742) xlv/62

LIBRETTIST: Charles Jennens

TEXT SOURCE: Isaiah 9:2

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Reflection

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: For behold!

DRAMATIS PERSONNA: Bass

KEY: B minor

ORCHESTRATION: vn, va, bc

OPERA SERIA TYPE: Cantabile, concerto, all'unisono, motto

AVAILABLE VOCAL SCORES: Anthology of Sacred Song v. Bass,
G. Schirmer
Boosey & Hawkes
Novello

TITLE: THOU ART GONE UP ON HIGH (A)

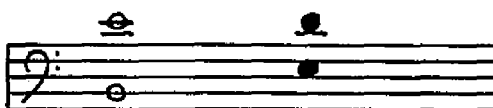
ORATORIO: Messiah (1742)

xlv/182

LIBRETTIST: Charles Jennens

TEXT SOURCE: Psalms 68:18

RANGE/TESSITURA:



TEMPO: Allegro Larghetto

MUSICAL STYLE: Sustained, florid

AFFECTION: Happiness

MUSICAL FORM: ABA¹B¹

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Bass

KEY: D minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: Curwen & Sons
G. Schirmer

TITLE: WHY DO THE NATIONS (A)

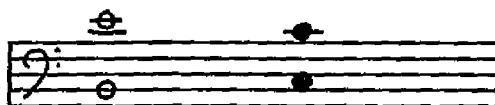
ORATORIO: Messiah (1742)

xlvi/226

LIBRETTIST: Charles Jennens

TEXT SOURCE: Psalms 11:1-2

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Anger

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Bass

KEY: C major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Bravura, rage

AVAILABLE VOCAL SCORES: Anthology of Sacred Song v. Bass,
G. Schirmer
Boosey & Hawkes
Novello

TITLE: THE TRUMPET SHALL SOUND

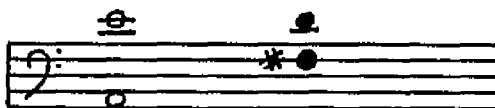
ORATORIO: Messiah (1742)

xlvi/272

LIBRETTIST: Charles Jennens

TEXT SOURCE: I Corinthians 15:52-3

RANGE/TESSITURA:



TEMPO: Pomposo, ma non Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Joy

MUSICAL FORM: Dal Segno

METER: 3/4

RECITATIVE: Behold! I tell you a mystery!

DRAMATIS PERSONNA: Bass

KEY: D major

ORCHESTRATION: 2 vn, va, bc, tpt

OPERA SERIA TYPE: Bravura, concerto, motto

AVAILABLE VOCAL SCORES: Anthology of Sacred Song v. Bass,
G. Schirmer
Boosey & Hawkes
Novello

TITLE: WHY DO THE GENTILES TUMULT

ORATORIO: Occasional Oratorio (1746)

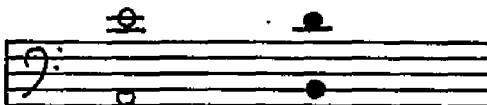
xl111/18

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms

Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Recitative accompanied

MUSICAL STYLE: Declamatory, florid

AFFECTION: Heroism, seriousness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Bass

KEY: E minor

ORCHESTRATION: 2 ob, 2 vn, va, bn, bc

OPERA SERIA TYPE: Parlante/Bravura, concerto, rage

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 7, Boosey & Hawkes

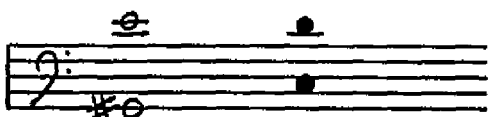
TITLE: HIS SCEPTRE IS THE ROD OF RIGHTOUSNESS

ORATORIO: Occasional Oratorio (1746) xliiii/60

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Pomposo

MUSICAL STYLE: Vigorous, florid, sustained

AFFECTION: Triumph

MUSICAL FORM: ABCA¹

METER: 4/4

RECITATIVE: Humbled with fear

DRAMATIS PERSONNA: Bass

KEY: F-sharp minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Concerto, all'unisono passages

AVAILABLE VOCAL SCORES: Anthology of Sacred Song v. Bass,
G. Schirmer
Handel: A Collection of Songs
v. 7, Boosey & Hawkes
Songs from the Great Oratorios
v. Bass, G. Schirmer

TITLE: TO GOD, OUR STRENGTH

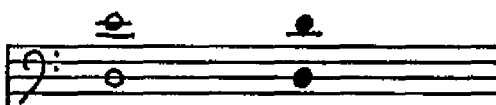
ORATORIO: Occasional Oratorio (1746)

xliiii/145

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Bass

KEY: D major

ORCHESTRATION: 2 vn, va, bc, tpt, ob

OPERA SERIA TYPE: Concerto, motto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 6, Boosey & Hawkes

TITLE: PREPARE THE HYMN

ORATORIO: Occasional Oratorio (1746)

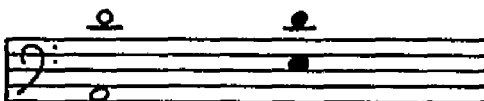
xliiii/152

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms

Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: A Tempo Giusto

MUSICAL STYLE: Animated

AFFECTION: Joy

MUSICAL FORM: AA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Bass

KEY: D major

ORCHESTRATION: 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: None

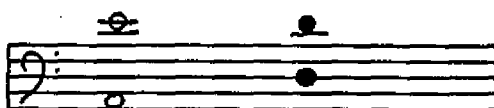
TITLE: THE SWORD THAT'S DRAWN IN VIRTUE'S CAUSE

ORATORIO: Occasional Oratorio (1746) xliiii/244

LIBRETTIST: Unknown - thought to be Thomas Morell

TEXT SOURCE: Acts 1 & 2 - Milton's verse translations of
the Psalms
Act 3 - drawn largely on extracts from
Israel in Egypt

RANGE/TESSITURA:



TEMPO: Allegro ma non troppo

MUSICAL STYLE: Vigorous, florid

AFFECTION: Triumph, joy

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Bass

KEY: D major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, concerto, all'unisono

AVAILABLE VOCAL SCORES: None

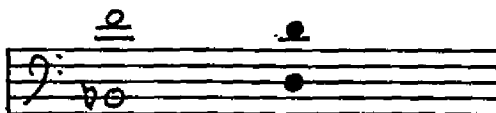
TITLE: THY GLORIOUS DEEDS INSPIRED MY TONGUE

ORATORIO: Samson (1743) x/62

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Allegro / Largo e piano

MUSICAL STYLE: Spirited, florid, sustained

AFFECTION: Joy, sorrow

MUSICAL FORM: AB

METER: 4/4, 3/4

RECITATIVE: The good we wish for

DRAMATIS PERSONNA: Manoah

KEY: D minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Bravura, Cantabile, lament

AVAILABLE VOCAL SCORES: Boosey & Hawkes
Oliver Ditson
Songs from the Great Oratorios
v. Bass, G. Schirmer

TITLE: JUST ARE THE WAYS OF GOD

ORATORIO: Samson (1743) x/104.

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Seriousness, optimism

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Bass

KEY: C minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Parlante/Bravura, motto

AVAILABLE VOCAL SCORES: None

TITLE: HONOR AND ARMS

ORATORIO: Samson (1743)

x/165

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid passages

AFFECTION: Boastful, defiance

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Harapha

KEY: B-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, concerto, all'unisono passages

AVAILABLE VOCAL SCORES: Anthology of Sacred Song v. Bass,
G. Schirmer
Boosey & Hawkes
Novello

TITLE: PRESUMING SLAVE

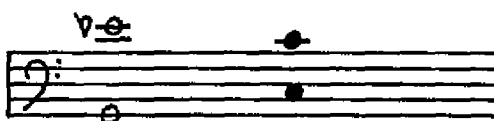
ORATORIO: Samson (1743)

x/207

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Pomposo

MUSICAL STYLE: Sustained

AFFECTION: Mockery, warning

MUSICAL FORM: AB

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Harapha

KEY: C minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile, concerto, all'unisono, motto

AVAILABLE VOCAL SCORES: G. Schirmer

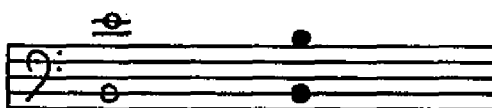
TITLE: HOW WILLING MY PATERNAL LOVE

ORATORIO: Samson (1743) x/244

LIBRETTIST: Newburg Hamilton

TEXT SOURCE: Judges, chapter 16
Simon Agonistes by John Milton

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Sorrow

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Manoah

KEY: E major

ORCHESTRATION: vn, va, bc

OPERA SERIA TYPE: Cantabile, lament

AVAILABLE VOCAL SCORES: Boosey & Hawkes
Oliver Ditson
Novello

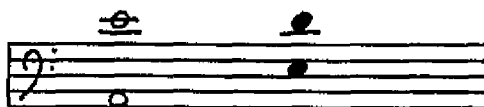
TITLE: WITH RAGE I SHALL BURST HIS PRAISES

ORATORIO: Saul (1739) xiii/84

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Davideis - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, declamatory

AFFECTION: Anger

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: To him ten thousands

DRAMATIS PERSONNA: Saul

KEY: G major

ORCHESTRATION: 2 vn, va, bc, org-tasto solo

OPERA SERIA TYPE: Parlante, vengeance

AVAILABLE VOCAL SCORES: None

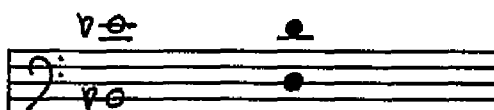
TITLE: A SERPENT, IN MY BOSOM WARM'D

ORATORIO: Saul (1739) xiii/93

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Davideis - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Anger

MUSICAL FORM: AA¹B

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Saul

KEY: B-flat major

ORCHESTRATION: 2 vn, va, bc, org-tasto solo

OPERA SERIA TYPE: Parlante/Bravura, vengeance

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 7, Boosey & Hawkes

TITLE: AS GREAT JEHOVAH LIVES

ORATORIO: Saul (1739)

xiii/134

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Dauids - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained

AFFECTION: Happiness, seriousness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Saul

KEY: F major

ORCHESTRATION: 2 vn, org-tasto solo

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

TITLE: YE MEN OF JUDAH

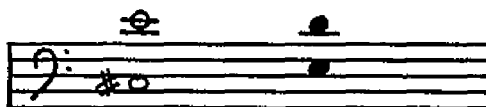
ORATORIO: Saul (1739)

xiii/232

LIBRETTIST: Newburg Hamilton (Chrysander)
Charles Jennens (Dean)

TEXT SOURCE: I Samuel, chapters 18 - 31
II Samuel, chapter 1
Davideis - an unfinished epic by Abraham
Cowley

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Sustained

AFFECTION: Triumph

MUSICAL FORM: AB

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Abiathar

KEY: D major

ORCHESTRATION: 2 vn, va, org-tasto solo

OPERA SERIA TYPE: Parlante, concerto, all'unisono passages

AVAILABLE VOCAL SCORES: None

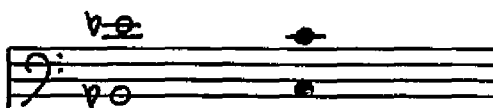
TITLE: PRAISE YE THE LORD FOR ALL HIS MERCIES

ORATORIO: Solomon (1749) xxvi/31

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Praise

MUSICAL FORM: ABA¹

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Levite

KEY: E-flat major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Mezzo Carattere, motto

AVAILABLE VOCAL SCORES: None

TITLE: THRICE BLESS'D THAT WISE DISCERNING KING

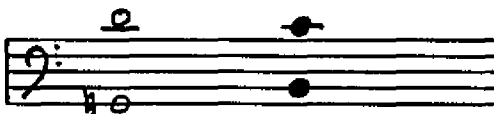
ORATORIO: Solomon (1749)

xxvi/146

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Joy

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: Great prince, thy resolution's just

DRAMATIS PERSONNA: Levite

KEY: A minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Parlante/Bravura, simile

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 7, Boosey & Hawkes

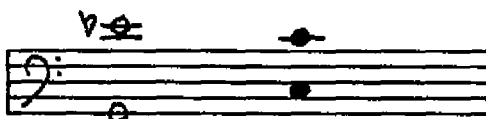
TITLE: PIOUS KING, AND VIRTUOUS QUEEN

ORATORIO: Solomon (1749) xxvi/257

LIBRETTIST: Thomas Morell (Chrysander)
possibly Newburg Hamilton (Dean)

TEXT SOURCE: II Chronicles
I Kings

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid

AFFECTION: Reverence

MUSICAL FORM: ABA¹

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Levite

KEY: C minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

TITLE: WHO FEARS THE LORD

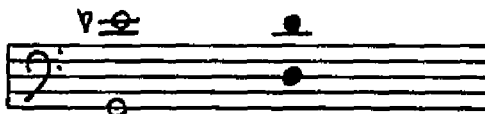
ORATORIO: Susanna (1749)

1/24

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: A Tempo Guisto

MUSICAL STYLE: Vigorous, florid

AFFECTION: Triumph

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: Lives there in Babylon

DRAMATIS PERSONNA: Chelsias

KEY: G minor

ORCHESTRATION: 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

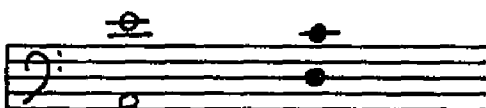
TITLE: PEACE CROWNED WITH ROSES

ORATORIO: Susanna (1749) 1/40

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Larghetto e mezzo piano

MUSICAL STYLE: Sustained

AFFECTION: Prayerful, hopeful

MUSICAL FORM: A

METER: 3/4

RECITATIVE: Down my old cheeks

DRAMATIS PERSONNA: Chelsias

KEY: D minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, motto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 7, Boosey & Hawkes

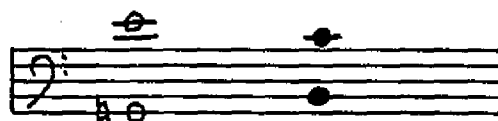
TITLE: THE OAK THAT FOR A THOUSAND YEARS

ORATORIO: Susanna (1749) 1/72

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: None given

MUSICAL STYLE: Vigorous, florid

AFFECTION: Anger

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: Yes 'tis her beauty

DRAMATIS PERSONNA: Second Elder

KEY: A minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, concerto, all'unisono passages,
rage

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 7, Boosey & Hawkes

TITLE: THE TORRENT THAT SWEEPS

ORATORIO: Susanna (1749) 1/119

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Angular, vigorous, florid

AFFECTION: Triumph

MUSICAL FORM: Dal Segno

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: Second Elder

KEY: G minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante, concerto, all'unisono passages

AVAILABLE VOCAL SCORES: None

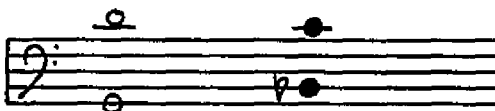
TITLE: RAISE YOUR VOICE TO SOUNDS OF JOY

ORATORIO: Susanna (1749) 1/191

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Sustained, florid

AFFECTION: Joy

MUSICAL FORM: A

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Chelsias

KEY: D major

ORCHESTRATION: tpt, 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Bravura, concerto, all'unisono passages

AVAILABLE VOCAL SCORES: None

CHAPTER VII

ARIAS IN ADDITIONAL ORATORIOS

This chapter contains arias from the following oratorios.

L'Allegro, il Penseroso, ed il Moderato
Theodora
The Triumph of Time and Truth

Soprano Arias

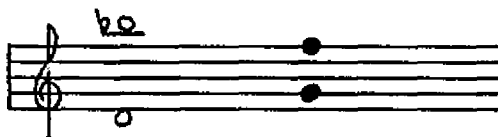
TITLE: COME, THOU GODDESS FAIR AND FREE

ORATORIO: L'Allegro, il Penseroso, vi/4
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Allegro Moderato

MUSICAL STYLE: Animated, spirited

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: L'Allegro

KEY: B-flat major

ORCHESTRATION: 2 vn, va, bc, 2 ob

OPERA SERIA TYPE: Concerto

AVAILABLE VOCAL SCORES: None

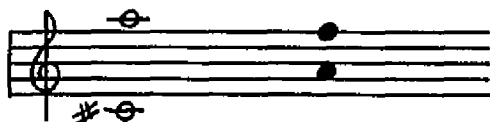
TITLE: COME RATHER, GODDESS, SAGE AND HOLY

ORATORIO: L'Allegro, il Penseroso, vi/9
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Largo e piano per tutto

MUSICAL STYLE: Sustained

AFFECTION: Melancholy

MUSICAL FORM: AA¹B

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Il Penseroso

KEY: D minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

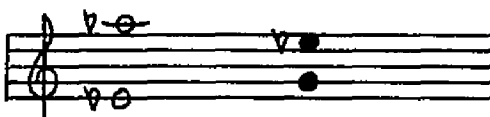
TITLE: COME, AND TRIP IT AS YOU GO

ORATORIO: L'Allegro, il Penseroso, vi/20
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Menuetto

MUSICAL STYLE: Graceful, spirited

AFFECTION: Joy, exuberance

MUSICAL FORM: AA¹

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: L'Allegro

KEY: C minor

ORCHESTRATION: ob, vn, va, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: 45 Handel Arias vol. 1,
International
Enoch

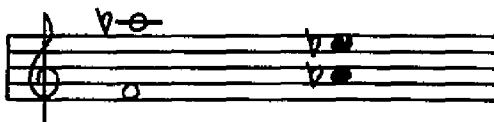
TITLE: COME BUT KEEP THY WONTED STATE

ORATORIO: L'Allegro, il Penseroso, vi/25
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Graceful, sustained

AFFECTION: Melancholy

MUSICAL FORM: A

METER: 4/4

RECITATIVE: Come, pensive nun

DRAMATIS PERSONNA: Il Penseroso

KEY: A-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 2, Boosey & Hawkes

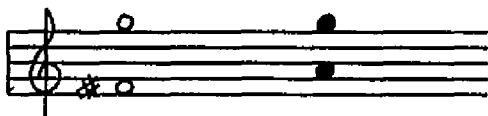
TITLE: MIRTH, ADMIT ME OF THY CREW

ORATORIO: L'Allegro, il Penseroso, vi/32
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Presto

MUSICAL STYLE: Animated, spirited

AFFECTION: Joy

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: Hence! loathed melancholy

DRAMATIS PERSONNA: L'Allegro

KEY: G major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: 45 Handel Arias vol. 2,
International
Novello

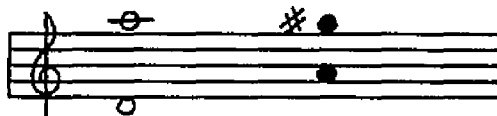
TITLE: SWEET BIRD THAT SHUN'ST THE NOISE OF FOLLY

ORATORIO: L'Allegro, il Penseroso, vi/39
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Andante / Larghetto e piano

MUSICAL STYLE: Sustained, animated at times

AFFECTION: Melancholy

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: First, and chief, on golden wing

DRAMATIS PERSONNA: Il Penseroso

KEY: D major

ORCHESTRATION: 2 vn, va, org-tasto solo, trans. fl

OPERA SERIA TYPE: Concerto

AVAILABLE VOCAL SCORES: 45 Handel Arias v. 2,
 International

TITLE: OFT ON A PLAT OF RISING GROUND

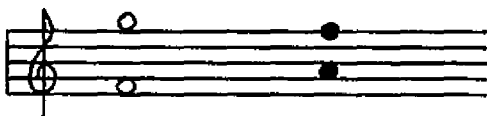
ORATORIO: L'Allegro, il Penseroso,
ed il Moderato (1740)

vi/53

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Largo e piano

MUSICAL STYLE: Sustained

AFFECTION: Reflection

MUSICAL FORM: A

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Il Penseroso

KEY: B-flat major

ORCHESTRATION: 2 vn, va, bc-tasto solo

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 1, Boosey & Hawkes
Novello
Oliver Ditson

TITLE: FAR, FROM ALL RESORT OF MIRTH

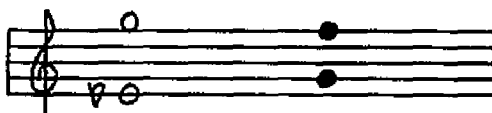
ORATORIO: L'Allegro, il Penseroso,
ed il Moderato (1740)

vi/55

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid

AFFECTION: Reflection

MUSICAL FORM: AB

METER: 3/4

RECITATIVE:

DRAMATIS PERSONNA: Il Penseroso

KEY: E-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: Novello

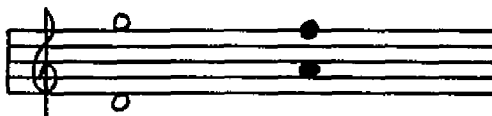
TITLE: LET ME WANDER NOT UNSEEN

ORATORIO: L'Allegro, il Penseroso, vi/58
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Siciliana

MUSICAL STYLE: Graceful, sustained

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 12/8

RECITATIVE: If I give the honour due

DRAMATIS PERSONNA: L'Allegro

KEY: D minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, siciliano, motto

AVAILABLE VOCAL SCORES: 45 Handel Arias vol. 1,
International
New Imperial Edition, Boosey &
Hawkes

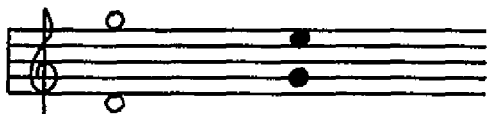
TITLE: STRAIGHT MINE EYE HATH CAUGHT NEW PLEASURES

ORATORIO: L'Allegro, il Penseroso, vi/60
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Spirited, florid passages

AFFECTION: Happiness

MUSICAL FORM: AA¹A²A³

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: L'Allegro

KEY: G major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 1, Boosey & Hawkes

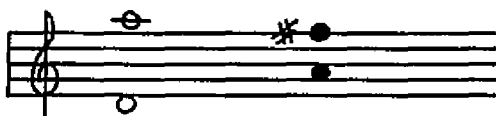
TITLE: OR LET THE MERRY BELLS RING ROUND

ORATORIO: L'Allegro, il Penseroso, vi/67
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Andante Allegro

MUSICAL STYLE: Animated, florid passages

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: L'Allegro

KEY: D major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Motto

AVAILABLE VOCAL SCORES: 45 Handel Arias vol. 1,
International
Novello

TITLE: BUT OH! SAD VIRGIN

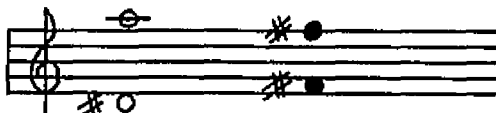
ORATORIO: L'Allegro, il Penseroso,
ed il Moderato (1740)

vi/83

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Florid

AFFECTION: Sadness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Il Penseroso

KEY: E major

ORCHESTRATION: vn, va, org-tasto solo, bc, vc

OPERA SERIA TYPE: Concerto, simile, pathetic

AVAILABLE VOCAL SCORES: None

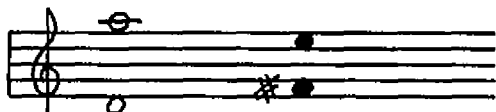
TITLE: THERE LET HYMEN OFT APPEAR

ORATORIO: L'Allegro, il Penseroso, vi/100
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: L'Allegro

KEY: A major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, motto, simile

AVAILABLE VOCAL SCORES: None

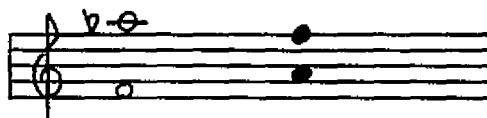
TITLE: HIDE ME FROM DAY'S GARISH EYE

ORATORIO: L'Allegro, il Penseroso, vi/105
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Largo e pianissimo

MUSICAL STYLE: Sustained

AFFECTION: Prayerful

MUSICAL FORM: AA¹A²

METER: 3/4

RECITATIVE: Me, when the sun begins to fling

DRAMATIS PERSONNA: Il Penseroso

KEY: A-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 1, Boosey & Hawkes
Oliver Ditson

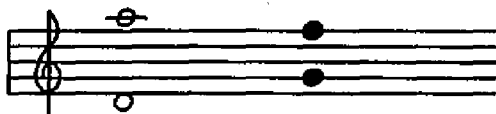
TITLE: AND EVER AGAINST EATING CARES

ORATORIO: L'Allegro, il Penseroso, vi/111
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: L'Allegro

KEY: G minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere, simile

AVAILABLE VOCAL SCORES: None

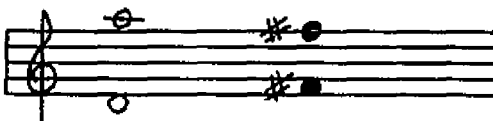
TITLE: ORPHEUS' SELF MAY HEAVE HIS HEAD

ORATORIO: L'Allegro, il Penseroso, vi/115
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: L'Allegro

KEY: G major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

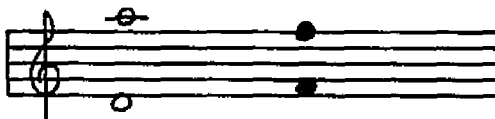
TITLE: MAY AT LAST MY WEARY AGE

ORATORIO: L'Allegro, il Penseroso, vi/133
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained, graceful

AFFECTION: Hope

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Il Penseroso

KEY: D minor

ORCHESTRATION: bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 2, Boosey & Hawkes

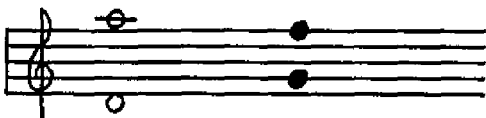
TITLE: COME, WITH GENTLE HAND RESTRAIN

ORATORIO: L'Allegro, il Penseroso, vi/152
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited

AFFECTION: Imploring

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Il Moderato

KEY: G minor

ORCHESTRATION: ob, vn, bc

OPERA SERIA TYPE: All'unisono passages, concerto

AVAILABLE VOCAL SCORES: None

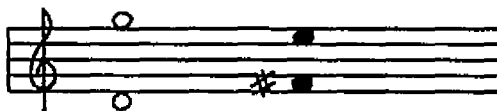
TITLE: EACH ACTION WILL DERIVE NEW GRACE

ORATORIO: L'Allegro, il Penseroso, vi/155
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 6/4, 9/4

RECITATIVE: No more short life

DRAMATIS PERSONNA: Il Moderato

KEY: D major

ORCHESTRATION: ob, vn, bc

OPERA SERIA TYPE: Cantabile, all'unisono passages,
concerto

AVAILABLE VOCAL SCORES: None

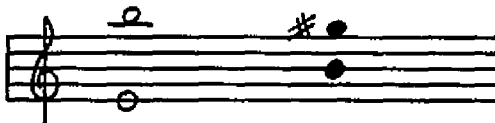
TITLE: SOMETIMES LET GORGEOUS TRAGEDY

ORATORIO: L'Allegro, il Penseroso, vi/176
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens .

RANGE/TESSITURA:



TEMPO: Larghetto e piano

MUSICAL STYLE: Sustained, florid

AFFECTION: Melancholy

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: Hence! vain deluding joys

DRAMATIS PERSONNA: Il Penseroso

KEY: B minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

TITLE: FOND FLATT'RING WORLD, ADIEU

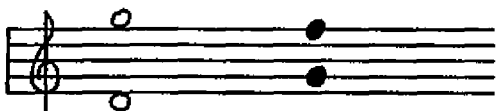
ORATORIO: Theodora (1750)

viii/49

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: Though hard, my friends

DRAMATIS PERSONNA: Theodora

KEY: C minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

TITLE: ANGELS, EVER BRIGHT AND FAIR

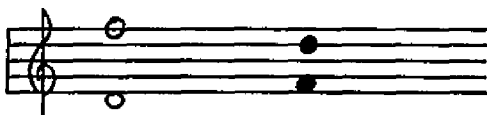
ORATORIO: Theodora (1750)

viii/81

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful, sustained

AFFECTION: Prayerful, longing

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Theodora

KEY: F major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, pathetic

AVAILABLE VOCAL SCORES: 45 Handel Arias v. 2,
International
Boosey & Hawkes
J. Williams

TITLE: WITH DARKNESS DEEP, AS IS MY WOE

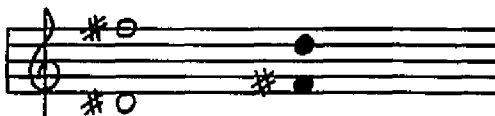
ORATORIO: Theodora (1750)

viii/109

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Largo e staccato

MUSICAL STYLE: Sustained

AFFECTION: Grief

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: O thou bright sun!

DRAMATIS PERSONNA: Theodora

KEY: F-sharp minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, simile, pathetic

AVAILABLE VOCAL SCORES: Boosey & Hawkes

TITLE: OH THAT I ON WINGS COULD RISE

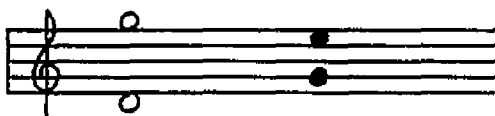
ORATORIO: Theodora (1750)

viii/113

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Florid, sustained

AFFECTION: Longing

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: But why art thou disquieted, my soul

DRAMATIS PERSONNA: Theodora

KEY: E minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere, motto, simile

AVAILABLE VOCAL SCORES: None

TITLE: THE PILGRIM'S HOME

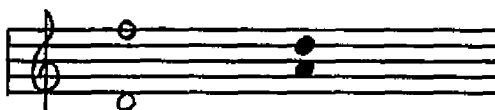
ORATORIO: Theodora (1750)

viii/141

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful

AFFECTION: Longing

MUSICAL FORM: AB

METER: 12/8

RECITATIVE: None

DRAMATIS PERSONNA: Theodora

KEY: D minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, siciliano, pathetic

AVAILABLE VOCAL SCORES: Boosey & Hawkes

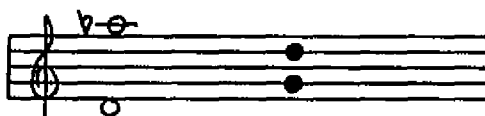
TITLE: WHEN SUNK IN ANGUISH AND DESPAIR

ORATORIO: Theodora (1750) viii/165

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, graceful

AFFECTION: Joy, seriousness

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Theodora

KEY: G minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Cantabile, motto

AVAILABLE VOCAL SCORES: None

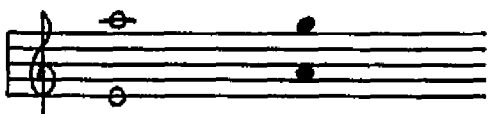
TITLE: FAITHFUL MIRROR!

ORATORIO: The Triumph of Time and Truth (1757) xx/15

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Sadness

MUSICAL FORM: Da Capo

METER: 3/8

RECITATIVE: How Happy, could I fix but here

DRAMATIS PERSONNA: Beauty

KEY: A minor

ORCHESTRATION: vn, va, bc, ob

OPERA SERIA TYPE: Mezzo Carattere, concerto, motto,
pathetic

AVAILABLE VOCAL SCORES: None

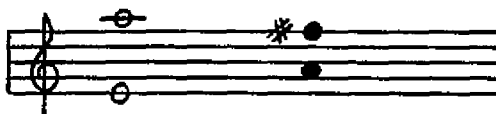
TITLE: PENSIVE SORROW

ORATORIO: The Triumph of Time and Truth (1757) xx/18

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, florid

AFFECTION: Sorrow, reflection

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Pleasure

KEY: A major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Mezzo Carattere, motto, pathetic

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs v. 5,
Boosey & Hawkes

TITLE: SORROW DARKENS EVERY FEATURE

ORATORIO: The Triumph of Time and Truth (1757) xx/21

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Sustained

AFFECTION: Sorrow

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Pleasure

KEY: E minor

ORCHESTRATION: ob, vn, va, vc

OPERA SERIA TYPE: Cantabile, concerto, simile, pathetic

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs v. 3,
Boosey & Hawkes

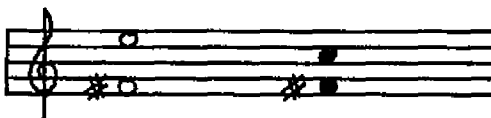
TITLE: COME, COME, LIVE WITH PLEASURE

ORATORIO: The Triumph of Time and Truth (1757) xx/23

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: None given

MUSICAL STYLE: Sustained

AFFECTION: Joy

MUSICAL FORM: A

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Pleasure

KEY: G major

ORCHESTRATION: bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: None

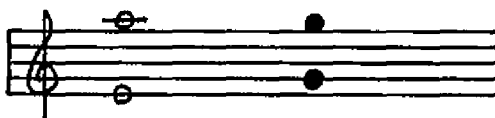
TITLE: EVER FLOWING TIDES OF PLEASURE

ORATORIO: The Triumph of Time and Truth (1757) xx/29

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Beauty

KEY: F major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

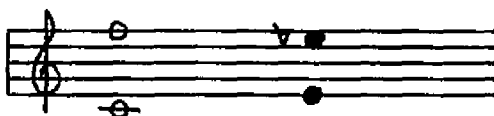
TITLE: HAPPY BEAUTY

ORATORIO: The Triumph of Time and Truth (1757) xx/42

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: None Given

MUSICAL STYLE: Sustained, somewhat angular

AFFECTION: Happiness

MUSICAL FORM: ABA¹

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Deceit

KEY: F major

ORCHESTRATION: 2 hn, 2 ob, bn, 3 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere, concerto, motto

AVAILABLE VOCAL SCORES: None

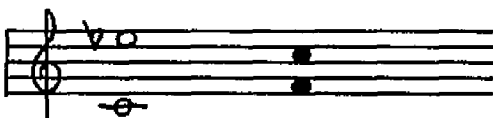
TITLE: NO MORE COMPLAINING

ORATORIO: The Triumph of Time and Truth (1757) xx/102

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Graceful

AFFECTION: Happiness

MUSICAL FORM: Da Capo

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Deceit

KEY: G minor

ORCHESTRATION: bc, solo inst. in ritornello

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

TITLE: PLEASURE'S GENTLE ZEPHYRS PLAYING

ORATORIO: The Triumph of Time and Truth (1757) xx/104

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: None given

MUSICAL STYLE: Graceful, florid passages

AFFECTION: Joy

MUSICAL FORM: Da Capo

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Deceit

KEY: F major

ORCHESTRATION: fl, 2 vn, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs v. 4,
Boosey & Hawkes

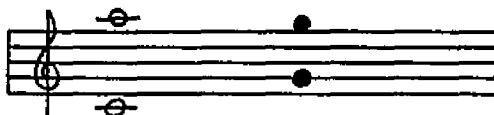
TITLE: COME, OH TIME

ORATORIO: The Triumph of Time and Truth (1757) xx/106

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Allegro, ma non troppo

MUSICAL STYLE: Animated, sustained, some florid passages

AFFECTION: Happiness

MUSICAL FORM: Da Capo

METER: 4/4, 12/8

RECITATIVE: None

DRAMATIS PERSONNA: Beauty

KEY: B-flat major

ORCHESTRATION: bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

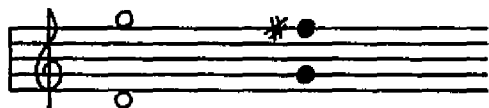
TITLE: MELANCHOLY IS A FOLLY

ORATORIO: The Triumph of Time and Truth (1757) xx/120

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, graceful

AFFECTION: Joy

MUSICAL FORM: Da Capo

METER: 3/8

RECITATIVE: Seek not to know

DRAMATIS PERSONNA: Deceit

KEY: G major

ORCHESTRATION: 2 vn, va, bc, 2 ob

OPERA SERIA TYPE: Mezzo Carattere, concerto

AVAILABLE VOCAL SCORES: None

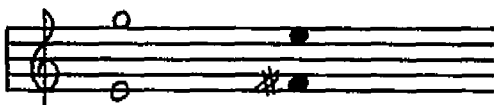
TITLE: FAIN WOULD I, TWO HEARTS ENJOYING

