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## **Solomon**

**Händel, Georg Friedrich**

**[London], 1790**

Akt I

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# OVERTURE

Violino 1.<sup>mo</sup> e Hautboy 1.<sup>o</sup> & 2.<sup>o</sup>

Violino 2.<sup>do</sup>

Viola 1.<sup>mo</sup>

Viola 2.<sup>do</sup>

Tutti Baffi

The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are alto clefs. The fourth and fifth staves are bass clefs. The music is written in a style typical of 18th-century manuscript notation, featuring various note values and rests. Below the bottom staff, there are figured bass notations: 6, 7, 6, 4/2, 6, 4/2, 6.

The second system of musical notation consists of five staves, similar in clef arrangement to the first system. The music continues with various note values and rests. Below the bottom staff, there are figured bass notations: 7, 7, 7, 7, 6, 6, 6.

The third system of musical notation consists of five staves. The top staff includes first and second endings, marked "1<sup>st</sup>" and "2<sup>d</sup>". The music concludes with a double bar line. Below the bottom staff, there are figured bass notations: 5, 5, 6, 6, 4, 6, 5.



( 6 )

The first system of musical notation consists of five staves and a bass line. The top staff is a treble clef with a key signature of one flat. The second and third staves are alto clefs. The fourth and fifth staves are treble clefs. The bass line is a bass clef. The notation includes various note values, rests, and dynamic markings. Below the bass line, there are several numbers: 7 6, 2 4, 6 2 4, 6 5, 4 3 5, 5 - 4 5, 4 6 4 6 5.

The second system of musical notation consists of five staves and a bass line. The notation continues from the first system. Below the bass line, there are several numbers: 4 6, 6 4, 6 7, 2 6.

The third system of musical notation consists of five staves and a bass line. The notation continues from the second system. Below the bass line, there are several numbers: b 6, 7, 6, b, 6 5, 4 9 3.

N. 85

(7)

9 7 4 3 7 6 5 #

6 5 7 4 # — 7 — 7 6

7 # — 6 6 5 4 3

N. 25

The first system of musical notation consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is written in a single system with a common time signature. The notation includes various note values, rests, and accidentals. Below the bottom staff, there is a line of figured bass notation with the following figures: 4, 7, 6, 7, 7, 6, b, 7, 6, 6, b.

The second system of musical notation consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The notation includes various note values, rests, and accidentals. Below the bottom staff, there is a line of figured bass notation with the following figures: 6, 4, 4, 4, 6, 7, 7, 7.

The third system of musical notation consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The notation includes various note values, rests, and accidentals. Below the bottom staff, there is a line of figured bass notation with the following figures: 6, 7, 6, 6, 6, 6, 6, 6, 6, 7, 6.

First system of musical notation, consisting of six staves. The notation includes various note values, rests, and articulation marks. Below the bottom staff, there are fingering numbers: 9 8 7 7 6 5 4 3 7 7.

Second system of musical notation, consisting of six staves. The notation includes various note values, rests, and articulation marks. Below the bottom staff, there are fingering numbers: 7 6 7 7 7 7 5 6 7 6 7 7.

Third system of musical notation, consisting of six staves. It includes dynamic markings such as *Adg.* and *r*. Below the bottom staff, there are fingering numbers: 7 7 6 5 2/4 *Adg.* 6 6 5.

N<sup>o</sup> 85





(11)

Handwritten musical score for a piece labeled (11). The score consists of six systems of three staves each (treble, alto, and bass clefs). The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 below notes. Dynamic markings like 'h' and 'f' are present. The piece concludes with a double bar line and repeat signs.

N. 85

CHORUS of Priests

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Viola 1<sup>mo</sup>

Viola 2<sup>do</sup>  
per Violoncelli  
duoi Ripiano

Hautboy 1<sup>mo</sup>

Hautboy 2<sup>do</sup>

Baffoons

Canto 1<sup>mo</sup>

Alto 1<sup>mo</sup>

Tenore 1<sup>mo</sup>

Baffo 1<sup>mo</sup>

Your Harps and Cymbals sound to great Je - - hovah's Praise

Canto 2<sup>do</sup>

Alto 2<sup>do</sup>

Tenore 2<sup>do</sup>

Baffo 2<sup>do</sup>

Your Harps and Cymbals sound to great Je - - hovah's Praise

Organo  
e  
Tutti Baffi

Handwritten musical score for No. 86, featuring multiple staves with musical notation and a bass line with figured bass. The score is written in a single system with 16 staves. The top two staves are treble clefs, the next two are alto clefs, and the bottom two are bass clefs. The music is in a minor key, indicated by a single flat in the key signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bass line at the bottom is accompanied by figured bass notation:  $\text{V. 86}$  2/4 6/4 6 5 43 6 6 6 b7 6.

The image shows a page of handwritten musical notation, numbered (14) at the top. The score is arranged in a system of 14 staves. The top two staves contain a complex, fast-moving melodic line with many sixteenth notes. The next two staves contain a similar but slightly less dense melodic line. The remaining ten staves are mostly empty, with only a few notes or rests visible, suggesting they are for instruments that play a supporting role or are silent for much of the piece. At the bottom of the page, there is a figured bass line with the following figures: 4, 6, 6, 7, 6, 6, 6, 6, 7, 6, 6. The paper is aged and shows some staining.

(N. 86)

6 5  
4 3 6 7 6 5 7

Your Harps your Harps and Cymbals  
Your Harps your Harps and Cymbals  
Your Harps your Harps and Cymbals  
Your Harps your Harps and Cymbals

6 5 7  
6 5



unto the Lord of Hosts your willing voices

your willing voices raise your voi---

great Je... ho... vah's to

great Je... ho... vah's to

N. 86



raife . . . . . your willing voices

ces . . . . . raife

great Je . . . ho . . vah's Praife

unto the Lord of Hofts your

to great Je . . . . .

unto the Lord of Hofts your willing voices

great Je . . . ho . . vah's Praife unto the Lord . . . . . your

unto the Lord of Hofts your

tutti. 6 5 b

raise your voi...ces raise  
 unto the Lord of Hosts your voices raise your voi...ces  
 unto the Lord of Hosts your Harp and Cymbals  
 wil-ling voi-ces raise... your voi...ces  
 -ho...vah's to great Je...vah's Praise  
 raise your voi...ces raise your voi...ces  
 wil-ling voi-ces raise your Harp and Cymbals  
 wil-ling voi-ces raise your wil-ling voi...ces

6                      7 6 5 2                      6                      5                      26  
 4 4                      4

your Harps and Cymbals found your Harps and Cymbals found  
raife your Harps and Cymbals found and Cymbals found  
found and Cymbals found  
raife your Harps and Cymbals found  
your Harps and Cymbals found your Harps and Cymbals  
raife your Harps and Cymbals  
found your Harps and Cymbals  
raife your Harps and Cymbals

