

OMAI

PART 1

SCENE 1 :

A Morai in Otaheite by Moonlight.

Otoo discovered making Invocations to the Genii of his Ancestors for their Assistance to fix his Son on the Throne.

Accompanied Recitative

Flutes

Bassoons

Violins I

Violins II

Bass

Solo Voice I

Keyboard (Celestina)

Otoo

Hail to this aw-ful place, Sa-cred Fi - a-too-ka hall.

Fl.

Vln. I

Vln. II

Bass

Where O - ta - hai - tām Chiefs in e - ver - la - sting Mo-e lie. Wā - riors re-known'd on tū - no's san-guine plains with hard fought Vic-to-ry crown'd, tho'

Bass

herein Dath ye mould-er, yet the Ro-yal line can ne-ver fail pre-serv'd by Tow-hā's pow'r di-vine. And theil-lustri-ous Name by glorious ac-tions dear to Fame in my be-lov'd O-mai shall ne-ver ne-ver die.



Air 1

Vln. I

Vln. II

Bass

Otoo

God _ of Bo - la Bo - la hear! ac - cept this plan-tain, yam, and Hog, well roas - ted, ac - cept this plan-tain yam, and Hog, well roas - ted, off - 'rings to _ thy God-head dear, With

Fl. *Cadenza*

Vln. I

Bass

p *f* *f*

Ma - hee sweet as e - ver boas-ted; and while thus I low-ly bend, let my hum-ble suit a - scand. let my hum-ble suit a - scand.

p *f* *f*

Voiccad lib.

When the Sacrifice blazes up

Accompanied Recitative

Allegro

Vln. I

Vln. II

Bass

f *f*

Otoo

The flames a - rise, blest Sa - cri - fice!

Bass

Tow - ha snuffs the fa - vour; pro - pi - tious sign of Grace be - nign, sure To - ken of his fa - vour.

Recitative

Bass

Otoo

Say, shall my son O - ma - i reign? greet Tow - ha now an an - swer deign.

Towha assumes the appearance of a Chief Mourner.

Symphony

Vln. I

Bass

dim.

Moderato

Vln. I

Bass

f *p* *p*

Otoo (appalled)

(falls prostrate)

My quiv' - ring flesh, my Limbs be-dew'd all o'er; each fee - ble sense my eyes my voice no more.

Towha

AIR 2

Affettuoso

Spi - rits of peace that ho - ver round, oh, cheer his mor - tal sight! dis - pel with sweet re - spon - sive

Celestina

107

sound the Hor - rors of the night with sweet re - spon - sive sound.

107

Towha answer'd by the Spirits (Celestial Music)

The musical score for "Towha" is presented in a multi-staff format. The top staff is for the vocal soloist, with lyrics in English and Māori. Below it are four staves for the vocal quartet, labeled Treble, Contr-Alto, Tenore, and Basso. The bottom two staves are for the string quartet, labeled Celestina and Bass. The score includes various musical notations such as clefs, time signatures, key signatures, and dynamic markings like *pizz* and *arco*. The lyrics are in both English and Māori, with the English lyrics being: "My A-ried Band art ready to run to swim to fly at my com-mand to run to swim to fly at my com-mand". The Māori lyrics are: "Māu A-ried Band art ready to run to swim to fly at my com-mand to run to swim to fly at my com-mand".

Towha

115
My A-ried Band art ready to run to swim to fly at my com-mand to run to swim to fly at my com-mand

Chorus of Spirits

115
Treble
ready
run to swim to fly at thy com-mand

Contr-Alto

Tenore

Basso

115
3
Celestina

115
Bass
pizz
arco

The Spirits appear

Recitative

Bass

126

6

Towha

126

His dar - ling Son with mo - tions soft as Ma - o - a in Gales hi - ther con - vey my gen - tle Spi - rits a - way a - way

The Spirits disappear

[illegible]

(Soft Music, and Omai brought in)

Andante

Fl. *pp*

Bsn. *pp*

Vln. I *pp*

Vln. II *pp*

Bass *p*

Sweet soft soo-thing Airs at - tend Thou art mine and I'm O-ma-i's friend.

