

The
Most Celebrated
SONGS
in the
ORATORIO
Call'd
ATHALIA
Compos'd by
M^r Handel.

*London. Printed for & Sold by I. Walsh Musick Printer & Instrument maker
to his Majesty at the Harp & Hoboy in Catherine Street in the Strand. N^o. 545*

Sung by Sig.^{na} Strada in the Oratorio of Athalia 1

Largo :s:
Blossoming

Virgins, Blossoming Virgins, Blossoming Virgins, spotless train, tune to transport, tune to

transport all your Lays, tune to transport all your Lays, tune to transport all your Lays,

tune to transport, tune to transport all your Lays. Blossoming Virgins, Blossoming Virgins, spotless train,

tune to transport, tune to transport, tune to transport, all your Lay.

..... 5 tune to transport, tune to transport all your Lays.

Adg.

Hail, JEHOVAH's wondrous reign, wake the day spring with his

prai..... se wake the day spring with his praise. *Dal Segno*

:s:

2
Duetto Sung by Sig.^o Carestini & Sig.^o Strada
in the Oratorio of Athalia

JOAD Solo
CEASE thy anguish, smile once more, let thy tears no longer flow, smile once more.

Cease thy anguish, smile once more, let thy tears no longer flow, no, no, let thy

tears no longer flow. JUDAH'S God whom we adore, soon to

Joy will change thy wo.....e, soon to joy will change thy woe, smile once more

Cease thy anguish. JUDAH'S God whom we adore, soon to joy will change thy woe.

smile once more, JUDAH'S God whom we adore, soon to joy will

change thy woe. will change thy wo. . . . e, let thy tears no longer flow. no.

For.

no. let thy tears no longer flow. JOSARETH All his mercies I re..view.

v. Pianiss^o.

gladly with a gratefull heart I re..view, all his mercies I review, gladly with a

For.

gratefull heart, ^{tr} glad....ly, gladly, with a gratefull heart, And I

trust he will re...new, Blessings he did once impart, Blessings he did once impart, I re-

view all his mercies, and I trust he will renew, Blessings he did

once impart, I review all his mercies, and I trust he will renew, Blessings

he did once impart he did once impa.....rt Blessings he did

once im...part, Blef.....fings, Blessings he did once impart.

What'e'r this Tyrant may de....cree,

What'e'r this Tyrant may de....cree,

returning joys we soon shall see, we soon shall

returning joys we soon shall see, we soon shall

see returning joys, returning joys we soon shall

see returning joys, What'e'r this Tyrant may decree,

Handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment. The score is written in a common time signature (C) and a key signature of one flat (Bb). The lyrics are: "see returning joy... returning joys we soon shall see returning joys, returning joys we... s we shall see, returning joys we soon shall see, soon... shall see, joy... s we shall see, soon, soon... For. Adg. soon, we soon shall see, returning joys we soon shall see. we soon shall see, returning joys we soon shall see." The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like "Adg." and "For.".

see

returning joy...

returning joys we soon shall see returning joys, returning joys we

s we shall see, returning joys we soon shall see, soon

shall see, joy... s we shall see, soon, soon,

For.

Adg.

soon, we soon shall see, returning joys we soon shall see.

we soon shall see, returning joys we soon shall see.

Sung by M^r. Beard in the Oratorio of Athalia

Violoncello Solo
Larghetto

Gentle Airs, melodious

Strains, call for rap-tures out of wo.....e, Gentle Airs, melodious Strains, call for

raptures out of woe, call for rap-tures out of woe. Lull the

regal mourners pains, lull the regal mourners pains, Sweetly sooth her as you flo.....

...w sweetly sooth her as you flow, as you flow. Gentle Airs, melodious Dal Segno

The musical score is written for a solo cello. It begins with a 'Larghetto' tempo marking. The music is in a key with two sharps (D major) and common time. The score consists of a single melodic line with a bass clef. There are several 'S:' markings indicating repeat signs. The lyrics are written below the notes. The piece concludes with a 'Dal Segno' marking, which typically indicates a change in tempo or mood.

Sung by Sig.^{na} Strada in the Oratorio of Athalia

Andante p^{ia}.

