

The Music of

PIZARRO,

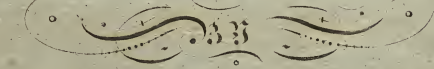
A PLAY,

As now Performing at the

THEATRE ROYAL DRURY LANE,

— with unbounded Applause, —

The Music Composed & Selected

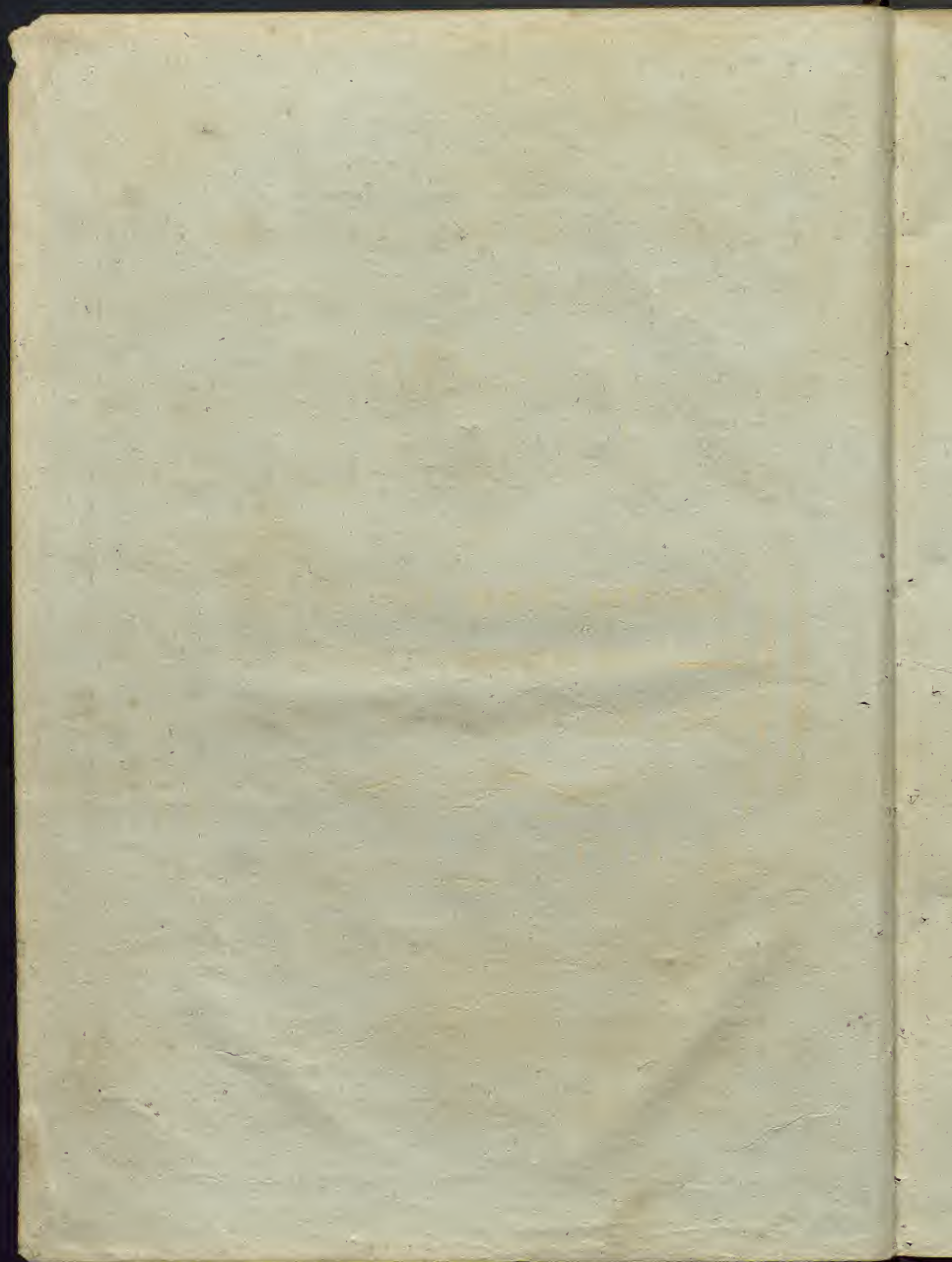


MICHAEL KELLY.

