

The Celebrated

Tri-ling. Glee. Concerted Pieces & Choruses.
in the Comic Opera

of

Z U M A,

OR

The Tree of Health;

as Performed at the

THEATRE ROYAL COVENT GARDEN,

The Poetry by T. Dibdin Esq.

The Music, Composed & Arranged

for the
Voice & Piano Forte,

BY

HENRY R. BISHOP.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Book 2.

Price 12

L O N D O N.

Printed by Goulding, Dalmaine, Potter & Co. 20, Soho Square & to be had at 7, Westmorland Str. Dublin.

Book First contains the Overture & favorite Songs in the above Opera.

THE SILVER QUEEN

Glee FOR FOUR VOICES.

Sung by
Mr. Garrick Miss. Healy Mr. Comer AND Mr. Isaac.

In the Comic Opera of

ZUMA or the TREE of HEALTH.

AT THE Theatre Royal Covent Garden.
Composed by

The Poetry by **HENRY R. BISHOP** The. Dibdin Esq.

Composer & Director of the Music to the Theatre Royal Covent Garden.
London. Published by Goulding D'Almaine Potter & Co. 20 Soho Squ. & to be had at 7 Westmorland St. Dublin. P: 2/6.

ANDANTINO

Chinchilla.

The sil = ver Queen whose cheerful ray, Il =

= lumes the stream with seem = ing day, Can warm this wakeful anxious breast, To

Chinchilla. *smorz.*
 meet my Love when o = thers rest! To meet my Love when o = =thers rest!

Peruvian Boy.

Piano-Forte *cres*

No more shall sound so drearily!

yon pale moon the signal soon. 'Ere night is done, 'Ere

p. stacc. *pp*

dol
 Then will the Shell sound cheerily cheerilycheerily cheerily cheerily

morning sun. Then will the Shell sound cheerily Bome Bome Bome Bome

cheerily will then sound cheeri-ly! cheerily will then sound cheeri = ly! Solo. Azan.

cheerily will then sound cheeri-ly! cheerily will then sound cheeri = ly! When, when the

cres *mf* *pp*

fire fly lights his cold pale lamp, And the storm bird sleeps. sleeps on the

Clar.

Fag:

sedgy swamp; - When the Moon = beams o'er the waters o'er the waters play, Then.

dol.

Clar.

espres.

... will our Tribe no longer stay! Then then will our Tribe no lon = ger stay! no lon = ger stay!

f e con Anima. *cres*

dol *cres* *mf*

Chinchilla. *sf*
 By yon pale moon the signal soon No more shall sound so dreari-ly!

Boy. *p*
 No more shall sound so dreari-ly!

Zegro.

Azan. *p* *sf* *mf*
 No more shall sound so dreari-ly! 'Ere

Piano Forte *pp*

p *pp*
 Then will the Shell sound cheerily cheerily cheerily

p *pp*
 Then will the Shell sound cheerily cheerily cheerily

p *pp*
 Then will the Shell sound cheerily cheerily cheerily

ten. *p*
 night is done, 'Ere morning sun; Then will the Shell sound cheerily, Bome, Bome,

pp

cheerily cheerily cheerily will then sound cheeri = ly. cheerily, will then sound cheeri = ly

cheerily cheerily cheerily will then sound cheeri = ly. cheerily, will then sound cheeri = ly

cheerily cheerily will then sound cheeri = ly. cheerily, will then sound cheeri = ly

Bome, Bome, cheerily will then sound cheeri = ly. cheerily, will then sound cheeri = ly

ALL? MOLTO.

(Chinchilla.)

By yon pale Moon the signal soon No more shall sound so dreari = ly; Ere

night is done, Ere morning Sun, The Shell will then sound cheeri = = ly!

night is done, Ere morning Sun, The Shell will then sound cheeri = = ly!

night is done, Ere morning Sun, The Shell will then sound cheeri = = ly!

Chinchilla. *p*
 By yon pale moon the signal soon No more shall sound so dreari = ly; Ere

Boy . *p*
 By yon pale moon the signal soon No more shall sound so dreari = ly; Ere

Zegro. *p*
 By yon pale moon the signal soon No more shall sound so dreari = ly; Ere

Azan . *p*
 By yon pale moon the signal soon No more shall sound so dreari = ly; Ere

pp
 8

night is done, Ere morning sun, The Shell will then sound cheeri = ly! When the

night is done, Ere morning sun, The Shell will then sound cheeri = ly!

night is done, Ere morning sun, The Shell will then sound cheeri = ly!

night is done, Ere morning sun, The Shell will then sound cheeri = ly!

loco

fire fly lights his cold pale lamp, And the storm bird sleeps on the sedgy swamp; When the

stacc.

Moon = beams o'er the waters play, Then, then will our Tribe no lon = ger stay!

Chinchilla. *pp*

Boy. *pp*

Zegro. *pp*

Azan. *pp*

When the fire fly lights his cold pale lamp, And the storm bird sleeps on the

When the fire fly lights his cold pale lamp, And the storm bird sleeps on the

When the fire fly lights his cold pale lamp, And the storm bird sleeps on the

When the fire fly lights his cold pale lamp, And the storm bird sleeps on the

8 *pp*

sedgy swamp; When the Moon-beams o'er the waters play, Then then will our Tribe no
 sedgy swamp; When the Moon-beams o'er the waters play, Then then will our Tribe no
 sedgy swamp; When the Moon-beams o'er the waters play, Then then will our Tribe no
 sedgy swamp; When the Moon-beams o'er the waters play, Then then will our Tribe no

8

mf
 longer stay! By you pale moon, the signal soon, No more shall sound so drearily! Ere
 longer stay! By you pale moon, the signal soon, No more shall sound so drearily! Ere
 longer stay! By you pale moon, the signal soon, No more shall sound so drearily! Ere
 longer stay! By you pale moon, the signal soon, No more shall sound so drearily! Ere

pp *stacc.* *molto.*

night is done, Ere morning sun, The Shell will then sound cheerily! Ere night is done, Ere
 night is done, Ere morning sun, The Shell will then sound cheerily! Ere
 night is done, Ere morning sun, The Shell will then sound cheerily! Ere
 night is done, Ere morning sun, The Shell will then sound cheerily!

8
cres *pp*

morning sun, The Shell will then sound cheerily, The Shell will sound, The shell will sound
 morning sun, sound cheerily, The Shell will sound, The shell will sound
 morning sun, The Shell will then sound cheerily, The Shell will sound, The shell will sound
 The Shell will then sound cheerily, The Shell will sound, The shell will sound

pp *cres* *pp* *cres* *pp* *cres*

Soft let the Samba Sound!
Grand ^{THE} March

Chorus of ^{AND} Peruvians

In the Comic Opera of

ZUMA or the TREE of HEALTH.

at the Theatre Royal Covent Garden.

