

PROGRAMME
OF THE
Birmingham Musical Festival
IN AID OF THE FUNDS OF THE
GENERAL HOSPITAL.



TO BE HELD IN THE TOWN HALL,
ON
TUESDAY, WEDNESDAY, THURSDAY & FRIDAY,
AUGUST 28th, 29th, 30th and 31st, 1888.

Under the Distinguished Patronage of

HER MOST GRACIOUS MAJESTY THE QUEEN.

HIS ROYAL HIGHNESS THE PRINCE OF WALES.

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from Charles Hardie

The General Hospital, Birmingham, and The Musical Festival.

THE General Hospital, Birmingham, is one of the oldest and largest Charities of its kind in the provinces. It was projected and partly founded in the year 1766, and was opened for the reception of patients in the year 1799. The Hospital now contains 280 beds for in-patients, together with a very large out-patient department, to which is attached a thoroughly equipped dispensary, presided over by a qualified Dispenser and his assistants. Here, for many hours daily, an anxious, eager and enduring crowd are provided with the drugs or other curatives prescribed for them by the Physicians and Surgeons connected with the Hospital. Comprised within the limits of the Hospital, but detached from the main building, are wards for the treatment of contagious diseases, and also for burns; a nurses' "Home" containing sitting rooms, bath rooms, and fifty-two bedrooms. There is also a Pathologist's laboratory and museum, where the Pathologist of the Hospital gives lectures, with practical demonstration, for the benefit of the students at Queen's College, free of charge.

Within the main building is the Chapel, where Divine Service is performed every Wednesday evening, and on Sunday morning and evening, by the Chaplain to the Hospital, who also visits the wards daily to administer the consolations of Religion to all who are unable to attend the Services in the Chapel. Adequate accommodation is provided for the resident Physicians and Surgeons, and their assistants, for the House Governor, the Matron, and the Steward, as well as for the large staff of male and female servants necessary to such an establishment. There are also extensive kitchens and everything complete, even to the excellent arrangement of fire escapes, powerful hydrants, extinguishers, and water buckets, under the charge of an admirable amateur Fire Brigade, drawn from among the porters of the Hospital, and periodically drilled by one of the Superintendents of the Birmingham Fire Brigade.

To give some idea of the work performed by the Charity, it may be stated that from the 1st January, 1887, to the 31st December, 1887, 3,850 in-patients and 47,941 out-patients were received, making a total of 51,800—a number only 80 short of the whole population of the important town of Northampton, according to the last census. Of the in-patients, 3,269, and of the out-patients, 29,742, were admitted free—that is, without Subscribers' tickets or recommendation of any description, they being mostly accidents or acute medical cases, to the demands of which the doors of the Hospital are always open day and night. Since the opening of the Hospital, the enormous number of 1,808,496 sick and suffering poor have been received, and treated by the Medical and Surgical Staff of the Institution, and though, as it is only natural to suppose, Birmingham and the surrounding manufacturing towns have furnished the largest contingent, still the above number includes many hundreds from nearly every county in the kingdom.

In addition to the benefits derived by patients from the treatment which they receive within the walls of the Hospital, a large number are sent during every year, at the cost of the Hospital, to the Jeffrey Suburban Hospital, at Gravelly Hill, the Birmingham and Midland Counties Sanatorium, at Brossgrove, the Convalescent Home at Solihull, and to the Sea-side Institutions at Rhyl, New Brighton, and Weston-Super-Mare, where they are carefully tended; and by these means thousands have been restored to their families in robust health, and able to re-enter upon the duties of life.

The Hospital has now entered upon its 109th year of Charitable Work in aid of the suffering poor; and during the whole period, its doors have always been open to receive them, regardless of nationality or creed. The Committee therefore earnestly appeal to the visitors attending this Musical Festival of 1888, to help them by making large donations towards the Funds of the Hospital, and by doing all that lies in their power to make the Festival a financial success.

The foregoing sketch of the General Hospital would be incomplete without a few lines referring to the Jeffrey Suburban Branch Hospital. This Hospital is situated at Gravelly Hill, about three miles from Birmingham, and is for the treatment of cases of a Chronic character. It is managed by a Committee, chosen annually from among the Members of the Committee of the General Hospital, and contains Fifty-six Beds, with all the accessories of a Hospital on the newest and most approved principles. The Hospital together with the Eight acres of land surrounding it, is the noble and philanthropic gift of John Jeffrey, Esq., an old and highly respected citizen of Birmingham, who presented it to the Governors and Committee of the General Hospital.

