

Badische Landesbibliothek Karlsruhe

Digitale Sammlung der Badischen Landesbibliothek Karlsruhe

Solomon

Händel, Georg Friedrich

[London], 1790

Akt III

[urn:nbn:de:bsz:31-140832](https://nbn-resolving.org/urn:nbn:de:bsz:31-140832)

Sinfonia (229)

Violino 1^{mo}

Violino 2^{do}

Hautboy 1^{mo}

Hautboy 2^{do}

Viola

Tutti Baffi

The image shows a page of handwritten musical notation for a symphony. The score is arranged in three systems, each with six staves. The instruments are Violino 1^{mo}, Violino 2^{do}, Hautboy 1^{mo}, Hautboy 2^{do}, Viola, and Tutti Baffi. The music is in a common time signature (C) and a key signature of one flat (B-flat). The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Fingerings are indicated by numbers 1-5 below the notes. The page is numbered 'N^o 90' at the bottom left.

N^o 90



System 1: Six staves of music. The top five staves are treble clefs, and the bottom staff is a bass clef. The music consists of a complex, fast-moving melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. The key signature has one flat (B-flat).



System 2: Six staves of music. The top two staves are treble clefs, and the bottom four staves are a bass clef. The music continues with similar melodic and rhythmic patterns. The key signature remains one flat.



System 3: Six staves of music. The top two staves are treble clefs, and the bottom four staves are a bass clef. The music concludes with similar melodic and rhythmic patterns. The key signature remains one flat.

The first system of musical notation consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The system concludes with a double bar line.

2 7 6 5 4 6 6

The second system of musical notation consists of six staves, continuing the piece from the first system. It features the same instrumental arrangement and key signature. The notation is dense with rhythmic patterns, including many sixteenth notes. The system ends with a double bar line.

The third system of musical notation consists of six staves, continuing the piece. The notation remains consistent with the previous systems, showing complex rhythmic textures. The system concludes with a double bar line.

6 6 5

No 90

The first system of musical notation consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are in alto clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. The key signature has one flat.

5 6 7 7 7

The second system of musical notation consists of six staves, continuing the piece. It features similar notation to the first system, with treble, alto, and bass clefs. The music includes various rhythmic patterns and rests.

5 4 2 7 6 4

The third system of musical notation consists of six staves, continuing the piece. It features similar notation to the previous systems, with treble, alto, and bass clefs. The music includes various rhythmic patterns and rests.

6 5

First system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. Fingering numbers 2, 7, 6, 4, 5, and # are visible below the bottom staff.

Second system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with similar melodic and rhythmic patterns. The instruction "un poco piano" is written above the first staff and below the first staff. Fingering numbers 6, 6, 5, and 6 are visible below the bottom staff.

Third system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with similar melodic and rhythmic patterns. The instruction "For" is written above the second staff. Fingering numbers 6, 2, 6, 6, and 5 are visible below the bottom staff.

N.º 90

The first system of musical notation consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music is written in a single system with a common time signature. The notation includes various rhythmic values and accidentals. Below the bottom staff, there are figures: 6, 6, 6, and b-6.

The second system of musical notation consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music continues from the first system. The notation includes various rhythmic values and accidentals. Below the bottom staff, there are figures: 5 and 6.

The third system of musical notation consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music continues from the second system. The notation includes various rhythmic values and accidentals. Below the bottom staff, there are figures: 6, 5, 6, 5, and 6.



The first system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are also treble clefs. The music is in a minor key, indicated by a single flat. The notation includes various rhythmic values and articulation marks.

Pia



The second system of the musical score consists of six staves. The notation is similar to the first system, with six staves and a minor key signature. It features more complex rhythmic patterns and includes some fingerings indicated by numbers 6 and 5.



The third system of the musical score consists of six staves. The notation continues with six staves and a minor key signature. It includes a dynamic marking of *f* (forte) and a tempo marking of *For* (Forzando). Fingerings are indicated by numbers 6 and 5.

The first system of musical notation consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music is in a minor key, indicated by a single flat. The notation includes various rhythmic values and ornaments. Below the bottom staff, there are three figures: 6, 6, and 6.

The second system of musical notation consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar notation to the first system. Below the bottom staff, there are three figures: 6, 7, and 7.

The third system of musical notation consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The music concludes with a double bar line. Below the bottom staff, there are five figures: 6, 6, 6, 5, and 3.

N. 50

Recitative

Queen of Shebe

From Arabias spicy fhore bounded by the hoary

main Sheba's Queen these feats ex-plores to be taught

thy Heav'nly strain Thrice welcome Queen with open arms our Court re-

ceives thee and thy charms the Temple of the Lord first meets your eyes

rich with the well accepted Sacrifice here all our Treasures free behold

where Cedars lye o'er wrought with gold next view a Mansion fit for Kings to

own Sir nam'd the Forest of high Lebanon where art her utmost skill dif-

-plays and ev'ry object claims your praise

Violini

Allegro

Queen

Bass

The first system of music features three staves. The top staff is for Violini, the middle for Queen, and the bottom for Bass. The music is in a 3/4 time signature with a key signature of one flat. The tempo is marked 'Allegro'. The Queen's part is mostly rests, while the Violini and Bass parts have active melodic lines.

The second system continues the musical notation. The Queen's part begins with the lyrics "Ev'ry fight these eyes be--hold". The tempo marking changes to "Pia" (Piano). The Bass part includes the following fingering: 6, 6, 6, 6, 6, 6, 6, 7, 4, 7, 6.

The third system continues the musical notation. The Queen's part has the lyrics "does a diff'rent Charm un-fold". The Bass part includes the following fingering: 2, 6, 6, 7, 7, 6, 6, 6, 4, 3.

The fourth system continues the musical notation. The Queen's part has the lyrics "gems and sculptur'd gold flashing". The Bass part includes the following fingering: 5, 6, 7, 6, 5, 6, 4, 6, 7, 6.

The fifth system continues the musical notation. The Queen's part has the lyrics "fight still at--tract". The Bass part includes the following fingering: 4, 6, 6, 4, 5, 6.

The sixth system continues the musical notation. The Queen's part has the lyrics "my ravish'd fight still at--tract". The Bass part includes the following fingering: 6, 6, 4, 5, b, b7, 6, 6, 6, 6.

still attract my ravish'd fight

Ev'ry fight these eyes behold ev'ry fight does a

diff'rent charms - fold flashing gems and sculptur'd gold still attract my ravish'd fight still at:

tract...

attract my ravish'd fight still attract my ravish'd fight still at:

tract my ravish'd fight still attract my ravish'd fight

adg.

