

HANDEL'S ORATORIO,

"SOLOMON,"

(COMPOSED IN THE YEAR 1749,)

IN VOCAL SCORE,

WITH A SEPARATE ACCOMPANIMENT FOR THE
ORGAN OR PIANOFORTE

ARRANGED BY

VINCENT NOVELLO.

LONDON SACRED MUSIC WAREHOUSE,

J. ALFRED NOVELLO, MUSIC SELLER (BY APPOINTMENT) TO HER MAJESTY,
69, DEAN STREET, SOHO, & 24, POULTRY.

Where may be had HANDEL'S Oratorio of "SOLOMON," in the following different forms —

Principal Violin Primo	11	3	Ripieno Viola Secondo	6	0	Cornet	1	8
Ripieno Do. Do.	5	9	Principal Violoncello e Basso ...	13	6	Clarinet	2	0
Principal Violin Secondo	11	0	Ripieno Do. Do.	6	0	Tympani	1	0
Ripieno Do. Do.	5	9	Flauti	1	4	Soprano 1st & 2nd	4	1½
Principal Viola Primo	8	6	Oboe Primo	6	0	Alto 1st & 2nd	8	4½
Ripieno Do. Do.	5	9	Oboe Secondo	6	0	Tenor 1st & 2nd	8	4½
Principal Viola Secondo	6	6	Fagotti	2	8	Bass 1st & 2nd	8	8

Vocal score, with Organ or Pianoforte Accompaniment by VINCENT NOVELLO, Folio, 15s.

All the movements in this Oratorio, may be had Singly in Vocal Score, Separate Vocal and Orchestral Parts.

OVERTURE.

Accomp.
Met. $\text{♩} = 72.$

8ves.

8ves.

8ves.

8ves.

8ves.

8ves.

1st. 2nd.

8ves.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked as 8ves.

8ves.

Second system of musical notation, continuing the piece. The right hand has a more active, melodic line, while the left hand provides harmonic support. The tempo remains 8ves.

Third system of musical notation, showing further development of the melodic and harmonic themes. The tempo is 8ves.

8ves.

Fourth system of musical notation, featuring intricate fingerings and rhythmic patterns. The tempo is 8ves.

Fifth system of musical notation, maintaining the 8ves tempo. The music is highly technical and expressive.

Adagio

Sixth system of musical notation, where the tempo changes to *Adagio*. The music becomes slower and more spacious, with a focus on chordal textures and sustained notes.

Accomp
Met. ♩ = 138.

Seventh system of musical notation, marked as an accompaniment (Accomp) with a metronome marking of ♩ = 138. The tempo is faster than the previous section.

tr

Eighth system of musical notation, featuring a trill (tr) in the right hand. The tempo remains 138.

Ninth system of musical notation, concluding the piece with a final cadence. The tempo is 138.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two flats and a 3/4 time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The upper staff has a more active melodic line with some grace notes, and the lower staff continues with a steady accompaniment.

Third system of musical notation. The upper staff shows a dense texture of sixteenth notes, and the lower staff features a rhythmic accompaniment with chords.

Fourth system of musical notation. The upper staff includes dynamic markings such as *tr* and *h*. The lower staff continues with a consistent accompaniment.

Fifth system of musical notation. The upper staff has a melodic line with some slurs, and the lower staff provides a harmonic base.

Sixth system of musical notation. The upper staff features a melodic line with a *h* marking. The lower staff continues with a steady accompaniment.

Seventh system of musical notation. The upper staff has a melodic line with some slurs, and the lower staff provides a harmonic base.

Eighth system of musical notation. The upper staff has a melodic line with some slurs, and the lower staff provides a harmonic base.

Ninth system of musical notation, the final system on the page. The upper staff has a melodic line with a *h* marking, and the lower staff provides a harmonic base. The system concludes with a double bar line.

DOUBLE CHORUS.—YOUR HARPS AND CYMBALS SOUND.

CHORUS OF PRIESTS. *Allegro.*

1st TREBLE

1st ALTO.

1st TENOR. (3ve. lower)

1st BASS.

2nd TREBLE.

2nd ALTO.

2nd TENOR. (3ve. lower)

2nd BASS.

ACCOMP. *Allegro.*
Met. 84 = ♩

Your harps and cym-bals sound, to great Je - ho - - vah's

Your harps and cym-bals sound, to great Je - ho - - vah's

praise,

praise,

The first system of the musical score consists of five staves of vocal parts and a grand staff of piano accompaniment. The vocal staves are arranged in two groups of three and two. The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in a key with one flat and a 3/4 time signature. The vocal parts are mostly silent, with some notes appearing in the lower vocal staves.

The second system of the musical score features five staves of vocal parts with lyrics and a grand staff of piano accompaniment. The lyrics are: "Your harps, your harps and cymbals". The vocal parts are arranged in two groups of three and two. The piano accompaniment is written in a grand staff. The music continues with more vocal entries and piano accompaniment. The lyrics are repeated on each of the five vocal staves.

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

8ve.

sound, sound, sound, sound, sound, sound, To

Your harps, your harps and cymbals sound, sound, sound,

Your harps, your harps and cymbals sound, sound, sound, To

Your harps, your harps and cymbals sound, sound, sound,

Un - to the Lord of Hosts, your will - ing voi - ces raise,

Your willing voices raise, your voi - ces

great Je - - - ho - - - vah's, to great Je - ho - vah's

To

great Je - - - ho - - - vah's, to great Je - ho - vah's

Your willing voices raise, your voi - ces
raise, un - to the Lord of Hosts your voi - ces
praise, un - to the Lord of Hosts,
un - to the Lord of Hosts, your will - ing voi - ces raise,
great Je - ho - vah's, to great Je - ho - vah's
un - to the Lord of Hosts, your willing voices raise, your voi - ces
praise, un - to the Lord your will - ing voi - ces raise,
un - to the Lord of Hosts, your will - ing voi - ces raise, your

raise, your harps and cymbals sound, your harps and cymbals
raise, your voi - ces raise, your harps and cymbals sound, and cym - bals
your harps and cymbals sound. and cym - bals
your voi - ces raise, your harps and cym - bals
praise. your harps and cymbals sound,
raise, your voi - ces raise,
your harps and cymbals sound,
will - ing voi - ces raise,

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

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

Your voi ces raise, your will-ing voi ces raise, raise, To
 sound, sound, Your harps and cym-bals sound,
 sound, sound, Your harps and cym-bals sound,
 sound, sound, Your harps and cym-bals sound,
 sound, sound, Your harps and cym-bals sound, To

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

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

8ves

To great Je -
 praise, your voi - ces raise, Your will - ing voi - ces
 raise, your voi - ces raise, Your
 ces raise, Your
 your voi - ces raise, Un - to the Lord of hosts, Your
 Your will - ing voi - ces
 Your
 ces raise, Your
 Your

8ves

ho - - - vah's praise, your voi - ces raise, your harps and cym-bals
raise, your voi - ces raise, your harps and cymbals
will - ing voi - ces, your will - ing voi - ces raise, your harps and cymbals
will - ing will - ing voi - - - ces raise, your harps and cymbals
will - ing voi - ces raise, your voi - - ces raise,
raise, your voi - - ces raise,
will - ing voi - ces, your will - - ing voi - ces raise,
will - ing, will - ing voi - - - ces raise,

sound, sound, your willing voices
sound, sound, your willing voices
sound, sound, your willing voices
sound, sound, your willing voices
your willing voi - ces raise, your harps and cymbals sound, sound,
your willing voi - ces raise, your harps and cymbals sound, sound,
your willing voi - ces raise, your harps and cymbals sound, sound,
your willing voi - ces raise, your harps and cymbals sound, sound,

raise, your willing voices raise, your voi - - -
raise, un - to the Lord your will - ing voi - ces
raise,
raise, to great Je - - - ho - - - vah's
raise, your will - ing voices raise. Sound your harps,
raise, your will - ing voices raise. Sound your harps,
raise, your will - ing voices raise. Sound your harps,
to great Je - - - ho - - - vah's

ces, raise your voi - ces raise, raise, your willing voi - ces
raise. Sound, your harps and cymbals sound, your will - ing voi - ces
raise. Sound, your harps and cymbals sound, your will - ing voi - ces
praise, to great Je - - -
raise, your will - ing voi - ces raise, raise, raise,
raise, raise,
raise, raise,
praise, to great Je - - -

raise, your willing voices raise, your will-ing voi-ces raise,
 raise, your voi - ces raise,
 raise, your voi - ces raise,
 ho - vah's praise, to great Je - ho - vah's
 raise, your willing voices raise, your will-ing voi-ces raise,
 raise, your voi - ces raise,
 raise, your voi - ces raise,
 ho - vah's praise, to great Je - ho - vah's

your will-ing voi-ces raise, your
 your will-ing voi-ces raise, your
 your will-ing voi-ces raise, your
 praise, to great Je - ho - vah's praise, to great Je -
 your will-ing voi-ces raise, your
 your will-ing voi-ces raise, your
 your will-ing voi-ces raise, your
 praise, to great Je - ho - vah's praise, to great Je -

will-ing voi-ces raise, Un - to the Lord of
will-ing voi-ces raise, Un - to the Lord of
will-ing voi-ces raise,
ho - vah's praise, to great
will-ing voi-ces raise, Un - to the Lord of
will-ing voi-ces raise,
will-ing voi-ces raise,
ho - vah's praise, to great

Hosts Your will - ing voi - ces raise, your voi - ces
your voi - ces raise, your voi - ces
your willing voices raise, your voi-ces raise, your voi - ces
Je - ho - vah's, to great Je - ho - vah's praise, your voi - ces
Hosts, Your will - ing voi - ces raise, your voi - ces
your voi - ces raise, your voi - ces
your willing voices raise, your voi-ces raise, your voi - ces
Je - ho - vah's, to great Je - ho - vah's praise, your voi - ces

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

raise, To great Je - - - ho - - - vah's
 hosts, your voices raise, To great Je - - - ho - - - vah's
 your voi - ces raise, To great Je - - - ho - - - vah's
 great Je - ho - vah's praise, To great Je - - - ho - - - vah's
 raise, To great Je - - - ho - - - vah's
 hosts, your voices raise, To great Je - - - ho - - - vah's
 your voices raise, To great Je - - - ho - - - vah's
 great Je - ho - vah's praise, To great Je - - - ho - - - vah's

praise.
praise.
praise.
praise.
praise.
praise.
praise.
praise.

8ves.

This system contains eight staves. The top seven staves are vocal parts, each with the word "praise." written below the first measure. The eighth staff is a grand staff for piano, with the right hand playing a complex, rhythmic melody and the left hand providing harmonic support. The word "8ves." is written below the piano staff.

8ves.

This system contains eight staves. The top seven staves are empty, indicating that the vocalists are silent for this section. The eighth staff is a grand staff for piano, continuing the piano accompaniment from the first system. The word "8ves." is written below the piano staff.

No. 3.

AIR.—PRAISE YE THE LORD.

Andante Larghetto.

VOICE.

ACCOMP.

Met. 84 = ♩

Praise ye the Lord for all

Voice.

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

f *p*

his mer - cies past, Whose truth, whose justice will for e - ver last. Whose

p *f* *p*

truth, whose justice will for e-ver last, will for e-ver last,

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

truth, whose justice will for e - ver last, Praise ye the Lord for all

his mer-cies past, 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 justice, whose truth will

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

for e - ver last. Praise ye the Lord for all . his

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

Praise ye the

Lord for all . his mercies, praise ye the Lord for all . his mer

...cies past. Whose truth, whose justice will for e-ver last.

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

for e-ver last. Praise ye the Lord for all his mercies past, whose truth, whose

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

Adagio.
will for e - - - ver last.

Adagio. *f* *Tempo mo.*

No. 4.

DOUBLE CHORUS.—WITH PIOUS HEART.

1st TREBLE. *Grave.*
With pi - ous heart and ho - - - ly

1st ALTO.
With pi - ous heart and ho - - - ly

1st TENOR. (8ve. lower.)
With pi - ous heart and ho - - - ly

1st BASS.
With pi - ous heart and ho - - - ly

2nd TREBLE.
With pi - ous heart and ho - - - ly

2nd ALTO.
With pi - ous heart and ho - - - ly

2nd TENOR. (8ve. lower.)
With pi - ous heart and ho - - - ly

2nd BASS.
With pi - ous heart and ho - - - ly

ACCOMP. *Grave.*
Met. 80 = ♩

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

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

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

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

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

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

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

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

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

A tempo ordinario. Met. 112

name.

name.

name.

Till dis - tant

name.

Till dis - tant nations catch the

name.

name.

name.

name.

name.

A tempo ordinario.

Till dis - tant na - tions catch the song,

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

na - tions catch the song, catch the song,

song, catch the song,

Till dis - tant na - tions catch the

till dis - tant

till dis - tant

till dis - tant

8ves

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, and glow with ho-ly
na - tions catch the song, and glow with ho-ly
na - tions catch the song, and glow with ho-ly
na - tions catch the song, and glow with ho-ly

till dis - tant na - tions catch the song, till dis - tant na-tions catch the
till dis - tant nations catch the song, till dis - tant nations
flame,
flame, with ho - ly flame, till dis - tant na - tions catch the song till dis - tant
flame, with ho - ly flame, till dis - tant nations catch the song, till
flame,
flame,

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

8ves.

and glow with ho - ly flame,
 and glow . . . with ho - ly flame,
 and glow with ho - ly flame,
 song, and glow . . . with ho - ly flame,
 catch the song, . . . and glow with ho - ly
 catch the song, and glow . . .
 catch the song, and glow . . .
 nations catch the song, and glow with ho - ly

and glow with ho-ly flame,

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

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

and glow with ho-ly flame,

flame,

with ho - ly flame, and glow with ho - ly

with ho - ly flame, and glow with ho - ly

flame,

with ho - ly flame, . . . with ho - ly flame,

flame, till dis - tant na - tions catch the

flame,

till dis - tant nations catch the song,

and glow . . . with ho - ly flame,

flame, till dis - tant na - tions catch the

flame,

till dis - tant na-tions catch the song,

8ves.

and glow, and glow with ho - - ly flame, and glow . .
song, and glow
till dis - tant na-tions catch the song, and glow with ho - ly, ho - ly flame,
and glow with ho - ly
and glow with ho - - ly flame, and glow . .
song, and glow
till dis - tant na-tions catch the song, and glow with ho - ly, ho - ly flame,
and glow with ho - ly

tr.

with ho - ly flame, with ho - ly flame, with ho - ly flame,
with ho - ly flame, till dis-tant nations catch the song, with ho - ly flame,
flame, with ho - ly flame,
with ho - ly flame, with ho - ly flame, with ho - ly flame,
with ho - ly flame, till dis-tant nations catch the song, with ho - ly flame,
flame, with ho - ly flame, till dis - tant

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

Till dis - tant nations catch the song, and glow . . . with ho - ly
 nations catch the song, and catch the
 till dis - tant nations catch the song, and glow . . .
 till dis - tant
 Till dis - tant nations catch the song, and glow . . . with ho - ly
 song. and catch the
 till dis - tant nations catch the song, and glow . . .
 till dis - tant

8ves.

flame, with ho - ly flame, till dis - tant na-tions catch the song, and glow with ho - ly
 song, and glow and glow with ho - ly flame, and glow with ho - ly,
 with ho - ly flame, and glow, and glow with ho - ly,
 na - tions catch the song, till dis - tant na-tions catch the song, and glow with ho - ly
 flame, with ho - ly flame, till dis - tant na-tions catch the song,
 song, and glow, and glow with ho - ly flame,
 with ho - ly flame, and glow,
 na - tions catch the song, till dis - tant na-tions catch the song.

