

# **Badische Landesbibliothek Karlsruhe**

**Digitale Sammlung der Badischen Landesbibliothek Karlsruhe**

## **Solomon**

**Händel, Georg Friedrich**

**[London], 1790**

Szene I

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

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: Violini (top), Queen (middle), and Bass (bottom). The Violini staff contains a complex melodic line with many sixteenth notes. The Queen and Bass staves have fewer notes, with the Bass line including some fingerings like 6, 4, 5, 6, 6, 4, 5, 6, 7, 4, 7, 6.

The second system continues the Queen and Bass parts. The Queen's lyrics are "Ev'ry fight these eyes be- hold". The Bass line includes fingerings such as 6, 5, 6, 5, 6, 6, 4, 5.

The third system shows the Queen singing "does a diff'rent Charm un- fold" and "flashing". The Bass line has fingerings like 2, 6, 6, 7, 7, 6, 6, 6, 4, 3, 6, 5.

The fourth system features the Queen's lyrics: "gems and sculptur'd gold flashing gems and sculptur'd gold still at- tract my ravish'd". The Bass line includes fingerings like 5, 6, 7, 6, 5, 6, 4, 6, 7, 6.

The fifth system shows the Queen singing "fight still at- tract my ravish'd fight still at- tract". The Bass line has fingerings like 4, 6, 6, 4, 5, 6.

The sixth system continues with the Queen's lyrics: "my ravish'd fight still at- tract". The Bass line includes fingerings like 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-

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

killing that my soul does most de- light  
that my

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

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

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

Viol. 1<sup>o</sup>  
Viol. 2<sup>o</sup> *f*  
Viola 1<sup>o</sup>  
Viola 2<sup>o</sup>

*Adg.<sup>o</sup>*  
that my foul - - does most de - - light

6 — 5      6 5      *f*      6 5 4 3



N<sup>o</sup> 46

(243)

Recitative

Solomon

Sweep Sweep the string to footh the Royal Fair and

rouze each paffion with th'alternate air

Andante

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> e 2.<sup>do</sup>

Canto 1.<sup>mo</sup>

Canto 2.<sup>do</sup>

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

Chorus

6 6 6 6

N<sup>o</sup> 90

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

sweet-ly flow the  
 sweet-ly flow the

pp

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



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

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

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

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

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 in the score, including "pp" and "p".

Handwritten musical score for the second system, continuing the piece. It also consists of ten staves. The vocal lines repeat the lyrics: "the lulling found sweetly flow the lulling found". The piano accompaniment continues with similar rhythmic patterns. The key signature remains one sharp. At the bottom of the system, there are handwritten numbers: "# 7 6 5 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

N. 90

N. 90



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 below the notes.

49

(253)

Spiritoso

Tromba 1.<sup>mo</sup>

Tromba 2.<sup>do</sup>

Tympano

Hautboy 1.<sup>mo</sup>

Hautboy 2.<sup>do</sup>

Violino 1.<sup>mo</sup>

Violino 2.<sup>do</sup>

Viola

Canto

Alto

Tenore

Basso

Canto

Alto

Tenore

Basso

Organo

(Tutti) Bass

Chorus lyrics: glows Shake the Dome and pierce the Sky Shake the

Alto lyrics: Shake the Dome and pierce the Sky Shake the

Tenore lyrics: Shake the Dome and pierce the Sky Shake the

Basso lyrics: Shake the Dome and pierce the Sky Shake the

Canto lyrics: Shake the Dome and pierce the Sky Shake the

Alto lyrics: Shake the Dome and pierce the Sky Shake the

Tenore lyrics: Shake the Dome and pierce the Sky Shake the

Basso lyrics: Shake the Dome and pierce the Sky Shake the

Organo lyrics: Shake the Dome and pierce the Sky Shake the

Cho.<sup>s</sup> 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

-pofe  
feem in fury to op-pofe  
-pofe  
feem in fury to op-pofe  
-pofe  
feem in fury to op-pofe  
-pofe  
feem in fury to op-pofe  
feem in fury to op-pofe  
feem in fury to op  
feem in fury to op-pofe  
feem in fury to op  
feem in fury to op-pofe  
feem in fury to op  
feem in fury to op

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

The image shows a page of handwritten musical notation for a choir. The score is written on ten staves. The top five staves contain instrumental parts, likely for strings or woodwinds. The bottom five staves contain vocal parts with lyrics. The lyrics are: "Now the hard fought battle glows now the hard fought battle", "Now the hard fought battle glows now the battle", "Now the hard fought battle glows now", "Now the hard fought battle glows", and "seem in fury to op. -pose". The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper is aged and shows some wear.

