

The  
**VOCAL WORKS**

*Composed by*

**G. F. HANDEL,**

Arranged for the

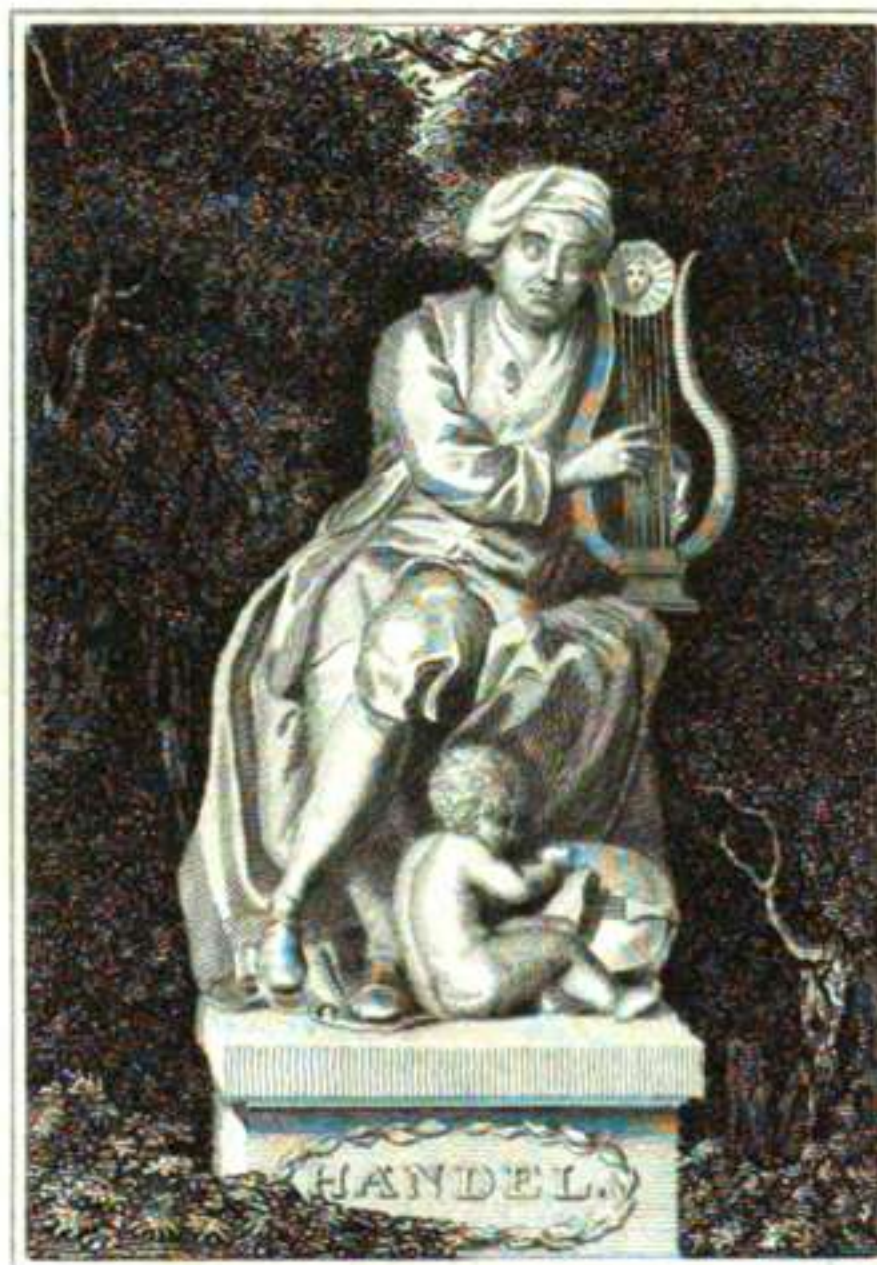
**Organ or Piano Forte,**

BY

**J. John Clarke,**

OF

**CAMBRIDGE.**



After Guido.

LONDON,  
PRINTED FOR BUTTON, WHITAKER & BEADNELL,  
N<sup>o</sup> 75, S<sup>t</sup> PLOTS CHURCH YARD.

Vol. V.



**SADAMAR,**

*Composed by*

**G. F. HANDEL,**

*Arranged for the*

**Organ or Piano Forte,**

*By*

**DR. JOHN CLARKE,**  
*Cambridge.*



*J. Murray del.*

*"Welcome as the dawn of Day,  
To the Pilgrim on his Way."*

*Engraved by James Taylor.*

Ent. Sta. Hall.

Price 2.2.0

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# OVERTURE

## SOLOMON

**LARGO.**

The musical score is written for piano in G major and common time. It consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic and includes a first ending (*1<sup>st</sup>*) and a second ending (*2<sup>d</sup>*). The second system features a forte (*f*) dynamic. The third system includes a first ending (*1<sup>st</sup>*) and a second ending (*2<sup>d</sup>*). The fourth system continues the main melody. The fifth system includes a first ending (*1<sup>st</sup>*) and a second ending (*2<sup>d</sup>*). The sixth system concludes with a first ending (*1<sup>st</sup>*) and a second ending (*2<sup>d</sup>*), followed by a repeat sign and a final cadence.



ALLEGRO  
MODERATO.

**ALLEGRO.**

4



5  
CHORUS of PRIESTS.

YOUR HARPS AND CYMBALS RAISE

CHORUS. ALLEGRO.

Canto 1<sup>mo</sup>  
Alto 1<sup>mo</sup>  
Ten: 1<sup>mo</sup>  
Basso 1<sup>mo</sup>  
Canto 2<sup>do</sup>  
Alto 2<sup>do</sup>  
Ten: 2<sup>do</sup>  
Basso 2<sup>do</sup>  
Chorus.  
ALLEGRO

Your harps and cymbals sound To great Je - ho - vah's praise,  
Your harps and cymbals sound To great Je - ho - vah's praise,



8 - - - - -



Your harps, Your harps and cymbals  
 Your harps, Your harps and cymbals  
 Your harps, Your harps and cymbals  
 Your harps, Your harps and cymbals  
 Your harps, Your harps and cymbals

8

sound, sound, sound, sound, Un...to the Lord of  
 sound, sound, sound, sound,  
 sound, sound, sound, sound, To great  
 sound, sound, sound, sound,  
 Your harps, Your harps and cymbals sound, sound, sound,  
 Your harps, Your harps and cymbals sound, sound, sound,  
 Your harps, Your harps and cymbals sound, sound, sound, To great  
 Your harps, Your harps and cymbals sound, sound, sound,

ten.

hosts, Your will ing voi ces raise, Your willing voices

Your willing voices raise, Your voi ces raise,

Je ho vah's, To great Je ho vah's praise,

Un to the Lord of Hosts, Your

To great Je

Un to the Lord of Hosts, Your willing voices

Je ho vah's, To great Je ho vah's praise, Un to the Lord Your

Un to the Lord of Hosts, Your

raise, Your voi ces raise, Your harps and cymbals

Un to the Lord of hosts, Your voi ces raise Your voi ces raise, Your harps and cymbals

Un to the Lord of hosts, Your harps and cymbals sound,

will ing voi ces raise, Your voi ces raise, Your

ho vah's, To great Je ho vah's praise Your harps and cymbals

raise, Your voi ces raise, Your voi ces raise,

will ing voi ces raise, Your harps and cymbals sound,

will ing voi ces raise, Your will ing voi ces raise,

A

sound, Your harps and cymbals sound, Your willing voices raise,  
 sound, and cym - - bals sound, Your willing voi - ces raise,  
 and cym - - bals sound, Your willing voi - ces raise,  
 harps and cym - - bals sound, Your willing voi - ces raise,  
 sound, Your harps and cymbals sound, Your will - ing voices  
 Your harps and cym - bals sound, Your will - ing voices  
 Your harps and cym - bals sound, Your will - ing voices  
 Your harps and cym - bals sound, Your will - ing voices

Your harps and cym - bals sound, sound, sound, Your voices raise, Your  
 Your harps and cym - bals sound, sound, sound, Your voices raise, Your  
 Your harps and cym - bals sound, sound, sound, Your voices raise, Your  
 Your harps and cym - bals sound, sound, sound, Your voices raise, Your  
 raise, Your voi - ces raise, Your harps and cym - bals sound, sound,  
 raise, Your voi - ces raise, Your harps and cym - bals sound, sound,  
 raise, Your voi - ces raise, Your harps and cym - bals sound, sound,  
 raise, Your voi - ces raise, Your harps and cym - bals sound, sound,

willing voices raise, raise, Un\_ to the Lord of hosts, Your

willing voices raise, raise,

willing voices raise, raise, Your will-ing voices

willing voices raise, raise, To great Je-----

Your harps and cymbals sound, Un\_ to the Lord of hosts,

Your harps and cymbals sound, Un\_ to the Lord of hosts,

Your harps and cymbals sound, Un\_ to the Lord of hosts,

Your harps and cymbals sound, To great Je-----

ten:

will-ing voi-ces raise,----- Your voi-ces raise, be

To great Je-----

raise, your voi-ces raise, Unto the Lord of hosts, Your

ho--vah's, To great Je--ho--vah's praise, Your cym--bals sound, Your willing voices

Your will-ing voi-ces raise, Your willing voices

To great Je--ho--vah's praise, Your cym--bals sound,

To great Je--ho--vah's praise, Your cym--bals sound,

ho--vah's, To great Je--ho--vah's praise, Your cym--bals sound, Your willing voices

8

ho... vah's praise, your voi... ces raise. To great Je...  
 will... ing voi... ces raise, your voi... ces raise. Your will... ing voi ces  
 raise, your voi... ces raise. Your  
 raise, your voi... ces raise. Un... to the Lord of hosts, Your  
 raise, your voi... ces raise. Your will... ing voi... ces  
 Your  
 raise, your voi... ces raise. Your

ho... vah's praise, Your voi... ces raise. Your harps and cymbals sound,  
 raise... Your voi... ces raise. Your harps and cymbals sound,  
 will... ing voi ces, your will... ing voi... ces raise. Your harps and cymbals sound,  
 will... ing, will... ing voi... ces raise. Your harps and cymbals sound,  
 will... ing voi... ces raise, Your voi... ces raise. Your willing voices  
 raise... Your voi... ces raise. Your willing voices  
 will... ing voi ces, your will... ing voi... ces raise. Your willing voices  
 will... ing, will... ing voi... ces raise. Your willing voices

sound, Your willing voices raise, Un - to the

sound, Your willing voices raise, To great

sound, Your willing voices raise, raise, Your willing voices raise,

raise, Your harps and cymbals sound, sound, raise, Your willing voices raise,

raise, Your harps and cymbals sound, sound, raise, Your willing voices raise,

raise, Your harps and cymbals sound, sound, To great

ten:

Your willing voices raise, Your voi - - - es raise, your voices raise, raise,

Lord, your will - ing voi - ces raise, sound, Your harps and cymbals

Je - - - ho - - - vah's praise, To great

sound, Your harps raise, Your willing voices raise, raise,

sound, Your harps raise,

sound, Your harps raise,

Je - - - ho - - - vah's praise, To great

ten: ten:

Your willing voices raise, Your willing voices raise, Your willing voices raise  
sound, Your willing voices raise, Your voi - ces raise  
sound, Your willing voices raise, Your voi - ces raise  
Je - ho - vah's praise, To great Je - ho - vah's  
raise, raise, Your willing voices raise, Your willing voices raise  
raise, raise, Your voi - ces raise  
raise, raise, Your voi - ces raise

ten:

Your willing voices raise  
Your willing voices raise  
Your willing voices raise  
praise, To great Je - ho - vah's praise, To great Je - ho - vah's  
Your willing voices raise  
Your willing voices raise  
Your willing voices raise  
Your willing voices raise

praise, To great Je - ho - vah's praise, To great Je - ho - vah's



Up to the Lord of hosts, Your will - ing voi - ces raise -

Your voi - ces

Your willing voices raise - Your voi - ces

praise, To great Je - ho - vah's, To great Je - ho - vah's

Up to the Lord of hosts, Your will - ing voi - ces raise -

Your voi - ces

Your willing voices raise - Your voi - ces

praise, To great Je - ho - vah's, To great Je - ho - vah's

ten: ten:

Your voi - ces raise, Your willing voices raise, Your willing voi - ces raise, Your will - ing voices

raise, Your voi - ces raise, Your willing voices raise, Your willing voices raise,

raise, Your voi - ces raise, Your willing voices raise, Your willing voi - ces raise, Your voi - ces

praise, Your voi - ces raise, Your willing voices raise, Your will - ing voi - ces

Your voi - ces raise, Your willing voices raise, Your willing voi - ces raise, Your willing voi - ces

raise, Your voi - ces raise, Your willing voices raise, Your willing voices raise,

raise, Your voi - ces raise, Your willing voices raise, Your willing voi - ces raise, Your voi - ces

praise, Your voi - ces raise, Your willing voices raise, Your will - ing voi - ces

8

raise, To great Je - - ho - - vah's praise,  
 Your voices raise, Your willing voices raise, Your voi - - ces  
 raise, Un - to the Lord of hosts, Your will - ing voi - ces raise, Your voi - ces  
 raise, Un - to the Lord of hosts, Your will - ing voi - ces raise, To  
 raise, To great Je - - ho - - vah's praise,  
 Your voices raise, Your willing voices raise, Your voi - - ces  
 raise, Un - to the Lord of hosts, Your will - ing voi - ces raise, Your voi - ces  
 raise, Un - to the Lord of hosts, Your will - ing voi - ces raise, To

8

Unto the Lord of hosts, Your will - ing voi - ces raise, To  
 raise, Un - to the Lord of hosts, Your voi - ces raise, To  
 raise, Your willing voices raise, Your voi - ces raise, To  
 great Je - - ho - - vah's, To great Je - ho - vah's praise, To  
 Unto the Lord of hosts, Your will - ing voi - ces raise, To  
 raise, Un - to the Lord of hosts, Your voi - ces raise, To  
 raise, Your willing voices raise, Your voi - ces raise, To  
 great Je - - ho - - vah's, To great Je - ho - vah's praise, To

ten: ten: ten: ten:

great Je-ho-vah's praise.  
great Je-ho-vah's praise.  
great Je-ho-vah's praise.  
great Je-ho-vah's praise.  
great Je-ho-vah's praise.  
great Je-ho-vah's praise.  
great Je-ho-vah's praise.  
great Je-ho-vah's praise.

# PRAISE YE THE LORD.

Aria.

ANDANTE  
LARGHETTO

The first system of the Aria features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo markings 'ANDANTE' and 'LARGHETTO' are positioned to the left of the piano part. The vocal line begins with a whole note rest, followed by a series of quarter and eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

The second system continues the vocal and piano parts. The vocal line includes several measures with a 'tr' (trill) marking above the notes. The piano accompaniment maintains its rhythmic pattern, with some chords marked with 'tr'.

The third system continues the vocal and piano parts. The vocal line features more trills and melodic movement. The piano accompaniment provides harmonic support with various chordal textures.

Praise ye the Lord for all his mercies past, Praise ye the

The fourth system marks the beginning of the vocal entry with the lyrics 'Praise ye the Lord for all his mercies past, Praise ye the'. The vocal line is on a single staff, and the piano accompaniment is on two staves. Dynamics markings 'f' (forte) and 'p' (piano) are present in the piano part.

Lord for all his mercies past, for all his mercies past, Whose truth, whose

The fifth system continues the vocal entry with the lyrics 'Lord for all his mercies past, for all his mercies past, Whose truth, whose'. The vocal line and piano accompaniment continue through this system.

jus-tice will for e-ver last. Whose truth, whose jus-tice will

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "jus-tice will for e-ver last." followed by a rest, then "Whose truth, whose jus-tice will". The piano accompaniment includes dynamic markings of *f* and *p*.

for e-ver last, will for e-ver last.

The second system continues the vocal line with the lyrics "for e-ver last, will for e-ver last." The piano accompaniment continues with a steady rhythmic pattern.

Praise ye the Lord for all his mer-cies past, Whose truth, whose

The third system features the vocal line with lyrics "Praise ye the Lord for all his mer-cies past, Whose truth, whose". The piano accompaniment includes a dynamic marking of *f*.

jus-tice will for e-ver last. Praise ye the Lord for all

The fourth system continues the vocal line with lyrics "jus-tice will for e-ver last. Praise ye the Lord for all". The piano accompaniment includes a dynamic marking of *f*.

his mer-cies past, Praise -- ye the Lord for all his mer-cies past,

The fifth system concludes the vocal line with lyrics "his mer-cies past, Praise -- ye the Lord for all his mer-cies past,". The piano accompaniment continues with a steady rhythmic pattern.

Whose truth, whose jus - tice will for e - ver last, will for e - ver

last. Whose jus - tice, whose truth will for e - ver last

will for e - ver, will for e - ver last.

Praise - ye the Lord for all - his

mer - cies, for all - for all his mer - cies past,

First system of musical notation, featuring a vocal line and piano accompaniment in a key with two flats.

Second system of musical notation with lyrics: Praise - ye the Lord for all - his mercies, Praise - ye the

Third system of musical notation with lyrics: Lord for all his mer- cies past, Whose

Fourth system of musical notation with lyrics: truth, whose jus- tice will for e- ver last. will for ever last, Whose

Fifth system of musical notation with lyrics: truth will for e- ver will for e- ver last. will for e- ver last.

Praise ye the Lord for all his mer-cies past, Whose

truth, whose jus-tice will for e-ver last, will for e-ver last.

Whose truth, whose jus-tice will for e-ver

ADAGIO.

last.

*Tem:mo for*



# WITH PIOUS HEART.

## CHORUS. GRAVE.

Canto 1<sup>mo</sup>  
Alto 1<sup>mo</sup>  
Tenore 1<sup>mo</sup>  
Basso 1<sup>mo</sup>  
Canto 2<sup>do</sup>  
Alto 2<sup>do</sup>  
Tenore 2<sup>do</sup>  
Basso 2<sup>do</sup>

With pi-ous heart and Ho-ly tongue, Re-

With pi-ous heart and Ho-ly tongue, Re-

With pi-ous heart and Ho-ly tongue, Re-

With pi-ous heart and Ho-ly tongue, Re-

With pi-ous heart and Ho-ly tongue, Re-

With pi-ous heart and Ho-ly tongue, Re-

With pi-ous heart and Ho-ly tongue, Re-

With pi-ous heart and Ho-ly tongue, Re-

With pi-ous heart and Ho-ly tongue, Re-

Chorus.  
GRAVE.

ten: ten:

-- sound your Ma-ker's name, With pi-ous heart and Ho-ly

-- sound your Ma-ker's name, With pi-ous heart and Ho-ly

-- sound your Ma-ker's name, With pi-ous heart and Ho-ly

-- sound your Ma-ker's name, With pi-ous heart and Ho-ly

-- sound your Ma-ker's name, With pi-ous heart and Ho-ly

-- sound your Ma-ker's name, With pi-ous heart and Ho-ly

-- sound your Ma-ker's name, With pi-ous heart and Ho-ly

-- sound your Ma-ker's name, With pi-ous heart and Ho-ly

-- sound your Ma-ker's name, With pi-ous heart and Ho-ly

ten: ten:

tongue, Re-sound your Ma-ker's name.

tongue, Re-sound your Ma-ker's name.

tongue, Re-sound your Ma-ker's name.

tongue, Re-sound your Ma-ker's name.

tongue, Re-sound your Ma-ker's name.

tongue, Re-sound your Ma-ker's name.

tongue, Re-sound your Ma-ker's name.

tongue, Re-sound your Ma-ker's name.

tongue, Re-sound your Ma-ker's name.

A TEMPO ORDINARIO.

