

**G. F. Händel's  
Werke.**

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Lieferung XXVI.

**Salomo.**

Ausgabe der Deutschen Händelgesellschaft.

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Leipzig,

Stich und Druck der Gesellschaft.





Georg Friedrich Handels  
Werke.

Ausgabe der Deutschen Handelsgesellschaft.

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Leipzig.

Stich und Druck der Gesellschaft.

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REGIA  
MONACENSIS

Salomo

Oratorium

IIII

Georg Friedrich Händel.

Ausgabe der Deutschen Händelgesellschaft.





## VORWORT.

Das Oratorium SALOMO wurde componirt in der Zeit vom 5. Mai bis zum 13. Juni 1748 und im März 1749 zuerst aufgeführt. Der Text ist von THOMAS MORELL.

Die pastorale Arie »Am klaren Bach«, S. 195, war zuerst durch folgendes Recitativ

The shepherd shall hail him all o - ver the plain, and the soft-ey'd young vir-gin u - nite in the strain.  
Ihn sin - gen die Hir - ten die Thä - ler ent - lang, und die Dir - nen sanft bli - ckend be - glei - ten den Sang.

eingeleitet, welches aber schon 1749 durch das S. 195 gedruckte und bei weitem passendere ersetzt wurde.

Von dem Schlusschore des zweiten Akts fehlt im Handexemplare der hier zuerst in Partitur gedruckte Mitteltheil »Schwellt lieblich das Lied«, S. 204—206, der also bei den Aufführungen nicht benutzt zu sein scheint, obwohl er sich in allen Auflagen der Textbücher befindet.

Der Ripienchor zu dem Satze S. 177 ff. steht im Original auf einem besonderen Blatte und ist hier zuerst gedruckt.

Die Arie »Säumt der Sonne Morgenlicht« ist in erster breiterer Fassung als **A** Seite 298—303, und in späterer Kürzung als **B** Seite 304—307 mitgetheilt.

Wo bei den Chören Raum vorhanden war, ist die Skizze einer Orgelbegleitung beigefügt, und zwar für zwei Orgeln ausgesetzt. Da zur Zeit nirgends zwei Orgeln im Gebrauch sind, so hat letzteres keine praktische Bedeutung, sondern ist nur anzusehen als ein Versuch, der Anlage der Partitur zu folgen.

LEIPZIG, am 1. December 1867.

Chr.

### Berichtigungen.

S. 113 u. f. *cen*sor — l. *cen*ser.

S. 143 u. f. *pou*'rs — l. *pou*rs.

S. 159 Z. 2. *can not* — l. *cannot*.



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*Zadok.* Imperial Solomon, thy pray'rs are heard.  
See! from the op'ning skies  
Descending flames involve the sacrifice;  
And lo! within the sacred dome  
That gleamy light,  
Profusely bright,  
Declares the Lord of Hosts is come.

Sacred raptures cheer my breast,  
Rushing tides of hallow'd zeal,  
Joys too fierce to be express'd,  
In this swelling heart I feel.

Warm enthusiastic fires  
In my panting bosom roll,  
Hope of bliss, that ne'er expires,  
Dawns upon my ravish'd soul.

Sacred raptures cheer my breast,  
Rushing tides of hallow'd zeal,  
Joys too fierce to be express'd,  
In this swelling heart I feel.

#### CHORUS OF ISRAELITES.

Throughout the land Jehovah's praise record,  
For full of pow'r and mercy is the Lord.

*Solomon.* Bless'd be the Lord, who look'd with gracious eyes  
Upon his vassals humble sacrifice,  
And has with an approving smile  
My work o'erpaid, and grac'd the pile.

What though I trace each herb and flow'r,  
That drinks the morning dew,  
Did I not own Jehovah's pow'r,  
How vain were all I knew!

Say what's the rest but empty boast,  
The pedant's idle claim,  
Who having all the substance lost  
Attempts to grasp a name?

What though: *Da Capo.*

### Scene 2.

*To them the QUEEN.*

*Solomon.* And see my Queen, my wedded love,  
You soon my tenderness shall prove;  
A palace shall erect its head,  
Of cedar built, with gold bespread;  
Me-thinks the work is now begun,  
The ax resounds on Lebanon,  
And see, bedeck'd with canvass wings,  
The dancing vessel lightly springs,  
While Ophir's mines, well-pleas'd, disclose  
The wealth that in their entrails glows.

*Queen.* Bless'd the day when first my eyes  
Saw the wisest of the wise!  
Bless'd the day when I was led  
To ascend the nuptial bed!  
But completely bless'd the day,  
On my bosom as he lay,  
When he call'd my charms divine,  
Vowing to be only mine.

Bless'd the day: *Da Capo.*

*Solomon.* Thou fair inhabitant of Nile,  
Rejoice thy lover with a smile!

*Queen.* Oh monarch! with each virtue bless'd,  
The brightest star that gilds the east;  
No joy I know beneath the sun,  
But what's compriz'd in Solomon.  
With thee, how quickly fled the winter's night,  
And short is summer's length of light.

*Zadok.* Erhab'ner Salomo! du bist erhört.  
Sieh', aus den Wolken fährt  
Der Flammen Glut und deckt den Opferheerd;  
Und sieh, in's Heiligthum, sieh da!  
Hellstrahlend bricht  
Ein himmlisch Licht,  
Verkündend: der Herr der Welt ist nah.

Himmelswonne hebt die Brust:  
Fromme Glut und heil'ger Drang,  
Glück, zu reich für Wort und Sang,  
Füllt mein schwellend Herz mit Lust.