The musical score consists of 12 staves. The top seven staves are instrumental parts for various instruments, including flutes, violins, and violas. The bottom five staves are vocal parts with lyrics. The lyrics are: "glows now now the hard fought battle". The score is divided into three measures. At the bottom of the page, there are six time signatures: 6/4, 6/4, 6/4, 6/4, 6/4, and 6/4.

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

6 6  
4 4

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 b 6 4 6 b 7 6

b2 b

N. 91



Draw the tear from hopeless Love full of  
 Draw the tear from hopeless Love full of  
 the tear from 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<sup>d</sup>

Haut. 1 & 2<sup>d</sup>

Canto, 1

Canto, 2<sup>d</sup>

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

unis  
 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 6 6 4 3 6 5 6 6 6

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 6

*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 7

XII

-gain but foon the  
 -gain thus rolling rolling surges rife but  
 -gain thus rolling surges rife but foon the tempest dies but  
 -gain thus rol - - - ling surges rife but foon the tempest dies but  
 -gain thus rol - - - ling surges rife but

Org 6 7 6 6 6 5 tutti 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      6 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

*pia*

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 Prince 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

Pious King and virtuous Queen may your names re-

-found in story Pious King may your name re-

-found in story virtuous Queen may your

name re-found in story Pious King and

Virtuous Queen may your names re-found

For re-found in story



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 6

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

6 6 6 6 6 6 6

adg.<sup>o</sup>

Crownd with honour Crownd with glo-ry

6 6 6 6 6 6 6

Zadock

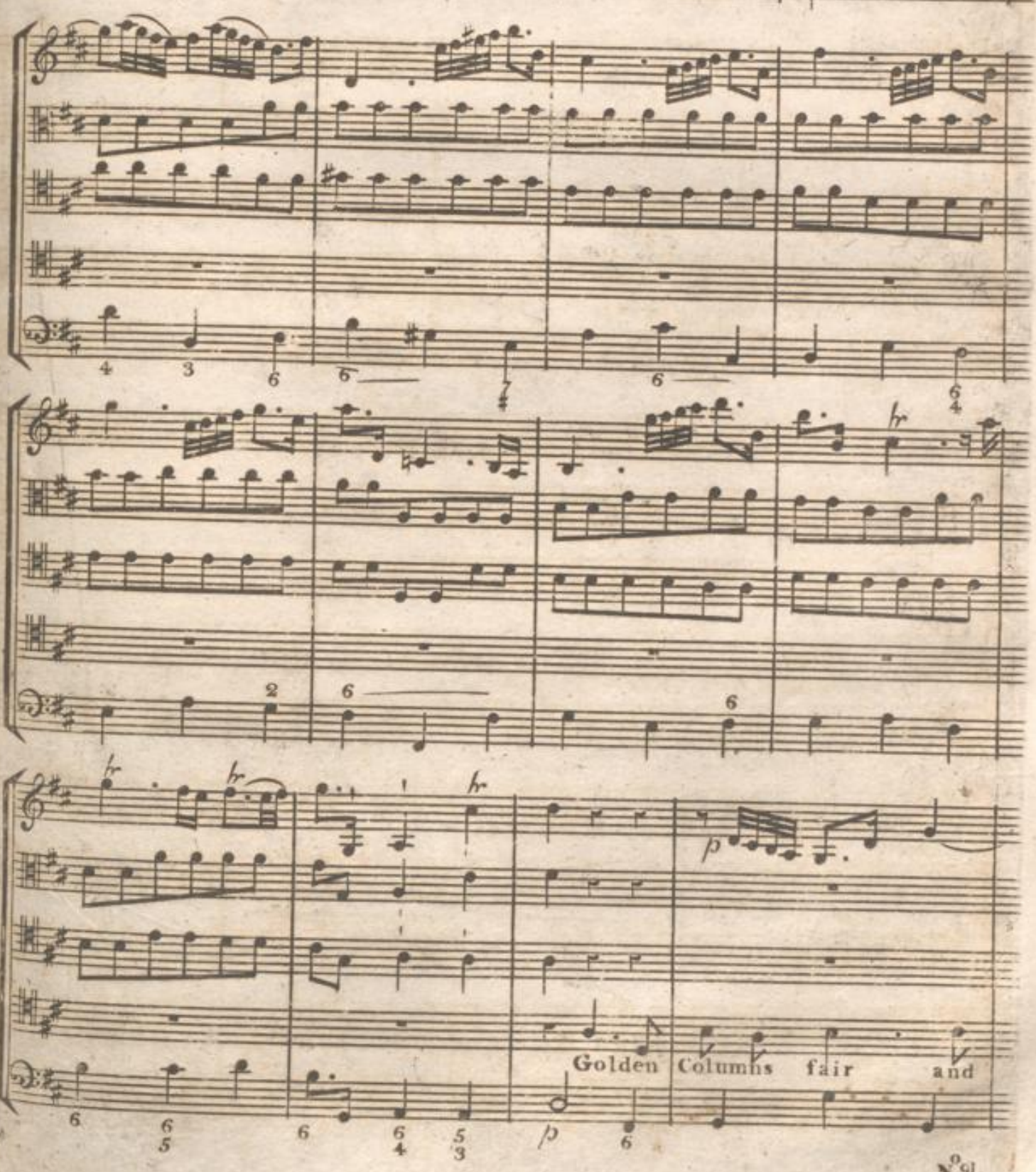
Bass

#6  
4  
3

Nº 91

Pomposo (283)

V. V.  
Viola. 1<sup>mo</sup>  
Viola. 2<sup>do</sup>  
Zadock  
Bassi



Golden Columns fair and

Nº 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

6 4 6 4 5 6 4 5 6 7

great all is pious all is great

6 5 7 7 6 6 6 6 6

6 6 5 6 4 6 6 5

*p.p.*  
Ev'ry object swells with state all is pious

N.º 91 : 6 7 6 5 6 4

all is pious all is great all is great Golden

6 5 4 5 6 5 6 7 6

Columns fair and bright catch the Mortals ravish'd

4 3 6 7 7 6 5

fight round their sides ambitious twine

6 6 6 6 6