The Poetry by

Composed by

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HENRY R. BISHOP.

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ALLEGRO
MA NON TROPPO
PRESTO

pp *stacc.*

Soprano. *pp*
Soft, let the Lam-la sound to guide our cautious feet; And then each

Alto. *pp*
Soft, let the Lam-la sound to guide our cautious feet; And then each

Tenore. *pp*
Soft, let the Lam-la sound to guide our cautious feet; And then each

Basso. *pp*
Soft, let the Lam-la sound to guide our cautious feet; And then each

Treble clef: *pp*
Tribe around The muffled Bambam beat! Pass the word in ac-cent

Alto clef: *pp*
Tribe around The muffled Bambam beat! Pass the word in ac-cent

Tenore clef: *pp*
Tribe around The muffled Bambam beat! Pass the word in ac-cent

Basso clef: *pp*
Tribe around The muffled Bambam beat! Pass the word in ac-cent

low un = heard by proud op = pres = sive foe

low un = heard by proud op = pres = sive foe

low un = heard by proud op = pres = sive foe

low un = heard by proud op = pres = sive foe

Corni. Clar.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line with lyrics: "low un = heard by proud op = pres = sive foe". The piano accompaniment features a complex texture with triplets and arpeggiated figures. The instrumentation includes Corni and Clarinet.

Here from prying traitors far - -

Here from prying traitors far - - - - -

Here from prying traitors far Here from pry = = ing

Here here from prying traitors far Here from prying traitors

cres f ff

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "Here from prying traitors far - -", "Here from prying traitors far - - - - -", "Here from prying traitors far Here from pry = = ing", and "Here here from prying traitors far Here from prying traitors". The piano accompaniment includes dynamic markings such as *cres*, *f*, and *ff*, and features triplets. The key signature has one flat.

ff

Loud we pro = claim the fu = = =

Loud we pro = claim the fu = = ture war the fu = = =

far; Here from prying traitors far Loud pro = claim Loud Loud we pro =

far - - - - Loud proclaim the future war the

= = = = ture war the future war the future war - - - -

= = = = ture war the future war the future war - - - -

= claim the fu = ture war the future war the future war - - - -

fu = = = ture war the future war the future war - - - -

loco

if pp

CORO

Pass Pass the word

Pass Pass the word

(Azan, Solo)

Pass Pass Pass the word Pass Pass the word

in accent low un heard by proud op = pressive foe, herefrom

in accent low un heard by proud op = pressive foe, herefrom

in accent low un heard by proud op = pressive foe, herefrom

in accent low un heard by proud op = pressive foe, herefrom

prying traitors far we pro-claim we pro-claim we proclaim the future war! we pro-

prying traitors far we pro-claim we pro-claim we proclaim the future war! we pro-

prying traitors far we pro-claim we pro-claim we proclaim the future war! we pro-

prying traitors far we pro-claim we pro-claim we proclaim the future war! we pro-

ff = claim the war Here from prying traitors far we pro-claim we pro-claim we pro-

pp

ff = claim the war Here from prying traitors far we pro-claim we pro-claim we pro-

pp

ff = claim the war Here from prying traitors far we pro-claim we pro-claim we pro-

pp

ff = claim the war Here from prying traitors far we pro-claim we pro-claim we pro-

pp

ppp

= claim the future war we proclaim the fu = = ture war the fu = ture war Here from

ppp

= claim the future war we proclaim the fu = = ture war the fu = ture war Here from

ppp

= claim the future war we proclaim the fu = = ture war the fu = ture war Here from

ppp

= claim the future war we proclaim the fu = = ture war the fu = ture war Here from

ppp

cres a

cres

prying traitors far we proclaim the future war = = = we pro = claim the

cres

prying traitors far we proclaim the future war = = = the war = = =

cres

prying traitors far we proclaim the future war = = = we pro = claim the

cres

prying traitors far we proclaim the future war = = = the war = = =

8

poco a poco

Musical score for the first system. It consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "fu = = ture war the fu = = ture war - - -". The piano part includes a section marked "8" and "loco". Dynamics include *cres* and *ff*.

Musical score for the second system. It consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "the fu = ture war Loud - - -". The piano part continues with complex rhythmic patterns. Dynamics include *ff*.

we pro = = = = claim - - - - we pro = = claim the

we pro = = = = claim - - - - we pro = = claim the

we pro = = = = claim - - - - we pro = = claim the

we pro = = = = claim - - - - we pro = = claim the

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs with a key signature of one sharp (F#). The lyrics are: "we pro = = = = claim - - - - we pro = = claim the". The piano accompaniment features a complex, flowing melody in the right hand and a steady bass line in the left hand.

fu = = ture war - - - - the fu = = = ture war - - -

fu = = ture war - - - - the fu = = = ture war - - -

fu = = ture war - - - - the fu = = = ture war - - -

fu = = ture war - - - - the fu = = = ture war pro = claim - -

The second system continues the vocal and piano parts. The lyrics are: "fu = = ture war - - - - the fu = = = ture war - - -". The piano accompaniment includes a section with a fermata over a measure, followed by a more active passage with triplets and a dynamic marking of *sf* (sforzando).

the future war the fu = ture war the fu = ture
 pro = claim the fu = ture war the fu = ture
 pro = claim the fu = ture war the fu = ture
 the future loco war the fu = ture war the fu = ture

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, featuring a 'loco' section and a 'sf' dynamic marking.

war the future war the future war proclaim -
 war pro = claim the future war - -
 war pro = claim the future war - -
 war pro = claim the future war the future war proclaim -

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, featuring a 'sf' dynamic marking.

the fu-ture war the fu-ture war the

the fu-ture war the fu-ture war the

the fu-ture war the fu-ture war (Azan. Solo) the

the fu-ture war the fu-ture war Loud proclaim the future war the

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "the fu-ture war the fu-ture war the". The piano accompaniment features a rhythmic pattern of eighth notes and triplets. Dynamics include *rf* and *ff*.

war. the war.

war. the war.

war. (Azan) the war.

Proclaim the war.

war. the war.

Detailed description: This system continues the musical piece with four vocal staves and piano accompaniment. The lyrics are: "war. the war.", "war. the war.", "war. (Azan) the war.", "Proclaim the war.", and "war. the war.". The piano accompaniment includes triplets and dynamic markings like *ff* and *rf*.

By fell Pizarro's guilty fame! By murder'd Montezuma's name!
Choruses
Sung in the same Opera of

ZUMA or the TREE of HEALTH.

Theatre Royal (at the Covent Garden)

composed by
HENRY K. BISHOP.

Composer & Director of the Music to the Theatre Royal Covent Garden.

London Published by Gouling D'Almaine Leffer & Co 20, Soho Square, & to be had at 7, Westmoreland St. Dublin.