Symphony

Fl. *p*

Ob. *p*

Bsn. *p*

Vln. I *p*

Bass *p*

Chorus of Spirits (Air 3)

Allegro

Treble *f* Hap - py Fa - ther O - ta - hei - té's heir O - too's hope and Tow - ha's care, Hap - py Fa - ther O - ta - hei - té's heir O - too's hope and Tow - ha's care,

Alto *f* Hap - py Fa - ther O - ta - hei - té's heir Hap - py Fa - ther O - ta - hei - té's heir O - too's hope and Tow - ha's care,

Tenor *f* Hap - py Fa - ther O - ta - hei - té's heir Hap - py Fa - ther O - ta - hei - té's heir O - too's hope and Tow - ha's care,

Bass Voice *f* Hap - py Fa - ther O - ta - hei - té's heir Hap - py Fa - ther O - ta - hei - té's heir O - too's hope and Tow - ha's care,

Bass (Vc.) *f* Hap - py Fa - ther O - ta - hei - té's heir Hap - py Fa - ther O - ta - hei - té's heir O - too's hope and Tow - ha's care,

Recitative

Bass

Towha

My Pre - cepts still from fol - ly shall di - rect him This po - tent Ta - lis - man from harm pro - text him.

Britannia speaks :

*Mark, native Islander, thy fate is mine,
For Mine.
The Queen of Isles, the mistress of the main !
Upon my sea-girt shore, by Neptune fenc'd,
Kind greeting, pleasure, welcome sweet receive,
Still shall my sons, by Cook's example taught,
This new-found world protect and humanize.
In soft alliance bound, this British maid
Be thine, and love, a radiant throne shall fix
Firm as a rock, where sits bright Liberty.*

Places the Talisman by the side of Omai. Thunder and Lightning. Britannia is seen holding Londina.

Furioso

Vln. I *fff*

Vln. II *fff*

Bass *fff*

Vln. I *mf* *p* *dim.* *pp* *ppp*

Vln. II *legato*

Bass *mf* *p* *dim.* *pp* *ppp*

Recitative

Otoo

177 This splen-did Vi-sion oh my Son o-bey Tow-ha com-mands for En-gland quick a-way But are lov'd Youth you quit your Na-tive

187 shore Your Ri-val O - c - did - dee shall re - store the Ro - yal En - signs Bri-tain to con - vince that in O - ma - i she re-ceive's a Prince.

fz

SCENE II : Inside of a Morai of the ancient Aree-de-by's, ancestors of Omai

Enter Oroo and Omai.

Andante

Recit: *stacc.* *f* *fz* *p*

193 *stacc.* *f*

200 O - c - did-dee's crimes there's no re - mis-sion My ven - geance waits to pu-nish his Am-bi-tion A - las to spare him you in v - ain im-plore me Quick fly and bring the Trai-tor here be-fore

207 **Omai kneels** *p*

f

**Calls to Spirits,
who bring in
Oediddee**

Symphony

Allegro con Spirito

217

Vln. I *ff*

Vln. II *f*

Vla.

Bass *f*

218

Vln. I *espress.*

Vln. II

Vla.

Bass

225

Ob.

224

Vln. I

Vln. II

Bass

233

Bass *fz*

237

Oediddee

Oh sage O - too, ac - cept my true con - tri - tion, I yield o - be - diance to each hard con - di-tion, Your Son still loves me still I love that Son, From

espress.

239

Vln. I

Vln. II

Vla.

Bass

239

Largo

Child-hood still the race of Life we've run my smal - test — grief was an - guish to his heart his sligh-test joy would ev - 'ry joy im-part.

246

Fl.

Ob.