Till dis-tant nations catch the song,

Till dis-tant nations catch the song, catch the song.

Till dis-tant nations catch the song, catch the song,

Till distant nations catch the song, catch the song,

Till dis-tant nations catch the

Till dis-tant

Till dis-tant

Till dis-tant

A TEMPO ORDINARIO.

Till dis-tant

And glow with ho-ly flame

And glow with ho-ly flame, with ho-ly flame.

And glow with ho-ly flame, with ho-ly flame.

And glow with ho-ly flame

song, catch the song,

na-tions catch the song,

na-tions catch the song,

na-tions catch the song,

And glow with ho-ly flame

And glow with ho-ly flame with ho-ly

And glow with ho-ly flame with ho-ly

And glow with ho-ly flame

Till dis-tant na-tions

Till dis-tant na-tions catch the song, Till dis-tant na-tions catch the song,

Till dis-tant na-tions catch the song, Till dis-tant na-tions catch the song,

Till dis-tant

Till

flame.

Till dis-tant na-tions catch the song, Till dis-tant na-tions catch the song,

flame.

Till dis-tant na-tions catch the song, Till dis-tant na-tions catch the song,

catch the song, Till dis-tant nations catch the song, And glow with holy flame

nations catch the song, Till dis-tant na-tions catch the song, And glow with ho-ly

dis-tant na-tions catch the song, Till dis-tant nations catch the song, catch the song,

Till dis-tant nations catch the song, Till dis-tant nations catch the song,

8

And glow with ho-ly flame

flame. And glow with ho-ly flame And glow with ho-ly

And glow with ho-ly flame And glow with ho-ly

flame. And glow with ho-ly flame

And glow with ho-ly flame

And glow with ho-ly flame

And glow with ho-ly flame

And glow with ho-ly flame

And glow with ho-ly flame

with ho-ly flame - - - with ho-ly flame - - - And  
 flame - - - Till dis-tant na-tions catch the song,  
 flame - - - Till dis-tant  
 Till dis-tant na-tions catch the song,  
 And glow - - - with ho-ly flame - - -  
 flame - - - Till dis-tant na-tions catch the song,  
 flame - - - Till dis-tant

Till dis-tant na-tions catch the song,  
 8 - - -

glow - - - And glow with ho-ly flame, And glow - - - with ho-ly flame, with ho-ly  
 And glow - - - with ho-ly flame, Till dis-tant  
 nations catch the song, And glow with ho-ly ho-ly flame,  
 And glow - - - with ho-ly flame - - -  
 And glow with ho-ly flame, And glow with ho-ly flame, with ho-ly  
 And glow - - - with ho-ly flame, Till dis-tant  
 nations catch the song, And glow with ho-ly ho-ly flame,  
 And glow - - - with ho-ly flame - - -

8 - - -

flame, with ho-ly flame.  
 nations catch the song, with ho-ly flame.  
 Till dis-tant  
 with ho-ly flame. Till dis-tant nations catch the song,  
 flame with ho-ly flame.  
 nations catch the song, with ho-ly flame.  
 Till dis-tant nations catch the  
 with ho-ly flame. Till distant nations catch the song,

Till dis-tant na-tions catch the song, And glow---  
 Till distant nations catch the song,  
 nations catch the song, Till dis-tant nations catch the  
 Till dis-tant nations catch the song, And glow---  
 Till dis-tant nations catch the song,  
 song, Till dis-tant nations catch the

with ho - ly flame, with ho - ly flame, Till dis - tant na - tions catch the song, And glow with ho - ly  
 And catch the song, And glow - - - - - And glow with ho - - - ly flame, And glow with ho - ly  
 song, And glow - - - - - with ho - ly flame, And glow - - - - - And glow with ho - ly  
 Till dis - tant na - tions catch the song, Till dis - tant na - tions catch the song, And glow with ho - ly  
 with ho - - ly flame, with ho - ly flame, Till dis - tant na - tions catch the song,  
 And catch the song, And glow - - - - - And glow with ho - - - ly flame,  
 song, And glow - - - - - with ho - ly flame, And glow - - - - -  
 Till dis - tant na - tions catch the song, Till dis - tant na - tions catch the song,

flame. - - - - - And glow with ho - ly flame - - - - -  
 ho - - - - ly flame. And glow with ho - ly flame, with ho - ly flame. And  
 ho - - - ly flame. And glow with ho - ly flame, with ho - ly flame. And  
 flame. - - - - - And glow with ho - ly flame,  
 And glow with ho - ly flame - - - - - And glow with ho - ly flame,  
 And glow with ho - ly, ho - - - - ly flame, And glow with ho - ly flame, with ho - ly flame. And  
 And glow with ho - ly, ho - - - - ly flame, And glow with ho - ly flame, with ho - ly flame. And  
 And glow with ho - ly flame - - - - - And glow with ho - ly flame,





And catch the song, And catch the song, And glow with ho-ly

And catch the song, And catch the song, And glow with ho-ly

nations catch the song, And catch the song, And glow with ho-ly

And catch the song, And catch the song, And glow with ho-ly

song, And catch the song, And catch the song, And glow with ho-ly

And catch the song, And catch the song, And glow with ho-ly

Till dis-tant nations, And catch the song, And catch the song, And glow with ho-ly

And catch the song, And catch the song, And glow with ho-ly

8-----

flame----- And glow with ho-ly flame,

flame, And glow, And glow with ho-ly flame, And glow with ho-ly flame, And glow with ho-ly flame.

flame, And glow, And glow with ho-ly flame, And glow with ho-ly flame, And glow with ho-ly flame.

flame----- And glow with ho-ly flame.

flame----- And glow with ho-ly flame.

flame, And glow, And glow with ho-ly flame, And glow with ho-ly flame, And glow with ho-ly flame.

flame, And glow, And glow with ho-ly flame, And glow with ho-ly flame, And glow with ho-ly flame.

flame----- And glow with ho-ly flame.

# ALMIGHTY POWER.

SOLOMON.

Recit. Accomp.

LARGO ASSAI.

Musical notation for the beginning of the piece, including vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'LARGO ASSAI'.

Musical notation for the first system of lyrics. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "Almighty pow'r, who rulst the earth and skies,"

Musical notation for the second system of lyrics. The lyrics are: "And bade gay order from confusion rise Whose gracious hand re- liev'd thy slave distress'd,"

Musical notation for the third system of lyrics. The lyrics are: "With splen-dour cloath'd me, and with know- ledge bless'd;"

Musical notation for the fourth system of lyrics. The lyrics are: "With splendour cloath'd me, and with knowledge bless'd; for"

Thy finish'd temple with thy presence grace, And shed thy heav'n-ly glo-ries o'er the

place.

### IMPERIAL SOLOMON.

ZADOCK.

Im-pe-ri-ol So-lo-mon, thy pray'rs are heard.

Recit:

### SEE FROM THE OP'NING SKIES.

ZADOCK.

See from the op'ning skies descending flames involve the sacrifice, And

Recit: Accompl

lo, within the sacred dome, That gleamy light, Profusely bright, Declares the Lord of Hosts is come.

# SACRED RAPTURES CHEAR MY BREAST.

ZADOCK

Aria.

MAESTOSO

for

*lr*

Sa-cred rap-tures cheer my breast,

*lr*

*p*

for

Rush-ing tides of hal-low'd zeal; Joys- - - - - too

*p*

fierce to be exprest, too fierce to be exprest, In this swell-ing heart I feel. In this swell

ing

heart I feel.

*f*

Sa-cred rap-tures cheer my breast, Rush-ing tides of hal-low'd zeal,

*p*

Joy- too fierce to be exprest, too fierce to be exprest,

In this swell ing heart,

In this swell - ing heart I feel.

*for*

Joys

In this swell

*p* *for* *p*

ADAGIO.

ing heart,

In this swell - ing heart I feel.

ADAGIO.

Tem:mo

*for*

Warm

en - thusias - tic fires

*p*

In my panting bo- - - som roll, In my pant-ing bo- - som roll, Hope of bliss that

ne'er expires, Dawns up-on my ra-vish'd soul. Hope of bliss that ne'er ex-pires- - -

that ne'er expires, Dawns up-on my ra - vish'd soul.

Sa-cred raptures cheer my breast, Rushing tides of hallow'd zeal;

*for*

Joys - - - too fierce to be exprest, too fierce to be exprest,

Joys In this swell

ing heart, In this swell

ing heart, Joys too fierce, too fierce to be exprest,

ADAGIO.

In this swelling heart I feel.

ADAGIO for Tem: 1mo

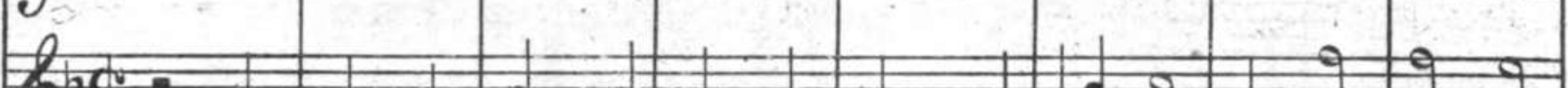


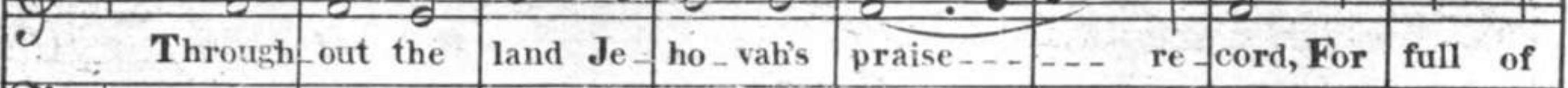
# THROUGHOUT THE LAND JEHOVAH'S PRAISE RECORD.

## CHORUS. ALLA BREVE.

Canto.  Through out the land Je - ho - vah's

Alto. 

Tenore.  Through out the land Je - ho - vah's praise - - - - re - cord, For full of

Basso. 

Chorus.  **ALLA BREVE.** 

 praise - - - - re - cord For full of pow'r and mer - cy is the Lord, - - - - and

 Through out the land Je -

 pow'r and mer - cy is the Lord, full of pow'r - - - - and mer - - - - cy





 mer - cy is the Lord. For full of

 - hovah's praise - - - - re - cord, For full of pow'r For full of pow'r - - - - of

 is the Lord - - - - and mer - cy is the Lord. For full of



Throughout the land Je - ho - vah's praise - - - - re cord, For full of



pow'r of pow'r and mer\_cy is the Lord.  
 pow'r of pow'r and mer\_cy is the Lord.  
 pow'r and mer\_cy is the Lord Through out the land, Je-  
 pow'r and mer\_cy and mer\_cy is the Lord. Through

Through out the land Je\_ho\_vah's praise Je-  
 Through out the land Je\_ho\_vah's praise re\_cord, For full of  
 \_ho\_vah's praise re\_cord Je\_ho\_vah's praise Je-  
 out the land Je\_hovah's praise re\_cord, For full of pow'r and

hovah's praise re\_cord, Through out the land Je\_ho\_vah's praise re-  
 mer\_cy is the Lord, of mer\_cy is the Lord.  
 \_hovah's praise re\_cord, Through out the land Je\_ho\_vah's praise, Je-  
 mer\_cy is the Lord. Through out the land Je\_ho\_vah's

cord,  
 Through out the land Je-hovah's praise --- re-cord, For full of pow'r and  
 ho-vah's praise re-cord.  
 praise --- re cord, For full of pow'r and mer-cy is the Lord, full of

Through out the  
 mer-cy is the Lord.  
 Through out the land Je-hovah's praise, Je-hovah's praise re-cord,  
 pow'r --- is the Lord. Through out the land Je-ho-vah's praise --- re-

land Je-ho-vah's praise --- re-cord, For full of pow'r and mer-cy  
 full of pow'r ---  
 ---cord, For full of pow'r and mer-cy is the Lord.

Canto 1<sup>mo</sup>

Alto 1<sup>mo</sup>

Ten: 1<sup>mo</sup>

Basso 1<sup>mo</sup>

Canto 2<sup>do</sup>

Alto 2<sup>do</sup>

Ten: 2<sup>do</sup>

Basso 2<sup>do</sup>

is the Lord Through out the land Je- ho- vah's praise re  
 is the Lord Through out the land Je- ho- vah's praise Through out the land Je-  
 Through out the land Je- ho- vah's praise re- cord, Je- hovah's praise  
 Through  
 is the Lord Through out the land Je- ho- vah's praise re-  
 is the Lord Through out the land Je- ho- vah's praise Through out the land Je-  
 Through out the land Je- ho- vah's praise re- cord, Je- hovah's praise  
 Through

8

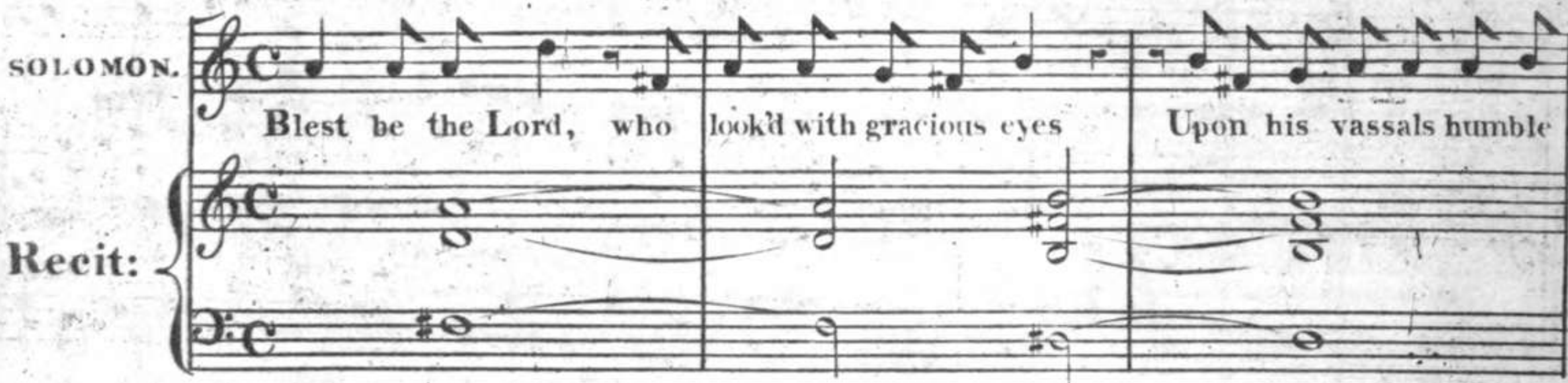
- cord, Through out the land Je- hovah's praise re- cord, For full of  
 - ho- vah's praise re- cord, Through out the land Je- hovah's praise re- cord, For full of pow'r and  
 Je- hovah's praise re- cord, For full of pow'r, For full of pow'r and mer- cy is the Lord.  
 - out the land Je- ho- vah's praise re- cord, For full of pow'r and mer- cy is the Lord.  
 - cord, Je- ho- vah's praise re- cord, For full of pow'r, For full of pow'r and  
 ho- vah's praise re- cord, Through out the land Je- hovah's praise, Je- ho- vah's praise  
 Je- hovah's praise re- cord, Through out the land Je- hovah's praise, Je- ho- vah's praise re- cord.  
 - out the land Je- ho- vah's praise re- cord, For full of pow'r and mer- cy is the Lord.

pow'r and mer-cy is the Lord. Through out the land Je-ho-vah's praise re-  
 mer-cy is the Lord. Through out the land Je-hovah's praise, Je-ho-vah's praise Je-  
 Through out the land, Through out the land Je-hovah's praise re-cord, For full of pow'r, For  
 Through out the land Je-hovah's praise re-cord, For full of pow'r, For  
 mer-cy is the Lord, Through out the land Je-ho-vah's praise, Je-ho-vah's praise re-  
 Through out the land Je-ho-vah's praise re-cord, For full of pow'r, For  
 Through out the land, Through out the land Je-ho-vah's praise re-cord, For full of pow'r, For  
 Through out the land Je-ho-vah's praise re-cord, For full of pow'r, For

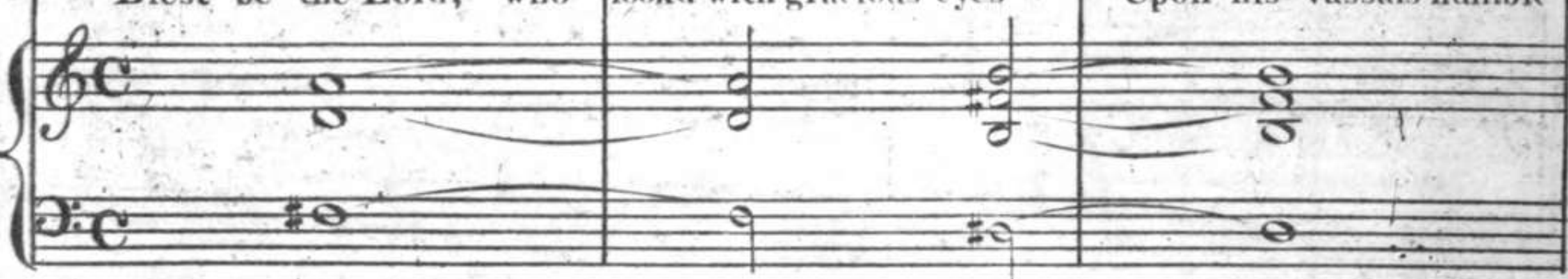
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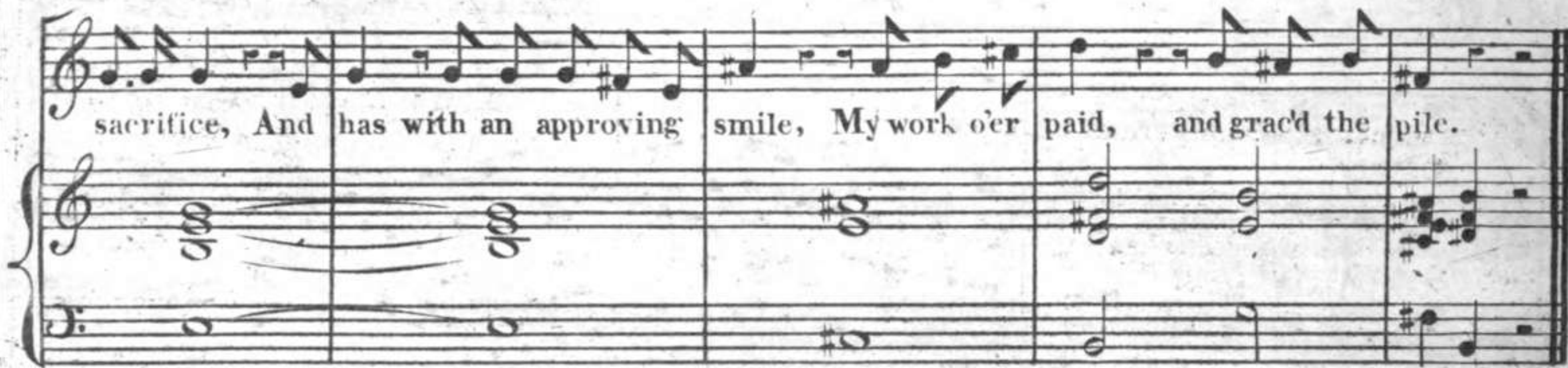
-cord, For full of pow'r, of pow'r For full of pow'r and mer-cy is the Lord.  
 -ho-vah's praise re-cord, For full of pow'r, of pow'r and mer-cy is the Lord.  
 full of pow'r and mer-cy is the Lord, For full of pow'r and mer-cy is the Lord.  
 full of pow'r For full of pow'r For full of pow'r and mer-cy is the Lord.  
 -cord, For full of pow'r For full of pow'r and mer-cy is the Lord.  
 full of pow'r and mer-cy is the Lord, For full of pow'r and mer-cy is the Lord.  
 full of pow'r and mer-cy is the Lord, For full of pow'r and mer-cy is the Lord.  
 full of pow'r For full of pow'r and mer-cy is the Lord.