tendrils of the clasping vine Cherubims stand there display'd

6 6 5 6 4

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



CHORUS  
A Tempo Giusto (289)

Tromba 1<sup>o</sup>

Tromba 2<sup>o</sup>

Corno 1<sup>o</sup>

Corno 2<sup>o</sup>

Hautboy 1<sup>o</sup>

Hautboy 2<sup>o</sup>

Bassoons

Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Viola 1<sup>o</sup>

Viola 2<sup>o</sup>

Canto 1<sup>o</sup>

Alto 1<sup>o</sup>

Tenore 1<sup>o</sup>

Basso 1<sup>o</sup>

Canto 2<sup>o</sup>

Alto 2<sup>o</sup>

Tenore 2<sup>o</sup>

Basso 2<sup>o</sup>

{ 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 next five staves are for the organ, with the first two staves in treble clef and the last three in bass clef. The second system also consists of 11 staves, with the top five staves being vocal parts and the bottom six staves being organ accompaniment. The organ part in the second system includes a series of numbers: 6 6 6 6 5 6 4 5. The text "Praise the Lord" is written in the right margin of the second system, and "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, time 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, corresponding to the vocal parts. The notation includes various note values, rests, and clefs.

58

Org. T.S.

9291

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 parts for harp and organ. 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 instrument, with a treble clef and a key signature of one sharp. The eighth, ninth, and tenth staves are for a second keyboard instrument, with a bass clef and a key signature of one sharp. The eleventh, twelfth, and thirteenth staves are for a third keyboard instrument, 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 written below the vocal staves and above the keyboard staves. The lyrics are: "praise him all ye old and young ye old and young ye old and young", "praise the Lord", "praise the Lord", "praise the Lord", "praise the Lord". At the bottom of the page, there are some numbers: 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 ten staves. The first four staves are vocal parts, each with the lyrics "He's in Mercy ever strong" written below the notes. The fifth and sixth staves are for the organ, with the lyrics "Praise the Lord" written below the notes. The seventh and eighth staves are for the organ, with the lyrics "Praise the Lord" written below the notes. The ninth and tenth staves are for the organ, with the lyrics "Praise the Lord" written below the notes. The score includes various musical notations such as treble and bass clefs, time signatures, and notes.

