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

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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

catalogues remains. 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.

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

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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. Slow, often expressing grief or longing.⁷ Smooth; pathetic.⁸ |

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<table>
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<th>Chiefly composed of long notes with sentiments of dignity.(^9) Not found in the oratorio arias.</th>
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<td>Aria di Mezzo Carattere</td>
<td>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)</td>
</tr>
<tr>
<td>Aria Parlante</td>
<td>&quot;Speaking air . . . rapidity of motion is proportional to the violence of the passion,&quot; there are &quot;sub-divisions . . . relating to the different degrees of passion expressed . . . [which admit] neither of long notes . . . nor of many ornaments.&quot;(^12) Declamatory.(^13) Often one note to the syllable.(^14)</td>
</tr>
<tr>
<td>Aria di Bravura</td>
<td>Demonstrating &quot;particular extraordinary agility or compass of the voice&quot;.(^15) Quick; sung to express passion, vengeance, rejoicing, triumph.(^16)</td>
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\(^10\) Ibid., p. 38.  
Within the five major opera seria aria types, there were other terms which described the aria. These terms include the following:

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<td><strong>All'unisono</strong></td>
<td>Vocal line accompanied by the violins or orchestra at the unison or octave through-out.</td>
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<td><strong>Concerto Style</strong></td>
<td>Written either all'unisono or with obbligato accompaniment and exhibiting the affections and resources of the concerto grosso.</td>
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<tr>
<td><strong>Motto Aria</strong></td>
<td>Vocal line introduces the melody (motto) which is echoed by the orchestra - vocal line then starts over and continues the melody.</td>
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<tr>
<td><strong>Siciliano</strong></td>
<td>Possessing a slow lyrical melody in 12/8 or 6/8 time and usually having dotted notes.</td>
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<tr>
<td><strong>Simile Aria</strong></td>
<td>A comparison of the situation of the singer to aspects of animals or nature.</td>
</tr>
<tr>
<td><strong>Vengeance Aria</strong></td>
<td>The plan for revenge.</td>
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18 Ibid., p. 329.
22 Ibid.
Rage Aria

Expressing extreme anger. \(^23\)

Pathetic or Lament Aria

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 - tym
       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.


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

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

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). 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.

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.

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

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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 . . . ." After this demonstration of Handel's ability, Bononcini regarded him with more respect.

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. 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.

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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.
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....

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). 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." 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.


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*. Keiser's music is also found in Othniel's aria "Heroes when with glory burning" in *Joshua*.

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. Under the influence of Keiser, Mattheson, and Italian opera heard in Hamburg, Handel's melodic gifts matured.

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.


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.\textsuperscript{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 \textit{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 \textit{Accademia
Poetica-Musicale}, a group of intellectuals who usually met
in the palace of Cardinal Ottoboni or Marquess Ruspoli.\textsuperscript{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 \textit{siciliano} arias like "Your charms
to ruin led the way" from \textit{Samson}. These arias were

\textsuperscript{20} Mainwaring, \textit{Memoirs of the Life of the Late George
Frederic Handel}, p. 39-41.

\textsuperscript{21} Winton Dean and John Merrill Knapp, \textit{Handel's Operas
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.

Agostino Steffani's music also made an impression on Handel. Mainwaring mentions a meeting between the two composers in Venice (date unknown), but recent research indicates a probable Rome meeting in 1708 or 1709. Steffani was on special assignment to the Pope during this period. 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. When compared, chamber duets by Steffani and Handel reveal a number of melodic, contrapuntal and

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22 Ibid., pp. 87-88.


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


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." Steffani had been Kappellmeister in Hanover from 1688 to 1698 and made Hanover his base when appointed Apostolic Vicar for North Germany in 1709. 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.

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.

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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.
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.\footnote{Lang, George Frideric Handel, p. 231.}

**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
can be observed in the orchestral accompaniment.\textsuperscript{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.\textsuperscript{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.\textsuperscript{37} Another disparity is seen in use of the \textit{da capo} aria. Thirty-four percent of the arias in Handel's oratorios are \textit{da capo} (151/446); however, eighty-seven percent of the arias (1000/1150) in the operas are \textit{da capo}.\textsuperscript{38} Although a \textit{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 \textit{da capo} aria

\begin{footnotes}
\item[35] Bukofzer, Music in the Baroque Era, p. 337.
\item[36] Dean, Handel's Dramatic Oratorios and Masques, p. 628; Dean and Knapp, Handel's Operas 1704-1726, Appendix B (Instrumentation).
\item[38] Dean, Handel's Dramatic Oratorios and Masques, p. 26.
\end{footnotes}
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.38

The da capo aria was an excellent performance vehicle for the Italian virtuosi, 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 alleged, 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 Reconciliation and Love are the Subjects of the second, and, therefore, should conclude the

38 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.

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. 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. 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.


41 Lang, George Frideric Handel, p. 189.

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....

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.

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44 Ibid., p.299.
Handel's Melody

The typical Handelian melody is ordinarily diatonic and is a combination of symmetrical and asymmetrical phrase-lengths. Asymmetrical 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 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.

<table>
<thead>
<tr>
<th>Range</th>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><img src="image" alt="Soprano Range" /></td>
<td><img src="image" alt="Alto Range" /></td>
<td><img src="image" alt="Tenor Range" /></td>
<td><img src="image" alt="Bass Range" /></td>
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</tbody>
</table>

Tessitura

![Tessitura](image)

In spite of the wide overall range of the arias, many possess narrower dimensions. The soprano aria "Come, come, live with pleasure" from The Triumph of Time and Truth has the smallest range, encompassing a minor seventh. Ranges of the oratorio arias with the largest and smallest compass are listed below.

Largest Range

<table>
<thead>
<tr>
<th>Range</th>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
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<td></td>
<td><img src="image" alt="Soprano Range" /></td>
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<td><img src="image" alt="Tenor Range" /></td>
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</table>
Smallest Range

The melodic style of Handel's oratorio arias corresponds to John Brown's opera seria aria classifications. 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. Siciliano arias are in this category.