ORATORIO: The Triumph of Time and Truth (1757) xx/124

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Adagio

MUSICAL STYLE: Graceful

AFFECTION: Sadness

MUSICAL FORM: AB

METER: 3/8

RECITATIVE: What is the present hour

DRAMATIS PERSONNA: Misprint - lists Deceit but it should
be Beauty

KEY: B minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

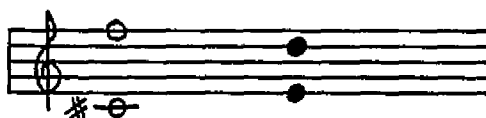
TITLE: CHARMING BEAUTY

ORATORIO: The Triumph of Time and Truth (1757) xx/135

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Graceful

AFFECTION: Reflection

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Deceit

KEY: D major

ORCHESTRATION: 2 ob, 2 vn, vc

OPERA SERIA TYPE: Mezzo Carattere, concerto, motto

AVAILABLE VOCAL SCORES: None

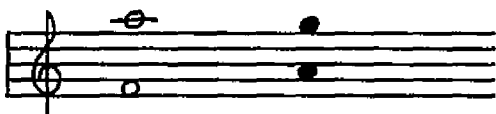
TITLE: SHARP THORNS DESPISING

ORATORIO: The Triumph of Time and Truth (1757) xx/138

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: Da Capo

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: Deceit

KEY: F major

ORCHESTRATION: ob, 2 vn, va, bc

OPERA SERIA TYPE: Bravura, all'unisono, concerto

AVAILABLE VOCAL SCORES: None

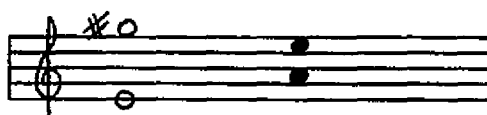
TITLE: PLEASURE! MY FORMER WAYS RESIGNING

ORATORIO: The Triumph of Time and Truth (1757) xx/140

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Graceful

AFFECTION: Reflection

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Beauty

KEY: A major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: None

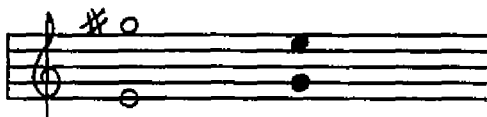
TITLE: GUARDIAN ANGELS, OH, PROTECT ME

ORATORIO: The Triumph of Time and Truth (1757) xx/161

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Largo, e staccato

MUSICAL STYLE: Graceful

AFFECTION: Prayerful

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: She's gone, and Truth descending

DRAMATIS PERSONNA: Beauty

KEY: E major

ORCHESTRATION: 2 vn, va, bc, ob

OPERA SERIA TYPE: Cantabile, concerto, motto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 1, Boosey & Hawkes
Broekmans

Alto Arias

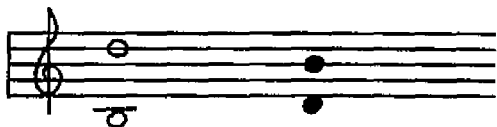
TITLE: SOMETIMES LET GORGEOUS TRAGEDY

ORATORIO: L'Allegro, il Penseroso, vi/77
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid

AFFECTION: Sadness, seriousness

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: Hence! vain deluding joys

DRAMATIS PERSONNA: Il Penseroso

KEY: F-sharp minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

TITLE: THE RAPTURE'D SOUL DEFIES THE SWORD

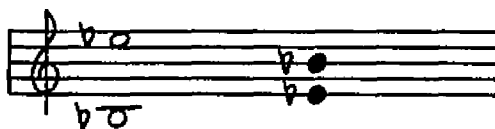
ORATORIO: Theodora (1750)

viii/34

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Vigorous, florid

AFFECTION: Defiance, passion

MUSICAL FORM: Dal Segno

METER: 6/8, 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Didimus

KEY: E-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

TITLE: BANE OF VIRTUE, NURSE OF PASSIONS

ORATORIO: Theodora (1750)

viii/52

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Larghetto e mezzo piano

MUSICAL STYLE: Graceful, florid

AFFECTION: Reflection, happiness

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: Oh bright example of all goodness

DRAMATIS PERSONNA: Irene

KEY: E major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 4, Boosey & Hawkes

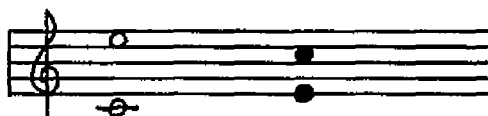
TITLE: AS WITH ROSY STEPS THE MORN ADVANCING

ORATORIO: Theodora (1750) viii/66

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Prayerful, reverence

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: Ah! whither should we fly

DRAMATIS PERSONNA: Irene

KEY: C major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 4, Boosey & Hawkes
Oliver Ditson

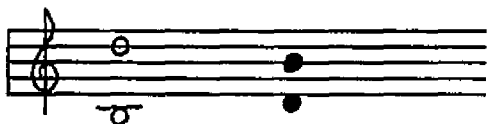
TITLE: KIND HEAVEN, IF VIRTUE BE THY CARE

ORATORIO: Theodora (1750) viii/84

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Adagio e piano / Andante

MUSICAL STYLE: Lyrical, declamatory

AFFECTION: Prayerful, passion

MUSICAL FORM: Da Capo

METER: 4/4, 3/8

RECITATIVE: Kind Heaven

DRAMATIS PERSONNA: Didimus

KEY: D major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: None

TITLE: DEEDS OF KINDNESS TO DISPLAY

ORATORIO: Theodora (1750)

viii/127

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Graceful

AFFECTION: Happiness

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Didimus

KEY: E major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Cantabile, motto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 4, Boosey & Hawkes

TITLE: DEFEND HER HEAVEN

ORATORIO: Theodora (1750)

viii/131

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Larghetto e piano

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Prayerful

MUSICAL FORM: Dal Segno

METER: 3/4

RECITATIVE: The clouds begin to veil the hemisphere

DRAMATIS PERSONNA: Irene

KEY: E minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs v. 3,
Boosey & Hawkes

TITLE: SWEET ROSE AND LILY

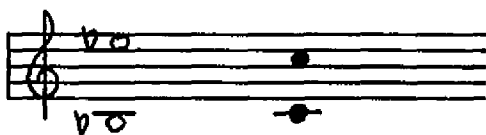
ORATORIO: Theodora (1750)

viii/136

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Graceful, florid

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 3/8

RECITATIVE: Or lull'd with grief

DRAMATIS PERSONNA: Didimus

KEY: E-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere, motto

AVAILABLE VOCAL SCORES: Boosey & Hawkes
Peters
Novello

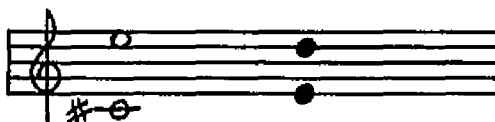
TITLE: LORD, TO THEE EACH NIGHT AND DAY

ORATORIO: Theodora (1750) viii/161

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Largo

MUSICAL STYLE: Graceful, declamatory, sustained

AFFECTION: Prayerful

MUSICAL FORM: Dal Segno

METER: 4/4, 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Irene

KEY: D major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Imperial Edition, Boosey & Hawkes
Oliver Ditson

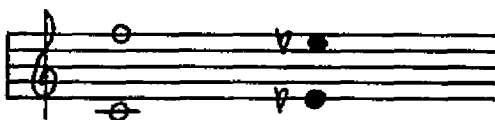
TITLE: NEW SCENES OF JOY COME CROWDING ON

ORATORIO: Theodora (1750) viii/186

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: She's gone!

DRAMATIS PERSONNA: Irene

KEY: C minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Simile

AVAILABLE VOCAL SCORES: None

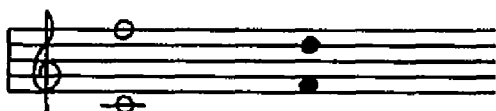
TITLE: THE BEAUTY, SMILING, AND SWEET BEGUILING

ORATORIO: The Triumph of Time and Truth (1757) xx/25

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Andante Allegro

MUSICAL STYLE: Animated, florid

AFFECTION: Reflection

MUSICAL FORM: Da Capo

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Counsel

KEY: D minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

TITLE: MORTALS THINK, THAT TIME IS SLEEPING

ORATORIO: The Triumph of Time and Truth (1757) xx/108

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Larghetto / Allegro

MUSICAL STYLE: Animated, florid

AFFECTION: Seriousness, reflection

MUSICAL FORM: Da Capo

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Counsel

KEY: F major

ORCHESTRATION: 2 ob or trans. fl, 2 vn, va, bc

OPERA SERIA TYPE: Concerto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 4, Boosey & Hawkes

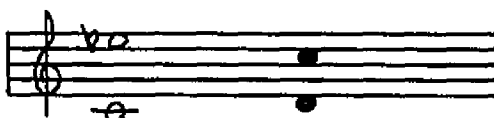
TITLE: ON THE VALLEYS, DARK AND CHEERLESS

ORATORIO: The Triumph of Time and Truth (1757) xx/125

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Reflection

MUSICAL FORM: Da Capo

METER: 4/4

RECITATIVE: Vain the delights of age

DRAMATIS PERSONNA: Counsel

KEY: C major

ORCHESTRATION: 2 fl, 2 vn, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: None

TITLE: THUS TO GROUND, THOU

ORATORIO: The Triumph of Time and Truth (1757) xx/146

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Andante Allegro

MUSICAL STYLE: Vigorous

AFFECTION: Anger

MUSICAL FORM: Da Capo

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Counsel

KEY: A minor

ORCHESTRATION: tutti unisoni, bc

OPERA SERIA TYPE: Parlante, all'unisono, concerto, rage

AVAILABLE VOCAL SCORES: None

Tenor Arias

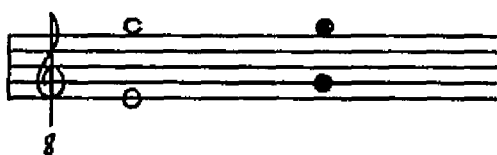
TITLE: HASTE THEE, NYMPH

ORATORIO: L'Allegro, il Penseroso, vi/12
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Happiness

MUSICAL FORM: A

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: L'Allegro

KEY: F major

ORCHESTRATION: 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Bravura, simile, motto

AVAILABLE VOCAL SCORES: None

TITLE: COME, AND TRIP IT AS YOU GO

ORATORIO: L'Allegro, il Penseroso, vi/20
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Menuetto

MUSICAL STYLE: Graceful, spirited

AFFECTION: Joy, exuberance

MUSICAL FORM: AA¹

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: L'Allegro

KEY: C minor

ORCHESTRATION: ob, vn, va, bc

OPERA SERIA TYPE: Concerto, all'unisono

AVAILABLE VOCAL SCORES: 45 Handel Arias v. 1,
International
Enoch

TITLE: FAR, FROM ALL RESORT OF MIRTH

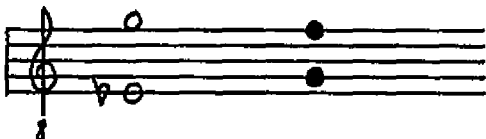
ORATORIO: L'Allegro, il Penseroso,
ed il Moderato (1740)

vi/55

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid

AFFECTION: Reflection

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Il Penseroso

KEY: E-flat major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: Novello

TITLE: LET ME WANDER NOT UNSEEN

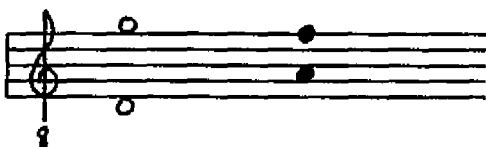
ORATORIO: L'Allegro, il Penseroso,
ed il Moderato (1740)

vi/58

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Siciliana

MUSICAL STYLE: Graceful, sustained

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 12/8

RECITATIVE: If I give the honour due

DRAMATIS PERSONNA: L'Allegro

KEY: D minor

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Cantabile, siciliano, motto

AVAILABLE VOCAL SCORES: New Imperial Edition, Boosey &
Hawkes
Novello
45 Handel Arias v. 1,
International

TITLE: OR LET THE MERRY BELLS RING ROUND

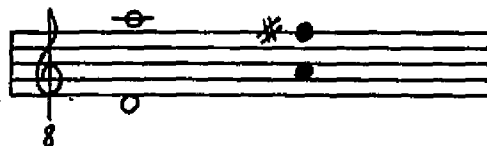
ORATORIO: L'Allegro, il Penseroso,
ed il Moderato (1740)

vi/67

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Andante Allegro

MUSICAL STYLE: Animated, florid passages

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: L'Allegro

KEY: D major

ORCHESTRATION: 2 vn, bc

OPERA SERIA TYPE: Motto

AVAILABLE VOCAL SCORES: Novello
45 Handel Arias v. 1,
International

TITLE: THERE LET HYMEN OFT APPEAR

ORATORIO: L'Allegro, il Penseroso, vi/100
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: L'Allegro

KEY: A major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura, motto, simile

AVAILABLE VOCAL SCORES: None

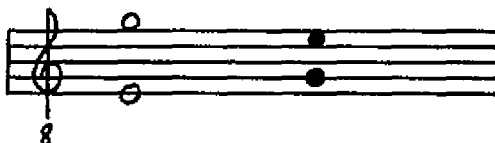
TITLE: I'LL TO THE WELL-TROD STAGE ANON

ORATORIO: L'Allegro, il Penseroso, vi/108
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Pomposo

MUSICAL STYLE: Sustained, florid

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: L'Allegro

KEY: C major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: None

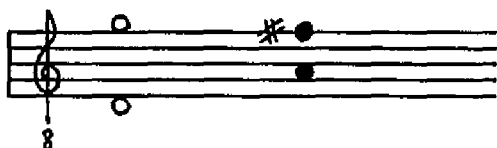
TITLE: THESE DELIGHTS IF THOU CANST GIVE

ORATORIO: L'Allegro, il Penseroso, vi/121
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Happiness

MUSICAL FORM: ABA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: L'Allegro

KEY: D major

ORCHESTRATION: ob, 2 vn, va, bc, tpt

OPERA SERIA TYPE: Bravura, concerto, motto

AVAILABLE VOCAL SCORES: None

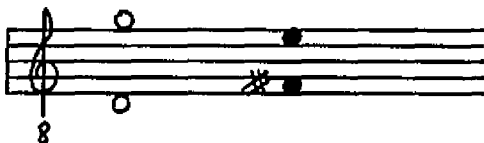
TITLE: EACH ACTION WILL DERIVE NEW GRACE

ORATORIO: L'Allegro, il Penseroso, vi/155
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Happiness

MUSICAL FORM: AB

METER: 6/4, 9/4

RECITATIVE: No more short life they will spend

DRAMATIS PERSONNA: Moderato

KEY: D major

ORCHESTRATION: ob, vn, bc

OPERA SERIA TYPE: Cantabile, concerto, all'unisono
passages

AVAILABLE VOCAL SCORES: None

TITLE: DESCEND, KIND PITY

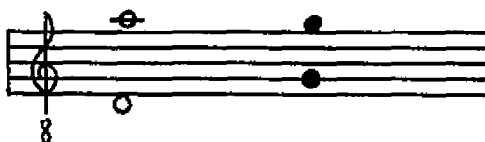
ORATORIO: Theodora (1750)

viii/42

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, florid

AFFECTION: Longing, sadness

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: I know thy virtues

DRAMATIS PERSONNA: Septimus

KEY: G major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: None

AVAILABLE VOCAL SCORES: None

TITLE: DREAD THE FRUITS OF CHRISTIAN FOLLY

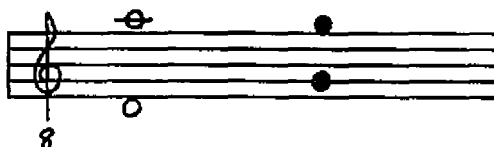
ORATORIO: Theodora (1750)

viii/77

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Pity

MUSICAL FORM: Da Capo

METER: 3/4

RECITATIVE: Mistaken wretches

DRAMATIS PERSONNA: Septimus

KEY: G major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Bravura

AVAILABLE VOCAL SCORES: None

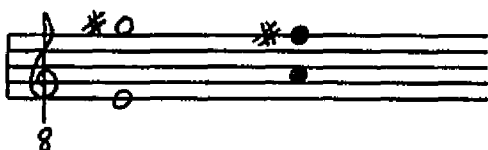
TITLE: THOUGH THE HONORS

ORATORIO: Theodora (1750) viii/118

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Sadness, seriousness

MUSICAL FORM: Ritornello

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Septimus

KEY: A major

ORCHESTRATION: 2 vn, va, vc, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: None

TITLE: FROM VIRTUE SPRINGS EACH GEN'ROUS DEED

ORATORIO: Theodora (1750)

viii/192

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, florid

AFFECTION: Prayerful, longing

MUSICAL FORM: Dal Segno

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Septimus

KEY: D major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Motto

AVAILABLE VOCAL SCORES: None

TITLE: PENSIVE SORROW

ORATORIO: The Triumph of Time and Truth (1757) xx/18

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, florid

AFFECTION: Sorrow, reflection

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Pleasure

KEY: A major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere, motto, pathetic

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 5, Boosey & Hawkes

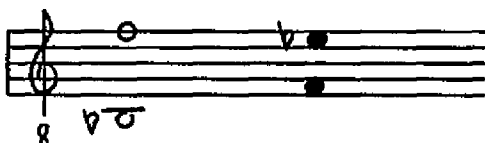
TITLE: DRYADS, SYLVANS, WITH FAIR FLORA

ORATORIO: The Triumph of Time and Truth (1757) xx/93

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: None given

MUSICAL STYLE: Flowing, sustained, florid passages

AFFECTION: Joy

MUSICAL FORM: ABA¹

METER: 12/8

RECITATIVE: None

DRAMATIS PERSONNA: Pleasure

KEY: E-flat major

ORCHESTRATION: ob, 2 vn, va, bn, bc

OPERA SERIA TYPE: Cantabile, concerto, siciliano

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 3, Boosey & Hawkes

TITLE: LOVELY BEAUTY

ORATORIO: The Triumph of Time and Truth (1757) xx/116

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, graceful

AFFECTION: Imploring

MUSICAL FORM: Dal Segno

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Pleasure

KEY: D major

ORCHESTRATION: 2 vn, va, bc, 2 ob

OPERA SERIA TYPE: Mezzo Carattere, concerto, motto

AVAILABLE VOCAL SCORES: None

TITLE: LIKE CLOUDS, STORMY WINDS THEM IMPELLING

ORATORIO: The Triumph of Time and Truth (1757) xx/153

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Allegro / Andante

MUSICAL STYLE: Vigorous, florid

AFFECTION: Anger

MUSICAL FORM: ABA¹

METER: 3/4, 4/4

RECITATIVE: As with Error

DRAMATIS PERSONNA: Pleasure

KEY: G major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Bravura, motto, simile, rage

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs v. 5,
Boosey & Hawkes

Bass Arias

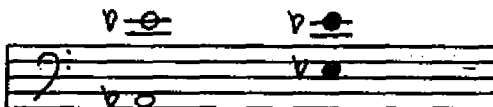
TITLE: MIRTH ADMIT ME OF THY CREW

ORATORIO: L'Allegro, il Penseroso, vi/48
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Animated, florid, sustained

AFFECTION: Happiness

MUSICAL FORM: Ritornello

METER: 6/8

RECITATIVE: If I give thee honour due

DRAMATIS PERSONNA: L'Allegro

KEY: E-flat major

ORCHESTRATION: vn, va, bc, hn

OPERA SERIA TYPE: Bravura, concerto

AVAILABLE VOCAL SCORES: Novello

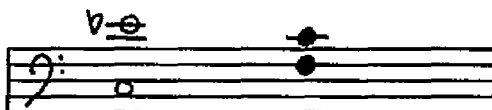
TITLE: COME, WITH NATIVE LUSTER SHINE

ORATORIO: L'Allegro, il Penseroso, vi/143
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:



TEMPO: Andante Larghetto

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Happiness

MUSICAL FORM: ABC (C is a recitative)

METER: 3/4, 4/4

RECITATIVE: Hence, boast not, ye profane

DRAMATIS PERSONNA: Moderato

KEY: F major

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere, simile

AVAILABLE VOCAL SCORES: Curwen & Sons

TITLE: GO, MY FAITHFUL SOLDIER

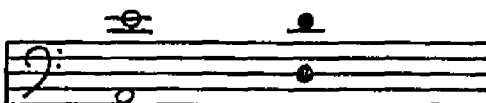
ORATORIO: Theodora (1750)

viii/8

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Pomposo

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Reverence, seriousness

MUSICAL FORM: AA¹

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Valens

KEY: D major

ORCHESTRATION: ob, 2 vn, 2 va, bc

OPERA SERIA TYPE: Concerto, motto

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 6, Boosey & Hawkes
Novello

TITLE: RACKS, GIBBETS, SWORD AND FIRE

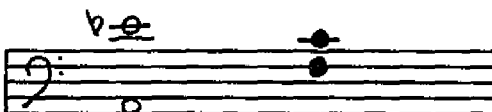
ORATORIO: Theodora (1750)

viii/22

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Vigorous, declamatory

AFFECTION: Anger

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Valens

KEY: F major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante, rage

AVAILABLE VOCAL SCORES: None

TITLE: WIDE SPREAD HIS NAME

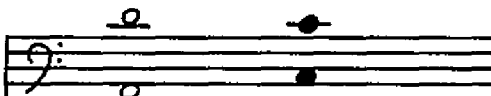
ORATORIO: Theodora (1750)

viii/99

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Non troppo Allegro, ma staccato

MUSICAL STYLE: Angular, spirited, florid

AFFECTION: Heroism, passion

MUSICAL FORM: ABA¹

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Valens

KEY: C major

ORCHESTRATION: 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Parlante/Bravura

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 7, Boosey & Hawkes
Novello

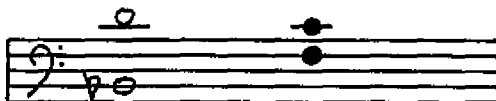
TITLE: CEASE, YE SLAVES, YOUR FRUITLESS PRAY'R

ORATORIO: Theodora (1750) viii/197

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Furioso

MUSICAL STYLE: Vigorous, declamatory

AFFECTION: Anger

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: Valens

KEY: B-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante/Bravura, rage

AVAILABLE VOCAL SCORES: None

TITLE: YE MINISTERS OF JUSTICE

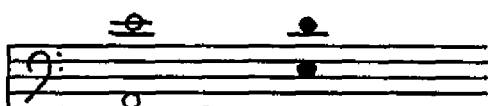
ORATORIO: Theodora (1750)

viii/221

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, declamatory

AFFECTION: Anger

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Valens

KEY: C major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Parlante, motto, rage

AVAILABLE VOCAL SCORES: None

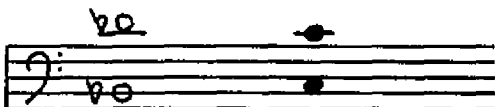
TITLE: LOATHSOME URNS

ORATORIO: The Triumph of Time and Truth (1757) xx/33

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Larghetto

MUSICAL STYLE: Sustained

AFFECTION: Reflection, seriousness

MUSICAL FORM: Da Capo

METER: 3/4

RECITATIVE: The hand of Time

DRAMATIS PERSONNA: Time

KEY: F minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Oliver Ditson
Novello

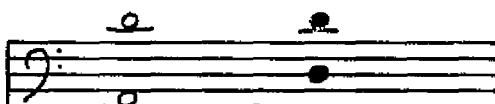
TITLE: LIKE THE SHADOW, LIFE EVER IS FLYING

ORATORIO: The Triumph of Time and Truth (1757) xx/63

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained

AFFECTION: Reflection

MUSICAL FORM: ABA¹

METER: 3/8

RECITATIVE: None

DRAMATIS PERSONNA: Time

KEY: D major

ORCHESTRATION: 2 ob, 2 vn, va, bc

OPERA SERIA TYPE: Mezzo Carattere, simile

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 7, Boosey & Hawkes

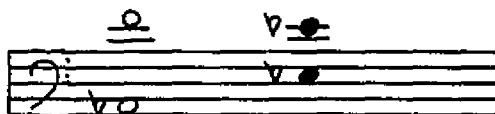
TITLE: FALSE DESTRUCTIVE WAYS OF PLEASURE

ORATORIO: The Triumph of Time and Truth (1757) xx/112

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Triumph

MUSICAL FORM: Dal Segno

METER: 3/8

RECITATIVE: You hop'd to call in vain

DRAMATIS PERSONNA: Time

KEY: E-flat major

ORCHESTRATION: 2 vn, va, bc

OPERA SERIA TYPE: Bravura, concerto, all'unisono passages

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 6, Boosey & Hawkes

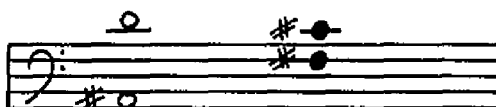
TITLE: FROM THE HEART, THAT FEELS MY WARNING

ORATORIO: The Triumph of Time and Truth (1757) xx/150

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first
used by Handel in 1708

RANGE/TESSITURA:



TEMPO: Andante

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Happiness

MUSICAL FORM: Dal Segno

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Time

KEY: B minor

ORCHESTRATION: vn, bc

OPERA SERIA TYPE: Mezzo Carattere

AVAILABLE VOCAL SCORES: Handel: A Collection of Songs
v. 6, Boosey & Hawkes

CHAPTER VIII

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The arias from George Frideric Handel's sacred oratorios have been annotated according to the following categories: 1) Chrysander edition volume number, 2) First performance date, 3) Page number within the oratorio volume, 4) Librettist, 5) Text source, 6) Range, 7) Tessitura, 8) Tempo, 9) Musical style, 10) Affection, 11) Musical form, 12) Meter, 13) Presence of an appropriate recitative preceding the aria, 14) Name of the oratorical character singing the aria, 15) Key, 16) Orchestration, 17) Opera seria aria type, 18) Available vocal scores containing the aria.

The catalogue portion of this paper is divided into four sections: Soprano, Alto, Tenor, Bass. Each of these sections is arranged alphabetically by oratorio, with arias listed according to their page number in the Chrysander Handel-Werk. Eight additional indices are also included.

The arias are indexed in the following ways:

(1) Alphabetical, (2) Oratorio, (3) Biblical source, (4) Tempo, (5) Affection, (6) Form, (7) Key, (8) Opera seria aria type.

Chapter VII contains arias from three other oratorios by Handel which are not based on biblical text but which contain values similar to those in the oratorio arias included in the main body of this monograph. The arias in this chapter are organized in the same manner as described above.

Conclusions

Four hundred and forty-six arias from Handel's oratorios have been catalogued in this study. Entries for soprano voice make up the largest group (180 entries). The other voices are represented as follows: alto (110 entries), tenor (90 entries), and bass (66 entries).¹ Most

¹ The roles Sisera (Deborah), Micah (Samson), Cyrus (Belshazzar), Alexander Balus (Alexander Balus), Othneil (Joshua), Solomon (Solomon), Joacim (Susanna), Israelite man (Judas Maccabaeus), Phanor (Joseph), and Mordecai (Esther), were originally sung by female voices. Arias for these roles are included in the alto aria section. Arias for Sisera (tenor aria section) and Phanor (soprano aria section) have also been included in the appropriate sections.

Countertenor arias, Hamor (Jephtha), Joseph (Joseph), Alto (L'Allegro), Alto (Israel), and Joad (Athalia), are included in the alto aria section.

Arias originally sung by boy sopranos, Benjamin (Joseph), Daniel (Susanna), Angel (Jephtha), Soprano

of the arias resemble the opera seria arias of Handel's time in form, style, and affection.

Research by Winton Dean has shown that Handel chose certain keys to represent particular affections. The findings of this study support Dean's research, but are not as conclusive because of the narrower parameters of statistical information. Nevertheless, a strong relationship between key and affection is present in one category. In arias expressing emotions related to joy, happiness, optimism, and amazement, 62% were set in F major, A major, G major, B-flat major, D major, and G minor.

Although Handel's oratorio arias are similar in style to his opera arias the percentage of da capo arias in each form is quite different. A comparison of the two forms reveals that the da capo form is used in 34% of the oratorio arias and in 87% of the opera arias.²

The oratorios of Handel provide a functional flexibility in various performance situations. Although written for the concert hall, most of the works are based on biblical materials and can easily be transferred to a

(Messiah), and Soprano (L'Allegro), are included in the soprano aria section. Arias for Benjamin are also included in the alto section.

Castrati arias, Barak (Deborah) and Didimus (Theodora), are included in the alto aria section.

² Dean, Handel's Dramatic Oratorios and Masques, p. 26.

church setting. This secular-sacred connection opens many avenues of performance possibilities for the singer.

Since the arias are dramatically conceived, they present opportunities for the singer-actor to create an aria-cycle in which all, or several, arias of one oratorio character may be performed in correct sequence. In order for the cycle to be completely effective it would be necessary to include a brief synopsis of important events which take place between the arias. At times, recitative could be enlisted to provide background information.

The soprano role of Cleopatra in Alexander Balus provides an example of how such an aria-cycle might be developed. Alexander Balus is based on I Maccabees 10-11 in the Apocrypha.

Program Notes: Cleopatra is the daughter of Ptolomee who is the King of Egypt. Alexander Balus has recently deposed the King of Syria and has made himself King. Alexander has been greeted warmly by Ptolomee and Cleopatra.

Aria: "Subtle love, with fancy viewing" (Larghetto)
Cleopatra sings of her love for Alexander (who is also in love with her).

Aria: "How happy should we mortals prove" (Allegro Moderato)
Cleopatra knows that she loves Alexander but wonders if he loves her.

Program Notes: Ptolomee has given Alexander permission to marry Cleopatra.

Recitative: "Ah! Whence these dire forebodings"

Aria: "Tost from thought to thought I rove" (Andante
Larghetto)

Even though her wedding is near, Cleopatra is not happy. She is filled with apprehension, although she does not know why.

Program Notes: Ptolomee has allowed Cleopatra to marry Alexander and has established a friendship with him in order to take over Syria. Because of this friendship with his father-in-law, Alexander has permitted Ptolomee to station his troops in Syria. When Ptolomee's troops attack Syria, Alexander rushes into battle but is defeated. Alexander then escapes to Arabia but is murdered by Zabdiel the Arab, a trusted ally. After a messenger brings Cleopatra the news of her husband's death, a second messenger informs her of her father's death.

Recitative: "Calm thou my soul"

Aria: "Convey me to some peaceful shore" (Largo)
Cleopatra prays for contentment and freedom from sorrow.

Recommendations

Handel composed a tremendous amount of vocal music of which the oratorio arias represent only a small part. Many arias are located in the Italian operas and cantatas. Unfortunately, most are rarely performed. When Chrysander included them in the Handel-Gesellschaft, he neglected to provide a keyboard reduction of the instrumental parts. This omission prevents many performance opportunities for the singer whose accompanist is unable to realize the bass.

A project to provide a keyboard reduction for all the Italian arias would probably provide availability for their inclusion in more recitals. In addition, very few of the Italian texts have been published with English translation. Although many performers are able to translate songs they perform, an English translation would facilitate proper interpretation and understanding for those without the ability. Finally, there is a need for an annotated catalogue of the opera and cantata arias. This catalogue would be of great assistance to the performer of Handel's arias and would better place the oratorio arias in perspective.

A compilation of aria-cycles similar to the example mentioned above might also prove to be another useful project. Arias could be grouped according to one of several ways: 1) dramatic personna; 2) the different genres of opera seria arias, 3) character types such as villains, heroes, heroines, fathers, tyrants, and 4) orchestration.

Handel's oratorio arias provide a vast range of possibilities for the performer or vocal instructor who is searching for recital or concert repertoire. The variety of these arias makes them even more attractive when one considers that they can be programmed individually or in groups. As more of Handel's vocal music is catalogued, many more performances will be programmed of the music of this great composer.

SELECTED BIBLIOGRAPHY

Dictionaries and Encyclopedias

- Apel, Willi, ed. Harvard Dictionary of Music. 2nd ed. Cambridge, Massachusetts: Belknap Press of Harvard University Press, 1972.
- Arnold, Denis, gen.ed. The New Oxford Companion to Music. Oxford: Oxford University Press, 1983.
- Sadie, Stanley, ed. The New Grove Dictionary of Music and Musicians. London: Macmillan Publishers Limited, 1980.

Books

- Abraham, Gerald, ed. Handel: A Symposium. London: Oxford University Press, 1954.
- Avison, Charles. An Essay on Musical Expression 1767. USA: 1967.
- Bell, A. Craig. Handel Before England. Yorkshire: The Grian-Aig Press, 1975.
- British Broadcasting Corporation. BBC Music Library Song Catalogue. London: British Broadcasting Corporation, 1966.
- Brown, John. Letters on the Italian Opera. 2nd ed. London: T. Cadell, 1791.
- Bukofzer, Manfred F. Music in the Baroque Era. New York: W. W. Norton and Company Inc., 1947.
- Burney, Charles. A General History of Music, from the Earliest Ages to the Present Period, 1789. Vol. 2. Edited by Frank Mercer. New York: Dover Publications Inc., 1935.

- Burney, Charles. An Account of the Musical Performances in Westminster Abbey, In Commemoration of Handel 1785. New York: Da Capo Press, 1979.
- Burney, Charles. Memoirs of the Life and Writings of the Abate Metastasio; in Which Are Incorporated Translations of His Principal Letters. London: G.G. and J. Robinson, 1796.
- Burrows, Donald. "Handel and Hanover." In Bach, Handel, Scarlatti Tercentenary Essays. Edited by Peter Williams. London: Cambridge University Press, 1985.
- Charmes, Desiree de, and Breed, Paul F. Songs in Collections: An Index. Detroit: Information Service Inc., 1966.
- Davison, Archibald T. Bach and Handel. Cambridge, USA: Harvard University Press, 1951.
- Dean, Winton. Handel and the Opera Seria. Berkeley: University of California Press, 1969.
- Dean, Winton. Handel's Dramatic Oratorios and Masques. London: Oxford University Press, 1959.
- Dean, Winton, and Knapp, John Merrill. Handel's Operas 1704-1726. Oxford: Clarendon Press, 1987.
- Dean, Winton. "Scholarship and the Handel Revival." In Handel Tercentenary Collection. Edited by Stanley Sadie and Anthony Hicks. Ann Arbor: UMI Research Press, 1987.
- Dean, Winton. The New Grove Handel. New York: W. W. Norton and Company Inc., 1980.
- Donington, Robert. A Performers Guide to Baroque Music. New York: Charles Scribners Sons, 1973.
- Donington, Robert. Baroque Music: Style and Performance. New York: W. W. Norton and Company Inc., 1982.
- Donington, Robert. The Interpretation of Early Music. London: Faber and Faber, 1977.
- Eslinger, Gary S., ed. Music in Print. Vol. 4s: Classical Vocal Music in Print: 1985 Supplement. Philadelphia: Musicdata, Inc., 1986.
- Espina, Noni. Repertoire for the Solo Voice. New Jersey: The Scarecrow Press, Inc., 1977.

- Gay, John. The Beggar's Opera 1728. New York: Doubleday, Page and Company, 1927.
- Geminiani, Francesco. The Art of Playing on the Violin, 1751. Edited by David D. Boyden. London: Oxford University Press, 1952.
- Gleason, Harold. Music in the Baroque. Music Literature Outlines, Series II. New York: Levis Music Stores, 1950.
- Goleeke, Thomas. Literature for Voice: An Index of Songs in Collections and Source Book for Teachers of Singing. New Jersey: The Scarecrow Press, Inc., 1984.
- Grout, Donald Jay with Williams, Hermine Weigel. A Short History of Opera. 3rd Edition. New York: Columbia University Press, 1988.
- Hawkins, Sir John. A General History of the Science and Practice of Music, 1776. Vol. 2. New York: Dover Publications, Inc., 1963.
- Heriot, Angus. The Castrati in Opera. London: Secker and Warburg, 1956.
- Hicks, Anthony. "Handel, Jennens and Saul: Aspects of a Collaboration." In Music and Theater: Essays in Honour of Winton Dean. Edited by Nigel Fortune. London: Cambridge University Press, 1987.
- Jacobi, Peter. The Messiah Book. New York: St. Martins Press, 1982.
- Kagen, Sergius. Music for the Voice. Bloomington: Indiana University Press, 1968.
- Landon, H.C. Robbins. Handel and His World. London: Weidenfield and Nicolson, 1984.
- Lang, Paul Henry. George Frideric Handel. New York: W. W. Norton and Company Inc., 1966.
- Laster, James. Catalogue of Vocal Solos and Duets Arranged in Biblical Order. New Jersey: The Scarecrow Press, 1984.
- Larsen, Jens Peter. Handel, Haydn, and the Viennese Classical Style. Ann Arbor: UMI Research Press, 1988.