To enable this Branch Hospital to carry on its valuable work without trenching upon the Funds of the Parent Institution, an annual income of at least £3,000 is necessary; and to produce this income an Endowment Fund of £60,000 is required, towards which £27,448 has already been given. The Committee hope that the remaining £32,552 will ere long be forthcoming, so as to place this Branch Hospital on a sound financial basis, and here they would draw attention to the system of "Endowed Beds," of which there are now six; namely one by W. B. Crego-Colmore, Esq.; one by the children of the late Roger Holinsworth, Esq., in memory of their father; and one by Mrs. J. C. Woodhill, in memory of her husband; one by the Licensed Victuallers and Brewers of Birmingham and District; one "in loving memory" per Mr. Jeffrey; and one by Mrs. Adcock, in memory of her husband and of her brother. These "Endowed Beds" are furnished with suitable memorial tablets, and are a means of perpetuating the memory of some departed relative or friend, while aiding in the relief of suffering humanity.

The first Musical Festival in aid of the Hospital was held in 1768, realising the sum of £298. From that period until 1796 seven Festivals were held. In 1799 the scale of the celebrations was enlarged, and since then (with one exception) they have been held triennially. The last eight Festivals (the most brilliant of the series) yielded respectively a very large income to the Hospital—the Festival of 1864 having produced a net return of £5,286, that of 1867, £4,741, that of 1870, £6,195, that of 1873, £6,577, while the amount realised by the Festival of 1876 was £6,071, that of 1879, £5,010, that of 1882, £4,703, and that of 1885, £3,300. A grand total profit, since the foundation of the Festivals, of £119,925 has been paid over to the Hospital. In addition to this amount, the noble organ in the Town Hall (valued at more than £5,000), and an extensive musical library, are the property of the Hospital, the cost having been defrayed out of the Festival receipts.

In regard to Musical Art, the influence of the Birmingham Festivals has been not less marked than the important services they have rendered to the cause of Charity. During the period of upwards of a century over which the Festivals have now extended, they have given the public the choice master-pieces of great composers, interpreted by the most eminent artists, vocal and instrumental. Since 1854—the period of reorganisation—the Festivals have obtained European celebrity, and have been frequently distinguished by the production of original works of the highest rank. Amongst these may be mentioned the "St. Paul" and the "Lob-Gesang," of Mendelssohn, given in 1857 and 1859; and the immortal "Elijah," specially written for Birmingham, and produced at the Festival of 1846, under the conductorship of Mendelssohn himself. In 1855 and 1864 respectively, the oratorios of "Eli" and "Naaman," by Sir Michael Costa, were written for and produced at Birmingham; 1867 witnessed the production of the sacred cantata "The Woman of Samaria," specially composed for Sir Arthur Sullivan's "Light of the World," a work also specially composed for the Birmingham Musical Festival; and in 1870 the oratorio of "The Resurrection," by Professor Macfarren, and "Zion," a sacred cantata by Professor Gade, of Copenhagen, both of which works were composed expressly for the Festival, whilst the celebration of 1882 was distinguished by the production of that world-famed work, by M. Charles Gounod, "The Redemption," and that of 1885, "Mors et Vita," by the same composer, both of which were specially composed for the Birmingham Musical Festival.

Amongst the many secular compositions originally produced at these Festivals may be mentioned the cantata of "Kenilworth," by Sir Arthur Sullivan; "The Bride of Dunkerron," by Mr. Henry Smart; "The Ancient Mariner" and "Paradise and the Peri," by Mr. J. F. Barnett; "Nala and Damayanti," by Dr. Ferdinand Hiller; "Fridolin," by Signor Randegger; "The Corsair," by Mr. Cowen; Gade's "Psyche"; and Dvorak's "Spectre's Bride."

The list of great artists who have assisted at the Festivals includes a large proportion of the names of all those, whether English or Foreign, who have made their names illustrious in the records of Art—such, for example, amongst vocalists, as Billington, Mara, Salmon, Catalani, Malibrán, Garcia, Stephens, Stockhausen, Sontag, Clara Novello, Grisi, Viardot Garcia, Dolby, Hawes, Birch, Barriani, Dehann, Knyvett, Naldi, Vaughan, Labache, Fohmes, Mario, Weiss, and Tiliens; and amongst instrumentalists, Cramer, Lindley, Neukomm, De Beriot, Nicholson, and Dragonetti. To this list may be added the names of all the principal contemporary vocal and instrumental performers—hardly one of real eminence having failed to take part, from time to time, in the Festival performances. To close this brief record it has but to be added that the conductorship of the Festival has been held, at various times, by Mr. Greatorex, Dr. Crotch, Mr. Knyvett, the late Sir Michael Costa, and now by Dr. Richter, whose world-wide reputation was so largely enhanced by his skill at the Festival of 1885.