Soothing Tyrant, falsely smiling,

Pianiss^o

Vertues foes I ne'er shall fea.....r, Vertues foes I ne'er shall fear, Vertues

Pianiss^o

foes I ne'er shall fear, I ne'er shall fear, flatt'ring sounds and looks beguiling, flatt'ring

sounds and looks begui.....ling, lose their

artfull meaning here. go thou vain de-

ceiver, go, go thou vain deceiver go, alike to me, a friend or foe, a

friend or foe, alike a friend or foe, go thou vain deceiver, go, go, go a-

like to me a friend or fo... e

For. go thou vain deceiver, go, alike to me a friend or foe.

Sung by the Boy in Athalia

Larghetto e piano

Will God whose Mercys ever flow ex-


pose his childrens youth to Woe Will God whos mercys ever flow expose his Childrens Youth to woe the littl.

Birds his bounty taste all Nature with his gifts is grac'd the little Birds his Bounty taste all Na...


ture with his gifts is grac'd each day & I his Care implore he feeds me from his altars store each

day that I his Care implore he feeds me from his altars store he feeds me he feeds me from his altars store

Sung by Sig.^{ra} Strada in Athalia

Trav. 1.^o 

Trav. 2.^o 

Violini 



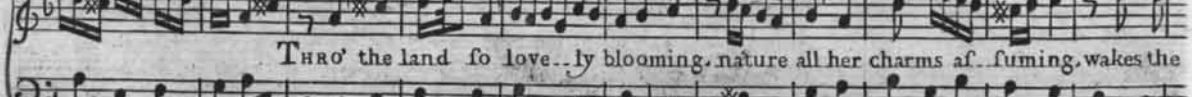








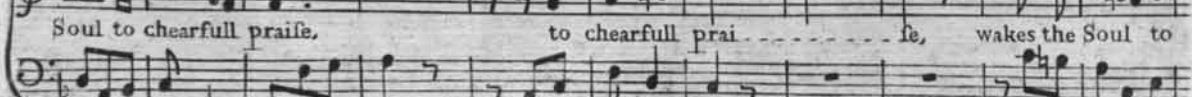














Pianiss.^o

For.

THRO' the land so love...ly blooming, nature all her charms af...suming, wakes the

Soul to chearfull praise, to chearfull prai...se, wakes the Soul to

chearfull prai... se, wakes the Soul, wakes the Soul to chearfull

praise, wa... kes, wakes the Sou...

...l to chearfull praise. Thro' the land so lovely blooming, so lovely

blooming, nature all her charms assu... ming, wakes the Soul to chear... full

The musical score consists of two systems of vocal and piano parts. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The score features various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'tr' (trills) and 'f' (forte). There are also some asterisks and other symbols scattered throughout the score.

praise, wa... kes, wa... kes, wakes the Sou... l to chearfull prai...

...se to chearfull prai... se. Thro the land so love... ly blooming, nature

all her charms affuming, wakes the Soul to chearfull prai... se, wakes the Soul, wakes the Soul

to chearfull praise.

Tr. 1.
Tr. 2.
vni

Adg.
Adg.

Trav. Tacit

Viol. 1.º

Pizzis. Colla parte

Verdant Scenes around us rising

each delighted Sense surprising, softly crown the circling days, softly cro-

Verdant Scenes around us rising,

Verdant Scenes around us rising,

Verdant Scenes around us rising,

Colla parte

each delighted Sense surprising, softly crown

tr

Adgº

the circling days, softly crown the circling days. Da Capo

the circling days, softly crown the circling days. Da Capo

16 *Sung by M^r Beard in Athalia*

Allegro

Hautb: Colla parte

My vengeance awakes me, compassion forfakes me,

Compassion forfakes me, all softness and mercy away, a-

way, Compas... sion forfakes me, all soft... nels away, away, away,

away, all softness and mercy away, away, away, away, all soft... nels and mercy a-

The musical score consists of ten systems of staves. The first system includes a vocal line and a keyboard accompaniment line. The tempo is marked 'Allegro'. The second system features a woodwind part (Hautb) playing 'Colla parte'. The lyrics are written below the vocal line, with some words underlined. The score is written in a historical style with various note values and rests.

way away away My vengeance awakes me, compassion for

takes me, my vengeance awakes me, compassion forsakes me, all softness away, all mercy a-

way, away, compassion all softness, all mercy away, away,

away all softness and mercy away, away all softness

Senza Hautb.

ness, all softness and mercy away, away, away.