Org. tutti 6 5 7 6 5 4 3 6 7 6

your willing voices raife your Harps and Cymbals  
your willing voices raife your Harps and Cymbals  
your willing voices raife your Harps and Cymbals  
your willing voices raife your Harps and Cymbals  
found your willing voices raife  
found your willing voices raife  
found your willing voices raife  
found your willing voices raife

4 3 2 5 7 6 6 5 4 3 2 5 7 6 7 6 5 6 4 6

N. 86

The musical score consists of 14 staves. The top two staves are for vocal parts, with lyrics: "found found found your voices raise your". The next two staves are for instruments, with lyrics: "found found found your voices raise your". The bottom six staves are for instruments, with lyrics: "your voices raise your Harps and Cymbals found found". The lyrics are repeated across the staves. At the bottom of the page, there are some numbers: 6 7 6 / 5, 2 / 4, 6, 6 7 / 4.

willing voices raise raise un- to the Lord of  
 willing voices raise raise  
 willing voices raise raise to great  
 your Harps and Cymbals found un- to the Lord of  
 your Harps and Cymbals found un- to the Lord of  
 your Harps and Cymbals found to great

4 6 6 6 6 6 N. 86

Hofts your willing voi-ces raise

your willing voices raise your voi-ces

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

Hofts your

Hofts to great Je-ho-vah's

Hofts to great Je-ho-vah's

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

4 2 6 6 5 5 2 6 3 4

your voices raise  
 to great Je-ho-vah's  
 raise unto the Lord of Hosts your willing voices  
 praise your Cymbals found your willing voices raise your voi...  
 willing voices raise  
 praise your Cymbals found  
 praise your Cymbals found  
 praise your Cymbals found your willing voices raise your voi...

6 7 6 Org  $b_4^2$   $b_5^6$  tutti  $\frac{6}{4}$   $\frac{5}{3}$  6



praise your voices raise your willing voices  
 raise your voices raise your  
 ces raise your  
 your voices raise unto the Lord of Hosts your  
 your willing voices  
 your  
 ces raise your  
 Org tutti

ho... vah's praise your voi...ces raise your Harps and Cymbals  
raise your voi...ces raise your Harps and Cymbals  
wil...ling voices your wil...ling voi...ces raise your Harps and Cymbals  
wil...ling wil...ling voi...ces raise your Harps and Cymbals  
wil...ling voi...ces raise your voi...ces raise  
raise your voi...ces raise  
wil...ling voices your wil...ling voi...ces raise  
wil...ling wil...ling voi...ces raise



raife your willing voices  
 raife unto the Lord your  
 raife  
 raife to great Je  
 raife your willing voices raife found your  
 raife your willing voices raife found your  
 raife your willing voices raife found your  
 to great Je

N<sup>o</sup> 86

raife your voices raife your voices raife raife  
willing voices raife found your Harps and Cymbals  
raife found your Harps and Cymbals  
--ho--vah's praise to great  
Harps raife your willing voices raife raife  
Harps raife  
Harps raife  
--ho--vah's praise to great

6 7 6 5 4 3 2 4



The musical score consists of 14 staves. The top two staves are for instrumental accompaniment. The next six staves are for vocal parts, with lyrics: "willing voices raise. your willing voices raise." and "raise. your willing voices raise." The next two staves are for vocal parts with lyrics: "ho. vah's praise to great Je. ho. vah's" and "willing voices raise. your willing voices raise." The bottom two staves are for vocal parts with lyrics: "ho. vah's praise to great Je. ho. vah's" and "willing voices raise. your willing voices raise." The score includes various musical notations such as treble and bass clefs, key signatures, and time signatures. At the bottom of the page, there are numerical figures: 2, 6/4, 5#, 7b, 2, 6/4.

your willing voices raise

your willing voices raise

your willing voices raise

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

your willing voices raise

your willing voices raise

your willing voices raise

praise to grea Je- ho- vah's praise to

5 3      6 4      5 7 6

1956



untō the Lord of Hoſts your willing voices raiſe . . .

your voi . . . ces

your willing voices raiſe . . . your voices

great Je . . . ho . . . vah's to great Je . . . ho . . . vah's

untō the Lord of Hoſts your willing voices raiſe . . .

your voi . . . ces

your willing voices raiſe . . . your voices

great Je . . . ho . . . vah's to great Je . . . ho . . . vah's

4 3 — 6 2/4 6 — 6 5 4 3

your voi - ces raise your willing voices raise your willing voices  
raise your voices raise your willing voices raise your  
raise your voices raise your willing voices raise your willing voices  
praise your voi - ces raise your willing voices raise your  
raise your voi - ces raise your willing voices raise your willing voices  
raise your voices raise your willing voices raise your  
raise your voices raise your willing voices raise your willing voices  
praise your voi - ces raise your willing voices raise your

6 7 6  
Org 6 6 tutti 6 6 7 6

raife your willing voices      raife to      great

willing voices raife      your voices raife

raife your voi...ces      raife      unto the Lord of

wil...ling voi...ces      raife      unto the Lord of

raife your willing voices      raife to      great

willing voices raife      your voices raife

raife your voi...ces      raife      unto the Lord of

wil...ling voi...ces      raife      unto the Lord of

6      3      3      6      5      3      3      6      6      6

Je... ho... vah's praise unto the Lord of  
 your willing voices raise your voi... ces raise  
 Hofts your willing voi... ces raise your voices raise  
 Hofts your wil ling voi... ces raise to great  
 Je... ho... vah's praise unto the Lord of  
 your willing voices raise your voi... ces raise  
 Hofts your willing voi... ces raise your voices raise  
 Hofts your wil ling voi... ces raise to great

N. 86

The musical score consists of ten staves. The top four staves are instrumental parts. The bottom six staves contain vocal parts with lyrics. The lyrics are: "Hofts your wil. ling voices raise to unto the Lord of Hofts your voices raise to your willing voices raise your voices raise to Je. ho. vah's to great Je. ho. vah's praise to Hofts your wil. ling voices raise to unto the Lord of Hofts your voices raise to your willing voices raise your voices raise to Je. ho. vah's to great Je. ho. vah's praise to".

4 6 6 6 5 6 6  
2 5 4 3 6 6

The musical score consists of 13 staves. The top two staves are for a keyboard instrument, featuring a complex, flowing melody with many sixteenth and thirty-second notes. The remaining 11 staves are for voices, each with a vocal line and the lyrics "great Je-ho-vah's praise" written below. The lyrics are spread across four measures. The first measure contains "great", the second "Je", the third "ho", and the fourth "vah's". The word "praise" is written across the second and third measures of the fourth measure. The music is in a common time signature (C) and a key signature of one flat (B-flat). The bottom of the page features the numbers 7, 4, 3, and 6, which likely correspond to the staves.