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WYER, A.

N. B.—The names in *italics* are those of amateurs, whose gratuitous services have been kindly volunteered for the occasion.

WEDNESDAY MORNING, AUGUST 29th, 1888.

NEW ORATORIO - - - "Judith." - - - - - PARRY

"THE REGENERATION OF MANASSEH."

PROCESSIONAL MUSIC OF WORSHIPPERS	Hail, Moloch!	CHORUS	The host of Assur is like a swarm of locusts
SOLO—Mr. E. LLOYD	Draw near and worship	SOLO—Miss ANNA WILLIAMS	Jerusalem was loved of the Lord
CHORUS	Have mercy, dread Moloch	CHORUS OF PRIESTS AND WOMEN	Moloch, hear us now
SOLO—Mr. SANTLEY	Hear ye the word of your god	CHORUS OF ASSYRIANS	The heroes of Assur
CHORUS	Hail, thou art highly favoured	INTERMEZZO SOLO—Mr. E. LLOYD	"I will bear the indignation of God"
SOLO—Mr. E. LLOYD, AND SEMI-CHORUS OF PRIESTS	My children Moloch's? In vain thou seeketh to keep them	CHORUS	The return of Manasseh
CHORUS	Bring now the children	SOLO—Madame PATEY	Wail ye solitary people
SOLO—Mr. SANTLEY	Hearken O King	CHORUS	The Lord is long suffering
CHORUS	Hail Moloch, hail	SOLO—Mr. E. LLOYD	Our king is come again
CHORUS OF PRIESTS	Great Queen, the king calls for his children	SOLO—Madame PATEY	Behold how great is the mercy of our God
SOLO—Madame PATEY	What mean ye ominous messengers	SOLO—Madame PATEY	He brought us out of the darkness
SOLO—Miss ANNA WILLIAMS	Let us obey our fathers' word	TRIO—Miss ANNA WILLIAMS, Madame PATEY, & Mr. E. LLOYD	O that men would therefore praise the Lord
SOLO—Madame PATEY and CHORUS OF PRIESTS	Ah! my children Come, delay	SOLO—Mr. SANTLEY	Hear ye the words of the captain
SOLO—Miss ANNA WILLIAMS	Lady, Thou Queen of Israel	CHORUS	Woe, our city's walls are broken
SOLO—Mr. E. LLOYD, and CHORUS OF PRIESTS	Moloch give ear My people see the Holy Children	SOLO—Miss ANNA WILLIAMS	Let us give thanks
SOLO—Mr. E. LLOYD, and CHORUS OF PEOPLE	Crown we the stainless victims O! awful gods	CHORUS	The God of our fathers
SOLO—Miss ANNA WILLIAMS	Stay your hideous mockeries	SOLO—Mr. E. LLOYD, & CHORUS OF WATCHMEN AND WOMEN OF JERUSALEM	See ye the camp-fires of the host of Assur
CHORUS	Who is this that ralleth at Moloch?	SOLO—Miss ANNA WILLIAMS	When Israel transgressed
SOLO—Mr. SANTLEY	O King give ear	CHORUS	Ho! ye upon the walls Arise O Israel
SOLO—Mr. E. LLOYD	Fear not my people	SOLO—Mr. E. LLOYD	God maketh the battle
		SOLO—Miss ANNA WILLIAMS	I will sing unto the Lord
		CHORUS	Put off O Jerusalem the garment of thy mourning

SYMPHONY IN D, Salomon Set - - - - - HAYDN

PRAISE YE THE LORD (Psalm cxvii) - - - - - FRANZ

CHORUS—DOUBLE CHOIR—Praise ye the Lord.

WEDNESDAY EVENING, AUGUST 29th, 1888.

MISCELLANEOUS CONCERT.

DRAMATIC CANTATA - "The Golden Legend." - - - SULLIVAN

PART THE FIRST.