### BLEST BE THE LORD.

SOLOMON. 

Blest be the Lord, who look'd with gracious eyes Upon his vassals humble

Recit: 



sacrifice, And has with an approving smile, My work o'er paid, and grac'd the pile.

### WHAT THO' I TRACE EACH HERB AND FLOW'R.

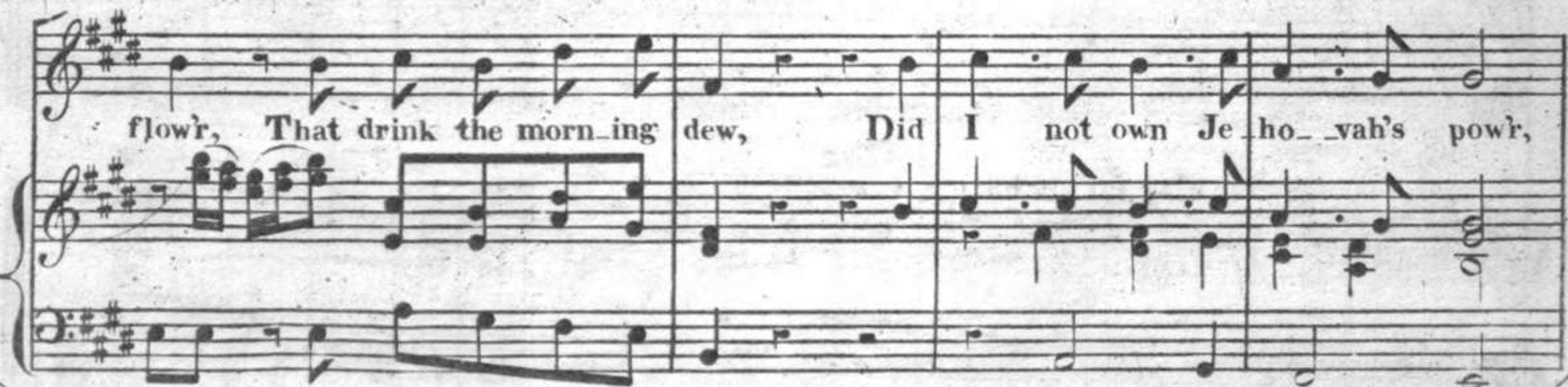
SOLOMON. 

Aria. *Un poco piano.*

LARGHETTO. 



What tho' I trace each herb and



flow'r, That drink the morn-ing dew, Did I not own Je ho\_vah's pow'r,

How vain were all I knew. How vain, How vain were all I knew, How

vain, How vain were all I knew. What tho' I

trace each herb and flow'r That drinks the morning dew,

Did I not own Je-ho-vah's pow'r, How vain were all I knew. How

vain were all I knew, How vain, How vain, How vain were all I knew.

How vain were all I knew.

*p* *for*

Say, what's the rest but empty boast, The

FINE. *p*

pedants idle claim, The pedants idle claim, Who having all the substance lost, At-

tempts to grasp a name. The pedants idle claim, The pedants idle

claim, Who having all the substance lost, Attempts to grasp a name. Attempts to grasp a name.

Da Capo.



## AND SEE, MY QUEEN.

SOLOMON.

And see, my Queen, my wedded love, You soon my tenderness shall prove, A

Recit:

pa-lace shall e-rect its head, Of ce-dar built, with gold be-spread;

Methinks the work is now be-gun, The axe re-sounds in Le-ba-non, And see, be-

-deck'd with can-vas wings, The dan-cing ves-sel light-ly springs, While O-phir's

mines well pleas'd dis-close, The wealth that in their en-trails glows.

# BLESS'D BE THE DAY.

QUEEN.

Aria.

ALLEGRO.

The first system of music shows the vocal line for the Queen and the piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is 6/8. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Bless'd the day when first my eyes, Saw the wisest

The second system continues the vocal line and piano accompaniment. A dynamic marking of *p* (piano) is present. The piano part includes a section marked with a double bar line and repeat dots.

of the wise; Bless'd the day when I was led To ascend

The third system continues the vocal line and piano accompaniment. The piano part includes a section marked with a double bar line and repeat dots.

the nuptial bed; Bless'd the day, Bless'd the day

The fourth system continues the vocal line and piano accompaniment. The piano part includes a section marked with a double bar line and repeat dots.

when I was led To ascend

The fifth system concludes the vocal line and piano accompaniment. The piano part includes a section marked with a double bar line and repeat dots.

the nuptial bed;

*f*

Bless'd the day when first my eyes Saw the wisest of the wise;

*r*

*p*

Bless'd the day when I was led - - - To ascend the nuptial bed; Bless'd the day, Bless'd the day

when I was led - - - To ascend - - -

the nuptial bed Bless'd the day when I was led - - - To ascend the nuptial bed;

To ascend the nuptial bed;

But com-pleat-ly bless'd the

FINE *un poco lento*

day, On my bo-som as he lay, When he call'd my charms di-vine, Vowing

to be on-ly mine. Vowing to be on-ly mine. On my bo-som as he

lay, When he call'd my charms di-vine, Vowing to be on-ly mine. AI

Segno

## THOU FAIR INHABITANT OF NILE.

QUEEN.

SOLOMON.

Thou fair in-ha-bitant of Nile, Rejoice thy lo-ver with a smile. O

Recit:

Monarch! with each vir-tue bless'd; The brightest star that guilds the east. No

joy I know beneath the sun, But what's compriz'd in So-lo-mon; With thee how

quickly fled the win-ter's night, And short is summer's length of light.

# WELCOME AS THE DAWN OF DAY.

QUEEN.

SOLOMON.

Duetto.

ANDANTE.

The first system of music features four staves. The top two staves are for the vocalists, Queen and Solomon, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key and time signature. The piano part begins with a series of eighth and sixteenth notes, creating a gentle, flowing accompaniment.

The second system continues the musical piece. The vocal staves remain mostly empty, with the first vocal entry appearing in the final measure of the system. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is visible in the piano part.

The third system contains the first line of lyrics. The vocal staves are filled with notes corresponding to the text. The piano accompaniment provides a steady accompaniment. A dynamic marking of *f* (forte) is present in the piano part.

day, To the pilgrim on his way, Whom the darkness caus'd to stray, Is my love-ly king to me.

The fourth system contains the second line of lyrics. The vocal staves continue with the melody. The piano accompaniment remains consistent. A dynamic marking of *p* (piano) is visible in the piano part.

Myr-tle grove, or ro-sy shade, Breathing o-dours thro' the glade, To re-fresh the vil-lage

Welcome as the dawn of day, Is my lovely king to  
 maid, Yields in sweets, my queen, to thee. Myrtle grove, or rosy

me. Welcome as the dawn of day, Is my love ly king to me.  
 shade, Yields in sweets, my queen, to thee, Yields in sweets, my queen, to thee. Myrtle grove, or rosy

Welcome as the dawn of day, Welcome  
 shade, Yields in sweets, my queen, to thee. Yields in sweets, my queen, to thee. Myrtle grove, or rosy shade,

as the dawn of day, To the pilgrim on his way, Whom the darkness caus'd to stray, Is my lovely king to  
 Breath - ing odours thro' the glade, To re - fresh - - - the vil - lage maid,

me. my king, my king, Is my  
 Yields in sweets, my queen, to thee. my queen, my queen, Yields in

love-ly king to me. Welcome as the dawn of  
 sweets, my queen, to thee.

day, Is my love-ly king to me.  
 Myrtle grove, or ro-sy shade, Yields in sweets, my queen, to thee, Yields in sweets, my queen, to

Wel-come as the dawn of day, Is my love-ly king to me. Wel-come  
 thee, Yields in sweets, my queen, to thee. Myrtle grove, or ro-sy



as the dawn of day, To the pilgrim, To the pilgrim on his way,  
 shade, Breathing odours thro' the glade, To refresh the vil-lage maid, Yields in sweets, my queen, to

Is my love-ly king to me. my king, my  
 thee. my queen, my queen,

king, Is my love-ly king to me. my king, Is my love-ly king to  
 Yields in sweets, my queen, to thee. my queen, Yields in sweets, my queen, to

ADAGIO.

me.  
 thee.

# VAIN ARE THE TRANSIENT BEAUTIES OF THE FACE.

ZADOCK.

Vain are the transient beauties of the face; Where virtue fails to animate each grace;

Recit:

Bright and more brighter radiant form appears, Nor dreads the canker'd tooth of rolling years; O'er such a

partner comfort spreads her wing, And all our life is one perpetual spring.

# INDULGE THY FAITH.

ZADOCK.

Aria.

ANDANTE.

Indulge thy faith and wedded truth, With the fair partner

of thy youth, In-dulge thy faith and wedd-ed truth,

*f* *p*

With the fair part-ner of thy youth, With the fair part-

ner of thy youth,

*f*

She's e-ver constant, e-ver kind,

*r* *p*

Like the young roe or lov-ing hind. Like the young roe or lov-ing hind.

She's e-ver con-stant, e-ver kind, e-ver con-stant, e-ver kind,

Like the young roe or lov-ing hind. Like the roe or lov-ing hind.

Like the young roe or lov-ing hind.

*for*

In-dulge thy faith and wedd-ed truth, In-

-dulge thy faith and wedd-ed truth, With the fair part-ner of thy youth,

She's e-ver con-stant, e-ver kind, Like the young roe or lov-ing hind, or

lov-

ADAGIO. ing hind. Like the young roe or lov-ing hind. *Tempo*

ADAGIO. *for*

### MY BLOOMING FAIR.

SOLOMON. 

My blooming fair, come, come a-way, My love admits of no de-lay.

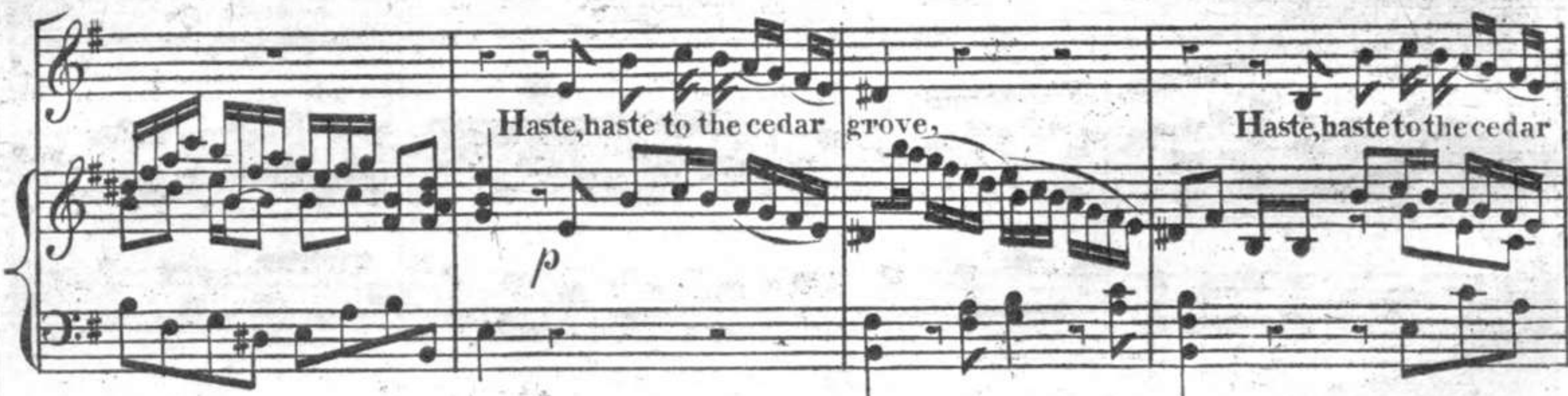
Recit: 

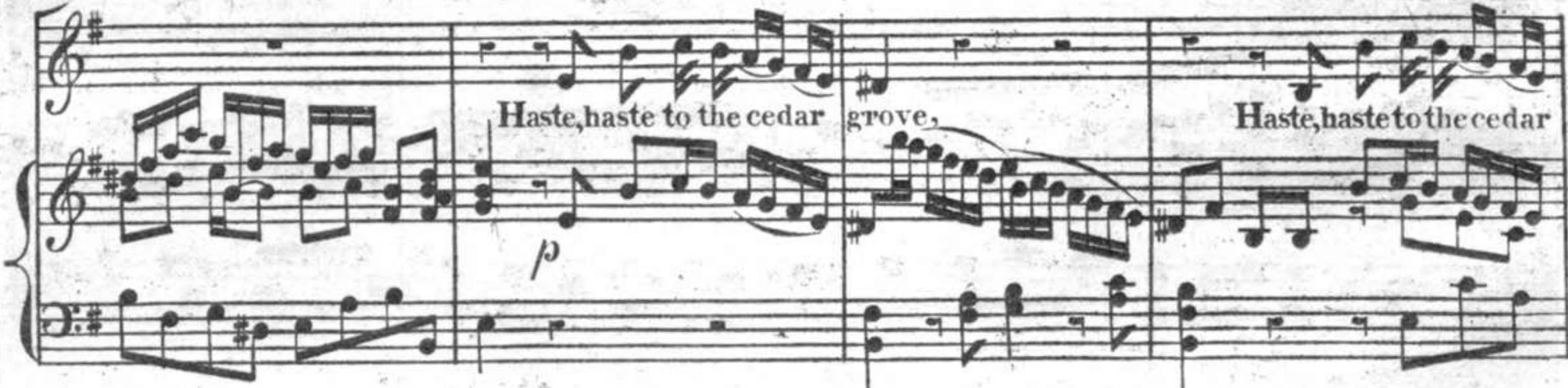
### HASTE TO THE CEDAR GROVE.

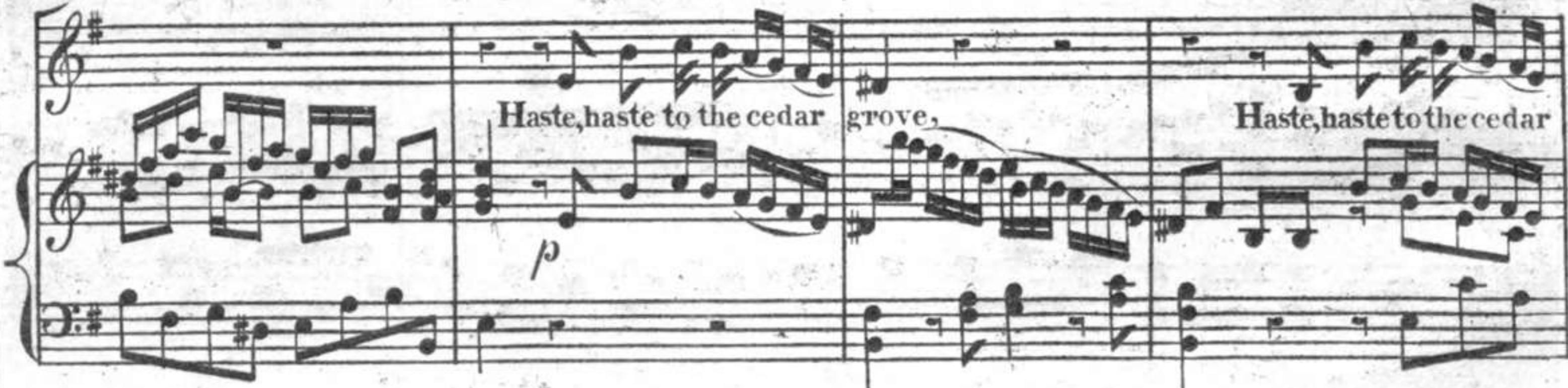
SOLOMON. 

Aria. 

ANDANTE. 

Haste, haste to the cedar grove, 

Haste, haste to the cedar 



grove, Where fra-grant spi-ces bloom, And am'rous tur-tles love, be-neath the pleas-ing 

gloom. And am'rous turtles love, And am'rous turtles love

beneath the pleas-ing gloom. Hastehaste to the cedar grove Where fragrant spices

bloom, And am'rous tur-tles love,-- beneath the pleasing gloom.-- And am'-- rous

tur-tles love,-- And am'rous turtles love, be-neath the pleas-ing

gloom. And am'rous turtles love, Be-neath the pleas-ing gloom. for

Musical notation for the first system, including treble and bass staves with piano accompaniment. The system concludes with the word "FINE" in the upper right corner.

While tink-ling down the hill, A-void-ing hate-ful day, The lit-tle mur-mur-

Musical notation for the second system, including treble and bass staves with piano accompaniment.

-ing In whispers glides a way, In whispers glides a way. The lit-tle murm'

Musical notation for the third system, including treble and bass staves with piano accompaniment.

-ring In whispers glides a way, In whis-pers glides, In whis--pers glides a-

Musical notation for the fourth system, including treble and bass staves with piano accompaniment.

way. Haste to the ce-dar grove, Where fragrant spi-ces bloom, And am'rous tur-tles.

Al Segno. ♪

Musical notation for the fifth system, including treble and bass staves with piano accompaniment. The system concludes with the word "Al Segno." in the lower right corner.



### WHEN THOU ART ABSENT.

QUEEN.

When thou art ab-sent from my sight, The court I shun and loath the light.

Recit:

### WITH THEE TH'UNSHELTER'D MOOR I'D TREAD.

QUEEN.

Aria.

LARGHETTO.

With thee th'un shel - - ter'd moor I'd - -

tread, Nor once of fate com - - plain, Tho' burn - - ing

suns flash'd round my - - head, And cleav'd the bar - - ren plain.

Thy love-ly form a-lone I prize, 'Tis thou that

canst im-part Con-tin-ual plea-sure to my

eyes, And glad-ness to my heart. Con-

tin-ual plea-sure to my eyes, And glad-ness

to my heart. for

### SEARCH ROUND THE WORLD.

ZADOCK.

Search round the world, there never yet was seen, Sowise amonarch, or so chaste a queen.

Recit:

84 = ♩

### MAY NO RASH INTRUDER.

Chorus. ALLEGRO.

Canto 1<sup>mo</sup>

Canto 2<sup>do</sup>

Alto.

Tenore.

Basso.

Chorus.

ALLEGRO

*for*

*p*

Flauto 1<sup>mo</sup>

Flauto 2<sup>o</sup>

*pp*

*p*

Flute.

Left.

for Tutti.

May no rash in-truder dis-turb their soft hours; To form fragrant pillows, a-rise, O ye flow'rs! Ye

May no rash in-truder dis-turb their soft hours; To form fragrant pillows, a-rise, O ye flow'rs! Ye

May no rash in-truder dis-turb their soft hours; To form fragrant pillows, a-rise, O ye flow'rs! Ye.

May no rash in-truder dis-turb their soft hours; To form fragrant pillows, a-rise, O ye flow'rs! Ye

May no rash in-truder dis-turb their soft hours; To form fragrant pillows, a-rise, O ye flow'rs! Ye

ze-phyr's soft breathing their slumbers prolong, while night in-gales lull them to sleep with their song.

ze-phyr's soft breathing their slumbers prolong, while night in-gales lull them to sleep with their song.

ze-phyr's soft breathing their slumbers pro-long, while nightin-gales lull them to sleep with their song.

ze-phyr's soft breathing their slumbers pro-long, while nightin-gales lull them to sleep with their song.

ze-phyr's soft breathing their slumbers pro-long, while nightin-gales lull them to sleep with their song.