flame, and glow with ho - ly
 ho - - ly flame, and glow with ho - ly
 ho - ly flame, and glow with ho - ly
 flame, and glow with ho - ly
 and glow with ho - ly flame, and glow with ho - ly
 and glow with ho - ly ho - - ly flame, and glow with ho - ly
 and glow with ho - ly, ho - ly flame, and glow with ho - ly
 and glow with ho - ly, flame, and glow with ho - ly

8ves.

flame, and glow,
 flame, with ho - ly flame, and glow with ho - ly flame, and
 flame, with ho - ly flame, and glow with ho - ly flame, and
 flame, and glow,
 flame, and glow,
 flame, with ho - ly flame, and glow with ho - ly flame, and
 flame, with ho - ly flame, and glow with ho - ly flame, and
 flame, and glow

8ves. 8ves.

and glow with ho - ly flame,
 glow, and glow with ho - ly flame, till dis - tant
 glow, and glow with ho - ly flame,
 and glow with ho - ly flame, till dis - tant na - tions catch the song,
 and glow with ho - ly flame,
 glow, and glow with ho - ly flame,
 glow, and glow with ho - ly flame,
 and glow with ho - ly flame, till dis - tant na - tions catch the

8ves.

till dis - tant na tions catch the song,
na tions catch the song,
till dis - tant na tions catch the
till dis - tant na tions catch the song,
till dis - tant na tions catch the sound,
till dis - tant
song.

and catch the song, and catch the song,
and catch the song, and catch the song,
song, and catch the song, and catch the song,
and catch the song, and catch the song,
and catch the song, and catch the
and catch the song, and catch the
na-tions, and catch the song, and catch the
and catch the song, and catch the
8ve.

and glow with holy flame

and glow with ho-ly flame, and glow, and glow with ho - ly

and glow with ho-ly flame, and glow, and glow with ho - ly

and glow with ho-ly flame,

song, and glow with holy flame

song, and glow with ho-ly flame, and glow, and glow with ho - ly

song, and glow with ho-ly flame, and glow, and glow with ho - ly

song, and glow with ho-ly flame,

The first system of the musical score consists of two systems of vocal parts and piano accompaniment. The vocal parts are arranged in two systems, each with four staves (Soprano, Alto, Tenor, Bass). The piano accompaniment is shown in two staves (Right and Left Hand). The lyrics are: "and glow with holy flame", "and glow with ho-ly flame, and glow, and glow with ho - ly", "and glow with ho-ly flame, and glow, and glow with ho - ly", "and glow with ho-ly flame,", "song, and glow with holy flame", "song, and glow with ho-ly flame, and glow, and glow with ho - ly", "song, and glow with ho-ly flame, and glow, and glow with ho - ly", and "song, and glow with ho-ly flame,".

and glow with ho - - ly flame.

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

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.

flame, and glow with ho - ly flame, and glow with ho - ly flames.

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

and glow with ho - - ly flame.

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "and glow with ho - - ly flame.", "flame, and glow with ho - ly flame, and glow with ho - - ly flame.", "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.", "flame, and glow with ho - ly flame, and glow with ho - ly flames.", "flame, and glow with ho - ly flame, and glow with ho - ly flame.", and "and glow with ho - - ly flame.".

RECIT (*Accomp.*)—ALMIGHTY POW'R.

SOLOMON.

VOICE.

Accomp. 84 = 

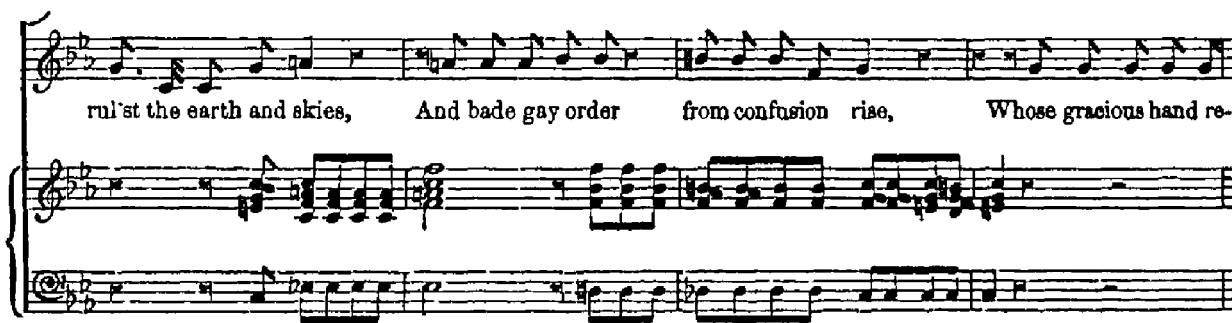
Largo assai.



Almighty pow'r, who



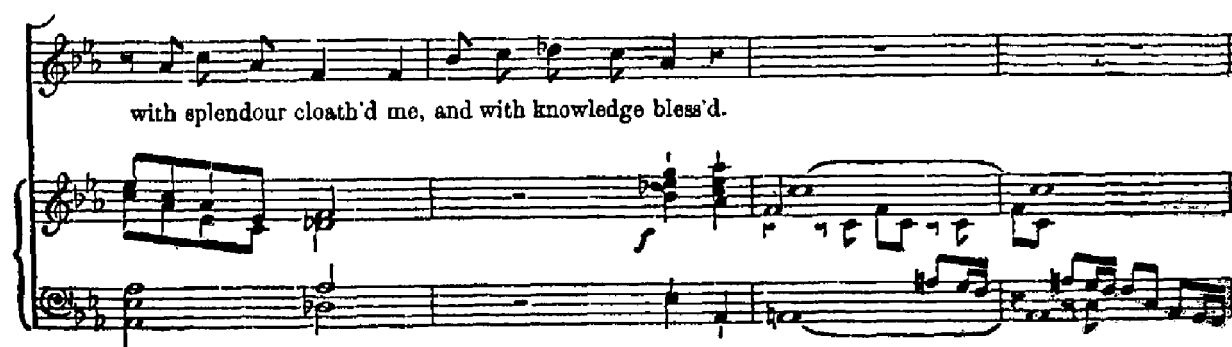
ru'ist the earth and skies, And bade gay order from confusion rise, Whose gracious hand re-



- - lov'd thy slave distress'd, With splendour cloath'd me, and with knowledge bless'd;



with splendour cloath'd me, and with knowledge bless'd.



Thy finish'd tem-ple with thy presence grace, And shed thy heav'nly glo-ries o'er the

place

No. 6. RECIT.—IMPERIAL SOLOMON.

RECIT—ZADOCK.

VOICE. Im - pe - rial So - lo - mon, thy pray'rs are heard.

ACCOMP. *p*

RECIT (*Accomp.*)—SEE FROM THE OP'NING SKIES.

RECIT—ZADOCK.

VOICE. See from the op'ning skies descending flames involve the sa - crifice, And

ACCOMP. *p*

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

No. 7.

AIR.—SACRED RAPTURES CHEER MY BREAST.

ACCOMP.
Met. $\text{♩} = 92$

AIR.—ZADOCK

Sa-cred rap-tures cheer my breast,

Rushing tides of hal-low'd zeal; Joys . . . too fierce to be express'd, too

fierce to be express'd, In this swell-ing heart I feel, in this swell . . .

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a series of eighth and sixteenth notes, while the piano accompaniment provides a rhythmic and harmonic foundation.

The second system continues the musical piece. The vocal line includes the lyrics "ing heart I feel." The piano accompaniment features a mix of chords and moving lines.

The third system shows the vocal line with the lyrics "Sa-cred rap - tures cheer . . my breast,". A piano dynamic marking (*p*) is visible in the piano accompaniment.

The fourth system contains the lyrics "Rush - ing tides of hal - low'd zeal, Joys . . . too". The piano accompaniment continues to support the vocal melody.

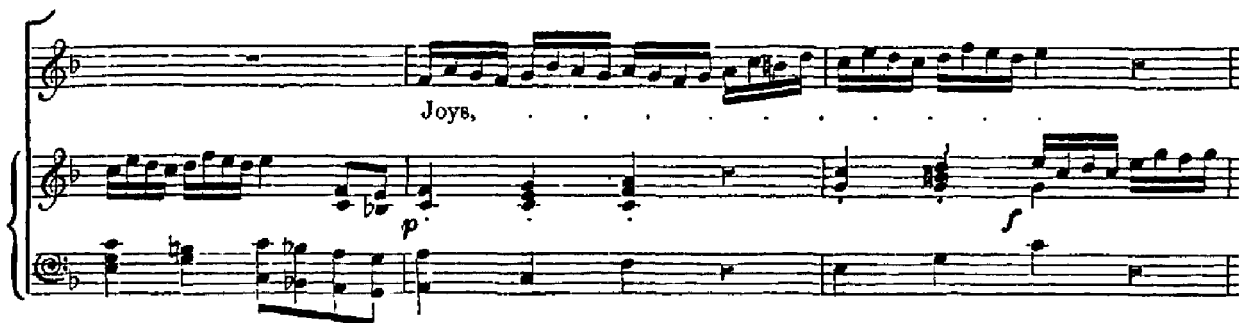
The fifth system features the lyrics "fierce to be express'd, too fierce to be express'd, In this swell . . .". The piano accompaniment includes some arpeggiated figures.

The sixth system concludes the page with the lyrics "ing heart,". The piano accompaniment ends with a final chord.

In this swell - ing heart I feel,



Joy,



In this swell ing heart,



In this swell - ing heart I feel.

Adagio. *Tempo lmo.*



Warm



en - thu - si - as - tic fires, in my pant - ing bo - som roll

in my pant - ing bo - som roll, Hope of bliss that ne'er ex - pires,

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,

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

fierce to be express'd, too fierce to be express'd, Joys

In this swell

ing heart, In this swell

ing heart, Joys too fierce, too

fierce to be express'd, In this swell - ing heart I feel.

Adagio
Adagio. Tempo lmo.

No. 8.

CHORUS.—THROUGHOUT THE LAND.

Alla Breve.

TREBLE. Throughout the land Je-ho-vah's

ALTO.

TENOR, 8ve lower. Throughout the land Je-ho-vah's praise . . . re-cord, For full of

BASS.

ACCOMP. *Alla Breve.*

Met. 92 = ♩

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

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

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

is the Lord. For full of pow'r . . .

praise . . . re-cord, For full of pow'r, for full of pow'r, . . of pow'r, . . . of

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

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

8ve.

of pow'r and mer-cy is the Lord.

pow'r and mer-cy is the Lord. Through-

and mer-cy is the Lord. Throughout the land Je-ho-vah's praise re-

-cy, and mer-cy is the Lord. Throughout the land Je-

8ves.

Throughout the land Je-ho-vah's praise, . . . Je-ho-vah's praise re-

out the land . . . Je-ho-vah's praise re-cord, for full of mer-cy is the

-cord, Je-ho-vah's praise, . . . Je-ho-vah's praise re-

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

-cord, throughout the land Je-ho-vah's praise re-cord,

Lord of mer-cy is the Lord, throughout the land Je-

-cord, throughout the land Je-ho-vah's praise, Je-ho-vah's praise re-cord,

Lord, throughout the Land Je-ho-vah's praise . . . re-cord, for

8ves.

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

8ves.

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

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

Throughout the land Je - ho - vah's praise re - cord, throughout the
 land Je - ho - vah's praise, throughout the land Je - ho - - vah's praise re - cord, throughout the
 praise . . . re - cord, Je - hovah's praise, . . . Je - hovah's praise re - cord, for full of
 Through-out the land Je - ho - vah's praise . . . re -

Throughout the land Je - ho - vah's praise record, Je - ho - - vah's praise re - cord,
 land Je - ho - vah's praise, throughout the land Je - ho - - vah's praise record, throughout the
 praise . . . re - cord, Je - ho - vah's praise, . . . Je - ho - vah's praise re - cord, throughout the
 Through - out the land Je - ho - vah's praise . . . re -

8ves.

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

8ves.

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

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

No. 9.

RECIT.—BLEST BE THE LORD.

RECIT.—SOLOMON.

VOICE. Blest be the Lord, who look'd with gracious eyes, Up-on his vassal's humble

ACCOMP.

sa - crifice, And has, with an ap-prov-ing smile, My work o'er-paid. and grac'd the pile.

No. 10.

AIR.—WHAT THO' I TRACE EACH HERB AND FLOW'R.

VOICE.

ACCOMP. *Larghetto.* *un poco p*

Met. ♩ = 60.

AIR—SOLOMON.

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, how vain were all I knew, how

pp

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 *f*

Say what's the rest but emp - ty boast, The

Pine. p

pedant's i - dle claim, the pedant's i - dle claim, Who having all the sub-stance lost, At -

- - tempts to grasp a name, The pedant's i - dle claim, the pedant's i - dle

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

Da Capo.

No. 11.

RECIT.—AND SEE, MY QUEEN.

RECIT SOLOMON.

VOICE.

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

ACCOMP

pa - lace shall e - rect its head, Of ce - dar built, with gold bespread.

Methinks the work is now be - gun, The axe resounds in Lebanon. And see, be -

- deck'd with can - vas wings, The dancing ves - sel light - ly springs, While Ophir's

mines well pleas'd disclose, The wealth that in their entrails glows.

No. 12.

AIR.—BLESS'D THE DAY.

Ассоль
Met. ♩ 160.

Allegro.

QUEEN.

* Bless'd the day when first my eyes, Saw the wis - est of the wise;

p

Bless'd the day when I was brought To behold

this favour'd spot. bless'd the day, bless'd the day

when I was brought



To behold this favour'd spot.

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *f* and *sf*.



Bless'd the day when first my eyes

This system contains the second line of music. The piano accompaniment includes dynamic markings *tr* and *p*.



Saw the wisest of the wise; Bless'd the day when I was brought

This system contains the third line of music.



To behold this favour'd spot, Bless'd the day, Bless'd the day

This system contains the fourth line of music.



when I was brought

This system contains the fifth line of music.



To behold This favour'd spot

This system contains the sixth line of music.

Bless'd the day when I was brought To be-hold this favour'd spot, To be-hold this

fa - vour'd spot.

120 = *Pine.* But com-plete-ly bless'd the day When I

un poco lento

heard my lo - ver say: Here I vow by truth di - vine Henceforth to be on - ly

thine, Henceforth to be on - ly thine. When I heard my lo - ver say: Here I

vow by truth di - vine, Henceforth to be on - - - ly thine.

al Segno.

No. 13.

RECIT.—THOU FAIR INHABITANT OF NILE.

VOICE. RECIT.—SOLOMON. QUEEN.

Thou fair in - ha - bi - tant of Nile, Re-joice thy lov - er with a smile. O

AACOMP.

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

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

quick-ly fled the win-ter's night, And short is sum-mer's length of light.

No. 14.

DUET.—WELCOME AS THE DAWN OF DAY.

AACOMP. *Andante.*

Met. 120 - ♩

QUEEN

Wel-come as the dawn of day, To the pil-grim on his way, Whom the darkness caus'd to

stray, Is my love-ly king to me.

SOLOMON.

