

*The Music of*

**PIZARRO,**

*A PLAY,*

*As now Performing at the*

**THEATRE ROYAL DRURY LANE,**

— with unbounded Applause, —

*The Music Composed & Selected*

*33*

**MICHAEL KELLY.**

*Ent at Stationers Hall*

*Pr. 6<sup>s</sup>*

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*New Lisle Street, & to be had at*

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63



28/01/76A

# GRAND MARCH

in the Temple of the Sun.

1  
Kelly

Allegro  
con  
Spirito

The musical score is written for piano and bass. It begins with a treble clef and a 2/4 time signature. The tempo is marked 'Allegro con Spirito'. The score consists of seven systems of two staves each. The first system includes a key signature change to one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs and first/second endings indicated at the end of the piece. The notation includes slurs, ties, and dynamic markings.

This image shows a page of handwritten musical notation, numbered '2' in the top left corner. The page contains six systems of music, each consisting of two staves (treble and bass clefs) joined by a brace on the left. The notation is dense and complex, featuring a variety of rhythmic patterns and melodic lines. The first system shows a treble staff with a series of chords and a bass staff with a steady eighth-note accompaniment. The second system continues this pattern with more intricate treble staff figures. The third system introduces a 'p' (piano) dynamic marking in the bass staff. The fourth system features a more active treble staff with frequent sixteenth-note runs. The fifth system shows a treble staff with a mix of chords and melodic fragments, while the bass staff maintains a consistent eighth-note accompaniment. The sixth system concludes the page with a final cadence in both staves, marked with a double bar line.

# MARCH

Of Priests and Priestesses in the Temple of the Sun.

Gluck

Maestoso

The musical score consists of six systems of piano accompaniment. Each system is written for two staves: a treble clef staff and a bass clef staff. The key signature is G major (one sharp) and the time signature is common time (C). The tempo marking 'Maestoso' is placed to the left of the first system. The music is characterized by a steady, rhythmic accompaniment with various chordal textures and melodic lines. The first system begins with a treble staff containing a series of chords and a bass staff with a simple rhythmic pattern. The second system introduces more complex chordal structures and melodic movement in both staves. The third system features a prominent melodic line in the treble staff with a corresponding bass line. The fourth system continues the melodic development in the treble staff. The fifth system shows a change in the bass line's rhythm. The sixth system concludes with a final chord in the treble staff and a sustained bass line, marked with a forte 'f' dynamic.

4 SOLO & SEMI-CHORUS. Sung by Mr Sedgwick, Kelly, Dignum  
 Mrs Crouch, Miss Decamp, Stephens, Dufour & Leak. } Kelly

Piano Forte

Largo

Mr Sedgwick Solo

Oh pow'r Su -

preme In mer - cy smile with fa - vor on thy

Servants toil our hearts from guile - ful pas - sions

free which here we ren - der un - to thee

Oh pow'r Su - preme in mer - cy smile with fa - - vor on thy Servants toil our,  
Oh pow'r Su - preme in mer - cy smile with fa - vor on thy Servants toil our  
Oh pow'r Su - preme in mercy smile with fa - vor on thy Servants toil our

hearts from guileful pafsions free which here we render un - to thee  
hearts from guileful pafsions free which here we render un - to thee  
hearts from guileful pafsions free which here we render un - to thee

which here we render un - - to thee  
which here we render un - - to thee  
which here we render un - - to thee

Trombone  
Timpani

CHORUS OF PRIESTS AND PRIESTESSES  
in the Temple of the Sun.

Sacchini

Thou Pa--rent Light! but deign to hear but deign to

Thou Pa--rent Light! but deign to hear but deign to

Thou Pa--rent Light! but deign to hear but deign to

Piano Forte Largo

hear the voi\_ces of our fee--\_ble Choir and this our

hear the voi\_ces of our fee--\_ble Choir and this our

hear the voi\_ces of our fee--\_ble Choir and this our

facrifice our facrifice of fear confume with thine own hal--\_low'd

facrifice our facrifice of fear confume with thine own hal--\_low'd

facrifice our facrifice of fear confume with thine own hal--\_low'd



fire and this our sacrifice our sacrifice of fear consume with  
fire and this our sacrifice our sacrifice of fear consume with  
fire and this our sacrifice our sacrifice of fear consume with

thine own hal - low'd fire thine hal - low'd fire thine hal - low'd  
thine own hal - low'd fire thine hal - low'd fire thine hal - low'd  
thine own hal - low'd fire thine hal - low'd fire thine hal - low'd

fire.  
fire.  
fire.