Ye ze-phyr's soft breathing their slumbers prolong, while

Ye ze-phyr's soft breathing their slumbers prolong,

Ye ze-phyr's soft breathing their slumbers prolong,

while nightingales lull them to sleep with their song, while nightingales lull them to sleep with their song.

while nightingales lull them while nightingales lull them to sleep with their song.

nightingales lull them to sleep, to sleep, to sleep with their song. While nightingales lull them to sleep with their song.

While nightingales lull them to sleep with their song.

While nightingales lull them to sleep with their song.

While nightingales lull them to  
 while  
 Ye ze-phyrs soft breath-ing their slum-bers pro-long,  
 Ye ze-phyrs soft breath-ing their slum-bers pro-long, --  
 Ye ze-phyrs soft breath-ing their slum-bers pro-long, --

*p*

sleep with their song While nightingales lull them to sleep with their song. While  
 nightin-gales lull them to sleep with their song. While nightin-gales lull them, while  
 while nightingales lull them to sleep, to sleep, to sleep with their song. While  
 while

*cr.*

nightingales lull them to sleep with their song.  
 nightingales lull them to sleep with their song.  
 nightingales lull them to sleep with their song. While  
 nightingales lull them to sleep with their song. While nightingales lull them, lull  
 nightingales lull them to sleep with their song. While nightingales lull them to sleep with their song. While

While nightingales lull them, while nightingales lull them to sleep with their song. Ye zephyrs soft

While nightingales lull them, while nightingales lull them to sleep with their song. Ye zephyrs soft

nightingales lull them to sleep with their song. While nightingales lull them to sleep with their song. Ye zephyrs soft

them to sleep with their song. While nightingales lull them to sleep with their song. Ye zephyrs soft

nightingales lull them to sleep with their song. While nightingales lull them to sleep with their song. Ye zephyrs soft

breathing their slumbers pro- -long,

breathing their slumbers pro- -long,

breathing their slumbers pro- -long,

breathing their slumbers pro- -long,

breathing their slumbers pro- -long,

breathing their slumbers pro- -long,

While nightingales lull them to

While nightingales lull them to

While nightingales lull them to

While nightingales lull them to

While nightingales lull them to

While nightingales lull them to

*dim*

sleep- - - - - to sleep with their song.

sleep- - - - - to sleep with their song.

sleep- - - - - to sleep with their song.

sleep- - - - - to sleep with their song.

sleep- - - - - to sleep with their song.

sleep- - - - - to sleep with their song.

# PART THE SECOND.

## FROM THE CENSOR CURLING RISE. CHORUS. ALLEGRO.

Canto 1<sup>mo</sup>

Alto 1<sup>mo</sup>

Tenore 1<sup>mo</sup>

Basso 1<sup>mo</sup>

Canto 2<sup>do</sup>

Alto 2<sup>do</sup>

Tenore 2<sup>do</sup>

Basso 2<sup>do</sup>

Chorus. ALLEGRO.

Oboes.

Bassoons.

Viol<sup>1</sup>

Viol<sup>2</sup>

Ob.

Viol<sup>llo</sup>



From the cen\_sor curling rise, Grateful incence to the skies;

From the cen\_sor curling rise, Grateful incence to the skies;

From the cen\_sor curling rise, Grateful incence to the skies;

From the cen\_sor curling rise, Grateful incence to the skies;

From the cen\_sor curling rise, Grateful incence to the skies;

From the cen\_sor curling rise, Grateful incence to the skies;

From the cen\_sor curling rise, Grateful incence to the skies;

From the cen\_sor curling rise, Grateful incence to the skies;

*ff*

Heav'n blesses Da\_vid's throne, Happy, happy, happy

Heav'n blesses Da\_vid's throne, Happy, happy, happy

Heav'n blesses Da\_vid's throne, Happy, happy, happy

Heav'n .blesses Da\_vid's throne, Happy, happy, happy

Heav'n blesses David's throne,

Heav'n blesses David's throne,

Heav'n blesses David's throne,

Heav'n blesses David's throne,

Heav'n blesses David's throne,

So lo mon: Happy, happy So lo mon, Hap py, happy, happy So lo mon, Hap py,  
 So lo mon: Hap py, hap py hap py So lo mon Hap py,  
 So lo mon: Hap py, Hap py, happy, happy So lo mon, Hap py,  
 So lo mon: Hap py hap py hap py So lo mon: Hap py,  
 Hap py, hap py, hap py So lo mon: Hap py, happy, happy So lo mon, Hap py,  
 Hap py, hap py, hap py So lo mon: Hap py, happy, happy So lo mon: happy, happy So lo mon,  
 Hap py, Hap py, hap py, happy, happy So lo mon: happy, happy So lo mon,  
 Hap py, hap py, hap py, So lo mon: Hap py, happy, happy So lo mon,

happy, happy So lo mon: Hap py, Ha py, Heav n blesses Da vid s throne,  
 happy, happy So lo mon: Hap py, Ha py, Heav n blesses Da vid s throne,  
 happy, happy So lo mon: Hap py, Ha py, Heav n blesses Da vid s throne,  
 happy, happy So lo mon: Hap py, Ha py, Heav n blesses Da vid s throne,  
 happy, happy So lo mon: Hap py, Hap py, Heav n blesses David s  
 happy, happy So lo mon: Hap py, Hap py, Heav n blesses David s  
 happy, happy So lo mon: Hap py, Hap py, Heav n blesses David s  
 happy, happy So lo mon: Hap py, Hap py, Heav n blesses David s

Hap - py, happy, happy So - lom on:      Heav'n blesses David's throne,

Hap - py, happy, happy So - lom on:      Heav'n blesses David's throne,

Hap - py, happy, happy So - lom on:      Heav'n blesses David's throne,

Hap - py, happy, happy So - lom on:      Heav'n blesses David's throne,

throne,      Hap - py, hap py, happy So - lom on:      Heav'n blesses

throne,      Hap - py, happy, happy So - lom on:      Heav'n blesses

throne,      Hap - py, happy, happy So - lom on:      Heav'n blesses

throne,      Hap - py, happy, happy So - lom on:      Heav'n blesses

throne,      Hap - py, happy, happy So - lom on:      Heav'n blesses

Hap - py, happy, happy So - lom on:      Hap - py, happy, hap - py, hap - py So - lo - mon:

Hap - py, happy, happy So - lom on:      Hap - py, happy, hap - py, hap - py So - lo - mon:

Hap - py, happy, happy So - lom on:      Hap - py, happy, hap - py, hap - py So - lo - mon:

Da - vid's throne,      Hap - py, happy, happy So - lo - mon, Happy, hap - py, hap - py So - lo - mon:

Da - vid's throne,      Hap - py, happy, happy So - lo - mon, Happy, hap - py, hap - py So - lo - mon:

Da - vid's throne,      Hap - py, happy, happy So - lo - mon, Happy, hap - py, hap - py So - lo - mon:

Da - vid's throne,      Hap - py, happy, happy So - lo - mon, Happy, hap - py, hap - py So - lo - mon:

Live, live for  
Live, live for ever pious David's

Live, live for ever pious David's son, For ever live, For e--ver pi--ous David's son.

Live, live for  
Live, live for ever pious David's

Live, live for ever pious David's son, For ever live, For e--ver pi--ous David's son.

e--ver, live pi--ous Da-vid's son,

son, For ever live, For e- ver live David's son, Live, live for e--ver, live pi--ous pi--ous

Live, live for ever pious David's son, forever live, forever live for e--ver Da-

e--ver, live pi--ous Da-vid's son,

son, For ever live, For ever live David's son, Live, live for e--ver, live pi--ous pi--ous

Live, live for ever pious David's son, forever live, forever live for e--ver Da-

Live, live for ever pious David's son, for ever live for e--- ver pi--- ous Da-vid's son,  
 Da-vid's son,  
 ---vid's son,  
 Live, live, for e--- ver live pi--- ous, pi-ous Da-vid's son,  
 Live, live for ever pious David's son, for ever live for e--- ver pi--- ous Da-vid's son,  
 Da-vid's son,  
 ---vid's son,  
 Live, live for e--- ver live pi--- ous, pi-ous Da-vid's son,

Live, live for ever pious David's son, for ever live for e--- ver pi--- ous, pi-ous Da-vid's son,  
 Live, live for ever, Live  
 Live, live for ever  
 Live, live for ever, Live  
 Live, live for ever

Live, live for e-ver pi-ous Da-vid's son, pi-ous Da-vid's son, Da-vid's  
 live for e-ver live, For e--- ver live, for e--- ver pi--- ous David's  
 Live, live for e-ver live, live, live for ever live, live for e--- ver David's  
 Live, live for ever pious David's son, for e--- ver live, for e--- ver David's  
 Live, live for e-ver pi-ous Da-vid's son, pi-ous Da-vid's son, Da-vid's  
 live for e-ver live, For e--- ver live, for e--- ver pi--- ous David's  
 Live, live for e-ver live, live, live for ever live, live for e--- ver David's

Live, live for ever pious David's son, for e--- ver live, for e--- ver David's  
 Live, live for ever pious David's son, for e--- ver live, for e--- ver David's

son, Happy, hap-py Solomon: Happy, happy Solomon: Hap-py,

son, Happy, hap-py Solomon: Happy, happy Solomon: Hap-py,

son, Happy, hap-py Solomon: Happy, happy Solomon: Hap-py,

son, Happy, hap-py Solomon: Happy, happy Solomon: Hap-py,

son, Happy, happy Solomon: Happy, happy Solo\_mon:

son, Happy, happy Solo\_mon: Happy, happy Solo\_mon:

son, Happy, happy Solo\_mon: Happy, happy Solo\_mon:

son, Happy, happy Solo\_mon: Happy, happy Solo\_mon:

son, Happy, happy Solo\_mon: Happy, happy Solo\_mon:

son, Happy, happy Solo\_mon: Happy, happy Solo\_mon:

son, Happy, happy Solo\_mon: Happy, happy Solo\_mon:

Happy, Happy, happy Solomon: Live, live for e-ver pious David's

Happy, Happy, happy Solomon: Live, live for

Hap-py, Happy, happy Solomon: Live, live for e-ver pious David's

Hap-py, Happy, happy Solomon: Live, live for

Happy, Happy, Happy, happy Solomon: Live, live for e-ver pious David's

Happy, Happy, Happy, happy Solomon: Live, live for

Happy, Happy, Happy, happy Solomon: Live, live for

Happy, Happy, Happy, happy Solomon: Live, live for

Happy, Happy, Happy, happy Solomon: Live, live for

Happy, Happy, Happy, happy Solomon: Live, live for

Happy, Happy, Happy, happy Solomon: Live, live for

son, for ever, live for e- ver pi- ous Da- vid's son,  
 e- ver, live pi- ous Da- vid's son,  
 Live, live forever, Live, live forever, Live,  
 Live, live for ever Live, live forever, Live, live fore- ver,

son, for ever, live for e- ver pi- ous Da- vid's son,  
 e- ver, live pi- ous Da- vid's son,  
 Live, live forever, Live, live forever, Live,  
 Live, live for ever, Live, live for ever, Live, live fore- ver,

Live, live for e- ver Live, live, live for ever,  
 Live, live for ever pious David's son, for e-  
 live for ever, Live, live forever, live for e- ver, Live, live for ever  
 Live, live for ever, Live, live for ever, live for e- ver,  
 Live, live for e- ver, Live, live, live for ever,  
 Live, live for ever, pious David's son, for e-  
 live for ever, Live, live forever live, for e- ver, Live, live for ever  
 Live, live for ever, Live, live for ever, live for e- ver,

Live for e-ver, Live for e-ver pi-ous Da-vid's son, Live-  
 ver pi-ous Da-vid's son, Live, live for e-ver  
 pi-ous David's son, for e-ver pi-ous Da-vid's son, Live for e-ver  
 Live, live for e-ver  
 Live for e-ver, Live for e-ver pi-ous Da-vid's son, Live-  
 ver pi-ous Da-vid's son, Live, live for e-ver  
 pi-ous David's son, for e-ver pi-ous Da-vid's son, Live for e-ver  
 Live, live for e-ver

*ff*

8

for e-ver pi-ous Da-vid's son, From the censor curling rise, Grateful  
 live for e-ver pi-ous Da-vid's son, From the censor curling rise, Grateful  
 live for e-ver pi-ous Da-vid's son, From the censor curling rise, Grateful  
 pi-ous David's son for e-ver pi-ous Da-vid's son, From the censor curling rise, Grateful  
 for e-ver pi-ous Da-vid's son, From the censor curling rise, Grateful  
 live for e-ver pi-ous Da-vid's son, From the censor curling rise, Grateful  
 live for e-ver pi-ous Da-vid's son, From the censor curling rise, Grateful  
 pi-ous David's son for e-ver pi-ous Da-vid's son, From the censor curling rise, Grateful



incence to the skies; Heav'n blesses David's throne,  
 incence to the skies; Heav'n blesses David's throne,  
 incence to the skies; Heav'n blesses David's throne,  
 incence to the skies; Heav'n blesses David's throne,  
 incence to the skies; Heav'n blesses  
 incence to the skies; Heav'n blesses  
 incence to the skies; Heav'n blesses  
 incence to the skies; Heav'n blesses

Hap - py, hap - py, hap - py So - lo - mon: Happy, happy So - lo - mon:  
 Hap - py, hap - py, hap - py So - lo - mon: Hap - - py, hap - py, happy  
 Hap - py, hap - py, hap - py So - lo - mon: Hap - - py,  
 Hap - py, hap - py, hap - py So - lo - mon: Hap - - py, happy, happy  
 Da - vid's throne, Hap - - py, hap - py, hap - py So - lo - mon:  
 Da - vid's throne, Hap - - py, hap - py, hap - py So - lo - mon: Hap - - py,  
 Da - vid's throne, Hap - - py, hap - - py, hap - - py  
 Da - vid's throne, Hap - - py, hap - py, hap - py So - lo - mon:

Hap - py, happy, hap - py So - lo - mon: Hap - - py, hap - - py, hap py, happy So - lo - mon: Live for  
 So - lo - mon: Hap - - py, hap - - py, happy, happy So - lo - mon: Live for  
 Hap - - py, happy, hap - py So - lo - mon: Hap - - py, happy, happy, hap - - py So - lo - mon: Live for  
 So - lo - mon: Hap - - py, happy, happy, hap - - py So - lo - mon: Live for  
 Hap - py, happy, hap - py So - lo - mon: Hap - - py, hap - - py, happy, happy So - lo - mon: Live for  
 happy, happy So - lo - mon: happy, happy So - lo - mon: Hap - - py, happy, happy So - lo - mon: Live for  
 happy, happy So - lo - mon: happy, happy So - lo - mon: Hap - - py, happy, happy So - lo - mon: Live for  
 Hap - - py, happy, hap - py So - lo - mon: Hap - - py, hap - - py, hap - - py So - lo - mon: Live for

e - ver migh - - - ty Solo - mon.  
 e - ver migh - - - ty Solo - mon.  
 e - ver migh - - - ty Solo - mon.  
 e - ver migh - - - ty Solo - mon.  
 e - ver migh - - - ty Solo - mon.  
 e - ver migh - - - ty Solo - mon.  
 e - ver migh - - - ty Solo - mon.

ten Oboes. Violins.  
 Bassoons.

Live for e-ver migh-ty So-lo-mon.  
Live for e-ver migh-ty So-lo-mon.  
Live for e-ver migh-ty So-lo-mon.  
Live for e-ver migh-ty So-lo-mon.  
Live for e-ver migh-ty So-lo-mon.  
Live for e-ver migh-ty So-lo-mon.  
Live for e-ver migh-ty So-lo-mon.  
Live for e-ver migh-ty So-lo-mon.  
Live for e-ver migh-ty So-lo-mon.

Oboes. *ff*  
Bassoons.

Live for  
Live for  
Live for  
Live for  
Live for  
Live for  
Live for  
Live for  
Live for

Violins. *ff*



e-ver migh-ty So-lo-mon: Live for e-ver  
 e-ver migh-ty So-lo-mon: Live for e-ver  
 e-ver migh-ty So-lo-mon: Live for e-ver  
 e-ver migh-ty So-lo-mon: Live for e-ver  
 e-ver migh-ty So-lo-mon: Live for e-ver  
 e-ver migh-ty So-lo-mon: Live for e-ver  
 e-ver migh-ty So-lo-mon: Live for e-ver  
 e-ver migh-ty So-lo-mon: Live for e-ver

migh-ty So-lo-mon. Live for e-ver,  
 migh-ty So-lo-mon. Live for e-ver,  
 migh-ty So-lo-mon. Live for e-ver,  
 migh-ty So-lo-mon. Live for e-ver,  
 migh-ty So-lo-mon. Live for  
 migh-ty So-lo-mon. Live for  
 migh-ty So-lo-mon. Live for

Live for e-\_-ver,                      Live for e-\_-ver,                      Live for

Live for e-\_-ver,                      Live for e-\_-ver,                      Live for

Live for e-\_-ver,                      Live for e-\_-ver,                      Live for

Live for e-\_-ver,                      Live for e-\_-ver,                      Live for

e-\_-ver,                      Live for e-\_-ver,                      Live for e-\_-ver,                      Live for

e-\_-ver,                      Live for e-\_-ver,                      Live for e-\_-ver,                      Live for

e-\_-ver,                      Live for e-\_-ver,                      Live for e-\_-ver,                      Live for

e-\_-ver,                      Live for e-\_-ver,                      Live for e-\_-ver,                      Live for

e-ver, Live for e-ver,                      migh-ty, migh-ty                      So-\_-\_- lo-\_-\_- mon.

e-ver, Live for e-ver,                      migh-ty, migh-ty                      So-\_-\_- lo-\_-\_- mon.

e-ver, Live for e-ver,                      migh-ty, migh-ty                      So-\_-\_- lo-\_-\_- mon.

e-ver, Live for e-ver,                      migh-ty, migh-ty                      So-\_-\_- lo-\_-\_- mon.

e-ver, Live for e-ver,                      migh-ty, migh-ty                      So-\_-\_- lo-\_-\_- mon.

e-ver, Live for e-ver,                      migh-ty, migh-ty                      So-\_-\_- lo-\_-\_- mon.

e-ver, Live for e-ver,                      migh-ty, migh-ty                      So-\_-\_- lo-\_-\_- mon.

e-ver, Live for e-ver,                      migh-ty, migh-ty                      So-\_-\_- lo-\_-\_- mon.

## PRAIS'D BE THE LORD.

SOLOMON.

Prais'd be the Lord, from him my wisdom springs, I bow enraptur'd to the King of Kings;

Recit:

He led me abject to imperial state, When weak and trembling for my future fate;

Strengthen'd by him, each foe with horror fled, Then impious Joab at the altar bled; The

death he oft de-serv'd, stern Shemei found, And A-do-ni-jah sunk beneath the wound;

For'd by his crimes, I spoke a brother's doom, And may his vices perish in the tomb.

# WHEN THE SUN O'ER YONDER HILLS.

SOLOMON.

Aria.

LARGHETTO.

for

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The piano part begins with a series of chords and moving lines in the left hand, while the vocal line starts with a series of eighth notes.

The second system continues the musical piece. The piano accompaniment features several triplet markings over the eighth notes in the right hand. The vocal line continues with eighth notes and some rests.

The third system includes the first line of lyrics: "When the sun o'er yonder". The piano accompaniment has a dynamic marking of *p* (piano) and a hairpin crescendo leading to a *tr* (trill) marking.

The fourth system includes the lyrics: "hills, Pours in tides the golden day, Or when quiv'ring o'er the rills, In the". The piano accompaniment continues with a steady accompaniment.

The fifth system includes the lyrics: "west he dies a-way; He shall e-ver hear me sing, Praises to the-ter-nal King." The piano accompaniment features triplet markings and a dynamic marking of *p* at the end.