246

Vln. I

Vln. II

Bass

254

Vln. I

Vln. II

Bass

Odiddee

O'-er Groves of Co - ral thro' the deep, Where Mo - ge Fish their Re - vels keep, Our staunch Ca - noes in Com - fort glide, Tho' stern Far-oo - a swells the Tide,

263

Fl.

263

Vln. I

Bass

263

Small the Dan - ger each cou'd see, Friend - ship cried you're safe with me, Small the Dan - ger each cou'd see Friend - ship cried you're safe with me.

271

Fl.

Ob.

Vln. I

Vln. II

Bass

271

2d Verse

On the Hill that up - ward tow'rs, Crown'd with shrubs of sweetest Flow'rs, There we taste there we taste eter - nal Spring.

281

Small Flute

Fl.

281

Vln. I

Vln. II

Bass

281

While the wat - tle Bird shall sing,

287

Fl.

Ob.

287

Vln. I

Vln. II

Bass

287

Dou - ble joys to him and me, E - ver such let Friend-ship be, Dou - ble joys to him and me, E - ver such let Friend-ship be.



OMAI

Recitative

Bass

299 **Otoo** **Oediddee** **Otoo**
 Re-sign fond Youth each sil-ly vain pre-ten-tion. What good a- waits my ta- cit con- de- scm- sion. Yaur for- tunewith my Sons I'll link for - e- ver, So strong that nought but Death your fates can se- ver.

308

317 **Allegro**
 Sur-rou- ding Isles shall own thy Sov- reign sway, Ee dis- tant Wa-te-oo shall Bri- tute pay be your their Chief their pow't- full A- re- kee. TO- ma- i leave the O- ta- hei- ti- an Crown this is O - too's de- croe.

Bass

317

Air 5

Con Spirito

Vln. I

Oediddee

A - dieu Prince O - ma - i and glad - ly re - ceive, That true and kind wel - come that Bri - tons can give That true and kind wel - come that Bri - tons can give A -

Bass

324

324

324

ad lib.

a Tempo

337

337

fz

Vclti Chorus

357

Horn

Vln. I

Vln. II

Bass

357

A - dieu Prince O - ma - i and glad - ly re - ceive, That true and kind wel - come that Bri - tons can give that wel - come wel - come wel - come wel - come that

A - dieu Prince O - ma - i and glad - ly re - ceive, That true kind wel - come Bri - tons can give that wel - come wel - come wel - come wel - come that

A - dieu Prince O - ma - i and glad - ly re - ceive, That true kind wel - come Bri - tons give that wel - come wel - come wel - come wel - come that

A - dieu Prince O - ma - i and glad - ly re - ceive, That true and kind wel - come that Bri - tons can give that wel - come wel - come wel - come wel - come that

379

Vln. I

Vln. II

Vla.

Bass

379

true and kind wel - come that Bri - tons can give

true and kind wel - come that Bri - tons can give

true and kind wel - come that Bri - tons can give

true and kind wel - come that Bri - tons can give



SCENE III : A view of Plymouth Sound, with Part of Mount Edgumb, where Omai, with Harlequin as his servant; as also does Don Struttolando, with Clown as his servant : both in pursuit of the Object of their affections, Londina. Different comic business is here introduced, with the two following

Air 6

381

Horn

Vln. I

Vln. II

Vla.

Bass

381

Wewitzer (as an old Watercress Woman)

Cold and hun-gry tho' I sing, Wa-ter cress-es of — the Spring, Your mo-ney Nigh-bours lit - tle less is to buy my nice Spring Wa-ter cress-es, buy my nice Spring Wa-ter cress-es.