Sold at Stationers Hall,

Pr. 6^s

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all the Music Shops.*



GRAND MARCH

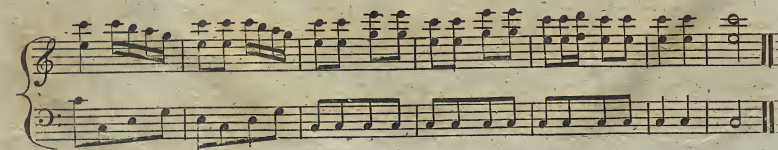
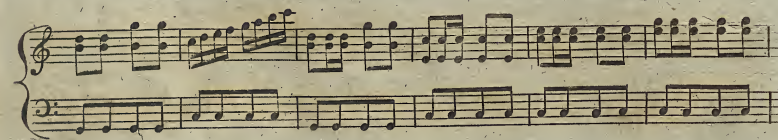
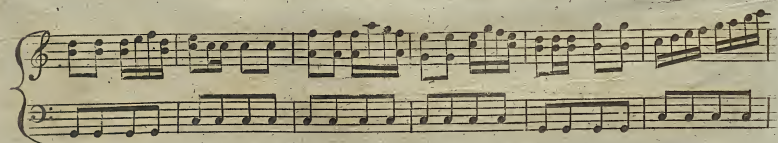
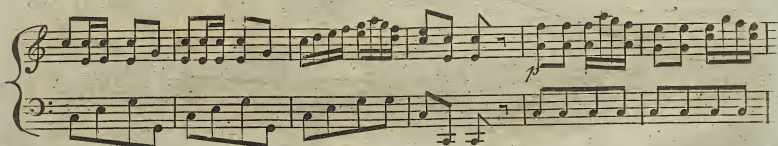
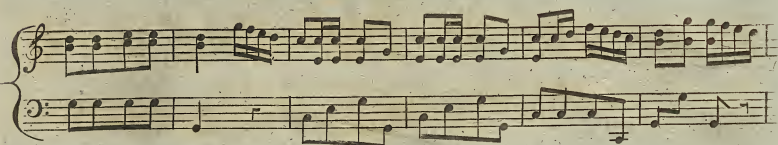
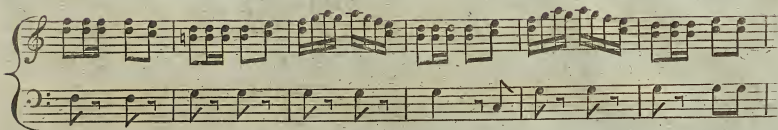
in the Temple of the Sun.

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 six systems of two staves each. The first system shows the initial melody in the treble and a supporting bass line. The second system continues the melody with some chromaticism. The third system features a more complex treble part with sixteenth-note patterns. The fourth system has a similar treble part with a steady bass line. The fifth system includes repeat signs and a key signature change to one flat (B-flat). The sixth system concludes with a double bar line and a first ending bracket labeled '1st' and a second ending bracket labeled '2d'.



MARCH

3

Of Priests and Priestesses in the Temple of the Sun.

Gluck

Maestoso

4 SOLO & SEMI-CHORUS. Sung by M^r Sedgwick, Kelly, Dignum
 M^{rs} Crouch, Mifs 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 toll 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

Piano
Forte

Largo

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

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

sacrifice our sacrifice of fear consume with thine own hal--low'd
sacrifice our sacrifice of fear consume with thine own hal--low'd
sacrifice our sacrifice of fear consume 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

f

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

f

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

p

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

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

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

p

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-sheath'd then

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

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

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

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

be the con-quer-ing Sword un-sheath'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

MARCH

Shaw

Allegro
con
Spirito

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth notes, followed by a more complex rhythmic pattern of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a simple bass line of quarter and eighth notes.