- Larsen, Jens Peter. Handel's Messiah: Origins, Composition, Sources. New York: W. W. Norton & Co. Inc., 1957.
- Leichtentritt, Hugo. Music, History, and Ideas. Cambridge, USA: Harvard University Press, 1939.
- Leichtentritt, Hugo. Music of the Western Nations. Edited and Amplified by Nicolas Slonimsky. Cambridge, USA: Harvard University Press, 1956.
- Mainwaring, John. Memoirs of the Life of George Frederic Handel, 1760. Amsterdam: Frits Knuf, 1964.
- Mann, Alfred. "Georg Friedrich Händel: The Messiah." Music Review. MLA Notes 24 November, 1987.
- Mann, Alfred. "Messiah: The Verbal Text." In Festschrift Jens Peter Larsen. Edited by Wilhelm Hansen. London: J. and W. Chester Limited, 1972.
- Mattheson, Johann. Der Volckemene Capellmeister, Hamburg, 1739. Translated by Ernest C. Harriss. Ann Arbor, Michigan: University Microfilms International, 1981.
- Metzer, Bruce M., and May, Herbert G., ed. The Holy Bible. New York: Oxford University Press, 1973.
- Metzer, Bruce M., ed. The Apocrypha of the Old Testament. New York: Oxford University Press, 1965.
- Meynell, Hugo. The Art of Handel's Operas. Lewistown, New York: The Edwin Mellen Press, 1986.
- Nardone, Thomas R. Music In Print. Vol. 4: Classical Vocal Music In Print. Philadelphia: Musicdata, Inc., 1976.
- North, Roger. Roger North on Music, Being a Selection from his Essays Written During the Years c.1695-1728. Edited by John Wilson. London: Novello and Company Limited, 1959.
- Pleasants, Henry. The Great Singers, from the Dawn of Opera to Caruso, Callas and Pavarotti. New York: A Fireside Book, 1966.
- Robinson, Michael F. Naples and Neopolitan Opera. Oxford: Clarendon Press, 1972.
- Simon, Jacob ed. Handel: A Celebration of his Life and Times, 1685-1759. London: National Portrait Gallery, 1985.

- Smith, William C. A Handelian's Notebook. London: Adam & Charles Black Limited, 1965.
- Smither, Howard E. A History of the Oratorio, Vol. 2: The Oratorio in the Baroque Era: Protestant Germany and England. Chapel Hill: University of North Carolina Press, 1977.
- Strohm, Reinhard. Essays on Handel and Italian Opera. Cambridge: Cambridge University Press, 1985.
- Strunk, Oliver, ed. "Joseph Addison." In Source Readings in Music History From Classical Antiquity Through the Romantic Era, pp. 511-17. New York: W.W. Norton and Company, 1950.
- Timms, Colin. "Steffani's Influence on Handel's Chamber Duets." In Handel Tercentenary Collection, pp. 222-45. Edited by Stanley Sadie and Anthony Hicks. Ann Arbor: UMI Research Press, 1987.
- Tobin, John. Handel at Work. New York: St. Martin's Press, 1964.
- Tobin, John. Handel's Messiah: A Critical Account of the Manuscript Sources and Printed Editions. London: Cassell and Company Limited, 1969.
- Tosi, Pier Francesco. Opinioni de' cantori antichi, e moderni. Bologna, 1723. Translated and edited by J.E. Galliard, as Observations on the Florid Song. London: 1742.

Periodicals and Journals

- Lang, Paul Henry. "Handel: 300 Years On." The Musical Times 126 (February 1985):79.
- Lewis, Anthony. "Handel and the Aria." Proceedings of the Royal Musical Association 85 (1959):95-99.
- Leichtentritt, Hugo. "Handel's Harmonic Art." The Musical Quarterly. 21 (October 1935):208.
- Marcello, Benedetto. "Il Teatro alla Moda." In The Musical Quarterly. Translated by Reinhard Pauly. 34 (July 1948):371-403; 35 (January 1949):85-105.

- Robinson, Michael F. "The Aria in Opera Seria."
Proceedings of the Royal Musical Association 88
 (1962):34.
- Timms, Colin. "Handel and Steffani: A New Handel Signature."
The Musical Times 114 (April 1973):374.

Music

- Chrysander, Friedrich ed. Georg Friedrich Händels Werke.
 Leipzig: Breitkopf and Hartel, 1858-94, 1902.
- Chrysander, Friedrich ed. Georg Friedrich Händels Werke.
 Leipzig: Breitkopf and Hartel, 1858-94, 1902;
 reprint ed., New York: Edwin F. Kalmus Publisher.
- Caccini, Guilio. Le Nuove Musiche. Edited by Wiley
 Hitchcock. Madison: A-R Editions, Inc., 1970.
- Ford, Walter ed. G. F. Handel: A Collection of Songs
Volume I. London: Boosey & Hawkes, 1928.
- Ford, Walter ed. G. F. Handel: A Collection of Songs
Volume II. London: Boosey & Hawkes, 1929.
- Ford, Walter ed. G. F. Handel: A Collection of Songs
Volume III. London: Boosey & Hawkes, 1929.
- Ford, Walter ed. G. F. Handel: A Collection of Songs
Volume IV. London: Boosey & Hawkes, 1928.
- Ford, Walter ed. G. F. Handel: A Collection of Songs
Volume V. London: Boosey & Hawkes, 1929.
- Ford, Walter ed. G. F. Handel: A Collection of Songs
Volume VI. London: Boosey & Hawkes, 1929.
- Ford, Walter ed. G. F. Handel: A Collection of Songs
Volume VII. London: Boosey & Hawkes, 1929.
- Hall, James S., and Hall, Martin V. ed. L'Allegro il
Penseroso ed il Moderato. Hallische Händel-Ausgabe.
 Kassel und Bassel: Barenreiter, 1965.
- Handel, G.F. Three Ornamented Arias. Edited by Winton Dean.
 New York: Oxford University Press, 1973.

Kagen, Sergius ed. 45 Handel Arias From Operas and Oratorio.
3 vols. New York: International Music
Company, 1959.

Randegger, Alberto ed. Handel: Twelve Songs - Tenor. New
York: H. W. Gray & Company Ltd.

Randegger, Alberto ed. Handel: Twelve Songs - Baritone.
New York: H. W. Gray & Company Ltd.

Roth, Herman ed. 30 Ausgewählte Arien aus Opern und
Oratorien. Leipzig: Edition Peters, 1915.

Spicker, Max ed. Anthology of Sacred Song - Soprano. New
York: G. Schirmer, 1902.

Spicker, Max ed. Anthology of Sacred Song - Alto. New
York: G. Schirmer, 1902.

Spicker, Max ed. Anthology of Sacred Song - Tenor. New
York: G. Schirmer, 1902.

Spicker, Max ed. Anthology of Sacred Song - Bass. New
York: G. Schirmer, 1902.

Recordings

Hicks, Anthony. "Origins and the Present Performance."
Record notes to accompany Messiah-A Sacred Oratorio:
Foundling Hospital Version 1754. The Academy of Ancient
Music, 1980.

APPENDIX

Index A (Alphabetical)
Index B (Oratorio)
Index C (Biblical Source)
Index D (Tempo)
Index E (Affection)
Index F (Musical Form)
Index G (Key)
Index H (Opera Seria Aria Type)

INDEX A

Arias are listed alphabetically.

A serpent, in my bosom (<u>Saul/Bass</u>).....	434
Ah, canst thou but prove (<u>Athalia/Bass</u>).....	394
Ah jealousy, thou pelican (<u>Joseph/Sop</u>).....	145
All danger disdaining (<u>Deborah/Alto</u>).....	242
Alleluja (<u>Esther/Sop</u>).....	116
Alternate hopes and fears A (<u>Belshaz/Sop</u>).....	101
Alternate hopes and fears B (<u>Belshaz/Sop</u>).....	102
Amazed to find the foe (<u>Belshaz/Alto</u>).....	236
An infant rais'd (<u>Saul/Soprano</u>).....	191
And ever against (<u>L'Alleg/Sop</u>).....	460
Angels, ever bright (<u>Theo/Sop</u>).....	467
Arm, arm ye brave (<u>Judas/Bass</u>).....	415
As cheers the sun (<u>Joshua/Sop</u>).....	152
As great Jehovah lives (<u>Saul/Bass</u>).....	435
As with rosy steps (<u>Theo/Alto</u>).....	490
Ask if yon damask rose (<u>Susan/Sop</u>).....	213
At my feet extended (<u>Deb/Alto</u>).....	243
At my feet extended (<u>Deb/Ten</u>).....	324
Author of peace (<u>Saul/Sop</u>).....	199
Awake the ardour (<u>Deb/Bass</u>).....	400
Awful, pleasing being (<u>Joshua/Alto</u>).....	278
Bane of virtue (<u>Theo/Alto</u>).....	489
Be firm my soul A (<u>Joseph/Alto</u>).....	267
Be firm my soul B (<u>Joseph/Alto</u>).....	268
Be wise at length (<u>Occasion/Sop</u>).....	177
Behold and see (<u>Messiah/Ten</u>).....	350
Behold the monstrous (<u>Belshaz/Bass</u>).....	397
Bending to the throne (<u>Susan/Sop</u>).....	211
Beneath the cypress' (<u>Susan/Sop</u>).....	214
Beneath the vine (<u>Solomon/Sop</u>).....	205
Birth and fortune (<u>Saul/Ten</u>).....	371
Bless'd the day (<u>Solomon/Sop</u>).....	201
Blooming as the face (<u>Susan/Ten</u>).....	387
Blooming virgins (<u>Athalia/Sop</u>).....	89
Brave Jonathan (<u>Saul/Alto</u>).....	301
Breathe soft, ye gales (<u>Esther/Sop</u>).....	113
But lo! The angel (<u>Messiah/Sop</u>).....	163
But oh! Sad virgin (<u>L'Alleg/Sop</u>).....	457
But sooner Jordan's stream (<u>Saul/Ten</u>).....	373
But thou didst not (<u>Messiah/Sop</u>).....	168
But thou didst not (<u>Messiah/Ten</u>).....	351
But who may abide A (<u>Messiah/Bass</u>).....	418

But who may abide B (<u>Messiah/Alto</u>).....	284
But who may abide C (<u>Messiah/Sop</u>).....	162
Call forth thy pow'rs (<u>Judas/Ten</u>).....	344
Can I see my infant (<u>Solomon/Sop</u>).....	204
Can the black Aethiop (<u>Belshaz/Alto</u>).....	239
Capricious man (<u>Saul/Sop</u>).....	197
Cease, ye slaves (<u>Theo/Bass</u>).....	523
Charming beauty (<u>Triumph/Sop</u>).....	483
Chastity, thou cherub (<u>Susan/Sop</u>).....	218
Choirs of angels (<u>Deborah/Sop</u>).....	103
Chrystal streams (<u>Susan/Sop</u>).....	212
Clouds o'ertake (<u>Susan/Alto</u>).....	309
Come, and trip it (<u>L'Alleg/Sop</u>).....	448
Come, and trip it (<u>L'Alleg/Ten</u>).....	502
Come but keep thy (<u>L'Alleg/Sop</u>).....	449
Come, come (<u>Triumph/Sop</u>).....	475
Come, divine inspirer A (<u>Joseph/Alto</u>).....	269
Come, divine inspirer C (<u>Joseph/Alto</u>).....	270
Come, ever smiling liberty (<u>Judas/Sop</u>).....	156
Come, oh time (<u>Triumph/Sop</u>).....	480
Come rather, goddess (<u>L'Alleg/Sop</u>).....	447
Come, thou goddess fair (<u>L'Alleg/Sop</u>).....	446
Come, with gentle hand (<u>L'Alleg/Sop</u>).....	463
Come, with native luster (<u>L'Alleg/Bass</u>).....	519
Convey me to some (<u>Alex/Sop</u>).....	88
Deeds of kindness (<u>Theo/Alto</u>).....	492
Defend her Heaven (<u>Theo/Alto</u>).....	493
Descend, kind pity (<u>Theo/Ten</u>).....	510
Destructive war (<u>Belshaz/Alto</u>).....	240
Dread not, righteous Queen (<u>Haman/Sop</u>).....	119
Dread not, righteous Queen (<u>Esther/Alto</u>).....	251
Dread not, righteous Queen (<u>Haman/Ten</u>).....	328
Dread the fruits (<u>Theo/Ten</u>).....	511
Dry those unavailing tears (<u>Belshaz/Alto</u>).....	232
Dryads, Sylvans (<u>Triumph/Ten</u>).....	515
Dull delay (<u>Jephtha/Alto</u>).....	260
Each action will derive (<u>L'Alleg/Sop</u>).....	464
Each action will derive (<u>L'Alleg/Ten</u>).....	509
Endless fame (<u>Esther/Alto</u>).....	249
Ever flowing tides (<u>Triumph/Sop</u>).....	476
Every sight these eyes (<u>Solomon/Sop</u>).....	206
Every valley (<u>Messiah/Ten</u>).....	349
Fain would I (<u>Triumph/Sop</u>).....	482
Fair virtue shall charm me (<u>Alex/Alto</u>).....	221
Faith displays her (<u>Susan/Sop</u>).....	216
Faithful cares in vain (<u>Athalia/Sop</u>).....	91
Faithful mirror! (<u>Triumph/Sop</u>).....	472
False destructive ways (<u>Triumph/Bass</u>).....	527
Far, from all resort (<u>L'Alleg/Sop</u>).....	453
Far, from all resort (<u>L'Alleg/Ten</u>).....	503
Farewell, ye limpid springs (<u>Jephtha/Sop</u>).....	133
Father of heaven (<u>Judas/Sop</u>).....	159

Fell rage and black (Saul/Sop).....	196
Flatt'ring tongue (Haman/Sop).....	125
Fly from the threatening (Occasion/Sop).....	176
Fly, malicious spirit (Saul/Alto).....	302
Fond flatt'ring world (Theo/Sop).....	466
For ever blessed (Jephtha/Ten).....	335
Freedom now once more (Jephtha/Bass).....	408
Freely I to heav'n (Jephtha/Sop).....	136
From cities storm'd (Saul/Ten).....	375
From mighty kings (Judas/Sop).....	157
From the heart (Triumph/Bass).....	528
From this unhappy day (Saul/Sop).....	200
From virtue springs (Theo/Ten).....	513
Fury with red (Alex/Alto).....	228
Gentle airs (Athalia/Ten).....	319
Gloomy tyrants (Athalia/Alto).....	230
Go, my faithful soldier (Theo/Bass).....	520
God of our fathers (Samson/Ten).....	364
Gold within the furnace (Susan/Alto).....	314
Golden columns (Solomon/Ten).....	384
Great author (Alex/Ten).....	316
Great Dagon (Samson/Ten).....	369
Great God! Who yet (Belshaz/Alto).....	233
Guardian angels (Triumph/Sop).....	486
Guilt trembling (Susan/Sop).....	219
Happy beauty (Triumph/Sop).....	477
Happy, Iphis (Jephtha/Sop).....	134
Happy, oh, thrice happy (Joshua/Sop).....	153
Happy they! (Jephtha/Sop).....	132
Hark! Hark! Hark! (Athalia/Ten).....	320
Hark, he strikes the golden lyre (Alex/Sop).....	79
Hark! 'Tis the linnet (Joshua/Sop).....	150
Haste, Israel, haste (Joshua/Ten).....	342
Haste thee, nymph (L'Alleg/Ten).....	501
Haste, haste to the cedar (Solomon/Alto).....	305
Hateful man! (Alex/Ten).....	317
He has his mansion (Occasion/Ten).....	358
He shall feed (Messiah/Sop).....	166
He was despised A (Messiah/Alto).....	286
He was despised B (Messiah/Sop).....	167
Heaven has lent her (Esther/Sop).....	123
Hence, I hasten (Athalia/Sop).....	94
Hence, I hasten (Deborah/Ten).....	326
Here amid the shady woods (Alex/Sop).....	85
Heroes may boast (Alex/Alto).....	223
Heroes, when with glory (Joshua/Alto).....	270
Hide me from day's (L'Alleg/Sop).....	459
His mighty arm (Jephtha/Ten).....	332
His sceptre is the (Occasion/Bass).....	424
Honor and arms (Samson/Bass).....	430
Hope, a pure (Esther/Sop).....	122
Hope, a pure (Esther/Alto).....	252

How art thou fall'n (<u>Esther/Bass</u>).....	406
How beautiful are the A (<u>Messiah/Sop</u>).....	170
How beautiful are the B (<u>Messiah/Sop</u>).....	171
How beautiful are the C (<u>Messiah/Alto</u>).....	289
How can I stay (<u>Esther/Alto</u>).....	255
How great and many (<u>Occasion/Sop</u>).....	180
How green our fertile (<u>Solomon/Alto</u>).....	308
How happy should we (<u>Alex/Sop</u>).....	81
How lovely is the (<u>Deborah/Alto</u>).....	241
How vain is man (<u>Judas/Ten</u>).....	346
How willing my (<u>Samson/Bass</u>).....	432
I feel a spreading flame (<u>Joseph/Sop</u>).....	139
I know that my Redeemer (<u>Messiah/Sop</u>).....	172
I thank thee, Senach (<u>Belshaz/Ten</u>).....	323
If God be for us (<u>Messiah/Sop</u>).....	173
If guiltless blood (<u>Susan/Sop</u>).....	215
I'll to the well-trod (<u>L'Alleg/Ten</u>).....	507
Impious mortal (<u>Deborah/Alto</u>).....	245
Impious wretch (<u>Saul/Alto</u>).....	300
Impious wretch (<u>Saul/Alto</u>).....	303
Imposter! (<u>Joseph/Ten</u>).....	337
In gentle murmurs A (<u>Jephtha/Alto</u>).....	259
In gentle murmurs B (<u>Jephtha/Sop</u>).....	127
In Jehovah's awful sight (<u>Deborah/Sop</u>).....	106
In the battle (<u>Deborah/Alto</u>).....	246
Indulge thy faith (<u>Solomon/Ten</u>).....	382
Infernal spirits (<u>Saul/Ten</u>).....	376
Ingratitude's the queen A (<u>Joseph/Alto</u>).....	271
Ingratitude's the queen B (<u>Joseph/Alto</u>).....	272
Ingratitude's the queen C (<u>Joseph/Sop</u>).....	137
It is not virtue (<u>Samson/Alto</u>).....	293
Jehovah crowned with glory (<u>Haman/Alto</u>).....	253
Jehovah is my shield (<u>Occasion/Ten</u>).....	356
Jehovah, to my words (<u>Occasion/Ten</u>).....	355
Joys that are pure (<u>Samson/Alto</u>).....	291
Just are the ways (<u>Samson/Bass</u>).....	429
Kind Heaven (<u>Theo/Alto</u>).....	491
Kind hope thou (<u>Alex/Alto</u>).....	225
Lament not thus (<u>Belshaz/Alto</u>).....	231
Laud her, all ye (<u>Jephtha/Bass</u>).....	409
Let festal joy (<u>Belshaz/Ten</u>).....	321
Let me wander not (<u>L'Alleg/Sop</u>).....	454
Let me wander not (<u>L'Alleg/Ten</u>).....	504
Let other creatures die (<u>Jephtha/Alto</u>).....	263
Let the bright seraphim (<u>Samson/Sop</u>).....	189
Let the deep bowl (<u>Belshaz/Ten</u>).....	322
Like clouds (<u>Triumph/Ten</u>).....	517
Like the shadow (<u>Triumph/Bass</u>).....	526
Loathsome urns (<u>Triumph/Bass</u>).....	525
Lord, to Thee (<u>Theo/Alto</u>).....	495
Loud as the thunder's (<u>Samson/Ten</u>).....	361

Love, glory, ambition (<u>Alex/Sop</u>).....	84
Lovely beauty (<u>Triumph/Ten</u>).....	516
Low at her feet (<u>Deborah/Alto</u>).....	247
May at last (<u>L'Alleg/Sop</u>).....	462
May balmy peace (<u>Occasion/Sop</u>).....	184
Melancholy is a folly (<u>Triumph/Sop</u>).....	481
Mighty love now calls (<u>Alex/Alto</u>).....	224
Mirth, admit me (<u>L'Alleg/Sop</u>).....	450
Mirth, admit me (<u>L'Alleg/Bass</u>).....	518
Mortals think (<u>Triumph/Alto</u>).....	498
My soul rejects (<u>Saul/Sop</u>).....	194
My strength is from (<u>Samson/Ten</u>).....	367
My vengeance awakes me (<u>Athalia/Sop</u>).....	95
Nations, who in future (<u>Joshua/Alto</u>).....	280
New scenes of joy (<u>Theo/Alto</u>).....	496
No, cruel father (<u>Saul/Ten</u>).....	372
No, let the guilty (<u>Saul/Sop</u>).....	198
No more complaining (<u>Triumph/Sop</u>).....	478
No more disconsolate (<u>Deborah/Sop</u>).....	107
No more disconsolate (<u>Esther/Sop</u>).....	118
No! To thyself (<u>Belshaz/Alto</u>).....	237
No, unhallowed desire (<u>Judas/Ten</u>).....	345
Now a diff'rent measure (<u>Solomon/Alto</u>).....	307
Now sweetly smiling (<u>Deborah/Sop</u>).....	109
O beauteous Queen (<u>Esther/Alto</u>).....	254
O gracious God (<u>Joseph/Ten</u>).....	339
O Jordan, sacred tide (<u>Haman/Alto</u>).....	250
O King, your favours (<u>Saul/Alto</u>).....	296
O liberty, thou (<u>Judas/Sop</u>).....	155
O liberty, thou (<u>Occasion/Sop</u>).....	178
O Lord, how many are A (<u>Occasion/Ten</u>).....	353
O Lord, how many are B (<u>Occasion/Ten</u>).....	354
O lovely peace (<u>Judas/Sop</u>).....	161
O lovely youth (<u>Joseph/Sop</u>).....	138
O Mithra, with thy (<u>Alex/Alto</u>).....	226
O pity! (<u>Joseph/Sop</u>).....	147
O sword, and thou (<u>Alex/Bass</u>).....	392
O take me from (<u>Alex/Sop</u>).....	87
O the pleasure my soul (<u>Deborah/Sop</u>).....	108
O! Thou that tellest (<u>Messiah/Alto</u>).....	285
O what resistless (<u>Alex/Alto</u>).....	222
O who shall pour A (<u>Occasion/Sop</u>).....	174
O who shall pour B (<u>Occasion/Sop</u>).....	175
Oft on a plat (<u>L'Alleg/Sop</u>).....	452
Oh first in wisdom (<u>Joshua/Bass</u>).....	411
Oh God of truth (<u>Belshaz/Alto</u>).....	238
Oh godlike youth! (<u>Saul/Sop</u>).....	192
Oh! Had I Jubal's lyre (<u>Joshua/Sop</u>).....	154
Oh let it not (<u>Saul/Ten</u>).....	377
Oh Lord, whom we (<u>Athalia/Alto</u>).....	229
Oh Lord, whose mercies (<u>Saul/Alto</u>).....	297
Oh Lord, whose providence (<u>Saul/Ten</u>).....	379

Oh mirror of our fickle (<u>Samson/Alto</u>).....	290
Oh sacred oracles (<u>Belshaz/Alto</u>).....	234
Oh that I on wings (<u>Theo/Sop</u>).....	469
Oh! Who can tell (<u>Joshua/Sop</u>).....	149
On fair Euphrates' (<u>Susan/Alto</u>).....	312
On me let blind (<u>Jephtha/Alto</u>).....	264
On the rapid whirlwind's (<u>Susan/Alto</u>).....	313
On the valleys (<u>Triumph/Alto</u>).....	499
Open thy marble jaws (<u>Jephtha/Ten</u>).....	333
Oppression, no longer (<u>Athalia/Bass</u>).....	395
Oppress with neverceasing (<u>Belshaz/Bass</u>).....	396
Or let the merry bells (<u>L'Alleg/Sop</u>).....	456
Or let the merry bells (<u>L'Alleg/Ten</u>).....	505
Orpheus' self may heave (<u>L'Alleg/Sop</u>).....	461
Our fears are now (<u>Deborah/Sop</u>).....	110
Our fruits, whilst yet (<u>Joseph/Sop</u>).....	141
Peace crowned with roses (<u>Susan/Bass</u>).....	441
Pensive sorrow (<u>Triumph/Sop</u>).....	473
Pensive sorrow (<u>Triumph/Ten</u>).....	514
Pious king (<u>Solomon/Bass</u>).....	439
Pious orgies, pious airs (<u>Judas/Bass</u>).....	414
Place danger around (<u>Joshua/Alto</u>).....	281
Pleasure! My former ways (<u>Triumph/Sop</u>).....	485
Pleasure's gentle zephyrs (<u>Triumph/Sop</u>).....	479
Pluck root and branch (<u>Haman/Bass</u>).....	403
Pour forth no more (<u>Jephtha/Bass</u>).....	407
Powerful guardians (<u>Alex/Alto</u>).....	227
Powerful guardians (<u>Joseph/Sop</u>).....	140
Powerful guardians (<u>Joseph/Alto</u>).....	273
Praise the Lord (<u>Haman/Sop</u>).....	117
Praise ye the Lord (<u>Solomon/Bass</u>).....	437
Prepare the hymn (<u>Occasion/Bass</u>).....	426
Presuming slave (<u>Samson/Bass</u>).....	431
Prophetic raptures (<u>Joseph/Sop</u>).....	146
Prophetic visions (<u>Occasion/Sop</u>).....	179
Racks, gibbets, sword (<u>Theo/Bass</u>).....	521
Raise your voice (<u>Susan/Bass</u>).....	444
Regard, oh son (<u>Belshaz/Sop</u>).....	100
Rejoice greatly A (<u>Messiah/Sop</u>).....	164
Rejoice greatly B (<u>Messiah/Sop</u>).....	165
Remorse, confusion, horror (<u>Joseph/Ten</u>).....	336
Return, oh God (<u>Samson/Alto</u>).....	292
Round thy urn (<u>Susan/Ten</u>).....	388
Sacred raptures cheer (<u>Esther/Ten</u>).....	329
Sacred raptures cheer (<u>Solomon/Ten</u>).....	381
Scenes of horror (<u>Jephtha/Alto</u>).....	261
See, the raging flames (<u>Joshua/Bass</u>).....	412
See the tall palm (<u>Solomon/Ten</u>).....	383
See, with what a scornful (<u>Saul/Sop</u>).....	195
Shall I in Mamre's (<u>Joshua/Bass</u>).....	413
Sharp thorns despising (<u>Triumph/Sop</u>).....	484

Sin not, oh king (<u>Saul/Ten</u>).....	374
Since the race of time (<u>Joseph/Bass</u>).....	410
So much beauty (<u>Esther/Alto</u>).....	248
So rapid thy course (<u>Judas/Alto</u>).....	283
So shall the lute (<u>Judas/Sop</u>).....	160
So shall the sweet (<u>Alex/Sop</u>).....	82
Softest sounds no more (<u>Athalia/Sop</u>).....	90
Sometimes let gorgeous (<u>L'Alleg/Sop</u>).....	465
Sometimes let gorgeous (<u>L'Alleg/Alto</u>).....	487
Soothing tyrant (<u>Athalia/Sop</u>).....	96
Sorrow darkens every (<u>Triumph/Sop</u>).....	474
Sound an alarm (<u>Judas/Ten</u>).....	347
Straight mine eye (<u>L'Alleg/Sop</u>).....	455
Strange reverse of human fate (<u>Alex/Sop</u>).....	86
Subtle love, with fancy viewing (<u>Alex/Sop</u>).....	80
Such haughty beauties (<u>Saul/Alto</u>).....	298
Sweet as light A (<u>Jephtha/Alto</u>).....	265
Sweet as light B (<u>Jephtha/Sop</u>).....	135
Sweet bird that shun'st (<u>L'Alleg/Sop</u>).....	451
Sweet rose and lily (<u>Theo/Alto</u>).....	494
Swift inundation (<u>Deborah/Bass</u>).....	401
Take the heart (<u>Jephtha/Sop</u>).....	128
Tears assist me A (<u>Haman/Sop</u>).....	120
Tears assist me B (<u>Esther/Sop</u>).....	121
Tears, such as tender (<u>Deborah/Bass</u>).....	402
The beauty, smiling (<u>Triumph/Alto</u>).....	497
The enemy said (<u>Israel/Ten</u>).....	330
The enemy said (<u>Occasion/Ten</u>).....	359
The glorious sun (<u>Deborah/Sop</u>).....	112
The Holy One (<u>Samson/Alto</u>).....	294
The leafy honors (<u>Belshaz/Sop</u>).....	99
The Lord worketh wonders (<u>Judas/Bass</u>).....	416
The oak that for (<u>Susan/Bass</u>).....	442
The parent bird (<u>Susan/Alto</u>).....	311
The peasant tastes (<u>Joseph/Alto</u>).....	274
The people that walked (<u>Messiah/Bass</u>).....	419
The people's favour (<u>Joseph/Alto</u>).....	277
The pilgrim's home (<u>Theo/Sop</u>).....	470
The rapture'd soul (<u>Theo/Alto</u>).....	488
The silver stream (<u>Joseph/Sop</u>).....	143
The smiling dawn (<u>Jephtha/Sop</u>).....	129
The sword that's drawn (<u>Occasion/Bass</u>).....	427
The torrent that sweeps (<u>Susan/Bass</u>).....	443
The trumpet shall sound (<u>Messiah/Bass</u>).....	422
The wanton favors (<u>Joseph/Alto</u>).....	276
Their land brought (<u>Israel/Alto</u>).....	257
Then free from sorrow (<u>Samson/Sop</u>).....	186
Then will I Jehovah's (<u>Occasion/Ten</u>).....	357
There let Hymen (<u>L'Alleg/Sop</u>).....	458
There let Hymen (<u>L'Alleg/Ten</u>).....	506
These delights if thou (<u>L'Alleg/Ten</u>).....	508

Thou art gone up on high A (<u>Messiah/Bass</u>).....	420
Thou art gone up on high B (<u>Messiah/Alto</u>).....	287
Thou art gone up on high C (<u>Messiah/Alto</u>).....	288
Thou art gone up on high D (<u>Messiah/Sop</u>).....	169
Thou deign'st to call (<u>Joseph/Sop</u>).....	144
Thou deign'st to call (<u>Joseph/Alto</u>).....	275
Thou dids't blow (<u>Israel/Sop</u>).....	126
Thou, God most high (<u>Belshaz/Sop</u>).....	98
Thou had'st, my Lord (<u>Joseph/Ten</u>).....	340
Thou shalt break them (<u>Messiah/Ten</u>).....	352
Thou shalt bring them (<u>Israel/Alto</u>).....	258
Thou shalt bring them (<u>Occasion/Sop</u>).....	181
Though the honors (<u>Theo/Ten</u>).....	512
Thrice bless'd (<u>Solomon/Bass</u>).....	438
Thrice happy the monarch (<u>Alex/Bass</u>).....	390
Thro' the nation (<u>Esther/Bass</u>).....	405
Through the land (<u>Athalia/Sop</u>).....	92
Thus saith the Lord (<u>Belshaz/Alto</u>).....	235
Thus to ground (<u>Triumph/Alto</u>).....	500
Thus when the sun (<u>Samson/Ten</u>).....	368
Thy glorious deeds (<u>Samson/Bass</u>).....	428
Thy sentence, great king (<u>Solomon/Sop</u>).....	203
'Tis Heaven's all-ruling (<u>Jephtha/Alto</u>).....	266
'Tis liberty, dear liberty (<u>Judas/Alto</u>).....	282
'Tis not ages sullen (<u>Susan/Sop</u>).....	217
To darkness eternal (<u>Athalia/Sop</u>).....	97
To fleeting pleasures (<u>Samson/Sop</u>).....	188
To God, our strength (<u>Occasion/Bass</u>).....	425
To God, who made (<u>Alex/Ten</u>).....	318
To joy he brightens A (<u>Deborah/Sop</u>).....	104
To joy he brightens B (<u>Deborah/Sop</u>).....	105
To keep afar (<u>Joseph/Ten</u>).....	338
To pow'r immortal A (<u>Belshaz/Bass</u>).....	398
To pow'r immortal B (<u>Belshaz/Bass</u>).....	399
To song and dance (<u>Samson/Sop</u>).....	190
To song and dance (<u>Samson/Ten</u>).....	370
To vanity and earthly (<u>Joshua/Sop</u>).....	151
Together, lovely innocents (<u>Joseph/Sop</u>).....	142
Torments, alas! (<u>Samson/Ten</u>).....	362
Tost from thought (<u>Alex/Sop</u>).....	83
Total eclipse (<u>Samson/Ten</u>).....	363
Tune the soft (<u>Jephtha/Sop</u>).....	130
Tune your harps (<u>Esther/Ten</u>).....	327
Turn not, O Queen (<u>Haman/Bass</u>).....	404
Tyrant, now no more (<u>Deborah/Sop</u>).....	111
Tyrants whom no cov'nants (<u>Occasion/Ten</u>).....	360
Up the dreadful steep (<u>Jephtha/Alto</u>).....	262
Virtue my soul shall (<u>Jephtha/Ten</u>).....	331
Virtue, thou ideal name (<u>Alex/Bass</u>).....	391
Virtue, truth, and innocence (<u>Esther/Sop</u>).....	124
Virtue, truth, and innocence (<u>Esther/Alto</u>).....	256

Waft her, angels (<u>Jephtha</u> /Ten).....	334
Watchful angels A (<u>Esther</u> /Sop).....	114
Watchful angels B (<u>Esther</u> /Sop).....	115
Welcome as the cheerful (<u>Jephtha</u> /Sop).....	131
What abject thoughts (<u>Saul</u> /Sop).....	193
What though I trace (<u>Solomon</u> /Alto).....	304
What's sweeter than (<u>Joseph</u> /Sop).....	148
When first I saw (<u>Susan</u> /Alto).....	310
When Israel like (<u>Occasion</u> /Sop).....	183
When storms the proud (<u>Athalia</u> /Bass).....	393
When sunk in anguish (<u>Theo</u> /Sop).....	471
When the sun (<u>Solomon</u> /Alto).....	306
When the trumpet (<u>Susan</u> /Ten).....	386
When warlike ensigns (<u>Occasion</u> /Sop).....	182
While Kedron's brook (<u>Joshua</u> /Ten).....	341
While yet thy tide (<u>Saul</u> /Ten).....	378
Whilst you boast (<u>Deborah</u> /Alto).....	244
Whilst you boast (<u>Deborah</u> /Ten).....	325
Who fears the Lord (<u>Susan</u> /Bass).....	440
Why do the Gentiles (<u>Occasion</u> /Bass).....	423
Why do the nations A (<u>Messiah</u> /Bass).....	421
Why does the God (<u>Samson</u> /Ten).....	365
Wide spread his name (<u>Theo</u> /Bass).....	522
Will God, whose mercies (<u>Athalia</u> /Sop).....	93
Will the sun forget A (<u>Solomon</u> /Sop).....	207
Will the sun forget B (<u>Solomon</u> /Sop).....	208
Wise, great and good (<u>Saul</u> /Ten).....	380
Wise men, flatt'ring (<u>Judas</u> /Sop).....	158
With darkness deep (<u>Theo</u> /Sop).....	468
With honor let desert (<u>Judas</u> /Ten).....	348
With pious hearts (<u>Judas</u> /Bass).....	417
With plaintive notes (<u>Samson</u> /Sop).....	187
With rage I shall (<u>Saul</u> /Bass).....	433
With redoubled rage (<u>Joshua</u> /Ten).....	343
With thee th'unshelter'd (<u>Solomon</u> /Sop).....	202
Without the swains (<u>Susan</u> /Sop).....	210
Would custom bid the melting (<u>Susan</u> /Sop).....	209
Ye men of Gaza (<u>Samson</u> /Sop).....	185
Ye men of Judah (<u>Saul</u> /Bass).....	436
Ye ministers of justice (<u>Theo</u> /Bass).....	524
Ye sons of Israel (<u>Samson</u> /Alto).....	295
Ye verdant hills (<u>Susan</u> /Ten).....	385
Your charms to ruin led the way (<u>Samson</u> /Ten).....	366
Your words, oh king (<u>Saul</u> /Alto).....	299

INDEX B

Oratorios are listed alphabetically and arias are listed
in the order of their occurrence.