Moderato

Air 7

389

Vln. I

Vln. II

Bass

389

Wewitzer (as an old Fairy)

Keep it pri - thee keep it, My kind my gen'-rous Boy, And fan - tly nim-bly use it, Shou'd sur - ly Care an - noy, Quick

403

Vln. I

Vln. II

Bass

403

Symphony

pos - ting on a Sun - beam, Here po - tent Tow - ha sent me, His charge take care of Har - le - quin, And pow'r - ful spells he lent me. Be

409 *p* still O - ma - i's Va - let be still O - ma - i's Va - let, He with kind re - gard will still re - ward thy care and strict fi - de - li - ty let Pi - ty touch thy Bo - som thro'

409 *p espress*

414 *Symphony*

414 fro - lic and va - ga - ry, And thou shalt e - ver find me, Thy true and guar - dian Fai - ry thy true and guar - dian Fai - ry thy true and guar - dian Fai - ry.

The scene ends with Omai's losing his Talisman, and their going off to a Justice of Peace for its recovery

421 *Allegro*

421

443

SCENE IV :

The Justice Room, where Omai gets back his Talisman,
but loses one of his Royal Ensigns, which by some magic Odour produces the Effects mentioned in the following...

Air 8

Recitative : Justice, Captain, Constables and Men

445 *Allegretto*

445

445 **1st Man (Constable)** Look here please your wor-ship this ve-ry fine thing my Eye but it's fit for the nob of a King as you are to pu-nish what-

445 **2nd Man (Captain)**

454

454 **Justice** e - ver's a - miss pray what's to be done with the stea - ler of this I wish I may ne-ver with Ven'-son be stuff'd. If e - ver I saw such a beau - ti - ful tuft and

463

Vln. I

Bass

467

now by my ho-nor I've thought of a use for this wing of a Tur-key or Tail of a goose 'twill make a Choice top for the head of my wife 'tis mine and so now there's an End of the strife.



Glee

471 **Allegretto**

Ob.

Vln. I

Bass

471

1st Man (Constable)

2nd Man (Constable)

f *p* *f*

Justice

I vow it is won-derous plea - sing A-chee Oh Zounds it has set me a snee - zing A-chee A-chee A-chee It's a

Oh dear what a de-li-cate smel! heigh but why I yawn thus I can't tell heigh

489

Vln. II

Vla.

Bass

489

1st Man

3rd Man (Constable)

2nd Man

3rd Man

f *p* *p*

plume for a Ro - yal of France A - chee or a Cap for a Knight of the Thi - stle why what the Deuce makes me thus Dance and tho' I've no mind I must whi - stle whu

heigh whistles heigh

495

Bass

495

4th Man

1st Man

4th Man

3rd Man

5th Man

f

A-chee, this per - fume good Sir let me try Achee a Oh Dear A - chee, Lack a Dai - sy I find I must cry oh dear oh oh oh oh oh -

whu per - fume in - deed worth the ha - ving ha ha ha by the Lord it has set me a Lau-ghing ha ha ha ha ha ha ha ha

heigh heigh heigh

Voliti Chorus

505

1st Man

2nd Man (Constable)

3rd Man

4th Man

5th Man

Justice

Bass

505

To set me a sneez - ing and all by a Smell a - chee a - chee a a a a - chee these

To set me a danc - ing a danc - ing and all by a Smell (Dances)

To set me a whistl - ing a whistl - ing and all by a Smell whu these

To set me a cry - ing and all by a Smell oh these

ha ha ha ha To set me a laugh - ing a laugh - ing and all by a Smell ha ha ha ha ha ha ha ha ha ha these

To set me a yawn - ing and all by a Smell these

f

Scene VIII (actually VII) : A view of Margate from behind the Pier... The Company are entertain'd by a Master of a Raffling Toy- Shop with the following :

Sung by Mr Edwin
in the Character of a Raffling Toy Shop Man, at Margate

Sung by Mr Edwin

Edited by Julian Besset 2012

Omai and Harlequin with Londina and Colombine leave Europe, and are pursued, which closes the First Part.