86

N. 86

A handwritten musical score on aged paper, numbered (40) at the top. The score is arranged in a system of 16 staves. The top two staves are vocal lines in treble clef, featuring a melody with many sixteenth notes. The remaining 14 staves are for instruments, with various clefs (treble, alto, bass, and tenor) and key signatures (one flat). The notation includes notes, rests, and some accidentals. At the bottom of the page, there are figured bass notations: 6 5 4 3, 6 6, 6 b7, 6 5 b, 6.

A handwritten musical score on page 41, consisting of 16 staves. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values. The score is divided into measures by vertical bar lines. The first two staves contain melodic lines with many sixteenth and thirty-second notes. The remaining staves contain mostly rests, with some rhythmic markings at the bottom of the page.

6 7 6 6 6 6 7 6 6 5 6 7 4 3  
4 3



3

(42)

Andante Larghetto

Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Voce

Bassi

The first system of the musical score consists of four staves. The top staff is for Violino 1<sup>o</sup>, the second for Violino 2<sup>o</sup>, the third for Voce, and the fourth for Bassi. The music is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The bass line includes some fingerings, such as a '6' above a note.

The second system continues the musical score with four staves. The bass line contains several fingerings, including '5', '5', '2', '5', '6', '6', '7', '6', '7', '6', '5'.

The third system continues the musical score with four staves. The bass line contains several fingerings, including '6', '6', 'b6', '6', '5', 'b7', 'b', 'b6', '5', '7', '6', '6', '5'.

The fourth system continues the musical score with four staves. The bass line contains several fingerings, including '6', '6', '6', '6', '5', '3', 'b6', 'b7', '7', '6', '5'.

Praise ye the Lord for all his Mercies past

*Pia*  
Praise ye the Lord for all his Mercies past for all

his Mercies past whose truth whose justice will for ever

last whose truth whose justice will for ever



laft will for ever laft

8 3 3 6 5 6 5 6 7 6 7 6

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef. The lyrics 'laft will for ever laft' are written below the bottom staff. Below the bottom staff are the numbers 8, 3, 3, 6, 5, 6, 5, 6, 7, 6, 7, 6, which likely represent fingerings or a simplified harmonic structure.



Praife ye the

7 6 7 6 6

*f* *p*

Detailed description: This system contains the second two staves of music. The top staff is a treble clef. The bottom staff is a bass clef. The lyrics 'Praife ye the' are written below the bottom staff. Below the bottom staff are the numbers 7, 6, 7, 6, 6. Dynamic markings *f* and *p* are placed above the top staff.



Lord for all his Mercies past whose truth whose justice will

45 6 46 7 6 6

Detailed description: This system contains the third two staves of music. The top staff is a treble clef. The bottom staff is a bass clef. The lyrics 'Lord for all his Mercies past whose truth whose justice will' are written below the bottom staff. Below the bottom staff are the numbers 45, 6, 46, 7, 6, 6.



for e-ver laft Praife ye the

7 *f* 6 6 *p* 6 5

Detailed description: This system contains the fourth two staves of music. The top staff is a treble clef. The bottom staff is a bass clef. The lyrics 'for e-ver laft Praife ye the' are written below the bottom staff. Below the bottom staff are the numbers 7, *f*, 6, 6, *p*, 6, 5. Dynamic markings *f* and *p* are placed above the top staff.

Lord for all his Mercies past Praise -- ye the Lord for all

2 4 3 6 4 6 6 5 6

his Mercies past whose truth whose justice will

6 # 4 5 4 6 6 5 4 # 6 5 6

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

4 6 6 4 # 6 6 4 # b 7 6

truth will for e--ver last

6 5 4 # 6 4 b 6 5 b 7 6

N. 86



6 7 7 4 3 7 b7 98 7 98 7

*p* Praiſe -- ye the Lord for all -- his Mercies Praiſe --

43 *p* 7 6 6 5 7 6 6 *p*

-- ye the Lord for all -- his Mer --

7 6 4 4 5 6 6 6 9 6 5

--- cies paſt whoſe truth whoſe juſtice will

6 4 3 6 6 6 5 6 6 5 4 3

for ever last will for ever last whose

truth will for ever will for ever last... will

for ever last Praise ye the Lord for all

his Mercies past whose truth whose justice will for ever last will

6 5 4 3 6 6 6 5 4 3 6 7 4 3 T.S. 6 6 6 5 4 3

for ever last whose truth whose justice

7 6 5 6 6 6 6 5 5  
4 3 5 4 3

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a bass line with fingerings and a treble line with chords. The lyrics are "for ever last whose truth whose justice".

For

adg.<sup>o</sup>

will for e - - - ver last

6 6 5 6 5 3 6 5 3

Detailed description: This system contains measures 5-8. The vocal line begins with the word "For" and then "will for e - - - ver last". The piano accompaniment includes a dynamic marking "adg.<sup>o</sup>" (adagio) and a tempo change to "J." (allegretto). Fingerings are indicated below the notes.

all

6 6 6 4 2 6 7 6 5  
5 4 3

Detailed description: This system contains measures 9-12. The piano accompaniment continues with a steady rhythmic pattern. Fingerings are indicated below the notes.

5 5 6 6 6 5 6 4 3

Detailed description: This system contains measures 13-16. The piano accompaniment concludes with a final cadence. Fingerings are indicated below the notes.



Chorus:  
Grave

(50)

Violino 1.<sup>mo</sup>

Violino 2.<sup>do</sup>

Viola 1.<sup>mo</sup>

Viola 2.<sup>do</sup>

Hautboy 1.<sup>mo</sup>

Hautboy 2.<sup>do</sup>

Baffoon 1.<sup>mo</sup>

Baffoon 2.<sup>do</sup>

Canto 1.<sup>mo</sup>  
With pi - - - ous Heart and Ho - - - ly

Alto 1.<sup>mo</sup>  
With pi - - - ous Heart and Ho - - - ly

Tenore 1.<sup>mo</sup>  
With pi - - - ous Heart and Ho - - - ly

Baffo 1.<sup>mo</sup>  
With pi - - - ous Heart and Ho - - - ly

Canto 2.<sup>do</sup>  
With pi - - - ous Heart and Ho - - - ly

Alto 2.<sup>do</sup>  
With pi - - - ous Heart and Ho - - - ly

Tenore 2.<sup>do</sup>  
With pi - - - ous Heart and Ho - - - ly

Baffo 2.<sup>do</sup>  
With pi - - - ous Heart and Ho - - - ly

{ Contra Baffo  
e Violoncello  
Continuando

6 6 6 7 6

The page contains a musical score for a hymn. At the top, the page number (51) is centered. Below it, there are several staves of music. The first four staves are instrumental, likely for a keyboard or lute, featuring a treble clef and a key signature of one flat (B-flat). The fifth staff is the vocal line, with the lyrics: "Tongue re-found your Ma-ker's Name". This vocal line is repeated on six more staves, each labeled "Tongue" on the left. The lyrics are: "re-found your Ma-ker's Name". The music is written in a style characteristic of 17th or 18th-century hymnals. At the bottom of the page, there is a line of figured bass notation, which includes numbers and symbols like 'b' and 's' to indicate fingerings and accidentals for the basso continuo. The number '86' is written in the bottom right corner of the page.