But to

hear fair truth distilling in expression choice and thrilling from that tongue so soft and

killing that my Soul does most delight that my

Soul does most delight

that my soul does most delight that my soul does most de-

-light Ev'ry sight these eyes behold does a

diffrent charm un- fold
but to hear fair truth dif-

6 6 6 4 5 6 5 6 7

-tilling in ex- preffions choice and thrilling from that tongue so soft and

5 6 5 6 7 5 6 7 5 6

killing that my soul does most de- light that my

5 6 6 4 6 6 6 6 6 5 4 5

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

6 4 5 6 6 6 4 5

-light but to hear fair truth dif- til-ling from that

6 6 6 4 5 6 4 5 6 4

tongue so soft and thrilling that my soul- does most de- light

6 6 6 6 6 6 6 6 7 6 7

Viol. 1^o
Viol. 2^o *f*
Viola 1^o
Viola 2^o

Adg.^o
that my foul - - does most de - - light

6 — 5 6 5 *f* 6 5 4 3



N^o 46

(243)

Recitative

Solomon

Sweep Sweep the string to footh the Royal Fair and

rouze each paffion with th'alternate air

Andante

Violino 1.^{mo}

Violino 2.^{do}

Viola 1.^{mo}

Viola 2.^{do}

Hautboy 1.^{mo} e 2.^{do}

Canto 1.^{mo}

Canto 2.^{do}

Alto

Tenore

Baffo

(Organo
Tutti Baffi)

Solomon

Mufic fpread thy voice a. . . round . . . Sweetly

flow - - - - - sweetly flow - - - - - the lulling

6 6 6 6 6 6 5 4 3

Chorus

unis

Music spread thy voice a-round - - - - - Music spread thy
 found Music spread thy voice a-round - - - - - Music spread thy
 Music spread thy voice a-round spread thy
 Music spread thy voice a-round

Chorus

6 6 6 6

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

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

spread thy voice a-round
 spread thy voice a-round
 spread thy voice a-round thy voice a-round
 spread thy voice a-round thy voice a-round
 spread thy voice a-round thy voice a-round

pp sweet-ly flow the
 sweet-ly flow the

6 6 6 6 6 5



lulling found sweetly sweetly flow the
lulling found sweetly sweetly flow the
sweetly flow the lulling found sweetly flow the
sweetly flow the lulling found
sweetly



lul-ling found
lul-ling found
lul-ling found sweetly flow the lul-ling found the lul-ling
sweetly
sweetly sweetly flow the lul-ling found the lul-ling found

8 6 6 # 7 6 6 6 6

sweetly flow the lul-ling found
 sweetly flow the lul-ling found
 found flow the lul-ling found sweetly
 sweetly flow the lul-ling found sweetly
 sweetly flow the lul-ling found sweetly

Pia
sweetly
sweetly

sweetly flow the lul-ling found the lul-ling found flow the
 sweetly flow the lul-ling found the lul-ling found flow the
 sweetly flow the lul-ling found the lul-ling found sweetly flow the
 sweetly flow the lul-ling found the lul-ling found sweetly flow the
 sweetly flow the

Violoncellà

tutti

unis
 lul - - ling found Music spread thy voice a - - round
 lul - - ling found Music spread thy voice a - - round
 lul - - ling found Music spread thy
 lul - - ling found Music spread thy voice a - - round
 lul - - ling found Music spread thy

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

voice a-round spread thy voice a-round
 voice a-round spread thy voice a-round
 a-round Music spread thy voice a-round sweetly flow the
 voice a-round Music spread thy voice a-round sweetly flow the
 Music spread thy voice a-round

6 4 7 8 6 6 6 5

sweetly sweetly flow the lulling sound sweetly
 sweetly sweetly flow the lulling sound sweetly
 lulling sound sweetly flow the lulling sound
 lulling sound sweetly flow the lulling sound
 sweetly sweetly flow the lulling sound

Pia

2 6 6 4

Handwritten musical score for the first system. It consists of ten staves. The top two staves are vocal lines with lyrics: "sweetly flow the lul-ling found". The bottom six staves are piano accompaniment. The key signature has one sharp (F#). The tempo/mood is marked "sweetly". There are some handwritten annotations, including "pp" in the second staff and "p" in the fifth staff. The bottom of the system has some numbers: 6, 6, 7, 4/2, 3, 1, 4, 2.

Handwritten musical score for the second system. It consists of ten staves. The top two staves are vocal lines with lyrics: "the lulling found sweetly flow the lulling found". The bottom six staves are piano accompaniment. The key signature has one sharp (F#). The tempo/mood is marked "sweetly". The bottom of the system has some numbers: #, 7, 6, 5, 4, 7, 7, 6, 5, 3.

Music spread thy voice a-round - - - - - sweetly flow - - - - -
 Music spread thy voice a-round - - - - - sweetly flow - - - - -
 Music spread thy voice a-round music spread thy voice a-round - - - - -
 Music spread thy voice a-round music spread thy voice a-round sweetly
 Music spread thy voice a-round music spread thy voice a-round sweetly

6 6 6 6 6 6 7 6

- - - - - sweetly flow - - - - - the lul-ling found
 - - - - - sweetly flow - - - - - the lul-ling found
 - - - - - sweetly flow - - - - - the lul-ling found
 flow sweetly flow - - - - - the lulling the lul-ling found
 flow - - - - - sweetly flow - - - - - sweetly flow the lul-ling found

6 6 6 6 6 6 4 7 3

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are for keyboard accompaniment. The music is in a key with one sharp (F#) and a common time signature. The bottom staff includes fingerings: 6, 6, 6, 6, 6, 6, 5, 6, 5, 4, 3.

Handwritten initials: L.S.

**Spiritofo
Solomon**

The vocal line consists of five staves with lyrics and fingerings. The lyrics are: "Now a different measure try Shake the", "Dome and pierce the Sky rouze us next to martial deeds clanking", "arms and neighing Steeds seem in fury fu- - - ry to op- - pose Now the", "hard fought Bat - - tle glows now the hard fought Bat - - tle". Fingerings are indicated by numbers 1-5 below the notes.