SCENE I. A View of the Balagans of Kamtschatka, (on the Eastern Coast of Asia) where Omai and his Party are received by the native Kamtschadales, who afterwards falls into a laughable Mistake with respect to the Clown's appearance.

Air (Clown)

Edited by Julian Besset 2012

699

Vln. I

Vln. II

Bass

pizz

arco

f

Cadenza

ff

La - dies with my dress, Will not be much ta - ken, In Air or Sea, tho' gad it sav'd my ba - con. sav'd my ba - con.

Inside of a Jourt, where the Manners of the Natives are depicted in their Reception of Omai and his Suit, by dancing and singing the following

SCENE II

Glee

Air 9 (Natives)

694

Give me thy paw, my bon-ny bon-ny Bear, And here come dip thy muz-zle, Tho' a good warm coat thy back doth wear, When ten - pests blow the drif - ted snow, Oh

Give me thy paw, my bon-ny bon-ny Bear, And here come dip thy muz-zle, Tho' a good warm coat thy back doth wear, When ten-pests blow the drif - ted snow, Oh

Give me thy paw, my bon-ny bon-ny Bear, And here come dip thy muz-zle, Tho' a good warm coat thy back doth wear, When ten - pests blow the drif - ted snow,

697

that's the time for a mer-ry mer-ry sup, So we'll cheer our hearts with a chir-ping cup, So we'll cheer our hearts with a chir-ping cup, And close to - ge - ther muz-zle. *mf* We

that's the time for a mer-ry mer-ry sup, So we'll cheer our hearts with a chir-ping cup, So we'll cheer our hearts with a chir-ping cup, And close to - ge - ther muz-zle. *mf* We

that's the time for a mer - ry sup, the time for a mer - ry sup, So we'll cheer our hearts with a chir-ping cup, And close to - ge - ther muz-zle. When the North-wind whi-stles we dance to the note,

697

qui ver and we quaff, We shi ver and we laugh, We qui-ver and we quaff, We shi-ver and we laugh, at the chrys - tal beard that hangs from the Goat; that hangs from the Goat;

qui ver and we quaff, We shi ver and we laugh, We qui-ver and we quaff, We shi-ver and we laugh, at the chrys - tal beard that hangs from the Goat; that hangs from the Goat;

and we quaff, *f* and we laugh, We qui-ver and we quaff, We shi-ver and we laugh, at the chrys - tal beard that hangs from the Goat; that hangs from the Goat;

Da Capo: P 2nd time

SCENE III. A dreary Ice Island, where the Parties encounter a Variety of Dangers, and Escape to

SCENE IV. A Village in Tongataboo, the most beautiful and considerable of the Friendly Islands.

Rondeau & Chorus

Chorus of Villagers of the Friendly Islands

The Natives enter, fabricating their feathered Garments and singing the following

695

Vln. I

Bass

Allegro

695

Drums, Naffas, Paggas, &c. &c (*)

Plen-ty gives, and for-tune smiles, O'er our hap-py Fri-en-dly Isles, While so blest what should we do But sing, O sweet Ton - ga - ta-boo, But sing, O sweet Ton - ga - ta - boo,

697

Fine

697

Fine Men alone

On this green and fra-grant spot, Down we here to - ge-ther squat, With our scar-let plu-mage crown'd, While the ka - va-bowl goes round. While the ka - va-bowl goes round.

697

Bass

697

Women alone

Here in shades of whar - ra Palms, Co - coa-milk, de - li - cious Yams, Dance the Ma - i, Naf - fa best, Nim - ble pag - ge tune our feet, tune our feet, tune our feet,

Da Capo al Segno

Recitative

Bass

707

Oberea

For - bear, rash mor - tal, nor with un - hal - low'd foot pro - fane the sa - cred mo - ra! stop, on pain of ins - tant Death!

Towha speaks : *Hold ! the fatal pooa drop !*
Faking Omai's life, you kill your friend,
For know, their vital threads I've interwoven - her end
Strife, hate contending emulation,
& on that sordid wretch, his persecutor,
hurl thy indignation.