No. 1. Prologue—SIGNOR FOLI and Chorus	Hasten! Hasten!
No. 2. Scene 1. { Solo Duet Mr. LLOYD, SIGNOR FOLI, and Chorus of Female Voices	I cannot sleep. All Hail, Prince Henry. Through every vein. Slowly, slowly. O glad some Light.
No. 3. Scene 2. { Introduction and Solo—Madame TREBELLI Chorus—Evening Hymn Duet—Madame ALBANI and Madame TREBELLI Solo—Madame ALBANI Duet—Madame ALBANI and Mr. EDWARD LLOYD	Who was it said Amen? My Redeemer and my Lord. Onward and onward.
No. 4. Scene 3. { Chorus and Solo—SIGNOR FOLI Solo—Mr. EDWARD LLOYD Solo and Chorus—Madame ALBANI and CHORUS.	Me recpetet Sion illa. Here am I too. It is the sea. The night is calm and cloudless.

PART THE SECOND.

No. 5. Scene 4. { Ensemble—Madame ALBANI, Mr. EDWARD LLOYD, SIGNOR FOLI, and CHORUS	My guests approach.
No. 6. Scene 5. { Recitative—Madame TREBELLI Solo—Madame TREBELLI	Who is coming. Virgin, who lovest the poor and lowly
No. 7. Scene 6. Duet—Madame ALBANI and Mr. EDWARD LLOYD	We are alone.
No. 8. Choral Epilogue	God sent His messenger, the rain.

CONCERT OVERTURE (Hest - 11) (1st Gang) - - - - - GRIEG

SCENA AND ARIA—Miss ANNA WILLIAMS, "Fidelio" - - - - - BEETHOVEN

OVERTURE—"Meistersinger" - - - - - WAGNER

THURSDAY MORNING, AUGUST 30th, 1888.

ORATORIO

Messiah.

HANDEL

PART I.

OVERTURE.....
 RECITATIVE—Mr. C. BANKS..... Comfort ye my people
 AIR..... Every valley
 CHORUS..... And the glory of the Lord
 RECITATIVE—Signor FOLI..... Thus saith the Lord
 AIR..... But who may abide
 CHORUS..... And He shall purify
 RECITATIVE—Madame PATEY..... Behold! a virgin
 AIR and CHORUS..... O Thou that tellest
 RECITATIVE—Signor FOLI..... For behold! darkness
 AIR..... The people that walked
 CHORUS..... For unto us a child

PASTORAL SYMPHONY
 RECITATIVE—Madame ALBANI..... There were shepherds
 RECITATIVE..... And lo! the angel
 RECITATIVE..... And the angel said
 RECITATIVE..... And suddenly
 CHORUS..... Glory to God
 AIR—Madame ALBANI..... Rejoice greatly
 RECITATIVE..... Then shall the eyes
 AIR..... He shall feed His flock
 CHORUS..... Come unto Him
 CHORUS..... His yoke is easy

PART II.

CHORUS..... Behold the Lamb of God
 AIR—Madame PATEY..... He was despised
 CHORUS..... He gave His back to the
 CHORUS..... smiters
 CHORUS..... Surely He hath borne
 RECITATIVE—Mr. C. BANKS..... All we like sheep
 RECITATIVE—Mr. C. BANKS..... All they that see Him
 RECITATIVE—Mr. C. BANKS..... He trusted in God
 AIR..... Thy rebuke
 RECITATIVE—Mr. C. BANKS..... Behold and see
 AIR..... He was cut off
 RECITATIVE—Mr. C. BANKS..... But thou didst not leave

CHORUS..... Lift up your heads
 FULL CHORUS..... He is the King of glory
 RECITATIVE—Mr. C. BANKS..... Unto which of the angels
 AIR—Madame ALBANI..... Let all the angels
 CHORUS..... How beautiful
 CHORUS..... Their sound is gone out
 AIR—Signor FOLI..... Why do the nations
 CHORUS..... Let us break
 RECITATIVE—Mr. C. BANKS..... He that dwelleth
 AIR..... Thou shalt break them
 GRAND CHORUS..... Hallelujah

PART III.

AIR—Madame ALBANI..... { I know that my Redeemer
 CHORUS..... liveth
 CHORUS..... Since by man came death
 CHORUS..... By man came also
 CHORUS..... For as in Adam all die
 CHORUS..... Even so in Christ

RECITATIVE—Signor FOLI..... Behold! I tell you
 AIR..... The trumpet shall sound
 (Trumpet obligato, Mr. ELLIS)
 GRAND CHORUS..... { Worthy is the Lamb
 Amen

THURSDAY EVENING, AUGUST 30th, 1888.