ALEXANDER BALUS

Great author (Ten).....	316
Thrice happy the monarch (Bass).....	390
Hark, he strikes the golden lyre (Sop).....	79
Fair virtue shall charm me (Alto).....	221
O what resistless (Alto).....	222
Subtle love, with fancy viewing (Sop).....	80
How happy should we (Sop).....	81
So shall the sweet (Sop).....	82
Heroes may boast (Alto).....	223
Mighty love now calls (Alto).....	224
Kind hope thou (Alto).....	225
O Mithra, with thy (Alto).....	226
Hateful man! (Ten).....	317
Tost from thought (Sop).....	83
Love, glory, ambition (Sop).....	84
Virtue, thou ideal name (Bass).....	391
Here amid the shady woods (Sop).....	85
Powerful guardians (Alto).....	227
Fury with red (Alto).....	228
Strange reverse of human fate (Sop).....	86
To God, who made (Ten).....	318
O sword, and thou (Bass).....	392
O take me from (Sop).....	87
Convey me to some (Sop).....	88

ATHALIA

Blooming virgins (Sop).....	89
When storms the proud (Bass).....	393
Oh Lord, whom we (Alto).....	229
Gentle airs (Ten).....	319
Softest sounds no more (Sop).....	90
Faithful cares in vain (Sop).....	91
Gloomy tyrants (Alto).....	230
Through the land (Sop).....	92
Ah, canst thou but prove (Bass).....	394
Will God, whose mercies (Sop).....	93
Hence I hasten (Sop).....	94
My vengeance awakes me (Sop).....	95

Soothing tyrant (Sop).....	96
Oppression, no longer (Bass).....	395
Hark! Hark! Hark! (Ten).....	320
To darkness eternal (Sop).....	97

BELSHAZZAR

Thou, God most high (Sop).....	98
Lament not thus (Alto).....	231
Opprest with neverceasing (Bass).....	396
Dry those unavailing tears (Alto).....	232
Behold the monstrous (Bass).....	397
Great God! Who yet (Alto).....	233
Oh sacred oracles (Alto).....	234
Thus saith the Lord (Alto).....	235
Let festal joy (Ten).....	321
The leafy honors (Sop).....	99
Amazed to find the foe (Alto).....	236
Let the deep bowl (Ten).....	322
No! To thyself (Alto).....	237
Regard, oh son (Sop).....	100
Oh God of truth! (Alto).....	238
Alternate hopes and fears A (Sop).....	101
Alternate hopes and fears B (Sop).....	102
Can the black Aethiop (Alto).....	239
I thank thee, Senach (Ten).....	323
To pow'r immortal A (Bass).....	398
To pow'r immortal B (Bass).....	399
Destructive war (Alto).....	240

DEBORAH

How lovely is the (Alto).....	241
Choirs of angels (Sop).....	103
To joy he brightens A (Sop).....	104
To joy he brightens B (Sop).....	105
Awake the ardour (Bass).....	400
All danger disdaining (Alto).....	242
At my feet extended (Alto).....	243
At my feet extended (Ten).....	324
In Jehovah's awful sight (Sop).....	106
Whilst you boast (Alto).....	244
Whilst you boast (Ten).....	325
Impious mortal (Alto).....	245
In the battle (Alto).....	246
Swift inundation (Bass).....	401
No more disconsolate (Sop).....	107
O the pleasure my soul (Sop).....	108
Now sweetly smiling (Sop).....	109
Tears, such as tender (Bass).....	402
Our fears are now (Sop).....	110
Tyrant, now no more (Sop).....	111

The glorious sun (Sop).....	112
Low at her feet (Alto).....	247
Hence I hasten (Ten).....	326

ESTHER

Breathe soft, ye gales (Sop).....	113
Pluck root and branch (<u>Haman</u> /Bass).....	403
Watchful angels A (Sop).....	114
Watchful angels B (Sop).....	115
Alleluja (Sop).....	116
Praise the Lord (<u>Haman</u> /Sop).....	117
So much beauty (Alto).....	248
Endless fame (Alto).....	249
Tune your harps (Ten).....	327
No more disconsolate (Sop).....	118
Dread not, righteous Queen (<u>Haman</u> /Ten).....	328
Sacred raptures cheer (<u>Solomon</u> /Ten).....	329
O Jordan, sacred tide (<u>Haman</u> /Alto).....	250
Dread not, righteous Queen (Alto).....	251
Dread not, righteous Queen (<u>Haman</u> /Sop).....	119
Tears, assist me A (<u>Haman</u> /Sop).....	120
Tears, assist me B (Sop).....	121
Hope, a pure (Sop).....	122
Hope, a pure (Alto).....	252
Jehovah crowned with glory (<u>Haman</u> /Alto).....	253
O beauteous Queen (Alto).....	254
How can I stay (Alto).....	255
Heaven has lent her (Sop).....	123
Virtue, truth, and innocence (Sop).....	124
Virtue, truth, and innocence (Alto).....	256
Flatt'ring tongue (<u>Haman</u> /Sop).....	125
Turn not, O Queen (<u>Haman</u> /Bass).....	404
Thro' the nation (Bass).....	405
How art thou fall'n (Bass).....	406

ISRAEL IN EGYPT

Their land brought (Alto).....	257
The enemy said (Ten).....	330
Thou didst blow (Sop).....	126
Thou shalt bring them (Alto).....	258

JEPHTHA

Pour forth no more (Bass).....	407
Virtue my soul shall (Ten).....	331
In gentle murmurs A (Alto).....	259
In gentle murmurs B (Sop).....	127
Dull delay (Alto).....	260
Take the heart (Sop).....	128
Scenes of horror (Alto).....	261

The smiling dawn (Sop).....	129
Up the dreadful steep (Alto).....	262
Tune the soft (Sop).....	130
Freedom now once more (Bass).....	408
His mighty arm (Ten).....	332
Welcome, as the cheerful (Sop).....	131
Open thy marble jaws (Ten).....	333
Let other creatures die (Alto).....	263
On me let blind (Alto).....	264
Happy they! (Sop).....	132
Waft her, angels (Ten).....	334
Farewell, ye limpid springs (Sop).....	133
Happy, Iphis (Sop).....	134
For ever blessed (Ten).....	335
Laud her, all ye (Bass).....	409
Sweet as light A (Alto).....	265
Sweet as light B (Sop).....	135
'Tis Heaven's all-ruling (Alto).....	266
Freely I to heav'n (Sop).....	136

JOSEPH

Be firm my soul A (Alto).....	267
Be firm my soul B (Alto).....	268
Come, divine inspirer A (Alto).....	269
Come, divine inspirer C (Alto).....	270
Ingratitude's the queen A (Alto).....	271
Ingratitude's the queen B (Alto).....	272
Ingratitude's the queen C (Sop).....	137
O lovely youth (Sop).....	138
I feel a spreading flame (Sop).....	139
Powerful guardians (Alto).....	273
Powerful guardians (Sop).....	140
Since the race of time (Bass).....	410
Our fruits, whilst yet (Sop).....	141
Together, lovely innocents (Sop).....	142
Remorse, confusion, horror (Ten).....	336
The peasant tastes (Alto).....	274
Imposter! (Ten).....	337
The silver stream (Sop).....	143
To keep afar (Ten).....	338
Thou deign'st to call (Sop).....	144
Thou deign'st to call (Alto).....	275
The wanton favors (Alto).....	276
Ah jealousy, thou pelican (Sop).....	145
The people's favour (Alto).....	277
Prophetic raptures (Sop).....	146
O pity! (Sop).....	147
O gracious God (Ten).....	339
Thou had'st, my Lord (Ten).....	340
What's sweeter than (Sop).....	148

JOSHUA

Oh first in wisdom (Bass).....	411
Oh! Who can tell (Sop).....	149
While Kedron's brook (Ten).....	341
Awful, pleasing being (Alto).....	278
Haste, Israel, haste (Ten).....	342
Hark! 'Tis the linnet (Sop).....	150
See, the raging flames (Bass).....	412
To vanity and earthly (Sop).....	151
With redoubled rage (Ten).....	343
Heroes, when with glory (Alto).....	279
As cheers the sun (Sop).....	152
Nations, who in future (Alto).....	280
Happy, oh, thrice happy (Sop).....	153
Shall I in Mamre's (Bass).....	413
Place danger around (Alto).....	281
Oh! Had I Jubal's lyre (Sop).....	154

JUDAS MACCABAEUS

Pious orgies, pious airs (Bass).....	414
Arm, arm ye brave (Bass).....	415
Call forth thy powr's (Ten).....	344
O liberty thou (Sop).....	155
Come, ever smiling liberty (Sop).....	156
'Tis liberty, dear liberty (Alto).....	282
No, unhallowed desire (Ten).....	345
So rapid thy course (Alto).....	283
From mighty kings (Sop).....	157
How vain is man (Ten).....	346
The Lord worketh wonders (Bass).....	416
Sound an alarm (Ten).....	347
With pious hearts (Bass).....	417
Wise men, flatt'ring (Sop).....	158
Father of heaven (Sop).....	159
So shall the lute (Sop).....	160
With honor let desert (Ten).....	348
O lovely peace (Sop).....	161

L'ALLEGRO, IL PENSEROSO, ED IL MODERATO

Come, thou goddess fair (Sop).....	446
Come rather, goddess (Sop).....	447
Haste thee, nymph (Ten).....	501
Come, and trip it (Sop).....	448
Come, and trip it (Ten).....	502
Come but keep thy (Sop).....	449
Mirth, admit me (Sop).....	450
Sweet bird that shun'st (Sop).....	451
Mirth admit me (Bass).....	518
Of on a plat (Sop).....	452

Far, from all resort (Sop).....	453
Far, from all resort (Ten).....	503
Let me wander not (Sop).....	454
Let me wander not (Ten).....	504
Straight mine eye (Sop).....	455
Or let the merry bells (Sop).....	456
Or let the merry bells (Ten).....	505
Sometimes let gorgeous (Alto).....	487
But oh! Sad virgin (Sop).....	457
There let Hymen (Sop).....	458
There let Hymen (Ten).....	506
Hide me from day's (Sop).....	459
I'll to the well-trod (Ten).....	507
And ever against (Sop).....	460
Orpheus' self may heave (Sop).....	461
These delights if thou (Ten).....	508
May at last (Sop).....	462
Come, with native luster (Bass).....	519
Come, with gentle hand (Sop).....	463
Each action will derive (Sop).....	464
Each action will derive (Ten).....	509
Sometimes let gorgeous (Sop).....	465

MESSIAH

Every valley (Ten).....	349
But who may abide A (Bass).....	418
But who may abide B (Alto).....	284
But who may abide C (Sop).....	162
O! Thou that tellest (Alto).....	285
The people that walked (Bass).....	419
But lo! The angel (Sop).....	163
Rejoice greatly A (Sop).....	164
Rejoice greatly B (Sop).....	165
He shall feed (Sop).....	166
He was despised A (Alto).....	286
He was despised B (Sop).....	167
Behold and see (Ten).....	350
But thou didst not (Sop).....	168
But thou didst not (Ten).....	351
Thou art gone up on high A (Bass).....	420
Thou art gone up on high B (Alto).....	287
Thou art gone up on high C (Alto).....	288
Thou art gone up on high D (Sop).....	169
How beautiful are the A (Sop).....	170
How beautiful are the B (Sop).....	171
How beautiful are the C (Alto).....	289
Why do the nations A (Bass).....	421
Thou shalt break them (Ten).....	352
I know that my Redeemer (Sop).....	172
The trumpet shall sound (Bass).....	422
If God be for us (Sop).....	173

OCCASIONAL ORATORIO

Why do the Gentiles (Bass).....	423
O Lord, how many are A (Ten).....	353
O Lord, how many are B (Ten).....	354
Jehovah, to my words (Ten).....	355
O who shall pour A (Sop).....	174
O who shall pour B (Sop).....	175
Fly from the threatening (Sop).....	176
His sceptre is the (Bass).....	424
Be wise at length (Sop).....	177
Jehovah is my shield (Ten).....	356
O liberty, thou (Sop).....	178
Prophetic visions (Sop).....	179
Then will I Jehovah's (Ten).....	357
How great and many (Sop).....	180
To God, our strength (Bass).....	425
Prepare the hymn (Bass).....	426
He has his mansion (Ten).....	358
Thou shalt bring them (Sop).....	181
When warlike ensigns (Sop).....	182
The enemy said (Ten).....	359
The sword that's drawn (Bass).....	427
When Israel like (Sop).....	183
Tyrants whom no cov'nants (Ten).....	360
May balmy peace (Sop).....	184

SAMSON

Ye men of Gaza (Sop).....	185
Loud as the thunder's (Ten).....	361
Then free from sorrow (Sop).....	186
Torments, alas! (Ten).....	362
Oh mirror of our fickle (Alto).....	290
Total eclipse (Ten).....	363
God of our fathers (Ten).....	364
Thy glorious deeds (Bass).....	428
Why does the God (Ten).....	365
Joys that are pure (Alto).....	291
Just are the ways (Bass).....	429
Return, oh God (Alto).....	292
With plaintive notes (Sop).....	187
Your charms to ruin led the way (Ten).....	366
To fleeting pleasures (Sop).....	188
It is not virtue (Alto).....	293
Honor and arms (Bass).....	430
My strength is from (Ten).....	367
Presuming slave (Bass).....	431
Thus when the sun (Ten).....	368
The Holy One (Alto).....	294
Great Dagon (Ten).....	369
How willing my (Bass).....	369
Ye sons of Israel (Alto).....	295

Let the bright seraphim (Sop).....	189
To song and dance (Sop).....	190
To song and dance (Ten).....	370

SAUL

An infant rais'd (Sop).....	191
Oh godlike youth! (Sop).....	192
O King, your favours (Alto).....	296
What abject thoughts (Sop).....	193
Birth and fortune (Ten).....	371
My soul rejects (Sop).....	194
See, with what a scornful (Sop).....	195
With rage I shall (Bass).....	433
Fell rage and black (Sop).....	196
Oh Lord, whose mercies (Alto).....	297
A serpent, in my bosom (Bass).....	434
Capricious man (Sop).....	197
No, cruel father (Ten).....	372
But sooner Jordan's stream (Ten).....	373
Such haughty beauties (Alto).....	298
Sin not, oh king (Ten).....	374
As great Jehovah lives (Bass).....	435
From cities storm'd (Ten).....	375
Your words, oh king (Alto).....	299
No, let the guilty (Sop).....	198
Author of peace (Sop).....	199
Infernal spirits (Ten).....	376
Impious wretch (Alto).....	300
Oh let it not (Ten).....	377
From this unhappy day (Sop).....	200
Brave Jonathan (Alto).....	301
Ye men of Judah (Bass).....	436
While yet thy tide (Ten).....	378
Oh Lord, whose providence (Ten).....	379
Wise, great and good (Ten).....	380
Fly, malicious spirit (Alto).....	302
Impious wretch (Alto).....	303

SOLOMON

Praise ye the Lord (Bass).....	437
Sacred raptures cheer (Ten).....	381
What though I trace (Alto).....	304
Bless'd the day (Sop).....	201
Indulge thy faith (Ten).....	382
Haste, haste to the cedar (Alto).....	305
With thee th'unshelter'd (Sop).....	202
When the sun (Alto).....	306
Thrice bless'd (Bass).....	438
Thy sentence, great king (Sop).....	203
Can I see my infant (Sop).....	204

See the tall palm (Ten).....	383
Beneath the vine (Sop).....	205
Every sight these eyes (Sop).....	206
Now a diff'rent measure (Alto).....	307
Pious king (Bass).....	439
Golden columns (Ten).....	384
How green our fertile (Alto).....	308
Will the sun forget A (Sop).....	207
Will the sun forget B (Sop).....	208

SUSANNA

Clouds o'ertake (Alto).....	309
Who fears the Lord (Bass).....	440
When first I saw (Alto).....	310
Would custom bid the melting (Sop).....	209
Peace crowned with roses (Bass).....	441
Without the swains (Sop).....	210
The parent bird (Alto).....	311
Bending to the throne (Sop).....	211
Ye verdant hills (Ten).....	385
The oak that for (Bass).....	442
When the trumpet (Ten).....	386
On fair Euphrates' (Alto).....	312
Chrystal streams (Sop).....	212
Ask if yon damask rose (Sop).....	213
Beneath the cypress' (Sop).....	214
Blooming as the face (Ten).....	387
The torrent that sweeps (Bass).....	443
If guiltless blood (Sop).....	215
On the rapid whirlwind's (Alto).....	313
Faith displays her (Sop).....	216
Round thy urn (Ten).....	388
'Tis not ages sullen (Sop).....	217
Chastity, thou cherub (Sop).....	218
Gold within the furnace (Alto).....	314
Raise your voice (Bass).....	444
Guilt trembling (Sop).....	219

THEODORA

Go, my faithful soldier (Bass).....	520
Racks, gibbets, sword (Bass).....	521
The rapture'd soul (Alto).....	488
Descend, kind pity (Ten).....	510
Fond flatt'ring world (Sop).....	466
Bane of virtue (Alto).....	489
As with rosy steps (Alto).....	490
Dread the fruits (Ten).....	511
Angels, ever bright (Sop).....	467
Kind Heaven (Alto).....	491
Wide spread his name (Bass).....	522

With darkness deep (Sop).....	468
Oh that I on wings (Sop).....	469
Though the honors (Ten).....	512
Deeds of kindness (Alto).....	492
Defend her Heaven (Alto).....	493
Sweet rose and lily (Alto).....	494
The pilgrim's home (Sop).....	470
Lord, to Thee (Alto).....	495
When sunk in anguish (Sop).....	471
New scenes of joy (Alto).....	496
From virtue springs (Ten).....	513
Cease, ye slaves (Bass).....	523
Ye ministers of justice (Bass).....	524

THE TRIUMPH OF TIME AND TRUTH

Faithful mirror! (Sop).....	472
Pensive sorrow (Sop).....	473
Pensive sorrow (Ten).....	514
Sorrow darkens every (Sop).....	474
Come, come (Sop).....	475
The beauty, smiling (Alto).....	497
Ever flowing tides (Sop).....	476
Loathsome urns (Bass).....	525
Happy beauty (Sop).....	477
Like the shadow (Bass).....	526
Dryads, Sylvans (Ten).....	515
No more complaining (Sop).....	478
Pleasure's gentle zephyrs (Sop).....	479
Come, oh time (Sop).....	480
Mortals think (Alto).....	498
False destructive ways (Bass).....	527
Lovely beauty (Ten).....	516
Melancholy is a folly (Sop).....	481
Fain would I (Sop).....	482
On the valleys (Alto).....	499
Charming beauty (Sop).....	483
Sharp thorns despising (Sop).....	484
Pleasure! My former ways (Sop).....	485
Thus to ground (Alto).....	500
From the heart (Bass).....	528
Like clouds (Ten).....	517
Guardian angels (Sop).....	486

INDEX C

Oratorios are listed alphabetically and arias are listed
in order of occurrence.

ABBREVIATIONS

Ch	Chronicles	Ki	Kings
Cor	Corinthians	Lam	Lamentations
Dan	Daniel	Luke	Luke
Esth	Esther	Mac	Maccabees
Ex	Exodus	Mal	Malachi
Gen	Genesis	Matt	Matthew
Hag	Haggai	Ps	Psalms
Is	Isaiah	Rom	Romans
Jer	Jeremiah	Sam	Samuel
Job	Job	Su	Susanna
Josh	Joshua	Zech	Zechariah
Ju	Judges		

ALEXANDER BALUS	I Maccabees 10-11	
Great author (Ten)	I Mac 10:15-20.....	316
Thrice happy the monarch (Bass)	I Mac 10:55-56.....	390
Hark, he strikes the golden lyre (Sop).....		79
Fair virtue shall charm me (Alto).....		221
O what resistless (Alto).....		222
Subtle love, with fancy viewing (Sop).....		80
How happy should we (Sop).....		81
So shall the sweet (Sop).....		82
Heroes may boast (Alto)	I Mac 10:57-58.....	223
Mighty love now calls (Alto).....		224
Kind hope thou (Alto).....		225
O Mithra, with thy (Alto).....		226
Hateful man! (Ten).....		317
Tost from thought (Sop).....		83
Love, glory, ambition (Sop).....		84
Virtue, thou ideal (Bass)	I Mac 11:1.....	391
Here amid the shady woods (Sop).....		85
Powerful guardians (Alto).....		227
Fury with red (Alto)	I Mac 11:15.....	228
Strange reverse of human fate (Sop).....		86
To God, who made (Ten).....		318
O sword, and thou (Bass)	I Mac 11:8-12.....	392
O take me from (Sop)	I Mac 11:16-17.....	87
Convey me to some (Sop).....		88

ATHALIA II Chronicles 22-23

Blooming virgins (Sop).....	89
When storms the proud (Bass).....	393
Oh Lord, whom we (Alto).....	229
Gentle airs (Ten).....	319
Softest sounds no more (Sop).....	90
Faithful cares in vain (Sop).....	91
Gloomy tyrants (Alto).....	230
Through the land (Sop).....	92
Ah, canst thou but prove (Bass).....	394
Will God, whose mercies (Sop).....	93
Hence I hasten (Sop).....	94
My vengeance awakes me (Sop).....	95
Soothing tyrant (Sop).....	96
Oppression, no longer (Bass).....	395
Hark! Hark! Hark! (Ten).....	320
To darkness eternal (Sop) II Ch 23:12-15.....	97

BELSHAZZAR Daniel 5; Jeremiah 29; Isaiah 44-45

Thou, God most high (Sop).....	98
Lament not thus (Alto).....	231
Opprest with neverceasing (Bass).....	396
Dry those unavailing tears (Alto).....	232
Behold the monstrous (Bass).....	397
Great God! Who yet (Alto).....	233
Oh sacred oracles (Alto).....	234
Thus saith the Lord (Alto).....	235
Let festal joy (Ten).....	301
The leafy honors (Sop).....	99
Amazed to find the foe (Alto).....	236
Let the deep bowl (Ten) Dan 5:1.....	322
No! To thyself (Alto) Dan 5:17.....	237
Regard, oh son (Sop).....	100
Oh God of truth! (Alto).....	238
Alternate hopes and fears A (Sop).....	101
Alternate hopes and fears B (Sop).....	102
Can the black Aethiop (Alto) Dan 5:22.....	239
I thank thee, Senach (Ten).....	323
To pow'r immortal A (Bass).....	398
To pow'r immortal B (Bass).....	399
Destructive war (Alto).....	240

DEBORAH Judges 4-5

How lovely is the (Alto) Ju 4:4.....	241
Choirs of angels (Sop) Ju 4:9.....	103
To joy he brightens A (Sop).....	104
To joy he brightens B (Sop).....	105
Awake the ardour (Bass) Ju 5:1-2.....	400
All danger disdaining (Alto) Ju 4:10.....	242
At my feet extended (Alto) Ju 4:12-13.....	243

At my feet extended (Ten) Ju 4:12-13.....	324
In Jehovah's awful sight (Sop) Ju 4:12-13.....	106
Whilst you boast (Alto) Ju 4:12-13.....	244
Whilst you boast (Ten) Ju 4:12-13.....	325
Impious mortal (Alto) Ju 4:12-13.....	245
In the battle (Alto).....	246
Swift inundation (Bass).....	401
No more disconsolate (Sop).....	107
O the pleasure my soul (Sop).....	108
Now sweetly smiling (Sop) Ju 4:23.....	109
Tears, such as tender (Bass).....	402
Our fears are now (Sop).....	110
Tyrant, now no more (Sop) Ju 4:17-21.....	111
The glorious sun (Sop).....	112
Low at her feet (Alto) Ju 4:17-21.....	247
Hence I hasten (Ten).....	326

ESTHER Esther 1-7

Breathe soft, ye gales (Sop).....	113
Pluck root and branch (<u>Haman</u> /Bass) Esth 3:12-15....	403
Watchful angels A (Sop).....	114
Watchful angels B (Sop).....	115
Alleluja (Sop).....	116
Praise the Lord (<u>Haman</u> /Sop).....	117
So much beauty (Alto).....	248
Endless fame (Alto) Esth 3:8.....	249
Tune your harps (Ten).....	327
No more disconsolate (Sop).....	118
Dread not, righteous Queen (<u>Haman</u> /Ten) Esth 4:4-14.	328
Sacred raptures cheer (<u>Solomon</u> /Ten).....	329
O Jordan, sacred tide (<u>Haman</u> /Alto) Esth 3:8-11....	250
Dread not, righteous (Alto) Esth 4:4-14.....	251
Dread not, righteous (Sop) Esth 4:4-14.....	119
Tears, assist me A (<u>Haman</u> /Sop) Esth 4:15-16.....	120
Tears, assist me B (Sop) Esth 4:15-16.....	121
Hope, a pure (Sop) Esth 4:15-17.....	122
Hope, a pure (Alto) Esth 4:15-17.....	252
Jehovah crowned with glory (<u>Haman</u> /Alto).....	253
O beauteous Queen (Alto) Esth 5:2.....	254
How can I stay (Alto) Esth 5:2-3.....	255
Heaven has lent her (Sop).....	123
Virtue, truth, and innocence (Sop).....	124
Virtue, truth, and innocence (Alto).....	256
Flatt'ring tongue (<u>Haman</u> /Sop).....	125
Turn not, O Queen (<u>Haman</u> /Bass) Esth 7:7.....	404
Thro' the nation (Bass).....	405
How art thou fall'n (Bass).....	407

ISRAEL IN EGYPT Psalms 78, 105, 106; Exodus 8, 9, 15

Their land brought (Alto) Ex 8:6; 9:6,11.....	257
The enemy said (Ten) Ex 15:9.....	330
Thou didst't blow (Sop) Ex 15:10.....	126
Thou shalt bring them (Alto) Ex 15:17.....	258

JEPHTHA Judges 10:17-11:40

Pour forth no more (Bass).....	407
Virtue my soul shall (Ten).....	331
In gentle murmurs A (Alto).....	259
In gentle murmurs B (Sop).....	127
Dull delay (Alto).....	260
Take the heart (Sop).....	128
Scenes of horror (Alto).....	261
The smiling dawn (Sop).....	129
Up the dreadful steep (Alto).....	262
Tune the soft (Sop) Ju 11:34.....	130
Freedom now once more (Bass).....	408
His mighty arm (Ten) Ju 11:32-33.....	332
Welcome, as the cheerful (Sop) Ju 11:34.....	131
Open thy marble jaws (Ten) Ju 11:35.....	333
Let other creatures die (Alto).....	263
On me let blind (Alto).....	264
Happy they! (Sop) Ju 11:36.....	132
Waft her, angels (Ten).....	334
Farewell, ye limpid springs (Sop).....	133
Happy, Iphis (Sop) Ju 11:40.....	134
For ever blessed (Ten).....	335
Laud her, all ye (Bass).....	409
Sweet as light A (Alto).....	265
Sweet as light B (Sop).....	135
'Tis Heaven's all-ruling (Alto).....	266
Freely I to heav'n (Sop).....	136

JOSEPH Genesis 39-45

Be firm my soul A (Alto).....	267
Be firm my soul B (Alto).....	268
Come, divine inspirer A (Alto).....	269
Come, divine inspirer C (Alto).....	270
Ingratitude's the queen A (Alto).....	271
Ingratitude's the queen B (Alto).....	272
Ingratitude's the queen C (Sop).....	137
O lovely youth (Sop).....	138
I feel a spreading flame (Sop).....	139
Powerful guardians (Alto) Gen 41:45.....	273
Powerful guardians (Sop) Gen 41:45.....	140
Since the race of time (Bass) Gen 41:45.....	410
Our fruits, whilst yet (Sop).....	141
Together, lovely innocents (Sop).....	142
Remorse, confusion, horror (Ten) Gen 42:24.....	336

The peasant tastes (Alto).....	274
Imposter! (Ten).....	337
The silver stream (Sop).....	143
To keep afar (Ten) Gen 44:1-2.....	338
Thou deign'st to call (Sop).....	144
Thou deign'st to call (Alto).....	275
The wanton favors (Alto).....	276
Ah jealousy, thou pelican (Sop).....	145
The people's favour (Alto).....	277
Prophetic raptures (Sop).....	146
O pity! (Sop).....	147
O gracious God (Ten).....	339
Thou had'st, my Lord (Ten) Gen 44:18-34.....	340
What's sweeter than (Sop).....	148

JOSHUA Joshua 1-24

Oh first in wisdom (Bass) Josh 4:14.....	411
Oh! Who can tell (Sop).....	149
While Kedron's brook (Ten).....	341
Awful, pleasing being (Alto) Josh 5:13-15.....	278
Haste, Israel, haste (Ten) Josh 6:1-21.....	342
Hark! 'Tis the linnet (Sop).....	150
See, the raging flames (Bass) Josh 6:15-17.....	412
To vanity and earthly (Sop) Josh 6:15-17.....	151
With redoubled rage (Ten) Josh 8:1.....	343
Heroes, when with glory (Alto).....	279
As cheers the sun (Sop).....	152
Nations, who in future (Alto) Josh 10:1-11.....	280
Happy, oh, thrice happy (Sop).....	153
Shall I in Mamre's (Bass) Josh 14:6-15.....	413
Place danger around (Alto) Josh 15:16.....	281
Oh! Had I Jubal's lyre (Sop) Josh 15:17.....	154

JUDAS MACCABAEUS I Maccabees 2-8

Pious orgies, pious airs (Bass).....	414
Arm, arm ye brave (Bass).....	415
Call forth thy powr's (Ten).....	344
O liberty thou (Sop).....	155
Come, ever smiling liberty (Sop).....	156
'Tis liberty, dear liberty (Alto).....	282
No, unhallowed desire (Ten).....	345
So rapid thy course (Alto) I Mac 3:13-26.....	283
From mighty kings (Sop) I Mac 3:3-9.....	157
How vain is man (Ten).....	346
The Lord worketh wonders (Bass).....	416
Sound an alarm (Ten) I Mac 4:54-57.....	347
With pious hearts (Bass) I Mac 4:36-41.....	417
Wise men, flatt'ring (Sop).....	158
Father of heaven (Sop).....	159

So shall the lute (Sop).....	160
With honor let desert (Ten).....	348
O lovely peace (Sop) I Mac 8:17-22.....	161

MESSIAH

Every valley (Ten) Is 40:4.....	349
But who may abide A (Bass) Mal 3:2.....	418
But who may abide B (Alto) Mal 3:2.....	284
But who may abide C (Sop) Mal 3:2.....	162
O! Thou that tellest (Alto) Is 40:9.....	285
The people that walked (Bass) Is 9:2.....	419
But lo! The angel (Sop) Luke 2:8-14.....	163
Rejoice greatly A (Sop) Zech 9:9-10.....	164
Rejoice greatly B (Sop) Zech 9:9-10.....	165
He shall feed (Sop) Is 40:11; Matt 11:28-29.....	166
He was despised A (Alto) Is 50:6; 53:3.....	286
He was despised B (Sop) Is 50:6; 53:3.....	167
Behold and see (Ten) Lam 1:12.....	350
But thou didst not (Sop) Ps 16:10.....	168
But thou didst not (Ten) Ps 16:10.....	351
Thou art gone up on high A (Bass) Ps 68:18.....	420
Thou art gone up on high B (Alto) Ps 68:18.....	287
Thou art gone up on high C (Alto) Ps 68:18.....	288
Thou art gone up on high D (Sop) Ps 68:18.....	169
How beautiful are the A (Sop) Rom 10:15.....	170
How beautiful are the B (Sop) Rom 10:15.....	171
How beautiful are the C (Alto) Rom 10:15.....	289
Why do the nations A (Bass) Ps 11:1-2.....	421
Thou shalt break them (Ten) Ps 2:9.....	352
I know that my (Sop) Job 19:25-26; I Cor 15:20.....	172
The trumpet shall sound (Bass) I Cor 15:52-53.....	422
If God be for us (Sop) Rom 8:31, 33-34.....	173

OCCASIONAL ORATORIO Psalms; Exodus 15:9, 17

Why do the Gentiles (Bass) Ps 115:2.....	423
O Lord, how many are A (Ten) Ps 115:2.....	353
O Lord, how many are B (Ten) Ps 115:2.....	354
Jehovah, to my words (Ten) Ps 64:1.....	355
O who shall pour A (Sop) Ps 6:6.....	174
O who shall pour B (Sop) Ps 6:6.....	175
Fly from the threatening (Sop) Ps 55:6.....	176
His sceptre is the (Bass) Ps 45:7.....	424
Be wise at length (Sop) Ps 2:10.....	177
Jehovah is my shield (Ten) Ps 28:7.....	356
O liberty, thou (Sop) Ps 119:45.....	178
Prophetic visions (Sop) Ps 89:19.....	179
Then will I Jehovah's (Ten) Ps 9:1-2.....	357
How great and many (Sop) Ps 54:4-5.....	180
To God, our strength (Bass).....	425
Prepare the hymn (Bass).....	426

He has his mansion (Ten) Ps 104:24-25.....	358
Thou shalt bring them (Sop) Ex 15:17.....	181
When warlike ensigns (Sop) Ps 144:11-15.....	182
The enemy said (Ten) Ex 15:9.....	359
The sword that's drawn (Bass) Ps 144:11-15.....	427
When Israel like (Sop) Ps 105:23-25.....	183
Tyrants whom no cov'nants (Ten) Ps 105:23-25.....	360
May balmy peace (Sop) Ps 72:1-3.....	184

SAMSON Judges 16

Ye men of Gaza (Sop).....	185
Loud as the thunder's (Ten).....	361
Then free from sorrow (Sop).....	186
Torments, alas! (Ten).....	362
Oh mirror of our fickle (Alto).....	290
Total eclipse (Ten) Ju 16:21.....	363
God of our fathers (Ten).....	364
Thy glorious deeds (Bass).....	428
Why does the God (Ten).....	365
Joys that are pure (Alto).....	291
Just are the ways (Bass).....	429
Return, oh God (Alto).....	292
With plaintive notes (Sop).....	187
Your charms to ruin led the way (Ten).....	366
To fleeting pleasures (Sop).....	188
It is not virtue (Alto).....	293
Honor and arms (Bass).....	430
My strength is from (Ten).....	367
Presuming slave (Bass).....	431
Thus when the sun (Ten).....	368
The Holy One (Alto).....	294
Great Dagon (Ten) Ju 16:23.....	369
How willing my (Bass).....	432
Ye sons of Israel (Alto).....	295
Let the bright seraphim (Sop).....	189
To song and dance (Sop).....	190
To song and dance (Ten).....	370

SAUL I Samuel 18-31; II Samuel 1

An infant rais'd (Sop) I Sam 17:41-50.....	191
Oh godlike youth! (Sop) I Sam 18:20.....	192
O King, your favours (Alto) I Sam 18:17-19.....	296
What abject thoughts (Sop).....	193
Birth and fortune (Ten) I Sam 18:1.....	371
My soul rejects (Sop).....	194
See, with what a scornful (Sop).....	195
With rage I shall (Bass) I Sam 18:8-9.....	433
Fell rage and black (Sop) I Sam 18:10.....	196
Oh Lord, whose mercies (Alto).....	297
A serpent, in my bosom (Bass) I Sam 18:10-11.....	434

Capricious man (Sop).....	197
No, cruel father (Ten).....	372
But sooner Jordan's stream (Ten).....	373
Such haughty beauties (Alto).....	298
Sin not, oh king (Ten) I Sam 19:4.....	374
As great Jehovah lives (Bass) I Sam 19:6.....	435
From cities storm'd (Ten).....	375
Your words, oh king (Alto) I Sam 18:20-27.....	299
No, let the guilty (Sop).....	198
Author of peace (Sop).....	199
Infernal spirits (Ten) I Sam 28:12.....	376
Impious wretch (Alto) II Sam 1:15-16.....	300
Oh let it not (Ten) II Sam 1:20-27.....	377
From this unhappy day (Sop).....	200
Brave Jonathan (Alto).....	301
Ye men of Judah (Bass).....	436
While yet thy tide (Ten).....	378
Oh Lord, whose providence (Ten).....	379
Wise, great and good (Ten).....	380
Fly, malicious spirit (Alto).....	302
Impious wretch (Alto) II Sam 1:15-16.....	303

SOLOMON II Chronicles; I Kings

Praise ye the Lord (Bass).....	437
Sacred raptures cheer (Ten) II Ch 7:1-6.....	381
What though I trace (Alto) II Ch 7:1-6.....	304
Bless'd the day (Sop) I Ki 3:1.....	201
Indulge thy faith (Ten).....	382
Haste, haste to the cedar (Alto) I Ki 3:1.....	305
With thee th'unshelter'd (Sop) I Ki 3:1.....	202
When the sun (Alto) I Ki 2:13-46.....	306
Thrice bless'd (Bass).....	438
Thy sentence, great king (Sop) I Ki 3:16-27.....	203
Can I see my infant (Sop) I Ki 3:16-27.....	204
See the tall palm (Ten) I Ki 3:28.....	383
Beneath the vine (Sop).....	205
Every sight these eyes (Sop) I Ki 10:6-7.....	206
Now a diff'rent measure (Alto).....	307
Pious king (Bass).....	439
Golden columns (Ten).....	384
How green our fertile (Alto) I Ki 10:23-25.....	308
Will the sun forget A (Sop) I Ki 10:6-7.....	207
Will the sun forget B (Sop) I Ki 10:6-7.....	208

SUSANNA Susanna 1

Clouds o'ertake (Alto) Su 1:2.....	309
Who fears the Lord (Bass).....	440
When first I saw (Alto) Su 1:2.....	310
Would custom bid the melting (Sop) Su 1:2.....	209
Peace crowned with roses (Bass).....	441

Without the swains (Sop).....	210
The parent bird (Alto).....	311
Bending to the throne (Sop).....	211
Ye verdant hills (Ten) Su 1:5-12.....	385
The oak that for (Bass) Su 1:14.....	442
When the trumpet (Ten) Su 1:14.....	386
On fair Euphrates' (Alto).....	312
Chrystal streams (Sop) Su 1:15.....	212
Ask if yon damask rose (Sop).....	213
Beneath the cypress' (Sop).....	214
Blooming as the face (Ten) Su 1:19.....	387
The torrent that sweeps (Bass) Su 1:19.....	443
If guiltless blood (Sop) Su 1:23.....	215
On the rapid whirlwind's (Alto).....	313
Faith displays her (Sop) Su 1:41-42.....	216
Round thy urn (Ten).....	388
'Tis not ages sullen (Sop) Su 1:44-49.....	217
Chastity, thou cherub (Sop).....	218
Gold within the furnace (Alto) Su 1:63.....	314
Raise your voice (Bass).....	444
Guilt trembling (Sop).....	219

INDEX D

Tempos are listed Alphabetically.

