

John Christopher Smith:

THE ENCHANTER;

OR,

LOVE AND MAGIC

A MUSICAL DRAMA.

As performed at the
Theatre-Royal in Drury-Lane.

(1760)

Edited by Paul F. Rice

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Preface

THE ENCHANTER; OR, LOVE AND MAGIC is a two-act musical afterpiece which was given its premiere on December 13, 1760, at the Theatre Royal, Drury Lane. The music was composed by John Christopher Smith, the younger (1712–95) to an anonymous libretto which was generally believed to have been written by David Garrick (1717–79). This attribution remains unproven. The little opera was immediately popular in the season leading up to Christmas. Full of fantasy, magic and exoticism, *The Enchanter* was the hit of the holiday season and received twenty performances over two years. In part, this success was owing to a young boy soprano who sang the role of Kaliel, a sorcerer's apprentice who shows the necessary bravery and wisdom to bring the story to a happy conclusion.

The Music

John Christopher Smith (christened: Johann Christoph Schmidt), the younger, was born in Anspach, Germany. His father was convinced by George Frederick Handel to move to London in 1716, where Schmidt served as Handel's treasurer and principal music copyist. Schmidt's wife and children followed him to London in 1720 where the family subsequently anglicized their surname. Their son displayed musical promise at an early age and William Coxe records that Handel provided the boy with training in his early years.¹ This telling of history has been questioned by Alfred Mann, but Smith's early arrangements of works by Handel may point to some form of mentorship between the two.² Further training in composition was provided by J.C. Pepusch (1667–1752) and Thomas Roseingrave (1690/91–1766). Ultimately, it was Handel's influence that came to dominate Smith music, perhaps too much so for one who lived until 1795. As Percy Young noted, "Smith was not the first to suffer the fate that goes with too a close relationship and loyalty to, a creative genius of the first order. In spite of his attempts to escape

¹ William Coxe, *Anecdotes of George Frederick Handel and John Christopher Smith with Select Pieces of Music Composed by J.C. Smith and Never Before Published*, with a new introduction by Percy M. Young (London: 1799; reprint ed., New York: Da Capo Press, 1979), vii–viii and 42–44.

² Alfred Mann, "Handel's successor: notes on John Christopher Smith the younger," *Music in Eighteenth-Century England: Essays in memory of Charles Cudworth*, 135–45. (Cambridge: Cambridge University Press, 1983), 138.

from constriction he was clearly marked as a Handelian.”³ A fuller biography of Smith can be found elsewhere on this website.

Around 1754, Smith was introduced to David Garrick who convinced Smith to compose opera in English for the Drury Lane theatre. Two full-length operas based on Shakespearean plays followed: *The Fairies* (1755, based on *A Midsummer’s Night Dream*) and *The Tempest* (1756). That Shakespeare would have served as the inspiration for these operas is hardly surprising given Garrick’s pre-eminence as an actor in the Bard’s plays. The librettist was not named, although it was assumed at the time that Garrick had a hand in their creation, something he denied.⁴ Neither work was especially successful, although *The Fairies* did receive eleven performances over two seasons. Smith is alleged to have blamed the lack of success of his operas on Garrick’s lacklustre productions.⁵ The overtures to the two operas were published in separate parts and enjoyed considerable success as concert entities, especially at the concerts at the Vauxhall Gardens.⁶

The Enchanter Libretto

At the time of the premier, the London papers were quick to suggest Garrick as the author. The *Public Ledger* (January 2, 1761) addressed Garrick directly, pointing to a general acceptance of his authorship. Garrick was one of the finest actors of his generation, but hardly a profound poet. There are more than a few instances of tortured syntax in the libretto, a point not lost on contemporary audiences. The poem in the *Public Ledger* (“*Occasioned by the new Musical Entertainment, called the Enchanter*”) includes the lines:

And now, in sweetest, happiest choice,
Enchants our souls with music’s voice.
Can’st thou, who thus hast charm’d the town,
Think to escape the critic’s frown?

Andrew McCredie suggests that Benjamin Stillingfleet (1702–71) was a more likely candidate for authorship of the libretto.⁷ If so, he appears to have kept his name well distant from the production.

³ Percy Young, introduction to Coxe, *Anecdotes of George Frederick Handel*, xviii.

⁴ Coxe, *Anecdotes of George Frederick Handel*, 31.

⁵ Roger Fiske, *English Theatre Music in the Eighteenth Century*. rev. ed. (London: Oxford University Press, 1986), 244.

⁶ Information about Smith’s music at the Vauxhall concerts can be found in: Charles Cudworth, “The Vauxhall Lists,” *The Galpin society Journal* 20 (March, 1967): 24–42, and Pamela McGairl, “The Vauxhall Jubilee, 1786,” *The Musical Times* 137, no. 1726 (November 1986): 611–15.

⁷ Andrew D. McCredie, “John Christopher Smith as a dramatic composer,” *Music and Letters* 45, no. 1 (1964), 32.

Whoever might have written the libretto, the plot proved to be a winner. Much of its charm lay in the Turkish setting and the use of special effects and magic. Barbara Small observes that the setting was “novel for its time: 18th-century England exhibited a marked interest in things Eastern, particularly literature based on real or fictional Turkish tales and the mystique of the seraglio, and Smith’s is the first extant opera in the English language to take advantage of the new trend.”⁸

The libretto is concise, and is made even more so by a number of passages which the printed libretto indicates were omitted in the presentation. These passages are placed in boxes in the libretto which follows. As J. Merrill Knapp writes, “the swift and simple plot shows the triumph of beauty, youth, and virtue over magic, lust and arbitrary power.”⁹ Although a predictable morality story, the exotic setting likely helped make the characters appear less stereotypical, although it must be said that they remain “types.” The absence of character development was likely offset by the appeal of the boy soprano in the role of the apprentice. The plot progresses quickly and without subplots.¹⁰ Moroc, an Enchanter, wants to woo the fair Zaida, but she is steadfast in her love for her husband Zoreb. Moroc decides that magic is the only answer to aid in his quest and he invokes a spirit-child named Kaliel to enchant Zaida. He and another spirit, Lyssa, attempt to lure Zaida into Moroc’s web by means of various earthly delights, but she resists. Moroc appears with his famous Ebon wand and raises the funeral bier of Zaida’s husband. This sight causes Zaida to want to end her life, and Moroc drops his wand in his attempt to prevent her suicide. Kaliel, having been converted to the cause of virtue, snatches the powerful wand and uses Moroc’s magic against him. Zoreb is re-animated and he and Zaida celebrate their happiness.

The Performers

The singing of the principals appears to have given great pleasure. Isabella Vincent (née Burchell, 1734/5–1802) appeared at the Drury Lane theatre between 1760–67. She had previously achieved success at the Vauxhall summer concerts and was hired by Garrick in 1760 to appear in

⁸ Barbara Small, “Smith, John Christopher [Schmidt, Johann Christoph; Smith, John Christian], *Oxford Music Online*, <https://www.oxfordmusiconline-com>.

⁹ J. Merrill Knapp, “English Theatrical Music in Garrick’s Time: *The Enchanter* (1760) and *May Day* (1775),” *The Stage and the Page: London’s “Whole Show” in the Eighteenth-Century Theatre*, ed. Geo. Winchester Stone, Jr., 123–35. (Berkeley, Los Angeles and London: University of California Press, 1981), 127.

¹⁰ Such was the interest in the piece that several London newspapers published detailed synopses of the plot. That in the *Lloyd’s Evening Post* (December 12–15, 1760) is particularly full.

The Beggar's Opera. She continued to appear in this work until her last year at Drury Lane. She was evidently a fine singer, if not in the same league as Charlotte Brent at the rival theatre in Covent Garden.¹¹ Her acting, however, was often much criticized. The bass Samuel Champness (c.1732–1803) was heard in the part of Moroc. He was a favourite singer of Handel, often appearing in his oratorios. Champness sang every season at Drury Lane from 1755 to 1774, at which time he retired from the stage. His powerful voice made him particularly appropriate for strong, menacing characters.¹² The tenor Thomas Lowe (1719–83) was also much associated with performances of Handel's oratorios in the 1740s and was a favourite singer at the Vauxhall Gardens.¹³ The part of Zorab was very brief, however, and gave Lowe little to do.

The greatest accolades were reserved for the boy soprano Master Michael Leoni (Myer Lyon, c.1750–97). He was German-born, but brought to London to sing at the Duke's Place Synagogue where he quickly attracted attention. The boy's range and agility at the time of his Drury Lane appearances must have been exceptional if he sang Smith's music well; there are testing high notes and examples of difficult passagework. The *Public Ledger* (December 15, 1760) wrote that "the appearance of Master LIONI [*sic*] added a double degree of novelty, —To attempt any description of the voice of this youth would be aiming at impossibility. —Let it then suffice to say, that enchanting as Mrs. *Vincent* was in *Zaida*, it might be considered as a point to puzzle an arithmetician, which of the two had the clearest, the higher note, the more perfect *sustenato*, or the more exstatic shake."

As late as 1771, he was still appearing at Master Leoni at Finch's Grotto Gardens. This would appear to indicate that he continued to bill himself as a boy soprano, at an age when this seems most unlikely. Appearing at Finch's establishment was not a prestige billing, and his London career in the theatres did not develop, likely owing to his lack of acting ability. An attempt to establish an English Opera Company in Dublin with Tommaso Giordani (1730/33–1806) quickly went bankrupt. Leoni fled the British Isles in 1787 to escape his creditors, and he spent the remainder of his life in Jamaica.¹⁴

¹¹ Olive Baldwin and Thelma Wilson, "Vincent [*née* Burchell; *other married name* Mills], Isabella (1734/5–1802)," *Oxford Dictionary of National Biography*, <https://www.oxforddnb.com>.

¹² Winton Dean, "Champness [Champnes, Champneys], Samuel Thomas," *Oxford Music Online*, <https://www.oxfordmusiconline-com>.

¹³ Fiske, *English Theatre Music*, 633.

¹⁴ Olive Baldwin and Thelma Wilson, "Leoni, Michael [Myer, Lyon]," *Grove Music Online*. 2001; Accessed 22 Jul. 2024. <https://www-oxfordmusiconline-com>.

This Edition

The work is clearly an opera and not just a play with music. Although the music for the recitatives, dances and choruses was not published and is consequently lost, it is apparent from the libretto that the opera contained both *secco* and *accompagnato* forms of recitative. The work was not all-sung, however, as has been suggested by J. Merrill Knapp.¹⁵ The printed libretto is careful to indicate when recitative was used and its type. Reflecting the longstanding British dislike for Italian-style *secco recitative*, a note in the printed libretto states its use had been avoided as much as possible because “recitative commonly appears the most tedious part of Musical Entertainment.”¹⁶ In spite of this announcement, the amount of sung recitative clearly exceeds the number of passages that were spoken.