The page contains a musical score for a hymn, numbered (52). It features ten vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, and four additional parts) and a keyboard accompaniment. The lyrics are: "with pi-ous Heart and Ho-ly Tongue re-". The score is written in a common time signature and a key signature with one flat. The vocal parts are arranged in a choir setting. The keyboard part provides harmonic support with a steady accompaniment. At the bottom of the page, there are figured bass notations: 5, 6, 6, 6, 7-6b, 6b, 6b, 5b.

re.  
re.  
re.  
re.  
re.  
re.  
re.  
re.  
re.  
re.

--found your Ma-ker's Name

6  
4  
2  
1

8  
5

4  
3

5

4  
3

5

A Tempo Ordinario

Till distant  
Till distant Nations catch the  
Till distant Nations catch the Song catch the  
Till distant Nations catch the Song catch the Song

A Tempo Ordinario

Nations catch the Song and glow with holy  
Song catch the Song and glow with holy  
Song and glow with holy  
and glow with holy  
Till distant Nations catch the Song catch the Song  
Till distant Nations catch the Song  
Till distant Nations catch the Song  
Till distant Nations catch the Song

V. 86

flame

flame with holy flame till distant

flame with holy flame till

flame

and glow with holy flame

and glow with holy flame with holy flame

and glow with holy flame with holy flame

and glow with holy flame

6 7 8 6 6 6 7 6 Org.

Detailed description: This is a page of handwritten musical notation, numbered (56) at the top. It features a system of 14 staves. The top two staves are vocal lines in treble clef. The next two staves are organ accompaniment in bass clef. The remaining ten staves are for a second organ part, with various clefs and accidentals. The lyrics are written below the organ staves, with some words like 'flame', 'and glow with holy flame', 'flame with holy flame', and 'till distant' appearing in different parts of the system. At the bottom, there are numerical figures (6, 7, 8, 6, 6, 6, 7, 6) and the word 'Org.' indicating the organ part.

The musical score consists of approximately 15 staves. The top staves contain instrumental parts, likely for a keyboard or lute. The lower staves contain the vocal line with lyrics. The lyrics are: "Nations catch the Song till distant Nations catch the Song till distant Nations catch the Song till distant Nations catch the Song". The word "till" appears at the end of the first line and at the beginning of the second line. The score is written in a historical style with various note values and rests.



A handwritten musical score for a choir, consisting of 12 staves. The score is written in a single system with four systems of three staves each. The lyrics are: "distant Nations catch the Song till distant Nations catch the Song". The music is in a key with one flat (B-flat) and a 4/3 time signature. The notation includes various note values, rests, and dynamic markings. At the bottom of the page, there are performance instructions: "tutti" and "7 8" repeated several times. The page is numbered (58) at the top center.

and glow with holy flame

and glow with holy flame

and glow with holy flame

Song and glow with holy flame

catch the Song and glow with holy

catch the Song and glow

catch the Song and glow

Nations catch the Song and glow with holy

4 3 4 6 5 2 3 4 6 5 4 6

Handwritten musical score for organ and voices. The score consists of 14 staves. The top two staves are for the organ, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for the voices, with the soprano in treble clef and the bass in bass clef. The lyrics are: "and glow with holy flame". The organ part features a complex texture with many sixteenth and thirty-second notes. The vocal parts have a more melodic line. At the bottom of the page, there are fingerings for the organ: "6 7 8 6" and "6 7 6". The word "Org" is written at the bottom right.

with ho-ly flame... with ho-ly  
flame... till distant  
flame... till distant Nations catch the Song  
and glow... with ho-ly  
flame... till distant  
flame... till distant Nations catch the Song

tutti 7 6 4 2 6 5 Org. 7 6

Nº 57

flame and glow and glow with  
Nations catch the Song  
till distant Nations catch the Song and glow with  
and glow  
flame and glow with  
Nations catch the Song  
till distant Nations catch the Song and glow with  
and glow

5 5 6 7 5 5 6 5 tutti



flame with ho - ly flame  
Nations catch the Song with ho - ly flame  
with ho - ly flame till distant  
flame with ho - ly flame  
Nations catch the Song with ho - ly flame  
with ho - ly flame till distant Nations catch the

67 6 7 8 6 7 5 2 7 0 5 4 6





The musical score consists of 14 staves. The top two staves are vocal parts. The next four staves are for a four-part instrumental ensemble (likely strings or woodwinds). The bottom six staves are for a basso continuo part, featuring figured bass notation. The lyrics are distributed across the vocal staves and the bottom two instrumental staves. The lyrics are: "till distant Nations catch the Song and glow", "Nations catch the Song", "till distant Nations catch the", and "Song".

till distant Nations catch the Song and glow

Nations catch the Song

till distant Nations catch the

Song

till distant Nations catch the

6 6 5 6 6 5 7 6 3 6

with ho-ly flame with ho-ly flame till distant Nations catch the  
and catch the Song and glow and glow with ho-ly  
Song and glow with ho-ly flame and glow  
till distant Nations catch the Song till distant Nations catch the  
with ho-ly flame with ho-ly flame till distant Nations catch the  
and catch the Song and glow and glow with ho-ly  
Song and glow with ho-ly flame and glow  
till distant Nations catch the Song till distant Nations catch the

7 6      3 b4 6      6 7 6      6 7 6

Song and glow with holy flame . . . . .

flame and glow with holy ho . . . . ly flame

. . . and glow with holy ho . . . . ly flame

Song and glow with holy flame . . . . .

Song . . . . . and glow with holy flame . . . . .

flame . . . . . and glow with holy ho . . . . ly

. . . . . and glow with holy ho . . . . ly

Song . . . . . and glow with holy flame . . . . .

6 6 6 — 7 6 6 6 6 — 7 6

and glow with holy flame  
and glow with holy flame with holy flame and glow with ho-ly  
and glow with holy flame with holy flame and glow with ho-ly  
and glow with holy flame  
and glow with holy flame  
flame and glow with holy flame with holy flame and glow with ho-ly  
flame and glow with holy flame with holy flame and glow with ho-ly  
and glow with holy flame

6 6 6 6      6 6      6 6      6 6

1097

The musical score consists of 12 staves. The top two staves are for the vocal line, and the remaining ten staves are for the organ accompaniment. The lyrics are written below the organ staves. The lyrics are: "and glow and glow with ho-ly flame flame and glow and glow with ho-ly flame flame and glow and glow with ho-ly flame flame and glow and glow with ho-ly flame till distant and glow and glow with ho-ly flame flame and glow and glow with ho-ly flame flame and glow and glow with ho-ly flame".