[An Indian acquaints Oberea of their pursuit of Omai, to whom she is an Enemy.]

Vln. I

Vln. II

Bass

713

Oberea

Cheer thy heart, benot a - fraid; Trust, by O - ber - e - a's aid Lon - di - na thou shalt soon re - co - ver From her

729

Vln. I

Vln. II

Vla.

Bass

729

wild and va - grant lo - ver; For my fa - v'rite O - e - did - dee, Of O - ma - i's pranks I'll rid ye.

Irish Tune

They all go off in search to Another Part of the Sandwich Islands, where the Natives are entertained, by an Otaheitean Traveller, with the following

Sung by Mr Edwin in the character of an Otaheitean Traveller

Vln. I

Vln. II

Bass

727

731

731

In de big Ca - noe I o'er o - cean swim me, Jack and mer - ry crew Give good li - quor to me.
 2.Oh! I suck'd the the gin, and run - me, Vid de de jol - ly dog, Den to Lon - don com - me;
 3.Snug as lit - tle mouse From de vind and vea - ther, Drag'd a - bout in house Made of trus and lea - ther:
 4.But dis la - dy fine Call me u - gly di - vil, Gui - nea, glass of wine, Den so sweet and ci - vil;

735

Ob.

735

Vln. I

Vln. II

Bass

735

O - ver sand and rocks Teach me sail, no pad-dle; Teach me den to box, So to use my dad-dle. Tol lol lol lol li tol lol lol lod-di tol lol lol lolli tol lol lol lod-di.
 Vat you tink of dat: Rice my hair did pow-der, Rub my head vid fat, Dat's to make me prow-der. Tol lol lol &c.
 To de wo-man fair Up de stair I trot-tae; She did sit on chair, On the floor I squat-tae. Tol lol lol &c.
 In her spou-sy jump As of kiss I bog her, Give my head a tump, Cry, get out dam Ne-gar. Tol lol lol &c.

SCENE VII (VIII?). Where he escapes from his Enemies to Otaheite, and is pursued by Oberea, &c.

SCENE VIII (IX?). A Moon-light Scene in a sequester'd Part of Otaheite.
Oberea and the Pursuers enter.

Recitative

Ob. *Solo*

Vln. I

Vln. II

Bass *pizz.* *arco*

Ob. *sfz*

Vln. I

Vln. II

Bass

Oberea

Soft and li-ghtly tread, as fal-ling snow u-pon the Hoo-hoo's wing. In this de-li-cious spot By

Vln. I

Vln. II

Bass

ad lib:

sweet Ka-bul-la's op'ning O - dours rich - ly per-fum'd, Where cree-ping Ta-ro and E-ho-ce spring;

Allegretto

Vln. I

Vln. II

Vla.

Bass

ad lib.

Where dan-cing Sha-dows Che-quer the Car - pet of this green Al - ove, Fa - vou'd re-treat of wild O - ma-i, Lon - di-nia fair, and Love.

Largo

Ob.

Vln. I *legato*

Vln. II

Vla.

Bass

Here my Spells are plan - ted wi - thout num - ber;

Allegro

Ob.

Vln. I

Vln. II

Vla.

Bass

Where sweet de-lu-sive Airs shall lull each tense to slum-ber.

Volti

Scene IX (X ?). Oberea's Dwelling (full of magical instruments &c.).

Oberea prepares to wreak her Vengeance on Omai, but is counteracted by Towha.

Towha speaks : *Hold! The fatal pooa drop ! Taking Omai's life, you kill your friend, For know, their vital threads I've interwoven - here end Strife, hate contending emulation. Confirm their generous reconciliation, & on that sordid wretch, his persecutors hurl their indignation.*

[Oberea reflects on the Danger her favorite Oediddee was lately in.]

[Air 14]

Affetuoso

Vln. I

Vln. II

Vla.