Smith adopted the popular *galant* style for his music. Even though the overture is in the “French” tradition, the second section, traditionally contrapuntal, quickly becomes homophonic.¹⁷ The arias are mostly brief, likely an acknowledgement that the work was an afterpiece and not a full-fledged opera. There is only one *da capo* aria (for the boy soprano Leoni), with the rest being binary or occasionally ternary. This is not to say that the music lacks difficulty. The music for Zaida and Kaniel feature extended ranges (b^b–b[♯] and d–c[♯], respectively) and the coloratura passagework, while not long, still requires considerable flexibility.

Sources

Unfortunately, no autograph score for the music survives. Two published scores were consulted for this edition. Such was the success of Smith’s afterpiece that John Walsh released his score by January 12, 1761, according to the *Public Advertiser* for that day. This publication is in orchestral score and contains all of the songs, but omits the recitatives, two choruses and the music for two dances. The second published source contains the overture and Dead March in separate parts. The latter are contained in a collection called *Abel Arne and Smith’s Six Favourite Overtures for Violins, Hoboys and French Horns, with a Bass for the Harpsichord and Violoncello*, published

¹⁵ Knapp, “English Theatrical Music in Garrick’s Time,” 124.

¹⁶ *The Enchanter; or, Love and Magic* . . . (London: J. and R. Tonson, 1760), [iii].

¹⁷ Recorded by Mary Térey-Smith and Capella Savaria on Dorian CD 93251.

by Walsh in November of 1763.¹⁸ While Smith borrowed from his earlier Italian operas for the overtures in *The Fairies* and *The Tempest*, the overture for *The Enchanter* appears to have been newly composed.¹⁹

Instrumentation

The 1761 score was published in a slightly reduced manner. It contains the music for four string parts, with two flutes, two trumpets, two French Horns and timpani required in a few movements. The published separate overture parts expand this total by inscribing the upper strings parts as being for “Violone e Hoboy.” In the case of doubling parts such as these, the oboists would have been expected to modify their parts to make them conform to the range norms of their instrument. Bassoons are not mentioned, but their presence in the orchestras of the period as doubling instruments for the bass line could well be expected.

Typical of mid-eighteenth-century publications, the music for the violas is not consistently provided. The instrument is given independent parts, often more difficult than was the norm for the period, in most introductions, ritornellos, and postludes, but viola writing usually disappears when the singers enter the texture. Whether or not this was an indication for the violas to begin doubling the general bass line is not clear. Rests are given in the published full score when it is clear that Smith wanted the textures to be thinner, seemingly so that the singers could be heard more easily. Elsewhere, it is also possible that, when being used as a doubling instrument, the performers would have created their own part, appropriate to the instrument.

The bass parts in both published sources give some directions for reducing the texture at measures 10 through 17 in the overture. Here, the cellos are specified as the sole instruments in the bass line, presumably to the exclusion of double basses and any other low-pitched instruments that might have been used to double the line.

Dynamics

Smith’s use of dynamic markings is inconsistent, with some of the aria setting given more indications than others. He largely used *piano* markings to reduce the orchestral volume when the

¹⁸ William C. Smith and Charles Humphries, *A Bibliography of the Musical Works published by the Firm of John Walsh during the years 1721–1766* (London: The bibliographical society, 1968), 258. The collection was re-issued in 1765 with the addition of a third overture by Smith, *The Tempest*. *The Public Advertiser* on August 2, 1765.

¹⁹ McCredie, “John Christopher Smith,” 26–27, examines the composer’s borrowings in some detail.

voices are heard. Similarly, the *forte* indications are present when the orchestra is heard alone. That Smith was aware of other dynamic markings is evident in the brief air, “Turn and see what Pleasures woo you.” Here, the concluding *ritornello* begins *piano*, before moving to *mf* (*m^o.For.*) and finally *ff* (*Fortiss^o*). This likely indicates that Smith wanted a crescendo effect at this point. Editorial dynamic markings are indicated by brackets in the edition. These are suggestions only and the choice of dynamics in performance will be dependent upon the size of the performing group and the acoustical environment of the performing space.

Tempo Markings

Tempo markings are provided only in a few instances; none are given in the French-style overture. A fairly brisk tempo in the opening section and the contrapuntal section which follows is in keeping with modern performance practice, as opposed to the outmoded practice of treating opening section of a French overture as being slow and ponderous. The editor has made suggestions for the tempi of some movements, indicated by brackets in the edition.

Editorial Notes

There are very few errors in the published full score and much care was given to the appropriate values of the appoggiaturas. This practice has been maintained in the present edition. In the case of the overture, primacy has been given the published full score. While much of the published full score is accurate, the bass line of mm. 7–11 of the duet “Would you taste the sweets of Love” is clearly wrong. This has been rewritten to make harmonic sense. The present edition retains the beaming as found in the published score, even when it does not conform to modern usage. Such beaming practices often indicated the phrasing.

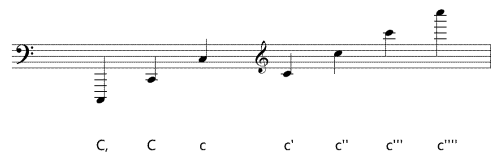
Several differences can be found in the two sources for the overture: there are no tempo indications in the full score whereas the published parts contain the marking of *Andante* for the opening and *Allegro* for the second section. It is not known if these markings come from Smith or another hand. Other differences are few in number. At m. 23, the separate parts give a half note in all parts where the full score has a whole note. Elsewhere, missing accidentals have been shown in parenthesis and missing ties with dotted lines. In the air “Intruder Sleep in vain,” there are no staccato signs in m. 37 of violin 1, and the other string parts at mm. 36–37. These have been added to parts for the sake of consistency. The viola part is editorial in “Sigh not your Hours away,”

mm.35–50 and 74–81. Staccato marks have been added editorially in the trio, “O hear her Sighs,” for the sake of consistency; also, in the bass line at mm. 6–7, 14–16, m. 20, m. 22, m. 40, m. 48, and m. 50; the violin part at mm. 10–11, m. 20, m. 22, and m. 50.

Replacing the music not included in the published score required more complex editorial decisions. No attempt was made to recreate the missing recitatives since the work already had spoken dialogue. These recitative texts can be spoken in performance, much as many of the English operas of the period were performed. Replacing the missing dance music was not problematic. A gavotte from the overture was repeated at one point, and the horn pipe from Smith’s *Tempest* score was inserted at the conclusion. The two missing choruses presented greater challenges. For the first, “O hear her Sighs,” it was possible to construct a brief trio movement that borrowed from the previous air, since the chorus repeated a portion of the text from that air. Matters were less readily apparent in the final chorus, “How happy the Hour,” since the text is not heard elsewhere. Fortunately, the published text fits very conveniently into the air, “Intruder Sleep in vain.” As a result, it was possible to create a final ensemble that is completely based on Smith’s own music.

Finally, the pronunciation of Zaida’s name appears to have been given two syllables [Zi-da, with a long ‘i’ sound], rather than three [Zai-ee-da], as might be expected.

The Helmholtz pitch-classification is referenced in this introduction:



The libretto follows:

Act 1, scene 1: A room in the Enchanter’s Castle.

Moroc

Recitative: O Love, Destroyer Love, this Ravage cease,
Or give me Conquest, or restore my Peace.

Air: I burn! I burn!—
Where e’er I turn.
Each Object feeds my Flame;

The Hinds that whistle Care away,
The Birds that sing, the Beasts that play,
My Wretchedness proclaim. [“Shew what a Wretch I am!” in published libretto]

[Not included in the representation]:
A Wretch of Reason and of Power,
Who in this trying Hour
Cannot conquer or retreat;
Passion all my Pow’r disarms,
Moroc yields to Woman’s Charms,
And trembles at her Feet.

Scene 2: Moroc, Kaliel.

Moroc

Recitative: O *Kaleil! Kaliel!* Speak thou faithful Slave,
What Hope?—Will *Zaida* yield?—Alas, I rave!

Kaliel

Recitative: Torn from her Lover’s Arms,—The mournful Fair,
Rejects your Vows, and cherishes Despair;
Like a transplanted Flower, the blooming Spoil
Droops in a foreign, tho’ a richer Soil.

Air: In vain I try’d
Each soothing Art,
To swell her Pride
Or melt her Heart.

In vain your Love,
Your Pow’r display’d,
Nor Pow’r could move,
Nor Love persuade.

With lifted Eyes,
She *Zoreb* calls,
Then strikes her Breast!
The Sighs that rise,
The Tear that falls,
Declare the rest.

Moroc

Obdurate Fair-one! What uncommon Mould
Impress’d thy Mind—That Pleasure, Power, nor Gold
Can soften or allure it;—take this Wand;—

[*Gives a Wand to Kaliel*]

Again persuade,—implore,—at thy Command
Joys shall attend—While I with other Arms
My Rival seek, and Hell shall aid my Charms.

Air: My Slaves below
Prepare, prepare!
Enchant the Foe,
Deceive the Fair:
Magic now with Magic views,
Moroc's Art, with Zaida's eyes [*Sinks*]

Scene 3: Kaliel alone.

Kaliel

Air: Fly airy sprites,
Around her Fly:
Sooth her with Delights,
Charm her Ear, and Eye.

Make the Fair one kind,
[“Fly swifter than the Wind,” in the libretto]
[“Let your Spells her Fancy bind,” omitted in the score]
Thro' her Senses reach [chain]her Mind. [*Exit*]

Scene 4: a Garden belonging to the Enchanter.

Zaida

Air: Intruder Sleep! In vain you try
To hush my Breast, and close my Eye;
The Morning Dews refresh the Flow'r,
That unmolested blows;
But ineffectual falls the Show'r
Upon the canker'd Rose.

Scene 5: Zaida, Kaliel.

Kaliel

Recitative: I let not Grief your Bloom destroy,
Youth's fairest Blossoms spring from Joy,
And Beauty's Cheek with Tints supply,
Which nipt by Sorrow fade and die.

Air: Sigh not your Hours away,
Youth should be ever gay;
Ever should dance around

Pleasure's enchanted Ground:

Reason invites you,
Passion excites you,
Raptures abound!

Spring shall her Sweets display,
Nature shall vie with Art;
No Clouds shall shade the Day,
No Grief the Heart.