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

Musical score for the hymn "Praise the Lord through every Land". The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and organ. The lyrics are: "Praise the Lord thro' ev'ry Land Praise the Lord Praise the Lord Praise him early". The organ part includes the instruction "Org" and "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 early  
Praise him early  
Praise him early

Praise him late  
Praise him late  
Praise him late  
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 is the vocal entry, with four staves for different voices (Soprano, Alto, Tenor, Bass) in a four-part setting. The lyrics "God alone is good and great" are printed below the vocal staves. The fourth system continues the vocal parts, with the lyrics "God alone is good and great" repeated. At the bottom of the page, there are figured bass notations: "6 6" under the first two staves, "6 5" under the next two, and "6 6 6 5" under the final two. The page number "200" is at the top, and "91" is at the bottom right.

This page contains a musical score for hymn (301). It features a system of 14 staves. The top four staves are instrumental parts for strings and woodwinds. The fifth staff is the vocal melody. The sixth through ninth staves are four-part vocal harmonies (Soprano, Alto, Tenor, Bass). The lyrics are: "Praise the Lord praise the Lord He's in mercy ever strong-". The score includes various musical notations such as notes, rests, and ornaments. At the bottom of the page, there are figured bass notations: 6 8 6 8 6 — 6 6 — 6.

The musical score is arranged in a system of 12 staves. The top four staves contain instrumental parts, likely for strings or woodwinds. The bottom eight staves are for voices, 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 treble and bass clefs, a key signature of one sharp (F#), and a time signature of 6/8. There are some handwritten annotations and a small number '6' at the bottom of the page.

ever strong Praise the Lord praise the Lord  
ever strong ever strong 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

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

5 6 6

The musical score consists of several systems. The first system includes a piano introduction with multiple staves. The second system features four vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics: "widely spreading widely spreading thro' the Skies". The third system repeats the vocal parts with the lyrics: "Let the loud Ho-fannah's rife". The fourth system continues the vocal parts with the lyrics: "Let the loud Ho-fannah's rife".

N<sup>o</sup>. 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 instrumental, likely for a string quartet or piano. The bottom eight staves are vocal parts, with lyrics written below the notes. 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 score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and dynamic markings like *pp*. At the bottom of the page, there are some numbers: 6, 6, 6, 6, 5, 6.



A handwritten musical score for the hymn "God a-lone". The score is arranged in two systems of staves. The first system consists of 12 staves, with the first four staves containing instrumental parts (likely for organ or lute) and the last eight staves containing vocal parts. The second system consists of 12 staves, with the first four staves containing instrumental parts and the last eight staves containing 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 (C). The score is written in a clear, legible hand.

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 and wife is juft and 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 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, likely for a keyboard instrument, with treble and bass clefs and a key signature of one sharp (F#). Below this, there are four vocal staves, each with its own line of lyrics. 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 music is written in a style typical of 18th or 19th-century hymnals, with clear note heads and stems. At the bottom of the page, there are some numerical markings: "2 6", "6 6", and "6".

The musical score is arranged in two systems. The first system consists of ten staves. The top four staves are for instrumental parts: the first two are treble clefs, and the last two are bass clefs. The bottom six staves are for vocal parts, with the top two in treble clef and the bottom four in bass clef. The lyrics "God a--lone" are written below the vocal staves. The second system consists of six staves, all in bass clef, with the lyrics "God a--lone" repeated. At the bottom of the page, there are bar numbers: 6, 6, 6, and 16.

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". The score includes various musical notations such as clefs, key signatures, and time signatures.

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 are marked with '5' and '6' respectively. 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. There are various musical notations including notes, rests, and bar lines. 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

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

N<sup>o</sup> 292

For  
and sweep th'enameld vale

Pia  
an hundred different bevy flows salute the passing gale.

the pas- sing gale when ev'ning breezes fan the bowrs and

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

ad<sup>o</sup> For  
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<sup>o</sup>

Violino 2<sup>o</sup>

Queen

Bassi

Piano

6 6 # 6 5 6 6 5 # 6 6 6 5

*pp* *p*  
Will the Sun forget to streak eastern skies with amber ray when the dusky shades do  
*pp* 6 6 6 6 7 7 7 6 6 7 7

break he unbars the gates of day then demand if Sheba's Queen e'er can banish from her  
6 # 6 6 6 6 6 6 6

thought all the splendor she has seen all the knowledge thou has taught all the knowledge thou hast taught  
7 6 4 6 6 # 6 5 5 6 #



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<sup>o</sup>

For  
knowledge thou has taught

Solomon  
Recitative  
Adieu fair Queen and in thy breast  
may peace and virtue ever rest.