Bass

Ce - les - tial sound 'tis sure the Voice of Heav'n Pre - vents a deed I'd ne-ver have for - giv'n

Oberea

Furioso

Vln. I

Vln. II

Bass

Light-nings flash, and Thun - ders roll, Swell the Tu - mults of my Soul. Swell the Tu - mults Swell the Tu-mults the

Towha

Vln. I

Vln. II

Bass

Tu - mults of my Soul. To wi - cked E - tee's

Oberea

Vln. I

Vln. II

Bass

Al - tar bear them, With tooth of Shark in piece meal tear them tear then tear then tear then tear then tear then With tooth of Shark in piece meal

[illegible]

**Missing lines : [Burn, consume, and feast my eyes
With the blazing facrifice.]**

They retire, & Omai's followers fall into the snare.



Recitative, accompanied, Oediddee; &c

Passage printed without music :

Oediddee delivers Londina to Omai.

*Oh, potent Oberea ! now extend
Thy kind protection to my much lov'd friend.*
Otoo : *Omai's union with the British fair, goddess ratify.*
Oberea : *Content !*
Otoo : *Then peace,*
Oedid : *And love.*
All. And harmony shall crown the nuptial tie.
[Oberea joins their hands.]
[Clouds ascend, & the whole stage changes to the last scene]

RECITATIVE (Missing).

Oediddee : *Vassals, to your lawful Prince of Otaheite*
 Otoo : *Ye tribes of Ulitea, Mataia, Mataeva, Huaheine*
Hear ! Ye people scatter'd o'er the wide Pacific Main.



TRIO

Recitative

Oberea
Na-tions, war-riors, chiefs re-nown'd, From the dis-tant isles a-round As - sem - ble all, and hail your King, As -

Odiddee
Na-tions, war-riors, chiefs re-nown'd, From the dis-tant isles a-round As - sem - ble all, and hail your King, As -

Otoo
Na-tions, war-riors, chiefs re-nown'd, From the dis-tant isles a-round As - sem - ble all, and hail your King, As -

Bass

Vln. I

Vln. II

Vla.

Bass

sem - ble all, and hail your King, Let tri - umph ring. Let tri - umph ring. Sound the Conch _____ sound sound sound sound sound sound

sem - ble all, and hail your King, Sound the Conch _____ Let tri - umph ring. Let tri - umph ring. sound sound sound sound sound sound

sem - ble all, and hail your King, Let tri - umph ring. Sound the Conch _____ Let tri - umph ring. sound sound sound sound sound sound

Bass

Sy(mphony)

Vln. I

Vln. II

Vla.

Bass

Conch

sound the Conch sound the conch let tri - umph ring sound the conch let tri - umph ring.

sound the Conch sound the conch let tri - umph ring sound the conch let tri - umph ring.

sound the Conch sound the conch let tri - umph ring sound the conch let tri - umph ring.

Bass



A view of the Great Bay of Otaheite at Sunset.

On one side a Magic Palace - the Bay filled with ships & boats, bringing the Deputies from the different quarters of the globe that have been visited by Captain Cook, &, bearing presents & congratulations to Omai, on his advancement to the throne of his Ancestors, & who afterwards approach him dressed characteristically, according to their several countries, in the following

PROCESSION

An Eatooa addresses Omai :

Translation :

*"Ambassadors & Plenipos, here swear fealty in the name of all your states to Prince Omai;
who has travelled farther than any canoe paddled, in the Country of mighty George whose great sword
in the hand of Elliott, keeps the Strong Rock from the rich King master of 400 fat hogs;
he can command a 1000 fighting men, & 20 strong-handed women to thump him to sleep,
& I, your Prophet, prophecy, that these supreme delights, by George's aid, Omai ne'er shall want !
All Reverence !"*

I
A dancing girl of Otaheite
6 Men of Otaheite (as Attendants preceding)