Heissbegeistert Feuer glüht  
Mir im Busen, froh-durchbebt,  
Segensheil, das ewig lebt,  
Strahlt in mein entzückt Gemüth.

Himmelswonne hebt die Brust;  
Fromme Glut und heil'ger Drang,  
Glück, zu reich für Wort und Sang,  
Füllt mein schwellend Herz mit Lust.

#### CHOR DER ISRAELITEN.

Preist All' im Land Jehovah, nah und fern,  
Denn gross ist Macht und Gnade unsers Herrn.

*Salomo.* Dank dir, o Herr! der gnädig du ersienst  
Zu deines Knechts bescheid'nem Opferdienst;  
Der du mit deines Segens Strom  
Mein Werk gekrönt, geweiht den Dom.

Erforscht' ich gleich jed' Gras und Blum',  
Die hold im Thauschmuck lacht,  
Und konnte nicht Jehovah's Macht,  
Wie eitel wär' mein Ruhm!

Was bliebe mir als leerer Tand,  
Des Thoren Scheingewinn,  
Der nie der Dinge Geist und Sinn,  
Nur Nam' und Wort gekannt.

Erforscht' ich gleich: *Da Capo.*

### 2. Scene.

*Zu ihnen die KÖNIGIN.*

*Salomo.* Seht da, mein Weib, mein Trost und Stolz!  
Dich soll mein nächstes Werk erhöh'n;  
Ein Prachtbau soll von Cedernholz,  
Mit Gold geziert, für dich erstehn.  
Das Werk begann mit Eifer schon:  
Die Axt erschallt im Libanon,  
Und sieh, wie rasch und leicht beschwingt  
Das flinke Schiff zum Hafen dringt,  
Dem Ophir's Mine willig zollt  
Den Schatz von Edelstein und Gold.

*Königin.* Heil dem Tag, da ich geschaut  
Ihn, der Weisheit glänzend Bild!  
Heil dem Tag, da ich verhüllt  
Ihm genaht im Schmuck der Braut!  
Aber zwiefach Heil dem Tag,  
Da er mir am Busen lag,  
Meine Reize göttlich fand  
Und sich ewig mir verband.

Heil dem Tag: *Da Capo.*

*Salomo.* Wie süß, du Fürstenkind vom Nil,  
Ist deiner Blicke lieblich Spiel!

*Königin.* Gebieter! aller Tugend reich,  
Dem hellsten Stern im Osten gleich!  
Kein Glück der Erde macht mich froh,  
Als das mir ward in Salomo.  
Mit dir, wie schnell verfliegt des Winters Nacht,  
Wie rasch des Sommertages Pracht.



## DUET.

- Queen.* Welcome as the dawn of day  
To the pilgrim on his way,  
Whom the darkness caus'd to stray,  
Is my lovely king to me.
- Solomon.* Myrtle grove, or rosy shade,  
Breathing odors through the glade  
To refresh the village maid,  
Yields in sweets, my queen, to thee.
- Zadok.* Vain are the transient beauties of the face,  
Where virtue fails to animate each grace;  
Bright and more bright her radiant form appears,  
Nor dreads the canker'd tooth of rolling years:  
O'er such a partner comfort spreads her wing,  
And all our life is one perpetual spring.  
Indulge thy faith and wedded truth  
With the fair partner of thy youth;  
She's ever constant, ever kind,  
Like the young roe, or loving hind.
- Solomon.* My blooming fair, come, come away,  
My love admits of no delay.  
Haste, haste to the cedar grove,  
Where fragrant spices bloom,  
And am'rous turtles love,  
Beneath the pleasing gloom (.)  
While tinkling down the hill  
Avoiding hateful day,  
The little murm'ring rill  
In whispers glides away.  
Haste to the: Da Capo.
- Queen.* When thou art absent from my sight,  
The court I shun, and loath the light.  
With thee th'unshelter'd moor I'd tread,  
Nor once of fate complain;  
Though burning suns flash'd round my head,  
And cleav'd he barren plain.  
Thy lovely form alone I prize,  
'Tis thou that canst impart  
Continual pleasure to my eyes,  
And gladness to my heart.
- Zadok.* Search round the world, there never yet was seen  
So wise a monarch, or so chaste a queen.

## CHORUS.

May no rash intruder disturb their soft hours;  
To form fragrant pillows, arise, oh ye flow'r's!  
Ye zephyrs, soft-breathing, their slumbers prolong,  
While nightingales lull them to sleep with their song.

## DUETT.

- Königin.* Lieblich, wie des Tages Pracht  
Einem Wanderer in der Nacht  
Auf verlornem Pfade lacht,  
Leuchtest du, o König, mir.
- Salomo.* Myrtenblüt' und Rosenhain,  
Dufthauch athmend bei dem Rain,  
Hirt' und Hirtin zu erfreu'n,  
Weicht, lieb Herz, an Süsse dir.
- Zadok.* Arm ist die flücht'ge Schönheit der Gestalt,  
Wo Tugend fehlt, des Herzens Allgewalt;  
Leuchtend erglänzt ihr strahlend Angesicht,  
Ihr droht der gift'ge Zahn der Jahre nicht:  
Solch ein Genosse schirmt mit ehr'nem Schild;  
All unser Sein ist ew'gen Frühlings Bild.  
O theile Treu- und Liebesschwur  
Mit der Gefährtin der Jugend nur;  
Sie bleibt stets treu, bleibt immer gut,  
Wie die Gazelle der trauten Brut.
- Salomo.* Mein blühend Weib, komm, komm mit mir!  
Mein Herz ruft sehnsuchtvoll nach dir.  
Komm, komm zu dem Cedernhain,  
Wo Duftgewürze blühn,  
Wo Tauben kosend glühn  
Im düstern Zwiellichtschein (.)  
Wo perlend aus dem Grün,  
Das sie verbarg dem Licht,  
Die Quelle murmelnd bricht  
Und flüsternd fließt dahin.  
Komm zu dem: Da Capo.
- Königin.* Ist fern von mir dein Angesicht,  
Hass' ich den Tag und flich' das Licht.  
Mit dir durch Moor, durch Wüstensand,  
Hinwandr' ich obdachlos,  
Das Haupt umglüht vom Sonnenbrand,  
Verdorrt der Erde Schooss:  
Dein treuer Arm hält mich in Hut,  
Du bist mein Schirm und Schild,  
Dess Anblick mir das Herz mit Muth,  
Mit Kraft die Brust erfüllt.
- Zadok.* Durchforscht die Welt: nie ward zuvor gesehn  
Solch treues Bündniss, solch ein edles Paar.