V: Pia.
Con Hautb:
My foes with con

v.1.
v.2.
fulion, shall find their Illusion, shall find their Illusion, and tremble before me, and

trem. ble before me to day, and

For.

tremble before me to day. Da Capo

Sung by Sig^{ra} Strada in Athalia

19

Largo *pianissimo*

Faithfull cares in vain extended lovely hopes for ever end ed bea my dawn of Joy fare

well beamy dawn of Joy farewell fare well fare well beamy dawn of Joy fare

pianiss.
 well beamy dawn of Joy fare well faithfull cares in vain extended lovely

hopes for ever ended lovely hopes for ever ended beamy dawn of Joy fair well beamy

dawn of Joy fare well beamy dawn beamy dawn of Joy fare well

The first system of music consists of a vocal line on a single staff and a lute accompaniment on a six-line staff. The key signature has one flat (B-flat), and the time signature is 7/8. The music features a mix of eighth and sixteenth notes, with some rests in the vocal line.

Gentle death at last relive me for y cruel woes y

The second system continues the musical piece with similar notation. The vocal line has a few more notes, and the lute accompaniment provides a steady rhythmic accompaniment.

grieve me the cruel woes that grieve me thou alone canst now repel thou a lone gentle

The third system of music continues the piece. The vocal line and lute accompaniment maintain the same style and key signature.

death all the cruel woes that grieve me thou a lone thou alone canst now repel

The fourth and final system of music on this page. It concludes with a final cadence in the lute part and a final note in the vocal line.

22 *Sung by Miss Young in the Oratorio of Athalia*

Andante Largo e pianiss^o

V. 1

V. 2.
e
Viola

Softest Sounds no more can

eafe me heav'n a Weight of woes decrees me horrours all my hopes destroy horrours all my hopes destroy horrours

all my hopes destroy Softest sounds no more no more can ease me Heav'n a'

Weight of woe decrees me horrors all my hopes destroy horrors all my hopes destroy all all my hopes horrors

all my hopes destroy whilst such rising torments grieve me: tunefull strain can ne'er re-

lieve me Vain is all the Voice of Ioy vain is all the Voice of Ioy tunefull strains can ne'er relieue me Vain is

all vain is all the voice of Ioy Vain vain is all the voice of Ioy

The musical score is written on ten systems of staves. Each system consists of a vocal line (treble clef) and a lute line (bass clef). The music is in a key with one flat (B-flat) and a common time signature. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, accidentals, and ornaments. The piece concludes with a double bar line at the end of the tenth system.

Duetto in the Oratorio of *Athalia* Sung by Sig^{ra} Strada and the Boy ²⁵

My spirits fail I faint I dye my Spirits fail I faint. I
 Ah why

dye the grave shall hide my head my
 ah why is hope for ever fled is hope for ever for e ver fled

grief's to great to bear I faint I dye the grave shall hide my
 ah why ah why is hope for e ver fled

head for the sorrows rend me thy ar-dours affect me
kind heav'n will defend me he

my grief's to great to great to bear my
sure will protect me kind heav'n will defend me he sure will protect me

grief's to great to great to great to bear
kind heav'n will defend me he sure will protect me kind heav'n will de

Send me he sure will protect me is hope for ever fled is hope for ever fled for ever fled what

e'er this tyrant may decree O God I place my trust my trust in thee o God I place my trust in thee o God

O God I place my trust in thee

Sung by Mr. Waltz in the Oratorio of Athalia

Allegro

Op --- ptesion no

longer I Dread thee thy terrors proud Queen I despise I despi - - - -

- - - - se thy terrors proud Queen I des pise

thy Crimes to confusion have led thee thy

crimes to confusion have let thee and Judah triumphant shall rise and

Judah triumphant shall ri

se and Ju - dah triumphant shall rise



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