Myr-tle grove, or ro-sy

shade, Breathing o - dours thro' the glade, To re-fresh the vil-lage maid, Yields in sweets, my queen, to

Wel-come as the dawn of day, Is my love-ly king to

thee;

Myr-tle grove, or ro-sy

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

Wel-come as the dawn of day,

shade, Yields in sweets, my queen, to thee, Yields in sweets, my queen, to thee; Myr-tle grove, or ro-sy

Welcome as the dawn of day, To the pil-grim on his way, Whom the dark-ness caus'd to

shade, Breath - ing odours thro' the glade, To re - fresh . . . the vil - lage

stray, is my love-ly king to me, my king, my king

maid, Yields in sweets my queen to thee, my queen, my

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

Welcome as the dawn of day, is my love - ly king to
Myrtle grove, or ro - sy shade, Yields in sweets, my queen, to

me, Welcome as the dawn of day, Is my love - ly king to
thee, Yields in sweets, my queen to thee, Yields in sweets my queen to thee,

me, Wel - - come as the dawn of day, To the pilgrim, to the pilgrim on his
Myr - tle grove, or ro - sy shade Breathing odours thro' the glade, To re - fresh the village



way, Is my love-ly king to me, My
maid, Yields in sweets, my queen, to thee, My queen,

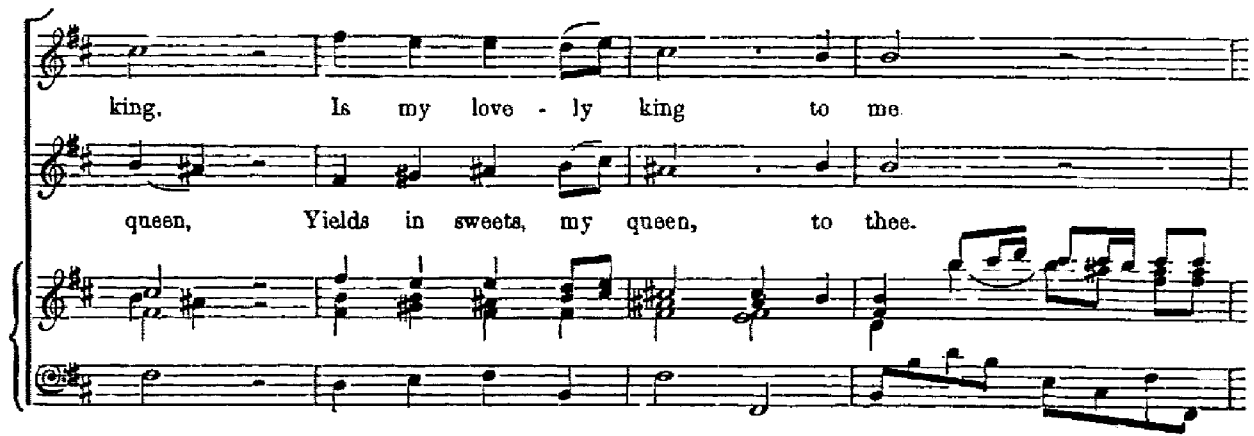
This system contains the first two systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment.



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

Adagio.
Adagio.
Adagio.

This system contains the third and fourth systems of music. The tempo marking *Adagio.* appears at the end of the first system, above the vocal line, and at the beginning of the second system, below the piano accompaniment.



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

This system contains the fifth and sixth systems of music. The vocal line ends with a fermata over the final note.



This system contains the seventh and eighth systems of music, which are instrumental passages for the piano accompaniment.

No. 15. RECIT.— VAIN ARE THE TRANSIENT BEAUTIES OF THE FACE.

RECIT.—ZADOCK

VOICE. Vain are the transient beau-ties of the face, Where vir - tue fails to

ACCOMP. *p*

an - i - mate each grace; Bright and more bright her ra - diant form ap - pears, Nor

dreads the canker'd tooth of roll - ing years; O'er such a part - ner com - fort spreads her

wing, And all our life is one per - pe - tual spring.

No. 16. AIR.— INDULGE THY FAITH.

AIR.—ZADOCK.

VOICE.

ACCOMP. *Andante.*

Met. ♩ = 104

In - dulse thy faith and wed - ded truth,

p

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

- - dulse thy faith and wed - ded truth, With the fair part - ner of . thy . youth,

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.

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

e - ver constant, 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.

In -

- - dulse thy faith and wed - ded truth, In - dulse thy faith and wed - ded truth,

With the fair part - ner of thy . . youth, She's e - ver constant, e - ver kind,

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

. ing hind,

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

Adagio. *f*

No. 17.

RECIT.*—MY DEAREST QUEEN.

RECIT.—SOLOMON

VOICE. My dearest queen come let us stray, In sweet retirement thro' the day.

ACCOMP.

No. 18.

AIR.—HASTE TO THE CEDAR GROVE.

AIR.—SOLOMON. *Andante.*

VOICE.

ACCOMP. *Andante*

Met. 132 = ♩

Haste, haste to the ce - dar grove, Haste, haste to the ce - dar

grove, Where fragrant spi - ces bloom, And am'rous tur - tles love, beneath the pleas - ing

gloom, and am'rous tur-tles love, and am'rous tur-tles love,

beneath the pleas-ing gloom.

Haste, haste to the ce-dar grove, Where fragrant spices bloom, And am'rous turtles

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

and am'rous tur-tles love, be-neath . . . the pleas-ing

gloom, and am'rous tur-tles love, be-neath . . . the pleas-ing

gloom.

While tinkling down the

Fine.

hill, A - void - ing hate - ful day, The lit - tle mur - mur - ing In whis - pers glides a -

- way, In whis - pers glides a - - way, The lit - tle murm -

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

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

No. 19.

RECIT.—WHEN THOU ART ABSENT.

RECIT.—QUEEN.

SOPRANO VOICE.

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

ACCOMP.

p

No. 20.

AIR.—WITH THEE TH' UNSHELTER'D MOOR I'D TREAD.

AIR.—QUEEN.

SOPRANO VOICE.

ACCOMP.

Met. 100 =

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 - ti - - nual plea - - sure to my

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

- ti - - nual plea - - sure to my eyes, And glad - ness

to my heart.

No. 21.

RECIT.—SEARCH ROUND THE WORLD.

VOICE *Recit.*
Search round the world, there ne-ver yet was seen So wise a monarch, or so chaste a queen.

ACCOMP. *p*

No. 22.

CHORUS.—MAY NO RASH INTRUDER.

ACCOMP. *Chorus—Allegro.*
Met. 138 =

Flauto 1mo.
p pp *Flauto 2do.*

p

Flute.
L.H.

f Tutti.

1ST TREBLE.
May no rash in-tru-der dis-turb their soft hours; To

2ND TREBLE.
May no rash in-tru-der dis-turb their soft hours; To

ALTO.
May no rash in-tru-der dis-turb their soft hours; To

TENOR Svc. lower
May no rash in-tru-der dis-turb their soft hours; To

BASS.
May no rash in-tru-der dis-turb their soft hours; To

8vi.

form fra-grant pil-lows, a-rise, O ye flow'rs! Ye ze-phyra, soft breathing, their

form fra-grant pil-lows, a-rise, O ye flow'rs! Ye ze-phyra, soft breathing, their

form fra-grant pil-lows, a-rise, O ye flow'rs! Ye ze-phyra, soft breath-ing, their

form fra-grant pil-lows, a-rise, O ye flow'rs! Ye ze-phyra, soft breath-ing, their

form fra-grant pil-lows, a-rise, O ye flow'rs! Ye ze-phyra, soft breath-ing, their

slum-bers prolong, while night-in-gales lull them to sleep with their song.

slum-bers prolong, while night-in-gales lull them to sleep with their song.

slum-bers prolong, while night-in-gales lull them to sleep with their song.

slum-bers prolong, while night-in-gales lull them to sleep with their song.

slum-bers prolong, while night-in-gales lull them to sleep with their song.

Ye ze - phyr, soft breath - ing, their
 Ye ze - phyr, soft breath - ing, their
 Ye ze - phyr, soft breath - ing, their

while night-in - gales lull them to
 while
 slum - bers pro-long, while night-in - gales lull them to sleep, to sleep, to
 slum - bers pro-long,
 slum - bers pro-long,
 slum - bers pro-long,

sleep with their song, while night-in gales lull them to sleep with their song.
 night-in - gales lull them, while night-in-gales lull them to sleep with their song.
 sleep with their song, while night-in - gales lull them to sleep with their song.
 while night-in - gales lull them to sleep with their song.
 while night-in - gales lull them to sleep with their song.

Ye ze - phyr, soft breath - ing, their
 Ye ze - phyr, soft breath - ing, their
 Ye ze - phyr, soft breath - ing, their

while nightingales lull them to sleep with their song,
 while nightingales lull them to
 slum - bers pro-long, while
 slum - bers pro-long.
 slum - bers pro-long,

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

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

while night-in-gales lull them, while
 while night-in-gales lull them, while
 while night-in-gales lull them to sleep with their song, while
 night-in-gales lull them, lull them to sleep with their song, while
 sleep with their song, while night-in-gales lull them to sleep with their song, while

night-in-gales lull them to sleep with their song, Ye zephyrs, soft breathing, their
 night-in-gales lull them to sleep with their song, Ye zephyrs, soft breathing, their
 night-in-gales lull them to sleep with their song, Ye zephyrs, soft breathing, their
 night-in-gales lull them to sleep with their song, Ye zephyrs, soft breathing, their
 night-in-gales lull them to sleep with their song, Ye zephyrs, soft breathing, their

8ves. 8ves.

slumbers pro - long, while

slumbers pro - long, while

slumbers pro - long, while

slumbers pro - long, while

slumbers pro - long, while

nightin - gales lull them to sleep, to

nightin - gales lull them to sleep, to

nightin - gales lull them to sleep, to

nightin - gales lull . . them to sleep, to

nightin - gales lull them to sleep, to

Svea

sleep with their song.

sleep with their song.

sleep with their song.

sleep with their song.

sleep with their song.

PART THE SECOND.

No. 23. DOUBLE CHORUS.—FROM THE CENSER CURLING RISE.

Allegro.

1st TREBLE
1st ALTO.
1st TENOR.
8ve. lower
1st BASS.
2nd TREBLE
2nd ALTO.
2nd TENOR.
8ve. lower.
2nd BASS.

ACCOMP.
Met. 64 = J

Oboes.
Bassoons

This system contains the vocal parts for the first chorus and the beginning of the accompaniment. The vocal parts are arranged in two groups: the first group (1st Treble, 1st Alto, 1st Tenor 8ve. lower, 1st Bass) and the second group (2nd Treble, 2nd Alto, 2nd Tenor 8ve. lower, 2nd Bass). The accompaniment consists of Oboes and Bassoons. The tempo is marked 'Allegro.' and the meter is 6/8.

This system continues the vocal parts and accompaniment from the first system. The vocal parts remain in the same arrangement. The accompaniment includes Violins and Violas in addition to the Oboes and Bassoons. The tempo remains 'Allegro.' and the meter is 6/8.

Hap - py, hap-py, happy So - lo-mon; hap-py, hap-py So - lo-mon;

Hap - py, hap-py, happy So - lo-mon; - hap - py, hap-py, hap-py

Hap - py, hap-py, happy So - lo-mon; hap - py,

Hap - py, happy, hap-py So - lo-mon; Hap - py, hap-py, hap-py -

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

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

So - lo-mon; hap - py, hap - py, hap - py So - lo-mon;

hap - py, hap - py, hap-py So - lo-mon; hap - py, hap - py, hap - py So - lo-mon;

So - lo-mon; hap - py, hap - py, hap - py So - lo-mon;

hap - py, hap - py, hap-py So - lo-mon: hap - py, hap - py, hap - py So - lo-mon;

hap - py, hap-py So - lo-mon; hap - py, hap-py So - lo-mon; hap - py, hap - py So - lo-mon;

hap-py, hap-py So - lo-mon; hap - py, hap - py So - lo-mon; hap - py, hap - py So - lo-mon;

hap - py, hap - py, hap-py So - lo-mon; hap - py, hap - py So - lo-mon;

8ves.

hap - py, hap - py, heav'n blesses Da - vid's throne,
hap - py, hap - py, heav'n blesses Da - vid's throne,
hap - py, hap - py, heav'n blesses Da - vid's throne,
hap - py, hap - py, heav'n blesses Da - vid's throne,
hap - py, hap - py, heav'n blesses Da - vid's
hap - py, hap - py, heav'n blesses Da - vid's
hap - py, hap - py, heav'n blesses Da - vid's
hap - py, hap - py, heav'n blesses Da - vid's

hap - py, happy, happy So - lomon ; heav'n blesses
hap - py, happy, happy So - lomon ; heav'n blesses
hap - py, happy, happy So - lomon ; heav'n blesses
hap - py, happy, happy So - lomon ; heav'n blesses
throne, hap - py, happy, happy So - lomon ;
throne, hap - py, happy, happy So - lomon ;
throne, hap - py, happy, happy So - lomon ;
throne, hap - py, happy, happy So - lomon ;

Da - vid's throne, hap - py, hap - py, happy, So - lom on ; hap - py

Da - vid's throne, hap - py, hap - py, happy, So - lom on ; hap - py,

Da - vid's throne, hap - py, hap - py, happy, So - lom on , hap - py.

Da - vid's throne, hap - py,

Heav'n blesses Da - vid's throne, hap - py, happy, happy, So - lom on ;

Heav'n blesses Da - vid's throne, hap - py, happy, happy, So - lom on ;

Heav'n blesses Da - vid's throne, hap - py, happy, happy, So - lom on ;

Heav'n blesses Da - vid's throne, hap - py, happy, happy, So - lom on ;

happy, happy, hap - py So - - lo - mon.

happy, happy, hap - py So - lo - mon.

happy, happy, hap - py So - - lo - mon.

happy, happy, hap - py So - - lo - mon. Live, live for e - ver pious David's son, for e - ver

happy, happy, hap - py So - - lo - mon.

happy, happy, hap - py So - - lo - mon.

happy, happy, hap - py So - lo - mon.

happy, happy, hap - py So - - lo - mon. Live, live for e - ver pious David's son, for e - ver

Live, live, for e - - ver live, pi -

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

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

Live, live, for e - - ver live, pi -

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

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

- ous Da - vid's son,

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

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

- ous Da - vid's son,

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

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

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

8ves.