## CHOR.

Nie trüb' euch ein Unhold den Frieden bei Nacht!  
Schwellt duftend ihr Lager, o Blumen voll Pracht,  
Umweht sie, Zephyre, mit lindem Umfang,  
Ihr Nachtigallen lullt sie in Schlummer mit Sang.

## ACT II.

## Scene 1.

SOLOMON, ZADOK, Levites, Israelites, &c.

## CHORUS.

From the censer curling rise  
Grateful incense to the skies;  
Heaven blesses David's throne,  
Happy, happy Solomon!  
Live, live for ever, pious David's son;  
Live, live for ever, mighty Solomon.

## 1. Scene.

SALOMO, ZADOK, Leviten und Israeliten.

## CHOR.

Vom Altare wallend weh'n  
Wolken Weihrauchs zu den Höh'n:  
Gottes Segen schirmt den Thron,  
Selig, selig Salomo!  
Heil, Heil für immer dir, o David's Sohn!  
Heil für immer, mächt'ger Salomo.



*Solomon.* Prais'd be the Lord, from him my wisdom springs;  
I bow in-raptur'd to the King of Kings.  
He led me, abject, to imperial state,  
When weak, and trembling for my future fate;  
Strengthen'd by him, each foe with horror fled,  
Then impious Joab at the altar bled;  
The death he oft deserv'd stern Shimei found,  
And Adonijah sunk beneath the wound;  
Forc'd by his crimes, I spoke a brother's doom,  
Ah may his vices perish in his tomb!

When the sun o'er yonder hills  
Pours in tides the golden day,  
Or, when quiv'ring o'er the rills,  
In the west he dies away;  
He shall ever hear me sing  
Praises to th'eternal king.

*Levite.* Great prince, thy resolution's just;  
He never fails, in Heav'n who puts his trust;  
True worth consists not in the pride of state,  
'Tis virtue only makes a monarch great.

Thrice bless'd that wise discerning king,  
Who can each passion tame,  
And mount on virtue's eagle wing  
To everlasting fame:

Such shall as mighty patterns stand  
To princes yet unborn,  
To honour prompt each distant land,  
And future times adorn.

Thrice bless'd that wise discerning king  
Who can each passion tame,  
And mount on virtue's eagle wing  
To everlasting fame.

## Scene 2.

*SOLOMON, Levite, &c. To them an Attendant.*

*Attendant.* My sovereign liege, two women stand,  
And both beseech the king's command  
To enter here. Dissolv'd in tears  
The one a new-born infant bears;  
The other, fierce, and threat'ning loud,  
Declares her story to the crowd;  
And thus she clamours to the throng,  
"Seek we the king, he shall redress our wrong."

*Solomon.* Admit them straight; for when we mount the throne,  
Our hours are all the people's, not our own.

## Scene 3.

*To them the two harlots.*

*First harlot.* } Thou Son of David, hear a mother's grief;  
And let the voice of justice bring relief.  
This little babe my womb conceiv'd,  
The smiling infant I with joy receiv'd.  
That woman also bore a son,  
Whose vital thread was quickly spun:  
One house we both together kept;  
But once, unhappy, as I slept,  
She stole at midnight where I lay,  
Bore my soft darling from my arms away,  
And left her child behind, a lump of lifeless clay:  
And now, oh impious! dares to claim  
My right alone, a mother's name.

TRIO.

Words are weak to paint my fears;  
Heart-felt anguish, starting tears,  
Best shall plead a mother's cause.  
To thy throne, oh king, I bend,  
My cause ist just, be thou my friend.

*Salomo.* Preis sei dem Herrn, der Weisheit mir verlieh'n;  
Ich beug' entzückt mich, vor ihm hin zu knie'n.  
Er hob vom Staube mich zum Herrscherstand,  
Als schwach und bang ich vor der Zukunft stand.  
Zagend vor ihm, entfloh der Feinde Schaar,  
Der wilde Joab fiel vor dem Altar,  
Der oft verdiente Tod ward Simeï's Theil,  
Und Adonia sank dem Todespfeil;  
Ihn traf mein Spruch für frevelhaftes Thun:  
Mag sein Verbrechen ewig mit ihm ruh'n!

Ob die Sonn' auf Berg und Thal  
Hell ergiesst ihr goldnes Licht,  
Ob ihr bleicher Abendstrahl  
Fern im West ersterbend bricht:  
Ewig hört sie, wie mein Sang  
Singt dem Mächt'gen Preis und Dank.

*Levit.* O Herr, gerecht ist dein Beschluss;  
Der fehlet nie, der auf den Himmel baut.  
Der Werth beruht nicht in beglücktem Loos,  
Die Tugend einzig macht den Fürsten gross.