Love shall his Treasures bring,
Beauty shall sport and sing,
Free as the Zephyr's Wing,
Soft as his Kiss,

[Not included]: "Changing and Ranging From Bliss to Bliss."

Free as the Zephyr's Wing, etc.

Come then sweet Liberty!
Let us be ever free,
What's *Life* without *Love*, what *Love* without *Thee*?

Zaida

Accompanied recitative: To *Zaida*'s Ears thy Strains might sweetly flow,
Had *Zoreb*'s Air or Face her Bosom fir'd;
No transient Passion caught her Heart,—Oh, no!
Can Passion die, that Virtue has inspir'd?

Air: Whate'er you say, whate'er you do,
My heart shall still be fix'd and true;
The vicious Bosom Love deforms,
And rages there in Gusts and Storms;
But Love with us a constant Gale
Just swells the Sea, and fills the Sail;
Neither of Winds [n]or Waves the Sport,
We rule the Helm, and gain the Port.

Kaliel

Recitative: Ye Votaries of Mirth and Love,
In all your various Mazes move,
Be frolick, changeable, and free,
Charm her with sweet Variety:
The happiest Union known on Earth,
Is Mirth with Love, and Love with Mirth.

[*Kaliel waves his Wand.*]

**Scene 6: Lyssa enters with her Followers,
as the Votaries of Mirth and Love.**

Lyssa

Air: When youthful Charms
Fly Pleasure's Arms,
Kind Nature's Gifts are vain;
We should not save,
What Nature gave,
But kindly give again.

Tho' Scorn and Pride
Our Wishes hide,
And tho' the Tongue says, nay;
The honest Heart,
Takes Pleasure's Part,
Denying all we say.

The Birds in spring,
Will sport and sing,
And revel thro' the Grove;
And shall not we,
As blith[e] and free,
With them rejoice and love?

Let Love and Joy,
Our Spring employ,
Kind Nature's Law fulfil;
Then sport and play
Now whilst we may,
We cannot when we will.

[*A Dance by the followers of Lyssa.*]

Lyssa

Recitative: 'Tis thus we revel, dance and play,
Life with us is Holyday:
Constancy would pall our Joys,
Varied Passion never cloys.

Duet: Lyssa and Zaida

Lyssa: Would you taste the Sweets of Love,
Ever change, and ever rove,
Fly at Pleasure, and away.
Love's the Cup of Bliss and Woe,

Nectar if you taste and go,
Poison if you stay.

Zaida: Would you taste the Sweets of Love,
Never change and never rove,
Fly from Pleasures that betray.
Love's the Cup of Bliss, and Woe,
Poison if you taste and go,
Nectar if you stay.
[Exeunt severally.]

Act 2, scene 1: a Garden; Zaida, Lyssa, and other female Spirits following.

Zaida

Recitative: Shame of thy Sex—begone—nor haunt me more.

Lyssa

Recitative:
Will *Zaida*'s Bosom from a Woman hide,
What to conceal from Man, is Art and Pride?
Behold! Power's sovereign Charm to soften Hate,
What melts us most!—Variety and state!
[Waves her Wand, and the whole scene and decorations change.]

Air: Turn and see what Pleasures woo you,
Let not Love in vain pursue you,
Seize his Blessings while you may,
Love has Wings and will not stay.

Chorus

Seize his Blessing whilst you may,
Love has Wings, and will not stay.

Zaida

Accompanied Recitative: Deluders hence!—your Spells are weak,
My *Zoreb*'s stronger Spells to break;
For him alone I draw my Breath,
With him I could rejoice in Death.
*[It thunders, grows dark, and the Garden shakes,
All the women run off, but Zaida and Lyssa.]*

Lyssa

Recitative: 'Tis Past—the softer Passions take their Flight,
Moroc, comes arm'd in Terrors and in Night!
Destruction in his eye, and in his Hand,

The Scepter of His Wrath—His *Ebon* Wand.

Scene 2: Moroc, Zaida, Lyssa.

Moroc

Accompanied Recitative: No more I come with Sighs and Pray'rs,
A proud ungrateful Fair to sue:
Revenge a Festival prepares,
A Festival for Love and you!

Trio.

Lyssa: O hear her Sighs, believe her Tears,
The Heart may change that pants with Fears.

Zaida (to Moroc): Hear not my Sighs, nor trust my Tears,
My Heart may pant, but not with Fears:
His Treasure lost, the Miser mourns.

Lyssa: More Treasure found, his Joy returns.

Moroc: Hence Jealousy and love-sick Cares!
Vengeance now my Bosom tears [tares]!

[Not included in the presentation]:

Lyssa: The Joys of Power will here attend thee!

Zaida: The Joys of Love with *Zoreb* fend me!

Lyssa: With him your Heart new Woes would prove.

Zaida: I fear no Woes with him I love.

Moroc: Away with Love and fond Desires—
Vengeance rage with all thy Fires.

Moroc

Recitative: *Lyssa*, depart!—this is no Hour for Joy,
I come not now to pity; but destroy—
[Exit *Lyssa*, etc.]

To *Zaida's* Arms her Lover I resign;
He's dead, and dying thought you mine,
For Him alone you draw your Breath,
With him you shall rejoice in Death!
[Dead March]

**Scene 3: a Tomb rises from the Ground, in which *ZOREB* lies,
KALIEL standing by him with his Wand on his Breast.**

Zaida

Accompanied recitative: My *Zoreb*—dead!—then Sorrow is no more:
Now let the Lightning flash, the Thunder roar!

Air: Back to your Source weak, foolish, Tears.
Away, fond Love, and Woman's Fears;
A nobler Passion warms:
The Dove shall soar with Eagle's Wing,
From Earth I spring,
And fly to Heav'n, and *Zoreb's* Arms.
[Offers to stab herself; *Moroc* runs to prevent her,
And in his Fright drops his Ebon Wand, which *Kaliel* takes up.]

Moroc

Hold, desp'rate Fair—
 [Takes away the Dagger.]
No more will I employ
Love's softer Arts, but seize, and force my Joy.
 [Takes hold of her.]

Zaida

Help, heav'nly Pow'rs!

Moroc

What Pow'r can *Moroc* fear?

Kaliel

The Pow'r of Virtue—which I now revere!
With thy own Arms thy guilty Reign I end,
No longer *Moroc's* Slave, but *Zaida's* Friend,
Thus do I blast thee—As the Thunder's Stroke
Blasts the proud Cedar—All thy Charms are broke.
 [Kaliel strikes *Moroc* with the Wand, and he sinks.]

Scene 4: Zaida, Kaliel and Zoreb.

Zaida

How shall I thank the Guardian of my Fame?
 [kneels to *Kaliel*]

Kaliel

Rise, *Zaida!*—Peace!—more thanks shall *Kaliel* claim.
Behold thy *Zoreb* dead to mortal View,
The Spells dissolv'd, shall wake to Life, and you.

Accompanied Recitative: This magic Wand, in *Moroc's* Hand
Did wound, oppress:
In *Kaliel's* Hand, this magic Wand

Shall heal, and bless.

Air: O faithful Youth,
To shake thy Truth,
Nor more shall Fiends combine:
Now gently move,
To meet that Love,
That Truth which equals thine.

[While the Symphony is playing, Zoreb
rises gradually from the Tomb.]

Not included in the presentation:
Zoreb, Air: What Angel's Voice, what sweet enchanting
Break,
Calls hapless *Zoreb* from the Bed of Death?
In Terror's Gloom,
Night's awful Womb,
My Soul imprison'd lay,
But now I wake to Day,
Too weak my Pow'r to bear this flood of Light,
For all Elyzium opens to my Sight.
[looks rapturously on Zaida]

Zaida

O *Zoreb*!—O my Lord!—My bosom Guest!
Transport is mute! My eyes must speak the rest.

Zoreb

And do I wake to Bliss, as well as Life!
'Tis more than Bliss!—'tis *Zaida*—'tis my Wife.

Kaliel

In Fate's mysterious Web this Knot was wove:
Thus Heaven rewards your Constancy and Love.
[joins their Hands]

Zoreb, Zaida

Duet: No Power could divide us, no Terror dismay,
No Treasures could bribe us, no Falsehood betray:
No Demons could tempt us, no Pleasure could move,
No Magic could bind us, but the Magic of Love.
Zoreb: The Spell round my Heart was the Image of You;
Then how could I fail to be constant and true?
Zaida: The Spell round my Heart was the Image of You;
Then how could fail to be constant and true?

Kaliel

Recitative: Hence ye wicked Sprites away!
Passion yields to Reason's Sway:
Purer Beings of the Air
Hover round and guard this Pair:
Love and Innocence appear!
Love and Virtue triumph here. [Waves his Wand]

Scene 5: Enter Shepherds, Shepherdess, etc.**Kaliel**

Air: Ye Sons of Simplicity,
Love and Felicity,
Ye Shepherds who pipe on the Plain;
Leave your Lambs and your Sheep,
Our Revels to keep,
Which *Zoreb* and *Zaida* ordain.
Your Smiles of Tranquillity,
Hearts of Humility,
Each City-bred Passion destroy: ["Each Fiend of the Bosom destroy:" in published libretto]
For Virtue and Mirth
To Blessing give Birth,
Which *Zoreb* and *Zaida* enjoy.

Chorus:

How happy the Hour,
When Passion and Pow'r
No longer united, no longer oppress:
When Beauty and Youth
With Love, and with Truth!
For ever united, for ever shall bless.

A Dance of Shepherds, Sheperdesses, etc. etc.

Paul F. Rice
St. John's, Newfoundland

THE ENCHANTER;

OR

LOVE AND MAGIC

Moroc, the Enchanter (Bass)

Kaliel, Attendant Spirit (Boy Soprano)

Zoreb, contracted to Zaida (Tenor)

Zaida (Soprano)

Lyssa (Soprano)

SATB Chorus

2 Oboes (ad libitum)

2 Flutes

2 Trumpets

2 Horns

Tympani

Strings

Basso Continuo

Overture

Violin I

Violin II

Viola

General Bass

5

Vln I

Vln. II

Vla.

G.B.

#3

6

#4

2

6

6

5

4

#3

9

Vln I

Vln. II

Vla.

G.B.

p

[p]

celli soli *[p]*

[p]

b6

5

b7

6

b3

14

Vln I *tr*

Vln. II *f*

Vla. *f*

G.B. *f* *Tutti bassi*

7 6 7 #3

19

Vln I *tr* 1.

Vln. II *tr*

Vla.