Zuma
&
Soprano.

Alto.

Tenore
&
Mittan.

Basso &

Azar & Zegro.

ALLEGRO
RISOLUTO.

ff
By all our wrongs, and by the blast On which revenges shall

ff
By all our wrongs, and by the blast On which revenges shall

ff
By all our wrongs, and by the blast On which revenges shall

ff
By all our wrongs, and by the blast On which revenges shall

ALLEGRO
RISOLUTO

ff

come at last! The dreadful Oath shall be _ _ _ _ !

come at last! The dreadful Oath shall be _ _ _ _ !

come at last! The dreadful Oath shall be _ _ _ _ !

come at last! The dreadful Oath shall be _ _ _ _ !

rf *rf*

See the lively Banja play!
FIVALE, TO THE FIRST ACT.

Containing the **TRIO**, "Rapture without Alloy"

sung by
Miss Stephens Miss Matthews & M. Braham,

In the Comic Opera of

ZUMA or the TREE of HEALTH.

AT THE
Theatre Royal Covent Garden.

The Poetry by

Composed by

The [£]Dibdin Esq.

HENRY R. BISHOP

Ent. Stat. Hall.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Pr.

London. Published by Goulding Dalmaine Petter & Co. 20. Soho Square. & to be had at 7 Westmorland St. Dublin.

ZUMA.

ALLEGRO NON TANTO.

Let the lively Banja play Let the voice of mirth re-

= sound while to measures light and gay nimble footsteps beat the ground Let the voice of mirth let the

voice of mirth resound Let the mirth resound Let the voice of mirth Let the

voice of mirth resound Let --- the voice of mirth re = = sound --- Let the

cres *mf* *Fag.*

voice of mirth re = = sound --- Let the voice of mirth --- re = = sound -

cres *mf* *cres* *f*

CORO.

Inisilla Clara & Soprano.

Alto.

Tenore.

Basso.

Let the lively Banja play, Let the voice of mirth resound, while to measures light and

ff

Zuma.

gay nimble footsteps beat the ground Let the lively Banja play Let the voice of mirth resound

gay nimble footsteps beat the ground

gay nimble footsteps beat the ground

gay nimble footsteps beat the ground

pp

f Let - - - the mirth resound Let the voice of mirth re = = =

f Let the voice of mirth resound Let the voice of mirth re = = =

f Let the voice of mirth resound Let the voice of mirth re = = =

f Let the voice of mirth resound Let the voice of mirth re = = =

f Let the voice of mirth resound Let the voice of mirth re = = =

ff

Zuma. way. My du = ty calls another way a = = no = = =

Inisilla. Her du = ty calls another way

Mirvan. *esp.* Zu = ma dear Zu = = ma you

dol

Zuma. = ther way Let the mirth resound

Mirvan. must stay Zu = = ma you must stay Dear

Soprano. *ff* Let the lively Banja play Let the voice of mirth resound while to measures light and

Alto. *ff* Let the lively Banja play Let the voice of mirth resound while to measures light and

Tenore. *ff* Let the lively Banja play Let the voice of mirth resound while to measures light and

Basso. *ff* Let the lively Banja play Let the voice of mirth resound while to measures light and

RECV?

ff the mirth re = sound
 Zai = ma you must stay
 If e'er your infants life was dear a

espress.

gay nimble footsteps beat the ground

gay nimble footsteps beat the ground

gay nimble footsteps beat the ground

gay nimble footsteps beat the ground

gay nimble footsteps beat the ground

p

more imperious duty a du = ty calls you here

Let the lively Banja play Let the

Let the lively Banja play Let the

Let the lively Banja play Let the

Let the lively Banja play Let the

Let the lively Banja play Let the

ff

f

ff

a Tempo *lmo*

Zuma.
espres.

My

voice of mirth re = sound while to measures light and gay nimble footsteps beat the ground

voice of mirth re = sound while to measures light and gay nimble footsteps beat the ground

voice of mirth re = sound while to measures light and gay nimble footsteps beat the ground

voice of mirth re = sound while to measures light and gay nimble footsteps beat the ground

Zuma .

du = = = ty calls a = = = no = = = ther

Inisilla .

Let the lively Banja play let the voice of mirth re = sound Let the lively Banja

Mirvan .

dear Zu = ma you must stay dear

pp

way My du = = = ty calls a = nother way calls

play Let the voice of mirth re = = sound Let the voice of mirth re = = sound Let

Zu = ma dear Zu = ma dear Zu = ma you must stay dear

cres *pp* *f*

a = = no = = = ther way

Clara
Let the
the voice of mirth re = sound,

the voice of mirth re = sound,

Let the voice of mirth re = sound, Let the lively Banja play let the mirth re = sound

Let the voice of mirth re = sound, Let the lively Banja play let the mirth re = sound

Let the voice of mirth re = sound, Let the lively Banja play let the mirth re = sound

Let the voice of mirth re = sound, Let the lively Banja play let the mirth re = sound

ff

TRIO

Dol e con molto espress.

Zuma.
 Inisilla.
 Mirvan.
 ANDANTINO

Rapture with = out al = = loy - Here in ev'ry breast shall burn, While we
 Rap = = ture without al = = loy - Here in ev'ry breast shall burn - - -
 While mirth with = out alloy Here in ev-ry breast may burn - - -

Hail with purest joy, - - Our Lady's health our Lord's re = = turn! Our
 While we hail with purest joy, Our Lady's health our Lord's re = = turn! Our Lady's
 you must quit this scene of joy, And with your Mirvan quick re = = turn! And with your

La = = dy's health our Lord's return! Our La = = dy's health our
 health our Lord's re = = = = turn! - Our Lady's health our Lord's re = =
 Mir-van quick re = = = = turn! - Oh! with your Mir-van quick re = =

cres
 Lords return, Our Lady's health our Lord's re = = turn - - -
 = = turn - - Our Lady's health our Lord's - - - re = = turn - We hail we
 = = turn - - And with your Mir = van quick re = = = turn - Oh! quit this

We hail with purest joy - - - Our La = dy's health our Lord's re = turn
 hail - - with purest joy - - - Our La = dy's health our Lord's re = turn
 scene Oh! quit this scene of joy And with your Mir = van quick re = turn

CORO.

Soprano.

Alto.

Tenore.