O selig ist der weise Mann,  
Der stark sich selbst bezwingt,  
Und aufstrebt, adlergleich beschwingt,  
Den Pfad des Ruhms hinan.

Er wird im Licht der Ehren stehn  
Für alle künft'ge Zeit,  
Und seines Namens Preis erhöh'n  
In Glanz und Herrlichkeit.

O selig ist der weise Mann,  
Der stark sich selbst bezwingt,  
Und aufstrebt, adlergleich beschwingt,  
Den Pfad des Ruhms hinan.

## 2. Scene.

*Die Vorigen. Zu ihnen ein Diener.*

*Diener.* Mein hoher Fürst! zwei Frauen stehn,  
Die deine Gunst, o Herr, erfleh'n,  
Sich dir zu nah'n. Verzehrt von Schmerz  
Presst Eine voll Angst ein Kind an's Herz.  
Die andre, wild, im Redeschwall  
Erklärt dem Volk den streit'gen Fall;  
Sie ruft mit lautem Schrei'n und Droh'n:  
"Auf, lasst uns gehn, Recht suchen vor dem Thron."

*Salomo.* Lasst sie herein. Nah' ich dem Stuhle hier,  
Gehör' ich ganz dem Volke, und nicht mir.

## 3. Scene.

*Zu ihnen die beiden Weiber.*

*Erstes Weib.* } O Sohn des David, hör' der Mutter Leid!  
Der Weisheit Spruch gewähr' Gerechtigkeit.  
Dies süsse Kind ward mir zu Theil,  
Das holde Knäblein, all mein Glück und Heil.  
Auch diesem Weibe ward ein Sohn,  
Dess Lebenshauch zu bald entfloh'n.  
Ein Haus dient beiden uns zum Dach.  
Und einst, da tief im Schlaf ich lag,  
Stahl sie sich Nachts in mein Gemach,  
Nahm meinen Liebling weg von meinem Schoos,  
Und liess ihr Kind zurück, entseelt und lebenlos.  
Nun hat sie ruchlos sich erfrecht  
Und heischt für sich mein Mutterrecht.

TRIO.

Ach, kein Wort benennt mein Weh!  
Seelenjammer, banger Schmerz  
Zeuge für dies Mutterherz.  
Sieh mich knie'n vor deinem Thron:  
Das Recht ist mein, sei du mein Freund.



*Second harlot.* False is all her melting tale.  
*Solomon.* Justice holds the lifted scale.  
*Second harlot.* Then be just, and fear the laws.  
*First harlot.* Words are weak to paint my fears;  
 Heart-felt anguish, starting tears,  
 Best shall plead a mother's cause.  
 To thy throne, oh king, I bend,  
 My cause is just, be thou my friend.

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

*Second harlot.* I cannot varnish o'er my tongue,  
 And colour fair the face of wrong.  
 This babe is mine, the womb of earth  
 Intom'd, conceals her little birth.  
 Give me my child, my smiling boy,  
 To cheer my breast with new-born joy.

*Solomon.* Hear me, ye women, and the king regard,  
 Who from his throne thus reads the just award:  
 Each claims alike, let both their portions share;  
 Divide the babe, thus each her part shall bear.  
 Quick, bring the faulchion, and the infant smite,  
 Nor further clamour for disputed right.

*Second harlot.* Thy sentence, great king,  
 Is prudent and wise,  
 And my hopes on the wring  
 Quick bound for the prize.  
 Contented I hear,  
 And approve the decree;  
 For at least I shall tear  
 The lov'd infant from thee.

*First harlot.* Withhold, withhold the executing hand!  
 Reverse, oh king, thy stern command.  
 Can I see my infant gor'd  
 With the fierce relentless sword?  
 Can I see him yield his breath,  
 Smiling at the hand of death?  
 And behold the purple tides  
 Gushing down his tender sides?—  
 Rather be my hopes beguil'd,  
 Take him all—but spare my child.

*Solomon.* Israel, attend to what your king shall say;  
 Think not I meant the innocent to slay.  
 The stern decision was to trace with art,  
 The secret dictates of the human heart.  
 She who could bear the fierce decree to hear,  
 Nor send one sigh, nor shed one pious tear,  
 Must be a stranger to a mother's name—  
 Hence from my sight, nor urge a further claim!  
 But you, whose fears a parent's love attest,  
 Receive, and bind him to your beating breast;  
 To you, in justice, I the babe restore,  
 And may you lose him from your arms no more.

*First harlot.* Thrice bless'd be the king, for he's good and he's  
 wise;  
*Solomon.* The Lord all these virtues has giv'n,—  
*First harlot.* My gratitude calls streaming tears from my eyes.  
*Solomon.* Thy thanks be return'd all to Heav'n.  
 'T is God that rewards, and will lift from the dust  
 Whom to crush proud oppressors endeavour;  
*First harlot.* How happy are those who in God put their trust!  
*Solomon.* For his mercy endureth for ever.

## CHORUS OF ISRAELITES.

From the east unto the west,  
 Who so wise as Solomon?  
 Who like Israel's king is bless'd,  
 Who so worthy of a throne?

*Zadok.* From morn to eve I could enraptur'd sing  
 The various virtues of our happy king;  
 In whom, with wonder, we behold combin'd,  
 The grace of feature with the worth of mind.

*Zweites Weib.* Falsch ist all ihr fein Gedicht.  
*Salomo.* Warnend schwebt die Waage schon.  
*Zweites Weib.* Wäge streng des Rechts Gericht.  
*Erstes Weib.* Ach, kein Wort benennt mein Weh!  
 Seelenjammer, banger Schmerz  
 Zeuge für dies Mutterherz.  
 Sieh mich knie'n vor deinem Thron:  
 Das Recht ist mein, sei du mein Freund.