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

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

8ves.

son, happy, happy So - lomon ; happy, happy So - lomon ;
 son, happy, happy So - lomon ; happy, happy So - lomon ;
 son, happy, happy So - lomon ; happy, happy So - lomon ;
 son, happy, happy So - lomon ; happy, happy So - lomon ;
 son, happy, happy So - lomon ; happy, hap - py
 son, happy, happy So - lomon ; happy, hap - py
 son, happy, happy So - lomon ; happy, hap - py
 son, happy, happy So - lomon ; happy, hap - py

8ves. 8ves.

hap - py, hap - py, hap - py, happy So - lomou;
hap - py, hap - py, hap - py, happy So - lomou;
hap - py, hap - py, hap - py, happy So - lomou;
hap - py, hap - py, hap - py, happy So - lomou;
So - lo-mon; hap - py, hap - py, happy, happy
So - lo-mon; hap - py, hap - py, happy, happy
So - lo-mon; hap - py, hap - py, happy, happy
So - lo-mon; hap - py, hap - py, happy, happy

8vea.

live, live for e - ver pi - ous Da-vid's son, for e - ver, live for e - -
live, live for e - - ver, live pi - -
So - lomou; live, live for e - ver pi - ous Da-vid's son, for e - ver, live for e - -
So - lomou; live, live for e - - ver, live pi - -
So - lomou;
So - lomou;

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

live,
live, live for e - ver
live for e-ver, live, live for e - ver, live for e - - - ver,
live, live for e-ver, live, live for e - ver. live for e - ver,
live,
live, live for e - ver
live for e-ver, live, live for e - ver, live for e - - - ver,
live, live for e-ver, live, live for e - ver, live for e - ver,

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

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

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

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

ff
 8ves.

ver pi - ous Da - vid's son. From the cen-ser curling rise, Grate - ful

ver pi - ous Da - vid's son. From the cen-ser curling rise, Grate - ful

ver pi - ous Da - vid's son. From the cen-ser curling rise, Grate - ful

ver pi - ous Da - vid's son. From the cen-ser curling rise, Grate - ful

ver pi - ous Da - vid's son. From the cen-ser curling rise, Grate - ful

ver pi - ous Da - vid's son. From the cen-ser curling rise, Grate - ful

ver pi - ous Da - vid's son. From the cen-ser curling rise, Grate - ful

ver pi - ous Da - vid's son. From the cen-ser curling rise, Grate - ful

ver pi - ous Da - vid's son. From the cen-ser curling rise, Grate - ful

ver pi - ous Da - vid's son. From the cen-ser curling rise, Grate - ful

in - cense to . . . the skies, Heav'n blesses Da-vid's throne,

in - cense to the skies, Heav'n blesses Da-vid's throne,

in - cense to the skies, Heav'n blesses Da-vid's throne,

in - cense to . . . the skies, Heav'n blesses Da-vid's throne,

in - cense to the skies,

in - cense to the skies,

in - cense to the skies,

in - cense to the skies,

in - cense to . . . the skies,

Hap - py, hap-py, happy So - lom - on ;

Hap - py, hap-py, happy So - lom - on ;

Hap - py, hap-py, happy So - lom - on ;

Hap - py, happy, hap-py So - lom - on ;

Heav'n blesses Da-vid's throne, Hap - py, hap-py, happy

Heav'n blesses Da-vid's throne, Hap - py, hap-py, happy

Heav'n blesses Da-vid's throne, Hap - py,

Heav'n blesses Da-vid's throne, Hap - py,

Hap-py, hap-py So - lom - on ; hap - py, hap - py, hap-py So - lom - on ; hap - py,

Hap - py, hap-py, hap-py So - lom - on ; hap - py,

Hap - py, hap - py, hap - py, hap-py So - lom - on ; hap - py,

Hap - py, hap-py, hap-py So - lom - on ; hap - py,

So - lom - on ; hap - py, hap - py, hap-py So - lom - on ; hap - py,

So - lom - on ; hap - py, hap - py, hap-py So - lom - on ; hap - py, hap-py So - lom - on ;

hap - py, hap - py, hap-py, hap-py So - lom - on ; hap - py, hap - py So - lom - on ;

hap-py, hap-py So - lom - on ; hap - py, hap - py, hap-py So - lom - on ;

hap - py, happy, happy So-lomon: Live for e - ver migh - - ty So-lomon.
hap - py, happy, happy So-lomon: Live for e - ver migh - - ty So-lomon.
happy, happy, hap - py So-lomon: Live for e - ver, migh - - ty So-lomon.
happy, happy, hap - py So-lomon: Live for e - ver, migh - - ty So-lomon.
hap - py, happy, happy So-lomon: Live for e - ver, migh - - ty So-lomon.
hap - py, happy, happy So-lomon: Live for e - ver migh - - ty So-lomon.
hap - py, happy, happy So-lomon: Live for e - ver migh - - ty So-lomon.
happy, happy, hap - py So-lomon: Live for e - ver migh - - ty So-lomon.
happy, happy, hap - py So-lomon: Live for e - ver migh - - ty So-lomon.

Oboes.
ten.
Bassoons.

Violins. *Oboes.*

live for e - ver migh - - ty So - lom on ;

live for e - ver migh - - ty So - lom on ;

live for e - ver migh - - ty So - lom on ;

live for e - ver migh - - ty So - lom on ,

live for e - ver migh - - ty So - lom on ;

live for e - ver migh - - ty So - lom on ;

live for e - ver migh - - ty So - lom on ;

live for e - ver migh - - ty So - lom on ;

Oboes.

Bassoons.

ff

live for e - ver migh -

live for e - ver migh -

live for e - ver migh -

live for e - ver migh -

live for e - ver migh -

live for e - ver migh -

live for e - ver migh -

live for e - ver migh -

live for o - ver migh -

Violins.

ff

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.

No. 24.

RECIT.—PRAIS'D BE THE LORD.

RECIT.—SOLOMON.

VOICE. Prais'd be the Lord, from him my wis-dom springs, I bow en-raptur'd

ACCOMP.

to the King of Kings; He led me ab-ject to im-pe-rial state, When

weak and trembling for my future fate; Strengthen'd by him, each foe with horror fled,

Then impious Joab at the al-tar bled; The death he oft deserv'd, stern Shemei found,

And A-don-i-jah sank be-neath the wound; Forc'd by his crimes, I

spoke a brother's doom, And may his vi-ces per-ish in the tomb.

No. 25.

AIR.—WHEN THE SUN O'ER YONDER HILLS.

Accomp.
Met. $\text{♩} = 66.$

Larghetto.

SOLOMON

When the sun o'er yon-der hills, Pours in tides the gold-en day, Or when

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

sing. Praises to th'e-ter-nal King. he shall

e - ver hear me sing Prais - - es to th'e - ter - nal, praises to th'e - ter - nal

King, praises to th'e - ter - nal King.

When the sun o'er yon - der hills, Pours in tides the gold - en

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 th'e - ter - nal King.

When the sun o'er yon - der hills, Pours in tides the golden day, He shall

e - ver hear me sing, he shall e - - ver hear me sing, Praises to th'e-ter - nal

King, he shall e-ver, e - - - ver hear me sing, Prais - - - es to . .

. . th'e-ter - - nal King, prais - - - es, he shall e - ver hear me, e - ver hear me

sing, Prais - es to th'e-ter - - nal King.

Adagio. *Tempo mo. f*

No. 26. RECIT.—GREAT PRINCE, THY RESOLUTION'S JUST.

RECIT.—LEVITE.

VOICE.

Great prince, thy re-so-lu-tion's just, He never fails, in heav'n who puts his trust; True

ACCOMP.

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

No. 27. AIR.—THRICE BLEST THAT WISE DISCERNING KING.

AIR.—LEVITE. *Allegro.*

VOICE.

ACCOMP.

Met. 132 = ♩

Allegro.

Thrice

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

Thrice 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, and mounts on vir-tue's ea-gle wing, To 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

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


to e - ver - last - ing fame;

Such


shall a mighty pat-tern stand to a - ges yet un-born; to

shall a mighty pat-tern stand to a - ges yet un-born; to

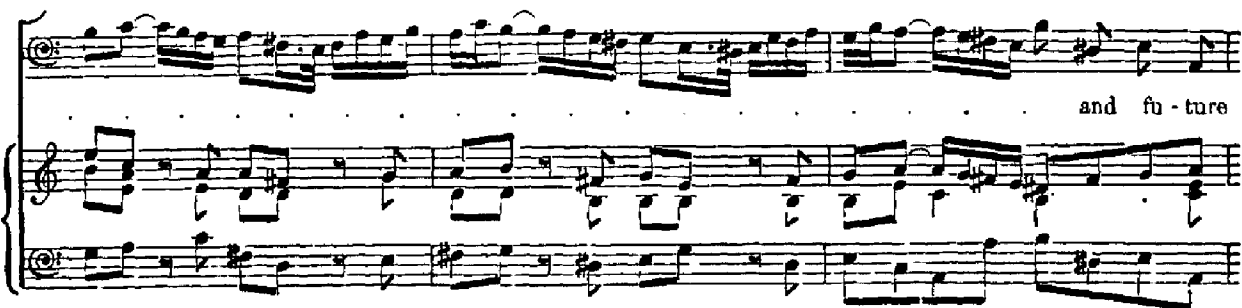
ho-nour prompt each distant land, And fu-ture times a - dorn, and



fu-ture times a-dorn, To ho-nour prompt each distant land, And future times a - dorn,



and fu - ture



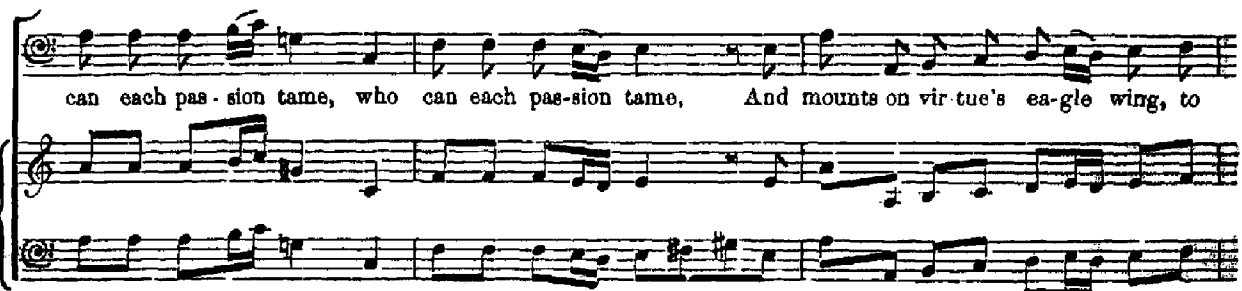
times a-dorn,



Thrice 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 - last - ing fame, And

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

e - ver - last - ing fame.

No. 28.

RECIT.—MY SOV'REIGN LIEGE.

AN ATTENDANT.

TENOR VOICE.

My sov'reign liege: two women stand, And both beseech the king's com-

ACCOMP.

- mand To en-ter here; dissolv'd in tears, The one a new-born infant bears: The other,

fierce and threat'ning loud, Declares her story to the crowd, And thus, She clamours to the

SOLOMON.

throng: "Seek we the king, he shall redress our wrong." Ad-mit them straight,

1st WOMAN.

for when we mount the throne, Our hours are all the people's, not our own. Thouson of

Da-vid, hear a mother's grief, Thy suppliant hear, And deign to give re-

- lief: This lit-tle babe, my hope and joy, This smiling in-fant is my own dear

boy; That woman al - so bore a son, Whose vi - tal thread was quickly

spun, One house we both to - ge - ther kept, But once, un - hap - py, as I

slept, She stole at midnight where I lay, Bore my soft darling

from my arms a - way, And left her child be - hind, a lump of life - less clay.

And now, O impious! dares to claim My right a - lone, a mother's name.

No 29. AIR AND TRIO.—WORDS ARE WEAK TO PAINT MY FEARS.

SOPRANO VOICE.

A tempo giusto.

ACCOMP. Met. J. = 84.

1st WOMAN.

Words are weak to paint my fears, Heart - felt

p *pp*

anguish, start - ing tears, Best shall plead a mother's cause; Words are weak to paint my

fears, Heart - - felt anguish, 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 friend, my cause is just, my cause is

just, be thou my friend.
2nd WOMAN.
False is all her melt-ing tale, false is all her melt-ing tale, false is

all her melting tale, false is all her melting tale, false is all her melt - ing tale.
SOLOMON.
Jus - tice

My cause is just, be thou my
Then be just and fear the laws.
holds the lift - ed scale, . . . Jus - tice holds the lift - - ed

friend, To thy throne, O king! I bend.
False is all, false is all her melting tale, false is all her melting
scale, Jus - - tice

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

my cause is just, To thy throne, O king! I bend, my cause is
 tale, False is all,
 Jus - tice holds the lift - ed scale,

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

just, be thou my friend, my cause is just, be thou my friend.
 Fear the laws, False is all her melt-ing tale,
 scale, Jus - tice

Words are weak to paint my fears, Heart-felt an - guish, start - ing

holds the lift - ed scale.

tears, Best shall plead a mo - ther's cause. To thy

False is all her melting tale, false is all her melting

throne, O king! I bend, My cause is just, be thou my friend,

tale, Then be just and fear the laws.

Jus - tice holds the lift - ed scale, . . . Jus - tice

My cause is just, be thou my
holds the lift - ed scale.

This system contains the first two systems of music. The first system features a vocal line with the lyrics "My cause is just, be thou my" and a piano accompaniment. The second system continues the piano accompaniment with the lyrics "holds the lift - ed scale."

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

This system contains the third and fourth systems of music. The third system features a vocal line with the lyrics "friend, be thou my friend, My cause . . is just, be" and a piano accompaniment. The fourth system continues the piano accompaniment.

thou my friend.

This system contains the fifth and sixth systems of music. The fifth system features a vocal line with the lyrics "thou my friend." and a piano accompaniment. The sixth system continues the piano accompaniment.

This system contains the seventh system of music, which is a continuation of the piano accompaniment from the previous system.

This system contains the eighth system of music, which is a continuation of the piano accompaniment from the previous system.

No. 30.

RECIT.—WHAT SAYS THE OTHER.

RECIT.—SOLOMON.

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

ACCOMP.

2nd 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 little birth; Give me my child, my smiling boy, To cheer my breast with new-born joy.

SOLOMON.
Hear me, ye women, and the king re-gard, 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 in-fant smite, Nor further clamour, for dis-puted right.

No. 31.

Air.—THY SENTENCE, GREAT KING.

SOPRANO VOICE.

AIR—2nd WOMAN.

Allegro.

Met 96 = ♩

f

sempre.



Thy sentence, great king, is

p



prudent and wise, thy sentence, great king, is prudent and wise, And my hopes on the wing quick



bound for the prize, my hopes on the wing quick bound, . . . quick



bound for the prize.

Thy 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.

Con -

- tent - ed I hear and ap - prove the de - cree, 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 infant from thee. Con -

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

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

No. 32.

RECIT.—WITHHOLD THE EXECUTING HAND.

RECIT.—1st WOMAN.

SOPRANO VOICE.

Withhold, withhold the ex-e-cuting hand, Reverse, O king, thy stern command.

ACCOMP.

p

No. 33.

AIR.—CAN I SEE MY INFANT GOR'D.

AIR.—1st WOMAN.

SOPRANO VOICE.

Larghetto e Piano.

ACCOMP.

Met. ♩ = 66.

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 be-hold the pur-ple tides, Gushing down his ten-der

sides? And be-hold the pur-ple tides, gushing down his ten-der

sides? Can I see, Rather be my hopes beguil'd.

Risolto.

Take him all, take him all, Ra-ther be my

hopes beguil'd, Take him all, but spare my child,

Rather be my hopes beguil'd. Take him all,

Take him all, Rather be my hopes beguil'd, Take him all,

Take him all, but spare my child,

spare my child, spare my child,

Take him all, but spare my child.

No. 31.

RECIT.—ISRAEL ATTEND.

RECIT.—SOLOMON.

VOICE

Israel at-tend to what your king shall say, Think not I meant the in-nocent to

ACCOMP

p

slay; The stern de-cision was to trace with art, The secret dictates of the human heart; She who could

bear the fierce de-cree 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 further claim.

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.

No. 35.

DUET.—THRICE BLEST BE THE KING.

1st SOPRANO. 1st WOMAN.

2nd SOPRANO. SOLOMON.