G.B.

6 #4 6 6 5
2 4 #3

23

Vln I 2. *tr*

Vln. II *tr*

Vla.

G.B.

7 #6 6 #4 6
2

53

Vln I *tr*

Vln. II *tr*

Vla.

G.B.

7 #3 #3 4 #4 6 6 #6 7 #6

#3 2 2 5

60

Vln I

Vln. II

Vla.

G.B.

6 #3

67

Vln I *tr*

Vln. II

Vla.

G.B.

#3 #3 #3

74

Vln I

Vln. II

Vla.

G.B.

7 6 6 7 #3 6 #3

5 4 3 5

81

Vln I

Vln. II

Vla.

G.B.

7 6 6 6 4 3 4 3 4 3

5

89

Vln I

Vln. II

Vla.

G.B.

#6 3 6 5

5 4 3

96

Vln I

Vln. II

Vla.

G.B.

#3 #3 6 6 7

5

103

Vln I

Vln. II

Vla.

G.B.

6 #4 6 4 4 6 4 4 6 4

2 2 2 2 2 2

110

Vln I

Vln. II

Vla.

G.B.

6 7 #6 #4 6 4

5 2 2

Gavotte

115

Musical score for measures 115-118. The score is for four staves: Vln. I, Vln. II, Vla., and G.B. The key signature is one sharp (F#) and the time signature is common time (C). Measure 115 starts with a trill (tr) on the first violin. The dynamic marking [mf] is present in measures 115, 116, 117, and 118. Fingering numbers 6 and #6 are shown below the G.B. staff in measures 115 and 116, and 6 and 6 in measures 117 and 118.

119

Musical score for measures 119-122. The score is for four staves: Vln. I, Vln. II, Vla., and G.B. The key signature is one sharp (F#) and the time signature is common time (C). Measure 119 has a trill (tr) on the first violin. Measure 122 has a trill (tr) on the first violin. Fingering numbers 6, 6, 6, 6, #3, and 6 are shown below the G.B. staff in measures 119, 120, 121, and 122.

123

Musical score for measures 123-126. The score is for four staves: Vln. I, Vln. II, Vla., and G.B. The key signature is one sharp (F#) and the time signature is common time (C). Measures 123, 124, 125, and 126 feature trills (tr) on the first violin. Fingering numbers 6, 5, 4, #3, and 6 are shown below the G.B. staff in measures 123, 124, 125, and 126.

127

Vln. I

Vln. II

Vla.

G.B.

6 5 4 #3

tr

tr

4 3

#7

131

Vln. I

Vln. II

Vla.

G.B.

7 4 #3

tr

tr

tr

p

[p]

7 4 3 6 [p]

#3

#3

135

Vln. I

Vln. II

Vla.

G.B.

b3 6 b3 6 b3 #4 6 b3

[p]

139

Vln I

Vln. II

Vla.

G.B.

4 6 #6 2

f

f

f

f

6 6

Detailed description: This system covers measures 139 to 142. The first violin part (Vln I) begins with a trill on the first measure, followed by a melodic line with a forte (f) dynamic. The second violin (Vln. II) has a rest in the first measure, then enters with a melodic line. The viola (Vla.) and guitar/bass (G.B.) parts provide harmonic support with various notes and rests. Fingerings are indicated as 4, 6, #6, and 2 for the first violin. Dynamics include f and f.

143

Vln I

Vln. II

Vla.

G.B.

6 6 6 6 6

Detailed description: This system covers measures 143 to 146. The first violin (Vln I) plays a steady eighth-note pattern. The second violin (Vln. II) has a melodic line with some rests. The viola (Vla.) and guitar/bass (G.B.) parts continue with their respective parts. Fingerings are indicated as 6, 6, 6, 6, 6 for the first violin.

147

Vln I

Vln. II

Vla.

G.B.

6 5 4 3

tr

tr

tr

tr

Detailed description: This system covers measures 147 to 150. The first violin (Vln I) features a melodic line with four trills (tr) on the final notes of the measures. The second violin (Vln. II) has a melodic line. The viola (Vla.) and guitar/bass (G.B.) parts provide harmonic support. Fingerings are indicated as 6, 5, 4, 3 for the first violin.

150 tr.

Vln I

Vln. II

Vla.

G.B.

6 6 5
4 3

Act 1, scene 1: A room in the Enchanter's Castle.

Moroc

Recitative: O Love, Destroyer Love, this Ravage cease,
Or give me Conquest, or restore my Peace.

Air: I burn! I burn!—
Where e'er I turn.
Each Object feeds my Flame;
The Hinds that whistle Care away,
The Birds that sing, the Beasts that play,
My wretchedness proclaim.

Allegro

Violin I *f*

Violin II *f*

Viola **Allegro** *f*

Moroc

General Bass *f*

3

Vln. I

Vln. II

Vla.

Moroc

G.B.

6

6

Vln. I *p*

Vln. II [*p*]

Vla. [*p*]

Moroc

G.B. [*p*]

I burn, I burn, I burn where e'er I turn, where

6 5
4 3

9

Vln. I

Vln. II

Vla.

Moroc

e'er I turn, each Ob-ject feeds the Flame, each Ob-ject feeds the Flame, each

G.B.

6 5 6 5
4 3 4 3

12 **Larghetto**

Vln. I

Vln. II

Vla.

Moroc

Ob-ject feeds the Flame; The

G.B.

15

Vln. I

Vln. II

Vla.

Moroc

Hinds that whi - stle Care a - way, The Birds that sing, The Beasts that play, My

G.B.

[p] 4 5 6 6 #3 6
2 5

17

Vln. I

Vln. II

Vla.

Moroc

G.B.

wretch-ed-ness pro claim, my wretch-ed ness pro claim.

#3 #3 #3 6 6 #3 6 5 6 6 #3
5 #3 5

20 **Allegro**

Vln. I

Vln. II

Vla.

Moroc

G.B.

Allegro *f*

I burn, I burn, I burn where e'er I turn,

f #3 #3

23

Vln. I

Vln. II

Vla.

Moroc

G.B.

Each Ob-ject feeds the Flame, where e're I turn, each

6 #3 7
5

26

Vln. I

Vln. II

Vla.

Moroc

G.B.

Ob - ject feeds the Flame, each Ob - ject feeds the Flame;

p

p

p

p

29

Larghetto

Vln. I

Vln. II

Vla.

Moroc

G.B.

The Hinds that whis-tle Care a-way, The Birds that sing, The Beasts that play, My

p

p

p

Larghetto

p

4 5 6 6 7
2 5

32

Vln. I

Vln. II

Vla.

Moroc

G.B.

Wretch-ed-ness pro - claim, my Wretch-ed-ness pro - claim, my Wretch-ed ness pro claim;

35

Vln. I

Vln. II

Vla.

Moroc

my Wretch-ed-ness_pro-claim.

G.B.

6 6 ♯3 6 5 6 6 4 3 6 6 5

Scene 2: Moroc, Kaliel.

Moroc

Recitative: O *Kaleil!* *Kaliel!* Speak thou faithful Slave,
What Hope?—Will *Zaida* yield?—Alas, I rave!

Kaliel

Recitative: Torn from her Lover's Arms,—The mournful Fair,
Rejects your Vows, and cherishes Despair;
Like a transplanted Flower, the blooming Spoil
Droops in a foreign, tho' a richer Soil.

Air: In vain I try'd
Each soothing Art,
To swell her Pride
Or melt her Heart.

In vain your Love,
Your pow'r display'd,
Nor Pow'r could move,
Nor Love persuade.

With lifted Eyes,
She *Zoreb* calls,
Then strikes her Breast!
The sighs that rise,
The Tear that falls,
Declare the rest.

25

Vln. I

Vln. II

Vla.

Kaliel

G.B.

Pride_ or_ melt_ her Heart. In vain your Love, your Pow'r display'd, nor Pow'r could

6 6 6 6 8 7 6 5 6 8 7 6 5 6 6

5 5 5 6 5 4 #3 6 5 4 #3 4

33

Vln. I

Vln. II

Vla.

Kaliel

G.B.

move, or Love per - suade, or Love per - suade, or Love, or Love per - suade.

6 6 6 6 6 5 6 6 5

4 #3 4 #3

41

Vln. I

Vln. II

Vla.

Kaliel

G.B.

In vain I_ try'd_ each sooth - ing Art, to swell her_ Pride_ or_

[f] 6 #3 5 [p] 6 5 b5 6 #3 b3

50

Vln. I

Vln. II

Vla.

Kaliel

G.B.

melt her Heart. In vain your Love your Pow'r dis play'd, in vain your Love, your

6 6 b3 b3 6 8 7 4 b3 6 b3 6 5 6 8 7 6 5 6 8 7 6 5 6

58

Vln. I

Vln. II

Vla.

Kaliel

G.B.

Pow'r dis play'd, nor Pow'r could move, or Love per- suade, or Love, or Love per- suade, or

8 7 6 5 6 6 6 6 6 6 6 7 6 5 6 7 7 3 4 3 4 6 6 6 6 6 7 6 5 6 7

66

Vln. I

Vln. II

Vla.

Kaliel

G.B.

Love, or Love per-suade.

6 5 b5 3 6 b5 3 4 6 6 6 6 7 4 3 4 3 6 b5 3 4 6 6 6 6 7

74 *Fine* **Largo**

Vln. I

Vln. II

Vla.

Kaliel

G.B.

Largo With lift - ed Eyes she Zor-ab calls, then

6 5 6 b7 6 5
4 3 4 3

83

Vln. I

Vln. II

Vla.

Kaliel

G.B.

p

p

[p]

strikes her_ breast. The Sighs that rise, the

[p] 6 5
4 4 3

89 **Da Capo**

Vln. I

Vln. II

Vla.

Kaliel

G.B.

Tear that falls de - clare_ the_ rest.

tr

Da Capo

6 5 b3 6 b3 6 5
4 b3 4 b3

Moroc

Obdurate Fair-one! What uncommon Mould
Impress'd thy Mind—That Pleasure, Power, nor Gold
Can soften or allure it;—take this Wand;—

[Gives a Wand to Kaliel]

Again persuade,—implore,—at thy Command
Joys shall attend—While I with other Arms
My Rival seek, and Hell shall aid my Charms.

Air: My Slaves below

Prepare, prepare!