*Salomo.* Was sagt die andre zu so schwerer Schuld?  
 Sprich nun auch du, in Ordnung und Geduld.

*Zweites Weib.* Nicht kann ich schmücken den Bericht,  
 Noch leih'n der Schuld ein hold Gesicht:  
 Dies Kind ist mein: ein Grabmal war  
 Des andern Loos, das sie gebar.  
 Gib mir mein Kind, all meine Lust,  
 Mit Trost zu stillen meine Brust!

*Salomo.* Hört denn, ihr Frauen, was der König spricht,  
 Der von dem Thron urtheilt nach Recht und Pflicht.  
 Gleich, wie ihr Recht, sei Schaden und Gewinn:  
 Zertheilt das Kind; ihr Theil nehmt Jede hin.  
 Auf, bringt ein Schwert her! haut das Kind entzwei,  
 Auf dass geschlichtet euer Hader sei.

*Zweites Weib.* Dein Urtheil verfügt,  
 Was weis ist und klug,  
 Und mein Wunsch ist begnügt  
 Am Theil den ich trug.  
 Nicht feindlich gesinnt  
 Ist des Spruchs Meinung mir:  
 So entreiss' ich das Kind,  
 Das geliebte, doch dir.

*Erstes Weib.* Halt ein, steh ab vom schreckenvollen Mord!  
 Nimm, Herr, zurück dein furchtbar Wort!  
 Kann ich sehn mein Kind zerstückt  
 Durch den unbarmherzigen Stahl?  
 Kann ich sehn, wie's nach mir blickt,  
 Lächelnd vor der Todesqual!  
 Wie dem zarten Leib entrinnt  
 Purpurgleich die dunkle Flut! —  
 Schonet nur sein theures Blut!  
 Nehmt es hin — nur schont mein Kind.

*Salomo.* Israel, vernimm was nun dein König spricht:  
 Nicht will den Mord der Unschuld das Gericht.  
 Das strenge Urtheil brachte nur zu Tag,  
 Was in dem Herzen beider Frauen sprach.  
 Sie, die frohlockt', als ihr der Spruch bekannt,  
 Und nicht Ein Wort, nicht Eine Thräne fand,  
 Sie kennt die Liebe einer Mutter nicht —  
 Hebe dich weg! und fürchte mein Gericht.  
 Doch du, bestürmt von tiefem Mutterschmerz,  
 Nimm hin das Knäblein an dein pochend Herz;  
 Nur dein in Wahrheit kann der Säugling sein,  
 Zur Lust dir bleib' er nun und immer dein.

*Erstes Weib.* Dem König sei Heil! er ist weise und gut;  
*Salomo.* Der Herr war's, der so mich erhob, —  
*Erstes Weib.* Mein thränendes Aug' weinet Dank dir voll Glut.  
*Salomo.* An Gott nur gib Dank so wie Lob.  
 Hoch waltet der Herr, der da mächtig Ihn schützt,  
 Den bedroh'n der Gewaltigen Hände;  
*Erstes Weib.* Wie selig ist der, der auf Gott nur sich stützt!  
*Salomo.* Seine Gnade, sie währet ohn' Ende.

## CHOR DER ISRAELITEN.

Wer vom Ost bis hin zum West  
 Ist so weis' als Salomo?  
 Wer ist, Israel's König gleich,  
 Glanz und Zierde seinem Thron?

*Zadok.* Von früh bis spät sing' ich in Wonne gern  
 Des Königs Ehren, unsers weisen Herrn,  
 In dem mit Staunen all sein Israel preist  
 Der Demuth Würde und den hohen Geist.



See the tall Palm that lifts the head  
On Jordan's sedgy side,  
His tow'ring branches curling spread,  
And bloom in graceful pride.  
Each meaner tree regardless springs,  
Nor claims our scornful eyes;  
Thus thou art first of mortal kings,  
And wisest of the wise.

See the tall Palm: Da Capo.

*First* } No more shall armed bands our hopes destroy,  
*harlot.* } Peace waves her wing, and pours forth ev'ry joy.

Beneath the vine, or fig-tree's shade,  
Ev'ry shepherd sings the maid,  
Who his simple heart betray'd,  
In a rustic measure.

While of torments he complains,  
All around the village swains  
Catch the song, and feel his pains,  
Mingling sighs with pleasure.

Beneath the vine: Da Capo.

#### CHORUS OF PRIESTS.

Swell, swell the full chorus to Solomon's praise,  
Record him, ye bards, as the pride of our days.  
Flow sweetly the numbers that dwell on his name,  
And rouse the whole nation in songs to his fame.  
Swell, swell the full chorus: Da Capo.

Sieh, wie die Palm' ihr Haupt hoch trägt  
Am Rand des Jordanstrands,  
Wie mächt'ge Zweige stolz sie regt,  
Und grünt in vollem Glanz.  
Nicht ragt ein andrer Baum empor,  
Den ihr du gleichen wirst:  
So strahlst auch du den Weisen vor,  
Der grossen grösster Fürst.  
Sieh, wie die Palm': Da Capo.

*Erstes* } Fortan weilt harmlos Glück in Feld und Haus,  
*Weib.* } Mild breitet Friede sein sanft Gefieder aus.

Am klaren Bach, im stillen Thal  
Klagt der Hirt in Liebesqual  
Ihr, die all sein Herz ihm stahl,  
Im Gesang sein Sehnen.