He shall e-ver hear me sing, Prais - es to the ter - nal, Praises

to the ter - nal King, Praises to the ter - nal King.  
*for*

When the sun o'er yonder hills Pours in tides the gol - den day Or when

quiv'ring o'er the rills, When in the west he dies a - way, He shall e - ver hear me

sing, Prais - es to the ter - nal King.  
*for* When the sun o'er yonder



hills Pours in tides the golden day; He shall e---ver hear me sing, He shall

e---ver hear me sing, Prais-es to the--ter--nal king. He shall e-ver e

ver hear me sing, Prais---es to the--ter--nal king, Prais---es, He shall

e---ver hear me, e-ver hear me sing, Prais-es to the--ter--nal King. Tem:mo

ADAGIO. for

### GREAT PRINCE, THY RESOLUTION'S JUST.

LEVITE.

Great prince, thy resolution's just, He never fails, in heav'n who puts his trust; True

Recit:

The first system of music features a vocal line for a Levite and a recitative accompaniment. The vocal line is in C major, 4/4 time, with lyrics: "Great prince, thy resolution's just, He never fails, in heav'n who puts his trust; True". The recitative accompaniment consists of two staves (treble and bass clef) with a simple harmonic accompaniment.

worth consists not in the pride of state, 'Tis virtue on-ly makes a monarch great.

The second system continues the vocal line and recitative accompaniment. The vocal line lyrics are: "worth consists not in the pride of state, 'Tis virtue on-ly makes a monarch great." The accompaniment continues with the same harmonic structure.

### THRICE BLEST THAT WISE DISCERNING KING.

LEVITE.

Aria.

for

ALLEGRO.

The first system of the aria features a vocal line and a piano accompaniment. The tempo is marked "ALLEGRO". The vocal line begins with a fermata and then enters with the lyrics: "Thrice blest that wise discerning king". The piano accompaniment is in C major, 4/4 time, with a rhythmic pattern of eighth and sixteenth notes.

The second system of the aria continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure of the system.

Thrice blest that wise discerning king Who can each passion tame, Who can each passion tame,

*p*

for

for

The third system of the aria continues the vocal line and piano accompaniment. The vocal line lyrics are: "Thrice blest that wise discerning king Who can each passion tame, Who can each passion tame,". The piano accompaniment includes dynamic markings: *p* (piano) and *for* (forte).

Thrice blest that wise discerning king, Who can each passion tame, Who

*p*

can each passion tame, And mounts on virtue's eagle wing, And mounts on virtue's eagle wing, To

*for* *p*

e-ver last ing fame, To e-ver last ing fame, To e-ver last ing fame, To

e-ver last ing fame, And mounts on vir tue's ea-gle wing, To e-ver last ing fame, ...

To e-ver last ing fame. And

*for* *p*

mounds on virtue's ea\_gle wing, To e\_verlasting fame,

To e\_ver last ing fame;

*for*

*for*

Such

*p*

shall a\_migh\_ty pat\_tern stand To a\_ges yet un\_born;

*for*

*p*

To

ho\_nour prompt each dis\_tant land, And fu\_ture times adorn

And

future times a - dorn, To honour prompt each distant land, And future times a - dorn -

And fu - ture

times a - dorn Thrice  
for *p*

blest that wise - - - dis - cern - - - ing king, Who can each pas - sion tame, Who

can each pas - sion tame, And mounts on vir - tue's ea - gle wing, To e - ver - last - ing fame, To

e-ver-last ing, To

e-ver-lasting fame, And mounts on vir-tue's ea-gle wing, To  
*for* *p*

e-ver-last-ing fame. To e-ver-last-ing fame.  
*for*

# MY SOV'REIGN LIEGE.

AN ATTENDANT.

My sov'reign liege: two women stand, And both beseech the king's command To enter here;

Recit:

dissolv'd in tears, The one a new-born infant bears: The other, fierce & threathing loud, Declares her

story to the crowd, And thus the clamours to the throng: "Seek we the king he shall redress our

SOLOMON.

wrong? Ad mit them straight, for when we mount the throne, Our hours are all the peo-ple's, not our

1<sup>st</sup> WOMAN.

own. Thouson of David, hear a mo-ther's grief, When jus-tice hears she likewise brings re-

lief: This little babe my womb con- ceiv'd, The smil-ing in-fant I with joy re-

ceiv'd; That wo-man al-so bore a son, Whose vi-tal thread was quick-ly spun, One house we

both together kept, But once, unhap-py, as I slept, She stole at midnight where I lay,

Bore my soft darling from my arms a-way, And left her child behind, a lump of lifeless clay.

And how, O im-pious! dares to claim My right a-lone, a mother's name.

**WORDS ARE WEAK TO PAINT MY FEARS.**

1<sup>st</sup> WOMAN.

Aria.

A TEMPO  
GUISTO.

*for*

Words are



weak to paint my fears, Heartfelt an-guish, starting tears, Best shall plead a mother's

*pp*

cause; Words are weak to paint my fears, Heart-felt an-guish,

start-ing tears, Best shall plead a mo-ther's cause,

To thy throne, O king! I bend, To thy throne, O king! I bend, My cause is

just, be thou my friend, My cause is just, be thou my friend, be thou my

# FALSE IS ALL HER MELTING TALE.

1. WOMAN.

friend. My cause is just, My cause is just, be thou my

2<sup>d</sup> WOMAN.

SOLOMON.

False is

Trio.

friend.  
all her melting tale, False is all her melting tale, False is all her melting tale, False is

all her melting tale, False is all her melt\_ing tale.  
Jus\_tice holds the lift\_ed

My cause is just, be thou my friend. To thy throne, O king! I  
 Then be just and fear the laws. False is  
 scale ----- Jus\_tice holds the lift\_ed scale.

bend,  
 all, False is all her melting tale, False is all her melting tale, Then be just and fear the  
 Jus\_tice holds the lift\_ed

My cause is just, be thou my friend. My cause is just, To thy throne, O king! I  
 laws. False is all her melting tale, False is all,  
 scale ----- Justice holds the lift\_ed

bend, My cause is just, be thou my friend.  
 Fear the laws, False is all her melting tale, Then be just and fear the  
 scale. Jus...tice holds the lift...ed

My cause is just, be thou my friend. My cause is just, be thou my  
 laws. fear the laws. False is all her melt-ing  
 scale, the lift...ed scale-----

friend. Words are weak to paint my fears, Heart-felt  
 tale.  
 Jus...tice holds the lift...ed scale.

an-guish, start-ing tears, Best shall plead a mo-ther's cause;  
False is all her melting

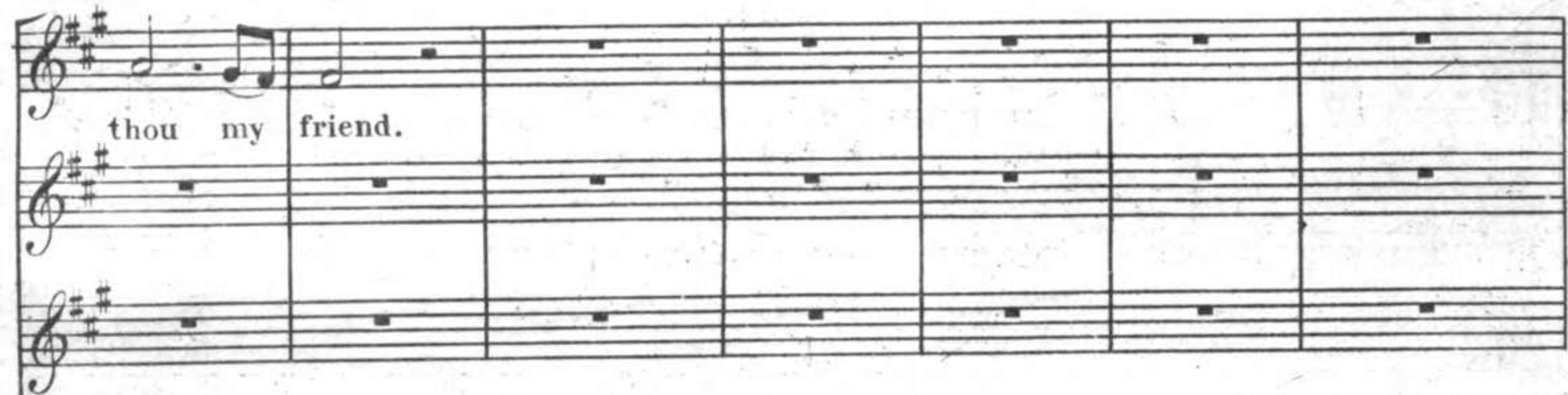
To thy throne, O king! I bend, My cause is just, be thou my  
tale, False is all her melting tale, Then be just and fear the laws.  
Jus-tice holds the lift-ed

friend. My cause is just, be  
scale. Jus-tice holds the lift-ed scale.

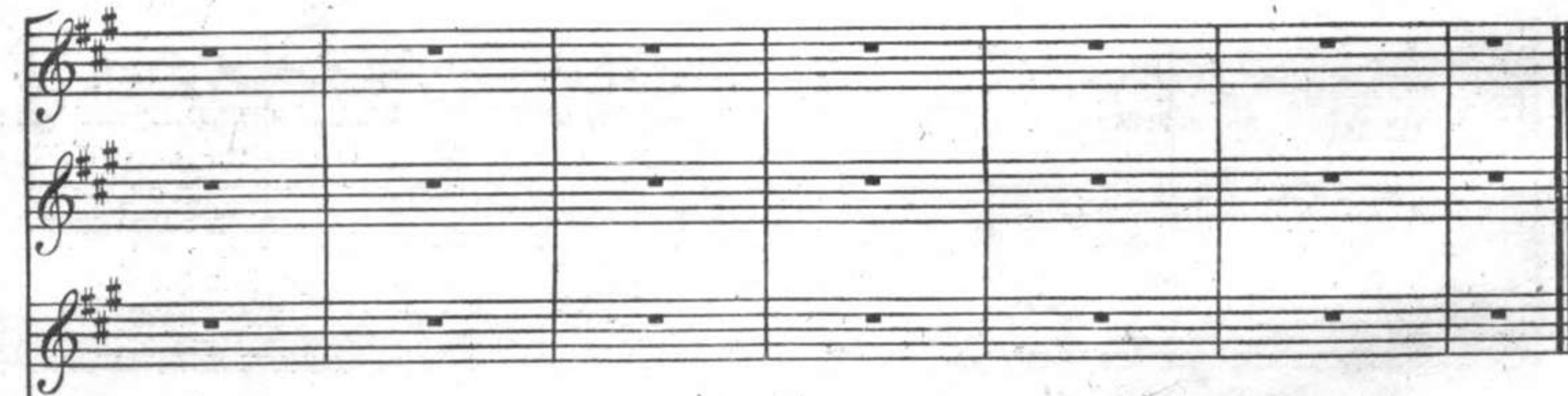
thou my friend, be thou my friend, My cause is just, be



thou my friend.



*for*



## WHAT SAYS THE OTHER.

SOLOMON.

What says the other to th'imputed charge? Speak in thy turn, and tell thy wrongs at large.

Recit:

2<sup>d</sup> WOMAN.

I can not varnish o'er my tongue, And colour fair the face of wrong: This babe is mine;

the womb of earth, Intomb'd conceals her lit tle birth; Give me my child, my smil-ing

SOLOMON.

boy, To cheer my breast with new born joy. Hear me ye women, and the king regard, Who from his throne thus

reads the just reward: Each claims a like, let both their portion share; Divide the babe, Thus

each her part shall bear. Quick bring the faulchion and the infant smite, Nor further clamour for disputed right.

# THY SENTENCE, GREAT KING.

2<sup>d</sup> WOMAN.

Aria.

ALLEGRO.



sentence, great king, is prudent and wise, is prudent and wise, My hopes

on the wing quick bound for the prize, quick bound for the prize; My hopes on the wing quick

bound for the prize, My hopes on the wing quick bound quick bound for the prize;

*for*

Con-

*p*

-tent-ed I hear and ap-prove the decree, Con-tent-ed I hear, Con-tent-ed I hear and ap-

-prove the decree, For at least I shall tear the lov'd in-fant from thee, For at least, For at

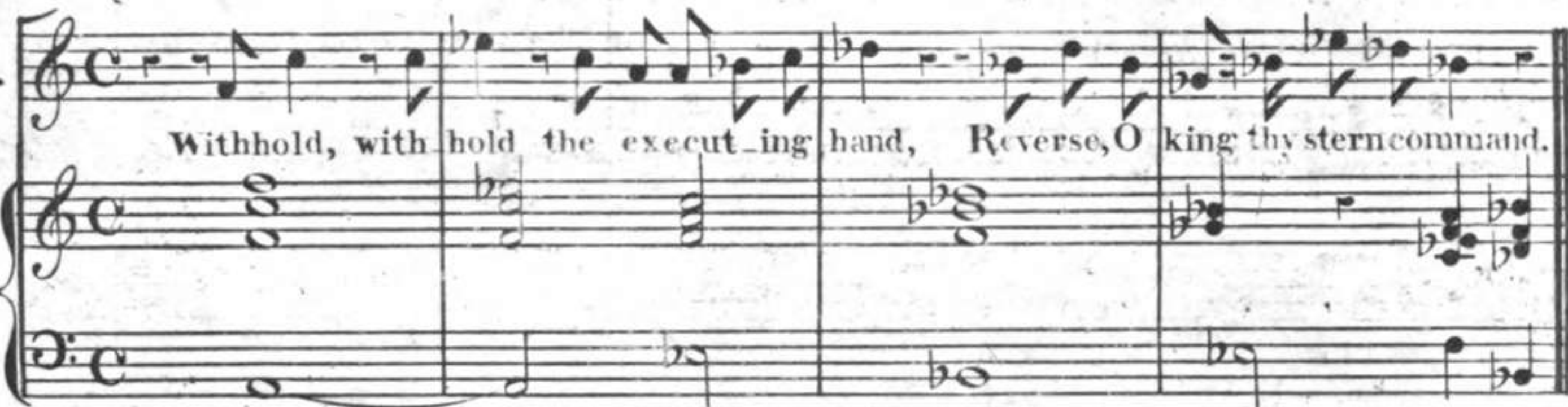
least I shall tear, I shall tear, at least the lov'd in-fant from thee, the lov'd in-fant from thee, For at

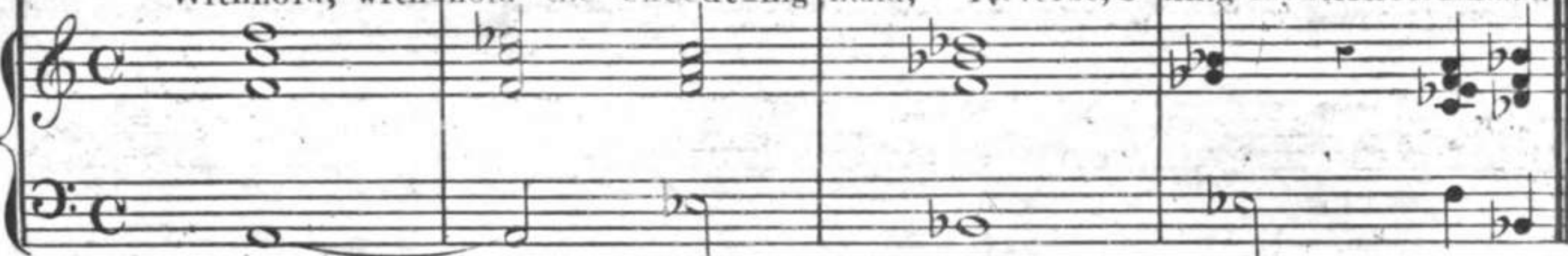
least I shall tear from thee, the lov'd in-fant from thee. Con-  
for

-tent-ed I hear and ap-approve the de-cree, and ap-approve the de-cree, For at

least I shall tear the lov'd infant from thee, For at least I shall tear the lov'd infant from thee.

### WITHHOLD THE EXECUTING HAND.

I<sup>st</sup> WOMAN.    
 Withhold, with hold the execut-ing hand, Reverse, O king thy stern command.

Recit: 

### CAN I SEE MY INFANT GOR'D.

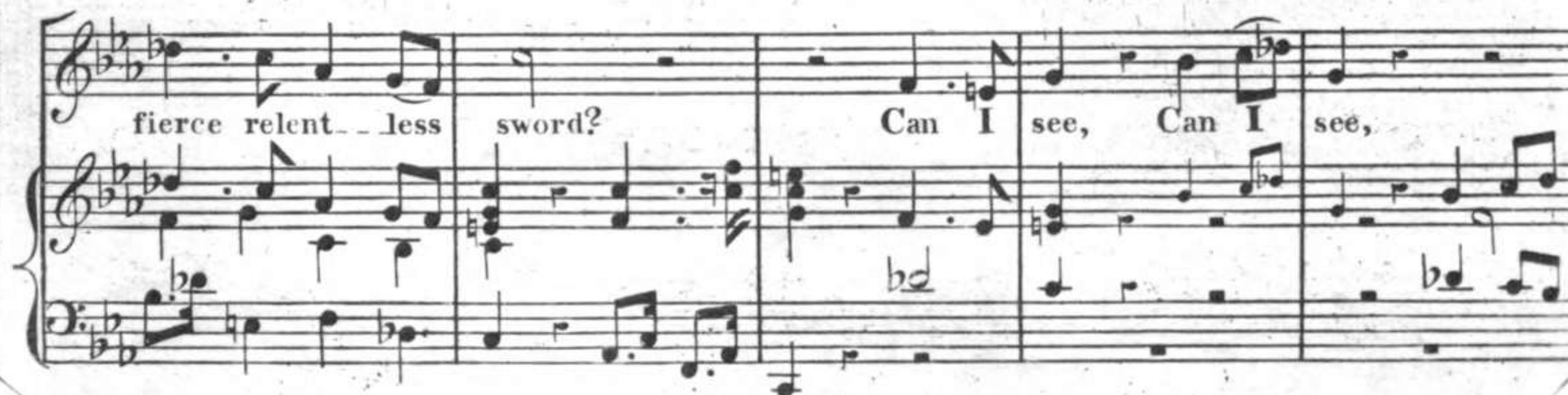
I<sup>st</sup> WOMAN.    
 Aria.    
 LARGHETTO   
 PIANO.



Can I see my in-fant gor'd, With the



fierce relent-less sword? Can I see, Can I see,



Can I see him yield his breath, Smiling at the hand of death; Can I

see him, Can I see him, And behold the purple

tides, Gushing down his tender sides? And behold the purple

tides, Gushing down his tender sides? Can I see, Rather be my hopes be

RESOLUTO

RESOLUTO

- guild. Take him all, Take him all, Rather be my

hop- es be- guld, Take him all, But spare my child, Rather

be my hopes be guld. Take him all, Take him all,

Rather be my hopes beguld, Take him all, Take him all,

But spare my child, spare my child, spare my

child, Take him all, but spare my child.

## ISRAEL ATTEND.

SOLOMON.

Recit:

Accomp<sup>d</sup>

Israel attend to what your kings shall say, Think not I meant the in-nocent to

slay; The stern decision was to trace with art The secret dictates of the human heart; She who could

bear the fierce decree to hear, Nor send one sigh, Nor shed one pi-ous tear, Must be a

stranger to a mother's name; Hence from my sight, nor urge a fur-ther claim.

*for*

But you whose fears a parent's love at test, Receive and bind him to your beating breast; To you, in

justice, I the babe re-store, And may you lose him from your arms no more.

# THRICE BLEST BE THE KING.

I.<sup>st</sup> WOMAN.