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

\[\text{Siciliana}\]

Let me wan--der, not un--seen by

\[^{45}\text{Arias resembling the Aria di Portimento are absent from Handel's oratorios. Brown, Letters on the Italian Opera, p. 37.}\]

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

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

\begin{music}
\begin{notation}
\begin{music}
\begin{align}
\textit{hedge-grown elms, on hillocks green}
\end{align}
\end{notation}
\end{music}
\end{music}

\begin{music}
\begin{notation}
\begin{music}
\begin{align}
\textit{Like the shadow, life ever is flying}
\end{align}
\end{notation}
\end{music}
\end{music}

\begin{music}
\begin{notation}
\begin{music}
\begin{align}
\textit{seeming still fixt; so swift the de---}
\end{align}
\end{notation}
\end{music}
\end{music}

\begin{music}
\begin{notation}
\begin{music}
\begin{align}
\textit{lu----------sion}
\end{align}
\end{notation}
\end{music}
\end{music}

---


Parlante arias (Ex. 5) are often employed in affections expressing violence or strong passions. 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"

\[\text{Allegro}\]
\[
\begin{align*}
\text{No, no, let the guilty, the guilty} \\
\text{trem-ble}
\end{align*}
\]

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"

\[\text{Andante}\]
\[
\begin{align*}
\text{Ev'-ry val--ley shall be ex-al--}
\end{align*}
\]

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 generous 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. 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".

\[
\text{\textit{descend and fill each human breast}}
\]

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).

---

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).

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"

- bid him return and void of fear

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"

- The Lord of hosts is David's friend
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"

\[
\begin{align*}
\text{Arm, arm ye brave} & \quad \text{arm, arm ye brave}
\end{align*}
\]

Ex. 19 Judas Maccabaeus: "Sound an alarm"

\[
\begin{align*}
\text{Sound an a - larm} & \quad \text{Sound an a - larm}
\end{align*}
\]

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. 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

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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.\textsuperscript{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 ABA\textsuperscript{1}, two are ABA\textsuperscript{1}B\textsuperscript{1}, and one is ABB\textsuperscript{1}.

\textsuperscript{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. 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.

54 Ibid. pp. 119-22.

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.

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

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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, AA\textsuperscript{1}BB\textsuperscript{1}, ABB\textsuperscript{1} etc.) were the most popular aria forms of the Baroque.\textsuperscript{57} These forms and those closely related (ABA and ABA\textsuperscript{1}), 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 \textit{Occasional Oratorio}), strophic arias ("Ask if yon damask rose be sweet" from \textit{Susanna}), and arias with no textual repetition ("Thus saith the Lord to Cyrus his annointed" from \textit{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.

\textsuperscript{57} Bukofzer, \textit{Music in the Baroque Era}, p. 355.
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 Verità (1757), the average was thirteen. The following chart lists the number of da capo arias Handel employed in each oratorio.

<table>
<thead>
<tr>
<th>Year of Composition</th>
<th>Oratorio</th>
<th>Da Capo Arias</th>
</tr>
</thead>
<tbody>
<tr>
<td>1732</td>
<td>Esther</td>
<td>9</td>
</tr>
<tr>
<td>1733</td>
<td>Deborah</td>
<td>11</td>
</tr>
<tr>
<td>1733</td>
<td>Athalia</td>
<td>5</td>
</tr>
</tbody>
</table>
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." 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. There is also some evidence that Handel followed a deliberate scheme of keys in some scenes of his

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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 accommodate his new oratorio casts. A 1756 revival of Jephtha provides an example of this practice. The role of Storge is for alto voice, but in this performance Handel transposed it for soprano. 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.

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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. An example from the oratorio arias is also included.

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

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62 Ibid., p. 60.
<table>
<thead>
<tr>
<th>Key</th>
<th>Description</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>G major</td>
<td>Pastoral, man and nature in happy communion</td>
<td>&quot;Straight mine eye hath caught new pleasures&quot; from L'Allegro</td>
</tr>
<tr>
<td>F major</td>
<td>Pastoral</td>
<td>&quot;Here amid the shady woods&quot; from Alexander Balus</td>
</tr>
<tr>
<td>G minor</td>
<td>Amorous excitement</td>
<td>&quot;As cheers the sun&quot; from Joshua</td>
</tr>
<tr>
<td>C minor</td>
<td>Profound gloom, tragedy</td>
<td>&quot;Open thy marble jaws, O tomb&quot; from Jephtha</td>
</tr>
<tr>
<td>F minor</td>
<td>Profound gloom, tragedy</td>
<td>&quot;Can I see my infant gor'd&quot; from Solomon</td>
</tr>
<tr>
<td>E minor</td>
<td>Personal suffering</td>
<td>&quot;Total eclipse&quot; from Samson</td>
</tr>
<tr>
<td>B minor</td>
<td>Personal suffering</td>
<td>&quot;Let other creatures die&quot; from Jephtha</td>
</tr>
<tr>
<td>F-sharp minor</td>
<td>Personal suffering</td>
<td>&quot;With darkness deep, as is my woe&quot; from Theodora</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Affection</th>
<th>Key (in order of frequency)</th>
</tr>
</thead>
<tbody>
<tr>
<td>happiness, joy, optimism, amazement</td>
<td>F-major (54%)</td>
</tr>
<tr>
<td></td>
<td>A-major (54%)</td>
</tr>
<tr>
<td></td>
<td>G-major (50%)</td>
</tr>
<tr>
<td></td>
<td>G-minor (50%)</td>
</tr>
<tr>
<td></td>
<td>B-flat major (50%)</td>
</tr>
<tr>
<td></td>
<td>D-major (47%)</td>
</tr>
</tbody>
</table>
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


\(^{65}\) 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. The dates of the concerts correspond with Handel's custom of performing Messiah during Lent or around Easter.

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

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

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

opera and concerted music during the last part of the seventeenth century. 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. 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. 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

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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. The carillon part has been included in the Hallische Händel-Ausgabe.

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. 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.

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72 Ibid., pp. 322-23.


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.