Enchant the Foe,

Deceive the Fair:

Magic now with Magic views,

Moroc's Art, with Zaida's eyes [Sinks]

[Moderato]

Violin I

Violin II

Viola

Moroc

General Bass

My Slaves be - low pre - pare, pre - pare. En - chant the Foe, de - ceive the

[Moderato]

Fair. Ma - gic now with Ma - gic vies. Mo - roc's Art with Zai - da's

6 6 4 6
2 5

7 6 6 3
5

16

Vln. I *f* *p*

Vln. II *f* [*p*]

Vla. *f* [*p*]

Moroc

Eyes, with Zai - da's Eyes. My Slaves be - low, pre-

G.B. *f* [*p*]

6 6 #3 #3 6 6 #3 #6 b3

5

24

Vln. I

Vln. II

Vla.

Moroc

pare, - pre - pare. En - chant the Foe, de - ceive the Fair. Ma - gic

G.B.

6 #3 b5 3 7

6 5

32

Vln. I *f* *p* *f* *p*

Vln. II *f* [*p*] *f* [*p*]

Vla. *f* [*p*] *f* [*p*]

Moroc

now, with Ma - gic vies Ma - gic's art, with Zai - da's Eyes.

G.B. *f* [*p*]

b7

24

Vln. I

Vln. II

Vla.

Moroc

pare, — pre - pare. En - chant the Foe, de - ceive the Fair. Ma - gic

G.B.

6 #3 6 6 5 3 7

b5

32

Vln. I

Vln. II

Vla.

Moroc

now, with Ma - gic vies Ma - gic's art, with Zai - da's Eyes.

G.B.

f *p* *f* *p*

[f] *[p]* *[f]* *[p]*

f *[p]*

b7

39

Vln. I

Vln. II

Vla.

Moroc

Mor - oc's Art with Zai - da's Eyes.

G.B.

f *f*

6 6 6 6

5 5 5 5

Scene 3: Kaliel alone.

Kaliel

Air: Fly airy sprites,
Around her Fly:
Sooth her with Delights,
Charm her Ear, and Eye.

Make the Fair one kind,
Fly swifter than the Wind
Make the Fair one kind,
Thro' her Senses reach chain her Mind. *[Exit]*

[Moderato]

Violin 1 *p*

Violin 2 *p*

Kaliel

Fly Ai-ry_ Sprites_ a - round_ her_ fly.

[Moderato]

General Bass

6

Vln. 1

Vln. 2

Kaliel

Charm_ her_ with De - lights. Charm_

G.B. *[p]* 6 7 7

12

Vln. 1

Vln. 2

Kaliel

G.B.

her_ Ear_ and Eye.

6 6 5 6

4 3

17

Vln. 1

Vln. 2

Kaliel

G.B.

Fly swift-er_ than_ the Wind,

p

[*p*]

6 5 6 5

4 3

22

Vln. 1

Vln. 2

Kaliel

G.B.

make the Fair_ one_ kind, make the

[*p*]

6 b7 6 6 6

5 5 5

27

Vln. 1

Vln. 2

Kaliel

G.B.

Fair — one_ kind, thro' her Sen-ses, chain her mind, thro_ her_ Sen - ses, chain her_

#3 6 6 #3 6 6 b6 6 4 3 6 #6 6 #3 #6

b5

32

Vln. 1

Vln. 2

Kaliel

G.B.

mind, thro' her_ Sen - ses_ chain_ her

#3 6 6 5 4 #3

37

Vln. 1

Vln. 2

Kaliel

G.B.

Mind.

6 6 5 6 6 5 4 #3 4 #3

Scene 4: a Garden belonging to the Enchanter.

Zaida

Air: Intruder Sleep! In vain you try
 To hush my Breast, and close my Eye;
 The Morning Dews refresh the Flow'r,
 That unmolested blows;
 But ineffectual falls the Show'r
 Upon the canker'd Rose.

Affettuoso

Violin I *p*

Violin II [*p*]

Viola [*p*]

Zaida

General Bass **Affettuoso** [*p*]

8

Vln. I *p*

Vln. II [*p*]

Vla. [*p*]

Zaida

G.B. [*p*]

In - tru - der Sleep in vain_ you try, — in vain_ you

[*decrecendo*] [*p*]

6 6 6 5 4 6 6 5 4 6 5 4 3 2 6 5 4 3

6 6 6 5 6 6 5 4 5 4 3 4 4 3 2

16

Vln. I

Vln. II

Vla.

Zaida

G.B.

try, to hush my Breast, and close my Eye, to hush my

23

Vln. I

Vln. II

Vla.

Zaida

G.B.

Breast and close my Eye. The Morn - ing Dews re - fresh the

6 5 4 3 6 6 #4 6 6 #3

4 3 #3 2 5

30

Vln. I

Vln. II

Vla.

Zaida

G.B.

Flow'r, that un - mo - lest - ed, un-mo-lest-ed blows. But in - ef-fec-tual falls,

4 6 6 6 6 5 4

2 5 4 3 2

37

Vln. I

Vln. II

Vla.

Zaida

falls the Show'r, up on the can - ker'd Rose.

G.B.

6 5 4 2 6 6 5 4 3

Scene 5: Zaida, Kaliel.

Kaliel

Recitative: I let not Grief your Bloom destroy,
 Youth's fairest Blossoms spring from Joy,
 And Beauty's Cheek with Tints supply,
 Which nipt by Sorrow fade and die.

Air: Sigh not your Hours away,
 Youth should be ever gay;
 Ever should dance around
 Pleasure's enchanted Ground:
 Reason invites you,
 Passion excites you,
 Raptures abound!

Spring shall her Sweets display,
 Nature shall vie with Art;
 No Clouds shall shade the Day,
 No Grief the Heart.

Love shall his Treasures bring,
 Beauty shall sport and sing,
 Free as the Zephyr's Wing,
 Soft as his Kiss,
 Free as the Zephyr's Wing, etc.
 Come then sweet Liberty!
 Let us be ever free,
 What's *Life* without *Love*, what *Love* without *Thee*?

[Andante]

Horn in F *[mf]*

Horn in F *[mf]*

Violin I *[mf]* Segue

Violin II *[mf]* Segue

Viola *[mf]*

Kaniel

General Bass *[mf]*

6 6 5
4 3

6 5
4 3

8

Hn.

Hn.

Vln. I

Vln. II

Vla.

Kaniel

G.B.

15

Hn.

Hn.

Vln. I

Vln. II

Vla.

Kaniel

G.B.

Sigh_not your Hours a-way, Youth should be

6 5
4 3

[p]

6 6 5
4 3

22

Hn.

Hn.

Vln. I

Vln. II

Vla.

Kaniel

G.B.

e - ver_gay, Youth should be e - ver gay, e - ver shou'd dance a-round, Plea-sure's en-

6 5
4 3

6 5
4 3

4 6
2 5

28

Hn.

Hn.

Vln. I

Vln. II

Vla.

Kaliel

chant-ed Ground, Plea-sure's en-chant-ed Ground.

G.B.

6 5
4 3

6 5
4 3

35

Hn.

Hn.

Vln. I

Vln. II

Vla.

Kaliel

Rea-son in-vites you, Pas-sion ex-cites you, Rap-tures a-bound,

G.B.

41

Hn.

Hn.

Vln. I

Vln. II

Vla.

Kaliel

G.B.

Rap - tures a - bound, Rea - son_ in - vites_ your Pas - sion ex - cites_ you, Rap - tures_ a -

7

48

Hn.

Hn.

Vln. I

Vln. II

Vla.

Kaliel

G.B.

bound, Rap - tures a - bound. Spring shall her Sweets dis - play.

6 5
4 3

55

Hn.

Hn.

Vln. I

Vln. II

Vla.

Kaniel

Na - ture shall vie with Art, no Clouds shall shade the Day, no Grief the Heart.

G.B.

6 5
4 3

62

Hn.

Hn.

Vln. I

Vln. II

Vla.

Kaniel

Love shall his Treasures bring, Beauty shall sport and sing. Free as the

G.B.

4
2

68

Hn.

Hn.

Vln. I

Vln. II

Vla.

Kaliel

G.B.

p

[p]

3

3

3

3

Ze-phyr's Wing, soft as his Kiss, soft as his Kiss. Come then sweet

6 6 5 b5 3 6 5
4 3 4 3

75

Hn.

Hn.

Vln. I

Vln. II

Vla.

Kaliel

G.B.

3

3

3

3

Li - ber - ty, Let us be e - ver free, what is Love,

80

Hn.

Hn.

Vln. I

Vln. II

Vla.

Kaliel

G.B.

Love_with-out thee?

6 5
4 3

6 5
4 3

Zaida

Accompanied recitative: To *Zaida's* Ears thy Strains might sweetly flow,
 Had *Zoreb's* Air or Face her Bosom fir'd;
 No transient Passion caught her Heart,—Oh, no!
 Can Passion die, that Virtue has inspir'd?

Air: Whate'er you say, whate'er you do,
 My heart shall still be fix'd and true;
 The vicious Bosom Love deforms,
 And rages there in Gusts and Storms;
 But Love with us a constant Gale
 Just swells the Sea, and fills the Sail;
 Neither of Winds [n]or Waves the Sport,
 We rule the Helm, and gain the Port.

Allegro ma non troppo

Violin I *[mf]*

Violin II *[mf]*

Viola *[mf]*

Zaida

General Bass *[mf]*

6 5 6 5 6 4 5 3 6 5 4 3

9

Vln. I *p*

Vln. II *[p]*

Vla.

Zaida

G.B.

What e'er_ you say, what e'er_ you do, my Heart_ will still be fixt___ and

6 5 [p] 6 5 6 5 7 7 6 5

18

Vln. I *p*

Vln. II *[p]*

Vla.

Zaida

G.B.

true, be_ fixt___ and true. The vi - cious Bo-som Love_ de - forms, de-

6 5 3 3 3 3 4 6 2 5

26

Vln. I

Vln. II

Vla.

Zaida

G.B.

forms and ra - ges there in Gusts and

6 5 #4 6 5 #4 6 5 #4 6 5 #4 6 5 #4 6 5 #4

4 #3 4 #3 4 #3 6 5 4 #3

35

Vln. I

Vln. II

Vla.

Zaida

G.B.

Storms, in Gusts and Storms.

f *[f]* *p* *[p]*

6 5 #4 6 5 #4 6 5 #4 6 5 #4 6 5 #4 6 5 #4

4 #3 4 #3 4 #3 6 5 4 #3 *[p]* 6 4

42

Vln. I

Vln. II

Vla.

Zaida

G.B.

But Love with us a

f *[f]* *p* *[p]*

6 5 #4 6 5 #4 6 5 #4 6 5 #4 6 5 #4 6 5 #4

4 #3 2 4 #3 2 6 5 4 #3 *[p]* #3

50

Vln. I

Vln. II

Vla.