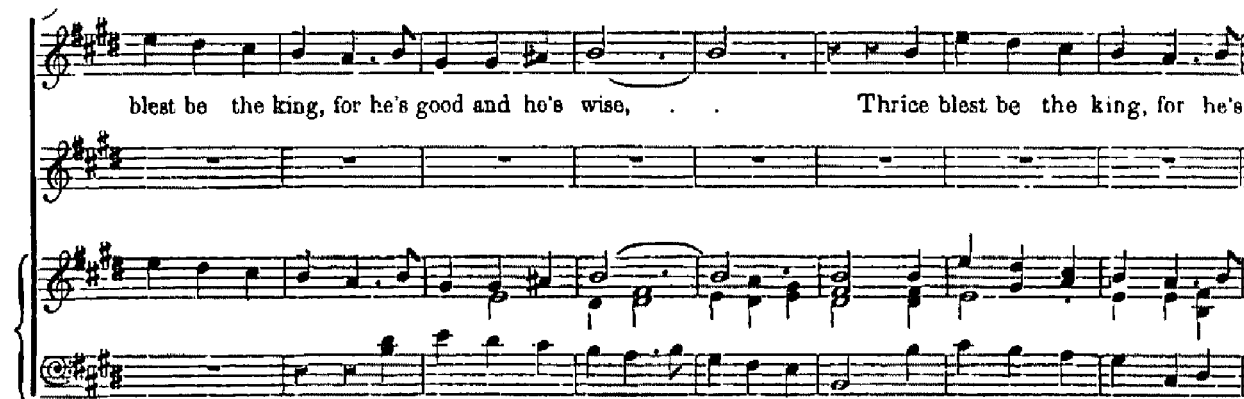
ACCOMP. Met. ♩ = 66. *Andante Larghetto*



Thrice

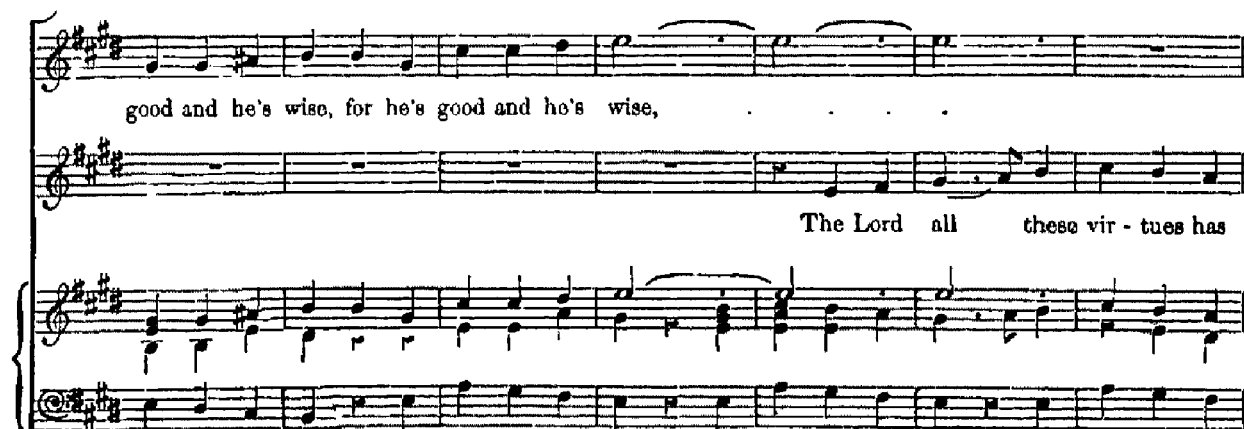


blest be the king, for he's good and he's wise, . . . Thrice blest be the king, for he's



good and he's wise, for he's good and he's wise, . . .

The Lord all these vir - tues has



My
giv'n; The Lord all these virtues has giv'n;

gratitude calls, My gra - ti - tude calls, calls

stream - - - - - ing tears from my eyes, my gra - titude

calls streaming tears from my eyes.
Thy thanks, thy thanks be return'd all to heav'n, thy thanks, thy

thanks be return'd all to heav'n. 'Tis God that rewards, and will

How hap - py are they who in
lift from the dust, Whom to crush proud op - press - ors en - deavour;

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 - dureth for e - - - - - ver,

trust, who in God, who in God, who in God put their
for e - - - - - ver, en - du - reth for

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

For his mer - cy en - dureth for e - ver, for his mer - cy en - dureth for e - -




ver, for e

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'ver, for e'. The bottom staff is a piano accompaniment with treble and bass clefs.



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

This system contains the second two staves of music. The top staff has lyrics 'How hap-py are they who in God put their trust,' and 'ver, for his mer - cy en -'. The bottom staff is a piano accompaniment.



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

This system contains the third two staves of music. The top staff has lyrics '- - dur - eth for e - - ver, for his mer - cy en - dur-eth for e - ver.'. The bottom staff is a piano accompaniment.



This system contains the fourth two staves of music, which are instrumental parts without lyrics.



This system contains the fifth two staves of music, which are instrumental parts without lyrics.

No 36.

CHORUS.—FROM THE EAST UNTO THE WEST.

1st TREBLE. *Moderato.*

2nd TREBLE.

ALTO.

TENOR, (8ve lower)

BASS

ACCOMP. *Moderato.*
Met. ♩ - 108
8ves



From the east un - to the

From the east un - to the

From the east un - to the

From the east un - to the

From the east un - to the

8ves. 8ves.



west, who so wise as So - lo - mon, From the east, from the east,
 west, who so wise as So - lo - mon, From the east, from the east,
 west, who so wise as So - lo - mon, From the east un - to the west, from the east un - to the
 west, who so wise as So - lo - mon, un - to the west, un - to the
 west, who so wise as So - lo - mon, un - to the west, un - to the

who so wise as So - lo - mon, who so wise
 who so wise as So - lo - mon, who so wise
 west, who so wise as So - lo - mon, who so wise
 west, who so wise as So - lo - mon, who so wise,
 west, who so wise as So - lo - mon, who so

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

8ves.

From the east, from the east, from the east un - to the
From the east, from the east, from the east un - to the
From the east un - to the west, un-to the west, from the east un - to the
un - to the west, un-to the west, from the east un - to the
un - to the west, un-to the west, from the east un - to the

8ves

west, who so wise as So - lo - mon, who so wise as So - lo - mon
west, who so wise as So - lo - mon, who so wise as So - lo - mon.
west, who so wise as So - lo - mon, who so wise as So - lo - mon.
west, who so wise as So - lo - mon, who so wise as So - lo - mon.
west, who so wise as So - lo - mon, who so wise as So - lo - mon.

Who like Is-rael's king is blest; Who so
Who like Is-rael's king is blest, Who so
Who like Is-rael's king is blest; Who so
Who like Is-rael's king is blest; Who so
Who like Is-rael's king is blest; Who so

So - lo - mon ; Who, who, who like Israel's king is blest, who like Israel's king is
So - lo - mon ; Who, who, who like Israel's king is blest, who like Israel's king is
So - lo - mon ; Who, who, who like Israel's king is blest, who like Israel's king is
So - lo - mon ; Who, who, who like Israel's king is blest, who like Israel's king is
So - lo - mon ; Who, who, who like Israel's king is blest, who like Israel's king is

blest, who so wor thy, who so
blest, who so wor thy, who so
blest, who so wor thy of a throne, who so
blest, who so wor thy, who so
blest, who so wor thy of a throne, who so

L H
8ves.

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

blest, Who so wor - thy of a throne, who so wor - thy
blest, Who so wor - thy of a throne, who so wor - thy
blest, Who so wor - thy of a throne, who so wor - thy
blest, Who so wor - thy of a throne, who so wor - thy
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 of a throne.
who so wor - thy, who so wor - thy of a throne.
who so wor - thy, who so wor - thy of a throne.
who so wor - thy, who so wor - thy of a throne.
8ves.

No. 37.

RECIT.—FROM MORN TO EVE.

RECIT.—ZADOCK.

TENOR VOICE.

From morn to eve I could enraptur'd sing, The various virtues of our hap-py king ;

ACCOMP.

p

In whom with wonder we behold combin'd, The grace of features, with the worth of mind.

No. 38.

AIR.—SEE THE TALL PALM.

AIR.—ZADOCK.

TENOR VOICE.

ACCOMP.

Allegro.

Met. $\text{♩} = 88.$

See the tall palm that lifts its

Voce

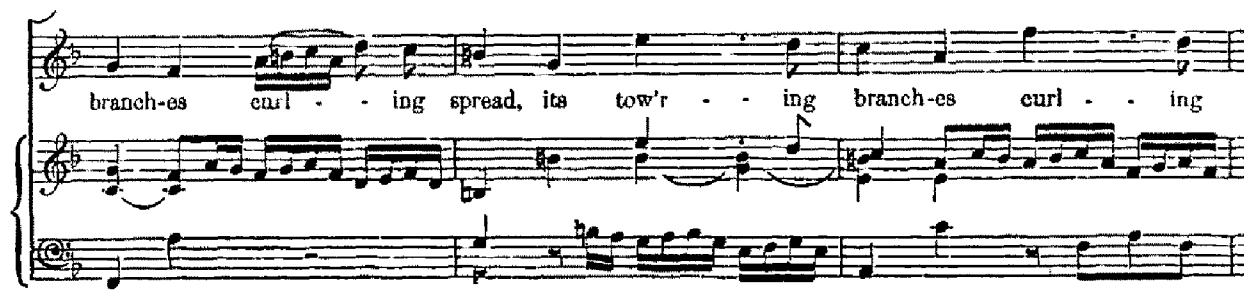
head, see the tall palm that lifts its head, On Jordan's sedgy



side, on Jordan's sedgy side. Its tow'r - ing



branch-es curl - - ing spread, its tow'r - - ing branch-es curl - - ing



spread, And



bloom . . in grace - ful pride.



See the tall palm that lifts its



head, On Jordan's sedg - - - y side, Its tow'ring branch-es curl - ing

spread, its tow'r - ing branch - es curl - - ing spread, its tow'r - ing

branch - es curl - - ing spread,

Aud

bloom . . in grace - ful pride. See, see the tall palm that lifts its head, Its tow'r - ing

branches curl - ing spread, And bloom in

grace - ful pride.

Fine

Each mean-er tree re-gard-less springs, nor claims our scorn-ful eyes;

p

Thusthou art first of mor-tal kings, And wis - est of the

wise Thusthou art first of mor-tal kings, And wis -

est, And wis - est of . . . the wise.

al Segno 8

f

al Segno.

No. 39.

RECIT.—THE SHEPHERD SHALL HAIL HIM.

VOICE. *RECIT.—1st WOMAN.*

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

ACCOMP.

plain, And the soft - eye'd young vir - gin u - nite in the strain.

No. 40

AIR.—BENEATH THE VINE.

VOICE. *AIR.—1st WOMAN.*

Pastorale.

ACCOMP. *Met. ♩ = 160.*

Beneath the

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

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

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

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

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

or fig - tree's shade;

Ev - ry shepherd sings the maid, Who his simple heart be - tray'd, who his

sim - ple heart betray'd, In a rus - tic mea - sure, in a rus - tic mea - sure,

in a rus - tic mea - sure.

Fine. While of

tor - ment he . com - plains, All a - 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, Min - gling

sighs with plea - sure; catch the song, And feel his pains,

Mingling sighs with plea - sure, mingling sighs with plea - sure.

X

No. 41.

CHORUS.—SWELL, SWELL THE FULL CHORUS.

CHORUS.—*Allegro.*

TREBLE. Swell, swell, swell the full cho - rus to So - lomon's praise, to

ALTO. Swell, swell, swell the full cho - rus to So - lomon's praise, to

TENOR. (8ve lower.) Swell swell, swell the full cho - rus to So - lomon's praise, to

BASS. Swell, swell, swell the full cho - rus to So - lomon's praise, to

ACCOMP. *Allegro.*
Met. ♩ = 138.
8ves.

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

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

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

So - lo - mon's praise, to So - lo - mon'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 So - lo - mon's praise, Re - cord him, ye bards,
 Swell the full chorus to So - lo - mon's praise, Re - cord him, ye bards,
 Swell the full chorus to So - lo - mon's praise, Re - cord him, ye bards,
 Swell the full chorus to So - lo - mon's praise, Re - cord him, ye bards,

re - cord him ye bards, re - cord him ye bards, Swell the full cho - rus to
 re - cord him ye bards, re - cord him ye bards, Swell the full cho - rus to
 re - cord him ye bards, re - cord him ye bards, Swell the full cho - rus to
 re - cord him ye bards, re - cord him ye bards, Swell the full cho - rus to

8ves.

So - lo - mon's praise, Re - cord him, ye bards, as the pride of our days, as the
 So - lo - mon's praise, Re - cord him, ye bards, as the pride of our days, as the
 So - lo - mon's praise, Re - cord him, ye bards, as the pride of our days, as the
 So - lo - mon's praise, Re - cord him, ye bards, as the pride of our days, as the

pride, as the pride of our days.

pride, as the pride of our days.

pride, as the pride of our days.

pride, as the pride of our days.

svca.

Flow sweetly the numbers that dwell on his name, And rouse the whole

Flow sweetly the numbers that dwell on his name, And rouse the whole

Flow sweetly the numbers that dwell on his name, And rouse the whole

Flow sweetly the numbers that dwell on his name, And rouse the whole

na - tion in songs to his fame, and rouse, rouse, rouse,

na - tion in songs to his fame, and rouse, rouse, rouse,

na - tion in songs to his fame, and rouse, rouse, rouse,

na - tion in songs to his fame, and rouse,

rouse, and rouse the whole na-tion in songs to his fame, and

rouse, and rouse the whole na-tion in songs to his fame, and

rouse, and rouse the whole na-tion in songs to his fame, and

and

rouse the whole na-tion in songs to his fame.

rouse the whole na-tion in songs to his fame, and rouse the whole

rouse the whole na-tion in songs to his fame, and rouse the whole

rouse the whole na-tion in songs to his fame,

Flow sweet-ly the num-bers that dwell on his

na-tion in songs to his fame. Flow sweet-ly the num-bers that dwell on his

na-tion in songs to his fame. Flow sweet-ly the num-bers that dwell on his

Flow sweet-ly the num-bers that dwell on his

name, And rouse the whole na - tion in songs to his fame,
name, And rouse the whole na - tion in songs to his fame, and
name, And rouse the whole na - tion in songs to his fame, and
name, And rouse the whole na - tion in songs to his fame, and

and rouse, and rouse the whole
rouse, and rouse, and rouse the whole
rouse, and rouse, and rouse the whole
rouse, and rouse, and rouse the whole

na - tion in songs to his fame. Swell, swell.
na - tion in songs to his fame. Swell, swell.
na - tion in songs to his fame. Swell, swell.
na - tion in songs to his fame. Swell, swell.

D.C.

PART THE THIRD.

No. 42.

SINFONIA.

Ассомп.
Met. $\text{♩} = 84.$

8ves.

Oboe 1^{mo}
p
Oboe 2^{do}

f

Oboes.

First system of musical notation. The upper staff is marked *f Tutti.* and the lower staff is marked *p Oboes.*

Second system of musical notation. The upper staff is marked *f Tutti.* and the lower staff is marked *8ves.*

Third system of musical notation. The upper staff is marked *Oboes. p* and *f Tutti.* The lower staff is marked *8ves.*

Fourth system of musical notation. The upper staff is marked *p Oboes.*

Fifth system of musical notation. The upper staff is marked *f Tutti.* and the lower staff is marked *Oboes.*

Sixth system of musical notation. The upper staff is marked *f Tutti.*

Seventh system of musical notation. The upper staff is marked *un poco piano.*

Eighth system of musical notation.

8ves.

This system features a piano accompaniment with a treble and bass staff. The bass staff contains a rhythmic pattern of eighth notes, while the treble staff has a more melodic line with some chords. The key signature has one flat.

p Oboes

This system includes a melodic line for the Oboes in the treble staff, starting with a dynamic marking of *p*. The piano accompaniment continues in the bass staff.

f Tutti.