Basso.

pp

Let the lively Banja play

Let the lively Banja play

Let the lively Banja play

Let the lively Banja play

Allegro

Moltissimo

ff

pp

Zuma.

p Tho' the lively Banja play Tho' the voice of mirth resound

Mirvan.
p Tho' the lively Banja play Tho' the voice of mirth resound

p Let the voice of mirth resound

p Let the voice of mirth resound

p Let the voice of mirth resound

p Let the voice of mirth resound

p Tho' the lively Banja play Tho' the voice of mirth resound *cres* I must to other

p Tho' the lively Banja play Tho' the voice of mirth resound *cres* we must to other

p Let the lively Banja play Let the voice of mirth resound *cres* while to measures light and gay

p Let the lively Banja play Let the voice of mirth resound *cres* while to measures light and gay

p Let the lively Banja play Let the voice of mirth resound *cres* while to measures light and gay

p Let the lively Banja play Let the voice of mirth resound *cres* while to measures light and gay

cres *a* *poco a poco*

scenes away to other scenes a way where pe rils dire our child sur =

nimble footsteps beat the ground Let the live = ly Ban = = = ja

nimble footsteps beat the ground Let the live = ly Ban = = = ja

nimble footsteps beat the ground Let the live = ly Ban = = = ja

nimble footsteps beat the ground Let the live = ly Ban = = = ja

ff

= round where perils sur = round our child sur = round. = round Tho' the lively Banja

= round where perils sur = round our child sur = round = round Tho' the lively Banja

play the lively the live = ly Ban = ja play = sound

play the lively the live = ly Ban = ja play = sound

play the lively the live = ly Ban = ja play = sound

play the lively the live = ly Ban = ja play = sound

play the lively the live = ly Ban = ja play = sound

pp stacc.

pp stacc.

loco

pp

8

play Tho' the voice of mirth re = sound

play Tho' the voice of mirth re = sound

pp Let the lively Banja play Let the voice of mirth re =

pp Let the lively Banja play Let the voice of mirth re =

pp Let the lively Banja play Let the voice of mirth re =

pp Let the lively Banja play Let the voice of mirth re =

8 Let the lively Banja play Let the voice of mirth re =

I must to other scenes a = way Where perils dire our child sur =

We - - - must to o = ther scenes a = way Where pe = rils

= sound the live = ly live = ly Ban = ja play the voice of

= sound the live = ly live = ly Ban = ja play the voice of

= sound the live = ly live = ly Ban = ja play the voice of

= sound the live = ly live = ly Ban = ja play the voice of

Cres *poco a poco* *al*

Zeno, Bk 2.

= round Where pe = = = rils dire -- -- Where pe = = rils
 dire our child sur = = = round - - - - - Where pe = = rils
 mirth of mirth re = = sound the voice of mirth of mirth re = = = sound - -
 mirth of mirth re = = sound the voice of mirth of mirth re = = = sound - -
 mirth of mirth re = = sound the voice of mirth of mirth re = = = sound - -
 mirth of mirth re = = sound the voice of mirth of mirth re = = = sound - -
 mirth of mirth re = = sound the voice of mirth of mirth re = = = sound - -

dire our child sur = round our child our child sur =
 dire our child. sur = round our child our child sur =
 -- -- the voice of mirth re = = sound of mirth re = =
 -- -- the voice of mirth re = = sound of mirth re = =
 -- -- the voice of mirth re = = sound of mirth re = =
 -- -- the voice of mirth re = = sound of mirth re = =

round our child sur = round our child sur = round our child sur = round our

round our child sur = round our child sur = round our child sur = round our

sound of mirth re = sound of mirth re = sound of mirth re = sound of

sound of mirth re = sound of mirth re = sound of mirth re = sound of

sound of mirth re = sound of mirth re = sound of mirth re = sound of

sound of mirth re = sound of mirth re = sound of mirth re = sound of

child sur = round our child sur = = round

child sur = round our child sur = = = round

mirth re = sound of mirth re = = = sound

mirth re = = sound of mirth re = = = sound

mirth re = = sound of mirth re = = = sound

mirth re = = sound of mirth re = = = sound

loto

Act II

Oh! what de matter Lady fright?
CONCERTED PIECE

and
With Rapture Transported!

SEPTETTO, Sung by

*Miss Stephen's Miss Matton's M^{rs} Sterling M^{rs} Braham
M^{rs} Fawcett M^{rs} Blanchard & M^{rs} Denning.*

In the Comic Opera of
ZUMA OR THE TREE OF HEALTH.
AT THE
Theatre Royal, Covent Garden.

The Poetry, by Composed by *T. Dibdin Esq^r*

HENRY R. BISHOP.

Ent. Sta. Hall, London. Published by Goulding, D'Almaine, Potter & Co. 20, Soho Square, & to be had at 7, Westmorland St. Dublin.

ALLEGRO

MODERATO

Solo, Cæsar.

Doctor.

Nick himself alarm! Twould Old Nick himself a-larm! Twould Old Nick himself alarm! By

rising up thus, like a sprite from the grave, You've kill'd the old Lady, you

devil, you have! You've kill'd the old La=dy, you devil you have!

Caesar
 Massa Massa Doctor Massa Doctor true me tell-, Massa Doctor true me

tell, How it happen all; me tell how it happen all; How it happen

all; Down de well metink he fell, Moder loud him call;

Fagotto

p

Picquillo, (beneath)

Blackee go Blackee go Down below, Fetch him up, dat all! Halloo Halloo Hal-

Corni

Doctor Caesar

What's next to do! what's next to do! More children! I go see more

loco *loco*

p *mf* *p* *pp*

Doctor

children I go see! more children I go see! This face divine Is

Stacc:

cres

none of thine, That's plain enough to see. Is none of thine That's

mf *p*

plain enough to see! that's plain enough to see! that's plain enough to see!

pp *Stacc* *mf*

Zuma

Cease your coward at = tempts my faith to des =

f *p*

Mirvan.

= troy! - - Cease your cow = ard at = = tempts my faith to des = troy - -! Fair

mf *p* *mf*

La = = dy, these arts in vain you em = ploy these arts these

sfx *sfx* *p*

Zuma Mirvan

arts - - - in vain you employ - - -! My Zu = = ma! Dear Mir = van! Ye

cres

Zuma

dol

Ye powers my Boy! my Boy!

powers my Boy!

Ye powers my Boy!

Segue

f

rf

rf

pp

Dim

ANDANTINO CON MOTO.

Zuma.

With rap-ture transpor- ted, with gra-titude wild! What joy thus be-

Inisilla.

With wonder transpor- ted! In- dignant and wild! With scorn thus in-

Clara.

With rap-ture transpor- ted, with gra-titude wild! What joy thus re-

Mirvan.

With rap-ture transpor- ted, with gra-titude wild! What joy thus be-

Sancho.

With wonder transpor- ted! In- dignant and wild! With scorn thus in-

Doctor.

With rap-ture transpor- ted, with gra-titude wild! What joy thus re-

Garcia.

With rap-ture transpor- ted, with gra-titude wild! What joy thus re-

f (Wind Instruments only)

ANDANTINO CON MOTO.