A Tempo di Burree	
The smiling dawn (<u>Jephtha</u>).....	129
A Tempo di Gavotta. A tempo giusto	
Welcome as the cheerful (<u>Jephtha</u>).....	131
A Tempo di Gavotta, ma non troppo presto	
Heroes, when with glory (<u>Joshua</u>).....	279
A Tempo Giusto	
Then will I Jehovah's (<u>Occasion</u>).....	357
Prepare the hymn (<u>Occasion</u>).....	426
Who fears the Lord (<u>Susan</u>).....	440
A Tempo Giusto e staccato	
Virtue my soul shall (<u>Jephtha</u>).....	331
A Tempo ordinario	
Strange reverse of human fate (<u>Alex</u>).....	86
Powerful guardians (<u>Joseph</u>).....	140
Powerful guardians (<u>Alex</u>).....	227
Powerful guardians (<u>Joseph</u>).....	273
Round thy urn (<u>Susan</u>).....	388
Accompanied	
Turn not, O Queen (<u>Haman</u>).....	404
Adagio	
In Jehovah's awful sight (<u>Deborah</u>).....	106
Fain would I (<u>Triumph</u>).....	482
Adagio e piano	
Kind Heaven (<u>Theo</u>)/Andante.....	491
Alla Siciliano. Largo	
Beneath the cypress' (<u>Susan</u>).....	214
Allegro	
How happy should we (<u>Alex</u>).....	81
My vengeance awakes me (<u>Athalia</u>).....	95
Choirs of angels (<u>Deborah</u>).....	103
To joy he brightens B (<u>Deborah</u>).....	105

Our fears are now (<u>Deborah</u>).....	110
Tyrant, now no more (<u>Deborah</u>).....	111
Flatt'ring tongue (<u>Haman</u>).....	125
Freely I to heav'n (<u>Jephtha</u>).....	136
The silver stream (<u>Joseph</u>).....	143
Prophetic raptures (<u>Joseph</u>).....	146
What's sweeter than (<u>Joseph</u>).....	148
Hark! 'Tis the linnet (<u>Joshua</u>).....	150
Happy, oh, thrice happy (<u>Joshua</u>).....	150
Oh! Had I Jubal's lyre (<u>Joshua</u>).....	154
So shall the lute (<u>Judas</u>).....	160
O lovely peace (<u>Judas</u>).....	161
Rejoice greatly A (<u>Messiah</u>).....	164
Rejoice greatly B (<u>Messiah</u>).....	165
Fly from the threatening (<u>Occasion</u>).....	176
Prophetic visions (<u>Occasion</u>).....	179
When warlike ensigns (<u>Occasion</u>).....	182
Then free from sorrow (<u>Samson</u>).....	186
To song and dance (<u>Samson</u>).....	190
My soul rejects (<u>Saul</u>).....	194
Capricious man (<u>Saul</u>).....	197
No, let the guilty (<u>Saul</u>).....	198
Bless'd the day (<u>Solomon</u>).....	201
Thy sentence, great king (<u>Solomon</u>).....	203
Every sight these eyes (<u>Solomon</u>).....	206
'Tis not ages sullen (<u>Susan</u>).....	217
Guilt trembling (<u>Susan</u>).....	219
There let Hymen (<u>L'Alleg</u>).....	458
Orpheus' self may heave (<u>L'Alleg</u>).....	461
Come, with gentle hand (<u>L'Alleg</u>).....	463
Ever flowing tides (<u>Triumph</u>).....	476
Sharp thorns despising (<u>Triumph</u>).....	484
Mighty love now calls (<u>Alex</u>).....	224
O Mithra, with thy (<u>Alex</u>).....	226
Dry those unavailing tears (<u>Belshaz</u>).....	232
Amazed to find the foe (<u>Belshaz</u>).....	236
All danger disdaining (<u>Deborah</u>).....	242
At my feet extended (<u>Deborah</u>).....	243
Whilst you boast (<u>Deborah</u>).....	244
So much beauty (<u>Esther</u>).....	248
Place danger around (<u>Joshua</u>).....	281
So rapid thy course (<u>Judas</u>).....	283
The Holy One (<u>Samson</u>).....	294
Your words, oh king (<u>Saul</u>).....	299
Impious wretch (<u>Saul</u>).....	300
Fly, malicious spirit (<u>Saul</u>).....	302
Impious wretch (<u>Saul</u>).....	303
Hateful man! (<u>Alex</u>).....	317
Let festal joy (<u>Belshaz</u>).....	321
Let the deep bowl (<u>Belshaz</u>).....	322

At my feet extended (<u>Deborah</u>).....	324
Whilst you boast (<u>Deborah</u>).....	325
Remorse, confusion, horror (<u>Joseph</u>).....	336
To keep afar (<u>Joseph</u>).....	338
With redoubled rage (<u>Joshua</u>).....	343
Call forth thy pow'rs (<u>Judas</u>).....	344
No, unhallowed desire (<u>Judas</u>).....	345
Sound an alarm (<u>Judas</u>).....	347
Loud as the thunder's (<u>Samson</u>).....	361
Why does the God (<u>Samson</u>).....	365
To song and dance (<u>Samson</u>).....	370
Birth and fortune (<u>Saul</u>)/Larghetto.....	371
See the tall palm (<u>Solomon</u>).....	383
Haste thee, nymph (<u>L'Alleg</u>).....	501
There let Hymen (<u>L'Alleg</u>).....	506
These delights if thou (<u>L'Alleg</u>).....	508
Dread the fruits (<u>Theo</u>).....	511
Like clouds (<u>Triumph</u>)/Andante.....	517
Thrice happy the monarch (<u>Alex</u>).....	390
Virtue thou ideal name (<u>Alex</u>).....	391
O sword, and thou (<u>Alex</u>).....	392
When storms the proud (<u>Athalia</u>).....	393
Oppression, no longer (<u>Athalia</u>).....	395
Behold the monstrous (<u>Belshaz</u>).....	397
Awake the ardour (<u>Deborah</u>).....	400
Swift inundation (<u>Deborah</u>).....	401
See, the raging flames (<u>Joseph</u>).....	412
Arm, arm ye brave (<u>Judas</u>).....	415
The Lord worketh wonders (<u>Judas</u>).....	416
Why do the nations A (<u>Messiah</u>).....	421
Thy glorious deeds (<u>Samson</u>)/Largo e piano.....	428
Just are the ways (<u>Samson</u>).....	429
Honor and arms (<u>Samson</u>).....	430
A serpent, in my bosom (<u>Saul</u>).....	434
Ye men of Judah (<u>Saul</u>).....	436
Thrice bless'd (<u>Solomon</u>).....	438
The torrent that sweeps (<u>Susan</u>).....	443
Raise your voice (<u>Susan</u>).....	444
Mirth admit me (<u>L'Alleg</u>).....	518
Racks, gibbets, sword (<u>Theo</u>).....	521
Ye ministers of justice (<u>Theo</u>).....	524
False destructive ways (<u>Triumph</u>).....	527
 Allegro, e staccato	
Up the dreadful steep (<u>Jephtha</u>).....	262
 Allegro Larghetto	
Thou art gone up on high A (<u>Messiah</u>).....	420
 Allegro, ma non presto	
Great Dagon (<u>Samson</u>).....	369

Allegro ma non Troppo	
Come, oh time (<u>Triumph</u>).....	480
On the rapid whirlwind's (<u>Susan</u>).....	313
Gold within the furnace (<u>Susan</u>).....	314
Haste, Israel, haste (<u>Joshua</u>).....	342
Wise, great and good (<u>Saul</u>).....	380
The sword that's drawn (<u>Occasion</u>).....	427
Allegro moderato	
Come, thou goddess fair (<u>L'Alleg</u>).....	446
But sooner Jordan's stream (<u>Saul</u>).....	373
Andante	
Hark, he strikes the golden lyre (<u>Alex</u>)/Larghetto...	79
Love, glory, ambition (<u>Alex</u>).....	84
Soothing tyrant (<u>Athalia</u>).....	96
The leafy honors (<u>Belshaz</u>).....	99
The glorious sun (<u>Deborah</u>).....	112
Tune the soft (<u>Jephtha</u>).....	130
Happy, Iphis (<u>Jephtha</u>).....	134
I feel a spreading flame (<u>Joseph</u>).....	139
Ah jealousy, thou pelican (<u>Joseph</u>).....	145
Come, ever smiling liberty (<u>Judas</u>).....	156
From mighty kings (<u>Judas</u>)/Allegro.....	157
But lo! The angel (<u>Messiah</u>).....	163
Ye men of Gaza (<u>Samson</u>).....	185
Let the bright seraphim (<u>Samson</u>).....	189
What abject thoughts (<u>Saul</u>).....	193
Would custom bid the melting (<u>Susan</u>).....	209
Without the swains (<u>Susan</u>).....	210
If guiltless blood (<u>Susan</u>)/Largo e piano.....	215
Sweet bird that shun'st (<u>L'Alleg</u>)/Larghetto e piano.	451
Straight mine eye (<u>L'Alleg</u>).....	455
And ever against (<u>L'Alleg</u>).....	460
Oh that I on wings (<u>Theo</u>).....	469
Faithful mirror! (<u>Triumph</u>).....	472
Pensive sorrow (<u>Triumph</u>).....	473
No more complaining (<u>Triumph</u>).....	478
Melancholy is a folly (<u>Triumph</u>).....	481
O what resistless (<u>Alex</u>).....	221
No! To thyself thy trifles be (<u>Belshaz</u>).....	237
Can the black Aethiop (<u>Belshaz</u>).....	239
In the battle (<u>Deborah</u>).....	246
Endless fame (<u>Esther</u>).....	249
Their land brought (<u>Israel</u>).....	257
Dull delay (<u>Jephtha</u>).....	260
'Tis Heaven's all-ruling (<u>Jephtha</u>).....	266
O! Thou that tellest (<u>Messiah</u>).....	285
Thou art gone up on high B (<u>Messiah</u>).....	287
Haste, haste to the cedar (<u>Solomon</u>).....	305

The rapture'd soul (<u>Theo</u>).....	488
Sweet rose and lily (<u>Theo</u>).....	494
Hark! Hark! Hark! (<u>Athalia</u>).....	320
The enemy said (<u>Israel</u>).....	330
His mighty arm (<u>Jephtha</u>).....	332
While Kedron's brook (<u>Joshua</u>).....	341
How vain is man (<u>Judas</u>).....	346
Every valley (<u>Messiah</u>).....	349
Thou shalt break them (<u>Messiah</u>).....	352
The enemy said (<u>Occasion</u>).....	359
Thus when the sun (<u>Samson</u>).....	368
Indulge thy faith (<u>Solomon</u>).....	382
When the trumpet (<u>Susan</u>).....	386
Descend, kind pity (<u>Theo</u>).....	510
Though the honors (<u>Theo</u>).....	512
From virtue springs (<u>Theo</u>).....	513
Pensive sorrow (<u>Triumph</u>).....	514
Lovely beauty (<u>Triumph</u>).....	516
Thro' the nation (<u>Esther</u>).....	405
With rage I shall (<u>Saul</u>).....	433
As great Jehovah lives (<u>Saul</u>).....	435
Like the shadow (<u>Triumph</u>).....	526
From the heart (<u>Triumph</u>).....	528

Andante Allegro

Heaven has lent her (<u>Esther</u>).....	123
Or let the merry bells (<u>L'Alleg</u>).....	456
It is not virtue (<u>Samson</u>).....	293
The beauty, smiling (<u>Triumph</u>).....	497
Thus to ground (<u>Triumph</u>).....	500
Or let the merry bells (<u>L'Alleg</u>).....	505

Andante Larghetto

Tost from thought (<u>Alex</u>).....	83
Softest sounds no more (<u>Athalia</u>).....	90
Breathe soft, ye gales (<u>Esther</u>).....	113
Thou didst't blow (<u>Israel</u>).....	126
O pity! (<u>Joseph</u>).....	147
Father of heaven (<u>Judas</u>).....	159
But thou didst not (<u>Messiah</u>).....	168
May balmy peace (<u>Occasion</u>).....	184
Chastity, thou cherub (<u>Susan</u>).....	218
Come but keep thy (<u>L'Alleg</u>).....	449
Nations, who in future (<u>Joshua</u>).....	280
'Tis liberty, dear liberty (<u>Judas</u>).....	282
Clouds o'ertake (<u>Susan</u>).....	309
New scenes of joy (<u>Theo</u>).....	496
Waft her, angels (<u>Jephtha</u>).....	334
With honor let desert (<u>Judas</u>).....	348
But thou didst not (<u>Messiah</u>).....	351
Jehovah is my shield (<u>Occasion</u>).....	356

But who may abide A (<u>Messiah</u>).....	418
Praise ye the Lord (<u>Solomon</u>).....	437
Come, with native luster (<u>L'Alleg</u>).....	519
Andante Larghetto e mezzo piano	
Chrystal streams (<u>Susan</u>).....	212
Andante Larghetto, e staccato	
The people's favour (<u>Joseph</u>).....	277
Ardito	
To joy he brightens A (<u>Deborah</u>).....	104
Come alle breve	
Gloomy tyrants (<u>Athalia</u>).....	230
Con Spirito	
I thank thee, Senach (<u>Belshaz</u>).....	323
Scenes of horror (<u>Jephtha</u>).....	261
Con Spirito, ma non Allegro	
Open thy marble jaws (<u>Jephtha</u>).....	333
Concitato	
Let other creatures die (<u>Jephtha</u>)/dolce.....	263
On me let blind (<u>Jephtha</u>)/dolce.....	264
Furioso	
Cease, ye slaves (<u>Theo</u>).....	523
Grazioso	
When first I saw (<u>Susan</u>).....	310
Larghetto	
Subtle love, with fancy viewing (<u>Alex</u>).....	80
Here amid the shady woods (<u>Alex</u>).....	85
O take me from (<u>Alex</u>).....	87
Blooming virgins (<u>Athalia</u>).....	89
Will God, whose mercies (<u>Athalia</u>).....	93
Alternate hopes and fears A (<u>Belshaz</u>).....	101
Alternate hopes and fears B (<u>Belshaz</u>).....	102
No more disconsolate (<u>Deborah</u>).....	107
O the pleasure my soul (<u>Deborah</u>).....	108
Now sweetly smiling (<u>Deborah</u>).....	109
No more disconsolate (<u>Esther</u>).....	118
Dread not, righteous Queen (<u>Haman</u>).....	119
Hope, a pure (<u>Esther</u>).....	122
Virtue, truth, and innocence (<u>Esther</u>).....	124
Take the heart (<u>Jephtha</u>).....	128
Farewell, ye limpid (<u>Jephtha</u>)/Andante Larghetto.....	133
Thou deign'st to call (<u>Joseph</u>).....	144
Oh! Who can tell (<u>Joshua</u>).....	149

To vanity and earthly (<u>Joshua</u>).....	151
As cheers the sun (<u>Joshua</u>).....	152
Wise men, flatt'ring (<u>Judas</u>).....	158
But who may abide C (<u>Messiah</u>)/Prestissimo.....	162
How beautiful are the A (<u>Messiah</u>).....	170
How beautiful are the B (<u>Messiah</u>).....	171
I know that my Redeemer (<u>Messiah</u>).....	172
If God be for us (<u>Messiah</u>).....	173
Be wise at length (<u>Occasion</u>).....	177
How great and many (<u>Occasion</u>).....	180
With plaintive notes (<u>Samson</u>).....	187
To fleeting pleasures (<u>Samson</u>).....	188
An infant rais'd (<u>Saul</u>).....	191
Fell rage and black (<u>Saul</u>).....	196
With thee th'unshelter'd (<u>Solomon</u>).....	202
Far, from all resort (<u>L'Alleg</u>).....	453
Each action will derive (<u>L'Alleg</u>).....	464
Fond flatt'ring world (<u>Theo</u>).....	466
Angels, ever bright (<u>Theo</u>).....	467
The pilgrim's home (<u>Theo</u>).....	470
When sunk in anguish (<u>Theo</u>).....	471
Charming beauty (<u>Triumph</u>).....	483
Fair virtue shall charm me (<u>Alex</u>).....	221
Kind hope thou (<u>Alex</u>).....	225
Lament not thus (<u>Belshaz</u>).....	231
Great God! Who yet (<u>Belshaz</u>).....	233
Dread not, righteous Queen (<u>Esther</u>).....	251
Hope, a pure (<u>Esther</u>).....	252
Virtue, truth, and innocence (<u>Esther</u>).....	256
The peasant tastes (<u>Joseph</u>)/Andante.....	274
Thou deign'st to call (<u>Joseph</u>).....	275
The wanton favors (<u>Joseph</u>).....	276
But who may abide B (<u>Messiah</u>)/Prestissimo.....	284
Thou art gone up on high C (<u>Messiah</u>).....	288
How beautiful are the C (<u>Messiah</u>).....	289
Joys that are pure (<u>Samson</u>).....	291
O King, your favours (<u>Saul</u>).....	296
When the sun (<u>Solomon</u>).....	306
The parent bird (<u>Susan</u>).....	311
On fair Euphrates' (<u>Susan</u>).....	312
Sometimes let gorgeous (<u>L'Alleg</u>).....	487
As with rosy steps (<u>Theo</u>).....	490
Mortals think (<u>Triumph</u>)/Allegro.....	498
On the valleys (<u>Triumph</u>).....	499
To God, who made (<u>Alex</u>).....	318
Gentle airs (<u>Athalia</u>).....	319
Dread not, righteous Queen (<u>Haman</u>).....	328
For ever blessed (<u>Jephtha</u>).....	335
Jehovah, to my words (<u>Occasion</u>).....	355
He has his mansion (<u>Occasion</u>).....	358
God of our fathers (<u>Samson</u>).....	364
Your charms to ruin led the way (<u>Samson</u>).....	366

No, cruel father (<u>Saul</u>).....	372
Oh Lord, whose providence (<u>Saul</u>).....	379
Ye verdant hills (<u>Susan</u>).....	385
Blooming as the face (<u>Susan</u>).....	387
Far, from all resort (<u>L'Alleg</u>).....	503
Each action will derive (<u>L'Alleg</u>).....	509
Opprest with neverceasing (<u>Belshaz</u>).....	396
To pow'r immortal B (<u>Belshaz</u>).....	399
How art thou fall'n (<u>Esther</u>).....	406
With pious hearts (<u>Judas</u>).....	417
The people that walked (<u>Messiah</u>).....	419
How willing my (<u>Samson</u>).....	432
Pious king (<u>Solomon</u>).....	439
Loathsome urns (<u>Triumph</u>).....	525
 Larghetto Andante	
Heroes may boast (<u>Alex</u>).....	223
Great author (<u>Alex</u>).....	316
 Larghetto e mezzo piano	
In gentle murmurs B (<u>Jephtha</u>).....	127
In gentle murmurs A (<u>Jephtha</u>).....	259
Bane of virtue (<u>Theo</u>).....	489
Peace crowned with roses (<u>Susan</u>).....	441
 Larghetto e piano	
Our fruits, whilst yet (<u>Joseph</u>)/Allegro.....	141
Together, lovely innocents (<u>Joseph</u>).....	142
He shall feed (<u>Messiah</u>).....	166
Oh godlike youth! (<u>Saul</u>).....	192
Sometimes let gorgeous (<u>L'Alleg</u>).....	465
Defend her Heaven (<u>Theo</u>).....	493
 Larghetto e pomposo	
Be firm my soul A (<u>Joseph</u>).....	267
My strength is from (<u>Samson</u>).....	367
 Larghetto e staccato	
Total eclipse (<u>Samson</u>).....	363
 Larghetto, ed un poco piano	
What though I trace (<u>Solomon</u>).....	304
 Largo	
Convey me to some (<u>Alex</u>).....	88
Faithful cares in vain (<u>Athalia</u>).....	91
Thou, God most high (<u>Belshaz</u>).....	98
Regard, oh son (<u>Belshaz</u>).....	100
Ingratitude's the queen C (<u>Joseph</u>).....	137
O lovely youth (<u>Joseph</u>).....	138
O liberty thou (<u>Judas</u>).....	155
He was despised B (<u>Messiah</u>).....	167

O who shall pour A (<u>Occasion</u>).....	174
O who shall pour B (<u>Occasion</u>).....	175
O liberty, thou (<u>Occasion</u>).....	178
Thou shalt bring them (<u>Occasion</u>).....	181
Will the sun forget A (<u>Solomon</u>).....	207
Will the sun forget B (<u>Solomon</u>).....	208
Faith displays her (<u>Susan</u>).....	216
But oh! Sad virgin (<u>L'Alleg</u>).....	457
May at last (<u>L'Alleg</u>).....	462
Sorrow darkens every (<u>Triumph</u>).....	474
Pleasure! My former ways (<u>Triumph</u>).....	485
Oh Lord, whom we (<u>Athalia</u>).....	229
How lovely is the (<u>Deborah</u>).....	241
Come, divine inspirer A (<u>Joseph</u>).....	269
Come, divine inspirer C (<u>Joseph</u>).....	270
Ingratitude's the queen A (<u>Joseph</u>).....	271
Ingratitude's the queen B (<u>Joseph</u>).....	272
Awful, pleasing being (<u>Joshua</u>).....	278
He was despised A (<u>Messiah</u>).....	286
Oh mirror of our fickle (<u>Samson</u>).....	290
Return, oh God (<u>Samson</u>).....	292
Brave Jonathan (<u>Saul</u>).....	301
Deeds of kindness (<u>Theo</u>).....	492
Lord, to Thee (<u>Theo</u>).....	495
Imposter! (<u>Joseph</u>).....	337
O Lord, how many are A (<u>Occasion</u>).....	353
Sin not, oh King (<u>Saul</u>).....	374
From cities storm'd (<u>Saul</u>)/Andante.....	375
Infernal spirits (<u>Saul</u>).....	376
While yet thy tide (<u>Saul</u>).....	378
To pow'r immortal A (<u>Belshaz</u>).....	398
Shall I in Mamre's (<u>Joseph</u>).....	413
To God, our strength (<u>Occasion</u>).....	425
 Largo assai	
Author of peace (<u>Samson</u>).....	199
Ye sons of Israel (<u>Samson</u>).....	295
 Largo e mezzo piano	
Bending to the throne (<u>Susan</u>).....	211
Thou shalt bring them (<u>Israel</u>).....	258
 Largo e pianissimo	
Hide me from day's (<u>L'Alleg</u>).....	459
Tears, such as tender (<u>Deborah</u>).....	402
 Largo e piano	
Happy they! (<u>Jephtha</u>).....	132
From this unhappy day (<u>Saul</u>).....	200
Can I see my infant (<u>Solomon</u>)/Rissoluto.....	204
Oft on a plat (<u>L'Alleg</u>).....	452

Oh Lord, whose mercies (<u>Saul</u>).....	297
Behold and see (<u>Messiah</u>).....	350
Largo e piano per tutto	
Come rather, goddess (<u>L'Alleg</u>).....	447
Largo e Pomposo	
Thus saith the Lord (<u>Belshaz</u>).....	235
Largo, e sostenuto	
Pious orgies, pious airs (<u>Judas</u>).....	414
Largo e staccato	
With darkness deep (<u>Theo</u>).....	468
Guardian angels (<u>Triumph</u>).....	486
Impious mortal (<u>Deborah</u>).....	245
Thou had'st, my Lord (<u>Joseph</u>).....	340
Torments, alas! (<u>Samson</u>).....	362
Largo, un poco piano	
Oh sacred oracles (<u>Belshaz</u>).....	234
Lento	
O gracious God (<u>Joseph</u>).....	339
Lento, e piano	
Oh let it not (<u>Saul</u>).....	377
Maestoso	
Jehovah crowned with glory (<u>Haman</u>).....	253
Sacred raptures cheer (<u>Esther</u>).....	329
Sacred raptures cheer (<u>Solomon</u>).....	381
Menuetto	
Come, and trip it (<u>L'Alleg</u>).....	448
Come, and trip it (<u>L'Alleg</u>).....	502
Moderato	
Such haughty beauties (<u>Saul</u>).....	298
Non troppo Allegro, ma staccato	
Wide spread his name (<u>Theo</u>).....	522
Non troppo Presto	
Ask if yon damask rose (<u>Susan</u>).....	213
None Given	
So shall the sweet (<u>Alex</u>).....	82
Through the land (<u>Alex</u>).....	92
To darkness eternal (<u>Athalia</u>).....	97

Watchful angels A (<u>Esther</u>).....	114
Watchful angels B (<u>Esther</u>).....	155
Praise the Lord (<u>Haman</u>).....	117
Tears assist me A (<u>Esther</u>).....	120
Tears assist me B (<u>Esther</u>).....	121
Sweet as light B (<u>Jephtha</u>).....	135
Thou art gone up on high D (<u>Messiah</u>).....	169
When Israel like (<u>Occasion</u>).....	183
See, with what a scornful (<u>Saul</u>)/Larghetto.....	195
Beneath the vine (<u>Solomon</u>).....	205
Come, come (<u>Triumph</u>).....	475
Happy beauty (<u>Triumph</u>).....	477
Pleasure's gentle zephyrs (<u>Triumph</u>).....	479
Destructive war (<u>Belshaz</u>).....	240
Low at her feet (<u>Deborah</u>).....	247
O Jordan, sacred tide (<u>Esther</u>).....	250
O beauteous Queen (<u>Esther</u>).....	254
How can I stay (<u>Esther</u>).....	255
Sweet as light A (<u>Jephtha</u>).....	265
Be firm my soul B (<u>Joseph</u>).....	268
How green our fertile (<u>Solomon</u>).....	308
Tune your harps (<u>Esther</u>).....	327
O Lord, how many are B (<u>Occasion</u>).....	354
Dryads, Sylvans (<u>Triumph</u>).....	515
Ah, canst thou but prove (<u>Athalia</u>).....	394
Pluck root and branch (<u>Haman</u>).....	403
Freedom now once more (<u>Jephtha</u>).....	408
Laud her, all ye (<u>Jephtha</u>).....	409
Since the race of time (<u>Joseph</u>).....	410
Oh first in wisdom (<u>Joshua</u>).....	411
The oak that for (<u>Susan</u>).....	442
Pomposo	
Oh God of truth (<u>Belshaz</u>).....	238
Tyrants whom no cov'nants (<u>Occasion</u>).....	360
Golden columns (<u>Solomon</u>).....	384
I'll to the well-trod (<u>L'Alleg</u>).....	504
His sceptre is the (<u>Occasion</u>).....	424
Presuming slave (<u>Samson</u>).....	431
Go, my faithful soldier (<u>Theo</u>).....	520
Pomposo, ma non Allegro	
The trumpet shall sound (<u>Messiah</u>).....	422
Presto	
Alleluja (<u>Esther</u>).....	116
Mirth, admit me (<u>L'Alleg</u>).....	450
Fury with red (<u>Alex</u>).....	228

Recitative Accompanied

Why do the Gentiles (Occasion)..... 423

Siciliana

Let me wander not (L'Alleg)..... 454

Let me wander not (L'Alleg)..... 504

Spiritoso

Now a diff'rent measure (Solomon)..... 307

Vivace

Hence I hasten (Athalia)..... 94

Hence I hasten (Deborah)..... 326

Pour forth no more (Jephtha)..... 407

INDEX E

Affections are listed Alphabetically.

Admiration	
Oh first in wisdom (<u>Joshua</u>).....	411
Affirmation	
But sooner Jordan's stream (<u>Saul</u>).....	373
Agitation	
The silver stream (<u>Joseph</u>).....	143
Amazement	
Thou deign'st to call (<u>Joseph</u>).....	144
Amazed to find the foe (<u>Belshaz</u>).....	236
Thou deign'st to call (<u>Joseph</u>).....	275
Anger	
Hence I hasten (<u>Athalia</u>).....	94
My vengeance awakes me (<u>Athalia</u>).....	95
Soothing tyrant (<u>Athalia</u>).....	96
Flatt'ring tongue (<u>Haman</u>).....	125
Ingratitude's the queen C (<u>Joseph</u>).....	137
My soul rejects (<u>Saul</u>).....	194
Fury with red (<u>Alex</u>).....	228
At my feet extended (<u>Deborah</u>).....	243
It is not virtue (<u>Samson</u>).....	273
Impious wretch (<u>Saul</u>).....	300
Impious wretch (<u>Saul</u>).....	303
Thus to ground (<u>Triumph</u>).....	500
Hateful man! (<u>Alex</u>).....	317
At my feet extended (<u>Deborah</u>).....	324
Hence I hasten (<u>Deborah</u>).....	326
Like clouds (<u>Triumph</u>).....	517
Pluck root and branch (<u>Haman</u>).....	403
Why do the nations A (<u>Messiah</u>).....	421
With rage I shall (<u>Saul</u>).....	433
A serpent, in my bosom (<u>Saul</u>).....	434
The oak that for (<u>Susan</u>).....	442
Racks, gibbets, sword (<u>Theo</u>).....	521
Cease, ye slaves (<u>Theo</u>).....	523
Ye ministers of justice (<u>Theo</u>).....	524

Apprehension

Tost from thought (<u>Alex</u>).....	83
Faithful cares in vain (<u>Athalia</u>).....	91
Bending to the throne (<u>Susan</u>).....	211
Scenes of horror (<u>Jephtha</u>).....	261
The people's favour (<u>Joseph</u>).....	277

Assurance

Dread not, righteous Queen (<u>Haman</u>).....	119
To vanity and earthly (<u>Joshua</u>).....	151
Dread not, righteous Queen (<u>Esther</u>).....	250
Dread not, righteous Queen (<u>Haman</u>).....	328

Boastful

Honor and arms (<u>Samson</u>).....	430
---------------------------------------	-----

Comfort

He shall feed (<u>Messiah</u>).....	166
Lament not thus (<u>Belshaz</u>).....	231
Gentle airs (<u>Athalia</u>).....	319

Confidence

My strength is from (<u>Samson</u>).....	367
Pour forth no more (<u>Jephtha</u>).....	407

Contentment

Fair virtue shall charm me (<u>Alex</u>).....	221
---	-----

Courage

Dry those unavailing tears (<u>Belshaz</u>).....	232
--	-----

Defiance

To darkness eternal (<u>Athalia</u>).....	97
In Jehovah's awful sight (<u>Deborah</u>).....	106
No, let the guilty (<u>Saul</u>).....	198
If guiltless blood (<u>Susan</u>).....	215
'Tis not ages sullen (<u>Susan</u>).....	217
Gloomy tyrants (<u>Athalia</u>).....	230
No! To thyself (<u>Belshaz</u>).....	237
Destructive war (<u>Belshaz</u>).....	240
Whilst you boast (<u>Deborah</u>).....	244
Impious mortal (<u>Deborah</u>).....	245
Fly, malicious spirit (<u>Saul</u>).....	302
The rapture'd soul (<u>Theo</u>).....	488
Whilst you boast (<u>Deborah</u>).....	325
My strength is from (<u>Samson</u>).....	367
No, cruel father (<u>Saul</u>).....	372
Ah, canst thou but prove (<u>Athalia</u>).....	394
Oppression, no longer (<u>Athalia</u>).....	395
Honor and arms (<u>Samson</u>).....	430

Desire	
When the trumpet (<u>Susan</u>).....	386
Blooming as the face (<u>Susan</u>).....	387
Despair	
Hark! Hark! Hark! (<u>Athalia</u>).....	320
Disdain	
See, with what a scornful (<u>Saul</u>).....	195
Disgust	
My soul rejects (<u>Saul</u>).....	194
Behold the monstrous (<u>Belshaz</u>).....	397
Displeasure	
The leafy honors (<u>Belshaz</u>).....	99
Distress	
Return, oh God (<u>Samson</u>).....	292
Remorse, confusion, horror (<u>Joseph</u>).....	336
Excitement	
But lo! The angel (<u>Messiah</u>).....	163
Heroes may boast (<u>Alex</u>).....	223
Exuberance	
Come, and trip it (<u>L'Alleg</u>).....	448
Come, and trip it (<u>L'Alleg</u>).....	502
Faith	
Dread not, righteous Queen (<u>Haman</u>).....	119
Dread not, righteous Queen (<u>Esther</u>).....	251
Dread not, righteous Queen (<u>Haman</u>).....	328
Fear	
Softest sounds no more (<u>Athalia</u>).....	90
Faithful cares in vain (<u>Athalia</u>).....	91
Alternate hopes and fears A (<u>Belshaz</u>).....	101
Alternate hopes and fears B (<u>Belshaz</u>).....	102
Fly from the threatning (<u>Occasion</u>).....	176
Remorse, confusion, horror (<u>Joseph</u>).....	336
Imposter! (<u>Joseph</u>).....	337
Oh Lord, whose providence (<u>Saul</u>).....	379
Gloom	
O Jordan, sacred tide (<u>Haman</u>).....	250
Gratitude	
How great and many (<u>Occasion</u>).....	180
Oh God of truth (<u>Belshaz</u>).....	239
I thank thee, Senach (<u>Belshaz</u>).....	323

Jehovah is my shield (<u>Occasion</u>).....	356
Then will I Jehovah's (<u>Occasion</u>).....	357