Nations catch the Song and catch the  
and catch the  
till distant Nations catch the Song and catch the  
and catch the  
till distant Nations catch the Song  
Song  
till distant Nations

7 26      7 26      Org 7 26      6 6

The musical score consists of 12 staves. The first four staves are instrumental parts. The last eight staves are vocal parts, each with a line of lyrics. The lyrics are arranged in four systems, with each system containing two staves of music and one line of text. The lyrics are: "Song and catch the Song and glow with holy". The first system has "Song" on the first staff and "and glow with holy" on the second. The second system has "and catch the" on the first staff and "Song" on the second. The third system has "and catch the" on the first staff and "Song and glow with holy" on the second. The fourth system has "and catch the" on the first staff and "Song and glow with holy" on the second. At the bottom of the page, there are six groups of numbers: "6", "6 6", "6 6", "6 6 6 6", "b6 6 b6 6", and "6".

N. 87





The musical score consists of 12 staves. The first four staves are instrumental accompaniment. The fifth staff is the vocal line with lyrics. The lyrics are: "and glow with ho...ly flame and glow with ho...ly flame glow with ho...ly flame and glow with ho...ly flame and glow with ho...ly flame glow with ho...ly flame and glow with ho...ly flame glow with ho...ly flame and glow with ho...ly flame". The bottom of the page features a figured bass line with the numbers: 6 6 6 6 6 6 5 4 3.

187

5

Largo Affai

(76)

Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Viola 1<sup>o</sup>

Viola 2<sup>o</sup>

Baffoon 1<sup>o</sup>

Baffoon 2<sup>o</sup>

SOLOMON

Tutti Baffi

T.S. 6 6 6 6 6 7 6

Pia

Almighty Pow'r who

4-6 6 6 4 p 6 6 6

Handwritten musical score for the first system. It features a vocal line on a treble clef staff and piano accompaniment on three staves (treble, alto, and bass clefs). The lyrics are: "rul' t' the Earth and Skies and bad gay order from Confusion rise". Below the lyrics, there are figured bass notations: 7 4, 2, 6, 6# 3, 4, 4 7.

Handwritten musical score for the second system. It features a vocal line on a treble clef staff and piano accompaniment on three staves (treble, alto, and bass clefs). The lyrics are: "whose gracious hand re-liev'd thy Slave distress'd".

N<sup>o</sup> 87

T.S.



with splendor Cloath'd me and with knowledge blefs'd with splendor Cloath'd me

This system contains the first three measures of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "with splendor Cloath'd me and with knowledge blefs'd with splendor Cloath'd me".



and with knowledge blefs'd

For

This system contains the next three measures of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "and with knowledge blefs'd". At the bottom of the system, the word "For" is written, followed by the number "6".

thy finish'd Tempie with thy presence grace and shed thy heav'nly Glories o'er the

*p*

Detailed description: This system contains the first two measures of the piece. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The music is in a minor key and common time. The vocal line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

place

*p*

Detailed description: This system contains the next two measures of the piece. The vocal line continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with the same eighth-note pattern. The system concludes with a double bar line. Below the piano part, there are some handwritten markings: "6 4 5" under the first measure, "6 5" under the second measure, and "4 3" under the final measure.

6

Zadock

Recitative

Imperial SOLOMON thy Prays are heard

Accomp:

V. 1<sup>mo</sup>

V. 2<sup>do</sup>

Viola

Zadock

Bass

See from the opening Skies descending flames involve the

Sacrifice and lo within the sacred Dome that gleamy

Light profusely bright declares the Lord of Hosts is come.

Maestoso

Violini

Zadock

Bassi

The first system of music features three staves. The top staff is for Violini, the middle for Zadock, and the bottom for Bassi. The music is in a common time signature and includes various notes and rests.

The second system continues the musical composition with three staves. It includes numerical figures such as 6, 4, 5, 2, 6, 4, 5 in the bass line.

The third system continues the musical composition with three staves. It includes numerical figures such as 6, 6, 5, 3, 2, 7, 6, 6, 6, 4, 5 in the bass line.

The fourth system includes the text "For sacred raptures cheer my breast" written across the staves. It includes numerical figures such as 6, 6, 7, 2, 6, 6, 6 in the bass line.

The fifth system includes the text "Rushing tydes of hal-low'd zeal joys too fierce to be exprest too" written across the staves. It includes numerical figures such as 2, 6, 5, 6, 4, 6, 5 in the bass line.

The sixth system includes the text "fierce to be exprest in this swel-ling Heart I feel in this swel-" written across the staves. It includes numerical figures such as 6, 5, 6, 6, 6, 5, 6, 6, 7 in the bass line.



ling

7 6 7 6 6 4 3 7 6 6 5 6 6 6

For

heart I feel

6 6 6 6 6 6 6 5

facred raptures cheer my breast ru... shing tydes of hal... low'd zeal

Pia 2 6 6 2 6 5 6 6 5 7

joys too fierce to be exprest too fierce to be exprest

Pia

6 7 6 6 6 5 6 5

in this swel... ling heart

6 2 6 6 6 7 7 6

For

in this swel... ling heart I feel

6 6 6 For 6 7 6 6

( 83 )

joys in this swelling

ling in this swelling

heart I feel

warm enthusiastic fires

in my panting bosom rolls in my panting bosom rolls

For P adg. For

P. 6 7 6 6 7 4 3 7 6 6 6 4 3

7 6 6 7 6 7 6 7 6 6 6

6 4 3 For 6 4 3 6 7 6 6 7 3

6 4 3 P. 6 5 # 6 #

hope of blifs that ne'er ex-pires dawns upon my ra-vish'd Soul

hope of blifs that ne'er ex-pires ----- that

ne'er. expires dawns up-on my ra-vish'd Soul sacred rapturer

hear my breast For ru-thing tides of

*Pia*  
hal-low'd zeal joys too fierce to be exprest too

fierce to be exprest joys -----

in this swel-  
ling heart  
ling heart joys too fierce too  
fierce to be express  
in this swel-ling heart I feel  
For

6 7 4 3 7 6 6 8 4 3 7 6 6 7 4 6 7 6  
7 7 6 6 5 2 4 6 2  
6 6 6 7 7 6 5  
6 4 6 6 6 6 6 4  
6 7 6 7 6 6 5 6 7 6  
7 7 6 5 6 2 6 6 4 3

Nº87

Chorus  
Alla Breve

Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Viola

Hautboy 1<sup>o</sup> & 2<sup>o</sup> Col Canto

Canto

Alto

Tenore

Baffo

Tutti Bafsi

Org:

Through-out the Land Je

Through-out the Land Je-hovah's praife... re-cord for

T.S.