<table>
<thead>
<tr>
<th>Year</th>
<th>Oratorio</th>
<th>Number of Arias</th>
</tr>
</thead>
<tbody>
<tr>
<td>1732</td>
<td>Esther</td>
<td>5</td>
</tr>
<tr>
<td>1733</td>
<td>Athalia</td>
<td>6</td>
</tr>
<tr>
<td>1733</td>
<td>Deborah</td>
<td>3</td>
</tr>
<tr>
<td>1739</td>
<td>Saul</td>
<td>9</td>
</tr>
<tr>
<td>1739</td>
<td>Israel in Egypt</td>
<td>1</td>
</tr>
<tr>
<td>1740</td>
<td>L'Allegro</td>
<td>2</td>
</tr>
<tr>
<td>1748</td>
<td>Alexander Balus</td>
<td>1</td>
</tr>
</tbody>
</table>

When the organ was included in aria accompaniment it usually doubled the bass in octaves without filling in the harmony (tasto solo). 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. These timpani were considerably larger in diameter than those normally used in Handel's orchestra and probably sounded an octave lower than written. Timpani are incorporated in two bravura

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75 Ibid., p. 111.
76 Ibid., p. 79.
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....

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,
(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 Scenery, 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 Halleluiah 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.
by the fact that many of Handel's leading English oratorio singers were first trained as actors and actresses.\textsuperscript{82} Two of the best known English singers were Susanna Cibber and John Beard. \textit{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.\textsuperscript{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."\textsuperscript{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.\textsuperscript{85} Guadagni possessed excellent English diction and studied with both Charles Burney (1726-1814) and Handel. He later gained

\begin{footnotes}
\item[82] Dean, \textit{Handel's Dramatic Oratorios and Masques}, p. 107.
\item[83] Ibid., p. 653.
\item[84] Burney, \textit{A General History of Music}, 2/1010.
\item[85] Dean, \textit{Handel's Dramatic Oratorios and Masques}, p. 107.
\end{footnotes}
international fame by creating the role of Orfeo in Gluck's Orfeo ed Euridice (1762). The only roles specifically written for castrati in the oratorios were Barak in Deborah (1733) and Didymus in Theodora (1750).

Although Handel included "pants roles" in Deborah (Sisera), Samson (Micah), Belshazzar (Cyrus), Alexander Balus (Alexander), Joshua (Othneil), Solomon (Solomon), Susanna (Joacim), 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. 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).

86 Lang, George Frideric Handel, p. 500.
87 Dean, Handel's Dramatic Oratorios and Masques, p. 107.
88 Lang, George Frideric Handel, p. 309.
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.  

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.

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.

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90 Lang, George Frideric Handel, p. 170.

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

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.

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. 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.

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."
Two of the arias, "Affani del pensier" and "Benche mia 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.

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. 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.

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98 Tosi, Observations on the Florid Song, p. 93-94.
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. 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." The following example from "Alla fama" (Ottone) demonstrates Handel's flexibility regarding textual underlay to better accommodate the expression.

Ornamented

\[ \text{Trop-pa fe\_ die\_ de il pen\_} \]

Original

\[ \text{Trop-pa fe\_ die-de il pen\_} \]

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


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.\(^\text{104}\)

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

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.\(^\text{106}\)

\(^{104}\) Mattheson, Der Vollkommene Cappellmeister, p. 267.

\(^{105}\) Ibid.; Johann Heinichen quoted by Mattheson, Der Vollkommene Cappellmeister, p. 267.

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

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

Accounts of crescendo and decrescendo occur throughout the Baroque period. Dr. Charles Burney wrote that in the oratorio *Maria Vergine addolorata* (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." Burney also stated that Matthew Locke used the dynamic indications "louder by degrees" and "soft and slow by degrees" in *The Tempest* (1675).

Examples of a gradation of volume exist in Handel's oratorios as well. In *A Field'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

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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.”

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.

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.

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rather than the church.\textsuperscript{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).\textsuperscript{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

\textsuperscript{114} Dean, Handel's Dramatic Oratorios and Masques, p. 41.

\textsuperscript{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 PERSONA: 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: AA¹

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:

\[ \begin{array}{c}
\text{\textsuperscript{\Large G}} \vphantom{\text{\textsuperscript{\Large G}}} \\
\text{\textsuperscript{\Large D}} \vphantom{\text{\textsuperscript{\Large D}}} \\
\text{\textsuperscript{\Large A}} \vphantom{\text{\textsuperscript{\Large A}}} \\
\text{\textsuperscript{\Large E}} \vphantom{\text{\textsuperscript{\Large E}}} \\
\text{\textsuperscript{\Large A}} \vphantom{\text{\textsuperscript{\Large A}}} \\
\end{array} \]

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)

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

ORIZORIO: Alexander Balus (1748)

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:

\[ \begin{array}{c}
\text{C} \\
\text{E} \\
\text{G} \\
\text{B} \\
\text{D} \\
\end{array} \]

TEMPO:  Larghetto

MUSICAL STYLE:  Declaratory, sustained

AFFECTION:  Grief

MUSICAL FORM:  ABB\textsuperscript{1}

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: 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:

\[ \begin{align*}
\text{Range} & \quad (\text{ Bass }) \\
\text{Range} & \quad (\text{ Tenor }) \\
\end{align*} \]

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:

\[ \text{\includegraphics{image.png}} \]

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:

\[ \text{\textbf{\textit{Ab-}}\textbf{\textit{A—}}\textbf{\textit{A—}}\textbf{\textit{A—}}\textbf{\textit{A—}}\textbf{\textit{A—}}\textbf{\textit{A—}}} \]

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

ATORIO: 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)

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:

\[ \text{\texttt{\textbackslash e\textbackslash m\textbackslash i\textbackslash c\textbackslash s\textbackslash t\textbackslash r\textbackslash a\textbackslash n\textbackslash g\textbackslash c\textbackslash t\textbackslash s\textbackslash t\textbackslash r\textbackslash u\textbackslash n\textbackslash s\textbackslash t\textbackslash r\textbackslash u\textbackslash n\textbackslash s\textbackslash t\textbackslash r\textbackslash u\textbackslash n\textbackslash s\textbackslash t\textbackslash r\textbackslash u\textbackslash n\textbackslash s\textbackslash t\textbackslash r\textbackslash u\textbackslash n\textbackslash s\textbackslash t\textbackslash r\textbackslash u\textbackslash n\textbackslash s\textbackslash t\textbackslash r\textbackslash u\textbackslash n\textbackslash s\textbackslash t\textbackslashes}}\]

TEMPO: Largo

MUSICAL STYLE: Lyrical

AFFECTION: Longing, seriousness

MUSICAL FORM: Dal Segno

METER: 12/8

RECITATIVE: 0 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:

\[ \text{\textbullet - - - - - - -} \]