Weil er seinem Gram sich weihet,  
Lauscht im Haine Knab' und Maid  
Seinem Lied und seinem Leid,  
Lächelnd unter Thränen.

Am klaren Bach: Da Capo.

#### CHOR DER PRIESTER.

Schallt, schallt laut, ihr Chöre, zu Salomo's Preis,  
O nennt ihn, ihr Sänger, den Stolz unsrer Zeit.  
Schwellt lieblich das Lied, das besingt seine Huld,  
Erhebt all das Volk mit dem Sang seines Ruhms.  
Schallt, schallt laut, ihr Chöre: Da Capo.

## ACT III.

### Scene 1.

SOLOMON, Queen of Sheba, ZADOK, and Chorus.

*Queen of* } From Arabia's spicy shores,  
*Sheba.* } Bounded by the hoary main,  
Sheba's queen these seats explores,  
To be taught thy heav'nly strain.

*Solomon.* Thrice welcome queen, with open arms  
Our court receives 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 lie, o'erwrought with gold;  
Next, view a mansion fit for kings to own,  
The forest call'd of tow'ring Lebanon,  
Where art her utmost skill displays,  
And ev'ry object claims your praise.

*Queen of Sheba.* Ev'ry sight these eyes behold,  
Does a diff'rent charm unfold;  
Flashing gems, and sculptur'd gold,  
Still attract my ravish'd sight.

But to hear fair truth distilling,  
In expressions choice and thrilling  
From that tongue, so soft and killing,  
That my soul does most delight.

*Solomon.* Sweep, sweep the string, to sooth the royal fair,  
And rouse each passion with th'alternate air.

{ Music, spread thy voice around,  
Sweetly flow the lulling sound.

#### CHORUS.

{ Music, spread thy voice around,  
Sweetly flow the lulling sound.

### 1. Scene.

SALOMO, Königin von Saba, ZADOK und CHOR.

*Königin* } Von Arabien's würz'gem Strand,  
*von Saba.* } Den das dunkle Meer umgränzt,  
Komm ich her, zu sehn dies Land,  
Wo dein Nam' und Ruhm erglänzt.

*Salomo.* Sei uns willkommen! so hohen Gast  
Empfängt mit Freuden mein Palast.  
Den Tempel unsers Herrn sieht hier dein Aug',  
Glanzvoll erhöht dem heil'gen Opferbrauch.  
All unsern Schatz erblickst du hier  
Im Cedernbau voll Gold und Zier.  
Sieh den Palast dann, unsern Sitz und Thron,  
Benannt der Wald des Berges Libanon,  
Wo Kunst ihr höchstes Werk vollbracht,  
Und alles athmet Herrscherpracht.

*Königin von Saba.* Jeder Anblick, der sich beut,  
Zeugt von Glanz und Herrlichkeit;  
Prachtgestein und Goldgeschmeid'  
Lockt mein Aug', wohin es blickt.

Doch es ist der Weisheit Fülle  
In des Sangs melod'scher Hülle,  
Was mich bannt in heil'ge Stille,  
Was mein Herz zumeist entzückt.

*Salomo.* Stimmt an den Chor, und stillt ihr Wunsch und Hang!  
Ruft jed' Gefühl wach, wechselnd im Gesang.

{ Hebt im Chor der Stimmen Klang,  
Lieblich tön' ein süsser Sang.

#### CHOR.

{ Hebt im Chor der Stimmen Klang,  
Lieblich tön' ein süsser Sang.



*Solomon.* { Now a diff'rent measure try,  
Shake the dome, and pierce the sky.  
Rouse us next to martial deeds;  
Clanking arms, and neighing steeds,  
Seem in fury to oppose— —  
Now the hard-fought battle glows.

CHORUS.

Now a diff'rent measure try,  
Shake the dome, and pierce the sky.  
Rouse us next to martial deeds;  
Clanking arms, and neighing steeds,  
Seem in fury to oppose— —  
Now the hard-fought battle glows.

*Solomon.* Then at once from rage remove;  
Draw the tear from hopeless love;  
Lengthen out the solemn air,  
Full of death and wild despair.

CHORUS.

Draw the tear from hopeless love,  
Lengthen out the solemn air,  
Full of death and wild despair.

*Solomon.* Next the tortur'd soul release,  
And the mind restore to peace.

{ Thus rolling surges rise,  
And plough the troubled main;  
But soon the tempest dies,  
And all is calm again.

CHORUS.

{ Thus rolling surges rise,  
And plough the troubled main;  
But soon the tempest dies,  
And all is calm again.

*Queen of Sheba.* } Thy harmony 's divine, great king,  
All, all obeys the artist's string.  
And now, illustrious prince, receive  
Such tribute as my realm can give.  
Here, purest gold, from earth's dark entrails torn;  
And gems resplendent, that outshine the morn;  
There balsam breathes a grateful smell,  
With thee the fragrant strangers wish to dwell.  
Yet of ev'ry object I behold,  
Amid the glare of gems and gold,  
The temple most attracts my eye,  
Where, with unwearied zeal, you serve the Lord  
on high.

*Levite.* Pious king, and virtuous queen,  
May your name resound in story;  
In time's latest annals seen,  
Crown'd with honour, crown'd with glory.

*Zadok.* Thrice happy king, to have achiev'd,  
What scarce will henceforth be believ'd;  
When seven times around the sphere  
The sun had led the new-born year,  
The Temple rose, to mark thy days  
With endless themes for future praise.  
Our pious David wish'd in vain,  
By this great act to bless his reign;  
But Heav'n the monarch's hopes withstood,  
For ah! his hands were stain'd with blood.