...hovah's praife... re-cord for full of Pow'r and Mercy is the

Through...

full of Pow'r and Mercy is the Lord full of Pow'r... and

7 6 4 3

6

Land Je...  
 Lord --- and Mercy is the Lord  
 ...out the Land Je...hovah's praise... re...cord for full of Pow'r for  
 Mer...cy is the Lord... and Mercy is the Lord  
 Through out the Land Je...hovah's praise...  
 tutti 6 6 6 7 6 5 6

...s the  
 through...  
 and  
 for full of Pow'r... of Pow'r and Mercy  
 fall of Pow'r... of Pow'r... of Pow'r... and Mercy  
 for full of Pow'r... and Mercy  
 ... re...cord for full of Pow'r and Mer...cy and Mer...cy  
 6 6 6 2 6 6 7 6 4 3 # 6

is the Lord Throughout  
 is the Lord Throughout the Land..  
 is the Lord Throughout the Land Je-ho-vah's praise re-cord Je-ho-  
 is the Lord Throughout the Land Je-ho-vah's praise..

7 46 Org: tutti 2 6 6 7 46  
 T.S.

out the Land Je-hovah's praise... Je-hovah's praise re-cord through  
 Je-hovah's praise re-cord for full of Mercy is the Lord of  
 vah's praise... Je-hovah's praise re-cord through  
 re-cord for full of Pow'r and Mercy is the Lord

6 4 2 6 4 3 6 6 6 6 7 Org.

Through-  
out the Land Je... ho... vah's praise re... cord  
Mercy is the Lord Through out the Land Je.  
out the Land Je... hovah's praise Je... hovah's praise re... cord  
Through out the Land Je... hovah's praise... re... cord for

7 8 tutti  $\frac{12}{5}$  6  $\frac{7}{6}$  6 7 8 6 -  $\frac{3}{4}$

...hovah's praise... re... cord for full of Pow'r and Mercy is the  
Through  
full of Pow'r and Mercy is the Lord full of Pow'r... is the

$\frac{7}{2}$  6 6 6 6 - 4  $\frac{3}{4}$  6  $\frac{3}{4}$

V<sup>o</sup> 87



Through-out the  
 Lord  
 - out the Land Je - ho - vah's praise Je - ho - vah's praise re - cord  
 Lord Through-out the Land Je - ho - vah's praise - - - re -

4 #3 2 6 6 7 #3 6 6 #

Land Je - ho - vah's praise - - - re - cord for full of Pow'r and Mer - cy  
 full of Pow'r -  
 - cord for full of Pow'r and Mer - cy is the Lord

2 6 6 7 6 4 #3 Org

Nº 87

Solomon

Violin  
 Violin  
 Viola  
 Viola  
 Haut  
 Haut  
 Bass  
 Can  
 Alt  
 Ten  
 Ba  
 Ca  
 A  
 T  
 B

Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Viola 1<sup>o</sup>

Viola 2<sup>o</sup>

Hautboy 1<sup>o</sup>

Hautboy 2<sup>o</sup>

Bassoons

Canto 1<sup>o</sup>  
is the Lord Through out the Land Je -

Alto 1<sup>o</sup>  
is the Lord Through out the Land Je - ho - vahs praise through

Tenore 1<sup>o</sup>  
Through out the Land Je - ho - vahs praise - - - re - cord Je -

Basso 1<sup>o</sup>

Canto 2<sup>o</sup>  
is the Lord Through out the Land Je -

Alto 2<sup>o</sup>  
is the Lord Through out the Land Je - ho - vahs praise through

Tenore 2<sup>o</sup>  
Through out the Land Je - ho - vahs praise - - - re - cord Je -

Basso 2<sup>o</sup>

Tutti Bassi

N<sup>o</sup> 87 5 6 6 7 8 6 # 56 6  
Solomon

-hovah's praise re - cord Through - out the Land Je -  
 -out the Land Je - ho - - - vah's praise re - cord Through - out the Land Je -  
 -hovah's praise - - - Je - hovah's praise re - cord for full of Pow'r for  
 Through - out the Land Je - hovah's praise - - - re - cord for  
 -hovah's praise re - cord Je - ho - - - vah's praise re - - cord - - for  
 -out the Land Je - ho - - - vah's praise re - cord Through - out the Land Je -  
 -hovah's, praise - - - Je - hovah's praise re - cord Through - out the Land Je -  
 Through - out the Land Je - hovah's praise - - - re - cord for

87 6 tutti 2 6 7 6 7 6 6  
 5 5

Solomon

- ho - vah's praise - - - re - cord for full of Pow'r and Mercy  
 - ho - vah's praise re - cord for full of Pow'r and Mercy is the  
 full of Pow'r and Mercy is the Lord through - out the  
 full of Pow'r and Mercy is the Lord  
 full of Pow'r - - - for full of Pow'r and Mercy is the  
 - ho - vah's praise - - - Je - ho - vah's praise  
 - ho - vah's praise Je - ho - vah's praise re - - cord through - out the  
 full of Pow'r and Mercy is the Lord

2 4 6 56 7 6 4 3 Org: 6  
 N<sup>o</sup> 87 Solömon

The musical score consists of 14 staves. The first six staves are instrumental, with the first two in treble clef and the last four in bass clef. The lyrics are written on the seventh through tenth staves. The lyrics are: "is the Lord through out the Land Je- ho- vah's praise Je- Land through out the Land Je- ho- vah's praise re- cord for through out the Land Je- ho- vah's praise re- cord for Lord through out the Land Je- ho- vah's praise Je- through out the Land Je- ho- vah's praise re- cord for Land through out the Land Je- ho- vah's praise re- cord for through out the Land Je- ho- vah's praise re- cord for".

tutti 2/5 6 6 — 7<sup>b</sup> — 6 6

ho-vah's praise re-cord for full of Pow'r of Pow'r... for  
 ho-vah's praise Je-ho-vah's praise re-cord for full of  
 full of Pow'r for full of Pow'r and Mer-cy is the Lord for  
 full of Pow'r for full of Pow'r...  
 ho-vah's praise re-cord for full of Pow'r... for  
 full of Pow'r for full of Pow'r and Mer-cy is the Lord for  
 full of Pow'r for full of Pow'r and Mer-cy is the Lord for  
 full of Pow'r for full of Pow'r...

2 6 7 6 8 7 8 6 5  
 5 4 2

adg<sup>o</sup>

adg<sup>o</sup>

full of Pow'r and Mercy is the Lord.