TEMPO: Allegro

MUSICAL STYLE: Spirited, florid

AFFECTION: Happiness, seriousness

MUSICAL FORM: Dal Segno

METER: 4/4

RECIDTATIVE: 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 Humpreys

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

RANGE/TESSITURA:

\[
\text{\includegraphics[width=2in]{range.png}}
\]

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:

\[ \text{\textbf{\textsuperscript{v}}} \]

TEMPO: Larghetto

MUSICAL STYLE: Sustained, lyrical

AFFECTION: Happiness

MUSICAL FORM: ABA\(^1\)

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 Humphreys

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: Israeliitish 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) Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:

\[ \text{\textbf{G}} \quad \text{\textbf{C}} \quad \text{\textbf{F}} \]

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, hp, 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) 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)\textsuperscript{xli,xl/20}
\underline{Haman and Mordecai} (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:

\begin{center}
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\end{center}

TEMPO: Presto

MUSICAL STYLE: Sustained, florid

AFFECTION: Joy

MUSICAL FORM: AA^1A^2A^3A^4

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
\underline{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, xlv/46
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:

![Musical Staff]

TEMPO: Larghetto

MUSICAL STYLE: Sustained, lyrical

AFFECTION: Happiness

MUSICAL FORM: ABA

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) 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:

\[ \begin{align*}
&\text{Q} \\
\end{align*} \]

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:

[Note: Musical notation]

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) Haman and Mordecai (1720)
xli, xlv/81

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) Haman and Mordecai (1720) xli,xl/86

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: PLATT'RING TONGUE (HAMAN AND MORDECAI)

ORATORIO: Esther (1732) Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:

\[ \text{\textit{\textbf{\textbullet}} \text{\textit{\textbullet}}} \]

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 DID'ST 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:

\[ \text{\textasteriskcentered TTESSITURA: } \]

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)
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

ATORIO: 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: ABA

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)

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)
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
RECIPIVATIVE: 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:

\[ \begin{array}{c}
\text{C} \\
\text{B} \\
\text{A} \\
\text{G} \\
\text{F} \\
\text{E} \\
\text{D} \\
\text{C} \\
\end{array} \]

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)  

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:

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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)

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:

TEMPO: Andante

MUSICAL STYLE: Graceful, lyrical

AFFECTION: Happiness

MUSICAL FORM: ABA

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)

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:

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2— sto --------_

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)

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:

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\[\text{music notation}\]
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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:

![Range Diagram]

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) xlil/48

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:

\[ \begin{align*}
\text{Range} & : 0 - 0 \\
\text{Tempo} & : \text{Largo} \\
\text{Musical Style} & : \text{Graceful, florid passages} \\
\text{Affection} & : \text{Happiness} \\
\text{Musical Form} & : \text{ABA}^1 \\
\text{Meter} & : 3/4 \\
\text{Recitative} & : \text{None} \\
\text{Dramatis Personna} & : \text{Asenath} \\
\text{Key} & : \text{E-flat major} \\
\text{Orchestration} & : 2 \text{vn, bc} \\
\text{Opera seria type} & : \text{Cantabile} \\
\text{Available Vocal Scores} & : \text{Handel: A Collection of Songs v. 1, Boosey & Hawkes}
\end{align*} \]
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)
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)  
xlii/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)
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)

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: PROPHETIC RAPTURES SWELL MY BREAST
ORATORIO: Joseph and His Brethren (1744)
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 PERSONA: 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)
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)

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)
LIBRETTIST: Thomas Morell
TEXT SOURCE: Joshua

RANGE/TESSITURA:

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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:

[Musical notation]

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, tran. 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:

![Range/TESSITURA Diagram]

TEMPO: Larghetto
MUSICAL STYLE: Graceful, flowing
AFFECTION: Happiness
MUSICAL FORM: ABA
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/TESSTUTRA:

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:

\[\text{\textsuperscript{D} M m} \text{f J j / f W • • • •} \text{/(1, a} \text{N I --- 6} \text{-------------------}\]

TEMPO: Andante

MUSICAL STYLE: Graceful, delicate

AFFECTION: Reflection

MUSICAL FORM: AA\textsuperscript{1}BA\textsuperscript{1}

METER: 6/8

RECITATIVE: None

DRAMATIS PERSONNA: Israeliitish 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:

\[ \text{Range: F major} \]

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:

\[ \begin{align*}
\text{\textbf{A}} & \quad \text{\textbf{A}} \\
\text{\textbf{F}} & \quad \text{\textbf{F}} \\
\text{\textbf{D}} & \quad \text{\textbf{D}}
\end{align*} \]

TEMPO: Andante Larghetto

MUSICAL STYLE: Graceful

AFFECTION: Prayerful

MUSICAL FORM: ABA\(^1\)

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:

\[ \text{\textit{\textbf{f}}\textbf{4} \text{f} \text{u}} \]

TEMPO: Allegro

MUSICAL STYLE: Spirited

AFFECTION: Joy

MUSICAL FORM: ABA

METER: 4/4

RECITATIVE: O grant it, Heav'n

DRAMATIS PERSONNA: Israeliitish 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:

\begin{music}
\begin{musicnote}
\end{music}
\end{music}

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: ABA'B'

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)

LIBRETTIST: Charles Jennens

TEXT SOURCE: Zechariah 9:9-10

RANGE/TESSITURA:

\[ \begin{array}{c}
\text{V}
\end{array} \]

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) xlv/96
LIBRETTIST: Charles Jennens
TEXT SOURCE: Zechariah 9:9-10

RANGE/TESSITURA:

TEMPO: Allegro
MUSICAL STYLE: Vigorous, florid
AFFECTION: Joy
MUSICAL FORM: ABA^1
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


RANGE/TESSITURA:

\[ \text{\includegraphics[width=\textwidth]{range.png}} \]

TEMPO: Larghetto, e piano

MUSICAL STYLE: Lyrical, sustained, graceful

AFFECTION: Comfort, reflection

MUSICAL FORM: ABA\(^1\)B\(^1\)B\(^2\)

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) xlv/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:

\[ \begin{align*}
\text{f} & \quad \text{v} \\
\text{v} & \quad \text{a}
\end{align*} \]

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: ABA'B'C

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) xliv/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 POUR (A)

ORATORIO: Occasional Oratorio (1746) xliii/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) xliii/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)

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)

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) xlili/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)  xliii/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) xlili/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: AA'B

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

ORIZORIO: 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)