Chorus

Allegro

Maestoso

Piano Forte

Give praise give praise give praise give

Give praise give praise give praise give

Give praise give praise give praise give

praise give praise The God has heard Give praise give praise give praise give praise The

praise give praise The God has heard Give praise give praise give praise give praise The

praise give praise The God has heard Give praise give praise give praise give praise The

God has heard Our God most Aw - - - ful . .

God has heard Our God most Aw - - - ful . .

God has heard Our God most Aw - - - ful . .

- - ly re-ver'd The Al - - - tar his own flames en - -

- - ly re-ver'd The Al - - - tar his own flames en - -

- - ly re-ver'd The Al - - - tar his own flames en - -

- wreath'd Then be the con-quer-ing Sword un - - fheath'd then

- wreath'd Then be the con-quer-ing Sword un - - fheath'd then

- wreath'd Then be the con-quer-ing Sword un - - fheath'd then

be the con - - quer - - ing Sword un - - - fheath'd and

be the con - - quer - - ing Sword un - - - fheath'd and

be the con - - quer - - ing Sword un - - - fheath'd and

vic - - to - - ry fit on Rol - - - la's Brow our

vic - - to - - ry fit on Rol - - - la's Brow our

vic - - to - - ry fit on Rol - - - la's Brow our

Foes to crush to o - - - ver - - throw Give *f*

Foes to crush to o - - - ver - - throw Give

Foes to crush to o - - - ver - - throw Give

praise give praise The God has heard Give

praise give praise The God has heard Give

praise give praise The God has heard Give

praise give praise the God has heard our  
praise give praise the God has heard our  
praise give praise the God has heard our

God has heard our God has heard  
God has heard our God has heard  
God has heard our God has heard

God has heard our God has heard

# MARCH

Shaw

Allegro  
con  
Spirito

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music begins with a series of eighth and sixteenth notes in the treble staff, while the bass staff provides a steady accompaniment of quarter notes.

The second system continues the musical piece. The treble staff features more complex rhythmic patterns, including some sixteenth-note runs. The bass staff continues with its accompaniment, showing some rests and longer note values.

The third system shows a change in the treble staff's texture, with more frequent sixteenth-note passages. The bass staff continues with a consistent accompaniment. A dynamic marking of *p* (piano) is visible at the end of the system.

The fourth system features a crescendo in the bass staff, indicated by the marking *Cres.*. The treble staff continues with its melodic line. A dynamic marking of *p* is also present.

The fifth system includes the dynamic marking *il* (likely *illegibile*) and *f* (forte). The treble staff has a more active melodic line, while the bass staff continues with a rhythmic accompaniment.

The sixth system concludes the piece. It features a final melodic flourish in the treble staff and a steady accompaniment in the bass staff, ending with a double bar line.

GLEE FLY AWAY TIME 13  
Sung by M<sup>rs</sup> Crouch, Miss Decamp, Stephens, Dufour, & Leak. (Kelly)

Andante  
con moto

First system of piano introduction, featuring treble and bass staves in G major and 2/4 time.

Second system of piano introduction, continuing the treble and bass staves.

M<sup>rs</sup> CROUCH

Vocal part for Mrs. Crouch, including treble staff with lyrics and piano accompaniment.

Fly away fly away fly away time nor be the Anxious hour de-lay'd

Miss LEAK

Vocal part for Miss Leak, including treble staff with lyrics and piano accompaniment.

fly away fly away fly away time that soothes the heart by grief dismay'd

Miss DECAMP

Vocal part for Miss Decamp, including treble staff with lyrics and piano accompaniment.

fly away fly away fly away time nor be the Anxious hour de-lay'd

Miss STEPHENS

Vocal part for Miss Stephens, including treble staff with lyrics and piano accompaniment.