Larghetto

Violino 1.<sup>o</sup>

Violino 2.<sup>o</sup>

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 grand staves (treble and bass clefs) with the same key signature and time signature. The Bassi part is on a single bass clef staff. The Queen and Solomon parts contain whole rests, while the other parts have melodic lines.

The second system continues the musical notation. The Queen and Solomon parts remain at rest. The Bassi part has the lyrics "Ev'ry joy that wifdom knows" written below the staff. The violin parts have melodic lines corresponding to the lyrics.

The third system continues the musical notation. The Queen and Solomon parts remain at rest. The Bassi part has the lyrics "may't thou pious Monarch share may't thou pious Monarch share" written below the staff. The violin parts have melodic lines corresponding to the lyrics.

The fourth system continues the musical notation. The Queen and Solomon parts remain at rest. The Bassi part has the lyrics "ev'ry joy ev'ry joy that wifdom knows may't thou pious Monarch share" written below the staff. The violin parts have melodic lines corresponding to the lyrics.

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

*P*

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

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



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      *lr*      *lr*

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 4 3 8 7 5 5

N.º 92

Chorus  
Allegro

(329)

Tromba 1.<sup>mo</sup>

Tromba 2.<sup>da</sup>

Tympano

Corno 1.<sup>mo</sup>

Corno 2.<sup>da</sup>

Hautboy 1.<sup>mo</sup>

Hautboy 2.<sup>da</sup>

Bassoons

Violino 1.<sup>mo</sup>

Violino 2.<sup>da</sup>

Viola 1.<sup>mo</sup>

Viola 2.<sup>da</sup>

Canto 1.<sup>mo</sup>

Alto 1.<sup>mo</sup>

Tenore 1.<sup>mo</sup>

Baffo 1.<sup>mo</sup>

Canto 2.<sup>da</sup>

Alto 2.<sup>da</sup>

Tenore 2.<sup>da</sup>

Baffo 2.<sup>da</sup>

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 staves. The top four staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with a key signature of one sharp (F#). The middle six staves are in various clefs, including treble and bass clefs, with some staves containing complex rhythmic patterns and some containing rests. The notation includes notes, rests, and bar lines. At the bottom right of the score, there are some numbers: 6, 6, 6, 6, 7, 7, 6. In the bottom right corner, there is a small handwritten number 'Nº 2'.

The image shows a page of handwritten musical notation for a hymn. The score is arranged in a system of ten staves. The top four staves are for vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The bottom two staves are for the basso continuo, with the upper staff in treble clef and the lower staff in bass clef. The music is in a key with two sharps (F# and C#) and a common time signature. The lyrics, written in a Gothic script, are: "The name of the wicked shall quickly be past shall". The lyrics are repeated on four different staves, corresponding to the four vocal parts. The basso continuo part includes figured bass notation, such as "6 5", "6 6", "6 6 6 5", "5 4 3", "6", "b5", "6", and "6". The page number "( 331 )" is centered at the top. 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

The musical score consists of 14 staves. The top six staves are for instrumental accompaniment, including a treble clef with a key signature of two sharps (F# and C#) and a bass clef. The bottom six staves are for vocal parts, with lyrics written below the notes. The lyrics are: "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", and "of the just shall e-ter-nally last shall e-ter-nally last". The bottom two staves are for a basso continuo part, with figured bass notation: 6, 7, 7, 5, —, 6, —, #, —, #, —, #.

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

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.

6 # 6 6 6 6

The musical score is arranged in a system of 16 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The next four staves are for a string quartet (Violin I, Violin II, Viola, Cello). The bottom eight staves are for a basso continuo part, with lyrics written below the notes. The lyrics are: "-ter-nally last the fame of the just the name of the wicked shall". The score includes various musical notations such as clefs, key signatures, and time signatures. There are some handwritten markings at the bottom of the page, including the number "5" and "6" under some notes.

The musical score is arranged in two systems. The first system consists of 12 staves: four vocal staves (Soprano, Alto, Tenor, Bass) and eight instrumental staves (two flutes, two oboes, two clarinets, and two bassoons). The second system consists of 12 staves: four vocal staves with lyrics and eight instrumental staves. The lyrics are: "quickly be past shall quickly be past" and "but the fame of the just shall e-". The score includes various musical notations such as clefs, key signatures (one sharp), time signatures (6/8), and dynamic markings.

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".





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 -

7

7

7



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.