SOLOMON.

Duo.

ANDANTE

LARGHETTO.

The first system of the score features three staves. The top two staves are vocal lines for 'I. WOMAN.' and 'SOLOMON.', both in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bottom two staves are a piano accompaniment for 'Duo.', with the right hand in treble clef and the left hand in bass clef, both in the same key signature and time signature.

The second system shows the vocal line for 'Thrice blest be the' in the upper staff, with the piano accompaniment continuing in the lower staves.

The third system continues the piano accompaniment, featuring dynamic markings such as *lr* (ritardando) and *p* (piano).

The fourth system contains the vocal line with the lyrics: "king, for he's good and he's wise... Thrice blest be the king, for he's good and he's".

The fifth system continues the piano accompaniment for the vocal line.

The sixth system contains the vocal line with the lyrics: "wise, for he's good and he's wise... The Lord all these virtues has given;".

The seventh system continues the piano accompaniment for the vocal line.

My gratitude calls,

The Lord all these virtues has giv'n;

My gra-ti-tude calls... calls stream

...ing tears from my eyes, My gra-ti-tude calls streaming tears from my eyes.

Thy

thanks, thy thanks be re-turnd all to heav'n, thy thanks, thy thanks be return'd all to heav'n.



'Tis God that re - wards and will lift from the

How hap - py are they who in  
dust, Whom to crush proud op - pres - sors en - dea - vour;

God put their trust,  
For his mer - cy en - dur - eth for e - - ver. For his

How hap - py are they who in God put their trust,  
mer - cy en - dur - eth for e - - ver.

How hap-py are they who in God put their  
For his mer-cy en-dur-eth for e-ver

trust, who in God... who in God, who in God put their  
for e-ver en-dur-eth for

trust. How hap-py are those who in God put their trust,  
e-ver.

For his mer-cy en-dur-eth for e-ver. For his mer-cy en-dureth for e-

How  
For e- ver.

hap- py are they who in God put their trust,  
For his mer- cy en-

- dur- eth for e- ver. For his mer- cy en- dur- eth for e- ver.

for

76 = ♯

# FROM THE EAST UNTO THE WEST.

## Chorus. MODERATO.

Canto 1<sup>mo</sup>

Canto 2<sup>do</sup>

Alto.

Tenore.

Basso.

Chorus.

MODERATO

west, Who so wise as So-lo-mon, From the east, From the east, Who so wise as  
 west, Who so wise as So-lo-mon, From the east, From the east, Who so wise as  
 west, Who so wise as So-lo-mon, From the east unto the west, From the east unto the west, Who so wise as  
 west, Who so wise as So-lo-mon, unto the west, unto the west, Who so wise as  
 west, Who so wise as So-lo-mon, unto the west, unto the west, Who so wise as

So-lo-mon; Who so wise as So-lo-mon;  
 So-lo-mon; Who so wise as So-lo-mon;  
 So-lo-mon; Who so wise as So-lo-mon;  
 So-lo-mon; Who so wise Who so wise so wise as So-lo-mon;  
 So-lo-mon; Who so wise, Who so wise, so wise as So-lo-mon;

From the east, From the east, From the east un to the west, Whosowise as Solo.

From the east, From the east, From the east un to the west, Whosowise as Solo.

From the east unto the west, unto the west, From the east un to the west, Whosowise as Solo.

unto the west, unto the west, From the east un to the west, Whosowise as Solo.

unto the west, unto the west, From the east unto the west, Whosowise as Solo.

- mon, Who so wise as So lo mon. Who like Israel's king is

- mon, Who so wise as So lo mon. Who like Israel's king is

- mon, Who so wise as So lo mon. Who like Israel's king is

- mon, Who so wise as So lo mon. Who like Israel's king is

- mon, Who so wise as So lo mon. Who like Israel's king is

blest; Who so wor--thy of a throne, Who so worthy of a  
 blest; Who so wor--thy of a throne, Who so worthy of a  
 blest; Who so wor--thy of a throne, Who so worthy of a  
 blest; Who so wor--thy of a throne, Who so worthy of a

throne, From the east unto the west, From the east, From the east, Who so  
 throne, From the east unto the west, From the east, From the east,  
 throne, From the east unto the west, From the east unto the west, From the east unto the west,  
 throne, From the east unto the west, un to the west, un to the west,  
 throne, From the east unto the west, un to the west, un to the west,

wise ----- so wise as Solomon; Who, Who, who like Israel's king is

Who so wise ----- so wise as Solomon; Who, Who, who like Israel's king is

Who so wise ----- so wise as Solomon; Who, Who, who like Israel's king is

Who so wise ----- so wise as Solomon; Who, Who, who like Israel's king is

Who so wise, so wise as Solomon; Who, Who, who like Israel's king is

blest, Who like Israel's king is blest, Who so wor- thy, Who so worthy of a

blest, Who like Israel's king is blest, Who so wor- thy, Who so worthy of a

blest, Who like Israel's king is blest, Who so wor- thy of a throne, Who so worthy of a

blest, Who like Israel's king is blest, Who so wor- thy, Who so worthy of a

blest, Who like Israel's king is blest, Who so worthy of a throne, Who so worthy of a



throne. From the east un to the west, Who like Israel's king is blest, Who so wor thy of a throne,  
 throne. From the east un to the west, Who like Israel's king is blest, Who so wor thy of a throne,  
 throne. From the east un to the west, Who like Israel's king is blest, Who so wor thy of a throne,  
 throne. From the east un to the west, Who like Israel's king is blest, Who so wor thy of a throne,  
 throne. From the east un to the west, Who like Israel's king is blest, Who so wor thy of a throne,

throne. From the east un to the west, Who like Israel's king is blest, Who so wor thy,

Who so wor thy, Who so wor thy, Who so wor thy of a throne.  
 Who so wor thy, Who so wor thy, Who so wor thy of a throne.  
 Who so wor thy, Who so wor thy, Who so wor thy of a throne.  
 Who so wor thy, Who so wor thy, Who so wor thy of a throne.  
 Who so wor thy, Who so wor thy, Who so wor thy of a throne.

Who so wor thy, Who so wor thy, Who so wor thy of a throne.

FROM MORN TO EVE.

ZADOCK. *From morn to eve I could enraptur'd sing, The various virtues of our happy king;*

Recit: *In whom with wonder we behold combin'd, The grace of features, with the word of mind.*

SEE THE TALL PALM.

ZADOCK. *See the tall palm that lifts the*

Aria. *for*

ALLEGRO. *head, See the tall palm that lifts the head, On Jordan's sedgy*

*side, On Jordan's sedgy side. His tower-ing branches curl-ing*

spread his towr-ing bran ches curl-ing spread

And bloom in grace-ful pride.

*for*

See the tall palm that lifts the

*p*

head on Jor-dan's sedg- y side, His towr-ing bran ches curl-ing

spread, His towr-ing bran ches curl-ing spread, His towr-ing bran ches curl-ing

spread

And bloom in graceful pride, See, see the tall palm that lifts the

head, His tow'ring branches curling spread

And bloom in grace-ful pride.  
for

FINE

Each mean\_er tree re\_gard\_ less springs, nor claims our scorn\_ ful

eyes; Thus thou art first of mor\_ tal

kings, And wis\_ est of the wise. Thus thou art first of mor\_ tal

kings, And wis\_ est, And

wis\_ est of the wise. **Al Segno.**

### THE SHEPHERD SHALL HAIL HIM.

FIRST WOMAN.

The shep-herd shall hail him all o-ver the

Recit:

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The lyrics are 'The shep-herd shall hail him all o-ver the'.

plain; And the soft-ey'd young vir-gin u-nite in the strain.

Detailed description: This system continues the vocal line and piano accompaniment. The lyrics are 'plain; And the soft-ey'd young vir-gin u-nite in the strain.' The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

### BENEATH THE VINE.

FIRST WOMAN.

Aria.

PASTORALE.

Detailed description: This system shows the beginning of the 'Aria' section. It features a vocal line in treble clef and piano accompaniment in two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The tempo/style is marked 'PASTORALE'.

Beneath the

Detailed description: This system continues the vocal line and piano accompaniment. The lyrics are 'Beneath the'. The piano accompaniment includes a dynamic marking of 'p' (piano) and a fermata over the final measure.

vine or fig-trees shade, Ev-ry shepherd sings the maid, Who his sim-ple heart be

Detailed description: This system concludes the vocal line and piano accompaniment. The lyrics are 'vine or fig-trees shade, Ev-ry shepherd sings the maid, Who his sim-ple heart be'. The piano accompaniment continues with a steady rhythmic pattern.

tray'd, In a rus-tic mea-sure; Ev'ry

*for* *p*

shep-herd sings the maid, In a rus-tic mea-sure;

*for*

Beneath the vine or fig-tree's shade, Ev'ry

*p*

shep-herd sings the maid, Who his sim-ple heart be-tray'd, Beneath the vine

or fig-tree's shade

Ev-ry shepherd sings the maid, Who his sim-ple heart be-tray'd, Who his

simple heart be-tray'd, In a rustic mea- sure, In a rus-tic mea- sure;

In a rustic mea- sure;  
*for*

While of torment he com- plains, All a-  
FINE *p*

round the vil- lage swains, Catch the song and feel his pains, Mingling sighs with plea- sure.



While of tor-ment he com- plains, All a- round the vil- lage

swains, Catch the song and feel his pains, Ming- ling sighs with plea-

-sure, Catch the song, And feel his pains, Mingling

sighs with plea- -sure. Mingling sighs with plea- -sure. for

138 = 1

# SWELL, SWELL THE FULL CHORUS.

## CHORUS. ALLEGRO.

Canto.

Swell, swell, Swell the full chorus to So-lomon's praise, to

Alto.

Swell, swell, Swell the full chorus to So-lomon's praise, to

Tenore.

Swell, swell, Swell the full chorus to So-lomon's praise, to

Basso.

Swell, swell, Swell the full chorus to So-lomon's praise, to

Chorus.

ALLEGRO.

So-lomon's praise, to So-lomon's praise, Re-cord him, ye bards, as the

So-lomon's praise, to So-lomon's praise, Re-cord him, ye bards, as the

So-lomon's praise, to So-lomon's praise, Re-cord him, ye bards, as the

So-lomon's praise, to So-lomon's praise, Re-cord him, ye bards, as the

pride of our days, as the pride, as the pride of our days. Swell, swell,

pride of our days, as the pride, as the pride of our days. Swell, swell,

pride of our days, as the pride, as the pride of our days. Swell, swell,

pride of our days, as the pride, as the pride of our days. Swell, swell,

Swell the full chorus to Solomon's praise, Re- cord him ye bards, Re- cord him ye bards, Re- cord him ye bards, Re- cord him ye bards, Re-

\_cord him, ye bards, Swell the full cho- rus to So- lomons praise, Re- cord him, ye bards as the

pride of our days, as the pride, as the pride of our days.

PART THE THIRD.

SINFONIA.

ALLEGRO.

*for*

8-

The musical score is written for piano and oboes. It begins with a piano introduction marked 'ALLEGRO.' and 'for'. The first system includes a piano introduction with a dynamic marking of '8-'. The second system is marked 'Oboe 1mo' and 'Oboe 2do'. The third system is marked 'Tutti. for' and 'p Oboes.'. The fourth system is marked 'Tutti. for'. The score is written for piano and oboes.

Oboes. *p* *Tutti. for.*

Oboes. *p*

*Tutti. for.*

Oboes. *p* *Tutti. for.*

Oboes. *p*

*Tutti. for.* *un poco piano.*

8

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth notes.

*p* Oboes. Tutti. *for*

8

Second system of musical notation. The upper staff is marked *p* Oboes. The lower staff has a *Tutti. for* marking. A measure rest of 8 is indicated below the lower staff.

*p* Oboes.

Third system of musical notation. The lower staff has a *p* Oboes. marking.

*p*

Fourth system of musical notation. The lower staff has a *p* marking.

Fifth system of musical notation, continuing the complex rhythmic patterns.

Tutti. *for*

8

Sixth system of musical notation. The upper staff has a *Tutti.* marking and the lower staff has a *for* marking. A measure rest of 8 is indicated below the lower staff.

8

Seventh system of musical notation. A measure rest of 8 is indicated below the lower staff.

Eighth system of musical notation, concluding the piece with a double bar line.

### FROM ARABIA'S SPICY SHORE.

QUEEN of SHEBA.

From A-rabia's spi-cy shore, Bounded by the ho-a-ry main: Sheba's

**Recit:**

SOLOMON.

queen these seats ex-plore, To be taught thy heav'nly strain. Thrice welcome Queen! with open

arms Our court re- ceives thee, and thy charms; The temple of the Lord first meets your eyes,

Rich with the well-ac-cep- ted sacrifice; Here all our treasures free be- hold,

Where cedars lye o'er-wrought with gold: Next view a mansion Fit for kings to own, Surnam'd the

forest of high Leba- non; Where art her utmost skill dis- plays, And ev'ry object claims your praise

# EV'RY SIGHT THESE EYES BEHOLD

QUEEN.

Aria.

ALLEGRO.

for

Ev'ry sight these eyes be hold, Does a diff'rent charm unfold;

Flashing gems and sculptur'd gold, Flashing gems and sculptur'd gold, Still at-

-tract my ravish'd sight, Still at -tract my ravish'd sight: Still at tract

my ravish'd sight, Still at -tract - Still at



tract my ra\_vish'd sight: Ev'ry

*for* *p*

sight these eyes be\_hold, Ev'ry sight, Does a diff'rent charm un\_fold; Flashing

gems and sculp\_tur'd gold, Still at\_tract my ra\_vish'd sight, Still at\_tract

at\_tract my ravish'd

sight, Still at\_tract my ravish'd sight, Still at\_tract my ravish'd sight,

ADAGIO.

Still at tract my ra...vish'd sight: *for*

ADAGIO. *Tem:mo*

But to hear fair truth dis till-ing, In ex-pression choice and

thrill ing, From that tongue so soft and kill -ing, That my

soul does most de...light. That my soul does most de...light

That my soul does most de...

ADAGIO.

Tem:mo

light, That my soul does most de-light. Ev'ry sight these eyes be

ADAGIO. *p* Tem:mo

- hold. Does a diff'rent charm un-fold;

But to hear fair truth dis-tilling, In ex-pression choice and thrilling, From that

tongue so soft and killing, That my soul does most de-light. That my

soul does most de-light That my soul does most de-light.

But to hear fair truth dis-til-ling, From that

tongue so soft and thrill-ing, That my soul does most de-light,

ADAGIO.

That my soul does most de-light.

ADAGIO. \*  
Tem:mo  
for

ADAGIO.

ADAGIO.

137  
**SWEEP THE STRING.**

**SOLOMON.**

Recit: Sweep, sweep the string, to soothe the royal fair, And rouse each passion with th'alternate air.



112 = 1

**MUSIC SPREAD THY VOICE AROUND.**  
Air and Chorus. **ANDANTE.**

Canto 1<sup>mo</sup>

Canto 2<sup>do</sup>

Alto.

Tenore.

Basso.

**Solo. SOLOMON.**

Music spread thy voice a-round... Sweetly flow... Sweetly flow...

**Air and Chorus. ANDANTE.**



**Cho<sup>s</sup>**

Music spread thy voice a-round, --- Music spread thy voice a

the lull-ing sound Music spread thy voice a-round, --- Music spread thy voice a

**Cho<sup>s</sup>** Music spread thy voice a-round, spread thy voice a

Music spread thy voice a-round,

Music spread thy voice a-round, ---

**Cho<sup>s</sup>**

*Cres.*



round Music spread thy voice a round. spread thy voice a round,  
 round Music spread thy voice a round. spread thy voice a round,  
 round Music spread thy voice a round. a round Music spread thy voice a round, Thy  
 Music spread thy voice a round, spread thy voice a round, Music spread thy voice a round, Thy  
 Music spread thy voice a round. Music spread thy voice a round, Thy

Sweet-ly flow the lull-ing sound.  
 Sweet-ly flow the lull-ing sound.  
 voice a round, Sweet-ly flow the lull-ing  
 voice a round, Sweet-ly flow the lull-ing  
 voice a round, Sweet-ly flow the lull-ing

Sweet-ly, Sweet-ly flow the lull-ing sound,  
 Sweet-ly, Sweet-ly flow the lull-ing sound,  
 sound, Sweet-ly flow the lull-ing sound, Sweet-ly flow the lull-ing  
 sound, Sweet-ly,  
 Sweet-ly, Sweet-ly, Sweet-ly flow the lull-ing sound, the

Legato.  
 Legato.

*mf*

Sweet-ly flow the lull-ing sound. Sweet-ly,  
 Sweet-ly flow the lull-ing sound. Sweet-ly,  
 sound, the lull-ing sound, flow the lull-ing sound. Sweet-ly,  
 Sweet-ly flow the lull-ing sound. Sweet-ly,  
 lull-ing sound, Sweet-ly flow the lull-ing sound. Sweet-ly,

*mf*

Sweet-ly flow the lull-ing sound, the lull-ing sound, flow the  
 Sweet-ly flow the lull-ing sound, the lull-ing sound, flow the  
 Sweetly flow the  
 Sweet-ly flow the lull-ing sound, the lull-ing sound, Sweetly flow the  
 Sweetly flow the  
 for

*cr*

lull-ing sound. Music spread thy voice a-round, Music spread thy  
 lull-ing sound. Music spread thy voice a-round, Music spread thy  
 lull-ing sound. Music spread thy voice a-round, spread thy  
 lull-ing sound. Music spread thy voice a-round,  
 lull-ing sound. Music spread thy voice a-round

voice a-round, Mu-sic spread thy voice a-round, spread thy  
 voice a-round, Mu-sic spread thy voice a-round, spread thy  
 voice a-round Mu-sic spread thy voice a-round, a-round, Mu-sic spread thy  
 Mu-sic spread thy voice a-round, thy voice a-round Mu-sic spread thy

voice a-round, Sweet-ly, Sweet-ly flow the lull-ing  
 voice a-round, Sweet-ly, Sweet-ly flow the lull-ing  
 voice a-round, Sweet-ly flow the lull-ing sound, Sweet-ly flow the lull-ing  
 voice a-round, Sweet-ly flow the lull-ing sound, Sweet-ly flow the lull-ing  
 voice a-round, Sweet-ly, Sweet-ly flow the lull-ing

sound, Sweet-ly, Sweet-ly flow the lull-ing  
 sound, Sweet-ly, Sweet-ly flow the lull-ing  
 sound, Sweet-ly, Sweet-ly flow the lull-ing  
 sound, Sweet-ly, Sweet-ly flow the lull-ing sound, the  
 sound, Sweet-ly,



*Cres.*

ound,-- the lull-ing sound, Sweet-ly flow the lull-ing sound. Mu-sic spread thy  
 sound,-- the lull-ing sound, Sweet-ly flow the lull-ing sound. Mu-sic spread thy  
 Sweet-ly flow the lull-ing sound, Sweet-ly flow the lull-ing sound. Mu-sic spread thy  
 lull-ing sound the lull-ing sound, Sweet-ly flow the lull-ing sound. Mu-sic spread thy  
 Sweet-ly flow the lull-ing sound, Sweet-ly flow the lull-ing sound. Mu-sic spread thy

8

voice a-round, Sweetly flow-- Sweetly flow--  
 voice a-round, Sweetly flow-- Sweetly flow--  
 voice a-round, Mu-sic spread thy voice a-round, Sweetly flow--  
 voice a-round, Mu-sic spread thy voice a-round, Sweetly flow-- Sweetly flow-- the  
 voice a-round, Mu-sic spread thy voice a-round, Sweetly flow-- Sweetly flow-- Sweetly

the lull-ing sound.  
 the lull-ing sound.  
 the lull-ing sound.  
 lull-ing the lull-ing sound.  
 flow the lull-ing sound.