Golden columns, fair and bright,  
Catch the mortals ravish'd sight;  
Round their sides ambitious twine  
Tendrils of the clasping vine:  
Cherubims stand here display'd,  
O'er the ark their wings are laid:  
Ev'ry object swells with state,  
All is pious, all is great.

*Salomo.* { Nun ein Sang von andrer Glut!  
Braust wie Sturm und rast in Wuth.  
Stürmt uns auf zu Kraft und Muth!  
Schwert und Schild und wiehernd Ross  
Prallt zum Kampf in wildem Stoss — —  
Nun entbrennt die Schlacht in Wuth.

CHOR.

Nun ein Sang von andrer Glut!  
Braust wie Sturm und rast in Wuth.  
Stürmt uns auf zu Kraft und Muth!  
Schwert und Schild und wiehernd Ross  
Prallt zum Kampf in wildem Stoss — —  
Nun entbrennt die Schlacht in Wuth.

*Salomo.* Doch nun stillt die wilden Triebe!  
Singt die Qual verschmähter Liebe;  
Trauernd ernst ein Klaglied singt,  
Wie sie Tod und Verzweiflung bringt.

CHOR.

Singt die Qual verschmähter Liebe,  
Trauernd ernst ein Klaglied singt,  
Wie sie Tod und Verzweiflung bringt.

*Salomo.* Und nun senk' ein sanftes Lied  
Milden Frieden in's Gemüth.

{ So rollt die Wog' und steigt,  
Und furcht die Meeresflut;  
Dann sinkt der Sturm und weicht,  
Und alles schweigt und ruht.

CHOR.

{ So rollt die Wog' und steigt,  
Und furcht die Meeresflut;  
Dann sinkt der Sturm und weicht,  
Und alles schweigt und ruht.

*Königin von Saba.* } O himmlisch ist dein Chor, fürwahr!  
Des Meisters Wink beseelt die Schaar.  
Doch nun, erhab'ner Fürst, nimm hier  
Aus Saba Weihgeschenk von mir.  
Hier reinstes Gold aus dunkler Erde Schacht,  
Und Gemmen leuchtend wie des Morgens Pracht.  
Balsam strömt hier den Dufthauch aus:  
Nimm auf den würz'gen Fremdling in dein Haus.  
Doch von Allem, was ich hier erblickt,  
Von Kunst erfreut, von Glanz entzückt:  
Dem Tempel bleibt der höchste Preis,  
Wo ihr in Andacht dient dem Herrn im Himmels-  
kreis.

*Levit.* Frommer Fürst und edle Frau,  
Euer Ruhm wird ewig währen;  
Spät'ster Zeit die reichste Schau,  
Reich an Segen, reich an Ehren.

*Zadok.* O sel'ger Fürst, der da vollbringt,  
Was künft'ger Zeit unglaublich klingt:  
Da siebenmal der Sonnenball  
Die Sphärenbahn durchlief im All,  
Entstand, zum Ruhm für unsre Zeit,  
Dein Tempelbau voll Herrlichkeit.  
Nicht deinem Vater ward gewährt,  
Dass solche That sein Reich geehrt,  
Weil Gott dem König widerstand,  
Denn ach! von Blut troff seine Hand.

Goldner Säulen stolze Pracht  
Bannt den Blick mit Zaubermacht;  
Rings umrankt sie epheugleich  
Schlanker Reben zarter Zweig;  
Cherubime hehr und schön  
Goldbeschwingt die Arch' umstehn:  
Alles kunstreich, tadellos,  
Alles herrlich, alles gross.



## CHORUS.

1 *Chorus.* Praise the Lord with harp and tongue!  
Praise him all ye old and young,  
He's in mercy ever strong.

2 *Chorus.* Praise the Lord through ev'ry state,  
Praise him early, praise him late,  
God alone is good and great.

*Full Chorus.* Let the loud Hosannahs rise,  
Widely spreading through the skies,  
God alone is just and wise.

*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 raise,  
And o'er the fruitful plains her countless gifts displays.

How green our fertile pastures look!  
How fair our olive groves!  
How limpid is the gliding brook,  
That through the meadows roves!

An hundred diff'rent balmy flow'rs  
Salute the passing gale,  
When ev'ning breezes fan the bow'rs,  
And sweep th' enamel'd vale.

*Queen of Sheba.* May peace in Salem ever dwell!  
Illustrious Solomon, farewell:  
Thy wise 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.

Will the sun forget to streak  
Eastern skies with amber ray,  
When the dusky shades to 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 hast taught.

*Solomon.* Adieu, fair queen, and in thy breast  
May peace and virtue ever rest!

## DUET.

*Queen of Sheba.* Ev'ry joy that wisdom knows,  
May'st thou, pious monarch, share!

*Solomon.* Ev'ry blessing Heav'n bestows,  
Be thy portion, virtuous fair!

*Queen of Sheba.* Gently flow thy rolling days.

*Solomon.* Sorrow be a stranger here.

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

## GRAND CHORUS.

The name of the wicked shall quickly be past;  
But the fame of the just shall eternally last.

## CHOR.

Preist den Herrn mit Harfenklang!  
Preist ihn All' im lauten Sang,  
Gnade ruht in seinem Schooss.

Preist den Herrn in jedem Stand,  
Preist ihn frühe, preist ihn spät,  
Gott allein ist stark und gross.

Singt ihm mit Hosianna Preis,  
Hoch empor zum Himmelskreis,  
Gott allein ist gut und gross.

*Salomo.* Gold ist nun reichlich an Judäa's Strand,  
Gemein die Ceder wie der Ahorn ist.  
Ja, Segen ruht auf meinem Haus;  
Gedeih'n und Fülle schmücket das Land,  
Und giesst auf Feld und Au endlose Gaben aus.