49

(253)

Spiritoso

Tromba 1.^{mo}

Tromba 2.^{do}

Tympano

Hautboy 1.^{mo}

Hautboy 2.^{do}

Violino 1.^{mo}

Violino 2.^{do}

Viola

Canto

Alto

Tenore

Basso

Canto

Alto

Tenore

Basso

Organo

(Tutti) Bass

Chor^o
glows Shake the Dome and pierce the Sky Shake the
Shake the Dome and pierce the Sky Shake the
Shake the Dome and pierce the Sky Shake the
Shake the Dome and pierce the Sky Shake the
Shake the Dome and pierce the Sky Shake the
Shake the Dome and pierce the Sky Shake the
Shake the Dome and pierce the Sky Shake the
Shake the Dome and pierce the Sky Shake the
Shake the Dome and pierce the Sky Shake the
Shake the Dome and pierce the Sky Shake the

Chor^o 6 6 6 6 6 5 5

Dome and piercethe Sky rouze us next to martial deeds clanking
Dome and piercethe Sky rouze us next to martial deeds clanking
Dome and piercethe Sky rouze us next to martial deeds clanking
Dome and piercethe Sky rouze us next to martial deeds clanking
Dome and piercethe Sky rouze us next to martial deeds clanking
Dome and piercethe Sky rouze us next to martial deeds clanking
Dome and piercethe Sky rouze us next to martial deeds clanking
Dome and piercethe Sky rouze us next to martial deeds clanking
Dome and piercethe Sky rouze us next to martial deeds clanking
Dome and piercethe Sky rouze us next to martial deeds clanking

6 5 6 6 6 6 6

arms and neighing Steeds clanking arms and neighing Steeds seem in fury to op
arms and neighing Steeds clanking arms and neighing Steeds seem in fury to op
arms and neighing Steeds clanking arms and neighing Steeds seem in fury to op
arms and neighing Steeds clanking arms and neighing Steeds seem in fury to op
arms and neighing Steeds clanking arms and neighing Steeds
arms and neighing Steeds clanking arms and neighing Steeds
arms and neighing Steeds clanking arms and neighing Steeds
arms and neighing Steeds clanking arms and neighing Steeds

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

The musical score consists of 12 staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass). The next four staves are instrumental parts (Violin I, Violin II, Viola, Cello). The bottom four staves are basso continuo parts, each with a figured bass line below the staff. The lyrics are:
-pose seem in fury to op- -pose
-pose seem in fury to op- -pose
-pose seem in fury to op- -pose
-pose seem in fury to op- -pose
seem in fury to op- -pose seem in fury to op-
seem in fury to op- -pose seem in fury to op-
seem in fury to op- -pose seem in fury to op-
seem in fury to op- -pose seem in fury to op-
seem in fury to op- -pose seem in fury to op-
seem in fury to op- -pose seem in fury to op-
seem in fury to op- -pose seem in fury to op-
The figured bass lines at the bottom are: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

Now the hard fought battle glows now the hard fought battle glows
 Now the hard fought battle glow now the battle glows
 Now the hard fought battle glows now now
 Now the hard fought battle glows now
 -pofe
 -pofe
 -pofe
 -pofe
 -pofe
 Now the hard fought battle
 Now now the hard fought
 Now now the
 Now

6/4 6/4 6/4 6/4 6/4 6/4

N.91

now
now now the hard fought battle glows Clanking
glows now the hard fought battle
battle glows now the battle
hard fought battle glows now
now the hard fought battle glows

6 4 6 4 6 6 4 # 6

Choral Harmonic Society (259)

5 — 5/3 6 6 — 6 — 7 6 6

-pose feem in fury to op- -pose

-pose feem in fury to op- -pose

-pose feem in fury to op- -pose

-pose feem in fury to op- -pose

feem in fury to op- -pose feem in fury to op-

feem in fury to op- -pose feem in fury to op-

feem in fury to op- -pose feem in fury to op-

feem in fury to op- -pose feem in fury to op-

6 6/4 6/4 6/4 6/4 6/4 6/4

Clanking arms and neighing Steeds seem in fury to op-

Clanking arms and neighing Steeds seem in fury to op-

Clanking arms and neighing Steeds seem in fury to op-

Clanking arms and neighing Steeds seem in fury to op-

-pofe Clanking arms and neighing Steeds

-pofe Clanking arms and neighing Steeds

-pofe Clanking arms and neighing Steeds

-pofe Clanking arms and neighing Steeds

N. 91

N. 91

The image shows a page of handwritten musical notation for a choir. The score is arranged in two systems of staves. The first system contains the main vocal lines with lyrics. The second system contains the same lyrics repeated for different parts of the choir. The lyrics are: "Now the hard fought battle glows now the hard fought battle" and "seem in fury to op. -pose". The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 6/4 time signature. The paper is aged and shows some wear.

The musical score consists of 12 staves. The first seven staves are instrumental parts for various instruments, including strings and woodwinds. The last five staves contain vocal parts with lyrics. The lyrics are: "glows now now", "glows now now the", "now now the hard fought battle", "now now the hard fought battle", "now the hard fought battle glows now the hard fought battle", "now now the hard fought battle glows now the battle glows", "now now the hard fought battle glows now now now the hard fought", and "now now the hard fought battle glows now". The score is in 6/4 time, as indicated by the time signature at the bottom of the page.

Solomon

50

Then at once from rage re-move draw the

tear from the hopeless Love Lengthen out the solemn

air full of Death and wild def-pair

Largo

Violino

Violino

Viola

Bassoons

Hautboy

Canto

Canto

Alto

Tenore

Basso

Organo

Tutti Bassi

Draw the tear from hopeless

Draw the tear from hopeless Love from hope- - - less

CHORUS

N.º 91

Draw the tear from hopelefs Love from hope...lefs
 Love from hopelefs Love from hope...lefs Love draw... the
 Love from hopelefs Love draw... the tear... from hope...lefs
 Draw the tear from hopelefs

Draw the tear from hopelefs Love from hope...lefs Love lengthen out the solemn
 Love from hope...lefs Love from hope...lefs Love lengthen out the solemn
 tear from hope...lefs Love from hope...lefs Love lengthen out the solemn
 Love draw the tear from hopelefs hope...lefs Love lengthen out the solemn
 Love from hope...lefs Love draw the tear from hopelefs Love lengthen out the solemn

air full of Death and wild dif- - pair full of

air full of Death and wild dif- - pair full of

air full of Death and wild dif- - pair full of

air full of Death and wild dif- - pair full of

air full of Death and wild dif- - pair full of

6 6 7

Death and wild dif- - pair full of Death and wild dif- - - pair

Death and wild dif- - pair full of Death and wild dif- - - pair

Death and wild dif- - pair full of Death and wild dif- - pair Draw

Death and wild dif- - pair full of Death and wild dif- - pair Draw the

Death and wild dif- - pair full of Death and wild dif- - - pair

2 4 7 6 6 7 6

b 4/2 b 6/4 b

N. 91

Draw the tear from hopeless Love full of
 Draw the tear from hopeless Love full of
 the tear from hopeless hopeless Love full of
 tear from hopeless Love from hopeless Love full of
 Draw the tear from hopeless Love full of

6 5 b7 6 5 b7 6 5

Death and wild despair Draw the tear from hopeless Love lengthen
 Death and wild despair lengthen
 Death and wild despair lengthen
 Death Draw the tear from hopeless Love lengthen
 Death and wild despair lengthen

b7 6 5 6 5 7

out the solemn air full of Death

out the solemn air full of Death

out the solemn air full of Death

out the solemn air full of Death

out the solemn air full of Death

full of Death and wild defpair

full of Death and wild defpair

full of Death and wild defpair

full of Death and wild defpair

full of Death and wild defpair

Nº 91

52

Solomon

Next the tortur'd Soul re-leave and the

Mind restore to peace

53

Allegro

SOLOMON

Thus rol-ling furges

rife and plough the troubled main but soon the tempest

dies and all is calm a-gain and all is

calm but soon the tempest dies all is calm

and all is calm a-

and all is calm a-
Entra il Coro

Chorus (271)

Viol. 1.