NOW A DIFF'RENT MEASURE TRY.

SOLOMON.

Aria.

SPIRITOSO.

Now a diff'rent mea-sure try, Shake the

dome and pierce the sky. Rouze us next to mar-tial

deeds; Clang-ing arms, and neigh-ing steeds, Seem in fu-ry

fu-ry to op-pose; Now the hard fought bat-tle

glows, Now the hard fought bat-tle

# SHAKE THE DOME.

## Chorus. SPIRITOSO.

Canto 1<sup>mo</sup> *glows.* Shake the dome and pierce the sky. Shake the dome and pierce the sky. Rouze us

Alto 1<sup>mo</sup> Shake the dome and pierce the sky. Shake the dome and pierce the sky. Rouze us

Tenore 1<sup>mo</sup> Shake the dome and pierce the sky. Shake the dome and pierce the sky. Rouze us

Basso 1<sup>mo</sup> Shake the dome and pierce the sky. Shake the dome and pierce the sky. Rouze us

Canto 2<sup>do</sup> Shake the dome and pierce the sky. Shake the dome and pierce the sky. Rouze us

Alto 2<sup>do</sup> Shake the dome and pierce the sky. Shake the dome and pierce the sky. Rouze us

Tenore 2<sup>do</sup> Shake the dome and pierce the sky. Shake the dome and pierce the sky. Rouze us

Basso 2<sup>do</sup> Shake the dome and pierce the sky. Shake the dome and pierce the sky. Rouze us

Chorus. SPIRITOSO. *for*

next to mar-tial deeds; Clanging arms and neigh-ing steeds, Clanging arms and neigh-ing

next to mar-tial deeds; Clanging arms and neigh-ing steeds, Clanging arms and neigh-ing

next to mar-tial deeds; Clanging arms and neigh-ing steeds, Clanging arms and neigh-ing

next to mar-tial deeds; Clanging arms and neigh-ing steeds, Clanging arms and neigh-ing

next to mar-tial deeds; Clanging arms and neigh-ing steeds, Clanging arms and neigh-ing

next to mar-tial deeds; Clanging arms and neigh-ing steeds, Clanging arms and neigh-ing

next to mar-tial deeds; Clanging arms and neigh-ing steeds, Clanging arms and neigh-ing

next to mar-tial deeds; Clanging arms and neigh-ing steeds, Clanging arms and neigh-ing

next to mar-tial deeds; Clanging arms and neigh-ing steeds, Clanging arms and neigh-ing

steeds, Seem in fu\_ry to op- pose; Seem in fu\_ry to op- pose;

steeds, Seem in fu\_ry to op- pose; Seem in fu\_ry to op- pose;

steeds, Seem in fu\_ry to op- pose; Seem in fu\_ry to op- pose;

steeds, Seem in fu\_ry to op- pose; Seem in fu\_ry to op- pose;

steeds, Seem in fu\_ry to op- pose; Seem in fu\_ry to op- pose;

steeds, Seem in fu\_ry to op- pose; Seem in fu\_ry to op- pose;

steeds, Seem in fu\_ry to op- pose; Seem in fu\_ry to op- pose;

steeds, Seem in fu\_ry to op- pose; Seem in fu\_ry to op- pose;

steeds, Seem in fu\_ry to op- pose; Seem in fu\_ry to op- pose;

steeds, Seem in fu\_ry to op- pose; Seem in fu\_ry to op- pose;

steeds, Seem in fu\_ry to op- pose; Seem in fu\_ry to op- pose;

steeds, Seem in fu\_ry to op- pose; Seem in fu\_ry to op- pose;

steeds, Seem in fu\_ry to op- pose; Seem in fu\_ry to op- pose;

steeds, Seem in fu\_ry to op- pose; Seem in fu\_ry to op- pose;

Now the hard fought battle glows Now the hard fought battle glows. now,

Now the hard fought battle glows now the bat- tle glows. now,

Now the hard fought battle glows now, now, now,

Now the hard fought battle glows. now, now,

pose; Now the hard fought battle glows, Now the hard fought battle

pose; Now, now the hard fought battle glows. Now the battle

pose; Now, now the hard fought battle glows. Now

pose; Now, Now the hard fought battle glows.

Now, now the hard-fought battle glows. Clanging arms and neighing steeds, Clanging arms and neighing

Now, now the hard-fought battle glows. Clanging arms and neighing steeds, Clanging arms and neighing

Now, now the hard-fought battle glows. Clanging arms and neighing steeds, Clanging arms and neighing

Now, now the hard-fought battle glows. Clanging arms and neighing steeds, Clanging arms and neighing

glows, now the hard-fought battle glows. Clanging arms and neighing steeds, Clanging arms and neighing

glows, now the hard-fought battle glows. Clanging arms and neighing steeds, Clanging arms and neighing

Now, now the hard-fought battle glows. Clanging arms and neighing steeds, Clanging arms and neighing

Now, now the hard-fought battle glows. Clanging arms and neighing steeds, Clanging arms and neighing

steeds, Seem in fu-ry to op- pose; Seem in fu-ry to op- pose;

steeds, Seem in fu-ry to op- pose; Seem in fu-ry to op- pose;

steeds, Seem in fu-ry to op- pose; Seem in fu-ry to op- pose;

steeds, Seem in fu-ry to op- pose; Seem in fu-ry to op- pose;

steeds, Seem in fu-ry to op- pose; Seem in fu-ry to op- pose;

steeds, Seem in fu-ry to op- pose; Seem in fu-ry to op- pose;

steeds, Seem in fu-ry to op- pose; Seem in fu-ry to op- pose;

steeds, Seem in fu-ry to op- pose; Seem in fu-ry to op- pose;

steeds, Seem in fu-ry to op- pose; Seem in fu-ry to op- pose;

Clang-ing arms and neighing steeds, Seem in fu-ry to op- pose;

Clang-ing arms and neighing steeds, Seem in fu-ry to op- pose;

Clang-ing arms and neighing steeds, Seem in fu-ry to op- pose;

Clang-ing arms and neighing steeds, Seem in fu-ry to op- pose;

-pose; Clanging arms and neighing steeds, Seem in fu-ry to op-

-pose; Clanging arms and neighing steeds, Seem in fu-ry to op-

-pose; Clanging arms and neighing steeds, Seem in fu-ry to op-

-pose; Clanging arms and neighing steeds, Seem in fu-ry to op-

-pose; Clanging arms and neighing steeds, Seem in fu-ry to op-

Now the hard fought bat-tle glows, Now the hard fought bat-tle glows,

Now the hard fought bat-tle glows, Now the bat-tle glows,

Now the hard fought battle glows. now, now,

Now the hard fought bat-tle glows. now,

-pose; Now the hard fought bat-tle

-pose; Now, now the hard fought

-pose; Now, now the

-pose; Now,

now, now, Now the hard fought bat\_tle  
now, now, Now the hard fought bat\_tle glows, Now the  
now, Now, now the hard fought bat\_tle glows, Now the  
now, now, Now the  
glows, Now the hard fought bat\_tle glows,  
bat\_tle glows now the bat\_tle glows,  
hard fought bat\_tle glows now now, Now the hard fought bat\_tle glows, Now the  
Now the hard fought bat\_tle glows now, Now the

glows, Now the hard fought bat\_tle glows, Now the hard fought bat\_tle glows.  
hard, Now the hard fought bat\_tle glows, Now the hard fought bat\_tle glows.  
hard, Now the hard fought bat\_tle glows, Now the hard fought bat\_tle glows.  
hard, Now the hard fought bat\_tle glows, Now the hard fought bat\_tle glows.  
hard, Now the hard fought bat\_tle glows, Now the hard fought bat\_tle glows.  
hard, Now the hard fought bat\_tle glows, Now the hard fought bat\_tle glows.  
hard, Now the hard fought bat\_tle glows, Now the hard fought bat\_tle glows.  
hard, Now the hard fought bat\_tle glows, Now the hard fought bat\_tle glows.

### THEN AT ONCE FROM RAGE REMOVE

**SOLOMON.**

Then at once from rage re-move, Draw the tear from hope-less

**Recit:**

love; Length-en out the so-lemn air, Full of death and wild des-pair.

60 = p

### DRAW THE TEAR FROM HOPELESS LOVE

Chorus, LARGO.

**Canto Imo**

**Canto**

**Alto.**

**Tenore.**

**Basso.**

Draw the

Draw the tear from hopeless love, from hopeless love, from hope-

Draw the tear from hopeless love, from hope- - - less love, from hopeless love, Draw

**Chorus.**

**LARGO.**



Draw the tear from hopeless love, from  
 tear from hopeless love, from hope less love, from hope less love, from  
 less love Draw the tear from hope less love, from  
 the tear from hope less love, Draw the tear from hope less

Draw the tear from hopeless love, from hope less love, Draw the

*crus*

hope less love; Length en out the so lem n air, Full of  
 hope less love; Length en out the so lem n air, Full of  
 hope less love; Length en out the so lem n air, Full of  
 hope less love; Length en out the so lem n air, Full of

tear from hope less love; Length en out the so lem n air, Full of

death and wild des-pair, Full of death and wild des-pair. Full of

death and wild des-pair, Full of death and wild des-pair. Full of

death and wild des-pair, Full of death and wild des-pair. Full of

death and wild des-pair, Full of death and wild des-pair. Full of

death and wild des-pair, Full of death and wild des-pair. Full of

*Dim*

death and wild des-pair. Draw the tear from hope-less

death and wild des-pair. Draw the tear from hopeless

death and wild des-pair. Draw the tear from hope-less, hope-less

death and wild des-pair. Draw the tear from hopeless love, from hope-less

death and wild des-pair. Draw the tear from hopeless

*Cres*

*Cres*

love; Full of death and wild des-pair. Draw the tear from hope-less love; Lengthen  
 love; Full of death and wild des-pair. Lengthen  
 love; Full of death and wild des-pair. Lengthen  
 love; Full of death Draw the tear from hope-less love; Lengthen  
 love; Full of death and wild des-pair. Lengthen

*dim*

out the solemn air Full of death, Full of death and wild des-pair.  
 out the solemn air Full of death, Full of death and wild des-pair.  
 out the solemn air Full of death, Full of death and wild des-pair.  
 out the solemn air Full of death, Full of death and wild des-pair.  
 out the solemn air Full of death, Full of death and wild des-pair.

### NEXT THE TORTUR'D SOUL RELEASE.

SOLOMON.

Next the tor-tur'd soul re-lease, And the mind re-store to peace.

Recit:

### THUS ROLLING SURGES.

SOLOMON.

Aria.

ALLEGRO.

Thus roll- ing sur- ges rise, And plough the trou- bled main; But

soon the tempest dies, And all is calm a- gain, And all is calm, But

soon the tempest dies- all is calm And all is calm- a-

Chorus. ALLEGRO.

Canto 1<sup>mo</sup>

Canto 2<sup>do</sup>

Alto.

Tenore.

Basso.

Chorus.

ALLEGRO.

Thus roll - - ing surges rise, And plough - - the troubled main, And plough the trou - - bled  
 - - gain.  
 Thus roll - - - - ing sur ges

for

main, And plough the trou - bled main, And plough - - the troubled main, And plough the trou - - bled  
 rise, And plough the trou - - bled main, And plough the troubled main, And plough - - the troubled  
 Thus roll - - - - ing surges rise, And plough the troubled main, And plough the trou - - bled  
 Thus roll - - - - ing sur ges

main; Thus rolling surges rise, And plough the trou - bled main; But soon the tempest dies - - - - But  
 Thus roll - - ing surges rise, And plough the trou - bled main; But soon the tempest dies - - - - But  
 main; Thus rolling surges rise, And plough the trou - bled main; But soon the  
 main; Thus rolling surges rise, And plough the trou - bled main; But soon the tempest dies - - - - But  
 main; Thus rolling surges rise, And plough the trou - bled main; But soon the tempest dies - - - - But

soon the tempest dies, All is calm, And all is calm a gain.

soon the tempest dies, All is calm, And all is calm a gain.

tempest dies and all, All is calm, And all is calm a gain. Thus rolling sur ges

soon the tempest dies, All is calm, And all is calm a gain. Thus roll ing sur ges

soon the tempest dies, All is calm, And all is calm a gain.

But soon the tem pest dies, And all, all is calm, And

Thus roll ing, roll ing sur ges rise, But soon the tem pest dies, all is calm, And

rise, But soon the tem pest dies, But soon the tem pest dies, all is calm, And

rise, But soon the tem pest dies, But soon the tem pest dies, all is calm, And

Thus roll ing sur ges rise, But soon the tem pest dies, all is calm, And

all is calm a gain, And all is calm a gain, And all is calm, And all is calm a gain.

all is calm a gain, And all is calm a gain, And all is calm, And all all is calm a gain.

all is calm a gain, And all is calm a gain, And all And all is calm a gain. But soon the

all is calm a gain, And all is calm a gain, And all is calm, And all is calm a gain. But soon the

all is calm a gain, And all is calm, And all all is calm a gain. But soon the

*f* But soon the tempest dies, *p* All is calm, *pp* All is calm, *f* But soon the tempest dies, And all, all is

But soon the tempest dies, *p* All is calm, *pp* All is calm, *f* But soon the tempest dies, And all, all is

tempest dies, And all, All is calm, *pp* All is calm, *f* But soon the tempest dies, And all, all is

tempest dies, And all is calm, All is calm, *pp* All is calm, *f* But soon the tempest dies, And all, all is

tempest dies, And all is calm a gain, All is calm, All is calm, *f* But soon the tempest dies, And all, all is

8

*p* calm, And all is calm a gain, all is calm, *f* is calm a gain, *f* But soon the tempest dies. And all

calm, And all is calm a gain, all is calm, *f* is calm a gain, *f* But soon the tempest dies. And all

calm, And all is calm a gain, all is calm, *f* is calm a gain, *f* But soon the tempest dies. And all

calm, And all is calm a gain, all is calm, *f* is calm a gain, *f* But soon the tempest dies. And all

calm, And all is calm a gain, And all is calm a gain, And all

for

8

*p* is calm a gain. And all is calm a gain.

is calm a gain. And all is calm a gain.

is calm a gain. And all is calm a gain.

is calm a gain. And all is calm a gain.

is calm a gain. And all is calm a gain.

for

# THY HARMONY'S DIVINE.

QUEEN OF  
SHEBA.

Recit:

Thy Harmony's di-vine, great king! All, all obeys the artist's string; And

now, illustrious prince, receive Such tribute as my realm can give. Here purest gold from

earth's dark en-trails torn, And gems resplendant that out-shine the morn;

There balsam breathes a grateful smell; With thee the fragrant stranger wish to dwell.

Yet of ev'ry object I behold, Amid the glare of gems and gold, The

temple most attracts my eye, Where, with un-wearied zeal, You serve the Lord on high.



# PIOUS KING, AND VIRTUOUS QUEEN.

ZADOCK.

Aria.

LARGHETTO.

Pi-ous king and vir-tuous queen, May your names re-sound in

sto-ry, Pi-ous king, May your name re-sound in sto-ry, virtuous

queen, May your name re-sound in sto-ry, Pi-ous king and virtuous queen,

May your names re-sound re-sound in sto-

-ry, for

In times lat-est an-nals seen, Crown'd with ho-nour, crown'd with glo-ry, Crown'd with

ho-nour Crown'd with glo-

ry, Crown'd with glo-ry, crown'd with glo-ry, for

Pi-ous king and virtuous queen, May your

names re-sound in sto-ry, In times latest an-nals seen, Crown'd with ho-

nour, Crown'd with glo

ry. Crown'd with honour, Crown'd with

ADAGIO.  
glo\_ry. In times lat\_ est an\_ nals seen, Crown'd with ho\_ nour, Crown'd with  
ADAGIO.

glo\_ ry. Tem\_ p\_ ry.  
for

## THRICE HAPPY KING.

ZADOCK.

Thrice happy king to have atchiev'd, What scarce henceforth will be believ'd:

Recit:

When seven times a-round the sphere, The sun had led the new-born year,

The temple rose To mark thy days, with end-less theme for future praise.

Our pi-ous Da-vid wish'd in vain, By this great act to bless his reign; But

heav'n the monarch's hopes withstood, For, ah! his hands were stain'd with blood.

# GOLDEN COLUMNS FAIR AND BRIGHT.

ZADOCK.

Aria.

POMPOSO.

for

*tr* Golden columns fair and  
*p*

bright, Catch the mortals ra-vish'd sight, Round their sides am-bitious

twine, Tendrils of the clasp ing vine: Cherubims stand there dis-play'd,

O'er the ark their wings are laid; Ev'ry object swells with state, Ev'ry

object swells with state, All is pi-ous, all is pi-ous, All is pi-ous, all is

great. All is pious, All is great. for

Ev'ry object swells with state, All is pi-ous, All is pi-ous, All is

great, All is great. Gold - en co - lumns fair and bright, Catch the

mortals ra - - - vish'd sight; Round their sides am - bi - tious twine,

Tendrils of the clasping vine; Che - ru - bims stand there dis - play'd,

O'er the ark their wings are laid, Ev' - - - ry ob - ject swells with state, Ev' - - - ry

object swells with state, All - - - All is pi - ous, All - - - All is pi - ous,

All is pi-ous, all is great, Evry object swells with

state, Evry object swells with state, All is pi-ous,

ADAGIO.

ADAGIO.

all is great. for

Tempo

for

*tr*



80 = 1

# PRAISE THE LORD WITH HARP AND TONGUE.

CHORUS. A TEMPO GIUSTO.

Canto 1<sup>mo</sup>

Alto 1<sup>mo</sup>

Tenore 1<sup>mo</sup>

Basso 1<sup>mo</sup>

Canto 2<sup>do</sup>

Alto 2<sup>do</sup>

Tenore 2<sup>do</sup>

Basso 2<sup>do</sup>

Chorus.

A TEMPO

GIUSTO.

The first system of the score contains eight vocal staves (Canto 1<sup>mo</sup>, Alto 1<sup>mo</sup>, Tenore 1<sup>mo</sup>, Basso 1<sup>mo</sup>, Canto 2<sup>do</sup>, Alto 2<sup>do</sup>, Tenore 2<sup>do</sup>, Basso 2<sup>do</sup>) and a piano accompaniment. The vocal staves are currently empty, showing only the clefs and key signature (one sharp, C major). The piano accompaniment consists of two staves (treble and bass clef) with musical notation. A fermata is placed over the first measure of the piano accompaniment, with the number '8' below it, indicating an eight-measure rest.

This section shows the vocal staves with lyrics. The lyrics are: "Praise the Lord with harp and tongue, Praise the Lord, Praise the Lord with harp and tongue, Praise the Lord with harp and tongue, Praise the Lord with harp and tongue." The lyrics are distributed across the vocal staves, with some staves having rests. The piano accompaniment continues with musical notation.

The final section of the page shows the piano accompaniment for the chorus. It consists of two staves (treble and bass clef) with musical notation. The music concludes with a final cadence.