Cres.
pp *pp* *pp* *pp*
 = holding our beau = ti = ful Child! *pp* With rapture trans = ported with gra = = ti = tude
 = sulting no more I'm be = guild! *pp* With wonder trans = ported in = dig = nant and
 = gaining in safe = ty their Child! *pp* With rapture trans = ported with gra = = ti = tude
 = holding our beau = ti = ful Child! *pp* With rapture trans = ported with gra = = ti = tude
 = sulting no more I'm be = guild! *pp* With wonder trans = ported in = dig = nant and
 = gaining in safe = ty their Child! *pp* With rapture trans = ported with gra = = ti = tude
 = gaining in safe = ty their Child! With rapture trans = ported with gra = = ti = tude
 Clar: *loco*
 Fag: *loco*
 Flauto *loco*

dol
 wild...! What joy thus be = holding our beau = ti = ful Child! With gratitude with gratitudew
 wild...! With scorn thus in = sul = ting no more I'm be = guild! no more no
 wild...! What joy thus re = gaining in safe = ty their Child! in safe = ty in
 wild...! What joy thus be = holding our beau = ti = ful Child! With gratitude with gratitudew
 wild...! With scorn thus in = sul = ting no more I'm be = guild! thus in = sul = ting no
 wild...! What joy thus re = gaining in safe = ty their Child! thus re = gaining in
 wild...! What joy thus re = gaining in safe = ty their Child! What joy what joy, thus re =
 Flauto *loco*
 Clar: *loco*
 Fag: *loco*

thus be- hold = ing be hold ing our child! our child! our
 = guild no more be guild - - - thus in = sulting no more be = guild! no more no
 wild withrapture wild - - - thus re = gaining their child! their child! their child! their
 what joy - - what joy - - thus be = holding our child! our child! our child! our
 = guild no more be guild! no more thus in = sulting no more be = guild! no more
 wild withrapture wild! with joy thus re = gaining their child! their child! their child!
 withrapture wild thus re = gaining their child! their child! their child, their

child our beau = = = = ti = ful child - - - !
 more no more be = = guild no no more - - - !
 child thus safe their child thus their child - - - !
 child be = hold our child thus our child - - - !
 no more be = = guild thus be = guild - - - !
 thus safe their child thus their child - - - !
 child thus safe their child thus their child - - - !

Where is our Country's Mortal foe,
FINALE, TO THE SECOND ACT,

Sung by
M^{rs} Garrick, M^r L. Isaac,

And Chorus of Peruvians,

In the Comic Opera of

ZUMA OR THE TREE OF HEALTH,

AT THE
Theatre Royal Covent Garden,

The Libretto by

Composed by

T. Dibdin Esq^r

HENRY R. BISHOP

Composer & Director of the Music

To the Theatre Royal Covent Garden

London Published by Goulding D'Almaine Potter & Co 20, Soho Square, & to be had at 7 Westmorland St. Dublin.

ALLEGRO
SPIRITOSO

Chinchilla

Azan

The En - = e = my is safe below

Where is our Country's Mortal foe!

where - -

Where is our Country's

The En - - e - my is safe below!

mortal foe! where - - A - way - - - - de - part - -

the sa = cred rite the sa = cred rite Of ven = geance

may not meet thy sight of ven = geance may not meet thy sight - loco

Chinchilla You'd save the youth, Not I - - - - not I in truth!

Chinchilla

Azan

Youth, Not I - - - - - not I In truth! Begone! the sa=cred

Chinchilla

rite of vengeance may not meet thy sight - - - may not meet thy sight! With

cres
joy with joy - - - - -
pp Sosten

I - - - go - - - with joy - - - with joy - - -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase, followed by a series of notes. The piano accompaniment features a steady rhythmic pattern of chords and moving lines.

The second system continues the vocal and piano parts. The vocal line includes the lyrics "with joy" and "I". Above the vocal line, there are dynamic markings "cres" and "Cres". The piano accompaniment continues with its rhythmic accompaniment.

This section contains the vocal parts for the Chinchilla and the Coro. The Chinchilla part has the lyrics "go" and "I go". The Coro parts (Alto, Tenore, Basso & Azan) have the lyrics "And for his death, the signal be, Re = = = venge" and "And for his death the". The parts are marked with *ff* (fortissimo). The piano accompaniment continues below the vocal parts.

with joy - - - - - I go with joy with joy - - - - -

signal be Revenge - - - - - Revenge Revenge Revenge Pe = ru and Li = ber = ty

signal be Revenge - - - - - Revenge Revenge Revenge Pe = ru and Li = ber = ty

signal be Revenge - - - - - Revenge Revenge Revenge Pe = ru and Li = ber = ty

loco

I go with joy - - - - -

Re = venge Revenge Revenge and Li = ber = ty Pe = ru and

Re = venge Revenge Revenge and Li = ber = ty Pe = ru and

Re = venge Revenge Revenge and Li = ber = ty Pe = ru and

fff

with joy

Li = ber = ty Revenge Revenge Revenge For his death the signal be For his

Li = ber = ty Revenge Revenge Revenge For his death the signal be For his

Li = ber = ty Revenge Revenge Revenge For his death the signal be For his

with joy with joy I go with

death the signal be Revenge Revenge Revenge Peru and Li-ber=ty Re=

death the signal be Revenge Revenge Revenge Peru and Li-ber=ty Re=

death the signal be Revenge Revenge Revenge Peru and Li-ber=ty Re=

joy with joy - - - - - I go - - - - .

= venge Pe = ru and Li = ber = ty Re = venge Re = = venge - - - - .

= venge Pe = ru and Li = ber = ty Re = venge Re = = venge - - - - .

= venge Pe = ru and Li = ber = ty Re = venge Re = = venge - - - - .

loco

Daughter of Error!
GRANDSCENA.

Sung by *Mrs. Stephens* & *Thomas of New Brunswick* in the Opera of
ZUMA OR THE TREE OF HEALTH.

Theatre Royal Covent Garden

The Libretto by

Composed by

T. Dibdin Esq.

HENRY R. BUSHOP

Composer & Director of the Music to the Theatre Royal Covent Garden.

London Published by *Goulding, D'Almeida Potter & Co* 29 Soho Square & to be had at *Westmoreland St Dublin.*

ANDANTE
ESPRESSIVO

Soprano
Alto
Tenore
Basso

loco

ff

Daughter of error! Daughter of error!

ff

Daughter of error! Daughter of error!

ff

Daughter of error! Daughter of error!

ff

Daughter of error! Daughter of error!

hear! Hear, tremble, and O-bey! Oh! may the Penitential

hear! Hear, tremble, and O-bey! Oh! may the Penitential

hear! Hear, tremble, and O-bey! Oh! may the Penitential

hear! Hear, tremble, and O-bey! Oh! may the Penitential

hear! Hear, tremble, and O-bey! Oh! may the Penitential

8 - - - - - loco

pp

tear Oh! may the Penitential tear Fall, till thy guilt be pass'd a = = way!

tear Oh! may the Penitential tear Fall, till thy guilt be pass'd a = = way!

tear Oh! may the Penitential tear Fall, till thy guilt be pass'd a = = way!

tear Oh! may the Penitential tear Fall, till thy guilt be pass'd a = = way!