fly away fly away fly away time nor be the Anxious hour de-lay'd

fly away fly away fly away time that soothes the heart by  
fly away fly away fly away time that soothes the heart by  
fly away fly away fly away time that soothes the heart by

grief dis - may'd should gash - - - ley Death  
grief dis - may'd should gash - - - ley Death  
grief dis - may'd Oh - - - - -

Ap - pear in view we can dare it  
Ap - pear in view we can dare it  
Ap - pear in view



with friends we love So brave fo  
with friends we love So brave fo  
Oh - - - - - So brave fo

true we will share it fly away fly away fly away time  
true we will share it fly away fly away fly away time  
true fly away fly away fly away time

nor be the Anxious hour de...lay'd fly away fly away fly away  
nor be the Anxious hour de...lay'd fly away fly away fly away  
nor be the Anxious hour de...lay'd fly away fly away fly away

time that foomes the heart by grief dif - may'd fly away fly away

time that foomes the heart by grief dif - may'd fly away fly away

time that foomes the heart by grief dif - may'd fly away fly away

fly away time nor be the Anxious hour de . lay'd fly away

fly away time nor be the Anxious hour de . lay'd fly away

fly away time nor be the Anxious hour de . lay'd fly away

Ad Libitum

fly away fly away time that foomes the heart by grief dif - may'd.

fly away fly away time that foomes the heart by grief dif - may'd.

fly away fly away time that foomes the heart by grief dif - may'd.

Ad Libitum

DISTANT MILITARY MARCH and CHORUS  
OF PERUVIANS.

Kelly

Allegro  
con  
Spirito



*p*



Vic-to-ry



Hush hush don't you

Vic-tory now has made us



now has made us free we haste we haste our friends to fee

hear some footsteps near  
 free we haste we haste our friends to fee Vic-to-ry  
 we haste we haste our friends to fee

A dis-tant march affails the Ear affails the  
 now has made us free we haste we haste our friends to fee we haste we  
 Vic-to-ry now has made us free we haste we

Ear affails the Ear Hark  
 haste our friends to fee Vic - - - to - - - ry now has  
 haste our friends to fee Vic - - - to - - - ry

louder still from yon-der Hill en-creasing founds with terror fill with terror  
 made us free has made us made us free we haste we  
 now has made us free has made us free we haste we

fill with terror fill  
 haste our friends to fee Victory  
 haste our friends to fee Victory now has made us free

Hark louder still  
 now has made us free we haste we  
 we haste we haste our friends to fee

from yon-der Hill

haste our friends to fee Vic-to-ry

we haste we haste our friends to fee

Encreasing founds with terror fill with

now has made us free we haste we haste our friends to fee we haste we

Victory now has made Vic-tory now has made us free we haste we

ter- -ror fill with ter- - -ror fill - -

haste our friends to fee our frinds to fee - - -

haste our friends to fee we haste we haste our friends to fee - - -

Chorus

Cherubini

Allegro

To thee be praise o Glorious Sun beneath whose

To thee be praise o Glorious Sun beneath whose

To thee be praise o Glorious Sun beneath whose

To thee be praise o Glorious Sun beneath whose

Piano  
Forte

Chorus

beams the field was won to thee be praise o Glorious Sun beneath whose beams the field was won

beams the field was won to thee be praise o Glorious Sun beneath whose beams the field was won

beams the field was won to thee be praise o Glorious Sun beneath whose beams the field was won, To thee be

beams the field was won to thee be praise o Glorious Sun beneath whose beams the field was won, To thee be

To thee be praise O glorious Sun beneath whose beams  
To thee be praise O glorious Sun beneath whose beams  
praise O glorious Sun beneath whose beams the field was  
praise O glorious Sun beneath whose beams the field was

The first system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment, with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has two sharps (F# and C#). The lyrics are: "To thee be praise O glorious Sun beneath whose beams". The piano part features a triplet of eighth notes in the right hand.

the field was won beneath whose beams the field was won  
the field was won beneath whose beams the field was won  
won - - - beneath whose beams the field was won  
won - - - beneath whose beams the field wa won

The second system of the musical score consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment, with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has two sharps (F# and C#). The lyrics are: "the field was won beneath whose beams the field was won". The piano part continues with accompaniment for the vocal lines.