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
Simón Agonistes by John Milton

RANGE/TESSITURA:

\[ \text{Tempo: Allegro} \]

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:

\[ \text{\includegraphics{score.png}} \]

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
Simone 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)

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  
             Davideis - 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)

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:

[Music notation]

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
Davideis - 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

METRE: 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) xii/72
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: 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
            Davideis - 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
               Davideis - 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
Davideis - 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:

\[ \begin{array}{c}
\text{V.O.} \\
\text{C} \\
\text{G} \\
\text{F} \\
\text{E} \\
\text{D} \\
\end{array} \]

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
 Davidieis - an unfinished epic by Abraham Cowley

RANGE/TESSITURA:

\[\text{\textit{\textbullet}}\]

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:

\[ \text{[Musical notation]} \]

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

LIBRETISTS: 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:

\[\begin{array}{c}
\text{\textbf{C}} \\
\text{\textbf{F}} \\
\text{\textbf{G}} \\
\end{array}\]

TEMPO: Allegro

MUSICAL STYLE: Animated, florid

AFFECTION: Joy

MUSICAL FORM: ABA\(^1\)

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:

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\begin{tikzpicture}
\draw (0,0) -- (0,5);
\draw (0,0) -- (5,5);
\end{tikzpicture}
```

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) i/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:  CRYSTAL 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

RECIPIVATIVE:  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)

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:

Musical notation image

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) i/112

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:

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\[ 0 - 4 \]
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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:

[Music notation]

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)

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) i/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) i/184

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:

\[ \text{Range drawing} \]

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) i/198

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:

<table>
<thead>
<tr>
<th>C4</th>
<th>E4</th>
</tr>
</thead>
</table>

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)

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)
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:

![Range/Tessitura Diagram]

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)

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:

\[ \begin{align*}
\text{C} & \quad \text{E} \\
\text{G} & \quad \text{D}
\end{align*} \]

TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Joy

MUSICAL FORM: AA\(^1\)

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)

LIBRETTIST: Thomas Morell

TEXT SOURCE: I Maccabees, chapters 10-11

RANGE/TESSITURA:

\[ \text{Soprano} \]

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:

![Musical staff notation]

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
Cyropaetla of Xenophon

RANGE/TESSITURA:

\[ \begin{align*}
\text{Range:} & \quad \text{Tristessa} \\
\text{Key:} & \quad C \text{ minor}
\end{align*} \]

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: ABA

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/TESITURA:

\[ \begin{align*}
\text{Range} = &\quad [\text{Low E} : \text{High G}]
\end{align*} \]

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:

\[\text{Tempo: Allegro} \]

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:

\[\begin{align*} &\text{F} &\text{C} &\text{G}\end{align*}\]

TEMPO: Andante

MUSICAL STYLE: Declamatory

AFFECTION: Defiance, seriousness

MUSICAL FORM: \text{AA}^1

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
Cyropaetla of Xenophon

RANGE/TESSITURA:

\[ \begin{align*}
\text{G} & \quad \text{B} \\
\text{E} & \quad \text{F} \\
\text{C} & \quad \text{D} \\
\text{A} & \quad \text{B} \\
\text{F} & \quad \text{G} \\
\text{E} & \quad \text{F} \\
\text{C} & \quad \text{D} \\
\text{A} & \quad \text{B} \\
\text{F} & \quad \text{G} \\
\text{E} & \quad \text{F} \\
\text{C} & \quad \text{D} \\
\text{A} & \quad \text{B} \\
\text{F} & \quad \text{G} \\
\text{E} & \quad \text{F} \\
\text{C} & \quad \text{D} \\
\text{A} & \quad \text{B} \\
\text{F} & \quad \text{G} \\
\text{E} & \quad \text{F} \\
\text{C} & \quad \text{D} \\
\text{A} & \quad \text{B} \\
\text{F} & \quad \text{G} \\
\text{E} & \quad \text{F} \\
\end{align*} \]

TEMPO: Andante

MUSICAL STYLE: Spirited

AFFECTION: Questioning

MUSICAL FORM: ABA

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
Cyropaetla 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:

![Musical notation]

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 Humphreys

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 Humphreys

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) Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:

\[ \text{ } \]

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:

\[ \begin{align*}
\text{T} & \quad \text{T} \\
\text{G} & \quad \text{G}
\end{align*} \]

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)  Haman and Mordecai (1720)  xl1,xl/67

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,xli/72
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel Humpfrey

TEXT SOURCE: Esther, chapters 1 – 7

RANGE/TESSITURA:

\[ \begin{align*}
\text{b} & : \\
\text{r} & = \text{e} \end{align*} \]

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) xli,xl/78
Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:

\[ \text{\textguitar} \]

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:

\[ \text{\includegraphics[width=\textwidth]{image}} \]

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 FROGS

ORATORIO: Israel in Egypt (1739) xvi/23

LIBRETTIST: Charles Jennens

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

RANGE/TESSITURA:

\[ \begin{align*}
\text{Tempo: } & \text{Andante} \\
\text{Musical Style: } & \text{Sustained, florid passages} \\
\text{Affection: } & \text{Triumph} \\
\text{Musical Form: } & \text{AB} \\
\text{Meter: } & 3/4 \\
\text{Recitative: } & \text{None} \\
\text{Dramatis Personna: } & \text{Alto} \\
\text{Key: } & E\text{-flat major} \\
\text{Orchestration: } & 2 \text{vn, bc} \\
\text{Opera Seria Type: } & \text{Mezzo Carattere} \\
\text{Available Vocal Scores: } & \text{None}
\end{align*} \]
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:

```
\begin{music}
\begin{notation}
\begin{notation}
\end{notation}
\end{notation}
\end{music}
```

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:

\[ \begin{align*}
\text{A} & \quad \text{e} \\
\text{G} & \quad \text{B} \\
\text{F} & \quad \text{A} \\
\text{E} & \quad \text{G}
\end{align*} \]

TEMPO: Larghetto, e mezzo piano

MUSICAL STYLE: Sustained, lyrical

AFFECTION: Resignation

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: None

DRAMATIS PERSONNA: Storge

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)

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:

\[ \text{f} \text{ t}--\]

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: Storge'

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)

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:

\[ \text{Diagram of tessitura range} \]

TEMPO:  Concitato, dolce

MUSICAL STYLE:  Animated, vigorous

AFFECTION:  Imploring, grief

MUSICAL FORM:  ABA\(^1\)

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:

\[ \text{Range} \]

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)
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:

\[ \text{Musical notation} \]

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)

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:

\[\text{\includegraphics[width=0.5\textwidth]{tessitura.png}}\]

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) xl11/15

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:

\[ \text{Diagram of musical notation} \]

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)

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:

![Musical Note]

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)

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)
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)

LIBRETTIST:  James Miller

TEXT SOURCE:  Genesis, chapters 39 - 45

RANGE/TESSITURA:

\[ \begin{array}{c}
\text{\textit{D O}} \\
\text{\textit{F G}}
\end{array} \]

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) xliv/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)
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)

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)

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:

\[ J \]

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) xvil/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)

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:

\[\text{\textcopyright}\quad \text{\textcopyright}\]

TEMPO: Andante Larghetto

MUSICAL STYLE: Graceful, florid

AFFECTION: Reflection, heroism

MUSICAL FORM: AA^1

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)

LIBRETTIST: Thomas Morell

TEXT SOURCE: Joshua

RANGE/TESSITURA:

\begin{music}
\begin{staff}
\relative c' \startextract
\clef bass
\bar \index \defaultstemup
\align c' \align f
\align g \align e
\align d
\align c
\align B \align A \align G \align F \align E \align D \align C \align B \align A \align G \align F \align E \align D \align C
\endextract
\end{staff}
\end{music}

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: AABB'

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:

\[ \text{music notation} \]

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)

LIBRETTIST: Charles Jennens

TEXT SOURCE: Malachi 3:2

RANGE/TESSITURA:

\[ \begin{align*} &\text{C} &\text{E} &\text{G} &\text{B} \end{align*} \]

TEMPO: Larghetto / Prestissimo

MUSICAL STYLE: Sustained, vigorous, florid

AFFECTION: Reflection, triumph

MUSICAL FORM: ABA'B'

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: AA\(^1\)A\(^2\)

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:

```
\begin{music}
\Staff
\Line
G4--\textbf{G}4
\end{music}
```

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)

LIBRETTIST: Charles Jennens

TEXT SOURCE: Psalms 68:18

RANGE/TESSITURA:

TEMPO: Andante

MUSICAL STYLE: Sustained, florid

AFFECTION: Happiness

MUSICAL FORM: ABA\textsuperscript{1}B\textsuperscript{1}

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:

\[ \text{_RANGE_GRAPHIC} \]

TEMPO: Larghetto

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Happiness

MUSICAL FORM: ABA\textsuperscript{1}B\textsuperscript{1}

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)

LIBRETTIST: Newburg Hamilton

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

RANGE/TESSITURA:

\[ \begin{align*}
\text{Ab} & \quad \text{Vc} \\
\text{F} & \quad \text{Vn}
\end{align*} \]

TEMPO: Largo

MUSICAL STYLE: Sustained

AFFECTION: Sadness

MUSICAL FORM: AB

METER: 3/4

RECITATIVE: 0 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:

\[
\begin{array}{c}
\text{f} \\
\text{t} \\
\text{I} \\
\text{-} \\
\text{B} \\
\text{-}
\end{array}
\]

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:

[Musical notation diagram]

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:

![Musical notation](image_url)

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
Davideis - an unfinished epic by Abraham Cowley

RANGE/TESSITURA:

![Musical Notes]

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)

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, 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
Davideis - an unfinished epic by Abraham Cowley

RANGE/TESSITURA:

\[ D' \]

TEMPO: Moderato

MUSICAL STYLE: Sustained, florid

AFFECTION: Reflection

MUSICAL FORM: Dal Segno

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNA: 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:

\[ \text{Range: } [\text{C4-} \text{C5}] \]

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
Davideis - 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
Davideis - 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) xiii/284

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: 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:

\[\begin{align*}
&\text{\texttt{\textsc{j}}} & \text{\texttt{\textsc{n}}} \\
&\text{\texttt{\textsc{f}}} & \text{\texttt{\textsc{f}}} \\
&\text{\texttt{\textsc{g}}} & \text{\texttt{\textsc{g}}} \\
&\text{\texttt{\textsc{a}}} & \text{\texttt{\textsc{a}}} \\
&\text{\texttt{\textsc{c}}} & \text{\texttt{\textsc{c}}} \\
&\text{\texttt{\textsc{e}}} & \text{\texttt{\textsc{e}}} \\
\end{align*}\]

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:

![Musical Notation]

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:

\[\text{\textcopyright}^{\prime}\]

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

RECIPIVATIVE: 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) i/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 EUHRATES' VERDANT SIDE

ORATORIO: Susanna (1749) 1/99

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:

\[ \text{\includegraphics{range.png}} \]

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) i/140

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:

\[ \text{\begin{music}\ \end{music}} \]

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)

LIBRETTIST: Unknown - probably the author of Solomon

TEXT SOURCE: Susanna (Apocrypha)

RANGE/TESSITURA:

![Musical Staff]

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)

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: ABA\(^1\)

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
Cyropastia 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:

\[ \text{\textit{t}} \]

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:

\[ \text{\includegraphics[width=0.5\textwidth]{rangement.png}} \]

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
TUNE YOUR HARPS TO CHEERFUL STRAINS

ORATORIO: Esther (1732) 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 PERSONA: 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) 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:

\[ \begin{align*}
& \text{Range: } -b^3 & \text{Range: } 0 \text{ - } 0 \\
& \text{Key: } F \text{ major} & \text{Key: } F \text{ major}
\end{align*} \]

TEMPO: Maestoso

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: ABA

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: AA'\*B

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)

LIBRETTIST: Thomas Morell

TEXT SOURCE: Judges 10:17 - 11:40

RANGE/TESSITURA:

![Graph of 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)  

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) xlii/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:

\[ \text{TREBLE C} \]

TEMPO: Largo

MUSICAL STYLE: Sustained

AFFECTION: Grief, fear

MUSICAL FORM: ABA\(^1\)

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)

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)

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) xlii/231
LIBRETTIST: James Miller
TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:

\[ \begin{align*}
    & - \quad - \\
    & s
\end{align*} \]

TEMPO: Largo, e staccato
MUSICAL STYLE: Lyrical, graceful
AFFECTION: Imploring
MUSICAL FORM: AA\(^1\)
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)

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:

\[ \begin{array}{c}
\text{C} \\
\text{E} \\
\text{F} \\
\text{G} \\
\end{array} \]

TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Heroism

MUSICAL FORM: ABA\(^1\)

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: ABA

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)

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:

\( \text{Range/Tezitura: } \)

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:

\[ \text{\textbf{\textit{\textit{i}}}} \]

TEMPO: Andante

MUSICAL STYLE: Vigorous, florid

AFFECTION: Joy

MUSICAL FORM: ABA'

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)

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)

LIBRETTIST: Charles Jennens

TEXT SOURCE: Psalms 2:9

RANGE/TESSITURA:

TEMPO: Andante

MUSICAL STYLE: Vigorous, florid

AFFECTION: Heroism

MUSICAL FORM: AA\textsuperscript{1}

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) xliii/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:

```
F 4
G 3
A 2
B 1

```

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) xlili/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/TESITURA:

\[ \text{Range: } [ \text{i} \text{--.--- - a} ] \]

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)

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:

![Music Staff]

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:

[Musical notation]

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) xlili/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) xliii/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)

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: AA'B

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) xliii/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:

![Musical notation]

TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Joy

MUSICAL FORM: ABA

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)

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)

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:

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\[ \text{Range: } [A, E] \]
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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: 

\[ g \]

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)

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)

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 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

Davideis - 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:

\[ \text{Music notation graph} \]

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
Davideis - 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) xiii/215
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: 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) xiii/269

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:

| C | F | G |

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

LIBRETIST: 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
Davideis - 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:

\[ \text{\includegraphics[width=\textwidth]{range_tessitura.png}} \]

TEMPO: Maestoso

MUSICAL STYLE: Spirited, florid

AFFECTION: Joy

MUSICAL FORM: ABA

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:

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\begin{figure}[h]
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\end{figure}
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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)

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

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:

\[ \text{\textit{\textbf{TEMPO:}} A Tempo Ordinario} \]

MUSICAL STYLE:  Sustained, florid passages

AFFECTION:  Sadness, grief

MUSICAL FORM:  AA\(^1\)

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)

LIBRETTIST: Samuel Humpfrey

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

RANGE/TESSITURA:

\[ \frac{\text{a}}{\text{a}} \]

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:

\[ \text{Range} \]

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: Athalia (1735) v/192

LIBRETTIST: Samuel Humpfrey

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

RANGE/TESSITURA:
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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:

\[ \text{\textLaTeX}\text{ notation} \]

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:

[Music notation]

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:

\begin{align*}
\text{v-2} & \\
\text{\textbf{\textit{v-2}}} &
\end{align*}

TEMPO: Largo, e pianissimo

MUSICAL STYLE: Sustained

AFFECTION: Joy

MUSICAL FORM: AB

METER: 4/4

RECITATIVE: None

DRAMATIS PERSONNIA: 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) Haman and Mordecai (1720)

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel Humpfrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:

\[ \text{Range: } ( ) \]

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) | Haman and Mordecai (1720) xl1, xl/113

LIBRETTIST: John Arbuthnot, Alexander Pope, Samuel Humphrey

TEXT SOURCE: Esther, chapters 1 - 7

RANGE/TESSITURA:

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\text{\textit{JL±}}
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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) 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: AA'B

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)

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)

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)

LIBRETTIST: James Miller

TEXT SOURCE: Genesis, chapters 39 - 45

RANGE/TESSITURA:

Temperament:

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:

\[ \begin{align*} &\text{V} &\text{A} \\ &\text{C} &\text{C} \\ &\text{F} &\text{F} \end{align*} \]

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) xvii/97
LIBRETTIST: Thomas Morell
TEXT SOURCE: Joshua

RANGE/TESSITURA:

\begin{center}
\begin{tikzpicture}
\draw[->, very thick] (0,0) -- (2,0);
\draw[->, very thick] (0,0) -- (0,1);
\draw[->, very thick] (0,0) -- (0,-1);
\end{tikzpicture}
\end{center}

TEMPO: Allegro
MUSICAL STYLE: Vigorous, florid
AFFECTION: Triumph
MUSICAL FORM: ABA
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:

\[
\begin{align*}
\text{Soprano:} & \quad \text{A}\, - \, \text{C} \\
\text{Alto:} & \quad \text{A}\, - \, \text{C} \\
\end{align*}
\]

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:

\[ \text{Range/ tessitura: } \]

\[ \begin{align*}
\text{Soprano} & : \\
\text{Mezzo-Soprano} & : \\
\text{Contralto} & : \\
\text{Tenor} & : \\
\text{Baritone} & : \\
\text{Bass} & : \\
\end{align*} \]

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:

\[ \begin{align*}
\text{Soprano} & : \quad \text{C} \\
\text{Bass} & : \quad \text{E} \\
\end{align*} \]

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) xliv/24

LIBRETTIST: Charles Jennens

TEXT SOURCE: Malachi 3:2

RANGE/TESSITURA:

![Musical notation]

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: ABA'B¹

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) xlv/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) xlv/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) xliii/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:

\[ \text{\includegraphics[width=0.5\textwidth]{range.png}} \]

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) xliii/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:

\[ \text{Range} \]

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)

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)

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) xlili/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
Simón Agonistes by John Milton

RANGE/TESSITURA:

\[ \text{D-minor range} \]

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:

\[ \text{\( \overline{\text{\textbf{\textit{C}}}} \)} \]

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
Davidicis - 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:

\( \begin{align*}
&\text{C} \\
&\text{A} \\
&\text{G} \\
&\text{F} \\
&\text{E} \\
&\text{D} \\
\end{align*} \)

TEMPO: Allegro

MUSICAL STYLE: Vigorous, florid

AFFECTION: Anger

MUSICAL FORM: AA'B

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)

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

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: THRISE 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:

\[ \text{\textit{Tempo: Allegro}} \]

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) i/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) i/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) i/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

ARIA S 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, ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:

<table>
<thead>
<tr>
<th>C</th>
<th>G</th>
</tr>
</thead>
</table>

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, 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, 
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,
ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:

\[ \begin{array}{c}
  \text{V-e-} \\
  \text{h ...} \\
  \text{g g .}
\end{array} \]

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, 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: ABA

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, ed il Moderato (1740) vi/39

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)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:

\begin{music}
\begin{staff}
\newclef bass\newstemoff\note{D4} & \note{F4} & \note{G4} & \note{A4} \\
\note{D3} & \note{F3} & \note{G3} & \note{A3}
\end{staff}
\end{music}

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: FROM ALL RESORT OF MIRTH

ORATORIO: L'Allegro, il Penseroso, 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: Reflection

MUSICAL FORM: AB

METER: 3/4

RECIPIENT:

DRAMATIS PERSONA: 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)

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, 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, 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: 45 Handel Arias vol. 1, International Novello
TITLE: BUT OH! SAD VIRGIN

ORATORIO: L'Allegro, il Penseroso, 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: 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, 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, ed il Moderato (1740)

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:

\[ \text{v-e} \]

TEMPO: Largo e pianissimo

MUSICAL STYLE: Sustained

AFFECTION: Prayerful

MUSICAL FORM: \( \text{AA}^1\text{A}^2 \)

METER: \( \frac{3}{4} \)

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, 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, 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, ed il Moderato (1740) vi/133

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:

[diagram]

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, 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, ed il Moderato (1740) vi/155

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, 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:

![Musical Staff]

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)

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)

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)

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)

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first used by Handel in 1708

RANGE/TESSITURA:

\[
\begin{align*}
\text{RANGE/TESSITURA:} & \\
\text{TEMPO:} & \text{ Largo} \\
\text{MUSICAL STYLE:} & \text{ Sustained} \\
\text{AFFECTION:} & \text{ Sorrow} \\
\text{MUSICAL FORM:} & \text{ ABA}^1 \\
\text{METER:} & \text{ 4/4} \\
\text{RECITATIVE:} & \text{ None} \\
\text{DRAMATIS PERSONNA:} & \text{ Pleasure} \\
\text{KEY:} & \text{ E minor} \\
\text{ORCHESTRATION:} & \text{ ob, vn, va, vc} \\
\text{OPERA SERIA TYPE:} & \text{ Cantabile, concerto, simile, pathetic} \\
\text{AVAILABLE VOCAL SCORES:} & \text{ Handel: A Collection of Songs v. 3, Boosey & Hawkes}
\end{align*}
\]
TITLE:COME, COME, LIVE WITH PLEASURE

ORATORIO: The Triumph of Time and Truth (1757)

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)

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 translater

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first used by Handel in 1708

RANGE/TESSITURA:

\[ V - f \]

TEMPO: None Given

MUSICAL STYLE: Sustained, somewhat angular

AFFECTION: Happiness

MUSICAL FORM: ABA\(^1\)

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:

\[ \text{[Musical notation]} \]

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)

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:

\[ \begin{array}{c}
\text{\includegraphics[width=0.5\textwidth]{notes.png}} \\
\end{array} \]

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 translater

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first used by Handel in 1708

RANGE/TESSITURA:

\[ \text{\textit{RANGE/TESSITURA:}}} \]

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)

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)
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:

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\f g c
\f c c
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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, ed il Moderato (1740)   vi/77

LIBRETTIST:  Charles Jennens

TEXT SOURCE:  L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:

[Musical notation image]

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:

\[ \begin{array}{c}
\text{C} \\
\text{C} \\
\text{C} \\
\end{array} \]

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:

\[
\begin{array}{c}
\text{C} \quad \text{G}\end{array}
\]

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)

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:

\[\begin{align*}
\text{V C} \\
\text{V CO} \\
\end{align*}\]

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:

\[ \begin{align*}
&G^4 \\
&F^4 \\
&\text{E} \\
&\text{D} \\
&\text{C} \\
&\text{B} \\
&\text{A} \\
&\text{G} \\
\end{align*} \]

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)

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)

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 translater

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first used by Handel in 1708

RANGE/TESSITURA:

\[ \text{Range} \]

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)

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first used by Handel in 1708

RANGE/TESSITURA:

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\begin{tabular}{c}
\textbf{VU} \\
\textbf{Vl} \\
\textbf{Vi}
\end{tabular}
```