Viol. 2.

Viola, 1

Viola, 2^d

Haut. 1 & 2^d

Canto, 1

Canto, 2^d

Alto

Tenore

Basso

(Tutti Bassi)

Allegro

Thus rol- - ling furges rife and plough the troubled gain

main and plough the trou- - bled main and plough the trou- - led main and plough -
thus rol- - ling furges rife and plough the trou- - bled main and plough -
thus rol- - ling furges rife and plough -

the troubled main and plough the trou- - - bled main thus rolling surges

thus rol- - - ling surges

the troubled main and plough the trou- - - bled main thus rolling surges

the troubled main and plough the trou- - - bled main thus rolling surges

thus rol- - - ling surges rise thus rolling surges

Tutti 6 4 3 6 5

rise and plough the trou- - - bled main but soon the tempest dies - - - but

rise and plough the trou- - - bled main but soon the tempest dies - - - but

rise and plough the trou- - - bled main but soon the

rise and plough the trou- - - bled main but soon the tempest dies - - - but

rise and plough the trou- - - bled main but soon the tempest dies - - - but

6 4 6 4

Pia (273) *Pia* *P*

foon the tempest dies all is calm and all is calm a-
 foon the tempest dies all is calm and all is calm a-
 tempest dies and all all is calm and all is calm a-
 foon the tempest dies all is calm and all is calm a-
 foon the tempest dies all is calm and all is calm a-

6 7 3 6 3 3 6 4 1

XII

-gain thus rolling surges rise but foon the tempest dies but
 -gain thus rolling surges rise but foon the tempest dies but
 -gain thus rolling surges rise but foon the tempest dies but
 -gain thus rolling surges rise but foon the tempest dies but
 -gain thus rolling surges rise but foon the tempest dies but

Org 6 7 6 6 6 5 tutti S 6 6 6 6

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

6 6 6 6 *Pia* 6 3 b 4 3

-gain *Pia* and all is calm a -gain and all is calm and all
 -gain and all is calm a -gain and all is calm and all
 -gain and all is calm a -gain and all is calm and
 -gain and all is calm a -gain and all is calm and
 -gain and all is calm and all all is calm a-

6 7 6 5 6 6 7 6 5

pia

(276)

pia

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

6 6 6 5 5 8

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

8 6 5 6 5 7 6 8

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

8 7 6 4 3 6

all - -
 all - -
 all - -
 all - -

6 6 6 6 6 5 6 6 6 5

Queen of Sheba

Thy Harmony's divine great King all all o -

-beys the artist's string and now illustrious Princes receive such tribute

as my realm can give Here purest Gold from Earth's dark intrails torn

and gems resplendant that out shine the morn

there Balsam breaths a grateful smell with thee the

fragrant Stranger wish to dwell yet of ev'ry object I be-

-hold Amid the glare of gems and gold the Temple most attracts my

eye where with unwearied zeal you serve the Lord on high.