II
One Chief of New Zealand
2 Warriors - ditto -
1 common Man - do -
1 woman with a child - do -

III
One Chief of Tanna
2 men - do -
1 woman - do -

IV
1 Chief of Marquesas
2 men - do -

V
1 Chief of Friendly Islands
4 man - do -

VI
1 Chief of Sandwich Islands
7 men - do - (plain Helmets)
1 Chief - do - (feathered Helmet)
7 men - do - (with dittos)

VII
1 Chief of Easter Island
2 men - do -

VIII
1 Chief of Tschutski Tartars
4 men - do -
1 woman - do -

IX
1 Russian
2 Russian women

X
1 Chief of Kamtschatka
4 man - do -
1 woman & child - do -

XI
2 men of Noottha Sound
1 woman - do -

XII
2 men of Oonalashka
1 woman of - do -

XIII
2 men of Prince William's Sound
1 woman - do -

XIV
The Otaheitean Girl with Presents to the Captain
12 Otaheitean Dancers

XV
The English Captain & Sailors

Sung by Mr. Brett and Mrs. Martyr

899 **Captain** **Oberea**

Ac-cept from migh-ty George our Sov'-rign Lord, In sign of Bri-tish Love, this Bri-tish Sword. Oh, Joy! a-way my use-less spells and Ma-gic charms, A Bri-tish sword is proof a-gainst the World in Arms.

899

6 6 5 4

Largo

907 **Captain** *espress.* **Treble**

Al-lay of joy! O-why-æ's fa-tal Shore, Brave Cook, your great O-ro-ro-no is no more!

907 **Basso**

p

912

Fl.

Bsn.

912

Sb. 1

912

Sb. 2

912

Sb. 3

912

Sb. 4

912

Muffled Drum
(=Timp.)
original notation

912

Alto

Tenor

Mourn, mourn O - why - e's fat - al shore, For Cook, our great O - ro - no, is no more!

Mourn, mourn O - why - e's fat - al shore, For Cook, our great O - ro - no, is no more!

Mourn, mourn O - why - e's fat - al shore, For Cook, our great O - ro - no, is no more!

[illegible]

947

Vln. II

Bass

Tutti

947

947

f Yet the Ge - nius of Bri - tain for - bids us to grieve since COOK e - ver ho - nor'd, im - mor - tal shall live.

947

f and the Ge - nius of Bri - tain for - bids us to grieve since COOK e - ver ho - nor'd, im - mor - tal shall live.

947

f and the Ge - nius of Bri - tain for - bids us to grieve since COOK e - ver ho - nor'd, im - mor - tal shall live.

946

Vln. I

Vln. II

Vla.

Bass

ff *sf* *sf* *sf* *sf*

946

946

Yet the Ge - nius of Bri - tain for - bids us to grieve since COOK e - ver ho - nor'd, im - mor - tal shall live.

Yet the Ge - nius of Bri - tain for - bids us to grieve since COOK e - ver ho - nor'd, im - mor - tal shall live.

Yet the Ge - nius of Bri - tain for - bids us to grieve since COOK e - ver ho - nor'd, im - mor - tal shall live.

Yet the Ge - nius of Bri - tain for - bids us to grieve since COOK e - ver ho - nor'd, im - mor - tal shall live.

Yet the Ge - nius of Bri - tain for - bids us to grieve since COOK e - ver ho - nor'd, im - mor - tal shall live.



Old Tune

Sung by Mr Edwin in the character of an English Sailor

953

Ob.

953

Horn

953

Vln. I

Vln. II

Bass

953

When

963

Bass

963

I come back to bon - ny Shad - well Dock. Fol de rol lol de ra Fol de rol lol la How the Girls will stare at their friend Jack Block, With his chip chow, Cher - y chow, Fol de lid - dle la de do,

971

Fl.

Ob.

Horn

Vln. I

Vln. II

Bass

971

fol

lol

971

fol

lol