beneath whose beams the field was won Raife high the voice

beneath whose beams the field was won Raife high the voice

beneath whose beams the field was won Raife high the voice

beneath whose beams the field was won Raife high the voice

*p* *Cres.*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "beneath whose beams the field was won Raife high the voice". The piano accompaniment is in bass clef and features a melodic line in the right hand with dynamics *p* and *Cres.* (Crescendo).

raife high the voice with Shouts re - joice with Shouts re -

raife high the voice with Shouts re - joice with Shouts re -

raife high the voice with Shouts re - joice with Shouts re -

raife high the voice with Shouts re - joice with Shouts re -

*p* *f* *f* *f*

Detailed description: This system continues the vocal and piano parts. The vocal parts have the lyrics: "raife high the voice with Shouts re - joice with Shouts re -". The piano accompaniment features a more active melodic line in the right hand with dynamics *p* and *f* (forte).

- joice - - rejoice rejoice rejoice

- joice - - rejoice rejoice rejoice

- joice - - rejoice rejoice rejoice

- joice

The first system of the musical score consists of four vocal staves and a grand staff for piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "- joice - - rejoice rejoice rejoice" for the first three staves, and "- joice" for the fourth. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand.

The second system of the musical score consists of four vocal staves and a grand staff for piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). They contain whole notes and rests. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand.

Yes be mercilefs thou Tempest dire, <sup>25</sup>

*Sung by M<sup>r</sup> Jordan.*

*Written by R. B. SHERIDAN. Esq<sup>r</sup>*

Kelly

Andante

Yes Yes be mer - ci - less thou Tempest dire un -

Harp or  
Piano Forte

Ad lib<sup>o</sup>

aw'd un - shelter'd I thy fu - ry brave . . . I'll bare my

bosom to thy forked fire Let it but guide me to A - lonsòs Grave

O'er his pale corse then while thy light'nings glare I'll

kiss his clay-cold lips and pe - - rish there But thou wilt wake a -

- gain my Boy a - - gain thou rise to life and joy Thy Fa - ther ne - ver

thy Fa - - ther ne - ver thy laughing eyes will meet the light un -

- conscious that e - ter - nal night veil his for e - ver veil his for

Ad. lib

e - - ver on yon green bed of moss there lies my Child. O

sa\_fer lies from these child's arms a - - - - par - - - - t he

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are: "sa\_fer lies from these child's arms a - - - - par - - - - t he". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

sleeps sweet Lamb, nor heeds the Tem - pest wild O sweeter

The second system continues the musical piece. The vocal line and piano accompaniment are consistent with the first system. The lyrics are: "sleeps sweet Lamb, nor heeds the Tem - pest wild O sweeter". The piano accompaniment features a steady harmonic accompaniment.

sleeps than near this breaking heart - - - - A - - las! A - - las! my

The third system of music. The vocal line and piano accompaniment continue. The lyrics are: "sleeps than near this breaking heart - - - - A - - las! A - - las! my". The piano accompaniment provides a consistent harmonic support.

Babe - - - - if thou wouldst peace\_ful rest - - - - thy

The final system of music on the page. The vocal line and piano accompaniment conclude the piece. The lyrics are: "Babe - - - - if thou wouldst peace\_ful rest - - - - thy". The system ends with a double bar line and a 2/4 time signature change.

Cradle must not be thy mother's Breast - - But thou wilt wake a -

- gain my Boy a - gain thou'lt rise to life and joy thy Fa - ther never

thy Father ne - ver thy laughing eyes will meet the light un - conscious that e -

- ter - nal night veils his for e - ver veils his for e - ver

# DEAD MARCH

29

Flebile

*p* *f* Trum: Drum

*p* Drum

*f* *p*

*f* *p* *f*

*p* *f*

*f*

LAMENTATION FOR THE DEATH OF ROLLA.  
Sung Mrs Crouch Miss Decamp Miss Dufour Miss Leak Miss Menage.  
Kelly

Let tears of Grati - tude and woe for the brave Rolla ever flow

Let tears of Grati - tude and woe for the brave Rolla ever flow

Let tears of Grati - tude and woe for the brave Rolla ever flow

*p*

for the brave Rol - la ever flow

for the brave Rol - la ever flow

for the brave Rol - la ever flow

for ever flow.

for ever flow.

for ever flow.

Trombone

oboe

Trombone