This system shows a more intense piano accompaniment with a dynamic marking of *f* and the instruction *Tutti.* in the treble staff.

p Oboes

This system features a melodic line for the Oboes in the treble staff, marked with a dynamic of *p*. The piano accompaniment is present in the bass staff.

p

This system shows a piano accompaniment with a dynamic marking of *p* in the bass staff. The treble staff has a melodic line.

Tutti.
f

8ves

This system includes a melodic line in the treble staff with a dynamic marking of *f* and the instruction *Tutti.* The piano accompaniment is in the bass staff.

8ves.

This system features a piano accompaniment with a dynamic marking of *f* in the bass staff. The treble staff has a melodic line.

This system shows a piano accompaniment with a dynamic marking of *f* in the bass staff. The treble staff has a melodic line.

No. 43.

RECIT.—FROM ARABIA'S SPICY SHORES.

VOICE. RECIT.—QUEEN OF SHEBA.

From A - ra - bia's spi - cy shores, Bounded by the ho - ry main: Sheba's

ACCOMP.

SOLOMON

queen these seats explores, To be taught thy heav'nly strain. Thrice welcome Queen! with o - pen

arms Our court receives thee, and thy charms; The temple of the Lord first meets your eye,

Rich with the well ac - cept - ed sac - ri - fice; Here all our treasures free be - hold,

Where cedars lie o'erwrought with gold: Next view a mansion Fit for kings to own, Surnam'd the

forest of high Lebanon, Where art her utmost skill displays, And ev'ry object claims your praise.

No. 44.

AIR.—EV'RY SIGHT THESE EYES BEHOLD.

VOICE. *AIR.—QUÉEN.*

ACCOMP. *Allegro.*

Met. $\text{♩} = 108$

Ev' - ry sight these eyes be -

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

Flash - ing gems and sculp-tur'd gold, flashing gems and sculptur'd

gold, Still at-tract my ra - vish'd sight, still at - tract my ra - vish'd

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

still at - tract my ra - vish'd

sight. Ev - ry

sight these eyes be - hold, Ev - ry sight does a dif'rent charm un -

- - fold. Flashing gems and sculptur'd gold, Still at - tract my ravish'd sight, still at -

tract,

at - tract my ra - vish'd sight, still at - tract

my ra - vish'd sight, still at - tract my ra - vish'd sight,

Adagio. still at-tract my ra - vish'd sight.

Adagio. *f* Tempo 1mo

But to hear fair truth dis

- till - ing in ex - pres-sion choice and thrill - ing, From that tongue so soft and thrill-ing,

That my soul does most de - light, that my soul does most de -

light,

Adagio.

that my soul does most de-light, that my soul does most de-

Adagio.

Tempo 1mo.

- light. Ev'-ry sight these eyes be-hold, Does a

p *Tempo 1mo.*

diff'-rent charm un-fold; But to hear fair truth dis-

- till-ing. In ex-pres-sion choice and thrill-ing, From that tongue so soft and

thrilling, 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 - till - ing, From that

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

Adagio. that my soul does most de - light.
Adagio. *f* *Tempo lmo.*

No. 45.

RECIT.—SWEEP THE STRING.

RECIT.—SOLOMON.

VOICE. Sweep, sweep the string, to soothe the roy-al fair, And rouse each passion with th'alternate air.

ACCOMP. *p*

No. 46.

AIR AND CHORUS.—MUSIC SPREAD THY VOICE AROUND.

Andante.

1st TREBLE.

2nd TREBLE. SOLO.—SOLOMON.

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

ALTO.

TENOR. (8ve lower)

BASS.

ACCOMP. *Andante. p*

Met 108 = ♩

CHORUS.

Mu - sic spread thy

CHORUS.

sweetly flow . . . the lulling sound. Mu - sic spread thy

CHORUS.

Mu - sic spread thy

CHORUS.

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

8ves.

mu - sic spread . . thy voice a - round, . . . spread thy
mu - sic spread . . thy voice a - round, . . . spread thy
spread thy voice a - round, . . . a - round, mu - sic spread thy
spread thy voice a - round, spread thy voice a - round, mu - sic spread thy
spread thy voice a - round, . . . mu - sic spread thy

8ves.

voice a - round. Sweet - ly flow the
voice a - round. Sweet - ly flow the
voice a - round, thy voice a - round.
voice a - round, thy voice a - round.
voice a - round, thy voice a - round.

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

flow . . the lull - ing sound,
 flow . . the lull - ing sound,
 flow . . the lull - ing sound, sweet - ly flow the lull - ing
 sweet - ly,
 sweet - ly, sweet - ly flow the lull - ing sound, the
legato.

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

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

p

sound, flow the lull - ing sound. Mu - sic spread thy voice a - round, . .
 sound, flow the lull - ing sound. Mu - sic spread thy voice a - round, . .
 sweet - ly flow the lull - ing sound Mu - sic
 sweet - ly flow the lull - ing sound. Mu - sic spread thy voice a - round,
 sweet - ly flow the lull - ing sound. Mu - sic

sves. *sves.*

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

spread thy voice a - round, . . . spread thy voice a - round,
spread thy voice a - round, . . . spread thy voice a - round,
- round, . . . a - round, mu - sic spread thy voice a - round, sweet - ly
- round, thy voice a - round, mu - sic spread thy voice a - round, sweet - ly
- round, . . . mu - sic spread thy voice a - round,

8ves.

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

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

p

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

sound; mu - sic spread thy voice a - round, sweet - ly
 sound; mu - sic spread thy voice a - round, sweet - ly
 sound; mu - sic spread thy voice a - round, mu - sic spread thy voice a -
 sound, mu - sic spread thy voice a - round, mu - sic spread thy voice a -
 sound, mu - sic spread thy voice a - round, mu - sic spread thy voice a -
 8ves.

flow, sweet - ly flow the lull - ing
 flow, sweet - ly flow the lull - ing
 round, sweet - ly flow the lull - ing
 - round, sweetly flow, sweet - ly flow the lull - ing sound, the lull -
 - round, sweetly flow, sweet - ly flow, sweet - ly flow the lull - ing

sound.
sound.
sound.
sound.
sound.

AIR.—NOW A DIFF'RENT MEASURE TRY.

VOICE. *AIR—SOLOMON.*

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

ACCOMP. *Spiritoso*

Met. $\text{♩} = 92$

sky, Rouse 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

No 47.

DOUBLE CHORUS.—SHAKE THE DOME.

Spiritoso

1st TREBLE. glows. Shake the dome and pierce the sky, shake the dome and pierce the

1st ALTO. Shake the dome and pierce the sky, shake the dome and pierce the

1st TENOR. (8ve lower) Shake the dome and pierce the sky, shake the dome and pierce the

1st BASS. Shake the dome and pierce the sky, shake the dome and pierce the

2nd TREBLE. Shake the dome and pierce the sky, shake the dome and pierce the

2nd ALTO. Shake the dome and pierce the sky, shake the dome and pierce the

2nd TENOR. (8ve lower) Shake the dome and pierce the sky, shake the dome and pierce the

2nd BASS. Shake the dome and pierce the sky, shake the dome and pierce the

ACCOMP. *Spiritoso*

8ves.

sky, Rouse us next to mar-tial deeds, Clang-ing arms and neighing

sky, Rouse us next to mar-tial deeds, Clang-ing arms and neighing

sky, Rouse us next to mar-tial deeds, Clang-ing arms and neighing

sky, Rouse us next to mar-tial deeds, Clang-ing arms and neighing

sky, Rouse us next to mar-tial deeds, Clang-ing arms and neighing

sky, Rouse us next to mar-tial deeds, Clang-ing arms and neighing

sky, Rouse us next to mar-tial deeds, Clang-ing arms and neighing

sky, Rouse us next to mar-tial deeds, Clang-ing arms and neighing

sky, Rouse us next to mar-tial deeds, Clang-ing arms and neighing

steeds, clanging arms and neighing steeds, seem in fu - ry to op - pose,

steeds, clanging arms and neighing steeds, seem in fu - ry to op - pose,

steeds, clanging arms and neighing steeds, seem in fu - ry to op - pose,

steeds, clanging arms and neighing steeds, seem in fu - ry to op - pose,

steeds, clanging arms and neighing steeds, seem in fu - ry to op -

steeds, clanging arms and neighing steeds, seem in fu - ry to op -

steeds, clanging arms and neighing steeds, seem in fu - ry to op -

steeds, clanging arms and neighing steeds, seem in fu - ry to op -

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

seem in fu - ry to op - pose; Now the hard-fought

seem in fu - ry to op - pose; Now the

seem in fu - ry to op - pose;

- pose, seem in fu - ry to op - pose;

- pose, seem in fu - ry to op - pose;

- pose, seem in fu - ry to op - pose;

- pose, seem in fu - ry to op - pose;

arms and neigh-ing steeds, seem in fu-ry to op- pose,
 arms and neigh-ing steeds, seem in fu-ry to op- pose,
 arms and neigh-ing steeds, seem in fu-ry to op- pose,
 arms and neigh-ing steeds, seem in fu-ry to op- pose,

arms and neigh-ing steeds, seem in fu-ry to op-
 arms and neigh-ing steeds, seem in fu-ry to op-
 arms and neigh-ing steeds, seem in fu-ry to op-
 arms and neigh-ing steeds, seem in fu-ry to op-

seem in fu-ry to op- pose, clang-ing arms and neighing
 seem in fu-ry to op- pose, clang-ing arms and neighing
 seem in fu-ry to op- pose, clang-ing arms and neighing
 seem in fu-ry to op- pose, clang ing arms and neighing

pose, seem in fu-ry to op- pose,
 pose, seem in fu-ry to op- pose,
 pose, seem in fu-ry to op- pose,
 pose, seem in fu-ry to op- pose,

steeds, seem in fu-ry to op - pose,
 steeds, seem in fu-ry to op - pose,
 steeds, seem in fu-ry to op - pose,
 steeds, seem in fu-ry to op - pose,
 clanging arms and neighing steeds, seem in fu-ry to op -
 clanging arms and neighing steeds, seem in fu-ry to op -
 clanging arms and neighing steeds, seem in fu-ry to op -
 clanging arms and neighing steeds, seem in fu-ry to op -

now the hard-fought bat - tle glows, now the hard-fought battle glows,
 now the hard-fought bat - tle glows, now the bat-tle glows,
 now the hard-fought bat - tle glows, now, now,
 now the hard-fought bat - tle glows, now,
 - pose, now the hard-fought battle
 - pose, now, now the hard-fought
 - pose, now, now the
 - pose, now,

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

No. 48. RECIT.—THEN AT ONCE FROM RAGE REMOVE.

RECIT.—SOLOMON

VOICE: Then at once from rage remove, Draw the tear from hopeless

ACCOMP. *p*

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

No. 49. CHORUS.—DRAW THE TEAR FROM HOPELESS LOVE.

Largo.

1st TREBLE.

2nd TREBLE.

ALTO.

TENOR.
8ve. lower

BASS.

ACCOMP. *Largo*
Met. 60 = ♩

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

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

Draw the

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

love, from hope - - less love, draw . . the tear from

love, draw . the tear . . from hope - - less love, draw . .

Draw the tear from hope - less love, from

8ves.

tear from hope - less love, from hope - - - less love, Lengthen out the so-lemn
hope - - - less love, from hope - - - less love, Lengthen out the so-lemn
hope - - - less love, from hope - - - less love, Lengthen out the so-lemn
the tear from hope - less, hope - - - less love, Lengthen out the so-lemn
hope - - - less love, draw the tear from hope - less love, Lengthen out the so-lemn

8ves.

air, Full of death and wild de-spair, full of death and wild de -
air, Full of death and wild de-spair, full of death and wild de -
air, Full of death and wild de-spair, full of death and wild de -
air, Full of death and wild de-spair, full of death and wild de -
air, Full of death and wild de-spair, full of death and wild de -

- spair, full of death and wild de - spair.
- spair, full of death and wild de - spair.
- spair, full of death and wild de - spair, Draw - -
- spair, full of death and wild de - spair, Draw the
- spair, full of death and wild de - spair.

Draw the tear from hope - less love, Full of
Draw the tear from hope-less love, Full of
the tear from hope - less, hope - less love, Full of
tear from hope - less love, from hope - less love, Full of
Draw the tear from hope-less love, Full of

death and wild de - spair, Draw the tear from hope - less love, Lengthen
death and wild de - spair, Length - en
death and wild de - spair, Length - en
death, Draw the tear from hope - less love, Lengthen
death and wild de - spair, Length - en

out the solemn air. Full of death, full of death and wild de - - spair.
out the solemn air. Full of death, full of death and wild de - spair.
out the solemn air. Full of death, full of death and wild de - spair.
out the solemn air. Full of death, full of death and wild de - - spair.
out the solemn air. Full of death, full of death and wild de - spair.

No. 50. RECIT.—NEXT THE TORTUR'D SOUL RELEASE.

VOICE. *RECIT.—SOLOMON*

Next the tortur'd soul release, and the mind restore to peace.

ACCOMP

No. 51. AIR AND CHORUS.—THUS ROLLING SURGES RISE.

VOICE *SOLOMON.*

ACCOMP. *Allegro.*

Met. ♩ = 84.

Thus roll - ing surges rise, And plough the trou- bled

main; But soon the tem- pest dies, And all is calm a -

- gain, and all is calm, But soon the tem- pest

dies, all is calm, and all is calm a -

1st. SOPRANO. *CHORUS. Allegro*
 Thus roll - ing sur-ges rise, And plough the troubled main, And plough the

2nd SOPRANO.
 gain.

ALTO.
 Thus roll -

TENOR.
 Evc. lower

BASS.

Accomp. *Allegro*
 f

trou - bled main, and plough the trou - bled main, and plough the troubled

ing sur - ges rise, And plough the trou - bled main, and plough the troubled

Thus roll - ing sur-ges rise, and plough the troubled

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

Thus roll - ing sur-ges rise, and plough the

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

main, and plough the trou - bled main Thus roll - ing sur-ges rise, and plough the

Thus roll - ing sur-ges rise; thus roll-ing sur-ges rise, and plough the

8ves.

trou - - bled main ; but soon the tempest dies, but soon the tempest dies, all is
 trou - - bled main ; but soon the tempest dies, but soon the tempest dies, all is
 trou - - bled main ; but soon the tem - pest dies and all, all is
 trou - - bled main ; but soon the tempest dies, but soon the tem - pest dies, all is
 trou - - bled main, but soon the tempest dies, but soon the tem - pest dies, all is

8 ves.

calm, and all is calm a - gain,
 calm, and all is calm a - gain, thus roll - ing
 calm, and all is calm a - gain, thus roll - ing surges rise, but
 calm, and all is calm a - gain, thus roll - - ing surges rise, but
 calm, and all is calm a - gain, thus roll - ing

pp p f

8 ves

but soon the tem - pest dies, and all, all is calm, and
 roll - ing sur - ges rise, but soon the tempest dies, all is calm, and
 soon the tem - pest dies, but soon the tempest dies, all is calm, and
 soon the tem - pest dies, but soon the tempest dies, all is calm, and
 roll - ing sur - ges rise, but soon the tem - pest dies, all is calm, and

p p

8 ves.

all is calm a - gain, and all is calm a - gain, and all is calm, and all
 all is calm a - gain, and all is calm a - gain, and all is calm, and all
 all is calm a - gain, and all is calm a - gain, and all, and
 all is calm a - gain, and all is calm a - gain, and all is calm, and
 all is calm a - gain, and all is calm, and all. all is calm a -

8ves.

is calm a - gain But soon the tem-pest dies, all is
 all is calm a - gain. But soon the tem-pest dies, all is
 all is calm a gain. But soon the tem - - pest dies, and all, all is
 all is calm a - gain. But soon the tem-pest dies, and all is calm, all is
 gain. But soon the tem-pest dies, and all is calm a - gain, all is

8ves

calm, all is calm, but soon the tem - pest dies, and all, all is
 calm, all is calm, but soon the tem - post dies, and all, all is
 calm, all is calm, but soon the tem-pest dies, and all, all is
 calm, all is calm, but soon the tem-pest dies, and all, all is
 calm, all is calm, but soon the tem-pest dies, and all, all is

8ves

calm, and all is calm a - gain, all is calm, is calm a - gain,
calm, and all is calm a - gain, all is calm, is calm a - gain,
calm, and all is calm a - gain, all is calm, is calm a - gain,
calm, and all is calm a - gain, all is calm, is calm a - gain,
calm, and all is calm a - gain, and all is calm a - gain, and

8ves

but soon the tempest dies, and all is calm a - gain, and all is
but soon the tempest dies, and all is calm a - gain, and all is
but soon the tempest dies, and all is calm a - gain, and all is
but soon the tempest dies, and all is calm a - gain, and all is
all is calm a - gain, and all is

calm a - gain.
calm a - gain
calm a - gain.
calm a - gain.
calm a - gain.