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)

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,
ed il Moderato (1740)  vi/12

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, ed il Moderato (1740) vi/20

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

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)

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)

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, ed il Moderato (1740)

vi/100

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:

\[ \text{\includegraphics[width=10cm]{music_score}} \]

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,
ed il Moderato (1740)

vi/108

LIBRETTIST: Charles Jennens

TEXT SOURCE: L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

RANGE/TESSITURA:

\[ \text{\includegraphics{notes.png}} \]

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, 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: ABA

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, 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)

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 GENEROUS DEED

ORATORIO: Theodora (1750) viii/192

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus by Robert Boyle

RANGE/TESITURA:

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)

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first used by Handel in 1708

RANGE/TESSITURA:

![Musical range illustration]

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)

LIBRETTIST: Thomas Morell, adapter and translater

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first used by Handel in 1708

RANGE/TESSITURA:

\[ \begin{align*} &\text{C} &\text{G} &\text{F} \\ &\text{C} &\text{G} &\text{F} \end{align*} \]

TEMPO: Andante

MUSICAL STYLE: Sustained, graceful

AFFECTION: Imploring

MUSICAL FORM: Dal Segno

METER: 3/8

REQUITATIVE: 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)

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: ABA

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, ed il Moderato (1740) vi/48

**LIBRETTIST:** Charles Jennens

**TEXT SOURCE:** L'Allegro ed il Penseroso by John Milton
Il Moderato by Charles Jennens

**RANGE/TESSITURA:**

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**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, 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)

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus
by Robert Boyle

RANGE/TESSITURA:

[Staff notation]

TEMPO: Pomposo

MUSICAL STYLE: Sustained, florid passages

AFFECTION: Reverence, seriousness

MUSICAL FORM: AA

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)

LIBRETTIST: Thomas Morell

TEXT SOURCE: The Martyrdom of Theodora and Didymus by Robert Boyle

RANGE/TESSITURA:

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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)

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)

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)

LIBRETTIST: Thomas Morell, adapter and translator

TEXT SOURCE: Allegorical poem by Cardinal Pamfili - first used by Handel in 1708

RANGE/TESSITURA:

\[ \text{Range: } J_2 \text{ to } J_B \]

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)

LIBRETTIST: Thomas Morell, adapter and translater

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:

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 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

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.
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

---

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 persona; 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.
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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.
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DOCTORAL EXAMINATION AND DISSERTATION REPORT

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