Grief

O take me from (<u>Alex</u>).....	87
O pity! (<u>Joseph</u>).....	147
Beneath the cypress' (<u>Susan</u>).....	214
With darkness deep (<u>Theo</u>).....	468
Let other creatures die (<u>Jephtha</u>).....	263
On me let blind (<u>Jephtha</u>).....	264
Open thy marble jaws (<u>Jephtha</u>).....	333
Waft her, angels (<u>Jephtha</u>).....	334
Remorse, confusion, horror (<u>Joseph</u>).....	336
Imposter! (<u>Joseph</u>).....	337
Torments, alas! (<u>Samson</u>).....	362
Total eclipse (<u>Samson</u>).....	363
Oh let it not (<u>Saul</u>).....	377
Round thy urn (<u>Susan</u>).....	388
Opprest with neverceasing (<u>Belshaz</u>).....	396
Pious orgies, pious airs (<u>Judas</u>).....	414

Happiness

How happy should we (<u>Alex</u>).....	81
So shall the sweet (<u>Alex</u>).....	82
Love, glory, ambition (<u>Alex</u>).....	84
Here amid the shady woods (<u>Alex</u>).....	85
Blooming virgins (<u>Athalia</u>).....	89
Through the land (<u>Athalia</u>).....	92
Thou, God most high (<u>Belshaz</u>).....	98
Choirs of angels (<u>Deborah</u>).....	103
No more disconsolate (<u>Deborah</u>).....	107
O the pleasure my soul (<u>Deborah</u>).....	108
Now sweetly smiling (<u>Deborah</u>).....	109
Breathe soft, ye gales (<u>Esther</u>).....	113
Praise the Lord (<u>Haman</u>).....	117
No more disconsolate (<u>Esther</u>).....	118
Virtue, truth, and innocence (<u>Esther</u>).....	124
Take the heart (<u>Jephtha</u>).....	128
The smiling dawn (<u>Jephtha</u>).....	129
Welcome as the cheerful (<u>Jephtha</u>).....	131
Happy, Iphis (<u>Jephtha</u>).....	134
O lovely youth (<u>Joseph</u>).....	138
I feel a spreading flame (<u>Joseph</u>).....	139
Hark! 'Tis the linnet (<u>Joshua</u>).....	150
As cheers the sun (<u>Joshua</u>).....	152
O lovely peace (<u>Judas</u>).....	161
Thou art gone up on high D (<u>Messiah</u>).....	169
How beautiful are the A (<u>Messiah</u>).....	170
How beautiful are the B (<u>Messiah</u>).....	171
I know that my Redeemer (<u>Messiah</u>).....	172
If God be for us (<u>Messiah</u>).....	173

Thou shalt bring them (<u>Occasion</u>).....	181
May balmy peace (<u>Occasion</u>).....	184
Ye men of Gaza (<u>Samson</u>).....	185
To fleeting pleasures (<u>Samson</u>).....	188
An infant rais'd (<u>Saul</u>).....	191
Oh godlike youth! (<u>Saul</u>).....	192
With thee th'unshelter'd (<u>Solomon</u>).....	202
Thy sentence, great king (<u>Solomon</u>).....	203
Beneath the vine (<u>Solomon</u>).....	205
Will the sun forget A (<u>Solomon</u>).....	207
Will the sun forget B (<u>Solomon</u>).....	208
Without the swains (<u>Susan</u>).....	210
Faith displays her (<u>Susan</u>).....	216
Come, thou goddess fair (<u>L'Alleg</u>).....	446
Let me wander not (<u>L'Alleg</u>).....	454
Straight mine eye (<u>L'Alleg</u>).....	455
Or let the merry bells (<u>L'Alleg</u>).....	456
There let Hymen (<u>L'Alleg</u>).....	458
And ever against (<u>L'Alleg</u>).....	460
Orpheus' self may heave (<u>L'Alleg</u>).....	461
Each action will derive (<u>L'Alleg</u>).....	464
Fond flatt'ring world (<u>Theo</u>).....	466
Happy beauty (<u>Triumph</u>).....	477
No more complaining (<u>Triumph</u>).....	478
Come, oh time (<u>Triumph</u>).....	480
Fair virtue shall charm me (<u>Alex</u>).....	221
O what resistless (<u>Alex</u>).....	222
Oh sacred oracles (<u>Belshaz</u>).....	234
How lovely is the (<u>Deborah</u>).....	241
So much beauty (<u>Esther</u>).....	248
Virtue, truth, and innocence (<u>Esther</u>).....	256
Thou shalt bring them (<u>Israel</u>).....	258
Dull delay (<u>Jephtha</u>).....	260
'Tis Heaven's all-ruling (<u>Jephtha</u>).....	266
Thou art gone up on high B (<u>Messiah</u>).....	287
Thou art gone up on high C (<u>Messiah</u>).....	288
How beautiful are the C (<u>Messiah</u>).....	289
Joys that are pure (<u>Samson</u>).....	291
O King, your favours (<u>Saul</u>).....	296
What though I trace (<u>Solomon</u>).....	304
Haste, haste to the cedar (<u>Solomon</u>).....	305
When the sun (<u>Solomon</u>).....	306
How green our fertile (<u>Solomon</u>).....	308
Clouds o'ertake (<u>Susan</u>).....	309
When first I saw (<u>Susan</u>).....	310
Bane of virtue (<u>Theo</u>).....	489
Deeds of kindness (<u>Theo</u>).....	492
Sweet rose and lily (<u>Theo</u>).....	494
New scenes of joy (<u>Theo</u>).....	496
Great author (<u>Alex</u>).....	316
While Kedron's brook (<u>Joshua</u>).....	341

With honor let desert (<u>Judas</u>).....	348
Jehovah is my shield (<u>Occasion</u>).....	356
He has his mansion (<u>Occasion</u>).....	358
Birth and fortune (<u>Saul</u>).....	371
From cities storm'd (<u>Saul</u>).....	375
While yet thy tide (<u>Saul</u>).....	378
Indulge thy faith (<u>Solomon</u>).....	380
Haste thee, nymph (<u>L'Alleg</u>).....	501
Let me wander not (<u>L'Alleg</u>).....	504
Or let the merry bells (<u>L'Alleg</u>).....	505
There let Hymen (<u>L'Alleg</u>).....	506
I'll to the well-trod (<u>L'Alleg</u>).....	507
These delights if thou (<u>L'Alleg</u>).....	508
Each action will derive (<u>L'Alleg</u>).....	509
Thrice happy the monarch (<u>Alex</u>).....	390
Virtue, thou ideal name (<u>Alex</u>).....	391
Laud her, all ye (<u>Jephtha</u>).....	409
Shall I in Mamre's (<u>Joshua</u>).....	413
The Lord worketh wonders (<u>Judas</u>).....	416
Thou art gone up on high B (<u>Messiah</u>).....	420
As great Jehovah lives (<u>Saul</u>).....	435
Mirth admit me (<u>L'Alleg</u>).....	518
Come, with native luster (<u>L'Alleg</u>).....	519
From the heart (<u>Triumph</u>).....	528

Heroism

When warlike ensigns (<u>Occasion</u>).....	182
No, let the guilty (<u>Saul</u>).....	198
Thus saith the Lord (<u>Belshaz</u>).....	235
All danger disdaining (<u>Deborah</u>).....	242
In the battle (<u>Deborah</u>).....	246
Nations, who in future (<u>Joshua</u>).....	280
Place danger around (<u>Joshua</u>).....	281
Your words, oh king (<u>Saul</u>).....	299
Now a diff'rent measure (<u>Solomon</u>).....	307
On the rapid whirlwind's (<u>Susan</u>).....	313
Haste, Israel, haste (<u>Joshua</u>).....	342
With redoubled rage (<u>Joshua</u>).....	343
Call forth thy pow'rs (<u>Judas</u>).....	344
No, unhallowed desire (<u>Judas</u>).....	345
Sound an alarm (<u>Judas</u>).....	347
Thou shalt break them (<u>Messiah</u>).....	352
Tyrants whom no cov'nants (<u>Occasion</u>).....	360
Why does the God (<u>Samson</u>).....	365
O sword, and thou (<u>Alex</u>).....	392
When storms the proud (<u>Athalia</u>).....	393
Ah canst thou but prove (<u>Athalia</u>).....	394
Awake the ardour (<u>Deborah</u>).....	400
Swift inundation (<u>Deborah</u>).....	401
Arm, arm ye brave (<u>Judas</u>).....	415

Why do the Gentiles (<u>Occasion</u>).....	423
Wide spread his name (<u>Theo</u>).....	522
 Hope	
Love, glory, ambition (<u>Alex</u>).....	84
Hope, a pure (<u>Esther</u>).....	122
May at last (<u>L'Alleg</u>).....	462
Kind hope thou (<u>Alex</u>).....	225
Hope, a pure (<u>Esther</u>).....	252
Clouds o'ertake (<u>Susan</u>).....	309
Peace crowned with roses (<u>Susan</u>).....	441
 Impatience	
Heroes may boast (<u>Alex</u>).....	223
Dull delay (<u>Jephtha</u>).....	260
 Imploring	
Tears assist me A (<u>Haman</u>).....	120
Tears assist me B (<u>Esther</u>).....	121
O liberty, thou (<u>Occasion</u>).....	178
Can I see my infant (<u>Solomon</u>).....	204
Come, with gentle hand (<u>L'Alleg</u>).....	463
O Jordan, sacred tide (<u>Haman</u>).....	250
Let other creatures die (<u>Jephtha</u>).....	263
On me let blind (<u>Jephtha</u>).....	264
Waft her, angels (<u>Jephtha</u>).....	334
Thou had'st, my Lord (<u>Joseph</u>).....	340
O Lord, how many are A (<u>Occasion</u>).....	353
O Lord, how many are B (<u>Occasion</u>).....	354
Jehovah, to my words (<u>Occasion</u>).....	355
Sin not, oh king (<u>Saul</u>).....	374
Lovely beauty (<u>Triumph</u>).....	516
Turn not, O Queen (<u>Haman</u>).....	404
 Jealousy	
Ah jealousy, thou pelican (<u>Joseph</u>).....	145
 Joy	
Hark he strikes the golden lyre (<u>Alex</u>).....	79
Subtle love, with fancy viewing (<u>Alex</u>).....	80
To joy he brightens A (<u>Deborah</u>).....	104
To joy he brightens B (<u>Deborah</u>).....	105
Our fears are now (<u>Deborah</u>).....	110
The glorious sun (<u>Deborah</u>).....	112
Alleluja (<u>Esther</u>).....	116
Praise the Lord (<u>Haman</u>).....	117
Heaven has lent her (<u>Esther</u>).....	123
Tune the soft (<u>Jephtha</u>).....	130
Sweet as light B (<u>Jephtha</u>).....	135
Freely I to heav'n (<u>Jephtha</u>).....	136

Prophetic raptures (<u>Joseph</u>).....	146
What's sweeter than (<u>Joseph</u>).....	148
Oh! Who can tell (<u>Joshua</u>).....	149
Happy, oh, thrice happy (<u>Joshua</u>).....	153
Oh! Had I Jubal's lyre (<u>Joshua</u>).....	154
From mighty kings (<u>Judas</u>).....	157
So shall the lute (<u>Judas</u>).....	160
Rejoice greatly A (<u>Messiah</u>).....	164
Rejoice greatly B (<u>Messiah</u>).....	165
But thou didst not (<u>Messiah</u>).....	168
Then free from sorrow (<u>Samson</u>).....	186
Let the bright seraphim (<u>Samson</u>).....	189
To song and dance (<u>Samson</u>).....	190
Bless'd the day (<u>Solomon</u>).....	201
Every sight these eyes (<u>Solomon</u>).....	206
Would custom bid the melting (<u>Susan</u>).....	209
Guilt trembling (<u>Susan</u>).....	219
Come, and trip it (<u>L'Alleg</u>).....	448
Mirth, admit me (<u>L'Alleg</u>).....	450
When sunk in anguish (<u>Theo</u>).....	471
Come, come (<u>Triumph</u>).....	475
Ever flowing tides (<u>Triumph</u>).....	476
Pleasure's gentle zephyrs (<u>Triumph</u>).....	479
Melancholy is a folly (<u>Triumph</u>).....	481
Sharp thorns despising (<u>Triumph</u>).....	484
Mighty love now calls (<u>Alex</u>).....	224
O Mithra, with thy (<u>Alex</u>).....	226
How can I stay (<u>Esther</u>).....	255
Up the dreadful steep (<u>Jephtha</u>).....	262
Sweet as light A (<u>Jephtha</u>).....	265
Heroes, when with glory (<u>Joshua</u>).....	279
O! Thou that tellest (<u>Messiah</u>).....	285
Gold within the furnace (<u>Susan</u>).....	314
Let festal joy (<u>Belshaz</u>).....	321
Let the deep bowl (<u>Belshaz</u>).....	322
Tune your harps (<u>Esther</u>).....	327
Sacred raptures cheer (<u>Esther</u>).....	329
For ever blessed (<u>Jephtha</u>).....	335
To keep afar (<u>Joseph</u>).....	338
Every valley (<u>Messiah</u>).....	349
But thou didst not (<u>Messiah</u>).....	351
Then will I Jehovah's (<u>Occasion</u>).....	357
Loud as the thunder's (<u>Samson</u>).....	361
To song and dance (<u>Samson</u>).....	370
Wise, great and good (<u>Saul</u>).....	380
Sacred raptures cheer (<u>Solomon</u>).....	381
See the tall palm (<u>Solomon</u>).....	383
Come, and trip it (<u>L'Alleg</u>).....	502
Dryads, Sylvans (<u>Triumph</u>).....	515
To pow'r immortal A (<u>Belshaz</u>).....	398
To pow'r immortal B (<u>Belshaz</u>).....	399

Tears, such as tender (<u>Deborah</u>).....	402
Thro' the nation (<u>Esther</u>).....	405
Since the race of time (<u>Joseph</u>).....	410
The trumpet shall sound (<u>Messiah</u>).....	422
To God, our strength (<u>Occasion</u>).....	425
Prepare the hymn (<u>Occasion</u>).....	426
The sword that's drawn (<u>Occasion</u>).....	427
Thy glorious deeds (<u>Samson</u>).....	428
Thrice bless'd (<u>Solomon</u>).....	438
Raise your voice (<u>Susan</u>).....	444

Longing

Regard, oh son (<u>Belshaz</u>).....	100
Together, lovely innocents (<u>Joseph</u>).....	142
O who shall pour A (<u>Occasion</u>).....	174
O who shall pour B (<u>Occasion</u>).....	175
Chrystal streams (<u>Susan</u>).....	212
Angels, ever bright (<u>Theo</u>).....	467
Oh that I on wings (<u>Theo</u>).....	469
The pilgrim's home (<u>Theo</u>).....	470
O beauteous Queen (<u>Esther</u>).....	254
The parent bird (<u>Susan</u>).....	311
On fair Euphrates' (<u>Susan</u>).....	312
Descend, kind pity (<u>Theo</u>).....	510
From virtue springs (<u>Theo</u>).....	513

Melancholy

Come rather, goddess (<u>L'Alleg</u>).....	447
Come but keep thy (<u>L'Alleg</u>).....	449
Sweet bird that shun'st (<u>L'Alleg</u>).....	451
Sometimes let gorgeous (<u>L'Alleg</u>).....	465

Mockery

Whilst you boast (<u>Deborah</u>).....	244
Whilst you boast (<u>Deborah</u>).....	325
Great Dagon (<u>Samson</u>).....	369
Presuming slave (<u>Samson</u>).....	431

Optimism

Farewell, ye limpid springs (<u>Jephtha</u>).....	133
Just are the ways (<u>Samson</u>).....	429

Passion

The rapture'd soul (<u>Theo</u>).....	488
Kind Heaven (<u>Theo</u>).....	491
Birth and fortune (<u>Saul</u>).....	371
Wide spread his name (<u>Theo</u>).....	522

Pity

Dread the fruits (<u>Theo</u>).....	511
---------------------------------------	-----

Praise

Jehovah crowned with glory (<u>Haman</u>).....	253
How beautiful are the C (<u>Messiah</u>).....	289
Oh first in wisdom (<u>Joshua</u>).....	411
Shall I an Mamre's (<u>Joshua</u>).....	413
The Lord worketh wonders (<u>Judas</u>).....	416
Praise ye the Lord (<u>Solomon</u>).....	437

Prayerful

Watchful angels A (<u>Esther</u>).....	114
Watchful angels B (<u>Esther</u>).....	115
Tears assist me A (<u>Haman</u>).....	120
Tears assist me B (<u>Esther</u>).....	121
Powerful guardians (<u>Joseph</u>).....	140
Father of heaven (<u>Judas</u>).....	159
May balmy peace (<u>Occasion</u>).....	184
Author of peace (<u>Saul</u>).....	199
Hide me from day's (<u>L'Alleg</u>).....	459
Angels, ever bright (<u>Theo</u>).....	467
Guardian angels (<u>Triumph</u>).....	486
Kind hope thou (<u>Alex</u>).....	225
Powerful guardians (<u>Alex</u>).....	227
Oh Lord, whom we (<u>Athalia</u>).....	229
Great God! Who yet (<u>Belshaz</u>).....	233
Oh sacred oracles (<u>Belshaz</u>).....	234
Come, divine inspirer A (<u>Joseph</u>).....	269
Come, divine inspirer C (<u>Joseph</u>).....	270
Powerful guardians (<u>Joseph</u>).....	273
Oh Lord, whose mercies (<u>Saul</u>).....	297
As with rosy steps (<u>Theo</u>).....	490
Kind Heaven (<u>Theo</u>).....	491
Defend her Heaven (<u>Theo</u>).....	493
Lord, to Thee (<u>Theo</u>).....	495
To God, who made (<u>Alex</u>).....	318
O gracious God (<u>Joseph</u>).....	339
Oh Lord, whose providence (<u>Saul</u>).....	379
Ye verdant hills (<u>Susan</u>).....	385
From virtue springs (<u>Theo</u>).....	513
With pious hearts (<u>Judas</u>).....	417
Peace crowned with roses (<u>Susan</u>).....	441

Questioning

What abject thoughts (<u>Saul</u>).....	193
Can the black Aethiop (<u>Belshaz</u>).....	239
Awful, pleasing being (<u>Joshua</u>).....	278
O Lord, how many are A (<u>Occasion</u>).....	353
O Lord, how many are B (<u>Occasion</u>).....	354

Rage	
Hence I hasten (<u>Athalia</u>).....	94
Hence I hasten (<u>Deborah</u>).....	326
Pluck root and branch (<u>Haman</u>).....	403
Reflection	
How happy should we (<u>Alex</u>).....	81
Hope, a pure (<u>Esther</u>).....	122
Virtue, truth, and innocence (<u>Esther</u>).....	124
O liberty thou (<u>Judas</u>).....	155
Come, ever smiling liberty (<u>Judas</u>).....	156
Wise men, flatt'ring (<u>Judas</u>).....	158
But who may abide C (<u>Messiah</u>).....	162
He shall feed (<u>Messiah</u>).....	166
If God be for us (<u>Messiah</u>).....	173
O liberty, thou (<u>Occasion</u>).....	178
How great and many (<u>Occasion</u>).....	180
When Israel like (<u>Occasion</u>).....	183
With plaintive notes (<u>Samson</u>).....	187
Fell rage and black (<u>Saul</u>).....	196
Without the swains (<u>Susan</u>).....	210
Ask if yon damask rose (<u>Susan</u>).....	213
Chastity, thou cherub (<u>Susan</u>).....	218
Of on a plat (<u>L'Alleg</u>).....	452
Far, from all resort (<u>L'Alleg</u>).....	453
Pensive sorrow (<u>Triumph</u>).....	473
Charming beauty (<u>Triumph</u>).....	483
Pleasure! My former ways (<u>Triumph</u>).....	485
O what resistless (<u>Alex</u>).....	222
Lament not thus (<u>Belshaz</u>).....	231
How lovely is the (<u>Deborah</u>).....	241
Hope, a pure (<u>Esther</u>).....	252
Virtue, truth and innocence (<u>Esther</u>).....	256
Be firm my soul A (<u>Joseph</u>).....	267
Be firm my soul B (<u>Joseph</u>).....	268
Ingratitude's the queen (<u>Joseph</u>).....	271
Ingratitude's the queen (<u>Joseph</u>).....	272
The peasant tastes (<u>Joseph</u>).....	274
The wanton favors (<u>Joseph</u>).....	276
Nations, who in future (<u>Joshua</u>).....	280
'Tis liberty, dear liberty (<u>Judas</u>).....	282
But who may abide B (<u>Messiah</u>).....	284
Such haughty beauties (<u>Saul</u>).....	298
When first I saw (<u>Susan</u>).....	310
Bane of virtue (<u>Theo</u>).....	489
The beauty, smiling (<u>Triumph</u>).....	497
Mortals think (<u>Triumph</u>).....	498
On the valleys (<u>Triumph</u>).....	499
God of our fathers (<u>Samson</u>).....	364
Far, from all resort (<u>L'Alleg</u>).....	503
Pensive sorrow (<u>Triumph</u>).....	514
But who may abide A (<u>Messiah</u>).....	418

The people that walked (<u>Messiah</u>).....	419
Loathsome urns (<u>Triumph</u>).....	525
Like the shadow (<u>Triumph</u>).....	526

Resignation

Convey me to some (<u>Alex</u>).....	88
In gentle murmurs B (<u>Jephtha</u>).....	127
Happy they! (<u>Jephtha</u>).....	132
Farewell, ye limpid springs (<u>Jephtha</u>).....	133
If guiltless blood (<u>Susan</u>).....	215
In gentle murmurs A (<u>Jephtha</u>).....	259
Hark! Hark! Hark! (<u>Athalia</u>).....	320

Reverence

Will God, whose mercies (<u>Athalia</u>).....	93
Thou, God most high (<u>Belshaz</u>).....	98
Powerful guardians (<u>Joseph</u>).....	140
To vanity and earthly (<u>Joshua</u>).....	151
Powerful guardians (<u>Alex</u>).....	227
Oh God, of truth (<u>Belshaz</u>).....	238
Be firm my soul A (<u>Joseph</u>).....	267
Be firm my soul B (<u>Joseph</u>).....	268
Come divine inspirer A (<u>Joseph</u>).....	269
Come divine inspirer C (<u>Joseph</u>).....	270
Powerful guardians (<u>Joseph</u>).....	273
What though I trace (<u>Solomon</u>).....	304
When the sun (<u>Solomon</u>).....	306
As with rosy steps (<u>Theo</u>).....	490
Great author (<u>Alex</u>).....	316
To God, who made (<u>Alex</u>).....	318
How vain is man (<u>Judas</u>).....	346
Golden columns (<u>Solomon</u>).....	384
Blooming as the face (<u>Susan</u>).....	387
Pious king (<u>Solomon</u>).....	439
Go, my faithful soldier (<u>Theo</u>).....	520

Sadness

Strange reverse of human fate (<u>Alex</u>).....	86
Convey me to some (<u>Alex</u>).....	88
Happy they! (<u>Jephtha</u>).....	132
Together, lovely innocents (<u>Joseph</u>).....	142
The silver stream (<u>Joseph</u>).....	143
He was despised B (<u>Messiah</u>).....	167
When Israel like (<u>Occasion</u>).....	183
From this unhappy day (<u>Saul</u>).....	200
Can I see my infant (<u>Solomon</u>).....	204
Beneath the cypress' (<u>Susan</u>).....	214
But oh! Sad virgin (<u>L'Alleg</u>).....	457
Faithful mirror! (<u>Triumph</u>).....	472
Fain would I (<u>Triumph</u>).....	482

Oh mirror of our fickle (<u>Samson</u>).....	290
Return, oh God (<u>Samson</u>).....	292
Ye sons of Israel (<u>Samson</u>).....	295
Brave Jonathan (<u>Saul</u>).....	301
The parent bird (<u>Susan</u>).....	311
Sometimes let gorgeous (<u>L'Alleg</u>).....	487
Behold and see (<u>Messiah</u>).....	350
Your charms to ruin led the way (<u>Samson</u>).....	366
Round thy urn (<u>Susan</u>).....	388
Descend, kind pity (<u>Theo</u>).....	510
Though the honors (<u>Theo</u>).....	512

Seriousness

Strange reverse of human fate (<u>Alex</u>).....	86
Soothing tyrant (<u>Athalia</u>).....	96
Thou, God most high (<u>Belshaz</u>).....	98
Regard, oh son (<u>Belshaz</u>).....	100
Choirs of angels (<u>Deborah</u>).....	103
Be wise at length (<u>Occasion</u>).....	177
What abject thoughts (<u>Saul</u>).....	193
When sunk in anguish (<u>Theo</u>).....	471
Thus saith the Lord (<u>Belshaz</u>).....	235
No! To thyself (<u>Belshaz</u>).....	237
Impious mortal (<u>Deborah</u>).....	245
O beauteous Queen (<u>Esther</u>).....	254
Sometimes let gorgeous (<u>L'Alleg</u>).....	487
Mortals think (<u>Triumph</u>).....	498
With honor let desert (<u>Judas</u>).....	348
But sooner Jordan's stream (<u>Saul</u>).....	373
Infernal spirits (<u>Saul</u>).....	376
While yet thy tide (<u>Saul</u>).....	378
Though the honors (<u>Theo</u>).....	512
O sword, and thou (<u>Alex</u>).....	392
To pow'r immortal A (<u>Belshaz</u>).....	398
To pow'r immortal B (<u>Belshaz</u>).....	399
How art thou fall'n (<u>Esther</u>).....	406
Why do the Gentiles (<u>Occasion</u>).....	423
Just are the ways (<u>Samson</u>).....	429
As great Jehovah lives (<u>Saul</u>).....	435
Go, my faithful soldier (<u>Theo</u>).....	520
Loathsome urns (<u>Triumph</u>).....	525
From the heart (<u>Triumph</u>).....	528

Shame

Oh let it not (<u>Saul</u>).....	377
------------------------------------	-----

Sorrow

He was despised B (<u>Messiah</u>).....	167
Pensive sorrow (<u>Triumph</u>).....	473
Sorrow darkens every (<u>Triumph</u>).....	474
He was despised A (<u>Messiah</u>).....	286

Behold and see (<u>Messiah</u>).....	350
Pensive sorrow (<u>Triumph</u>).....	514
Thy glorious deeds (<u>Samson</u>).....	428
How willing my (<u>Samson</u>).....	432

Torment

Torments, alas! (<u>Samson</u>).....	362
--	-----

Triumph

Our fears are now (<u>Deborah</u>).....	110
Tyrant, now no more (<u>Deborah</u>).....	111
Thou didst blow (<u>Israel</u>).....	126
Our fruits, whilst yet (<u>Joseph</u>).....	141
But who may abide C (<u>Messiah</u>).....	162
Prophetic visions (<u>Occasion</u>).....	179
When warlike ensigns (<u>Occasion</u>).....	181
Capricious man (<u>Saul</u>).....	197
Faith displays her (<u>Susan</u>).....	216
'Tis not ages sullen (<u>Susan</u>).....	217
Dry those unavailing tears (<u>Belshaz</u>).....	232
Amazed to find the foe (<u>Belshaz</u>).....	236
Destructive war (<u>Belshaz</u>).....	240
Low at her feet (<u>Deborah</u>).....	247
Endless fame (<u>Esther</u>).....	249
Jehovah crowned with glory (<u>Haman</u>).....	253
Their land brought (<u>Israel</u>).....	257
Heroes, when with glory (<u>Joshua</u>).....	279
So rapid thy course (<u>Judas</u>).....	283
But who may abide B (<u>Messiah</u>).....	284
The Holy One (<u>Samson</u>).....	294
Gold within the furnace (<u>Susan</u>).....	314
The enemy said (<u>Israel</u>).....	330
Virtue my soul shall (<u>Jephtha</u>).....	331
His mighty arm (<u>Jephtha</u>).....	332
Call forth thy pow'rs (<u>Judas</u>).....	344
No, unhallowed desire (<u>Judas</u>).....	345
How vain is man (<u>Judas</u>).....	346
Sound an alarm (<u>Judas</u>).....	347
The enemy said (<u>Occasion</u>).....	359
Thus when the sun (<u>Samson</u>).....	368
Great Dagon (<u>Samson</u>).....	369
Wise, great and good (<u>Saul</u>).....	380
When the trumpet (<u>Susan</u>).....	386
When storms the proud (<u>Athalia</u>).....	393
Oppression, no longer (<u>Athalia</u>).....	395
Pour forth no more (<u>Jephtha</u>).....	407
Freedom now once more (<u>Jephtha</u>).....	408
See, the raging flames (<u>Joshua</u>).....	412
But who may abide A (<u>Messiah</u>).....	418
His scepter is the (<u>Occasion</u>).....	424
The sword that's drawn (<u>Occasion</u>).....	427
Ye men of Judah (<u>Saul</u>).....	436

Who fears the Lord (<u>Susan</u>).....	440
The torrent that sweeps (<u>Susan</u>).....	443
False destructive ways (<u>Triumph</u>).....	527
 Vengeance	
My vengeance awakes me (<u>Athalia</u>).....	95
Opprest with neverceasing (<u>Belshaz</u>).....	396
 Warning	
The leafy honors (<u>Belshaz</u>).....	99
Fly from the threatning (<u>Occasion</u>).....	176
Be wise at length (<u>Occasion</u>).....	177
Presuming slave (<u>Samson</u>).....	431
 Woe	
O Jordan, sacred tide (<u>Haman</u>).....	250
 Wonder	
Thou deign'st to call (<u>Joseph</u>).....	144
Thou deign'st to call (<u>Joseph</u>).....	275

INDEX F

The musical forms are arranged in order of
decreasing frequency.

AB	
Convey me to some (Alex).....	88
Softest sounds no more (Athalia).....	90
Will God, whose mercies (Athalia).....	93
Soothing tyrant (Athalia).....	96
To darkness eternal (Athalia).....	97
Now sweetly smiling (Deborah).....	109
Our fears are now (Deborah).....	110
The glorious sun (Deborah).....	112
Tears assist me A (Haman).....	120
Tears assist me B (Esther).....	121
In gentle murmurs B (Jephtha).....	127
Welcome as the cheerful (Jephtha).....	131
Farewell, ye limpid springs (Jephtha).....	133
Ingratitude's the queen C (Joseph).....	137
Our fruits, whilst yet (Joseph).....	141
Thou deign'st to call (Joseph).....	144
Oh! Who can tell (Joshua).....	149
To vanity and earthly (Joshua).....	151
Oh! Had I Jubal's lyre (Joshua).....	154
But thou didst not (Messiah).....	168
How beautiful are the B (Messiah).....	171
O who shall pour A (Occasion).....	174
O who shall pour B (Occasion).....	175
Be wise at length (Occasion).....	177
How great and many (Occasion).....	180
Thou shalt bring them (Occasion).....	181
Ye men of Gaza (Samson).....	185
Then free from sorrow (Samson).....	186
With plaintive notes (Samson).....	187
To fleeting pleasures (Samson).....	188
What abject thoughts (Saul).....	193
My soul rejects (Saul).....	194
See, with what a scornful (Saul).....	195
Fell rage and black (Saul).....	196
Capricious man (Saul).....	197
No, let the guilty (Saul).....	198
Author of peace (Saul).....	199
From this unhappy day (Saul).....	200
Thy sentence, great king (Solomon).....	203

Will the sun forget A (<u>Solomon</u>).....	207
Will the sun forget B (<u>Solomon</u>).....	208
Beneath the cypress' (<u>Susan</u>).....	214
Come, thou goddess fair (<u>L'Alleg</u>).....	446
Far, from all resort (<u>L'Alleg</u>).....	453
Let me wander not (<u>L'Alleg</u>).....	454
Or let the merry bells (<u>L'Alleg</u>).....	456
But oh! Sad virgin (<u>L'Alleg</u>).....	457
There let Hymen (<u>L'Alleg</u>).....	458
And ever against (<u>L'Alleg</u>).....	460
Orpheus' self may heave (<u>L'Alleg</u>).....	461
May at last (<u>L'Alleg</u>).....	462
Come, with gentle hand (<u>L'Alleg</u>).....	463
Each action will derive (<u>L'Alleg</u>).....	464
Sometimes let gorgeous (<u>L'Alleg</u>).....	465
Fond flatt'ring world (<u>Theo</u>).....	466
With darkness deep (<u>Theo</u>).....	468
The pilgrim's home (<u>Theo</u>).....	470
When sunk in anguish (<u>Theo</u>).....	471
Fain would I (<u>Triumph</u>).....	482
Fair virtue shall charm me (<u>Alex</u>).....	221
O what resistless (<u>Alex</u>).....	222
Gloomy tyrants (<u>Athalia</u>).....	230
Oh God of truth (<u>Belshaz</u>).....	238
Destructive war (<u>Belshaz</u>).....	240
At my feet extended (<u>Deborah</u>).....	243
Whilst you boast (<u>Deborah</u>).....	244
Impious mortal (<u>Deborah</u>).....	245
Low at her feet (<u>Deborah</u>).....	247
Jehovah crowned with glory (<u>Haman</u>).....	253
Their land brought (<u>Israel</u>).....	257
Thou shalt bring them (<u>Israel</u>).....	258
In gentle murmurs A (<u>Jephtha</u>).....	259
Dull delay (<u>Jephtha</u>).....	260
Ingratitude's the queen A (<u>Joseph</u>).....	271
Ingratitude's the queen B (<u>Joseph</u>).....	272
Thou deign'st to call (<u>Joseph</u>).....	275
How beautiful are the C (<u>Messiah</u>).....	289
Oh mirror or our fickle (<u>Samson</u>).....	290
Joys that are pure (<u>Samson</u>).....	291
Return, oh God (<u>Samson</u>).....	292
Your words, oh king (<u>Saul</u>).....	299
Impious wretch (<u>Saul</u>).....	300
Brave Jonathan (<u>Saul</u>).....	301
Fly, malicious spirit (<u>Saul</u>).....	302
Impious wretch (<u>Saul</u>).....	303
When the sun (<u>Solomon</u>).....	306
How green our fertile (<u>Solomon</u>).....	308
Sometimes let gorgeous (<u>L'Alleg</u>).....	487
Sweet rose and lily (<u>Theo</u>).....	494
New scenes of joy (<u>Theo</u>).....	496
Hark! Hark! Hark! (<u>Athalia</u>).....	320

Let the deep bowl (<u>Belshaz</u>).....	322
At my feet extended (<u>Deborah</u>).....	324
Whilst you boast (<u>Deborah</u>).....	325
Remorse, confusion, horror (<u>Joseph</u>).....	336
While Kedron's brook (<u>Joshua</u>).....	341
No, unhallowed desire (<u>Judas</u>).....	345
With honor let desert (<u>Judas</u>).....	348
But thou didst not (<u>Messiah</u>).....	351
O Lord, how many are A (<u>Occasion</u>).....	353
Jehovah, to my words (<u>Occasion</u>).....	355
Then will I Jehovah's (<u>Occasion</u>).....	357
He has his mansion (<u>Occasion</u>).....	358
Tyrants whom no cov'nants (<u>Occasion</u>).....	360
Torments, alas! (<u>Samson</u>).....	362
Total eclipse (<u>Samson</u>).....	363
God of our fathers (<u>Samson</u>).....	364
Your charms to ruin led the way (<u>Samson</u>).....	366
My strength is from (<u>Samson</u>).....	367
Thus when the sun (<u>Samson</u>).....	368
Great Dagon (<u>Samson</u>).....	369
No, cruel Father (<u>Saul</u>).....	372
But sooner Jordan's stream (<u>Saul</u>).....	373
Infernal spirits (<u>Saul</u>).....	376
Oh let it not (<u>Saul</u>).....	377
Oh Lord, whose providence (<u>Saul</u>).....	379
Indulge thy faith (<u>Solomon</u>).....	382
Far, from all resort (<u>L'Alleg</u>).....	503
Let me wander not (<u>L'Alleg</u>).....	504
Or let the merry bells (<u>L'Alleg</u>).....	505
There let Hymen (<u>L'Alleg</u>).....	506
I'll to the well-trod (<u>L'Alleg</u>).....	507
Each action will derive (<u>L'Alleg</u>).....	509
When storms the proud (<u>Athalia</u>).....	393
Oppression, no longer (<u>Athalia</u>).....	395
To pow'r immortal B (<u>Belshaz</u>).....	399
Tears, such as tender (<u>Deborah</u>).....	402
Pluck root and branch (<u>Haman</u>).....	403
Turn not, O Queen (<u>Haman</u>).....	404
How art thou fall'n (<u>Esther</u>).....	406
Oh first in wisdom (<u>Joshua</u>).....	411
Shall I in Mamre's (<u>Joshua</u>).....	413
Pious orgies, pious airs (<u>Judas</u>).....	414
The Lord worketh wonders (<u>Judas</u>).....	416
With pious hearts (<u>Judas</u>).....	417
But who may abide A (<u>Messiah</u>).....	418
The people that walked (<u>Messiah</u>).....	419
Why do the Gentiles (<u>Occasion</u>).....	423
To God, our strength (<u>Occasion</u>).....	425
The sword that's drawn (<u>Occasion</u>).....	427
Thy glorious deeds (<u>Samson</u>).....	428
Just are the ways (<u>Samson</u>).....	429
Presuming slave (<u>Samson</u>).....	431