8 - - - - - loco

mf

Zuma espres

Hour of death, and hour -- of terror,

pp

f

Firm thy com = = = ing I - - - a = wait! Firm thy coming

f

pp espres e dol

I a = wait - - - - Firm, firm thy coming I await! Firm - thy

pp

pp

hr

coming I a - wait! Firm - - thy com = = ing I a = wait!

pp

Zuma

And see, a Cherub seems to smile! And hark! his

Soprano

We call thee, hap = less

Alto

We call thee, hap = less

Tenore

We call thee, hap = less

Basso

We call thee, hap = less

pp

f *p* *pp*

heav'nly note I hear! As if it said Yet, yet a = while Endure the

Child of Error! Think how near thy

Child of Error! Think how near thy

Child of Error! Think how near thy

Child of Error! Think how near thy cer = tain fate how

Zuma B^b 2.

**The Crotchets in this Movement should be equal to the Quavers in the foregoing!

rit. rd?

storm 'twill quickly clear! And see, a Cherub seems to smile! And hark! his

cer = = tain fate! We call thee hap=less

cer = = tain fate! We call thee hap=less

cer = = tain fate! We call thee hap=less

near thy cer = = tain fate! Fl. pto We call thee hap=less

ritard?

heav'nly note I hear! As if it said, Yet, yet a=while - - Endure the

Child of Error Think how near thy

Child of Error Think how near thy

Child of Error Think how near thy

Child of Error Think how near thy cer = tain fate how

storm 'twill quickly clear! Yet a=while Endure the storm'twill quick = = = ly

cer=tain fate how near how near thy cer= = tain

cer=tain fate how near how near thy cer= = tain

cer=tain fate how near how near thy cer= = tain

near thy certain fate how near thy certain fate thy cer= = tain

cres f ff

clear-! Hour, hour of death hour of terror Hour hour of

fate--! Daughter of error Daughter of

fate--! Daughter of error Daughter of

fate--! Daughter of error Daughter of

fate--! Daughter of error Daughter of

ff espres ff

ff cres ff pp ff

espres *h* sosten

death, hour of terror Firm, thy com - ing I - - - a = wait! thy coming I - - - await! thy -

error Think how near thy fate! thy certain fate!

error Think how near thy fate! thy certain fate!

error Think how near thy fate! thy certain fate!

error Think how near thy fate! thy certain fate!

pp *ppp*

Fag:

Morendo

--- coming I await thy --- coming I a = wait - - !

thy certain fate thy cer = = = tain fate - - !

thy certain fate thy cer = = = tain fate - - !

thy certain fate thy cer = = = tain fate - - !

thy certain fate thy cer - - - tain fate - - !

Morendo

Calando *ppp*

Oh! Pray be delighted,

Finale.

Sung by

Miss Stephens. M^{rs} Garrick. Miss Matthews.

M^r BRAHAM & M^r FAWCETT,

In the Comic Opera

OF

Zuma or the Tree of Health,

AT THE

Theatre Royal, Covent Garden

The Poetry by

Composed by

Tho^s Dibdin Esq^r

HENRY R. BISHOP

Composer & Director of the Music to the Theatre Royal Covent Garden.

London. Published by Goulding D'Almeida Potter & Co^s 20, Soho Square & to be had at 7, Westmorland St. Dublin.

MODERATO.
UN POCO
VIVACE.

Inisilla. Solo.

Oh pray be de-lighted, Since by you slighted, each leaf is blighted of our Tree of Health

* * * The Melody of this Finale was originally composed by M^r Bishop in his Melo-Drama "The Miller & his Men!"

CHORUS

Soprano. *ff*
 Oh pray be de = = ligh = ted, Since by you sligh = ted, each leaf is

Alto. *ff*
 Oh pray be de = = ligh = ted, Since by you sligh = ted, each leaf is

Tenore. *ff*
 Oh pray be de = = ligh = ted, Since by you sligh = ted, each leaf is

Basso. *ff*
 Oh pray be de = = ligh = ted, Since by you sligh = ted, each leaf is

ff

Chinchilla.
 blighted of our tree of Health! (Our tri = al sur = = vi = ving) Your pleasure

blighted of our Tree of Health!

blighted of our Tree of Health!

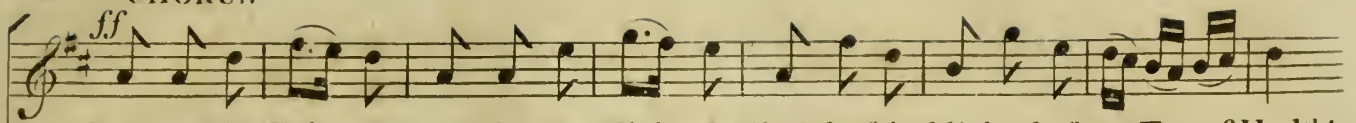
blighted of our Tree of Health!

p

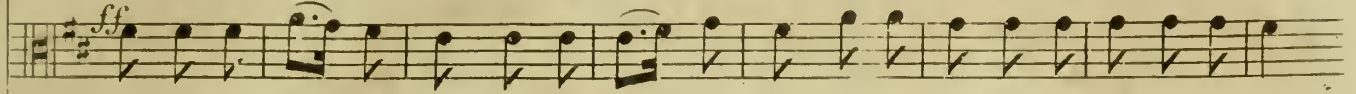
stri = ving From it de = = ri = ving, New cou = rage and wealth! - - -

mf

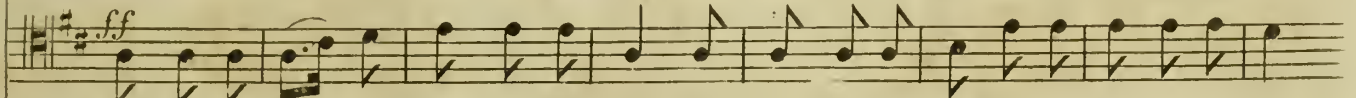
CHORUS



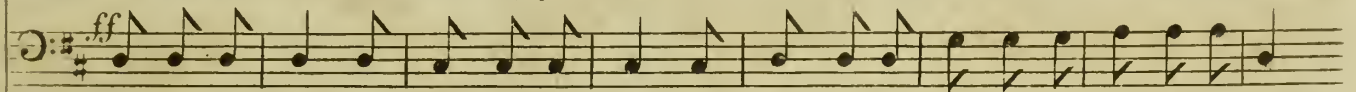
Pray be de=ligh=ted, since by you slighted, Each leaf is blighted of our Tree of Health!