No. 52.

RECIT.—THY HARMONY'S DIVINE.

RECIT.—QUEEN OF SHEBA

VOICE. Thy har-mo-ny's di-vine, great king! All, all o-bey the artist's string; And

ACCOMP. *p*

now, il-lustrous prince, re-ceive Such tri-bute as my realm can give. Here purest gold from

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

There bal-sam breathes a grate-ful smell; With thee the fra-grant strangers wish to dwell.

Yet of each ob-ject I be-hold, A-mid the glare of gems and gold, The

tem-ple most attracts my eye, Where, with unwearied zeal, You serve the Lord on high.

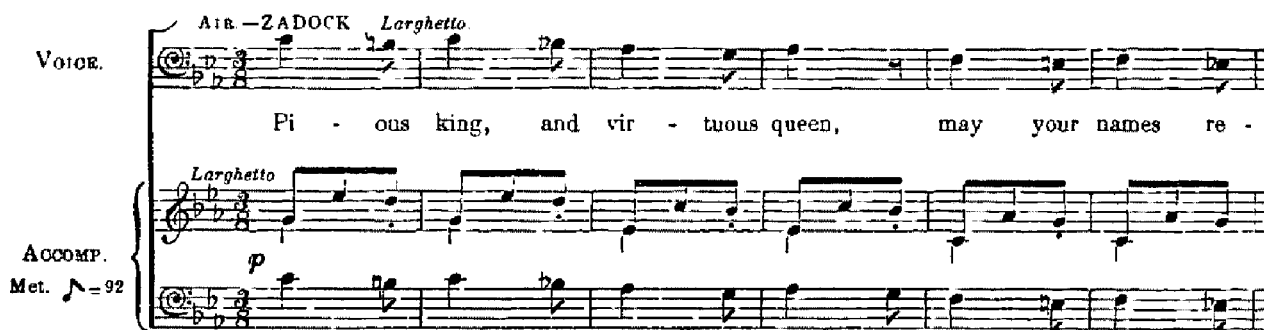
No. 53.

Air.—PIOUS KING, AND VIRTUOUS QUEEN.

Air—ZADOCK *Larghetto*

VOICE. Pi - ous king, and vir - tuous queen, may your names re -


ACCOMP. *Larghetto*
Met. ♩ = 92



- - sound in sto - ry, pi - ous king, may your name re -



- - sound in sto - ry, Vir - tuous queen, may your name re -



- - sound in sto - ry, pi - ous king, and vir - tuous queen,



may your names re - sound,



re - sound . . . in sto - - ry,

In time's 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.

Pi - - - - - ous

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

sto - - - - - ry, In times lat - - - - - est ho - - - - - nour seen, Crown'd with

ho - - - - -

- - - - - nour, crown'd with glo - - - - -

ry, crown'd with ho-nour,

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line begins with the lyrics "ry, crown'd with ho-nour,". The piano accompaniment consists of a treble and bass staff.

crown'd with glo-ry, In times lat-est an-nals seen,

This system contains the second line of the vocal melody and the second two staves of the piano accompaniment. The vocal line continues with the lyrics "crown'd with glo-ry, In times lat-est an-nals seen,". The piano accompaniment continues with the same two staves.

Adagio
crown'd with ho-nour, crown'd with glo-ry.

Adagio *f* *Tempo 1mo.*

This system contains the third line of the vocal melody and the third two staves of the piano accompaniment. The tempo is marked *Adagio*. The vocal line has the lyrics "crown'd with ho-nour, crown'd with glo-ry." The piano accompaniment includes a dynamic marking of *f* and a tempo change to *Tempo 1mo.* at the end of the system.

This system contains the fourth two staves of the piano accompaniment. It features a complex rhythmic pattern in the right hand and a more active bass line.

This system contains the fifth two staves of the piano accompaniment, continuing the complex rhythmic and harmonic texture.

This system contains the sixth two staves of the piano accompaniment, concluding the piece with a final cadence.

No. 54.

RECIT.—THRICE HAPPY KING.

RECIT.—ZADOCK

VOICE. Thrice hap-py king to have achiev'd, What scarce henceforth will be be-liev'd

ACCOMP. *p*

When se-ven times a-round the sphere, The sun had led the new born year;

The temple rose, to mark thy days, With endless theme for fu-ture 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.

No. 55.

AIR.—GOLDEN COLUMNS FAIR AND BRIGHT.

ACCOMP.
Met. $\text{♩} = 72$.

Pomposo. f

AIR.—ZADOCK.

Gold - en co - lumns fair and bright, Catch the

p

mortals' ra - vish'd sight, . . . Round their sides am-bitious twine, Tendrils

of the clasp - ing vine; Che - ru-bim 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

pi - ous, all is great,

ev' - - ry

ob - ject swells with state, all is pi - ous, all is

pi - ous, all is great, all is great. Gold - en columns fair and

bright, Catch the mortals' ra - - - vish'd sight; Round their

sides am - bi - - tious twine, Tendrils of the clasp-ing vine;

Che - ru-bin stand there dis - play'd, O'er the ark their wings are

laid, Ev' - - - ry ob-ject swells with state, ev' - - - ry ob-ject swells with

state, All all is pi - ous, all . . . all is pi - ous,

All is pi - - ous, all is . . . great, Ev - ry

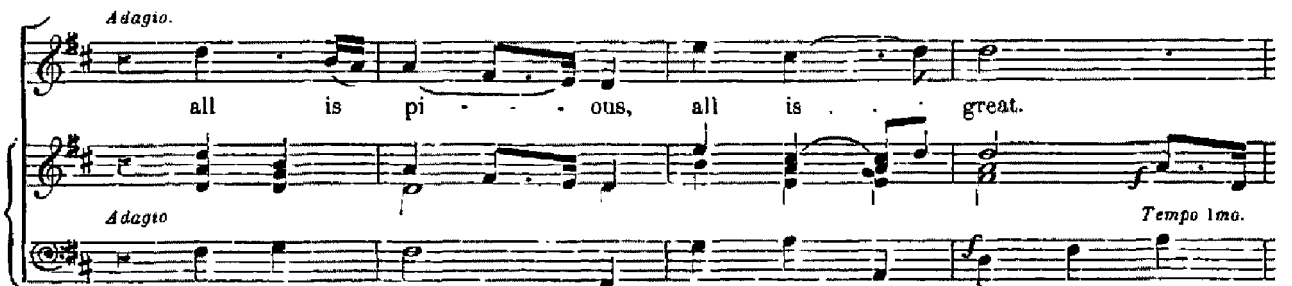


ob - ject swells with state, ev' - - ry ob - ject swells with state,



Adagio. all is pi - - ous, all is great.

Adagio *Tempo lmo.*



No. 56. DOUBLE CHORUS.—PRAISE THE LORD WITH HARP AND TONGUE.

A Tempo Giusto.

1st TREBLE.

1st ALTO.

1st TENOR.
8ve lower

1st BASS.

2nd TREBLE.

2nd ALTO.

2nd TENOR.
8ve lower

2nd BASS.

ACCOMP.
Met. $j = 72$.

A Tempo Giusto

8ves

Praise the Lord,

Praise the Lord with harp and tongue,
Praise the Lord with harp and tongue,
Praise the Lord with harp and tongue,
Praise the Lord with harp and tongue,

This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Praise the Lord with harp and tongue," repeated four times across the vocal staves.

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 him all ye old and young ;

This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Praise the Lord with harp and tongue, Praise the Lord, Praise him all ye old and young ;" repeated twice across the vocal staves.

Praise the Lord with harp and tongue, Praise the Lord, Praise the Lord,
Praise the Lord with harp and tongue, Praise the Lord, Praise the Lord,
Praise the Lord with harp and tongue, Praise the Lord, Praise the Lord,
Praise the Lord with harp and tongue, Praise the Lord, Praise the Lord,
Praise the Lord.
Praise the Lord.
Praise the Lord.
Praise the Lord.
Praise the Lord.
8ves

Praise him all ye old and young, ye old and young, ye
Praise him all ye old and young, ye old and young, ye
Praise him all ye old and young, ye old and young, ye
Praise him all ye old and young, ye old and young, ye
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,

old and young, He's in mer - cy e - ver strong,
old . . . and young, He's in mer - cy e - ver strong,
old and young, He's in mer - cy e - ver strong,
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.

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "old and young, He's in mer - cy e - ver strong,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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;

The second system of the musical score continues with four vocal staves and two piano accompaniment staves. The lyrics are: "Praise the Lord . . . thro' ev' - ry state;". The piano accompaniment continues with a similar rhythmic pattern, providing harmonic support for the vocal lines.

Praise the Lord thro' ev'ry land, Praise the Lord, Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord thro' ev'ry land, Praise the Lord, Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,
Praise the Lord,

Praise him ear-ly, Praise him late,
Praise him ear-ly, Praise him late, Praise the Lord thro' ev'ry state, Praise the Lord,
Praise the Lord thro' ev'ry state, Praise the Lord,
Praise the Lord thro' ev'ry state, Praise the Lord,
Praise the Lord thro' ev'ry state, Praise the Lord,

8ves.

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, Praise the Lord, Praise the Lord,
Praise the Lord, Praise him ear - ly,
Praise the Lord, Praise him ear - ly,
Praise the Lord, Praise him ear - ly,
Praise the Lord, Praise him ear - ly,
Praise the Lord, Praise him ear - ly,

8ves.

God a - lone is
God a - lone is
God a - lone is
God a - lone is
Praise him late, Praise him late, God a - lone is
Praise him late, Praise him late, God a - lone is
Praise him late, Praise him late, God a - lone is
Praise him late, Praise him late, God a - lone is

good and great,
good and great,
good and great,
good and great,
good and great, God a - lone is good and great.
good and great, God a - lone is good and great.
good and great, God a - lone is good and great.
good and great, God a - lone is good and great.

Praise the Lord, Praise the Lord, He's in mer - - cy
Praise the Lord, Praise the Lord, He's in mer - - cy
Praise the Lord, Praise the Lord, He's in mer - cy
Praise the Lord, Praise the Lord, He's in mer - cy
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,

8ves

Praise the Lord, Praise the Lord,
e - ver strong, 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
God a-lone is good and great, God a-lone is
God a-lone is good and great, God a-lone is
God a-lone is good and great, God a-lone is

Let the loud Ho - san - nahs rise,
Let the loud Ho - san - nahs rise,
Let the loud Ho - san - nahs rise,
Let the loud Ho - san - nahs rise,
good and great,
good and great,
good and great,
good and great,
good and great,

Wide - ly spread - ing, wide - - ly spread - ing

Wide - ly spread - ing, wide - - ly spread - ing

Wide - ly spread - ing, wide - - ly spread - ing

Wide - ly spread - ing, wide - - ly spread - ing

Let the loud ho - san - uahs rise.

Let the loud ho - san - uahs rise,

Let the loud ho - san - nahs rise,

Let the loud ho - san - nahs rise,

8ves.

thro' the skies, thro' the skies, wide - ly spreading

thro' the skies, thro' the skies, wide - ly spreading

thro' the skies, thro' the skies, wide - ly spread - ing

thro' the skies, thro' the skies, wide - ly spread - ing

Wide - ly spreading thro' the skies, wide - ly spreading

Wide - ly spreading thro' the skies, wide - ly spread - ing

Wide - ly spreading thro' the skies, wide - ly spread - ing

Wide - ly spreading thro' the skies, thro'

8ves.

thro' the skies, . . . thro' . . . the skies; God a - lone,
thro' the skies, wide - ly spreading thro' the skies; God a - lone,
thro' the skies, wide - ly spreading thro' the skies; God a - lone,
thro' the skies, wide - ly spread-ing thro' the skies; God a - lone,
thro' the skies, wide - ly spreading thro' the skies;
thro' the skies; wide - ly spreading thro' the skies;
thro' the skies, wide - ly spread-ing thro' the skies;
the skies, wide - ly spread-ing thro' the skies;

8ves.

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,
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, 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 is, God a - lone is,

God a - lone, God a - lone, God a - lone is, God a - lone is,

God a - lone, God a - lone, God a - lone is, God a - lone is,

God a - lone, God a - lone, God a - lone is, God a - lone is,

6 ves.

- lone is just, God a - lone is just and
- lone is just, God a - lone is just and
- lone is just, God a - lone is just and
- lone is just, God a - lone is just and

just and wise, is just and wise,
just and wise, God a - lone is wise,
just and wise, and wise, is just and
is just and wise, God a - lone is just and

wise, God a-lone is just and wise, . . . is just and wise, . . .

wise, God a-lone is just and wise, . . . is

wise, God a-lone is just and wise, . . .

wise, God a-lone is just and wise, God a-lone . . .

God a-lone is just, God a-lone is

God a-lone is just, God a-lone is

wise, God a-lone is just, God a-lone is

wise, God a-lone is just, God a-lone is

8ves.

God a-lone,

wise, God a-lone,

is just and wise, God a-lone,

is just and wise, God a-lone,

just and wise, God a-lone,

just and wise, God a-lone,

just and wise, God a-lone,

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,
God a - lone,
God a - lone,
God a - lone,

This system contains the first two measures of the hymn. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The lyrics are "God a - lone," repeated in each vocal line. The piano part consists of a rhythmic accompaniment with chords.

God a - lone, God a - lone is just, God a -
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 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,
God a - lone is just and wise,

This system contains the next two measures of the hymn. The lyrics continue: "God a - lone, God a - lone is just, God a - lone, God a - lone is just and wise,". The musical notation follows the same structure as the first system, with four vocal staves and two piano accompaniment staves. The piano part continues with the same accompaniment.

8ves

No. 57.

RECIT.—GOLD NOW IS COMMON.

RECIT.—SOLOMON.

VOICE. Gold now is common on our hap - py shore, And ce - dars frequent

ACCOMP. *p*

are as sy - ca - more; All, all conspires to bless my days, Fair plenty

does her trea - sure raise, And o'er the fer - tile plains her countless gifts displays.

No. 58.

AIR.—HOW GREEN OUR FERTILE PASTURES LOOK.

AIR.—SOLOMON.