MISCELLANEOUS CONCERT.

NEW CANTATA

Callirhœ.

BRIDGE

PART I.

CHORUS..... { Before the silver-footed
 RECIT.—Madame ALBANI..... Dawn
 SOLO—Mr. EDWARD LLOYD..... Take hence your gifts
 RECIT.—Madame ALBANI..... O stony-hearted maid
 SOLO—Mr. EDWARD LLOYD..... Thou seekest love
 DUET—Madame ALBANI and Mr. EDWARD LLOYD..... Spurn not the God
 PRAYER—Mr. EDWARD LLOYD..... { Despise not love
 RECIT.—Mr. EDWARD LLOYD..... Oh! Dionysos, hearken
 CHORUS..... Lo! while I speak
 CHORUS..... Oh! horror
 CHORUS..... Hear us Zeus
 SOLO—Madame TREBELLI and CHORUS..... { Who comes to rouse the god
 SOLO—Madame TREBELLI and CHORUS..... { We men of Calydon
 CHORUS..... { All Father Zeus
 CHORUS..... { A strange sound fills the air

SOLO—Madame TREBELLI and CHORUS..... { Clouds and darkness are
 RECIT. & AIR—Madame ALBANI..... round the Olympian home
 PROCESSIONAL MARCH..... Woe is me
 DUET—Madame ALBANI and Mr. EDWARD LLOYD and CHORUS..... { Take the offering
 RECIT.—Mr. EDWARD LLOYD and CHORUS..... { Coresses! no more delaying
 SCENA—Madame ALBANI..... { O Thou my love
 CHORUS..... Ah! Coresses, what deed is
 CHORUS..... this
 CHORUS..... Ah! Peace! for heard ye
 CHORUS..... not
 CHORUS..... Oh! Sorrow
 CHORUS..... Rejoice ye men of Calydon

PART II.

PIANOFORTE CONCERTO IN A MINOR—Miss FANNY DAVIES

SCHUMANN

SCENA and ARIA—MADAME ALBANI—"Softly" WEBER
 "Sighs".....

SCENA—Mr. EDWARD LLOYD—"Prestidig" WAGNER
 "Meistersinger".....

ORCHESTRAL FANTASIE..... GRIEG

ENTRE ACTE—"Meistersinger"..... WAGNER

OVERTURE, Academische Fest..... BRAHMS

FRIDAY MORNING, AUGUST 31st, 1888.

SACRED CANTATA - - - Magnificat. - - - - - BACH

CHORUS.....	{ Magnificat. My soul doth magnify the Lord	CHORUS.....	{ Fecit potentiam The Lord hath showed strength
AIR—Madame TREBELLI.....	{ Et exultavit spiritus meus. And my Spirit hath rejoiced	AIR—Mr. BANKS.....	{ Depositum potentes He hath put down the mighty
AIR—Miss ANNA WILLIAMS.....	{ Quia respexit. For He hath regarded	AIR—Madame TREBELLI.....	{ Esurientes implevit bonis He hath filled the hungry
CHORUS.....	{ Omnes generationes. The Youth inspired	CHORUS.....	{ Suscepit Israel His servant Israel
AIR—SIGNOR FOLI.....	{ Quia fecit mihi magna For He that is mighty	CHORUS.....	{ Sicut locutus est Even as He promised
DUET—Miss ANNA WILLIAMS and Madame TREBELLI.....	{ Et misericordia And His mercy is on them	CHORUS.....	{ Gloria Patri Glory be to the Father

SYMPHONY, No. 5, IN C MINOR - - - - - BEETHOVEN

MESSE DES MORTS - - - - - BERLIOZ

TENOR SOLO MR. EDWARD LLOYD.

FRIDAY EVENING, AUGUST 31st, 1888.

ORATORIO - - - - - Saul. - - - - - HANDEL

PART I.