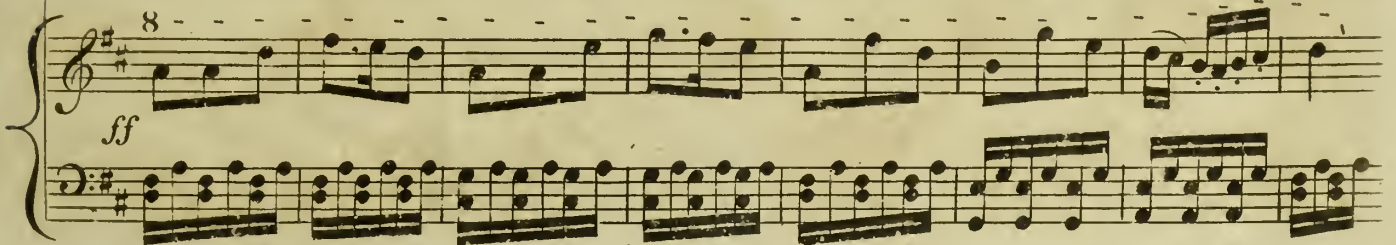
Pray be de=ligh=ted, since by you slighted, Each leaf is blighted of our Tree of Health!



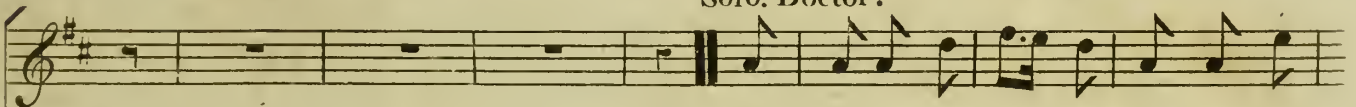
Pray be de=ligh=ted, since by you slighted, Each leaf is blighted of our Tree of Health!



Pray be de=ligh=ted, since by you slighted, Each leaf is blighted of our Tree of Health!

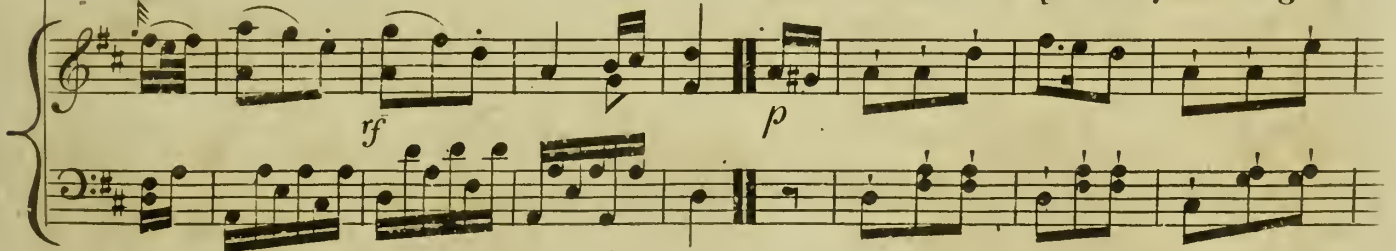


Solo. Doctor.



loco

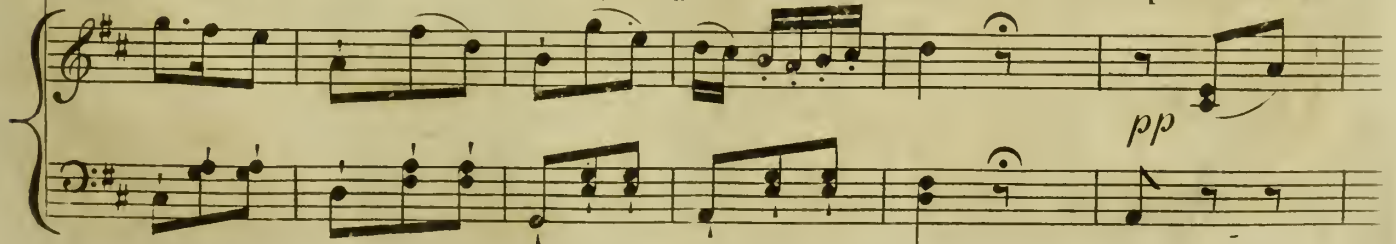
Kind Critics neer quarrel yield us good



Mirvan.



for ill And change to a Laurel, our green Tree of Health! With rap=turè oer = =



= flowing If plaudits be=stowing, You sanction the growing of our hope of wealth! Oh

cres

pray be de = ligh = ted, since by you slighted, Each leaf is blighted of our Tree of Health!

pp

CHORO.

ff **Tutti**

Oh pray be de = ligh = ted, Since by you sligh = ted, Each leaf is blighted of

ff

Oh pray be de = ligh = ted, Since by you sligh = ted, Each leaf is blighted of

ff

Oh pray be de = ligh = ted, Since by you sligh = ted, Each leaf is blighted of

ff

Oh pray be de = ligh = ted, Since by you sligh = ted, Each leaf is blighted of

ff

Zuma.

our Tree of Health!

Here bending before ye,

our Tree of Health!

our Tree of Health!

our Tree of Health!

loco

if

pp

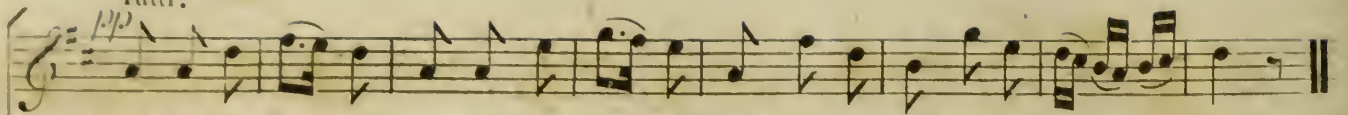
Grace we implore ye, Pleading once more we For our Tree of Health! For vain all our

ritard.

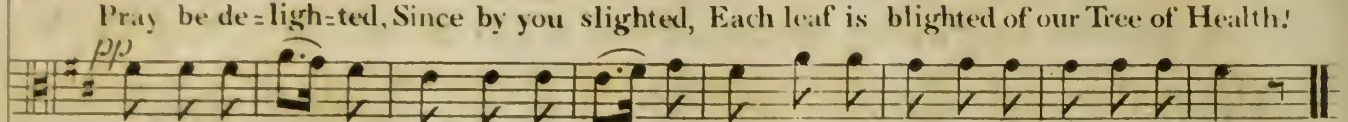
pleasure, Worthless our treasure, Poor beyond measure 'Till you grant us wealth! - - -

CORO.