Pow'r of Pow'r and Mercy is the Lord.

full of Pow'r and Mercy is the Lord.

for full of Pow'r and Mercy is the Lord.

full of Pow'r and Mercy is the Lord.

full of Pow'r and Mercy is the Lord.

full of Pow'r and Mercy is the Lord.

for full of Pow'r and Mercy is the Lord.

6 7 4 2 adg<sup>o</sup> 6 7 4 3

Re

Violin

Violin

Solo

Bassi

157

Solomon

Recitative

Blest be the Lord who look'd with gracious Eyes

upon his vassals humble Sacrifice and has with an approving

Smile my work o'er paid and grac'd the Pile.

Larghetto

Violino 1<sup>o</sup>

un poco piano

Violino 2<sup>o</sup>

SOLOMON

Bassi

trace each herb and flow'r that drink the morning dew did

187



*Pia.<sup>o</sup>*

I not own Je-hovah's Pow'r      how vain were all I knew how vain how

6 6 4 2 6 7 6 6      4 2 6 6 5 6 6 5 6

vain were all I knew how vain how vain were all I knew

9 6 6 7 4 2 7 6 6 5 6 9 6 6 5      6 9 6 6 7

what tho I trace each herb and flow'r that drinks the morning

4 2 6 6 6 4 5 6 4 6      87 65 4 6 7 8

dew      did I not own Je-ho-vah's Pow'r      how

6 9 6 6 7 4 3 9 7 7 6 7      3 4 3

vain were all I knew how vain were all I knew how vain how vain how

4 6 7 6 9 6 6 5 7 4 2 6 4 6 5 7 6 9 8 6

vain were all I knew how vain were all I knew

*Pia*

7 6 5 4 3 5 6 5 3 *p* 6

For

For

4 3 6 4 3 6 4 3 6 5 6 7 6 5

Say what's the rest but empty boast the

9 6 6 5 7 4 3 *p* 6 6 5 6 6 6 5

pedants idle claim the pedants idle claim who having all the substance lost at  
 -t mpts to grasp a name the pedants idle claim the pedants idle  
 claim who having all the substance lost at tempts to grasp a  
 name attempts to grasp a name Da Capo

Figured bass notation: ♯ 6 6 6 7 8 6 ♯ 6 ♯ 5 ♯ 6 6 ♯ 6 9 8 9 6 9 8 6 ♯ 9 8 6 ♯ 6 6 ♯ 6 6 ♯ 4 6 ♯ 6 5 4 ♯

(N.º 87)

Solomon

Recitative

And see my Queen my wedded Love you soon my tendernefs shall prove a

Palace shall erect its head of Ceder built with Gold bespread

me thinks the work is now begun the Ax refounds on Lebanon and see be-

deck'd with Canvafs wings the dancing Veffel lightly fprings while Ophirs

mines well pleas'd difclofe the wealth that in their entrails glows.

Violini

Allegro

Queen

Bafsi

*S.*  
Bless'd the day when first my Eyes saw the wisest of the wife  
*S. p* 6 6 6 7 7 8

*Pia*  
Bless'd the day when I was led  
6 6 7 7 3 6 6

to ascend the nuptial Bed  
2 6 6 6 5 5 2 6 6 6 5

Bless'd the day Bless'd the day when I was led  
6 6 6 6 6 6 6 6 6 6 6

to ascend  
6 4 6 6 6 6 6 6 6 6 6

For the nuptial Bed  
6 4 3 f 6 6

Blefs'd the day when first my Eyes

6 6 6 5 7 7

saw the wisest of the wife Blefs'd the day when I was led

6 6 5

to ascend the nuptial Bed Blefs'd the day Blefs'd the day

6 7 7 5 6 6 6 6 6

when I was led

6 6 6 6 6 3 6 6 6 2 4 6 5 5

to ascend the nuptial Bed

6 6 6 5 6 6 6 6 7 6 5 6

Blefs'd the day when I was led to ascend the nuptial Bed

6 5

to ascend the nuptial Bed

For

*p* un poco lento

But com-pletely Bles'd the day on my Bosom as he

lay when he call'd my Charms di-vine vowing to be only

6 6 5 3 6 6 6 6 6 3

7 7 6 7 6 6 6 6 6 3

6 4 3 6 5 6 5 4

5 3 4 5 3 4

mine vowing to be only mine on my Bosom as he lay when he

5 3 6 8 7 6 7 # 6 5

call'd my Charms di-vine vowing to be on-ly mine Al Segno

6 6 6 # 7 6 # 6 6 5

Recitative

Solomon Queen

Thou fair Inhabitant of Nile rejoice thy Lover with a smile O

5 7 5

Monarch with each virtue blefs'd the brightest Star that guilds the East no

6 6 #

joy I know beneath the Sun but what's compriz'd in Solomon with thee how

# 6

quickly fled the winters night and short is Summers length of Light

6 #

N<sup>o</sup> 87





Shade breathing odors thro' the glade to refresh the Village Maid yields in sweets my Queen to

6 6 7 7 6 6 6 6 6 6 6 5

Welcome as the dawn of Day is my Lovely King to thee Myrtle Grove or Rosy

7 # p 6 5 # 6 6 #

me welcome as the dawn of Day is my Lovely King to me Shade yields in sweets my Queen to thee yields in sweets my Queen to thee

6 6 5 6 6 6 5 f 4 6

Myrtle Grove or Rosy welcome as the dawn of Shade yields in sweets my Queen to thee yields in sweets my Queen to

p 6 6 # 6 6 5 # 6 6 #



welcome as the dawn of Day is my Lovely King to  
Myrtle Grove or Rosy Shade yields in sweets my Queen to

me welcome as the dawn of Day is my Lovely King to  
thee yields in sweets my Queen to thee yields in sweets my Queen to thee

me welcome as the dawn of Day to the Pilgrim to the Pilgrim on his  
Myrtle Grove or Rosy. Shade breathing odors thro the Glade to refresh the Village

way is my Lovely King to me my  
Maid yields in sweets my Queen to thee my Queen

Nº88



Zadok

Recitative

Vain are the tranfient Beauties of the Face where Virtue fails to

animate each Grace bright and more bright her radiant form appears nor

dreads the Canker'd Tooth of rolling years o'er fuch a Partner Comfort spreads her

wing and all our Life one perpetual Spring

Violini

Andante

Zadok

Batsi

In...dulse thy faith and

wed-ded truth with the fair partner of thy youth For

Pia  
In-dulge thy faith and wed-ded truth

6 2 6 Pia 8 6 6 3

with the fair partner of thy youth

6 6 6 4 3 6 5

with the fair par - - - - - tner

6 5 8 6 6 6 6 5

For of thy youth

6 For 7 8 5 8 6 7

Pia  
e-ver constant e-ver kind like the young Roe

Pia 6 8 6 6 2 2 4 6 5

or loving Hind like the young Roe or loving Hind

6 6 6 6 6 8

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

like the young Roe or lo-ving Hind like the Roe or

lo-ving Hind like the young Roe or lo-ving Hind For

In-dulge thy faith and wed-ded truth In-

-dulge thy faith and wed-ded truth with the fair par-tner

N. 88



of thy youth she's ever constant ever kind

like the young Roe or loving Hind or lo...