Larghetto

Violini

Zadok

Bafsi

Piou s King and virtuou s Queen may your names re-

-found in ftory Piou s King may your name re-

-found in ftory virtuou s Queen may your

name re- found in ftory Piou s King and

Virtuou s Queen may your names re- found

For re- found in ftory

Pia

Pious King and virtuous Queen may your names re-

Pia 6 6 6 5 6 6 5 6 6

- found in story in times lateft annals feen Crownd with ho-

5 6 6 6 5 6 6

nour Crownd with

6 6

glo

6 6

- ry Crownd with honour Crownd with glory in times lateft an-nals feen

6 6 6 6 6 6 6

adg.^o

Crownd with honour Crownd with glo-ry

6 6 6 6 6 6 6

Zadock

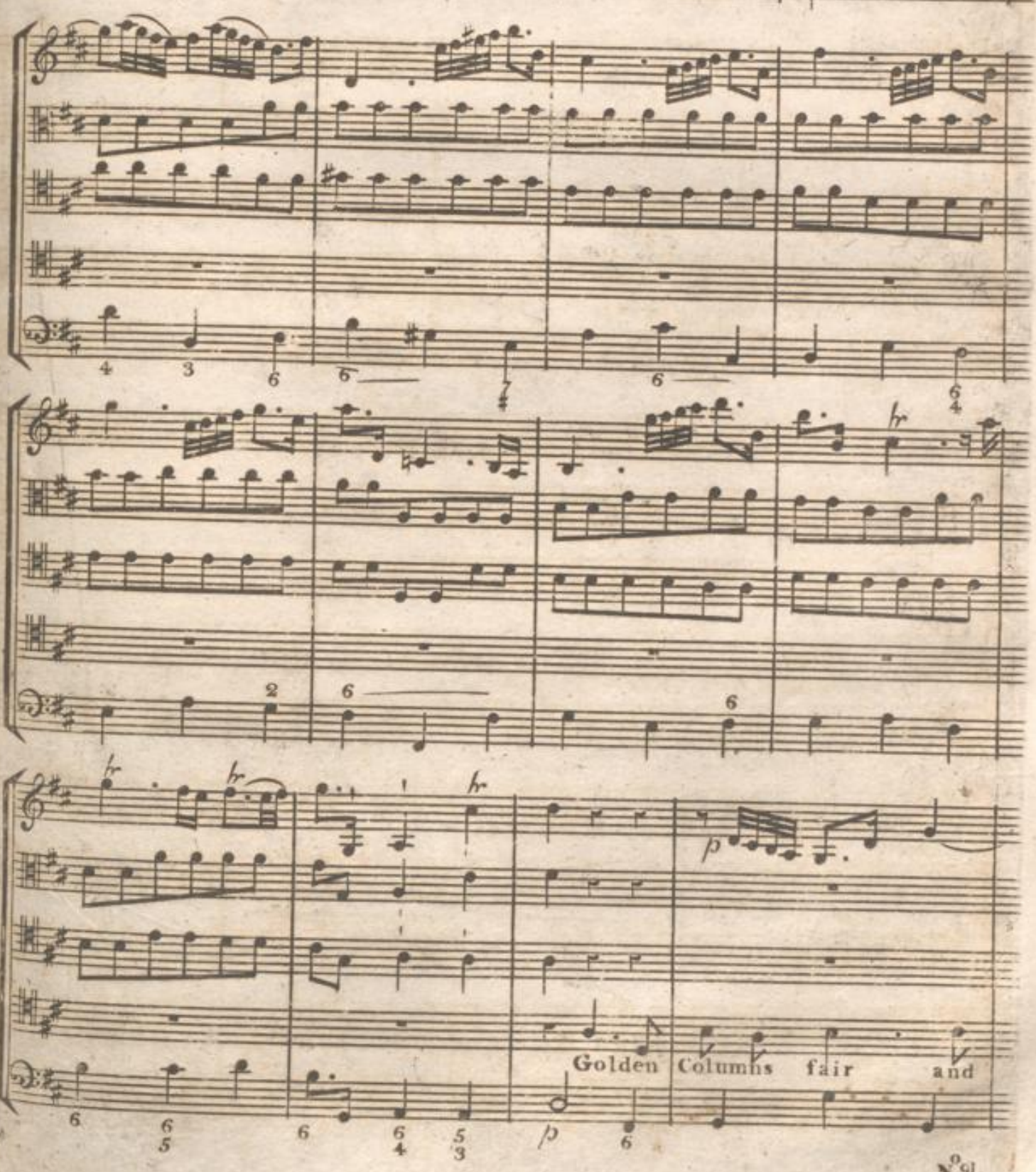
Bassi

#6
4
3

Nº 91

Pomposo (283)

V. V.
Viola. 1^{mo}
Viola. 2^{do}
Zadock
Bassi



Golden Columns fair and

N^o 91

bright catch the Mortals ravish'd fight

4 3 6 6 6 6 4 3 2

round their Sides ambitious twine tendrils of the clasping vine

6 6 6 5 6 6 6 6

Cherubim stand there display'd o'er the Ark their wings are

6 4 3

p laid ev'ry object swells with state ev'ry object swells with

6 9 8 7 6 9 8 7 6 5 9 8 7 6 6

state all is pious all is pious all is pious all is

great all is pious all is great

Ev'ry object swells with state all is pious

N.º 91

all is pious all is great all is great Golden

Columns fair and bright catch the Mortals ravish'd

fight round their sides ambitious twine

tendrils of the clasping vine Cherubims stand there display'd

o'er the ark their wings are laid ev'ry object swells with state ev'ry

object swells with state all is pious all

all is pious all is pious

all is great ev'ry object swells with state ev'ry

6 6 5 6 43 6 98

6 5 6 7 76 7 6 5 6

7 6 4 5 7 5

6 6 76 76

object swells with state all is pious

Adag^o

For all is great

7 6 6 6 6 6 6 6

6 6 7 4 3 6 6 5 4 3 6

6 6 7 3 6 6 6

CHORUS
A Tempo Giusto (289)

Tromba 1^o

Tromba 2^o

Corno 1^o

Corno 2^o

Hautboy 1^o

Hautboy 2^o

Bassoons

Violino 1^o

Violino 2^o

Viola 1^o

Viola 2^o

Canto 1^o

Alto 1^o

Tenore 1^o

Basso 1^o

Canto 2^o

Alto 2^o

Tenore 2^o

Basso 2^o

Organo e Tutti Bassi

CHORUS 6 6 65 56 6 7 6 56 6 5

(289)

A handwritten musical score on aged paper, numbered (290). The score is arranged in two systems. The first system consists of 11 staves. The top five staves are vocal parts, each beginning with a treble clef and a key signature of one sharp (F#). The bottom six staves are for organ, with the bottom-most staff starting with a bass clef and a key signature of one sharp. The organ part features a complex melodic line with many sixteenth and thirty-second notes. The second system consists of 10 staves. The top two staves are vocal parts, and the bottom eight staves are for organ. The organ part continues with a similar complex melodic line. The text "Praise the Lord" is written in the right margin of the second system, aligned with the vocal staves. At the bottom of the organ part in the second system, there are several numbers: 6 6 6 5 6 5, which likely indicate fingerings or tablature. The word "Org." is written at the end of the organ part in the second system.

A musical score for a hymn, numbered (291). The score is written on 15 staves. The top five staves are for vocal parts, and the bottom ten staves are for instrumental accompaniment, including harp and strings. The lyrics are: "Praise the Lord with Harp and tongue". The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings like "tutti".

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

tutti

6

291

6

A handwritten musical score on aged paper, numbered (292). The score is arranged in a system of 15 staves. The top five staves are for voices, each with a treble clef and a key signature of one sharp (F#). The bottom ten staves are for organ, with various clefs including treble, alto, and bass. The organ part includes a section labeled 'Org. T.S.' at the bottom. The lyrics 'Praise the Lord with harp and tongue praise the Lord Praise him all ye' are written across the lower staves. The manuscript shows signs of age, including some staining and wear at the edges.

Praise the Lord with harp and tongue praise the Lord Praise him all ye
Praise the Lord with harp and tongue praise the Lord Praise him all ye

58

Org. T.S.

291

The musical score consists of 15 staves. The top six staves are instrumental parts for harp and organ. The next four staves are vocal parts with lyrics. The bottom five staves are instrumental accompaniment. The lyrics are: "old and young Praise the Lord with harp and tongue praise the Lord praise the Lord".

N. 91

6 6 6 6 6 6

The musical score consists of 14 staves. The top five staves are for vocal parts, each with a treble clef and a key signature of one sharp (F#). The sixth and seventh staves are for a keyboard accompaniment, with a treble clef and a key signature of one sharp. The eighth, ninth, and tenth staves are for a second vocal part, with a bass clef and a key signature of one sharp. The eleventh, twelfth, and thirteenth staves are for a third vocal part, with a bass clef and a key signature of one sharp. The fourteenth staff is a bass line with a bass clef and a key signature of one sharp. The lyrics are: "praise him all ye old and young ye old and young ye old and young" repeated four times, followed by "praise the Lord" repeated four times. The bottom of the page features figured bass notation: 7, 6 6 6 5, 6 6 6 5, 6 6 6 5.

A musical score for a hymn, numbered (295). The score is written on 15 staves. The top four staves are vocal parts, and the bottom four staves are organ accompaniment. The lyrics are: "He's in Mercy ever strong" and "Praise the Lord". The organ part includes a prelude and a postlude. The score is in a key with two sharps (D major) and a 4/4 time signature.

He's in Mercy ever strong
He's in Mercy ever strong
He's in Mercy ever strong
He's in Mercy ever strong

Praise the Lord Praise the Lord

Praise the Lord

4 6 7 6 Org 6

thro' ev' ry State
Praise the Lord thro' ev' ry State
Praise the Lord thro' ev' ry State
Praise the Lord thro' ev' ry State

Tutti 6 6 6

The musical score consists of 18 staves. The top five staves are for vocal parts (Soprano, Alto, Tenor, Bass, and another voice part). The bottom seven staves are for organ accompaniment. The lyrics are: "Praise the Lord thro' ev'ry Land Praise the Lord Praise the Lord Praise him early". The organ part includes a section marked "6 6 tutti".