Zaida

G.B.

con - stant Gale, just swells the Sea, and fills the Sail, and fills the Sail.

6 7 7 6 6 5

58

Vln. I

Vln. II

Vla.

Zaida

G.B.

Nei- ther of Winds [n]or Waves the Sport, we rule the Helm and gain the Port,

p

[p]

6 6 6 5 6 5 4 3

[p]

66

Vln. I

Vln. II

Vla.

Zaida

G.B.

and gain the Port, and gain the

f

[f]

6 5 6 5 6 5 4 3

[f]

73

Vln. I

Vln. II

Vla.

Zaida

G.B. Port.

6 5 4 6
4 3 2

78

Vln. I

Vln. II

Vla.

Zaida

G.B.

6 / 6 5 / 4 3

Kaliel

Recitative: Ye Votaries of Mirth and Love,
 In all your various Mazes move,
 Be frolick, changeable, and free,
 Charm her with sweet Variety:
 The happiest Union known on Earth,
 Is Mirth with Love, and Love with Mirth.
 [*Kaliel waves his Wand.*]

**Scene 6: Lyssa enters with her Followers,
 as the Votaries of Mirth and Love.**

Lyssa

Air: When youthful Charms
Fly Pleasure's Arms,
Kind Nature's Gifts are vain;
We should not save,
What Nature gave,
But kindly give again.

Tho' Scorn and Pride
Our Wishes hide,
And tho' the Tongue says, nay;
The honest Heart,
Takes Pleasure's Part,
Denying all we say.

The Birds in spring,
Will sport and sing,
And revel thro' the Grove;
And shall not we,
As blith[e] and free,
With them rejoice and love?

Let Love and Joy,
Our Spring employ,
Kind Nature's Law fulfil;
Then sport and play
Now whilst we may,
We cannot when we will.

[A Dance by the followers of Lyssa.]

[Moderato]

Violin I *[mf]*

Violin II *[mf]*

Lyssa

General Bass **[Moderato]**

6 7 6 6 6

7

Vln. I *[p]*

Vln. II *[p]*

S. *[p]*

When youth - ful Charms__ fly Plea - sure's Arms. Kind
 The Birds in Spring__ will sport and sing. And

G.B.

6 6 5 6 7

13

Vln. I

Vln. II

S.

Na - ture's Gifts are vain,___ kind Na - ture's Gifts are vain. We should not save what
 re vel thro' the Grove;___ And re - vel thro' the Grove; And shall_ not we as

G.B.

4 2 6 #3 6

18

Vln. I

Vln. II

S.

G.B.

Na - ture gave, but free-ly give a - gain, but free - ly give a - gain, but
 blithe and free, with them re- joice and love? with them re - joice and love; with

#6 6 6 #3 4 6 6 6
 5 2 4

24

Vln. I

Vln. II

S.

G.B.

free - ly give a - gain. Tho' Scorn and Pride our
 them re- joice and love. Let Love and Joy_ our

6 6 #3 7 #6 5 6 6 #3 [p] 7
 5 5

29

Vln. I

Vln. II

S.

G.B.

Wish - es hide_ and tho'_ the Tongue says nay; The hon - est Heart takes Plea - sure's Part, de -
 Spring em - ploy. Kind Na ture's Law_ ful - fill. Then sport and play now whilst we may. We

6 7 6 5 6 6 6
 4 5 4 3 6 6 6

34

Vln. I

Vln. II

S.

G.B.

ny - ing all we say, de - ny - ing all we say, de-
 can - not when we will. We can - not when we will; we

6 7 5 3 4 6 6 6

39

Vln. I

Vln. II

S.

G.B.

ny - ing all we say.
 can - not when we will.

f
[f]

6 7 5 6 6 6 6 6 5 6 6 5

Gavotte

1

Violin I

Violin II

Viola

General Bass

[mf]

[mf]

[mf]

[mf]

6 6 6 6 6

6

Vln. I

Vln. II

Vla.

G.B.

6 #3 6 6 5 4 #3

11

Vln. I

Vln. II

Vla.

G.B.

6 6 5 #7 4 3

16

Vln. I

Vln. II

Vla.

G.B.

7 #3 4 #3 7 4 3 6 [p] b3 6

21

Vln. I

Vln. II

Vla.

G.B.

f

f

f

b3 6 b3 #4 6 4 6 #6

2 b3 2

26

Vln. I

Vln. II

Vla.

G.B.

f

6 6 6 6 6 6

31

Vln. I

Vln. II

Vla.

G.B.

tr *tr*

6 6 5 4 3

34

Vln. I

Vln. II

Vla.

G.B.

6 6 5
4 3

Lyssa

Recitative: 'Tis thus we revel, dance and play,
 Life with us is Holyday:
 Constancy would pall our Joys,
 Varied Passion never cloys.

Duet: Lyssa and Zaida

Lyssa: Would you taste the Sweets of Love,
 Ever change, and ever rove,
 Fly at Pleasure, and away.
 Love's the Cup of Bliss and Woe,
 Nectar if you taste and go,
 Poison if you stay.

Zaida: Would you taste the Sweets of Love,
 Never change and never rove,
 Fly from Pleasures that betray.
 Love's the Cup of Bliss, and Woe,
 Poison if you taste and go,
 Nectar if you stay.

[Exeunt severally.]

[Anadante]

Violin I *[mf]*

Violin II *[mf]*

Viola *[mf]*

Zaida

Lyssa

General Bass *[mf]*

6 6 6 5 6 6 6

6

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *f*

Zaida

Lyssa

G.B. *[p]* *[f]* *[p]*

6 6 6 5 6 6 6

12

Vln. I *f*

Vln. II *f*

Vla.

Zaida

Lyssa

G.B.

f 6 5 6 6 6 6

4 3 6 5

Would you taste the Sweets of Love. e - ver,

17

Vln. I *p*

Vln. II [*p*]

Vla.

Zaida

Lyssa

G.B.

6 6 6 6 4 3

Would you

change and e - ver_ rove, Fly at Plea - sure and a - way.

22

Vln. I

Vln. II

Vla.

Zaida

Lyssa

G.B.

taste the Sweets of Love. ne - ver change and ne - ver rove fly from

27

Vln. I

Vln. II

Vla.

Zaida

Lyssa

G.B.

Plea - sures that be - tray, Love's the Cup of Bliss and

Love's the Cup, Love's the Cup of Bliss and

6 6 4 3 6

33

Vln. I

Vln. II

Vla.

Zaida

Lyssa

G.B.

woe; Love's the Cup of Bliss and Woe; Poi-son if you taste and go, Nec-tar,

woe, Love's the Cup, Love's the Cup of Bliss and Woe; Nec-tar if you taste and go, Poi-son,

6 #3 7 #3

39

Vln. I

Vln. II

Vla.

Zaida

Lyssa

G.B.

Nec-tar if you stay, Poi-son if you taste and go, Nec-tar, Nec-tar if you stay.

Poi-son if you stay, Nec-tar if you taste and go, Poi-son, Poi-son if you go.

6 5 7 6 5 [f] #3
4 #3 #3 4 #3

45

Vln. I

Vln. II

Vla.

Zaida

Lyssa

G.B.

#6 6 #3 #6 6 4 #3 [p] 6

Would you

50

Vln. I

Vln. II

Vla.

Zaida

Lyssa

G.B.

#3 #4 2 6 #3 #7 3

Would you taste the Sweets of Love,

taste the Sweets of Love. e - ver_ change and e 3 - ver_

55

Vln. I

Vln. II

Vla.

Zaida

Lyssa

G.B.

ne ver_ change and ne - ver_ rove. Fly from

rove. Fly at_ Plea - sure_ and a - way,

7 #3 #6 6 4 #3

60

Vln. I

Vln. II

Vla.

Zaida

Lyssa

G.B.

Plea - sures_ that be - tray, Love's the_ Cup of Bliss and Woe,

Love's the_ Cup, Love's the_ Cup of Bliss and Woe, Love's the_

6
5

65

Vln. I

Vln. II

Vla.

Zaida

Lyssa

G.B.

Love's the Cup of Bliss and Woe. Poi-son if you taste and go, Nec-tar,

Cup, Love's the Cup of Bliss and Woe. Nec-tar if you taste and go, Poi-son,

6 #3 *[f]*₇

6 45

71

Vln. I

Vln. II

Vla.

Zaida

Lyssa

G.B.

Nec-tar if you stay, Poi-son is you taste and go, Nec-tar, Nec-tar if you stay.

Poi-son if you stay, Nec-tar if you taste and go, Poi-son, Poi-son if you stay.

*[p]*₇ *[f]*₆

6 5 6 5
4 3 4 3

77

Vln. I

Vln. II

Vla.

Zaida

Lyssa

G.B.

6 6 5 6 6 6 4 3

80

Vln. I

Vln. II

Vla.

Zaida

Lyssa

G.B.

6 6 6 4 3

End of Act 1

13

Vln. I

Vln. II

Lyssa

G.B.

sue you. Seize the_ Bess ings. while you_ may. Love hasWings and_ will not stay, will not

6 #6 7 6 6 5
4 #3 4 #3

18

Vln. I

Vln. II

Lyssa

G.B.

stay, will not stay. Love has_ Wings and_ will not stay.

[f] *p*
[f] *p*

#6 6 6 5
4 #3 4 #3

23

Vln. I

Vln. II

Lyssa

G.B.

Turn and see what Plea-sures_ woo you. Let not

f *[p]*
f *[p]*

[p] *[f]* #6 6 5
4 #3 4 #3 6 6 #3
5 #3

42

Vln. I

Vln. II

Lyssa

G.B.

ff

ff

ff

6 6 6 5
4 3

Chorus

Seize his Blessing whilst you may,
Love has Wings, and will not stay.

[Moderato]

Violins

Soprano 1

Soprano 2

Alto

General Bass

[mf]

[mf]

Seize his Bless-ings whilst you may, Love has Wings and will not stay.

Seize his Bless-ings whilst you may, Love has Wings and will not stay, will not

Seize his Bless-ings whilst you may, Love has Wings and will not stay, will not stay,

[Moderato]

[mf]

6 6 6 6 6
4 4

7

Vlns

S.

S.

A.

G.B.

Love has Wings and will not stay. Seize the Bless-ings whilst you may.

stay. Love has Wings and will not stay, will not stay. will not stay, Seize the Bless-ings whilst you may.