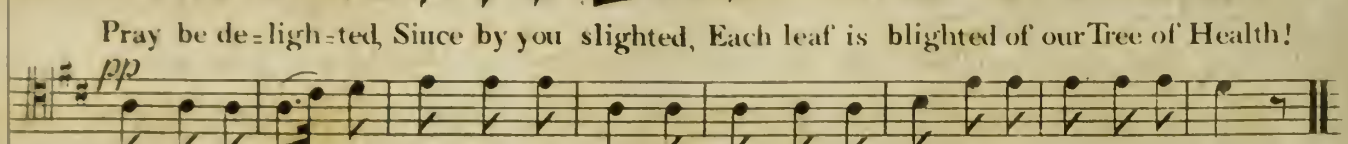
Tutti.



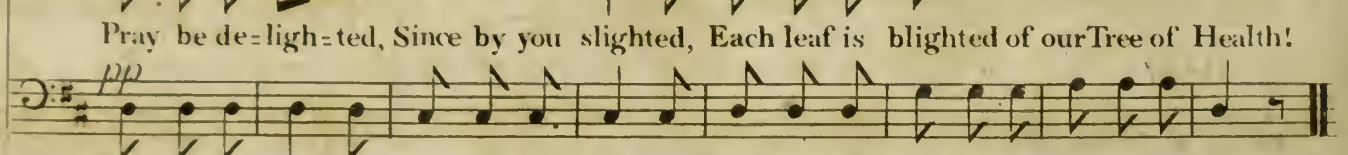
Pray be de-ligh-ted, Since by you slighted, Each leaf is blighted of our Tree of Health!



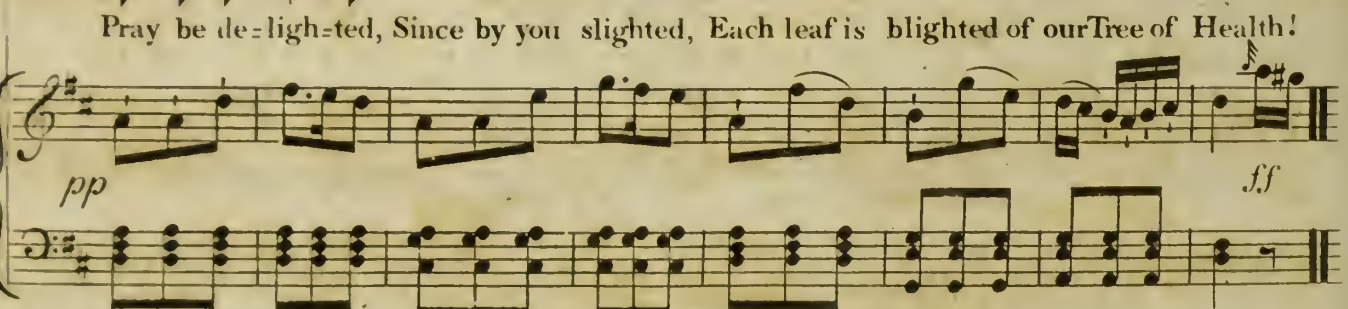
Pray be de-ligh-ted, Since by you slighted, Each leaf is blighted of our Tree of Health!



Pray be de-ligh-ted, Since by you slighted, Each leaf is blighted of our Tree of Health!



Pray be de-ligh-ted, Since by you slighted, Each leaf is blighted of our Tree of Health!

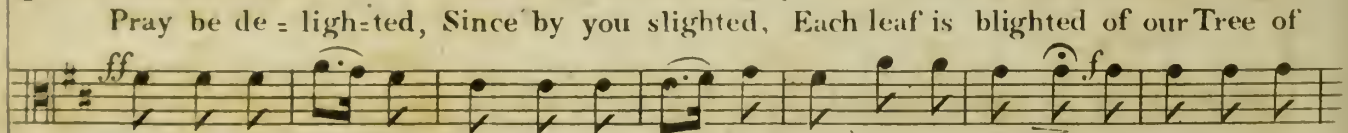


pp *ff*

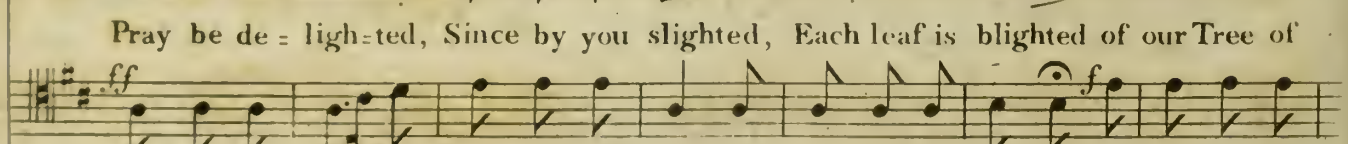
Piu Allegro



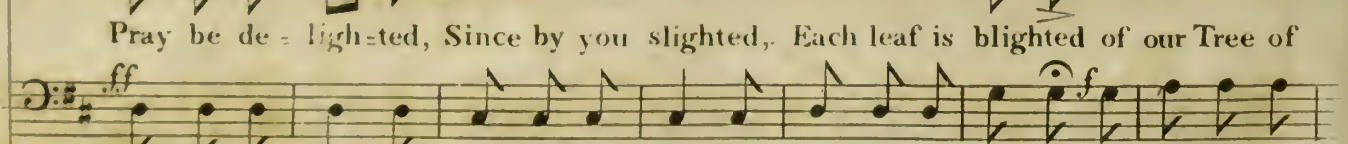
Pray be de-ligh-ted, Since by you slighted, Each leaf is blighted of our Tree of Health!



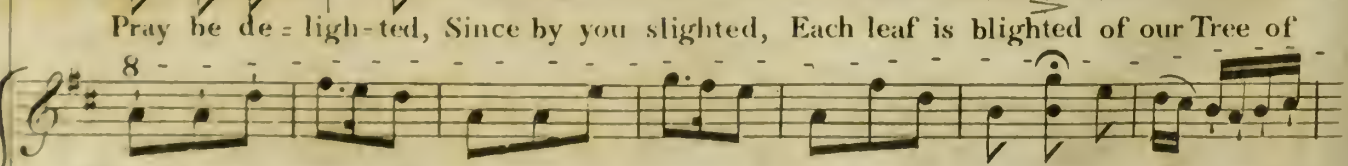
Pray be de-ligh-ted, Since by you slighted, Each leaf is blighted of our Tree of Health!



Pray be de-ligh-ted, Since by you slighted, Each leaf is blighted of our Tree of Health!



Pray be de-ligh-ted, Since by you slighted, Each leaf is blighted of our Tree of Health!



Pray be de-ligh-ted, Since by you slighted, Each leaf is blighted of our Tree of Health!

Piu Allegro



Health! Of our Tree of Health! Of our Tree of Health! our Tree our Tree of

Health! Of our Tree of Health! Of our Tree of Health! our Tree our Tree of

Health! Of our Tree of Health! Of our Tree of Health! our Tree our Tree of

Health

Health

Health