N. 91

Org

6 6
tutti

Org

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

6 6 6 5 6 6 6 6

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 early
Praise him late
Praise him late
Praise him late
Praise him late
Praise him late

This page contains a musical score for the hymn "God alone is good and great". The score is written on 16 staves, organized into four systems of four staves each. The first two systems consist of instrumental parts, likely for a string quartet or similar ensemble, featuring treble and bass clefs. The third system contains four vocal parts, each with the lyrics "God alone is good and great" written below the notes. The fourth system continues the vocal parts and includes figured bass notation at the bottom of the staves, such as "6 6", "6 5", "6 6", and "6 5". The paper is aged and shows some staining.

Musical score for hymn (301). The score is written on 15 staves. The first four staves are instrumental parts. The fifth staff is the vocal line with the lyrics: "Praise the Lord praise the Lord He's in mercy ever strong-". The sixth staff is a second vocal line with the lyrics: "Praise the Lord praise the Lord He's in mercy ever strong-". The seventh staff is a third vocal line with the lyrics: "Praise the Lord praise the Lord He's in mercy ever strong-". The eighth staff is a fourth vocal line with the lyrics: "Praise the Lord praise the Lord He's in mercy ever strong-". The ninth staff is a fifth vocal line with the lyrics: "Praise the Lord praise the Lord". The tenth staff is a sixth vocal line with the lyrics: "Praise the Lord praise the Lord". The eleventh staff is a seventh vocal line with the lyrics: "Praise the Lord praise the Lord". The twelfth staff is an eighth vocal line with the lyrics: "Praise the Lord praise the Lord". The thirteenth staff is a ninth vocal line with the lyrics: "Praise the Lord praise the Lord". The fourteenth staff is a tenth vocal line with the lyrics: "Praise the Lord praise the Lord". The fifteenth staff is a final instrumental part. The score includes various musical notations such as treble and bass clefs, key signatures, and time signatures. The lyrics are printed below the vocal staves.

The musical score is arranged in a system of 12 staves. The top four staves are instrumental, featuring a treble clef and a key signature of one sharp (F#). The bottom eight staves are vocal parts, with lyrics written below the notes. The lyrics are: "Praise the Lord", "He's in mercy", "Praise him early", and "Praise him late". The score includes various musical notations such as notes, rests, and bar lines. At the bottom of the page, there are some numerical markings: "6 6 6" and "6 6 6".

ever strong Praise the Lord praise the Lord
 ever strong Praise the Lord praise the Lord
 ever strong Praise the Lord praise the Lord
 ever strong Praise the Lord praise the Lord
 Praise him late God alone is good and great God alone is
 Praise him late God alone is good and great God alone is
 Praise him late God alone is good and great God alone is
 Praise him late God alone is good and great God alone is

6 6 6 6 6 6

Let the loud Ho... fannah's rise --
Let the loud Ho... fannah's rise --
Let the loud Ho... fannah's rise --
Let the loud Ho... fannah's rise --
good and great --
good and great --
good and great --
good and great --

5 6 6 9

The musical score consists of several systems. The first system includes a vocal line and a piano accompaniment. The second system features a more complex piano accompaniment with sixteenth-note patterns. The third system contains the lyrics: "widely spreading widely spreading thro' the Skies." This line is repeated for four different parts. The fourth system contains the lyrics: "Let the loud Ho-fannah's rife." This line is also repeated for four different parts. The score concludes with a final piano accompaniment line.

N^o. 92

6

6

6

87

65

6

6

thro' the Skies widely spreading thro' the Skies --
thro' the Skies widely spreading thro' the Skies
thro' the Skies widely spreading thro' the Skies
thro' the Skies widely spreading thro' the Skies
widely spreading thro' the Skies widely spreading thro' the Skies
widely spreading thro' the Skies widely spreading thro' the Skies
widely spreading thro' the Skies widely spreading thro' the Skies
widely spreading thro' the Skies -- thro' thro' the Skies

6 6 6.5 7 6 6 6 3 3 2 6

The musical score is arranged in a system of 12 staves. The top four staves are for the vocal parts, and the bottom eight staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "thro' the Skies God a--lone", "widely spreading thro' the Skies God a--lone", and "widely spreading thro' the Skies God a--lone". The piano part features a prominent sixteenth-note pattern in the right hand and a steady bass line in the left hand. The lyrics are printed below the vocal staves, with some words like "thro'" and "widely" appearing on multiple lines.

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

6 6

Detailed description: This page contains a musical score for the hymn 'God a-lone'. The score is arranged in two systems. The first system consists of 12 staves: the top four are instrumental parts (likely for strings or woodwinds), the next four are vocal parts (Soprano, Alto, Tenor, Bass), and the bottom four are instrumental parts (likely for strings or woodwinds). The second system consists of 12 staves, all of which are vocal parts. The lyrics 'God a-lone' are written below the vocal staves. The music is in a key with one sharp (F#) and a common time signature. There are two measures marked with a '6' at the bottom of the page.

God a-lone is juft God a-lone is juft and
God a-lone is juft God a-lone is juft and
God a-lone is juft God a-lone is juft and
God a-lone is juft God a-lone is juft and
God alone is juft and wife is juft and wife
God alone is juft and wife God alone is wife
God alone is juft and wife and wife is juft and
God alone is juft and wife God alone is juft and

6 6 6 6 6 2 6

N. 92

The musical score consists of several systems of staves. The top four systems are instrumental, featuring treble and bass clefs with various rhythmic patterns. The fifth system is the first vocal entry, with the lyrics: "wife God alone is just and wife... is just and wife...". This is followed by four more systems of vocal parts, each with the same lyrics. The bottom two systems are instrumental accompaniment for the vocal parts, with the lyrics "God a-lone is just God a-lone is" and "wife God a-lone is just God a-lone is" written below the staves. The score concludes with a double bar line and the number "6" repeated five times, indicating the end of the piece.

The image shows a page of a musical score, numbered (311) at the top. It features a complex arrangement of staves. The top section consists of several staves of instrumental music, including a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. Below this, there are four vocal parts, each with its own staff. The lyrics are written below the vocal staves. The lyrics are: "wife is just and wife is just and wife just and wife God a... lone God a... lone God a... lone God a... lone". The score includes various musical notations such as notes, rests, and accidentals. At the bottom of the page, there are some numbers: 2, 6, 6, 6, 6, and a sharp symbol (#).

A musical score for the hymn "God a--lone". The score is arranged in two systems of staves. The first system consists of ten staves: the top four are vocal staves (Soprano, Alto, Tenor, Bass), and the bottom six are piano accompaniment staves. The second system also consists of ten staves, with the top four being vocal staves and the bottom six being piano accompaniment staves. The lyrics "God a--lone" are written below the vocal staves in both systems. The music is in a key with one sharp (F#) and a common time signature. The piano part features a prominent sixteenth-note melody in the right hand and a supporting bass line in the left hand. The page number "6" is visible at the bottom of the piano staves in both systems.