6 6 6 6 6 7
4 4 4 4 4

Zaida

Accompanied Recitative: Deluders hence!—your Spells are weak,
My *Zoreb's* stronger Spells to break;
For him alone I draw my Breath,
With him I could rejoice in Death.

*[It thunders, grows dark, and the Garden shakes,
All the women run off, but Zaida and Lyssa.]*

Lyssa

Recitative: 'Tis Past—the softer Passions take their Flight,
Moroc, comes arm'd in Terrors and in Night!
Destruction in his eye, and in his Hand,
The Scepter of His Wrath—His *Ebon* Wand.

Scene 2: Moroc, Zaida, Lyssa.

Moroc

Accompanied Recitative: No more I come with Sighs and Pray'rs,
A proud ungrateful Fair to sue:
Revenge a Festival prepares,
A Festival for Love and you!

Trio.

Lyssa: O hear her Sighs, believe her Tears,
The Heart may change that pants with Fears.

Zaida (to Moroc): Hear not my Sighs, nor trust my Tears,
My Heart may pant, but not with Fears:
His Treasure lost, the Miser mourns.

Lyssa: More Treasure found, his Joy returns.

Moroc: Hence Jealousy and love-sick Cares!
Vengeance now my Bosom tears [tares]!

Allegro ma non troppo

Violins *f*

Zaida

Lyssa

Moroc

General Bass

Allegro ma non troppo

[mp] 6

6

Vln. *p*

Zaida

Lyssa

Moroc

G.B.

lieve her Tears, The Heart may change that pants_ with Fears.

6 7 6 5
5 4 3

10

Vln.

Zaida

Lyssa

Moroc

G.B.

trust_ my Tears, my Heart may pant, but not_ with Fears.

Hence Jea - lou-sy

[p] 7 6 5 6
5 4 3

14

Vln.

Zaida Hear not my Sighs, nor

Lyssa O hear her

Moroc and love-sick Cares! Ven-geance now my Bo - som tares!

G.B.

18

Vln.

Zaida trust my Tears, here not my Sighs, nor trust my

Lyssa Sighs, be-lieve her Tears, O hear her Sighs, be-lieve her

Moroc Hence Jealousy and love-sick Cares, and

G.B.

22

Vln. *[mf]*

Zaida
Tears, his— Trea-sure lost,

Lyssa
Tears, more Trea-sure found,

Moroc
Ven - geance my Bo-som tares. Hence Jea - lou-sy

G.B. *[mf]*

6 6 #3 6

5

26

Vln. *[f]*

Zaida
— the Mis-er, Mi - ser mourns.

Lyssa
— his— Joy, his Joy re - turns.


Moroc
and Love-sick Cares, Ven - geance now my Bo - som tares.

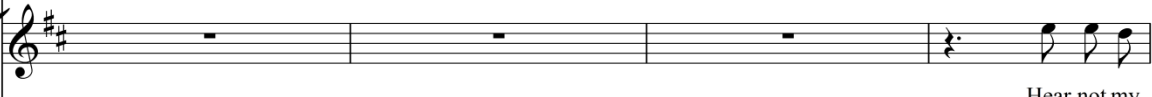
G.B. *[f]*

6 7 6 6 5 #3 6

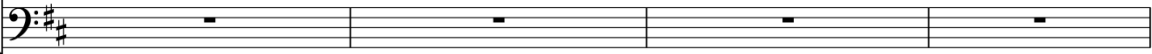
#3 5 #3


30

Vln. 

Zaida  Hear not my

Lyssa  Hear her Sighs, be-

Moroc 

G.B.  6 #3 6 6 6 5 #3 6 5 #3

34

Vln. 

Zaida  Sighs, nor trust, nor trust my Tears. My Heart may pant, but not with

Lyssa  lieve her Tears, believe her Tears.

Moroc 

G.B.  6 7 #6 6 #6

39

Vln. *p* *f*

Zaida
Fears.

Lyssa
The Heart may change that pants in Fear.

Moroc
Hence Jealousy and love-sick Cares Ven-geance

G.B.
#3 [*p*] 6 6 6 #3 #4 6 6 3 #3 [*f*] 6
2 5

43

Vln. *p*

Zaida
Hear not my Sighs, nor trust my Tears, Hear not my Sighs,

Lyssa
O hear her Sighs, be lieve her Tears, O hear her Sighs,

Moroc
now my Bo-som tares. Hence, Jealousy

G.B.
#3 6 #6 [*p*] 7 6
#3

48

Vln.

Zaida

Lyssa

Moroc

G.B.

nor trust_ my Tears, his_ Trea - sure

be - lieve_ her Tears, more Trea - sure

and love-sick Cares, and Ven - geance my Bo-som tares.

6 7 7 6 6 7
5 #3 #3 5

52

Vln.

Zaida

Lyssa

Moroc

G.B.

lost, his trea - - - - - sure lost, the

found, more Trea - - - - - sure found, his

Hence Jea - lou-sy and love-sick Cares, — Ven - geance now — my Bo - som tares.

5 6 7 6 7 6 7 6 7 6 7 6 6 7 6
5

56

Vln.

Zaida

Lyssa

Moroc

G.B.

6 6 6 5 5 4 3

60

Vln.

Zaida

Lyssa

Moroc

G.B.

6

62

Vln.

Zaida

Lyssa

Moroc

G.B.

6 6 6 5 4 3

Moroc

Recitative: *Lyssa*, depart!—this is no Hour for Joy,
I come not now to pity; but destroy—
[Exit *Lyssa*, etc.]

To *Zaida's* Arms her Lover I resign;
He's dead, and dying thought you mine,
For Him alone you draw your Breath,
With him you shall rejoice in Death!

[Dead March]

Largo assai

Flute

Flute

Trumpet in D

Trumpet in D

Timpani

Violin I

Violin II

Viola

General Bass

[p]

[p]

[p]

[p]

5 6 6 #6 4 #3

5

5

Fl. 1

Fl. 2

D Tpt.

D Tpt.

Timp.

Vln. I

Vln. II

Vla.

G.B.

6 7 6 6 5 7 6 6 5 6

#3 4 4 #3 #3 4 4 #3 5

**Scene 3: a Tomb rises from the Ground, in which *ZOREB* lies,
KALIEL standing by him with his Wand on his Breast.**

Zaida

Accompanied recitative: My *Zoreb*—dead!—then Sorrow is no more:
Now let the Lightning flash, the Thunder roar!

Air: Back to your Source weak, foolish, Tears.
Away, fond Love, and Woman's Fears;
A nobler Passion warms:
The Dove shall soar with Eagle's Wing,
From Earth I spring,
And fly to Heav'n, and *Zoreb's* Arms.

Presto

Violin I *ff*

Violin II *ff*

Viola *ff*

Zaida

General Bass *ff*

6 6 5

4

Vln. I *p*

Vln. II [*p*]

Vla. [*p*]

Zaida

G.B. Back to your Source, weak [*p*]

6 5 6 5

4 3 4 3

7

Vln. I

Vln. II

Vla.

Zaida fool - ish Tears, a - way fond Love and Wo - man's Fears, a

G.B.

6 6 5 6 5

4 4 3 4 3

10

Vln. I *f* *p*

Vln. II *[f]* *[p]*

Vla. *[f]* *[p]*

Zaida
no- bler Pas- sion warms: the Dove shall soar with Ea - gle's

G.B. *[f]* *[p]* 7

13

Vln. I

Vln. II

Vla.

Zaida
Wing, from Earth I spring, and fly to _

G.B. 6 4 6
2

16

Vln. I *f*

Vln. II *[f]*

Vla. *[f]*

Zaida
Heav'n, and Zo - reb's Arms.

G.B. 6 7
4 5
3

28

Vln. I

Vln. II

Vla.

Zaida

G.B.

Love and Wo - man's Fears. a no - bler Pas - sion warms,

31

Vln. I

Vln. II

Vla.

Zaida

G.B.

the Dove shall soar on Ea - gle's_ Wing, from Earth I

b7 6 5

34

Vln. I

Vln. II

Vla.

Zaida

G.B.

spring and fly to_Heav'n and

3 6 *f*

37

Vln. I

Vln. II

Vla.

Zaida

G.B.

Zo - reb's Arms, to Heav'n and Zo - reb's Arms.

6 5 6
4 3 5

40

Vln. I

Vln. II

Vla.

Zaida

G.B.

6 6 5
4 4 3

42

Vln. I

Vln. II

Vla.

Zaida

G.B.

6 5 6 5
4 4 3 3

[Offers to stab herself; Moroc runs to prevent her,
And in his Fright drops his Ebon Wand, which Kaliel takes up.]

Moroc

Hold, desp'rate Fair—

[Takes away the Dagger.]

No more will I employ

Love's softer Arts, but seize, and force my Joy.

[Takes hold of her.]

Zaida

Help, heav'nly Pow'rs!

Moroc

What Pow'r can *Moroc* fear?

Kaliel

The Pow'r of Virtue—which I now revere!

With thy own Arms thy guilty Reign I end,

No longer *Moroc*'s Slave, but *Zaida*'s Friend,

Thus do I blast thee—As the Thunder's Stroke

Blasts the proud Cedar—All thy Charms are broke.

[Kaliel strikes Moroc with the Wand, and he sinks.]

Scene 4: Zaida, Kaliel and Zoreb.

Zaida

How shall I thank the Guardian of my Fame?

[kneels to Kaliel]

Kaliel

Rise, *Zaida*!—Peace!—more thanks shall *Kaliel* claim.

Behold thy *Zoreb* dead to mortal View,

The Spells dissolv'd, shall wake to Life, and you.

Accompanied Recitative: This magic Wand, in *Moroc*'s Hand

Did wound, oppress:

In *Kaliel*'s Hand, this magic Wand

Shall heal, and bless.

Air: O faithful Youth,

To shake thy Truth,

Nor more shall Fiends combine:

Now gently move,

To meet that Love,

That Truth which equals thine.

[While the Symphony is playing, Zoreb
rises gradually from the Tomb.]

Larghetto

Kaliel

O faith - full Youth, thy Love and Truth, from Spells I thus un - twine, now

General Bass

6 3 6 6 8 7 5 3 6 3 #4 2

7

Kaliel

gent - ly, gent-ly move, to meet, to meet that Love, whose Truth can e - qual

G.B.

6 6 6 6 6 5 4 3

14

Kaliel

thine. O faith - full Youth, thy Love and Truth, from Spells I thus un -

G.B.

6 6 7 7 4

22

Kaliel

twine. Now gent-ly move, to meet that Love, whose Truth can e - qual thine,

G.B.