VOICE.

ACCOMP. *Allegretto* *f*

Met. 138=

How green our fertile pastures look, how

p

fair our o - live grows; How lim-pid is the gli-ding brook That thro' the meadows roves. How

fair, how green our fer-tile pastures look, How

fair our o - live grows; How lim - - pid is the glid - - ing brook, how

lim - pid is the glid ing brook That thro' the meadows roves,

that thro' the mea - dows roves.

First system of musical notation. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line begins with a rest followed by a note. The word "An" is written above the final note of the vocal line.

Second system of musical notation. The vocal line contains the lyrics: "hundred diff'rent bal-my flow'rs Sa-lute the pass-ing gale, the pass-ing gale, Sa-". The piano accompaniment continues with the same rhythmic pattern as the first system. The word "p" is written below the piano accompaniment.

Third system of musical notation. The vocal line contains the lyrics: "- lute the pass-ing gale, When ev'ning breezes fan the bow'rs, And sweep th'enamel'd vale, . . .". The piano accompaniment continues. The word "p" is written below the piano accompaniment.

Fourth system of musical notation. The vocal line contains the lyrics: ". . . and sweep th'enamel'd vale, . . .". The piano accompaniment continues. The word "f" is written below the piano accompaniment.

Fifth system of musical notation. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part continues with the same rhythmic pattern. The word "An" is written above the final note of the vocal line, and the word "p" is written below the piano accompaniment.

hundred diff'rent bai-my flow'rs sa-lute the pass-ing gale, the

pass-ing gale, When ev'ning breezes fan the bow'rs, and sweep th'ename'l'd vale, th'e-

p

- na-mel'd vale, And sweep th'ena-mel'd vale.

Adagio.

And sweep th'e-na-mel'd vale.

Adagio. *Tempo 1mo*

No. 59.

RECIT.—MAY PEACE IN SALEM EVER DWELL.

VOICE. *RECIT.—QUEEN*

May peace in Sa - lem e - ver dwell: Il - lus - trious

ACCOMP. *p*

So - lo - mon, fare - well; Thy wise in - structions be my fu - ture care,

Soft as the show'rs that cheer the ver - nal air, Whose warmth bids ev' - ry

plant her sweets dis - close, The li - ly wakes, and paints the op'ning rose.

No. 60.

AIR.—WILL THE SUN FORGET TO STREAK.

*FLAUTO OBLIGATO. *Largo*

VOICE. *AIR.—QUEEN*

ACCOMP. *Largo. p* *Sempre staccato.*

Met. 84=♪

First system of musical notation. It consists of a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The vocal line features a melodic line with some grace notes (hr) and a piano accompaniment in grand staff (treble and bass clefs) with a dense, rhythmic texture.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment maintains its complex, rhythmic pattern.

Third system of musical notation. The vocal line begins with the lyrics "Will the sun forget to streak Eastern skies with am-ber". The piano accompaniment includes a *pp* (pianissimo) dynamic marking.

Fourth system of musical notation. The vocal line continues with the lyrics "ray? When the dusky shades do break, He unbars the gates of day. Then demand if Sheba's". The piano accompaniment continues with its characteristic rhythmic accompaniment.

queen, E'er can banish from her thought, All the splendour she has seen, All the knowledge thou hast

taught, All the knowledge thou hast taught, the knowledge thou hast

taught.

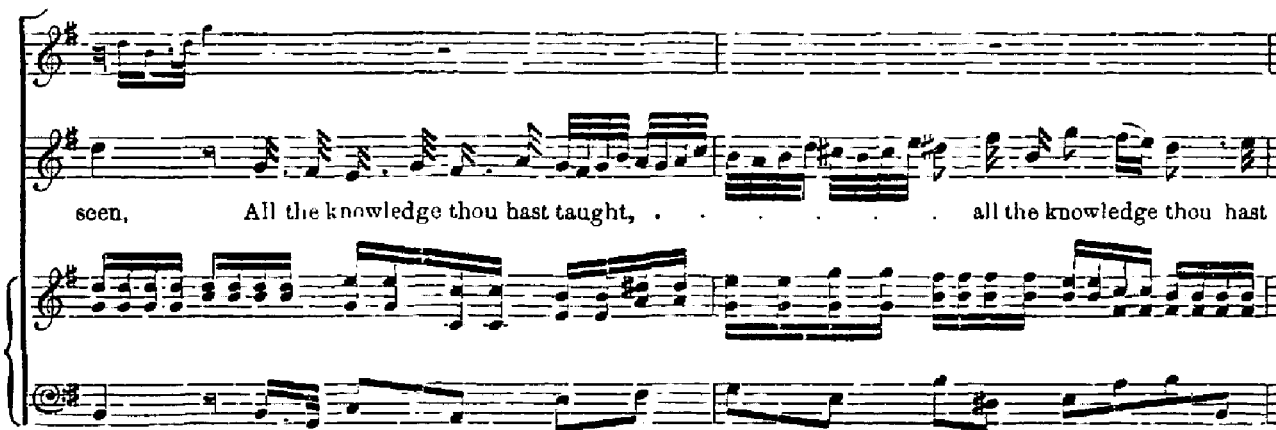
Will the sun for - get to streak Eastern skies with am - ber ray? Then demand if Sheb's

queen, E'er can ba - nish from her thought, All the splen -

- - - - - our she has seen, All the know-ledge thou hast

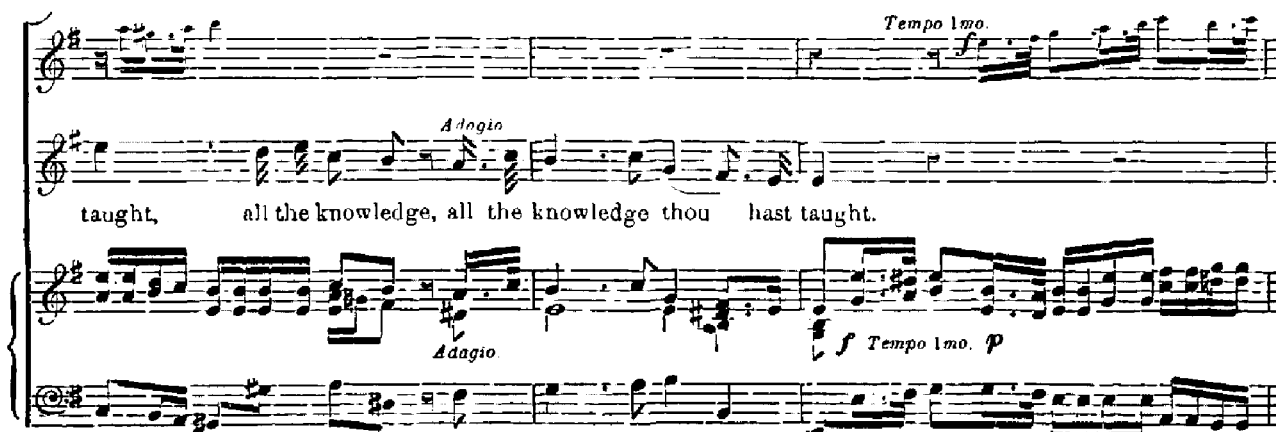
taught, Then demand if Sheba's queen, then demand if She - ba's queen E'er can banish from her

thought, All the splendour she has seen, all the splendour she has



seen, All the knowledge thou hast taught, . . . all the knowledge thou hast

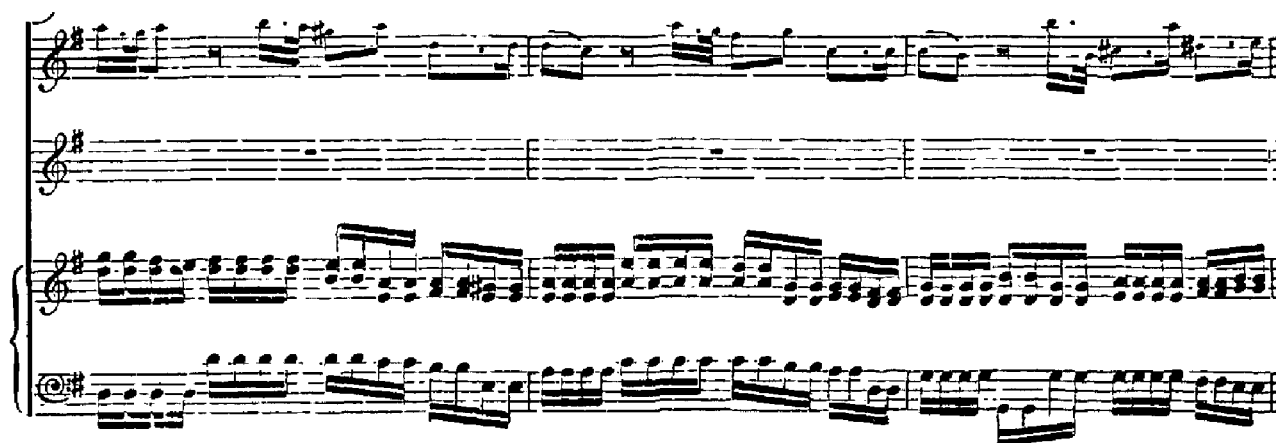
This system contains the first two systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The lyrics are: "seen, All the knowledge thou hast taught, . . . all the knowledge thou hast".



taught, all the knowledge, all the knowledge thou hast taught.

Tempo 1mo.
Adagio
f Tempo 1mo. p

This system contains the third and fourth systems of music. The third system has a vocal line and a piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The lyrics are: "taught, all the knowledge, all the knowledge thou hast taught.". Performance markings include *Tempo 1mo.*, *Adagio*, and *f Tempo 1mo. p*.



This system contains the fifth and sixth systems of music. The fifth system has a vocal line and a piano accompaniment. The sixth system continues the piano accompaniment. There are no lyrics in this system.



This system contains the seventh and eighth systems of music. The seventh system has a vocal line and a piano accompaniment. The eighth system continues the piano accompaniment. There are no lyrics in this system.

No. 61.

RECIT.—ADIEU, FAIR QUEEN.

RECIT.—SOLOMON.

Voice. Adieu, fair queen, and in thy breast May peace and virtue e - ver rest.

ACCOMP.

No. 62.

DUET.—EV'RY JOY THAT WISDOM KNOWS.

1st TREBLE. QUEEN.

2nd TREBLE. SOLOMON

ACCOMP. *Larghetto*
Met. $J = 112$

Ev - ry joy that wisdom knows, May'st thou, pi - ous monarch, share, may'st thou, pi - ous monarch, share ;

Ev - ry joy, ev' - ry joy that wisdom knows, May'st thou, pi - ous monarch, share ;

Ev'-ry blessing heav'n bestows, Be thy portion, be thy portion,

f *p*

vir-tuous fair, virtuous fair, virtuous fair, Ev'-ry blessing heav'n bestows,

Be thy portion, virtuous fair.

f

Gen - tly flow the roll - ing days,
Sor - row be a stran - ger here;

hr *p*

May thy people 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 unbought by price or fear.
May thy people sound thy praise, Praise unbought by price or fear.

May thy people, may thy people,
May thy people sound thy praise, may thy people

may thy people sound thy praise, sound thy praise,
may thy people sound thy praise, may thy people sound thy praise,

Praise unbought by price or fear. May thy people sound thy praise, Praise unbought by
 Praise unbought by price or fear. Praise, Praise unbought by

price or fear, praise unbought, praise unbought, praise unbought by price or fear.
 price or fear, praise unbought, praise unbought, praise unbought by price or fear.

May thy people sound thy praise, Praise unbought by price or fear.
 May thy people sound thy praise, Praise unbought by price or fear.

hr *hr* *hr* *hr* *hr*

No. 63.

DOUBLE CHORUS — THE NAME OF THE WICKED.

Allegro

1st TREBLE.

1st ALTO.

1st TENOR.
8ve. lower

1st BASS.

2nd TREBLE.

2nd ALTO.

2nd TENOR.
8ve. lower.

2nd BASS.

ACCOMP.
Met. $\text{♩} = 72$.

Allegro

8ves.

The
The
The
The

This system contains four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics 'The' are repeated at the end of each vocal line.

But the
But the
But the
But the

name of the wicked shall quickly be past, shall quickly be past,
name of the wicked shall quickly be past, shall quickly be past,
name of the wicked shall quickly be past, shall quickly be past,
name of the wicked shall quickly be past, shall quickly be past,

This system contains four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics 'But the' are repeated at the end of each vocal line, followed by the full phrase 'name of the wicked shall quickly be past, shall quickly be past,'.

fame of the just shall e - ter - nal - ly last, the fame
fame of the just shall e - ter - nal - ly last, the fame, the
fame of the just shall e - ter - nal - ly last, the fame
fame of the just shall e - ter - nal - ly last, the fame

8va

of the just shall e - ter - nal - ly last, shall e -
fame of the just, but the fame of the just shall e - ter - nal - ly last, shall e -
of the just shall e - ter - nal - ly last. shall e -
of the just shall e - ter - nal - ly last. shall e -

ter - nal - ly last,
ter - nal - ly last,
ter - nal - ly last,
ter - nal - ly last,
The name of the wick - ed shall quickly be past, shall
The name of the wick - ed shall quickly be past, shall
The name of the wick - ed shall quickly be past, shall
The name of the wick - ed shall quickly be past, shall

8 ves

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,
quickly be past, The
quickly be past, The
quickly be past, The
quickly be past, The

8 ves

The fame of the just,
The fame of the just,
The fame of the just,
The fame of the just,
name of the wick-ed. The name of the wicked shall
name of the wick-ed, The name of the wicked shall
name of the wick-ed. The name of the wicked shall
name of the wick-ed, The name of the wicked shall

8 ves.

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 -
quickly be past, shall quickly be past,
quickly be past, shall quickly be past,
quickly be past, shall quickly be past,
quickly be past, shall quickly be past,

ter - nal - ly last, But the fame of the just shall e - ter - nal - ly last.

ter - nal - ly last, But the fame of the just shall e - ter - nal - ly last.

ter - nal - ly last, But the fame of the just shall e - ter - nal - ly last.

ter - nal - ly last, But the fame of the just shall e - ter - nal - ly last.

The

The

The

The

The

But the

But the

But the

But the

name of the wicked shall quickly be past, shall quickly be past But the

name of the wicked shall quickly be past, shall quickly be past, But the

name of the wicked shall quickly be past, shall quickly be past, But the

name of the wicked shall quickly be past, shall quickly be past, But the

- ter - nal - ly last, shall e - ter - nal - ly last, The name of the wicked shall quickly be past,
 - ter - nal - ly last, shall e - ter - nal - ly last, The name of the wicked shall quickly be past,
 - ter - nal - ly last, shall e - ter - nal - ly last, The name of the wicked shall quickly be past,
 - ter - nal - ly last, shall e - ter - nal - ly last, The name of the wicked shall quickly be past,
 - ter - nal - ly last, shall e - ter - nal - ly last, The name of the wicked shall quickly be past,
 - ter - nal - ly last, shall e - ter - nal - ly last, The name of the wicked shall quickly be past,
 - ter - nal - ly last, shall e - ter - nal - ly last, The name of the wicked shall quickly be past,
 - ter - nal - ly last, shall e - ter - nal - ly last, The name of the wicked shall quickly be past,
 - ter - nal - ly last, shall e - ter - nal - ly last, The name of the wicked shall quickly be past,
 - ter - nal - ly last, shall e - ter - nal - ly last, The name of the wicked 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.
 But the fame of the just shall e - ter - nal - ly last.

END.