The musical score consists of 14 staves. The top two staves are for the vocal melody, with lyrics written below them. The next two staves are for the alto and tenor parts. The bottom six staves are for the organ accompaniment, including a right-hand part and a left-hand part. The lyrics are: "God a lone is juft God a lone is", "God a lone is juft and wife", "God alone is juft and wife", "God alone is juft and wife", "God alone is juft and wife", "God alone is juft and wife".

N. 92

6 6 5 6 6 6

The musical score consists of 18 staves. The first 10 staves are instrumental, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bottom two staves of the instrumental section contain the numbers '5' and '6'. The remaining 8 staves contain vocal parts with lyrics. The lyrics are: 'juft and wife God a-lone is' and 'is juft and wife God a-lone is'. The lyrics are repeated across the vocal staves. The notation includes various note values, rests, and dynamic markings such as 'p'.

The musical score consists of 12 staves. The top four staves are instrumental, featuring a treble clef and a key signature of one sharp (F#). The bottom eight staves are vocal parts, each with a treble clef and the same key signature. The lyrics are written below the vocal staves. The lyrics are: "juft God a... lone is juft and wife". The word "juft" is written in a stylized, old German script. The lyrics are repeated across the eight vocal staves. At the bottom of the page, there are some numbers: 6, 7, 7, 6, 4, 4, 3.

Solomon

Gold now is common on our happy shore and Cedars frequent
 are as Sycamore all all conspires to bless my days fair plenty
 does her treasures rise and o'er the faithful plains her countless gifts displays

Violini

Solomon

Bassi

How green our fertile pastures look how
 fair our olive grows how lympid is thy gliding brook that thro' the meadows roves how
 fair. how green our fertile pastures look how

fair our olive grows how limpid is the gliding brook how

limpid is the gliding brook that thro' the meadows roves

For that thro' the meadows roves

Pia an

hundred daisy calmy flowers salute the passing gale the passing gale fa

alute the passing gale when evening breezes fan the bowers and sweep th' enanied vale

Nº 92

For
and sweep th'enameld vale

Pia
an hundred different bevy flows salute the passing gale

the passing gale when ev'ning breezes fan the bowrs and

sweep th'enameld vale then am-el'd vale and sweep th'enameld vaie

adg.
and sweep th'en-am-el'd vale

Queen of Sheba

Recitative

May Peace, in Salem ever dwell Illustrious

Solomon farewell thy wife instructions be my future Care

Soft as the show'rs that cheer the vernal air whose warmth bids ev'ry

Plant her sweets disclose the Lilly wakes and paints the op'ning Rose

Largo

Traverfa

Violino 1^o

Violino 2^o

Queen

Bassi

Will the Sun forget to streak eastern skies with amber ray when the dusky shades do
break he unbars the gates of day then demand if Sheba's Queen e'er can banish from her
thought all the splendor she has seen all the knowledge thou has taught all the knowledge thou hast taught.

the knowledge thou has taught

will the Sun forget to streak eastern skies with amber

ray then demand if Sheba's Queen e'er can banish from her thought all the splen

dor she has feen all the knowledge thou has

N. 92

taught then demand if Sheba's Queen then demand if Sheba's

6 # 6 7 7 6 #6 7 7

Queen can e'er banish from her thought all the splendor she has

5 6 7 6 6 # 6 6 5 3 3

seen all the splendor she has seen all the knowledge thou has taught

6 4 6 6 6 6

all the knowledge thou has taught all the knowledge all the

6 6 # 6 # 6 6 6

Adag^o

For

knowledge thou has taught

This system contains the first two systems of a musical score. The vocal line begins with the word 'For' and continues with 'knowledge thou has taught'. The keyboard accompaniment features a complex texture with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. Dynamics include *f* and *p*. The key signature has one sharp (F#).

Solomon

Recitative

Adieu fair Queen and in thy breast

may peace and virtue ever rest.

This system contains the second system of the musical score, which is a recitative. The vocal line is in a recitative style with a simple harmonic accompaniment. The lyrics are 'Adieu fair Queen and in thy breast may peace and virtue ever rest.' The key signature remains one sharp (F#).

Larghetto

Violino 1^o

Violino 2^o

Queen

Solomon

Bassi

The first system of music features five staves. The top two staves are for Violino 1 and Violino 2, both in treble clef with a key signature of two sharps (F# and C#) and a 6/4 time signature. The Queen and Solomon parts are on two staves below, with a key signature of two sharps and a 6/4 time signature. The Bassi part is on the bottom staff, in bass clef with a key signature of two sharps and a 6/4 time signature. The Queen and Solomon parts contain whole rests. The Bassi part begins with a melodic line: G4 (fingered 6), A4 (fingered 5), B4 (fingered 7), C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

The second system continues the musical notation. The Queen and Solomon parts remain at rest. The Bassi part continues with: D6, C6, B5, A5, G5, F#5, E5, D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-28

Ev'ry bleffing Heav'n bestows

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

be thy portion be thy portion virtuous fair virtuous fair

6 6 6 6 6 6 6 5 6 6 6 5

virtuous fair ev'ry bleffing Heav'n bestows be thy portion

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

virtuous fair

6 5 f 6 7 6 5 6

Gently flow the rolling days
Sorrow be a stranger here

May thy people found thy praise
praise unbought by price or fear

praise unbought May thy people found thy praise
price or fear May thy people found thy praise

praise unbought by price or fear
praise unbought by price or fear

The musical score consists of four systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes a piano dynamic marking 'P'. The lyrics are arranged in two columns per system, with the vocal line above and the piano line below. The piano part includes various fingering numbers (e.g., 6, 5, 7, 8) and some accidentals. The lyrics are: 'Gently flow the rolling days', 'Sorrow be a stranger here', 'May thy people found thy praise', 'praise unbought by price or fear', 'praise unbought May thy people found thy praise', 'price or fear May thy people found thy praise', 'praise unbought by price or fear', and 'praise unbought by price or fear'.