6 3 6 6 6 6 3 #4 6 6 5 6 #4 2 4 3

28

Kaliel

whose Truth, whose Truth can e - qual thine.

G.B.

6 6 6 7 6 6 5 6 3 6 6 5 4 3

Zaida

O Zoreb!—O my Lord!—My bosom Guest!
 Transport is mute! My eyes must speak the rest.

Zoreb

And do I wake to Bliss, as well as Life!
'Tis more than Bliss!—'tis *Zaida*—'tis my Wife.

Kaliel

In Fate's mysterious Web this Knot was wove:
Thus Heaven rewards your Constancy and Love.
[Joins their Hands]

Zoreb, Zaida

Duet: No Power could divide us, no Terror dismay,
No Treasures could bribe us, no Falsehood betray:
No Demons could tempt us, no Pleasure could move,
No Magic could bind us, but the Magic of Love.
Zoreb: The Spell round my Heart was the Image of You;
Then how could I fail to be constant and true?
Zaida: The Spell round my Heart was the Image of You;
Then how could fail to be constant and true?

[Moderato]

Flute

Flute

Violin I

Violin II

Viola

Zaida

Zoreb

General Bass

[mf]

[mf]

[mf]

[mf]

[mf]

[mf]

[mf]

6 5
4 3

6 #3
5

7
#3

7

7

Fl.

Fl.

Vln. I

Vln. II

Vla.

Zaida

Zoreb

G.B.

p

[p]

[p]

[p]

6 5 6 5 4 3

No Pow'r could di- vide us, no Ter- rors dis- may, no Trea- sures could bribe us, no

12

Fl.

Fl.

Vln. I

Vln. II

Vla.

Zaida

Zoreb

G.B.

No Pow'r could di- vide us, no Ter rors dis may, no Trea- sures could bribe us, no False-hood be- tray.

6 #3 5

16

Fl.

Fl.

Vln. I

Vln. II

Vla.

Zaida

Zoreb
 False-hood be - tray.
 No De-mons could tempt us, no Plea-sures could move, no Ma-gic could bind us, but the

G.B.

#3 7 7

20

Fl.

Fl.

Vln. I

Vln. II

Vla.

Zaida

Zoreb
 No De-mons could tempt us, no Plea-sures could move, no Ma-gic could bind us, but the
 Ma-gic of Love.

G.B.

6 6 5
4 3

24

Fl.  

Vln. I 

Vln. II 

Vla. 

Zaida  Ma-gic of Love. The Spell round my Heart was the I-mage of you, then how could I fail to be

Zoreb  The Spell round my Heart _____ was the I-mage of you, then how could I fail to be

G.B. 

29

Fl.  

Vln. I 

Vln. II 

Vla. 

Zaida  con-stant and true, then how could I fail to be con-stant and true, the Spell'round my Heart _____

Zoreb  con-stant and true, then how could I fail to be con-stant and true, the

G.B. 

6 5 #3 7 #3

7 6 5

33

Fl. (b)

Vln. I

Vln. II (b)

Vla.

Zaida

Zoreb (b)

G.B.

was the I-mage of you, then how could I fail to be con-stant and true, then
 Spell'round my Heart was the I-mage of you, then how could I fail to be con-stant and true, then

6 #3 7 #3

37

Fl.

Fl.

Vln. I

Vln. II

Vla.

Zaida

Zoreb (b)

G.B.

how could I fail to be con-stant and true?
 how could I fail to be con-stant and true?

6 5 6 5

Kaliel

Recitative: Hence ye wicked Sprites away!
Passion yields to Reason's Sway:
Purer Beings of the Air
Hover round and guard this Pair:
Love and Innocence appear!
Love and Virtue triumph here.

[Waves his Wand]

Scene 5: Enter Shepherds, Shepherdess, etc.

Kaliel

Air: Ye Sons of Simplicity,
Love and Felicity,
Ye Shepherds who pipe on the Plain;
Leave your Lambs and your Sheep,
Our Revels to keep,
Which *Zoreb* and *Zaida* ordain.
Your Smiles of Tranquillity,
Hearts of Humility,
Each City-bred Passion destroy: ["Each Fiend of the Bosom destroy:" in published libretto]
For Virtue and Mirth
To Blessing give Birth,
Which *Zoreb* and *Zaida* enjoy.

[Allegretto]

Violin I [mf]

Violin II [mf]

Viola [mf]

Kaliel

General Bass [mf]

6 6 5 6 6 5 6 5 6
4 3 4 3 4 3 4

11

Vln. I

Vln. II

Vla.

Kaliel

G.B.

p

Ye

5 6 6 6 6 5 6 6 5
3 5 4 3

21

Vln. I

Vln. II

Vla.

Kaliel

G.B.

[p]

[p]

Sons of Sim- pli - ci - ty, Love and Fe - li - ci - ty, Love and Fe - li - ci - ty, Ye Shep - herds who pipe on the

[p] 6 6 5 6 6 5 6
4 3 4 3 4

30

Vln. I

Vln. II

Vla.

Kaliel

G.B.

f

p

[p]

Plain, who pipe on the Plain. Leave your Lambs and your Sheep, our re - vels to keep which

5 6 5 6 5 6 5 6 5 6
3 4 3 4 3 4 3 4 3 6

39

Vln. I

Vln. II

Vla.

Kaliel

Zo - reb and Zai - da, and Zai - da or - dain which

G.B.

6 6 5 6 5 6 5

4 #3 4 3 4 3

49

Vln. I

Vln. II

Vla.

Kaliel

Zor eb_ and Zai - da, and Zai - da or - dain. Your smiles of tran - qui - li - ty

G.B.

f *p* *f* *p*

6 #3 *f* 6 5 6 6 5 *p* 7

5 4 3 4 #3 #3

59

Vln. I

Vln. II

Vla.

Kaliel

hearts of Hu - mi - li - ty, each Ci - ty bred Pas - sion des - troy, For Vir tue. and Mirth, to Bles sings give

G.B.

7 4 6 6

2

68

Vln. I

Vln. II

Vla.

Kaliel

G.B.

Birth to Bes-sings, give Birth which Zo- reb and Zai- da en-

77

Vln. I

Vln. II

Vla.

Kaliel

G.B.

joy which Zo- reb. and Zai-da en - joy.

6 5 6 5 4 6 6
4 3 4 3 2 5

6 5 6 5 6 6
4 3 4 3 6 5

Chorus:

How happy the Hour,
 When Passion and Pow'r
 No longer united, no longer oppress:
 When Beauty and Youth
 With Love, and with Truth!
 For ever united, for ever shall bless.

Affettuoso

Violin I *p* *f* *tr*

Violin II [*p*] [*f*]

Viola [*p*] [*f*]

Zaida

Zoreb

Soprano

Alto

Tenor

Bass

Affettuoso

General Bass [*p*] [*f*]

6 6 6 5 4 6 6 5 4 3 2 6 6 5 4 3

8

Vln. I *p* *[mf]*

Vln. II *[p]* *[mf]*

Vla. *[p]* *[mf]*

Zaida
How hap-py the Hour, When Pas-sion and Pow'r, No long-er op -

Zoreb
How hap-py the Hour, When Pas-sion and Pow'r, No long-er op -

S.
How hap-py the Hour, When Pas-sion and Pow'r, No long-er op -

A.
How hap-py the Hour, When Pas-sion and Pow'r, No long-er op -

T.
How hap-py the Hour, When Pas-sion and Pow'r, No long-er op -

B.
How hap-py the Hour, When Pas-sion and Pow'r, No long-er op -

Bass *[decrecendo]* *[mf]* 7 6 6 6 6 5 6 6 5 4
5 4 3 4 4 3 2

16

Vln. I

Vln. II

Vla.

Zaida

Zoreb

S.

A.

T.

B.

Bass

[p]

[p]

[p]

press: When Beau - ty and Youth For e - ver_ u - nit -

press: With Love and with Truth! For e - ver_ u - nit -

press: When Beau - ty and Youth.

press: When Beau - ty and Youth

press: With Love and with Truth!

press:

8 3 *[p]* 6 5 6 6

23

Vln. I *tr*

Vln. II

Vla.

Zaida

-ed, for_ e - ver shall bless.

Zoreb

-ed, for_ e - ver shall bless.

S.

How hap-py the_ Hour, When Pas-sion and

A.

How hap-py the Hour, When Pas-sion and

T.

How hap-py the Hour, when Pas-sion and

B.

How hap-py the Hour, when Pas-sion and

Bass

6 5 6 #4 6 6 #3
4 3 3 2 5

Vln. I

Vln. II

Vla.

Zaida

When Beau - ty and Youth

Zoreb

When Beau - ty and Youth

S.

Pow'r, No long-er un - it - ed,

A.

Pow'r.

T.

Pow'r.

B.

Pow'r. no long-er op - press,

Bass

4 6 6 6 6 5 4
2 5 4 3 2

37

Vln. I

Vln. II

Vla.

Zaida

Zoreb

S.

A.

T.

B.

Bass

With Love and Truth, For e - ver, for e - ver bless.

With Love and Truth, For e - ver, for e - ver bless.

For e - ver un - it - ed, for e - ver bless.

For e - ver un - it - ed, for e - ver bless.

For e - ver un - it - ed, for e - ver bless.

For ev - er un - it - ed for ev - ver bless.

6 5 4 3 2 6 5 4 3

The image shows a page of a musical score, page 37. It features ten staves. The top three staves are for string instruments: Violin I, Violin II, and Viola. The next four staves are for vocal soloists: Zaida, Zoreb, Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff is for the Bass line. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are: 'With Love and Truth, For e - ver, for e - ver bless.' for the vocalists, and 'For e - ver un - it - ed, for e - ver bless.' for the vocalists and 'For ev - er un - it - ed for ev - ver bless.' for the Bass. The Bass line includes fingerings: 6 5 4 3 2 6 5 4 3.

A Dance of Shepherds, Sheperdesses, etc. etc.

Hornpipe

Violins

Viola

General Bass

4 6 6 [6] 6

Vln.

Vla.

G.B.

6 6

Vln.

Vla.

G.B.

[6] 6 5 4 3 [mf] 6 -

Vln.

Vla.

G.B.

#6 - #3 - 6

Vln.

Vla.

G.B.

6 #3 6 [7] 6

18

Vln.

Vla.

G.B.

6 [#3] #3 -

21

Vln.

Vla.

G.B.

6 #3 (f) 6

25

Vln.

Vla.

G.B.

6 [6] 6 6

28

Vln.

Vla.

G.B.

6 6 5 4 3

FINIS