OVERTURE.....		ORCHESTRA.....	Sinfonia
CHORUS.....	How excellent Thy name	RECITATIVE—Miss AMBLER.....	{ Already see the daughters of the land
AIR—Miss ANNA WILLIAMS.....	An infant rais'd	CHORUS.....	Welcome, welcome Mighty
TRIO—Madame PATEY, Mr. BRERETON, and Mr. C. BANKS	Along the monster Athiest strode	RECITATIVE—Mr. SANTLEY.....	{ What do I hear David his ten thousand slow
CHORUS.....	The Youth inspired	CHORUS.....	To him ten thousand With rage I shall burst
CHORUS.....	{ Our fainting courage soon restored	AIR—Miss ANNA WILLIAMS.....	Imprudent women
CHORUS.....	How excellent Thy name	AIR—MADAME PATEY.....	Fell rage and black despair
CHORUS.....	Hallelujah	RECITATIVE—Mr. PIERCY.....	Rack'd with infernal pains
RECITATIVE—Miss AMBLER.....	He comes! He comes!	AIR—MADAME PATEY.....	O Lord whose mercies
AIR—Miss AMBLER.....	O God-like Youth!	RECITATIVE—Mr. PIERCY.....	'Tis all in vain
RECITATIVE—Madame PATEY, Mr. C. BANKS, and Mr. SANTLEY.....	Behold! O King	AIR—Mr. SANTLEY.....	{ A serpent in my bosom warm'd
AIR—Madame PATEY.....	O, King, your favour	RECITATIVE—Mr. SANTLEY.....	Has he escaped my rage
RECITATIVE—Mr. PIERCY.....	O early piety	RECITATIVE—Mr. PIERCY.....	O filial piety
AIR—Miss ANNA WILLIAMS.....	What abject thoughts	AIR—Mr. PIERCY.....	No cruel father, no,
RECITATIVE—Miss ANNA WILLIAMS.....	Yet think on whom	CHORUS.....	{ Preserve him for the glory of thy name
AIR—Mr. PIERCY.....	Birth and fortune I despise		
AIR—Miss ANNA WILLIAMS.....	{ See! See! with what a scornful air		

PART II.

CHORUS.....	Envy! eldest born of hell!	DUET—Miss ANNA WILLIAMS and Madame PATEY.....	{ O fairest of ten thousand fair
RECITATIVE—Mr. PIERCY.....	Ah! dearest friend	CHORUS.....	Is there a man
AIR—Mr. PIERCY.....	{ But sooner Jordan's stream I swear	ORCHESTRA.....	Sinfonia
RECITATIVE—Madame PATEY.....	O strange vicissitude	RECITATIVE—Madame PATEY.....	{ Thy father is as cruel and as false
RECITATIVE—Mr. PIERCY.....	My father comes	DUET—Miss ANNA WILLIAMS and Madame PATEY.....	{ At persecution I can laugh
RECITATIVE—Mr. PIERCY and Mr. SANTLEY.....	{ East thou obey'd my orders?	RECITATIVE—Miss AMBLER and Mr. BRERETON.....	Whom dost thou seek?
AIR—Mr. PIERCY.....	Sin not O king	AIR—Miss ANNA WILLIAMS.....	Author of peace
AIR—Mr. SANTLEY.....	As Great Jehovah lives	ORCHESTRA.....	Sinfonia
RECITATIVE—Mr. PIERCY and Mr. SANTLEY.....	Appear my friend	RECITATIVE—Mr. SANTLEY.....	The time at length is come
RECITATIVE—Mr. SANTLEY.....	{ Yes, he shall wed my daughter	RECITATIVE—Mr. PIERCY and Mr. SANTLEY.....	Where is the son of Jesse?
RECITATIVE—Miss ANNA WILLIAMS.....	{ A Father's will has authorized my love	CHORUS.....	O fatal consequence of rage

PART III.

RECITATIVE—Mr. SANTLEY.....	Wretch that I am	CHORUS.....	Mourn Israel
RECITATIVE—Mr. SANTLEY.....	'Tis said here lives a woman	AIR—Miss ANNA WILLIAMS.....	{ O let it not in Gath be heard
RECITATIVE—Miss ANNA WILLIAMS.....	With me what would'st thou?	AIR—Miss ANNA WILLIAMS.....	Brave Jonathan his bow he'd drew
AIR—Miss ANNA WILLIAMS.....	Infernal spirits	CHORUS.....	Eagles were not so swift as they
RECITATIVE—SIGNOR FOLI and Mr. SANTLEY.....	Why hast thou forced me?	AIR—Madame PATEY.....	In sweetest harmony they liv'd
ORCHESTRA.....	Sinfonia	CHORUS.....	O fatal day
RECITATIVE—Madame PATEY and Mr. BANKS.....	Whence com'st thou?	AIR—Mr. BRERETON.....	Ye men of Judah weep no more
AIR—Madame PATEY.....	Impious wretch!	CHORUS.....	Gird on thy sword
ORCHESTRA.....	Dead March		