May thy people may thy people may thy people
May thy people found thy praise may thy people may thy people
found thy praise found thy praise
found thy praise may thy people found thy praise
praise unbought by price or fear may thy people found thy praise
praise unbought by price or fear praise
praise unbought by price or fear praise unbought
praise unbought by price or fear praise unbought

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

praise unbought praise unbought by price or fear
praise unbought praise unbought by price or fear

5 6 5 5 6 5 6 6

may thy people found thy praise praise unbought by
may thy people found thy praise praise unbought by

9 8 7 6 8 7 6 5 6 7 5

For price or fear price or fear

5 6 For 4 7 6 5 4 3 9 8 4 3

9 8 6 5 10 9 7 6 6 6 5

7 6 8 7 5 5

N.º 92

Chorus
Allegro

(329)

Tromba 1.^{mo}

Tromba 2.^{da}

Tympano

Corno 1.^{mo}

Corno 2.^{da}

Hautboy 1.^{mo}

Hautboy 2.^{da}

Bassoons

Violino 1.^{mo}

Violino 2.^{da}

Viola 1.^{mo}

Viola 2.^{da}

Canto 1.^{mo}

Alto 1.^{mo}

Tenore 1.^{mo}

Baffo 1.^{mo}

Canto 2.^{da}

Alto 2.^{da}

Tenore 2.^{da}

Baffo 2.^{da}

Organo e Tutti Baffi

Allegro

no 92.

A handwritten musical score on aged paper, numbered (330) at the top. The score is arranged in 14 horizontal staves. The top four staves use treble clefs, while the bottom four use bass clefs. The middle six staves are for keyboard instruments, indicated by the presence of a keyboard symbol on the left. The notation includes various note values, rests, and fingerings. The bottom-most staff contains the following fingerings: 6, 6, 6, 6, 7, 7, 6. The number 'No 2' is written in the bottom right corner of the staff area.

The image shows a page of handwritten musical notation for a hymn. The score is arranged in a system of 13 staves. The top four staves are for the vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The bottom five staves are for the basso continuo, with the lowest staff containing figured bass notation. The music is in a key with two sharps (D major) and a common time signature. The lyrics, written in four parts, are: "The name of the wicked shall quickly be past shall". The page is numbered (331) at the top center. The manuscript is on aged, yellowed paper with some staining and wear.

No 66

but the fame of the just shall e-ter-nally last the fame - - - the
but the fame of the just shall e-ter-nally last the fame - - - the
but the fame of the just shall e-ter-nally last the fame - - - the
but the fame of the just shall e-ter-nally last the fame - - - the

quickly be past
quickly be past
quickly be past
quickly be past

6 6 7 7 6 7-8

No 92

of the juſt ſhall e - ter - nally laſt ſhall e - ter - nally laſt
fame of the juſt but the fame of the juſt ſhall e - ter - nally laſt ſhall e - ter - nally laſt
of the juſt ſhall e - ter - nally laſt ſhall e - ter - nally laſt
of the juſt ſhall e - ter - nally laſt ſhall e - ter - nally laſt

the
the
the
the

6 7 7 5 — 6 —

but the fame of the just shall e.
but the fame of the just shall e.
but the fame of the just shall e.
but the fame of the just shall e.

name of the wicked shall quicky be past shall quicky be past
name of the wicked shall quicky be past shall quicky be past
name of the wicked shall quicky be past shall quicky be past
name of the wicked shall quicky be past shall quicky be past

6 # 6 6 6 6

-ter-nally last the fame of the just

-ter-nally last the fame of the just

-ter-nally last the fame of the just

-ter-nally last the fame of the just

the name of the wicked the name of the wicked shall

the name of the wicked the name of the wicked shall

the name of the wicked the name of the wicked shall

the name of the wicked the name of the wicked shall

the name of the wicked the name of the wicked shall

The musical score is arranged in two systems. The first system consists of 12 staves, with the bottom four staves containing vocal parts and the top eight staves containing instrumental parts. The second system consists of 12 staves, with the bottom four staves containing vocal parts and the top eight staves containing instrumental parts. The lyrics are as follows:

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-nally last but the fame of the just shall e-ter-nally last
 ter-nally last but the fame of the just shall e-ter-nally last
 ter-nally last but the fame of the just shall e-ter-nally last
 ter-nally last but the fame of the just shall e-ter-nally last
 the name of the wicked shall
 the name of the wicked shall
 the name of the wicked shall
 the name of the wicked shall

6 7 7 25 6 6 6 7 47 6 25

N. 92

Handwritten musical score for a choir, consisting of 14 staves. The music is written in a key with one sharp (F#) and a common time signature (C). The lyrics are: "quickly be past shall quickly be past but the fame of the just shall e." The score includes various musical notations such as notes, rests, and bar lines. At the bottom of the page, there are some numerical markings: "6 6 6 6 6 6" and "6 6".

ter - nally last but the fame of the just shall e - ter - nally last but the fame the fame of the
 ter - nally last but the fame of the just shall e - ter - nally last but the fame of the
 ter - nally last but the fame of the just shall e - ter - nally last but the fame of the
 ter - nally last but the fame of the just shall e - ter - nally last but the fame of the
 ter - nally last but the fame of the just shall e - ter - nally last but the fame of the
 ter - nally last but the fame of the just shall e - ter - nally last but the fame of the

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

N^o 92

just - but the fame of the just shall e - ter - nally last

just - but the fame of the just shall e - ter - nally e - ter - nally last

just - but the fame of the just shall e - ter - nally last

just - but the fame of the just shall e - ter - nally last

just - but the fame of the just shall e - ter - nally last

just - but the fame of the just shall e - ter - nally e - ter - nally last

just - but the fame of the just shall e - ter - nally last

just - but the fame of the just shall e - ter - nally last

6 6 6 6 5 6 6 6 5 2 6 5

but the fame of the just shall e - - ter - - - nally last shall e -
but the fame of the just shall e - - ter - - - nally last shall e -
but the fame of the just shall e - - ter - - - nally last shall e -
but the fame of the just shall e - - ter - - - nally last shall e -
but the fame of the just shall e - - ter - - - nally last shall e -
but the fame of the just shall e - - ter - - - nally last shall e -
but the fame of the just shall e - - ter - - - nally last shall e -
but the fame of the just shall e - - ter - - - nally last shall e -
but the fame of the just shall e - - ter - - - nally last shall e -
but the fame of the just shall e - - ter - - - nally last shall e -

-ter-nally last shall e-ter-nally last the name of the wicked shall quickly be past
 -ter-nally last shall e-ter-nally last the name of the wicked shall quickly be past
 -ter-nally last shall e-ter-nally last the name of the wicked shall quickly be past
 -ter-nally last shall e-ter-nally last the name of the wicked shall quickly be past
 -ter-nally last shall e-ter-nally last the name of the wicked shall quickly be past
 -ter-nally last shall e-ter-nally last the name of the wicked shall quickly be past
 -ter-nally last shall e-ter-nally last the name of the wicked shall quickly be past
 -ter-nally last shall e-ter-nally last the name of the wicked shall quickly be past
 -ter-nally last shall e-ter-nally last the name of the wicked shall quickly be past
 -ter-nally last shall e-ter-nally last the name of the wicked shall quickly be past
 -ter-nally last shall e-ter-nally last the name of the wicked shall quickly be past
 -ter-nally last shall e-ter-nally last the name of the wicked shall quickly be past

6 7 7 6 7 7 6 6 6 6

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

Finis.

N.º 9.