Praise the Lord with harp and tongue, Praise the Lord, Praise him all ye  
 Praise the Lord with harp and tongue, Praise the Lord, Praise him all ye

old and young; Praise the Lord with harp and tongue, Praise the Lord, Praise the Lord Praise him all ye  
 old and young; Praise the Lord with harp and tongue, Praise the Lord, Praise the Lord Praise him all ye  
 Praise the Lord with harp and tongue, Praise the Lord, Praise the Lord Praise him all ye  
 Praise the Lord with harp and tongue, Praise the Lord, Praise the Lord Praise him all ye  
 Praise the Lord,  
 Praise the Lord,  
 Praise the Lord,  
 Praise the Lord,



old and young, ye old and young, ye old and young; He's in mer--cy e--ver strong;

old and young, ye old and young, ye old and young; He's in mer--cy e--ver strong;

old and young, ye old and young, ye old and young; He's in mer--cy e--ver strong;

old and young, ye old and young, ye old and young; He's in mer--cy e--ver strong;

Praise the Lord, Praise the Lord,

Praise the Lord, Praise the Lord,

Praise the Lord, Praise the Lord,

Praise the Lord, Praise the Lord,

Praise the Lord, Praise the Lord, thro' ev'ry state;

Praise the Lord thro' ev'ry state;

Praise the Lord, Praise the Lord thro' ev'ry state;

Praise the Lord thro' ev'ry state;

Praise the Lord thro' ev'ry state;

Praise the Lord thro' ev'ry land, Praise the Lord, Praise the Lord, Praise him ear-ly, Praise him late,

Praise the Lord, Praise the Lord, Praise the Lord,

Praise the Lord thro' ev'ry land, Praise the Lord, Praise the Lord, Praise him ear-ly, Praise him late,

Praise the Lord, Praise the Lord, Praise the Lord,

Praise the Lord,

Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord,

Praise the Lord thro' ev'ry state, Praise the Lord, Praise the Lord, Praise him ear-ly,

Praise the Lord thro' ev'ry state, Praise the Lord, Praise the Lord, Praise him ear-ly,

Praise the Lord thro' ev'ry state, Praise the Lord, Praise the Lord, Praise him ear-ly,

Praise the Lord thro' ev'ry state, Praise the Lord, Praise the Lord, Praise him ear-ly,

Praise the Lord, Praise the Lord  
 Praise the Lord, Praise the Lord  
 Praise the Lord, Praise the Lord  
 Praise the Lord, Praise the Lord

God a - lone is good and great.  
 God a - lone is good and great.  
 God a - lone is good and great.  
 God a - lone is good and great.

Praise him late, Praise him late,  
 Praise him late, Praise him late,  
 Praise him late, Praise him late,  
 Praise him late, Praise him late,

God a - lone is good and great.  
 God a - lone is good and great.  
 God a - lone is good and great.  
 God a - lone is good and great.

Praise the Lord, Praise the Lord,  
 Praise the Lord, Praise the Lord,  
 Praise the Lord, Praise the Lord,  
 Praise the Lord, Praise the Lord,

He's in mer - cy  
 He's in mer - cy  
 He's in mer - cy  
 He's in mer - cy

God a - lone is good and great - - - -  
 God a - lone is good and great - - - -  
 God a - lone is good and great - - - -  
 God a - lone is good and great - - - -

Praise the Lord, Praise the Lord,  
 Praise the Lord, Praise the Lord,  
 Praise the Lord, Praise the Lord,  
 Praise the Lord, Praise the Lord,

e -- ver strong ----- Praise the Lord, He's in mer -- cy

e -- ver strong ----- Praise the Lord, He's in mer -- cy

e -- ver strong ----- Praise the Lord, He's in mer -- cy

e -- ver strong ----- Praise the Lord, He's in mer -- cy

Praisethe Lord, Praise him ear -- ly, Praise him late -----

Praisethe Lord, Praise him ear -- ly, Praise him late -----

Praisethe Lord, Praise him ear -- ly, Praise him late -----

Praisethe Lord, Praise him ear -- ly, Praise him late -----

e -- ver strong ----- Praise the Lord, Praise the Lord,

e -- ver strong ----- e -- ver strong; Praisethe Lord,

e -- ver strong ----- Praise the Lord, Praisethe Lord,

e -- ver strong ----- Praise the Lord, Praisethe Lord,

Praise him late, God a lone is good and great. God a lone is

Praise him late, God a lone is good and great. God a lone is

Praise him late, God a lone is good and great. God a lone is

Praise him late, God a lone is good and great. God a lone is

Praise him late, God a lone is good and great. God a lone is

Let the loud Ho-san-nah's rise, Wide-ly spreading  
 Let the loud Ho-san-nah's rise, Wide-ly spreading  
 Let the loud Ho-san-nah's rise, Wide-ly spreading  
 Let the loud Ho-san-nah's rise, Wide-ly spreading

good and great Let the loud Ho-san-nah's rise,  
 good and great Let the loud Ho-san-nah's rise,  
 good and great Let the loud Ho-san-nah's rise,  
 good and great Let the loud Ho-san-nah's rise,

Wide-ly spreading thro' the skies; thro' the skies, Widely spreading thro' the skies,  
 Wide-ly spreading thro' the skies; thro' the skies, Widely spreading thro' the skies,  
 Wide-ly spreading thro' the skies; thro' the skies, Widely spreading thro' the skies,  
 Wide-ly spreading thro' the skies; thro' the skies, Widely spreading thro' the skies,

Wide-ly spreading thro' the skies Widely spreading thro' the skies,  
 Wide-ly spreading thro' the skies Widely spreading thro' the skies,  
 Widely spreading thro' the skies Widely spreading thro' the skies,  
 Widely spreading thro' the skies Widely spreading thro' the skies,

thro' the skies; God a lone, God a lone,  
 Wide ly spread ing thro the skies; God a lone, God a lone,  
 Wide ly spread ing thro the skies; God a lone, God a lone,  
 Wide ly spread ing thro the skies; God a lone, God a lone,  
 Wide ly spread ing thro the skies; God a lone,  
 Wide ly spread ing thro the skies; God a lone,  
 Wide ly spread ing thro the skies; God a lone,  
 Wide ly spread ing thro the skies; God a lone,  
 Wide ly spread ing thro the skies; God a lone,

God a lone, God a lone is  
 God a lone, God a lone is  
 God a lone, God a lone is  
 God a lone, God a lone is  
 God a lone, God a lone is  
 God a lone, God a lone is  
 God a lone, God a lone is  
 God a lone, God a lone is  
 God a lone, God a lone is  
 God a lone, God a lone is just and wise  
 God a lone, God a lone is just and wise  
 God a lone, God a lone is just and wise  
 God a lone, God a lone is just and



just, God a lone is just and wise. God a lone is  
 just, God a lone is just and wise. God a lone is  
 just, God a lone is just and wise. God a lone is  
 just, God a lone is just and wise. God a lone is  
 is just and wise God a lone is wise God a  
 wise is just and wise God a  
 God a lone is just and wise. God a

just and wise is just and wise  
 just and wise God a lone is wise  
 just and wise is just and wise  
 is just and wise God a lone is just and wise  
 lone is just, God a lone is just and wise.  
 lone is just, God a lone is just and wise.  
 lone is just, God a lone is just and wise.  
 lone is just, God a lone is just and wise.

God a lone, God a lone, God a lone, God a lone, God a lone, God a lone, God a lone, God a lone, God a lone, God a lone,

The first system of the musical score consists of ten vocal staves and a piano accompaniment. The vocal parts are arranged in two groups of five. Each staff contains the lyrics "God a lone," with a long dash after "a" indicating a sustained note. The piano accompaniment is written in treble and bass clefs, providing harmonic support for the vocal lines.

God a lone, God a lone is just, God a lone, God a lone is just and wise, God a lone is just and wise, God a lone is just and wise, God a lone is just and wise, God a lone is just and wise, God a lone is just and wise, God a lone is just and wise,

The second system of the musical score continues with ten vocal staves and piano accompaniment. The lyrics progress to "God a lone is just, God a lone is just and wise," with the same long dash notation. The piano accompaniment includes a section marked "piano" in the bass clef, indicating a change in dynamics.

lone is just and wise. God a lone is  
 and wise God a lone is  
 is just and wise and wise. God a lone is  
 God a lone is just and wise. God a lone is  
 lone is just and wise. God a lone is  
 and wise God a lone is  
 is just and wise and wise. God a lone is  
 God a lone is just and wise. God a lone is

8 9

just, God a lone is just and wise.  
 just, God a lone is just and wise.  
 just, God a lone is just and wise.  
 just, God a lone is just and wise.  
 just, God a lone is just and wise.  
 just, God a lone is just and wise.  
 just, God a lone is just and wise.  
 just, God a lone is just and wise.  
 just, God a lone is just and wise.

### GOLD NOW IS COMMON.

SOLOMON.

Gold now is common on our happy shore, And cedars frequent are as sycamore; All, all con-

Recit:

spires to bless my days, Fair plenty does her treasure raise, And o'er the faithful plain her countless gifts displays.

### HOW GREEN OUR FERTILE PASTURES LOOK.

SOLOMON.

Aria.

ALLEGRETTO

*for*

How green our fertile pastures look, how fair our olive grows; How limpid is the gliding brook That

*p*

thro' the meadows roves. How fair. How

green our fertile pastures look, How fair our olive grows, How limpid is the gliding brook, How

limpid is the gliding brook, That thro' the meadows roves. that thro' the

meadows roves. *for* *p* An

hundred different balmy flow'rs salute the passing gale. the passing gale, salute the passing gale, When

ev'ning breezes sun the bow'rs, And sweep th' enameld vale. And

sweep th'enameld vale. *for* *p* An

hundred different balmy flow'rs salute the passing gale, the pass - - ing gale, When *p*

ev'ning breezes sun the bow'rs, and sweep th'enameld vale, th'enam - el'd vale, And sweep the nameld vale. *tr*

ADAGIO. And sweep the - nam - el'd vale. Tempo Imo *for*

### MAY PEACE IN SALEM EVER DWELL.

QUEEN OF SHEBA,  
 May peace in Salem ever dwell: Illustrious Solomon, farewell; Thy wise instructions be my future care,

Recit:

Soft as the shows that cheer the vernal air, whose warmth bids ev'ry plant her sweets disclose, The lily wakes & paints the opening rose.

### WILL THE SUN FORGET TO STREAK.

QUEEN OF SHEBA.

Flauto Obligato.

Aria.

LARGO.

*p* *sempre staccato.* *tr*

Will the sun forget to

streak, Eastern skies with amber ray? When the dusky shades do break, He unbars the gates of

day. Then demand if Sheba's queen, E'er can banish from her thought, All the splendours she has

seen, All the knowledge thou hast taught, All the knowledge thou hast taught the knowledge thou hast



taught. Will the sun forget to  
for

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 has one sharp (F#). The vocal line begins with the word "taught." and continues with "Will the sun forget to". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

streak Eastemskies with am\_ber ray? Then demand if Sheba's queen E'er can banish from her

The second system continues the musical piece. The vocal line includes the lyrics "streak Eastemskies with am\_ber ray? Then demand if Sheba's queen E'er can banish from her". The piano accompaniment maintains its rhythmic pattern.

taught, All the splen- - - - - dour she has seen, All the knowledge thou hast

The third system features a vocal line with lyrics "taught, All the splen- - - - - dour she has seen, All the knowledge thou hast". A dashed line indicates a long note or a breath mark. The piano accompaniment continues.

taught, Then demand if Sheba's queen, Then demand if Sheba's queen, E'er can banish from her

The fourth system repeats the vocal line with lyrics "taught, Then demand if Sheba's queen, Then demand if Sheba's queen, E'er can banish from her". The piano accompaniment concludes the system.

thought, All the splendour she has seen, All the splendour she has seen, All the knowledge thou hast taught

ADAGIO.  
All the know-ledge thou hast taught, All the knowledge, All the

ADAGIO.

knowledge thou hast taught.

for

Tem:mo  
for p

### ADIEU, FAIR QUEEN.

SOLOMON.

A dieu fair queen, and in thy breast, May peace and vir\_tue e - - ver rest.

Recit:

### EV'RY JOY THAT WISDOM KNOWS.

QUEEN OF SHEBA.

SOLOMON.

Duett.

LARGHETTO

*for*

Ev'ry joy that wisdom knows, May'st thou pi - ous monarch share, May'st thou pi - ous monarch share.

*p*

Ev'ry joy, Ev'ry joy that wisdom knows, May'st thou pi - ous monarch share.

*lr* Ev'ry blessing heav'n be-stows, Be thy portion, Be thy portion

*for*

virtuous fair. vir-tuous fair, vir-tuous fair, Ev'-ry blessing heav'n be-stows,

Be thy portion virtuous fair.

*for*

Gent-ly flow the roll-ing days,

Sor-row be a stran-ger here;

*lr*

May thy peo-ple sound thy praise, Praise unbought by price or fear, Praise unbought,  
 May thy peo-ple sound thy praise, Praise unbought by price or fear,

May thy people sound thy praise, Praise un-bought by price or fear.  
 May thy people sound thy praise, Praise un-bought by price or fear.

May thy peo-ple, May thy peo-ple,  
 May thy peo-ple sound thy praise, May thy peo-ple,

May thy peo-ple sound thy praise, sound thy praise  
 May thy peo-ple sound thy praise, May thy peo-ple sound thy praise,

Praise un\_bought by price or fear. May thy people sound thy praise, Praise un\_bought by  
 Praise un\_bought by price or fear. Praise ----- Praise un\_bought by

price or fear. Praise un\_bought, Praise un\_bought, Praise un\_bought by price or fear.  
 price or fear. Praise un\_bought, Praise un\_bought, Praise un\_bought by price or fear.

May thy people sound thy praise, Praise un\_bought by price or fear.  
 May thy people sound thy praise, Praise un\_bought by price or fear.

# THE NAME OF THE WICKED.

## Chorus. ALLEGRO.

Canto 1<sup>mo</sup>  
Alto 1<sup>mo</sup>  
Tenore 1<sup>mo</sup>  
Basso 1<sup>mo</sup>  
Canto 2<sup>do</sup>  
Alto 2<sup>do</sup>  
Tenore 2<sup>do</sup>  
Basso 2<sup>do</sup>

Chorus.  
ALLEGRO.

*for*

But the fame of the just shall e  
 But the fame of the just shall e  
 But the fame of the just shall e  
 But the fame of the just shall e

The name of the wicked shall quickly be past, shall quickly be past,  
 The name of the wicked shall quickly be past, shall quickly be past,  
 The name of the wicked shall quickly be past, shall quickly be past,  
 The name of the wicked shall quickly be past, shall quickly be past,

ter-nal-ly last. The fame of the just shall e  
 ter-nal-ly last. The fame the fame of the just But the fame of the just shall e  
 ter-nal-ly last. The fame of the just shall e  
 ter-nal-ly last. The fame of the just shall e



ter-nal-ly last, shall e-ter-nal-ly last.

ter-nal-ly last, shall e-ter-nal-ly last.

ter-nal-ly last, shall e-ter-nal-ly last.

ter-nal-ly last, shall e-ter-nal-ly last.

The name of the wicked shall quickly be past, shall

The name of the wicked shall quickly be past, shall

The name of the wicked shall quickly be past, shall

The name of the wicked shall quickly be past, shall

But the fame of the just shall e-ter-nal-ly last. The

But the fame of the just shall e-ter-nal-ly last. The

But the fame of the just shall e-ter-nal-ly last. The

But the fame of the just shall e-ter-nal-ly last. The

quickly be past, The name of the wick-ed,

quickly be past, The name of the wick-ed,

quickly be past, The name of the wick-ed,

quickly be past, The name of the wick-ed,

fame of the just, But the  
 fame of the just, But the  
 fame of the just, But the  
 fame of the just, But the

The name of the wicked shall quickly be past, shall quickly be past,  
 The name of the wicked shall quickly be past, shall quickly be past,  
 The name of the wicked shall quickly be past, shall quickly be past,  
 The name of the wicked shall quickly be past, shall quickly be past,

fame of the just shall e-ter-nal-ly last, But the fame of the just shall e-ter-nal-ly last.  
 fame of the just shall e-ter-nal-ly last, But the fame of the just shall e-ter-nal-ly last.  
 fame of the just shall e-ter-nal-ly last, But the fame of the just shall e-ter-nal-ly last.  
 fame of the just shall e-ter-nal-ly last, But the fame of the just shall e-ter-nal-ly last.

The  
 The  
 The  
 The

But the fame of the just shall e-  
 But the fame of the just shall e-  
 But the fame of the just shall e-  
 But the fame of the just shall e-  
 name of the wicked shall quickly be past, shall quickly be past, But the fame of the just shall e-  
 name of the wicked shall quickly be past, shall quickly be past, But the fame of the just shall e-  
 name of the wicked shall quickly be past, shall quickly be past, But the fame of the just shall e-  
 name of the wicked shall quickly be past, shall quickly be past, But the fame of the just shall e-

-ter-nal-ly last, But the fame of the just shall e-ter-nal-ly last, But the fame, the fame of the  
 -ter-nal-ly last, But the fame of the just shall e-ter-nal-ly last, But the fame of the  
 -ter-nal-ly last, But the fame of the just shall e-ter-nal-ly last, But the fame of the  
 -ter-nal-ly last, But the fame of the just shall e-ter-nal-ly last, But the fame of the  
 -ter-nal-ly last, But the fame of the just shall e-ter-nal-ly last, But the fame, the fame of the  
 -ter-nal-ly last, But the fame of the just shall e-ter-nal-ly last, But the fame of the  
 -ter-nal-ly last, But the fame of the just shall e-ter-nal-ly last, But the fame of the  
 -ter-nal-ly last, But the fame of the just shall e-ter-nal-ly last, But the fame of the

just But the fame of the just shall e-ter-nal-ly last.

just But the fame of the just shall e-ter-nal-ly e-ter-nal-ly last.

just But the fame of the just shall e-ter-nal-ly last.

just But the fame of the just shall e-ter-nal-ly last.

just But the fame of the just shall e-ter-nal-ly e-ter-nal-ly last.

just But the fame of the just shall e-ter-nal-ly last.

just But the fame of the just shall e-ter-nal-ly last.

just But the fame of the just shall e-ter-nal-ly last.

But the fame of the just shall e-ter-nal-ly last, shall e-

But the fame of the just shall e-ter-nal-ly last, shall e-

But the fame of the just shall e-ter-nal-ly last, shall e-

But the fame of the just shall e-ter-nal-ly last, shall e-

But the fame of the just shall e-ter-nal-ly last, shall e-

But the fame of the just shall e-ter-nal-ly last, shall e-

But the fame of the just shall e-ter-nal-ly last, shall e-

But the fame of the just shall e-ter-nal-ly last, shall e-

-ter-nal-ly last shall e-ter-nal-ly last, The name of the wick-ed shall quickly be past.

-ter-nal-ly last shall e-ter-nal-ly last, The name of the wick-ed shall quickly be past.

-ter-nal-ly last shall e-ter-nal-ly last, The name of the wick-ed shall quickly be past.

-ter-nal-ly last shall e-ter-nal-ly last, The name of the wick-ed shall quickly be past.

-ter-nal-ly last shall e-ter-nal-ly last, The name of the wick-ed shall quickly be past.

-ter-nal-ly last shall e-ter-nal-ly last, The name of the wick-ed shall quickly be past.

-ter-nal-ly last shall e-ter-nal-ly last, The name of the wick-ed shall quickly be past.

-ter-nal-ly last shall e-ter-nal-ly last, The name of the wick-ed shall quickly be past.

-ter-nal-ly last shall e-ter-nal-ly last, The name of the wick-ed shall quickly be past.

But the fame of the just shall e-ter-nal-ly last.

But the fame of the just shall e-ter-nal-ly last.

But the fame of the just shall e-ter-nal-ly last.

But the fame of the just shall e-ter-nal-ly last.

But the fame of the just shall e-ter-nal-ly last.

But the fame of the just shall e-ter-nal-ly last.

But the fame of the just shall e-ter-nal-ly last.

But the fame of the just shall e-ter-nal-ly last.

But the fame of the just shall e-ter-nal-ly last.



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Solomon.