How willing my (<u>Samson</u>).....	432
With rage I shall (<u>Saul</u>).....	433
As great Jehovah lives (<u>Saul</u>).....	435
Ye men of Judah (<u>Saul</u>).....	436
Thrice bless'd (<u>Solomon</u>).....	438
The oak that for (<u>Susan</u>).....	442
Cease, ye slaves (<u>Theo</u>).....	523
Ye ministers of justice (<u>Theo</u>).....	524

Dal Segno

Subtle love, with fancy viewing (<u>Alex</u>).....	80
Love, glory, ambition (<u>Alex</u>).....	84
Blooming virgins (<u>Athalia</u>).....	89
Faithful cares in vain (<u>Athalia</u>).....	91
The leafy honors (<u>Belshaz</u>).....	99
Regard, oh son (<u>Belshaz</u>).....	100
Choirs of angels (<u>Deborah</u>).....	103
O the pleasure my soul (<u>Deborah</u>).....	108
Hope, a pure (<u>Esther</u>).....	122
Heaven has lent her (<u>Esther</u>).....	123
Happy they! (<u>Jephtha</u>).....	132
Freely I to heav'n (<u>Jephtha</u>).....	136
Powerful guardians (<u>Joseph</u>).....	140
Together, lovely innocents (<u>Joseph</u>).....	142
The silver stream (<u>Joseph</u>).....	143
Ah jealousy, thou pelican (<u>Joseph</u>).....	145
Prophetic raptures (<u>Joseph</u>).....	146
Hark! 'Tis the linnet (<u>Joshua</u>).....	150
Happy, oh, thrice happy (<u>Joshua</u>).....	153
Wise men, flatt'ring (<u>Judas</u>).....	158
How beautiful are the A (<u>Messiah</u>).....	170
To song and dance (<u>Samson</u>).....	190
Oh godlike youth! (<u>Saul</u>).....	192
Bless'd the day (<u>Solomon</u>).....	201
Beneath the vine (<u>Solomon</u>).....	205
Without the swains (<u>Susan</u>).....	210
Bending to the throne (<u>Susan</u>).....	211
Chrystal streams (<u>Susan</u>).....	212
If guiltless blood (<u>Susan</u>).....	215
'Tis not ages sullen (<u>Susan</u>).....	217
Chastity, thou cherub (<u>Susan</u>).....	218
Guilt trembling (<u>Susan</u>).....	219
Sweet bird that shun'st (<u>L'Alleg</u>).....	451
Angels, ever bright (<u>Theo</u>).....	467
Oh that I on wings (<u>Theo</u>).....	469
Pensive sorrow (<u>Triumph</u>).....	473
Charming beauty (<u>Triumph</u>).....	483
Pleasure! My former ways (<u>Triumph</u>).....	485
Guardian angels (<u>Triumph</u>).....	486
Kind hope thou (<u>Alex</u>).....	225
O Mithra, with thy (<u>Alex</u>).....	226
Powerful guardians (<u>Alex</u>).....	227

Fury with red (<u>Alex</u>).....	228
In the battle (<u>Deborah</u>).....	246
So much beauty (<u>Esther</u>).....	248
Hope, a pure (<u>Esther</u>).....	252
Scenes of horror (<u>Jephtha</u>).....	261
Up the dreadful steep (<u>Jephtha</u>).....	262
Come, divine inspirer A (<u>Joseph</u>).....	269
Come, divine inspirer C (<u>Joseph</u>).....	270
Powerful guardians (<u>Joseph</u>).....	273
The peasant tastes (<u>Joseph</u>).....	274
Heroes, when with glory (<u>Joshua</u>).....	279
Place danger around (<u>Joshua</u>).....	281
So rapid thy course (<u>Judas</u>).....	283
It is not virtue (<u>Samson</u>).....	293
Such haughty beauties (<u>Saul</u>).....	298
Haste, haste to the cedar (<u>Solomon</u>).....	305
Clouds o'ertake (<u>Susan</u>).....	309
When first I saw (<u>Susan</u>).....	310
The parent bird (<u>Susan</u>).....	311
On fair Euphrates' (<u>Susan</u>).....	312
On the rapid whirlwind's (<u>Susan</u>).....	313
Gold within the furnace (<u>Susan</u>).....	314
The rapture'd soul (<u>Theo</u>).....	488
Bane of virtue (<u>Theo</u>).....	489
As with rosy steps (<u>Theo</u>).....	490
Deeds of kindness (<u>Theo</u>).....	492
Defend her Heaven (<u>Theo</u>).....	493
Lord, to Thee (<u>Theo</u>).....	495
Hateful man! (<u>Alex</u>).....	317
Let festal joy (<u>Belshaz</u>).....	321
Virtue my soul shall (<u>Jephtha</u>).....	331
His mighty arm (<u>Jephtha</u>).....	332
Open thy marble jaws (<u>Jephtha</u>).....	333
Waft, her angels (<u>Jephtha</u>).....	334
To keep afar (<u>Joseph</u>).....	338
How vain is man (<u>Judas</u>).....	346
To song and dance (<u>Samson</u>).....	370
See the tall palm (<u>Solomon</u>).....	383
Blooming as the face (<u>Susan</u>).....	387
Descend, kind pity (<u>Theo</u>).....	510
From virtue springs (<u>Theo</u>).....	513
Pensive sorrow (<u>Triumph</u>).....	514
Lovely beauty (<u>Triumph</u>).....	516
Virtue, thou ideal name (<u>Alex</u>).....	391
Behold the monstrous (<u>Belshaz</u>).....	397
Freedom now once more (<u>Jephtha</u>).....	408
The trumpet shall sound (<u>Messiah</u>).....	422
Honor and arms (<u>Samson</u>).....	430
The torrent that sweeps (<u>Susanna</u>).....	443
Racks, gibbets, sword (<u>Theo</u>).....	521

False destructive ways (<u>Triumph</u>).....	527
From the heart (<u>Triumph</u>).....	528
Da Capo	
Through the land (<u>Athalia</u>).....	92
Hence I hasten (<u>Athalia</u>).....	94
My vengeance awakes me (<u>Athalia</u>).....	95
To joy he brightens A (<u>Deborah</u>).....	104
To joy he brightens B (<u>Deborah</u>).....	105
Tyrant, now no more (<u>Deborah</u>).....	111
Praise the Lord (<u>Haman</u>).....	117
Dread not, righteous Queen (<u>Haman</u>).....	119
Flatt'ring tongue (<u>Haman</u>).....	125
The smiling dawn (<u>Jephtha</u>).....	129
Tune the soft (<u>Jephtha</u>).....	130
I feel a spreading flame (<u>Joseph</u>).....	139
What's sweeter than (<u>Joseph</u>).....	148
From mighty kings (<u>Judas</u>).....	157
O lovely peace (<u>Judas</u>).....	161
Rejoice greatly A (<u>Messiah</u>).....	164
He was despised B (<u>Messiah</u>).....	167
Fly from the threatening (<u>Occasion</u>).....	176
Prophetic visions (<u>Occasion</u>).....	179
Let the bright seraphim (<u>Samson</u>).....	189
Would custom bid the melting (<u>Susan</u>).....	209
Faithful mirror! (<u>Triumph</u>).....	472
Ever flowing tides (<u>Triumph</u>).....	476
No more complaining (<u>Triumph</u>).....	478
Pleasure's gentle zephyrs (<u>Triumph</u>).....	479
Come, oh time (<u>Triumph</u>).....	480
Melancholy is a folly (<u>Triumph</u>).....	481
Sharp thorns despising (<u>Triumph</u>).....	484
Amazed to find the foe (<u>Belshaz</u>).....	236
All danger disdaining (<u>Deborah</u>).....	242
Endless fame (<u>Esther</u>).....	249
O Jordan, sacred tide (<u>Haman</u>).....	250
Dread not, righteous Queen (<u>Esther</u>).....	251
O beauteous Queen (<u>Esther</u>).....	254
How can I stay (<u>Esther</u>).....	255
'Tis Heaven's all-ruling (<u>Jephtha</u>).....	266
He was despised A (<u>Messiah</u>).....	286
O King, your favours (<u>Saul</u>).....	296
What though I trace (<u>Solomon</u>).....	304
Kind Heaven (<u>Theo</u>).....	491
The beauty, smiling (<u>Triumph</u>).....	497
Mortals think (<u>Triumph</u>).....	298
On the valleys (<u>Triumph</u>).....	499
Thus to ground (<u>Triumph</u>).....	500
Hence I hasten (<u>Deborah</u>).....	326
Tune your harps (<u>Esther</u>).....	327
Dread not, righteous Queen (<u>Haman</u>).....	328

Birth and fortune (<u>Saul</u>).....	371
From cities storm'd (<u>Saul</u>).....	375
Wise, great and good (<u>Saul</u>).....	380
Dread the fruits (<u>Theo</u>).....	511
O sword, and thou (<u>Alex</u>).....	392
Ah, canst thou but prove (<u>Athalia</u>).....	394
Awake the ardour (<u>Deborah</u>).....	400
Swift inundation (<u>Deborah</u>).....	401
Why do the nations A (<u>Messiah</u>).....	421
Loathsome urns (<u>Triumph</u>).....	525

ABA¹

So shall the sweet (<u>Alex</u>).....	82
Thou, God most high (<u>Belshaz</u>).....	98
Alternate hopes and fears A (<u>Belshaz</u>).....	101
Alternate hopes and fears B (<u>Belshaz</u>).....	102
No more disconsolate (<u>Deborah</u>).....	107
No more disconsolate (<u>Esther</u>).....	118
Virtue, truth, and innocence (<u>Esther</u>).....	124
Take the heart (<u>Jephtha</u>).....	128
Happy, Iphis (<u>Jephtha</u>).....	134
O lovely youth (<u>Joseph</u>).....	138
As cheers the sun (<u>Joshua</u>).....	152
Father of heaven (<u>Judas</u>).....	159
So shall the lute (<u>Judas</u>).....	160
Rejoice greatly B (<u>Messiah</u>).....	165
Thou art gone up on high D (<u>Messiah</u>).....	169
Every sight these eyes (<u>Solomon</u>).....	206
Faith displays her (<u>Susanna</u>).....	216
Mirth, admit me (<u>L'Alleg</u>).....	450
Sorrow darkens every (<u>Triumph</u>).....	474
Happy beauty (<u>Triumph</u>).....	477
Heroes may boast (<u>Alex</u>).....	223
Oh Lord, whom we (<u>Athalia</u>).....	229
Lament not thus (<u>Belshaz</u>).....	231
Oh sacred oracles (<u>Belshaz</u>).....	234
Can the black Aethiop (<u>Belshaz</u>).....	239
Virtue, truth, and innocence (<u>Esther</u>).....	256
Let other creatures die (<u>Jephtha</u>).....	263
On me let blind (<u>Jephtha</u>).....	264
Gentle airs (<u>Athalia</u>).....	319
Sacred raptures cheer (<u>Esther</u>).....	329
Imposter! (<u>Joseph</u>).....	337
With redoubled rage (<u>Joshua</u>).....	343
Call forth thy pow'rs (<u>Judas</u>).....	344
Sound an alarm (<u>Judas</u>).....	347
Every valley (<u>Messiah</u>).....	349
Jehovah is my shield (<u>Occasion</u>).....	356
Loud as the thunder's (<u>Samson</u>).....	361
Why does the God (<u>Samson</u>).....	365
Sacred raptures cheer (<u>Solomon</u>).....	381

Golden columns (<u>Solomon</u>).....	384
When the trumpet (<u>Susanna</u>).....	386
These delights if thou (<u>L'Alleg</u>).....	508
Dryads, Sylvans (<u>Triumph</u>).....	515
Like clouds (<u>Triumph</u>).....	517
Thrice happy the monarch (<u>Alex</u>).....	390
See, the raging flames (<u>Joshua</u>).....	412
Arm, arm ye brave (<u>Judas</u>).....	415
Praise ye the Lord (<u>Solomon</u>).....	437
Pious king (<u>Solomon</u>).....	439
Who fears the Lord (<u>Susan</u>).....	440
Wide spread his fame (<u>Theo</u>).....	522
Like the shadow (<u>Triumph</u>).....	526

A	
Here amid the shady woods (<u>Alex</u>).....	86
In Jehovah's awful sight (<u>Deborah</u>).....	106
Breathe soft, ye gales (<u>Esther</u>).....	113
Watchful angels A (<u>Esther</u>).....	114
Watchful angels B (<u>Esther</u>).....	115
Thou did'st blow (<u>Israel</u>).....	126
O pity! (<u>Joseph</u>).....	147
O liberty thou (<u>Judas</u>).....	155
But lo! The angel (<u>Messiah</u>).....	163
O liberty, thou (<u>Occasion</u>).....	178
With thee th'unshelter'd (<u>Solomon</u>).....	202
Ask if yon damask rose (<u>Susan</u>).....	213
Come but keep thy (<u>L'Alleg</u>).....	449
Of on a plat (<u>L'Alleg</u>).....	452
Come, come (<u>Triumph</u>).....	475
How lovely is the (<u>Deborah</u>).....	241
The Holy One (<u>Samson</u>).....	294
Ye sons of Israel (<u>Samson</u>).....	295
Now a diff'rent measure (<u>Solomon</u>).....	307
For ever blessed (<u>Jephtha</u>).....	335
O gracious God (<u>Joseph</u>).....	339
Behold and see (<u>Messiah</u>).....	350
O Lord how many are B (<u>Occasion</u>).....	354
Haste thee, nymph (<u>L'Alleg</u>).....	501
To pow'r immortal A (<u>Belshaz</u>).....	398
Thro' the nation (<u>Esther</u>).....	405
Peace crowned with roses (<u>Susan</u>).....	441
Raise your voice (<u>Susan</u>).....	444

AA ¹	
How happy should we (<u>Alex</u>).....	81
Come, and trip it (<u>L'Alleg</u>).....	448
Mighty love now calls (<u>Alex</u>).....	224
Dry those unavailing tears (<u>Belshaz</u>).....	232
No! To thyself (<u>Belshaz</u>).....	237
The people's favour (<u>Joseph</u>).....	277
Awful, pleasing being (<u>Joshua</u>).....	278

Nations, who in future (<u>Joshua</u>).....	280
Great author (<u>Alex</u>).....	316
I thank thee, Senach (<u>Belshaz</u>).....	323
Thou had'st, my Lord (<u>Joseph</u>).....	314
Thou shalt break them (<u>Messiah</u>).....	326
Round thy urn (<u>Susan</u>).....	388
Come, and trip it (<u>L'Alleg</u>).....	502
Since the race of time (<u>Joseph</u>).....	410
Prepare the hymn (<u>Occasion</u>).....	426
Go, my faithful soldier (<u>Theo</u>).....	520

AA¹A²...

Strange reverse of human fate (<u>Alex</u>).....	86
Alleluja (<u>Esther</u>).....	116
Straight mine eye (<u>L'Alleg</u>).....	455
Hide me from day's (<u>L'Alleg</u>).....	459
O! Thou that tellest (<u>Messiah</u>).....	285
Haste, Israel, haste (<u>Joshua</u>).....	342

AA¹B

When Israel like (<u>Occasion</u>).....	183
Come rather, goddess (<u>L'Alleg</u>).....	447
The enemy said (<u>Israel</u>).....	330
The enemy said (<u>Occasion</u>).....	359
Pour forth no more (<u>Jephtha</u>).....	407
A serpent, in my bosom (<u>Saul</u>).....	434

ABA¹B¹

But who may abide C (<u>Messiah</u>).....	162
But who may abide B (<u>Messiah</u>).....	284
Thou art gone up on high B (<u>Messiah</u>).....	287
Thou art gone up on high C (<u>Messiah</u>).....	288
Thou art gone up on high A (<u>Messiah</u>).....	420

Ritornello

Tost from thought (<u>Alex</u>).....	83
If God be for us (<u>Messiah</u>).....	173
When warlike ensigns (<u>Occasion</u>).....	182
Though the honors (<u>Theo</u>).....	512
Mirth admit me (<u>L'Alleg</u>).....	518

Strophic

Great God! Who yet (<u>Belshaz</u>).....	233
Oh Lord, whose mercies (<u>Saul</u>).....	297
Sin not, oh king (<u>Saul</u>).....	374
While yet thy tide (<u>Saul</u>).....	378
Ye verdant hills (<u>Susan</u>).....	385

ABB

Sweet as light B (<u>Jephtha</u>).....	135
Sweet as light A (<u>Jephtha</u>).....	265

The wanton favors (<u>Joseph</u>).....	276
ABB ¹	
O take me from (<u>Alex</u>).....	87
Can I see my infant (<u>Solomon</u>).....	204
Opprest with neverceasing (<u>Belshaz</u>).....	396
AAB	
May balmy peace (<u>Occasion</u>).....	184
An infant rais'd (<u>Saul</u>).....	191
ABA	
Be firm my soul A (<u>Joseph</u>).....	267
Be firm my soul B (<u>Joseph</u>).....	268
Through Composed	
Thus saith the Lord (<u>Belshaz</u>).....	235
To God, who made (<u>Alex</u>).....	318
AABB	
Laud her, all ye (<u>Jephtha</u>).....	409
AABB ¹	
'Tis liberty, dear liberty (<u>Judas</u>).....	282
AA ¹ BA ¹	
Come, ever-smiling liberty (<u>Judas</u>).....	156
ABA ¹ B ¹ B ²	
He shall feed (<u>Messiah</u>).....	166
ABA ¹ B ¹ C	
I know that my Redeemer (<u>Messiah</u>).....	172
ABC	
Come, with native luster (<u>L'Alleg</u>).....	519
ABCA ¹	
His scepter is the (<u>Occasion</u>).....	424
ABCC ¹	
Hark, he strikes the golden lyre (<u>Alex</u>).....	79

INDEX G

Keys are arranged from major to minor.

C Major

Praise the Lord (<u>Haman</u>).....	117
Great God! Who yet (<u>Belshaz</u>).....	233
O beauteous Queen (<u>Esther</u>).....	254
Up the dreadful steep (<u>Jephtha</u>).....	262
The peasant tastes (<u>Joseph</u>).....	274
As with rosy steps (<u>Theo</u>).....	490
On the valleys (<u>Triumph</u>).....	499
I thank thee, Senach (<u>Belshaz</u>).....	323
I'll to the well-trod (<u>L'Alleg</u>).....	507
When storms the proud (<u>Athalia</u>).....	393
Arm, arm ye brave (<u>Judas</u>).....	415
Why do the nations A (<u>Messiah</u>).....	421
Wide spread his name (<u>Theo</u>).....	522
Ye ministers of justice (<u>Theo</u>).....	524

G Major

Hark, he strikes the golden lyre (<u>Alex</u>).....	79
Blooming virgins (<u>Athalia</u>).....	89
Hence I hasten (<u>Athalia</u>).....	94
Watchful angels B (<u>Esther</u>).....	115
Welcome as the cheerful (<u>Jephtha</u>).....	131
Happy, Iphis (<u>Jephtha</u>).....	134
Sweet as light B (<u>Jephtha</u>).....	135
O lovely peace (<u>Judas</u>).....	161
When warlike ensigns (<u>Occasion</u>).....	182
With plaintive notes (<u>Samson</u>).....	187
To song and dance (<u>Samson</u>).....	190
What abject thoughts (<u>Saul</u>).....	193
With thee th'unshelter'd (<u>Solomon</u>).....	202
Beneath the vine (<u>Solomon</u>).....	205
Without the swains (<u>Susan</u>).....	210
Chrystal streams (<u>Susan</u>).....	212
Mirth, admit me (<u>L'Alleg</u>).....	450
Straight mine eye (<u>L'Alleg</u>).....	455
Orpheus' self may heave (<u>L'Alleg</u>).....	461
Come, come (<u>Triumph</u>).....	465
Melancholy is a folly (<u>Triumph</u>).....	471
Thus saith the Lord (<u>Belshaz</u>).....	235
On me let blind (<u>Jephtha</u>).....	264
Come divine inspirer C (<u>Joseph</u>).....	270

So rapid thy course (<u>Judas</u>).....	283
Your words, oh king (<u>Saul</u>).....	299
Brave Jonathan (<u>Saul</u>).....	301
Fly, malicious spirit (<u>Saul</u>).....	302
How green our fertile (<u>Solomon</u>).....	308
Great author (<u>Alex</u>).....	316
Let the deep bowl (<u>Belshaz</u>).....	322
Hence I hasten (<u>Deborah</u>).....	326
The enemy said (<u>Israel</u>).....	330
Virtue my soul shall (<u>Jephtha</u>).....	331
Waft her, angels (<u>Jephtha</u>).....	334
The enemy said (<u>Occasion</u>).....	359
To song and dance (<u>Samson</u>).....	370
Wise, great and good (<u>Saul</u>).....	380
Descend, kind pity (<u>Theo</u>).....	510
Dread the fruits (<u>Theo</u>).....	511
Like clouds (<u>Triumph</u>).....	517
Laud her, all ye (<u>Jephtha</u>).....	409
With rage I shall (<u>Saul</u>).....	433

F Major

Here amid the shady woods (<u>Alex</u>).....	85
The leafy honors (<u>Belshaz</u>).....	99
Wise men, flatt'ring (<u>Judas</u>).....	158
Father of heaven (<u>Judas</u>).....	159
But lo! The angel (<u>Messiah</u>).....	163
Prophetic visions (<u>Occasion</u>).....	179
Thou shalt bring them (<u>Occasion</u>).....	181
Capricious man (<u>Saul</u>).....	197
Thy sentence, great king (<u>Solomon</u>).....	203
Chastity, thou cherub (<u>Susan</u>).....	218
Angels, ever bright (<u>Theo</u>).....	467
Ever flowing tides (<u>Triumph</u>).....	476
Happy beauty (<u>Triumph</u>).....	477
Pleasure's gentle zephyrs (<u>Triumph</u>).....	479
Sharp thorns despising (<u>Triumph</u>).....	484
O Mithra, with thy (<u>Alex</u>).....	226
No! To thyself (<u>Belshaz</u>).....	237
Oh God of truth (<u>Belshaz</u>).....	238
Dread not, righteous Queen (<u>Esther</u>).....	251
Jehovah crowned with glory (<u>Haman</u>).....	253
'Tis Heaven's all-ruling (<u>Jephtha</u>).....	266
Heroes, when with glory (<u>Joshua</u>).....	279
O King, your favours (<u>Saul</u>).....	296
O Lord, whose mercies (<u>Saul</u>).....	297
Mortals think (<u>Triumph</u>).....	498
To God, who made (<u>Alex</u>).....	318
Tune your harps (<u>Esther</u>).....	327
Sacred raptures cheer (<u>Esther</u>).....	329
His mighty arm (<u>Jephtha</u>).....	332
How vain is man (<u>Judas</u>).....	346
Sin not, oh king (<u>Saul</u>).....	374

From cities storm'd (<u>Saul</u>).....	375
Infernal spirits (<u>Saul</u>).....	376
Sacred raptures cheer (<u>Solomon</u>).....	381
See the tall palm (<u>Solomon</u>).....	383
Haste thee, nymph (<u>L'Alleg</u>).....	501
Pour forth no more (<u>Jephtha</u>).....	407
As great Jehovah lives (<u>Saul</u>).....	435
Come, with native luster (<u>L'Alleg</u>).....	519
Racks, gibbets, sword (<u>Theo</u>).....	521

D Major

Our fruits, whilst yet (<u>Joseph</u>).....	141
Prophetic raptures (<u>Joseph</u>).....	146
Hark! 'Tis the linnet (<u>Joshua</u>).....	150
To fleeting pleasures (<u>Samson</u>).....	188
Let the bright seraphim (<u>Samson</u>).....	189
Sweet bird that shun'st (<u>L'Alleg</u>).....	451
Or let the merry bells (<u>L'Alleg</u>).....	456
Each action will derive (<u>L'Alleg</u>).....	464
Charming beauty (<u>Triumph</u>).....	483
Mighty love now calls (<u>Alex</u>).....	224
Fury with red (<u>Alex</u>).....	228
Amazed to find the foe (<u>Belshaz</u>).....	236
Destructive war (<u>Belshaz</u>).....	240
All danger disdaining (<u>Deborah</u>).....	242
In the battle (<u>Deborah</u>).....	246
How can I stay (<u>Esther</u>).....	255
Sweet as light A (<u>Jephtha</u>).....	265
The people's favour (<u>Joseph</u>).....	277
O! Thou that tellest (<u>Messiah</u>).....	285
Joys that are pure (<u>Samson</u>).....	291
The Holy One (<u>Samson</u>).....	294
Impious wretch (<u>Saul</u>).....	300
Impious wretch (<u>Saul</u>).....	303
Now a diff'rent measure (<u>Solomon</u>).....	307
When first I saw (<u>Susan</u>).....	310
On the rapid whirlwind's (<u>Susan</u>).....	313
Kind Heaven (<u>Theo</u>).....	491
Lord, to Thee (<u>Theo</u>).....	495
Call forth thy pow'rs (<u>Judas</u>).....	344
Sound an alarm (<u>Judas</u>).....	347
Loud as the thunder's (<u>Samson</u>).....	361
Golden columns (<u>Solomon</u>).....	384
Blooming as the face (<u>Susan</u>).....	387
Or let the merry bells (<u>L'Alleg</u>).....	505
These delights if thou (<u>L'Alleg</u>).....	508
Each action will derive (<u>L'Alleg</u>).....	509
From virtue springs (<u>Theo</u>).....	513
Lovely beauty (<u>Triumph</u>).....	516
Since the race of time (<u>Joseph</u>).....	410
The trumpet shall sound (<u>Messiah</u>).....	422
To God, our strength (<u>Occasion</u>).....	425

Prepare the hymn (<u>Occasion</u>).....	426
The sword that's drawn (<u>Occasion</u>).....	427
Ye men of Judah (<u>Saul</u>).....	436
Raise your voice (<u>Susan</u>).....	444
Go, my faithful soldier (<u>Theo</u>).....	520
Like the shadow (<u>Triumph</u>).....	526

B-flat Major

How happy should we (<u>Alex</u>).....	81
Faithful cares in vain (<u>Athalia</u>).....	91
My vengeance awakes me (<u>Athalia</u>).....	95
Choirs of angels (<u>Deborah</u>).....	103
Tyrant, now no more (<u>Deborah</u>).....	111
Breathe soft, ye gales (<u>Esther</u>).....	113
Alleluja (<u>Esther</u>).....	116
Heaven has lent her (<u>Esther</u>).....	123
Flatt'ring tongue (<u>Haman</u>).....	125
I feel a spreading flame (<u>Joseph</u>).....	139
What's sweeter than (<u>Joseph</u>).....	148
O liberty thou (<u>Judas</u>).....	155
So shall the lute (<u>Judas</u>).....	160
Rejoice greatly A (<u>Messiah</u>).....	164
Rejoice greatly B (<u>Messiah</u>).....	165
He shall feed (<u>Messiah</u>).....	166
He was despised B (<u>Messiah</u>).....	167
O liberty, thou (<u>Occasion</u>).....	178
Oh godlike youth! (<u>Saul</u>).....	192
'Tis not ages sullen (<u>Susan</u>).....	217
Come, thou goddess fair (<u>L'Alleg</u>).....	446
Oft on a plat (<u>L'Alleg</u>).....	452
Come, oh time (<u>Triumph</u>).....	480
Virtue, truth, and innocence (<u>Esther</u>).....	256
Let festal joy (<u>Belshaz</u>).....	321
For ever blessed (<u>Jephtha</u>).....	335
To keep afar (<u>Joseph</u>).....	338
Haste, Israel, haste (<u>Joshua</u>).....	342
No, unhallowed desire (<u>Judas</u>).....	345
Why does the God (<u>Samson</u>).....	365
Thus when the sun (<u>Samson</u>).....	368
Thrice happy the monarch (<u>Alex</u>).....	390
Behold the monstrous (<u>Belshaz</u>).....	397
Pluck root and branch (<u>Haman</u>).....	403
Honor and arms (<u>Samson</u>).....	430
A serpent, in my bosom (<u>Saul</u>).....	434
Cease, ye slaves (<u>Theo</u>).....	523

A Major

Subtle love, with fancy viewing (<u>Alex</u>).....	80
So shall the sweet (<u>Alex</u>).....	82
Tost from thought (<u>Alex</u>).....	83
The glorious sun (<u>Deborah</u>).....	112
Take the heart (<u>Jephtha</u>).....	128

Tune the soft (<u>Jephtha</u>).....	130
Freely I to Heav'n (<u>Jephtha</u>).....	136
Powerful guardians (<u>Joseph</u>).....	140
Together, lovely innocents (<u>Joseph</u>).....	142
Oh! Had I Jubal's lyre (<u>Joshua</u>).....	154
Come, ever smiling liberty (<u>Judas</u>).....	156
From mighty kings (<u>Judas</u>).....	157
But thou didst not (<u>Messiah</u>).....	168
Ye men of Gaza (<u>Samson</u>).....	185
My soul rejects (<u>Saul</u>).....	194
Fell rage and black (<u>Saul</u>).....	196
Bless'd the day (<u>Solomon</u>).....	201
Guilt trembling (<u>Susan</u>).....	219
There let Hymen (<u>L'Alleg</u>).....	458
Pensive sorrow (<u>Triumph</u>).....	473
Pleasure! My former ways (<u>Triumph</u>).....	485
Powerful guardians (<u>Joseph</u>).....	273
Gentle airs (<u>Athalia</u>).....	319
With redoubled rage (<u>Joshua</u>).....	343
But thou didst not (<u>Messiah</u>).....	351
Jehovah is my shield (<u>Occasion</u>).....	356
Then will I Jehovah's (<u>Occasion</u>).....	357
Tyrants whom no cov'nants (<u>Occasion</u>).....	360
Birth and fortune (<u>Saul</u>).....	371
When the trumpet (<u>Susan</u>).....	386
There let Hymen (<u>L'Alleg</u>).....	506
Though the honors (<u>Theo</u>).....	512
Pensive sorrow (<u>Triumph</u>).....	514
Virtue, thou ideal name (<u>Alex</u>).....	391
Awake the ardour (<u>Deborah</u>).....	400

E-flat Major

Watchful angels A (<u>Esther</u>).....	114
Dread not, righteous Queen (<u>Haman</u>).....	119
Thou didst blow (<u>Israel</u>).....	126
The smiling dawn (<u>Jephtha</u>).....	129
O lovely youth (<u>Joseph</u>).....	138
No, let the guilty (<u>Saul</u>).....	198
Far, from all resort (<u>L'Alleg</u>).....	453
Kind hope thou (<u>Alex</u>).....	225
At my feet extended (<u>Deborah</u>).....	243
Endless fame (<u>Esther</u>).....	249
Their land brought (<u>Israel</u>).....	257
Come, divine inspirer A (<u>Joseph</u>).....	269
Nations, who in future (<u>Joshua</u>).....	280
He was despised A (<u>Messiah</u>).....	286
Return, oh God (<u>Samson</u>).....	292
The rapture'd soul (<u>Theo</u>).....	488
Sweet rose and lily (<u>Theo</u>).....	494
Hateful man! (<u>Alex</u>).....	317
At my feet extended (<u>Deborah</u>).....	324
Dread not, righteous Queen (<u>Haman</u>).....	328

Oh let it not (<u>Saul</u>).....	377
Far, from all resort (<u>L'Alleg</u>).....	503
Dryads, Sylvans (<u>Triumph</u>).....	515
Opprest with neverceasing (<u>Belshaz</u>).....	396
Tears, such as tender (<u>Deborah</u>).....	402
Shall I in Mamre's (<u>Joshua</u>).....	413
Pious orgies, pious airs (<u>Judas</u>).....	414
Praise ye the Lord (<u>Solomon</u>).....	437
Mirth admit me (<u>L'Alleg</u>).....	518
False destructive ways (<u>Triumph</u>).....	527

E Major

Convey me to some (<u>Alex</u>).....	88
I know that my Redeemer (<u>Messiah</u>).....	172
O who shall pour A (<u>Occasion</u>).....	174
O who shall pour B (<u>Occasion</u>).....	175
Fly from the threatning (<u>Occasion</u>).....	176
Be wise at length (<u>Occasion</u>).....	177
Would custom bid the melting (<u>Susan</u>).....	209
But oh! Sad virgin (<u>L'Alleg</u>).....	457
Guardian angels (<u>Triumph</u>).....	486
Powerful guardians (<u>Alex</u>).....	227
Lament not thus (<u>Belshaz</u>).....	231
Oh sacred oracles (<u>Belshaz</u>).....	234
Can the black Aethiop (<u>Belshaz</u>).....	239
How lovely is the (<u>Deborah</u>).....	241
So much beauty (<u>Esther</u>).....	248
Thou shalt bring them (<u>Israel</u>).....	258
In gentle murmurs A (<u>Jephtha</u>).....	259
Dull delay (<u>Jephtha</u>).....	269
Awful, pleasing being (<u>Joshua</u>).....	278
'Tis liberty, dear liberty (<u>Judas</u>).....	282
Such haughty beauties (<u>Saul</u>).....	298
What though I trace (<u>Solomon</u>).....	304
Clouds o'ertake (<u>Susan</u>).....	309
Gold within the furnace (<u>Susan</u>).....	314
Bane of virtue (<u>Theo</u>).....	489
Deeds of kindness (<u>Theo</u>).....	492
Every valley (<u>Messiah</u>).....	349
Thro' the nation (<u>Esther</u>).....	405
How willing my (<u>Samson</u>).....	432

A-flat Major

Come but keep thy (<u>L'Alleg</u>).....	449
Hide me from day's (<u>L'Alleg</u>).....	459

A Minor

Softest sounds no more (<u>Athalia</u>).....	90
Regard, oh son (<u>Belshaz</u>).....	100
To joy he brightens B (<u>Deborah</u>).....	105
Now sweetly smiling (<u>Deborah</u>).....	109
Tears assist me B (<u>Esther</u>).....	121

Ingratitude's the queen C (<u>Joseph</u>).....	137
The silver stream (<u>Joseph</u>).....	143
See, with what a scornful (<u>Saul</u>).....	195
Faithful mirror! (<u>Triumph</u>).....	472
Thus to ground (<u>Triumph</u>).....	500
O gracious God (<u>Joseph</u>).....	339
While Kedron's brook (<u>Joshua</u>).....	341
With honor let desert (<u>Judas</u>).....	348
Thou shalt break them (<u>Messiah</u>).....	352
O Lord, how many are A (<u>Occasion</u>).....	353
O Lord, how many are B (<u>Occasion</u>).....	354
Round thy urn (<u>Susan</u>).....	388
O sword, and thou (<u>Alex</u>).....	392
Ah, canst thou but prove (<u>Athalia</u>).....	394
Swift inundation (<u>Deborah</u>).....	401
See, the raging flames (<u>Joshua</u>).....	412
The Lord worketh wonders (<u>Judas</u>).....	416
Thrice bless'd (<u>Solomon</u>).....	438
The oak that for (<u>Susan</u>).....	452