adg°  
ving Hind like the young Roe

For  
or loving Hind

6 6 6 6 # 6 6 6 # 6 6 4 # 3

Recitati

Violini

SOLOM

Bassi

Solomon

Recitative

My blooming fair      Come come away my Love admits of no delay

7      5<sup>+</sup>      6      # #

Violini

Andante

SOLOMON

Bassi

Haste haste to the Cedar

Pia

Grove

Haste haste to the Cedar Grove where fragrant Spices

bloom and am rous Turtles Love beneath the pleasing gloom and am rous Turtles

6 6 6 7 7      4 3      6 6      6



while tinkling down the Hill avoiding hateful

Day the little murmer - - ing in whispers glides a way in whispers glides - - -

a - - way the little mur - - mring in whispers glides a -

- way in whispers glides in whispers glides a - way Haste to the Cedar

Grove where fragrant Spices bloom and am rous Turtles Al Segno

No 88

Queen  
 Recitative  
 When thou art absent from my fight the Court I

shun and loath the Light.

Larghetto  
 Violino 1º  
 Violino 2º  
 Viola  
 Queen  
 Bassi

With thee th'un shel ter'd moor I

tread nor once of fate com plain the

burning Sun flash'd round my Head and Cleav'd the

7 6 6 6 4 3 6 6 6 6

barren Plain thy love-ly form a-lone I prize tis

6 # 2 6 6 5 3 4 2 3 4 6 5 3 4 3 2 6

... thou that canst im-part Con-tinual pleasure to my

7 6 6 6 6 6 2 4 6 7 5 6 6

Eyes and gladness to my Heart Con-tinual

# 6 7 5 6 6 6 6 6 6 5

pleasure to my Eyes and gladness to my

6 5 9 8 # 9 8 8 7 5 6

Heart

f 6 6 6 5 6 6 4 3

Recitative

Zadock

Search round the World there never yet was seen

6 7

So wise a Monarch or so chaste a Queen

6 5 # # #

Violino  
 Violino  
 Viola  
 Viola  
 Traverso  
 Traverso  
 Canto  
 Canto  
 Alto  
 Tenore  
 Basso  
 Tutti B  
 N<sup>o</sup> 88  
 N<sup>o</sup> 88

Chorus

Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Viola 1<sup>o</sup>

Viola 2<sup>o</sup>

Traverso 1<sup>o</sup>

Traverso 2<sup>o</sup>

Canto 1<sup>o</sup>

Canto 2<sup>o</sup>

Alto

Tenore

Baffo

Tutti Baffi

Musical score for Chorus, measures 1-4. The score includes staves for Violino 1, Violino 2, Viola 1, Viola 2, Traverso 1, Traverso 2, Canto 1, Canto 2, Alto, Tenore, Baffo, and Tutti Baffi. The notation shows rhythmic patterns and dynamics like 'Pia' and 'Pianiss'.

N. 88  
 6 1 6 5 5 Pia 5 5 5 Pianiss 5 5



Handwritten musical score for two systems, each with five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. The first system shows a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. The second system continues this pattern with similar complexity. At the bottom of the second system, there are three measures with the numbers '6', '6', and '6' written below them, and '5' written below the first two '6's.

For

unis

For 6 6 5 6 6 6

6 5 6 3 3

May no rash in-tru-der dif-turb their soft Hours to

May no rash in-tru-der dif-turb their soft Hours to

May no rash in-tru-der dif-turb their soft Hours to

May no rash in-tru-der dif-turb their soft Hours to

May no rash in-tru-der dif-turb their soft Hours to

6 5 6 6 6 6

6 5 6 3 3

from fragrant Pillows a - rise O ye flow'rs ye zephirs soft breathing their  
from fragrant Pillows a - rise O ye flow'rs ye zephirs soft breathing their  
from fragrant Pillows a - rise O ye flow'rs ye zephirs soft breathing their  
from fragrant Pillows a - rise O ye flow'rs ye zephirs soft breathing their  
from fragrant Pillows a - rise O ye flow'rs ye zephirs soft breathing their

slumber prolong while Nigh - tingales lull them to Sleep with their Song  
slumber prolong while Nigh - tingales lull them to Sleep with their Song  
slumber prolong while Nightingales lull them to Sleep with their Song  
slumber prolong while Nightingales lull them to Sleep with their Song  
slumber prolong while Nightingales lull them to Sleep with their Song

ye zephirs soft breathing their  
 ye zephirs soft breathing their  
 ye zephirs soft breathing their

6 6 6 6  
 5 5 5 5

while Nightingales lull them to  
 while  
 slumber prolong while Nightingales lull them to Sleep to Sleep to  
 slumber prolong  
 slumber prolong

6 6  
 5 5

T.S.

sleep with their Song while Nightingales lull them to sleep with their Song  
 Nightingales lull them while Nightingales lull them to sleep with their Song  
 sleep with their Song while Nightingales lull them to sleep with their Song  
 while Nightingales lull them to sleep with their Song  
 while Nightingales lull them to sleep with their Song

Pia  
 ye zephirs soft breathing their  
 ye zephirs soft breathing their  
 ye zephirs soft breathing their

while Nightingales lull them to sleep with their Song

while Nightingales lull them to

umber pro -- long --- while

umber pro -- long ---

umber pro -- long ---

while Nightingales lull them to sleep with their Song while

sleep with their Song while Nightingales lull them while

Nightingales lull them to sleep to sleep to sleep with their Song while

while

while

T.S.

N. 88

6 6 5 6

Nightingales lull them to sleep with their Song

Nightingales lull them to sleep with their Song

Nightingales lull them to sleep with their Song

Nightingales lull them to sleep with their Song

Nightingales lull them to sleep with their Song

Nightingales lull them to sleep with their Song

while Nightingales lull them to

while Nightingales lull them, lull them to sleep with their

Nightingales lull them to sleep with their Song while Nightingales lull them to

T.S.

Nº 81

5 6 6 7 8 7 6  
4 3 4 4 5 6 7 6

Nº 81





while Nightingales lull them to sleep - - - - - to

while Nightingales lull them to sleep - - - - - to

while Nightingales lull them to sleep - - - - - to

while Nightingales lull them to sleep - - - - - to

while Nightingales lull them to sleep - - - - - to

6/5 6/5 6 6/5 - 6 6 6 - 6 7/3 7

sleep with their Song

sleep with their Song

sleep with their Song

sleep with their Song

sleep with their Song

8 47 6/4 5/3 7 6 7 6 6/4 5/3

End of the first Part.

No.