The second system continues the musical piece. The upper staff features a dense texture of sixteenth and thirty-second notes, creating a lively, rhythmic effect. The lower staff continues with a steady bass line of quarter notes.

The third system shows the upper staff with a series of sixteenth-note runs, followed by a more melodic line. The lower staff has a consistent eighth-note bass line. A dynamic marking of *p* (piano) is placed at the end of the system.

The fourth system features a more complex harmonic structure in the upper staff with various chords and intervals. The lower staff has a steady eighth-note bass line. Dynamic markings of *p* and *Cres.* (Crescendo) are present.

The fifth system has a more rhythmic and chordal texture in the upper staff. The lower staff features a very active eighth-note bass line. Dynamic markings of *ii* and *f* (forte) are present.

The sixth system concludes the piece with a final melodic flourish in the upper staff and a steady bass line in the lower staff. The system ends with a double bar line.

GLEE FLY AWAY TIME 13
 Sung by M^{rs} Crouch, M^{rs} Decamp, Stephens, Dufour, & Leak. (Kelly)

Andante
 con moto

M^{rs} CROUCH

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

M^{rs} LEAK

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

M^{rs} DECAMP

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

M^{rs} STEPHENS

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 gaff - - - ley Death

grief dis-may'd should gaff - - - 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

This system contains the first three staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "with friends we love So brave fo", "with friends we love So brave fo", and "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

This system contains the next three staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "true we will share it fly away fly away fly away time", "true we will share it fly away fly away fly away time", and "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

This system contains the final three staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "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", and "nor be the Anxious hour de...lay'd fly away fly away fly away".

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

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

time that foothes 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 foothes the heart by grief dif - may'd.

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

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

Ad Libitum

DISTANT MILITARY MARCH and CHORUS
OF PERUVIANS.

17

Kelly

Allegro
con
Spirito

Musical notation for the first system, featuring a treble and bass clef with a piano (*p*) dynamic marking.

Musical notation for the second system, continuing the instrumental piece.

Musical notation for the third system, including vocal lines and piano accompaniment.

Musical notation for the fourth system, with the vocal line starting the word "Vic-tory".

Musical notation for the fifth system, with lyrics "Hush hush don't you" and "Vic-tory now has made us".

Musical notation for the sixth system, with lyrics "now has made us free we haste we haste our friends to see".

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

f

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 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

beneath whose beams the field was won Raise high the voice

beneath whose beams the field was won Raise high the voice

beneath whose beams the field was won Raise high the voice

beneath whose beams the field was won Raise high the voice

Ura.

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

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

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

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

f

- joice - - rejoice rejoice rejoice rejoice

- joice - - rejoice rejoice rejoice rejoice

- joice - - rejoice rejoice rejoice rejoice

- joice - - rejoice rejoice rejoice rejoice

- joice - - rejoice rejoice rejoice rejoice

Yes be mercileſs thou Tempeſt dire, 25

Sung by M.^r Jordan.

Written by R. B. SHERIDAN. Eſq.^r

Kelly

Andante

Harp or Piano Forte

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

Ad lib.

-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-lonſo's Grave

O'er his pale corſe then while thy lightnings 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 you green bed of moss there lies my Child. O

safer lies from these child's arms a - - - par - - - t he

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

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

Babe - - - if thou wouldst peace - ful rest - - - thy

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 Fa - ther ne - ver thy laugh - ing 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

p *f*
p

p

LAMENTATION FOR THE DEATH OF GILLES.
 Sung by Mrs. Crouch Miss Decamp Miss Dufour 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

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