E Minor

O take me from (<u>Alex</u>).....	87
Thou, God most high (<u>Belshaz</u>).....	98
Hope, a pure (<u>Esther</u>).....	122
Farewell, ye limpid springs (<u>Jephtha</u>).....	133
O pity! (<u>Joseph</u>).....	147
To vanity and earthly (<u>Joshua</u>).....	151
How great and many (<u>Occasion</u>).....	180
May balmy peace (<u>Occasion</u>).....	184
Will the sun forget A (<u>Solomon</u>).....	207
Will the sun forget B (<u>Solomon</u>).....	208
Oh that I on wings (<u>Theo</u>).....	469
Sorrow darkens every (<u>Triumph</u>).....	474
Heroes may boast (<u>Alex</u>).....	223
Low at her feet (<u>Deborah</u>).....	247
Hope, a pure (<u>Esther</u>).....	252
Be firm my soul A (<u>Joseph</u>).....	267
Be firm my soul B (<u>Joseph</u>).....	268
Ingratitude's the queen B (<u>Joseph</u>).....	272
Haste, haste to the cedar (<u>Solomon</u>).....	305
Defend her Heaven (<u>Theo</u>).....	493
Hark! Hark! Hark! (<u>Athalia</u>).....	320
Behold and see (<u>Messiah</u>).....	350
Jehovah, to my words (<u>Occasion</u>).....	355
Total eclipse (<u>Samson</u>).....	363
Great Dagon (<u>Samson</u>).....	369
How art thou fall'n (<u>Esther</u>).....	406
Why do the Gentiles (<u>Occasion</u>).....	423

D Minor

Love, glory, ambition (<u>Alex</u>).....	84
Strange reverse of human fate (<u>Alex</u>).....	86

Through the land (<u>Athalia</u>).....	92
Alternate hopes and fears B (<u>Belshaz</u>).....	102
To joy he brightens A (<u>Deborah</u>).....	104
Beneath the cypress' (<u>Susan</u>).....	214
If guiltless blood (<u>Susan</u>).....	215
Come rather, goddess (<u>L'Alleg</u>).....	447
Let me wander not (<u>L'Alleg</u>).....	454
May at last (<u>L'Alleg</u>).....	462
The pilgrim's home (<u>Theo</u>).....	470
Fair virtue shall charm me (<u>Alex</u>).....	221
O what resistless (<u>Alex</u>).....	222
Gloomy tyrants (<u>Athalia</u>).....	230
But who may abide B (<u>Messiah</u>).....	284
Thou art gone up on high B (<u>Messiah</u>).....	287
Thou art gone up on high C (<u>Messiah</u>).....	288
The beauty, smiling (<u>Triumph</u>).....	497
Thou had'st, my Lord (<u>Joseph</u>).....	340
God of our fathers (<u>Samson</u>).....	364
Your charms to ruin led the way (<u>Samson</u>).....	366
Oh Lord, whose providence (<u>Saul</u>).....	379
Let me wander not (<u>L'Alleg</u>).....	504
To pow'r immortal B (<u>Belshaz</u>).....	399
Turn not, O Queen (<u>Haman</u>).....	404
But who may abide A (<u>Messiah</u>).....	418
Thou art gone up on high A (<u>Messiah</u>).....	420
Thy glorious deeds (<u>Samson</u>).....	428
Peace crowned with roses (<u>Susan</u>).....	441
B Minor	
Soothing tyrant (<u>Athalia</u>).....	96
No more disconsolate (<u>Esther</u>).....	118
In gentle murmurs B (<u>Jephtha</u>).....	127
Happy they! (<u>Jephtha</u>).....	132
Ah jealousy, thou pelican (<u>Joseph</u>).....	145
Oh! who can tell (<u>Joshua</u>).....	149
When Israel like (<u>Occasion</u>).....	183
Then free from sorrow (<u>Samson</u>).....	186
Bending to the throne (<u>Susan</u>).....	211
Sometimes let gorgeous (<u>L'Alleg</u>).....	465
Fain would I (<u>Triumph</u>).....	482
Let other creatures die (<u>Jephtha</u>).....	263
On fair Euphrates' (<u>Susan</u>).....	312
He has his mansion (<u>Occasion</u>).....	358
No, cruel father (<u>Saul</u>).....	372
While yet thy tide (<u>Saul</u>).....	378
Ye verdant hills (<u>Susan</u>).....	385
The people that walked (<u>Messiah</u>).....	419
From the heart (<u>Triumph</u>).....	528
G Minor	
To darkness eternal (<u>Athalia</u>).....	97
O the pleasure my soul (<u>Deborah</u>).....	108

Our fears are now (<u>Deborah</u>).....	110
Tears assist me A (<u>Haman</u>).....	120
Virtue, truth, and innocence (<u>Esther</u>).....	124
As cheers the sun (<u>Joshua</u>).....	152
Happy, oh, thrice happy (<u>Joshua</u>).....	153
But who may abide C (<u>Messiah</u>).....	162
Thou art gone up on high D (<u>Messiah</u>).....	169
How beautiful are the A (<u>Messiah</u>).....	170
How beautiful are the B (<u>Messiah</u>).....	171
If God be for us (<u>Messiah</u>).....	173
Author of peace (<u>Saul</u>).....	199
From this unhappy day (<u>Saul</u>).....	200
Every sight these eyes (<u>Solomon</u>).....	206
Ask if yon damask rose (<u>Susan</u>).....	213
And ever against (<u>L'Alleg</u>).....	460
Come, with gentle hand (<u>L'Alleg</u>).....	463
When sunk in anguish (<u>Theo</u>).....	471
No more complaining (<u>Triumph</u>).....	478
Whilst you boast (<u>Deborah</u>).....	244
O Jordan, sacred tide (<u>Haman</u>).....	250
Place danger around (<u>Joshua</u>).....	281
It is not virtue (<u>Samson</u>).....	293
When the sun (<u>Solomon</u>).....	306
Whilst you boast (<u>Deborah</u>).....	325
Remorse, confusion, horror (<u>Joseph</u>).....	336
To pow'r immortal A (<u>Belshaz</u>).....	398
Freedom now once more (<u>Jephtha</u>).....	408
Oh first in wisdom (<u>Joshua</u>).....	411
With pious hearts (<u>Judas</u>).....	417
Who fears the Lord (<u>Susan</u>).....	440
The torrent that sweeps (<u>Susan</u>).....	443
F-sharp Minor	
With darkness deep (<u>Theo</u>).....	468
The parent bird (<u>Susan</u>).....	311
Sometimes let gorgeous (<u>L'Alleg</u>).....	487
His sceptre is the (<u>Occasion</u>).....	424
C Minor	
Will God, whose mercies (<u>Athalia</u>).....	93
Alternate hopes and fears A (<u>Belshaz</u>).....	101
No more disconsolate (<u>Deborah</u>).....	107
Thou deign'st to call (<u>Joseph</u>).....	144
An infant rais'd (<u>Saul</u>).....	191
Come, and trip it (<u>L'Alleg</u>).....	448
Fond flatt'ring world (<u>Theo</u>).....	466
Oh Lord, whom we (<u>Athalia</u>).....	229
Dry those unavailing tears (<u>Belshaz</u>).....	232
Impious mortal (<u>Deborah</u>).....	245
Ingratitude's the queen A (<u>Joseph</u>).....	271
Thou deign'st to call (<u>Joseph</u>).....	275
How beautiful are the C (<u>Messiah</u>).....	289

New scenes of joy (<u>Theo</u>).....	496
Open thy marble jaws (<u>Jephtha</u>).....	333
Imposter! (<u>Joseph</u>).....	337
Torments, alas! (<u>Samson</u>).....	362
My strength is from (<u>Samson</u>).....	367
But sooner Jordan's stream (<u>Saul</u>).....	373
Come, and trip it (<u>L'Alleg</u>).....	502
Oppression, no longer (<u>Athalia</u>).....	395
Just are the ways (<u>Samson</u>).....	429
Presuming slave (<u>Samson</u>).....	431
Pious king (<u>Solomon</u>).....	439
F Minor	
In Jehovah's awful sight (<u>Deborah</u>).....	106
Can I see my infant (<u>Solomon</u>).....	204
Faith displays her (<u>Susan</u>).....	216
Scenes of horror (<u>Jephtha</u>).....	261
The wanton favors (<u>Joseph</u>).....	276
O mirror of our fickle (<u>Samson</u>).....	290
Ye sons of Israel (<u>Samson</u>).....	295
Indulge thy faith (<u>Solomon</u>).....	382
Loathsome urns (<u>Triumph</u>).....	525

INDEX H

Opera seria aria types are listed in order of decreasing incidence.

Cantabile

So shall the sweet (<u>Alex</u>).....	82
Here amid the shady woods (<u>Alex</u>).....	85
Convey me to some (<u>Alex</u>).....	88
Faithful cares in vain (<u>Athalia</u>).....	91
Will God, whose mercies (<u>Athalia</u>).....	93
Thou, God most high (<u>Belshaz</u>).....	98
Regard, oh son (<u>Belshaz</u>).....	100
In Jehovah's awful sight (<u>Deborah</u>).....	106
No more disconsolate (<u>Deborah</u>).....	107
Now sweetly smiling (<u>Deborah</u>).....	109
Watchful angels A (<u>Esther</u>).....	114
Watchful angels B (<u>Esther</u>).....	115
No more disconsolate (<u>Esther</u>).....	118
Dread not, righteous Queen (<u>Haman</u>).....	119
Tears assist me A (<u>Haman</u>).....	120
Tears assist me B (<u>Esther</u>).....	121
Virtue, truth, and innocence (<u>Esther</u>).....	124
In gentle murmurs B (<u>Jephtha</u>).....	127
Take the heart (<u>Jephtha</u>).....	128
Happy they! (<u>Jephtha</u>).....	132
Farewell, ye limpid springs (<u>Jephtha</u>).....	133
Sweet as light B (<u>Jephtha</u>).....	135
O lovely youth (<u>Joseph</u>).....	138
Together, lovely innocents (<u>Joseph</u>).....	142
To vanity and earthly (<u>Joshua</u>).....	151
As cheers the sun (<u>Joshua</u>).....	152
O liberty thou (<u>Judas</u>).....	155
Wise men, flatt'ring (<u>Judas</u>).....	158
He shall feed (<u>Messiah</u>).....	166
He was despised B (<u>Messiah</u>).....	167
How beautiful are the A (<u>Messiah</u>).....	170
How beautiful are the B (<u>Messiah</u>).....	171
I know that my Redeemer (<u>Messiah</u>).....	172
If God be for us (<u>Messiah</u>).....	173
O who shall pour A (<u>Occasion</u>).....	174
O who shall pour B (<u>Occasion</u>).....	175
Be wise at length (<u>Occasion</u>).....	177
O liberty, thou (<u>Occasion</u>).....	178
Thou shalt bring them (<u>Occasion</u>).....	181
An infant rais'd (<u>Saul</u>).....	191

Oh godlike youth! (<u>Saul</u>).....	192
Fell rage and black (<u>Saul</u>).....	196
Author of peace (<u>Saul</u>).....	199
From this unhappy day (<u>Saul</u>).....	200
With thee th'unshelter'd (<u>Solomon</u>).....	202
Beneath the vine (<u>Solomon</u>).....	205
Will the sun forget B (<u>Solomon</u>).....	208
Bending to the throne (<u>Susan</u>).....	211
Ask if yon damask rose (<u>Susan</u>).....	213
Beneath the cypress' (<u>Susan</u>).....	214
Faith displays her (<u>Susan</u>).....	216
Come rather, goddess (<u>L'Alleg</u>).....	447
Of on a plat (<u>L'Alleg</u>).....	452
Let me wander not (<u>L'Alleg</u>).....	454
Hide me from day's (<u>L'Alleg</u>).....	459
Each action will derive (<u>L'Alleg</u>).....	464
Fond flatt'ring world (<u>Theo</u>).....	466
Angels, ever bright (<u>Theo</u>).....	467
With darkness deep (<u>Theo</u>).....	468
The pilgrim's home (<u>Theo</u>).....	470
When sunk in anguish (<u>Theo</u>).....	471
Sorrow darkens every (<u>Triumph</u>).....	474
Pleasure! My former ways (<u>Triumph</u>).....	485
Guardian angels (<u>Triumph</u>).....	486
Fair virtue shall charm me (<u>Alex</u>).....	221
Kind hope thou (<u>Alex</u>).....	225
Oh Lord, whom we (<u>Athalia</u>).....	229
Great God! Who yet (<u>Belshaz</u>).....	233
Oh sacred oracles (<u>Belshaz</u>).....	234
How lovely is the (<u>Deborah</u>).....	241
Low at her feet (<u>Deborah</u>).....	247
O Jordan, sacred tide (<u>Haman</u>).....	250
Dread not, righteous Queen (<u>Esther</u>).....	251
O beauteous Queen (<u>Esther</u>).....	254
Virtue, truth, and innocence (<u>Esther</u>).....	256
Thou shalt bring them (<u>Israel</u>).....	258
In gentle murmurs A (<u>Jephtha</u>).....	259
Sweet as light A (<u>Jephtha</u>).....	265
Be firm my soul A (<u>Joseph</u>).....	267
Be firm my soul B (<u>Joseph</u>).....	268
The peasant tastes (<u>Joseph</u>).....	274
The wanton favors (<u>Joseph</u>).....	276
Awful, pleasing being (<u>Joshua</u>).....	278
He was despised A (<u>Messiah</u>).....	286
How beautiful are the C (<u>Messiah</u>).....	289
Oh mirror of our fickle (<u>Samson</u>).....	290
Return, oh God (<u>Samson</u>).....	292
Ye sons of Israel (<u>Samson</u>).....	295
O King, your favours (<u>Saul</u>).....	296
Oh Lord, whose mercies (<u>Saul</u>).....	297
Brave Jonathan (<u>Saul</u>).....	301
What though I trace (<u>Solomon</u>).....	304

When the sun (<u>Solomon</u>).....	306
When first I saw (<u>Susan</u>).....	310
The parent bird (<u>Susan</u>).....	311
Deeds of kindness (<u>Theo</u>).....	492
Defend her Heaven (<u>Theo</u>).....	493
Great author (<u>Alex</u>).....	316
To God, who made (<u>Alex</u>).....	318
Dread not, righteous Queen (<u>Haman</u>).....	328
Waft her, angels (<u>Jephtha</u>).....	334
For ever blessed (<u>Jephtha</u>).....	335
Imposter! (<u>Joseph</u>).....	337
O gracious God (<u>Joseph</u>).....	339
Thou had'st, my Lord (<u>Joseph</u>).....	340
Behold and see (<u>Messiah</u>).....	350
Jehovah, to my words (<u>Occasion</u>).....	355
Torments, alas! (<u>Samson</u>).....	362
Total eclipse (<u>Samson</u>).....	363
Your charms to ruin led the way (<u>Samson</u>).....	366
Sin not, oh king (<u>Saul</u>).....	374
From cities storm'd (<u>Saul</u>).....	375
Infernal spirits (<u>Saul</u>).....	376
Oh let it not (<u>Saul</u>).....	377
While yet thy tide (<u>Saul</u>).....	378
Oh Lord, whose providence (<u>Saul</u>).....	379
Golden columns (<u>Solomon</u>).....	384
Ye verdant hills (<u>Susan</u>).....	385
Blooming as the face (<u>Susan</u>).....	387
Round thy urn (<u>Susan</u>).....	388
Let me wander not (<u>L'Alleg</u>).....	504
Each action will derive (<u>L'Alleg</u>).....	509
Dryads, Sylvans (<u>Triumph</u>).....	515
To pow'r immortal A (<u>Belshaz</u>).....	398
To pow'r immortal B (<u>Belshaz</u>).....	399
Tears, such as tender (<u>Deborah</u>).....	402
How art thou fall'n (<u>Esther</u>).....	406
Shall I in Mamre's (<u>Joshua</u>).....	413
Pious orgies, pious airs (<u>Judas</u>).....	414
With pious hearts (<u>Judas</u>).....	417
The people that walked (<u>Messiah</u>).....	419
Presuming slave (<u>Samson</u>).....	431
How willing my (<u>Samson</u>).....	432
Peace crowned with roses (<u>Susan</u>).....	441
 Bravura	
Through the land (<u>Athalia</u>).....	92
The leafy honors (<u>Belshaz</u>).....	99
Choirs of angels (<u>Deborah</u>).....	103
To joy he brightens B (<u>Deborah</u>).....	105
Our fears are now (<u>Deborah</u>).....	110
Alleluja (<u>Esther</u>).....	116
Heaven has lent her (<u>Esther</u>).....	123
Freely I to heav'n (<u>Jephtha</u>).....	136

I feel a spreading flame (<u>Joseph</u>).....	139
The silver stream (<u>Joseph</u>).....	143
Ah jealousy, thou pelican (<u>Joseph</u>).....	145
Prophetic raptures (<u>Joseph</u>).....	146
Hark! 'Tis the linnet (<u>Joshua</u>).....	150
Happy, oh, thrice happy (<u>Joshua</u>).....	153
Oh! Had I Jubal's lyre (<u>Joshua</u>).....	154
So shall the lute (<u>Judas</u>).....	160
Rejoice greatly A (<u>Messiah</u>).....	164
Rejoice greatly B (<u>Messiah</u>).....	165
Fly from the threatening (<u>Occasion</u>).....	176
Prophetic visions (<u>Occasion</u>).....	179
When warlike ensigns (<u>Occasion</u>).....	182
Then free from sorrow (<u>Samson</u>).....	186
Let the bright seraphim (<u>Samson</u>).....	189
To song and dance (<u>Samson</u>).....	190
Capricious man (<u>Saul</u>).....	197
Bless'd the day (<u>Solomon</u>).....	201
Every sight these eyes (<u>Solomon</u>).....	206
Guilt trembling (<u>Susan</u>).....	219
There let Hymen (<u>L'Alleg</u>).....	458
Orpheus' self may heave (<u>L'Alleg</u>).....	461
Ever flowing tides (<u>Triumph</u>).....	476
Come, oh time (<u>Triumph</u>).....	480
Sharp thorns despising (<u>Triumph</u>).....	484
Mighty love now calls (<u>Alex</u>).....	224
O Mithra, with thy (<u>Alex</u>).....	226
Fury with red (<u>Alex</u>).....	228
Gloomy tyrants (<u>Athalia</u>).....	230
Dry those unavailing tears (<u>Belshaz</u>).....	232
Destructive war (<u>Belshaz</u>).....	240
All danger disdaining (<u>Deborah</u>).....	242
In the battle (<u>Deborah</u>).....	246
Endless fame (<u>Esther</u>).....	249
So rapid thy course (<u>Judas</u>).....	283
The Holy One (<u>Samson</u>).....	294
Fly, malicious spirit (<u>Saul</u>).....	302
On the rapid whirlwind's (<u>Susan</u>).....	313
Gold within the furnace (<u>Susan</u>).....	314
The rapture'd soul (<u>Theo</u>).....	488
Hateful man! (<u>Alex</u>).....	317
Let festal joy (<u>Belshaz</u>).....	321
Let the deep bowl (<u>Belshaz</u>).....	322
Virtue my soul shall (<u>Jephtha</u>).....	331
To keep afar (<u>Joseph</u>).....	338
While Kedron's brook (<u>Joshua</u>).....	341
Haste, Israel, haste (<u>Joshua</u>).....	342
Call forth thy pow'rs (<u>Judas</u>).....	344
Sound an alarm (<u>Judas</u>).....	347
Every valley (<u>Messiah</u>).....	349
Thou shalt break them (<u>Messiah</u>).....	352
Loud as the thunder's (<u>Samson</u>).....	361

Why does the God (<u>Samson</u>).....	365
To song and dance (<u>Samson</u>).....	370
But sooner Jordan's stream (<u>Saul</u>).....	373
Wise, great and good (<u>Saul</u>).....	380
See the tall palm (<u>Solomon</u>).....	383
Haste thee, nymph (<u>L'Alleg</u>).....	501
There let Hymen (<u>L'Alleg</u>).....	506
These delights if thou (<u>L'Alleg</u>).....	508
Dread the fruits (<u>Theo</u>).....	511
Like clouds (<u>Triumph</u>).....	517
Thrice happy the monarch (<u>Alex</u>).....	390
Virtue, thou ideal name (<u>Alex</u>).....	391
O sword, and thou (<u>Alex</u>).....	392
When storms the proud (<u>Athalia</u>).....	393
Behold the monstrous (<u>Belshaz</u>).....	397
Awake the ardour (<u>Deborah</u>).....	400
Thro' the nation (<u>Esther</u>).....	405
See, the raging flames (<u>Joshua</u>).....	412
The Lord worketh wonders (<u>Judas</u>).....	416
Thou art gone up on high A (<u>Messiah</u>).....	420
Why do the nations A (<u>Messiah</u>).....	421
The trumpet shall sound (<u>Messiah</u>).....	422
The sword that's drawn (<u>Occasion</u>).....	427
Honor and arms (<u>Samson</u>).....	430
Who fears the Lord (<u>Susan</u>).....	440
The oak that for (<u>Susan</u>).....	442
Raise your voice (<u>Susan</u>).....	444
Mirth admit me (<u>L'alleg</u>).....	518
False destructive ways (<u>Triumph</u>).....	527

Mezzo Carattere

Hark, he strikes the golden lyre (<u>Alex</u>).....	79
Subtle love, with fancy viewing (<u>Alex</u>).....	80
Softest sounds no more (<u>Athalia</u>).....	90
Alternate hopes and fears A (<u>Belshaz</u>).....	101
Alternate hopes and fears B (<u>Belshaz</u>).....	102
Breathe soft, ye gales (<u>Esther</u>).....	113
Hope, a pure (<u>Esther</u>).....	122
Thou didst't blow (<u>Israel</u>).....	126
Happy, Iphis (<u>Jephtha</u>).....	134
Powerful guardians (<u>Joseph</u>).....	140
Thou deign'st to call (<u>Joseph</u>).....	144
O pity! (<u>Joseph</u>).....	147
Come, ever smiling liberty (<u>Judas</u>).....	156
Father of heaven (<u>Judas</u>).....	159
But lo! The angel (<u>Messiah</u>).....	163
But thou didst not (<u>Messiah</u>).....	168
Thou art gone up on high D (<u>Messiah</u>).....	169
How great and many (<u>Occasion</u>).....	180
May balmy peace (<u>Occasion</u>).....	184
Ye men of Gaza (<u>Samson</u>).....	185
With plaintive notes (<u>Samson</u>).....	187

To fleeting pleasures (<u>Samson</u>).....	188
What abject thoughts (<u>Saul</u>).....	193
Will the sun forget A (<u>Solomon</u>).....	207
Would custom bid the melting (<u>Susan</u>).....	209
Without the swains (<u>Susan</u>).....	210
Chrystal streams (<u>Susan</u>).....	212
Chastity, thou cherub (<u>Susan</u>).....	218
Come but keep thy (<u>L'Alleg</u>).....	449
Straight mine eye (<u>L'Alleg</u>).....	455
And ever against (<u>L'Alleg</u>).....	460
Sometimes let gorgeous (<u>L'Alleg</u>).....	465
Oh that I on wings (<u>Theo</u>).....	469
Faithful mirror! (<u>Triumph</u>).....	472
Pensive sorrow (<u>Triumph</u>).....	473
Happy beauty (<u>Triumph</u>).....	477
No more complaining (<u>Triumph</u>).....	478
Melancholy is a folly (<u>Triumph</u>).....	481
Fain would I (<u>Triumph</u>).....	482
Charming beauty (<u>Triumph</u>).....	483
O what resistless (<u>Alex</u>).....	222
Heroes may boast (<u>Alex</u>).....	223
Thus saith the Lord (<u>Belshaz</u>).....	235
Can the black Aethiop (<u>Belshaz</u>).....	239
Hope, a pure (<u>Esther</u>).....	252
Their land brought (<u>Israel</u>).....	257
Dull delay (<u>Jephtha</u>).....	260
'Tis Heaven's all-ruling (<u>Jephtha</u>).....	266
Powerful guardians (<u>Joseph</u>).....	273
Thou deign'st to call (<u>Joseph</u>).....	275
Nations, who in future (<u>Joshua</u>).....	280
'Tis liberty, dear liberty (<u>Judas</u>).....	282
O! Thou that tellest (<u>Messiah</u>).....	285
Thou art gone up on high B (<u>Messiah</u>).....	287
Thou art gone up on high C (<u>Messiah</u>).....	288
Such haughty beauties (<u>Saul</u>).....	298
How green our fertile (<u>Solomon</u>).....	308
Clouds o'ertake (<u>Susan</u>).....	309
On fair Euphrates' (<u>Susan</u>).....	312
Sometimes let gorgeous (<u>L'Alleg</u>).....	487
Sweet rose and lily (<u>Theo</u>).....	494
Lord, to Thee (<u>Theo</u>).....	495
The beauty, smiling (<u>Triumph</u>).....	497
Gentle airs (<u>Athalia</u>).....	319
Tune your harps (<u>Esther</u>).....	327
But thou didst not (<u>Messiah</u>).....	351
God of our fathers (<u>Samson</u>).....	364
My strength is from (<u>Samson</u>).....	367
Though the honors (<u>Theo</u>).....	512
Pensive sorrow (<u>Triumph</u>).....	514
Lovely beauty (<u>Triumph</u>).....	516
Turn not, O Queen (<u>Haman</u>).....	404
But who may abide A (<u>Messiah</u>).....	418

As great Jehovah lives (<u>Saul</u>).....	435
Praise ye the Lord (<u>Solomon</u>).....	437
Pious king (<u>Solomon</u>).....	439
Come, with native luster (<u>L'Alleg</u>).....	519
Loathsome urns (<u>Triumph</u>).....	525
Like the shadow (<u>Triumph</u>).....	526
From the heart (<u>Triumph</u>).....	528

Parlante

Love, glory, ambition (<u>Alex</u>).....	84
Strange reverse of human fate (<u>Alex</u>).....	86
O take me from (<u>Alex</u>).....	87
To joy he brightens A (<u>Deborah</u>).....	104
O the pleasure my soul (<u>Deborah</u>).....	108
Tyrant, now no more (<u>Deborah</u>).....	111
What's sweeter than (<u>Joseph</u>).....	148
My soul rejects (<u>Saul</u>).....	194
No, let the guilty (<u>Saul</u>).....	198
Thy sentence, great king (<u>Solomon</u>).....	203
Can I see my infant (<u>Solomon</u>).....	204
'Tis not ages sullen (<u>Susan</u>).....	217
No! To thyself (<u>Belshaz</u>).....	237
Whilst you boast (<u>Deborah</u>).....	244
Jehovah crowned with glory (<u>Haman</u>).....	253
Let other creatures die (<u>Jephtha</u>).....	263
On me let blind (<u>Jephtha</u>).....	264
Heroes, when with glory (<u>Joshua</u>).....	279
It is not virtue (<u>Samson</u>).....	293
Impious wretch (<u>Saul</u>).....	300
Impious wretch (<u>Saul</u>).....	303
Now a diff'rent measure (<u>Solomon</u>).....	307
As with rosy steps (<u>Theo</u>).....	490
Thus to ground (<u>Triumph</u>).....	500
Hark! Hark! Hark! (<u>Athalia</u>).....	320
Whilst you boast (<u>Deborah</u>).....	325
Open thy marble jaws (<u>Jephtha</u>).....	333
O Lord, how many are A (<u>Occasion</u>).....	353
O Lord, how many are B (<u>Occasion</u>).....	354
Then will I Jehovah's (<u>Occasion</u>).....	357
Great Dagon (<u>Samson</u>).....	369
No, cruel father (<u>Saul</u>).....	372
Ah, canst thou but prove (<u>Athalia</u>).....	394
Oppression, no longer (<u>Athalia</u>).....	395
Swift inundation (<u>Deborah</u>).....	401
Pour forth no more (<u>Jephtha</u>).....	407
Prepare the hymn (<u>Occasion</u>).....	426
With rage I shall (<u>Saul</u>).....	433
Ye men of Judah (<u>Saul</u>).....	436
The torrent that sweeps (<u>Susan</u>).....	443
Racks, gibbets, sword (<u>Theo</u>).....	521
Ye ministers of justice (<u>Theo</u>).....	524

Parlante/Bravura	
How happy should we (<u>Alex</u>).....	81
Hence I hasten (<u>Athalia</u>).....	94
My vengeance awakes me (<u>Athalia</u>).....	95
To darkness eternal (<u>Athalia</u>).....	97
Welcome as the cheerful (<u>Jephtha</u>).....	131
Amazed to find the foe (<u>Belshaz</u>).....	236
Scenes of horror (<u>Jephtha</u>).....	261
Up the dreadful steep (<u>Jephtha</u>).....	262
Place danger around (<u>Joshua</u>).....	281
Your words, oh king (<u>Saul</u>).....	299
Hence I hasten (<u>Deborah</u>).....	326
The enemy said (<u>Israel</u>).....	330
Remorse, confusion, horror (<u>Joseph</u>).....	336
With redoubled rage (<u>Joshua</u>).....	343
No, unhallowed desire (<u>Judas</u>).....	345
How vain is man (<u>Judas</u>).....	346
The enemy said (<u>Occasion</u>).....	359
Tyrants whom no cov'nants (<u>Occasion</u>).....	360
Freedom now once more (<u>Jephtha</u>).....	408
Since the race of time (<u>Joseph</u>).....	410
Oh first in wisdom (<u>Joshua</u>).....	411
Arm, arm ye brave (<u>Judas</u>).....	415
Why do the Gentiles (<u>Occasion</u>).....	423
Just are the ways (<u>Samson</u>).....	429
A serpent, in my bosom (<u>Saul</u>).....	434
Thrice bless'd (<u>Solomon</u>).....	438
Wide spread his name (<u>Theo</u>).....	522
Cease, ye slaves (<u>Theo</u>).....	523
Mezzo Caratterre/Parlante	
Tost from thought (<u>Alex</u>).....	83
Soothing tyrant (<u>Athalia</u>).....	96
The people's favour (<u>Joseph</u>).....	277
His mighty arm (<u>Jephtha</u>).....	332
Birth and fortune (<u>Saul</u>).....	371
When the trumpet (<u>Susan</u>).....	386
Cantabile/Mezzo Carattere	
Blooming virgins (<u>Athalia</u>).....	89
He has his mansion (<u>Occasion</u>).....	358

The following arias resemble two or more opera
seria aria types.

Cantabile, Bravura	
Our fruits, whilst yet (<u>Joseph</u>).....	141
But who may abide C (<u>Messiah</u>).....	162
But who may abide B (<u>Messiah</u>).....	284
Opprest with neverceasing (<u>Belshaz</u>).....	396

Mezzo Carattere, Bravura	
From mighty kings (<u>Judas</u>).....	157
Mezzo Carattere/Parlante, Cantabile	
If guiltless blood (<u>Susan</u>).....	215
Parlante, Cantabile	
See, with what a scornful (<u>Saul</u>).....	195
Bravura, Cantabile	
Thy glorious deeds (<u>Samson</u>).....	428

The following arias do not match any specific opera
seria aria types.

The glorious sun (<u>Deborah</u>).....	112
Praise the Lord (<u>Haman</u>).....	117
Flatt'ring tongue (<u>Haman</u>).....	125
The smiling dawn (<u>Jephtha</u>).....	129
Tune the soft (<u>Jephtha</u>).....	130
Ingratitude's the queen C (<u>Joseph</u>).....	137
Oh! Who can tell (<u>Joshua</u>).....	149
O lovely peace (<u>Judas</u>).....	161
When Israel like (<u>Occasion</u>).....	183
Come, thou goddess fair (<u>L'Alleg</u>).....	446
Come, and trip it (<u>L'Alleg</u>).....	448
Mirth, admit me (<u>L'Alleg</u>).....	450
Sweet bird that shun'st (<u>L'Alleg</u>).....	451
Far, from all resort (<u>L'Alleg</u>).....	453
Or let the merry bells (<u>L'Alleg</u>).....	456
But oh! Sad virgin (<u>L'Alleg</u>).....	457
May at last (<u>L'Alleg</u>).....	462
Come, with gentle hand (<u>L'Alleg</u>).....	463
Come, come (<u>Triumph</u>).....	475
Pleasure's gentle zephyrs (<u>Triumph</u>).....	479
Powerful guardians (<u>Alex</u>).....	227
Lament not thus (<u>Belshaz</u>).....	231
Oh God of truth (<u>Belshaz</u>).....	238
At my feet extended (<u>Deborah</u>).....	243
Impious mortal (<u>Deborah</u>).....	245
So much beauty (<u>Esther</u>).....	248
How can I stay (<u>Esther</u>).....	255
Come, divine inspirer A (<u>Joseph</u>).....	269
Come, divine inspirer C (<u>Joseph</u>).....	270
Ingratitude's the queen A (<u>Joseph</u>).....	271
Ingratitude's the queen B (<u>Joseph</u>).....	272
Joys that are pure (<u>Samson</u>).....	291
Haste, haste to the cedar (<u>Solomon</u>).....	305
Bane of virtue (<u>Theo</u>).....	489
Kind Heaven (<u>Theo</u>).....	491

New scenes of joy (<u>Theo</u>).....	496
Mortals think (<u>Triumph</u>).....	498
On the valleys (<u>Triumph</u>).....	499
I thank thee, Senach (<u>Belshaz</u>).....	323
At my feet extended (<u>Deborah</u>).....	324
Sacred raptures cheer (<u>Esther</u>).....	329
With honor let desert (<u>Judas</u>).....	348
Jehovah is my shield (<u>Occasion</u>).....	356
Thus when the sun (<u>Samson</u>).....	368
Sacred raptures cheer (<u>Solomon</u>).....	381
Indulge thy faith (<u>Solomon</u>).....	382
Come, and trip it (<u>L'Alleg</u>).....	502
Far, from all resort (<u>L'Alleg</u>).....	503
Or let the merry bells (<u>L'Alleg</u>).....	505
I'll to the well-trod (<u>L'Alleg</u>).....	507
Descend, kind pity (<u>Theo</u>).....	510
From virtue springs (<u>Theo</u>).....	513
Pluck root and branch (<u>Haman</u>).....	403
Laud her, all ye (<u>Jephtha</u>).....	409
His sceptre is the (<u>Occasion</u>).....	424
To God, our strength (<u>Occasion</u>).....	425
Go, my faithful soldier (<u>Theo</u>).....	520

VITA

William Randall Richardson was born in Gadsden, Alabama, on January 30, 1950, the son of Robert L. Richardson Jr. and Muriel Ray Richardson. After graduating from Gadsden High School he attended Gadsden State Junior College for one year before entering Samford University where he received the Bachelor of Music degree in May, 1972. He and Rebecca Lynn Richardson were married on July 21, 1972, and he entered Louisiana State University the following month. After he received the Master of Music degree in 1974, he remained at LSU in order to begin work on the Doctor of Musical Arts degree. From 1975 to 1976 he served as Minister of Music/Youth at the First Baptist Church, Piedmont, Alabama and in 1976, he moved to Kansas City as a Graduate Teaching Assistant in the Conservatory of Music at the University of Missouri. After leaving the Conservatory of Music in 1977, he sang professionally in and around Kansas City, performing with the Kansas City Lyric Opera for two seasons and The Missouri Repertory Theater for one season. From 1980, to the present he has been employed in the School of Music at Samford University.

He resumed work on the Doctor of Musical Arts degree in 1982, at Louisiana State University, Baton Rouge, Louisiana.


DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: William Randall Richardson

Major Field: Music

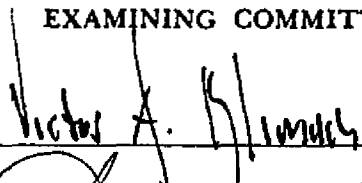
Title of Dissertation: HANDEL'S ENGLISH ORATORIO ARIAS BASED ON BIBLICAL SOURCES: AN ANNOTATED CATALOGUE

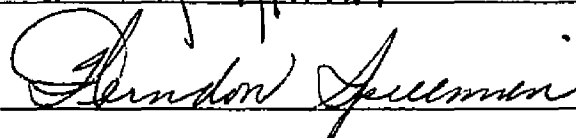
Approved:

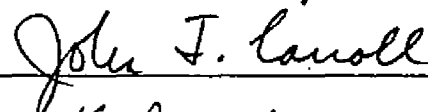

Major Professor and Chairman


Dean of the Graduate School

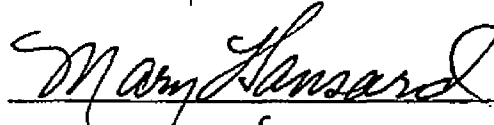
EXAMINING COMMITTEE:














Date of Examination:

October 23, 1989