Wie prangt so reich der Matten Grün,  
Der Oelbaum wie so schön!  
Wie gleitet klar der Bach dahin  
Auf sanften Wiesenhö'n!

Den Zephyr grüsst der Balsamduft  
Vom würz'gen Blumenbeet,  
Wenn kühlend frische Abendluft  
Das bunte Thal durchweht.

*Königin von Saba.* Sei Fried' in Salem segenvoll!  
Erhab'ner Salomo, leb' wohl!  
Dein Wort der Weisheit hat mich hoch beglückt,  
Warm wie der Schau'r, den früh der Lenz uns schickt,  
Der mild den jungen Keim der Saat erquickt,  
Die Lilie weckt, die Rosenknospe schmückt.

Säumt der Sonne Morgenlicht  
Je in seinem Sphärenlauf?  
Wenn der mächt'ge Nebel bricht,  
Wirft das Thor des Tags sie auf:

So trägt Saba's Königin  
Ewig treu in Herz und Sinn  
All den Glanz, der ihr erschien,  
All die Huld, die du verlieh'n.

*Salomo.* Leb', Fürstin, wohl! und alle Zeit  
Sei Fried' und Glück dein treu Geleit.

## DUETT.

*Königin von Saba.* Alles Glück, das Weisheit gewährt,  
Sei, o frommer Fürst, dein Theil.

*Salomo.* ... Aller Segen, den Gott bescheert,  
Sei dein eigen, alles Heil!

*Königin von Saba.* Sanft durchleb' der Tage Kreis.

*Salomo.* Sorge sei ein Fremdling hier.

*Beide.* Froh im Volke schall' dein Preis,  
Dir zum Ruhm, zur Wonne dir.

## SCHLUSSCHOR.

Der Name der Bösen wird schnelle vergehn,  
Doch der Ruhm der Gerechten wird ewig bestehn.



# OUVERTURE.

Violino I. *senza Ripieni.* *con Ripieni.*

Oboe I. II.

Violino II.

Viola I.

Viola II.

Tutti Bassi.

Pianoforte. *Maestoso.* *tr* *con Ripieni.*

The musical score is written for a full orchestra. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system shows the Violino I part starting with a melodic line, while the Oboe I and II parts have rests. The Violino II, Viola I, and Viola II parts also have rests. The Tutti Bassi part has a rhythmic accompaniment. The Pianoforte part features a complex texture with chords and arpeggios, marked *Maestoso* and *tr* (trills). The score continues with several systems of music, including first and second endings for the strings and piano.



FUGA. *Allegro moderato.*

Oboe I. *senza Ripieni.*

Oboe II.

Violino I.

Violino II.

Viola.

Tutti Bassi.

Pianoforte. *Allegro moderato.*

*tr.* *con Ripieni.*

*tr.* *con Ripieni.*



The first system of the musical score consists of five staves. The top four staves are arranged in a grand staff format, with two treble clefs and two bass clefs. The fifth staff is a separate bass line. The music is written in a key signature of two flats and a common time signature. It features a complex texture with many sixteenth and thirty-second notes, often beamed together in groups. There are several slurs and ties throughout the system.

The second system of the musical score consists of five staves, similar in layout to the first system. It continues the complex musical texture with dense rhythmic patterns and melodic lines. The notation includes various note values, rests, and dynamic markings. The overall style is characteristic of late 18th or early 19th-century keyboard or chamber music.

The third system of the musical score consists of five staves, continuing the piece. The musical language remains consistent with the previous systems, featuring intricate rhythmic figures and melodic development. The notation is dense and detailed, with many accidentals and articulation marks.



The first system of the musical score consists of five staves. The top four staves are vocal parts, and the fifth staff is the piano accompaniment. The music is in a minor key and features complex rhythmic patterns with many sixteenth and thirty-second notes.

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the fifth staff is the piano accompaniment. The music continues with intricate melodic lines and dense harmonic textures.

The third system of the musical score consists of five staves. The top four staves are vocal parts, and the fifth staff is the piano accompaniment. The vocal lines show some rests, while the piano accompaniment remains highly active.

The fourth system of the musical score consists of five staves. The top four staves are vocal parts, and the fifth staff is the piano accompaniment. The piano part features a prominent bass line with many sixteenth notes.

The fifth system of the musical score consists of five staves. The top four staves are vocal parts, and the fifth staff is the piano accompaniment. The music is highly rhythmic and technically demanding.

The sixth system of the musical score consists of five staves. The top four staves are vocal parts, and the fifth staff is the piano accompaniment. The system concludes with a final cadence.



First system of musical notation, consisting of five staves. The top two staves are treble clefs, the middle two are alto and bass clefs, and the bottom is a grand staff. The music is in a minor key and features a complex, rhythmic melody with many sixteenth and thirty-second notes.

Second system of musical notation, consisting of five staves. The notation continues with similar complexity and rhythmic intensity as the first system.

Third system of musical notation, consisting of five staves. The tempo marking *Adagio.* is placed above the first staff of this system. The music becomes more spacious and features longer note values, including half and whole notes.



*Allegro.*

senza Ripieni per la prima volta, la seconda volta entrano li Ripieni.

Tutti unisoni.

Viola.

Bassi.

Pianoforte.

*Allegro.*

First system of the musical score, featuring the Viola and Basses parts. The music is in 3/4 time and begins with a trill (tr) in the Viola part.

Second system of the musical score, featuring the Piano and Basses parts. The Piano part includes a trill (tr) in the right hand.

Third system of the musical score, featuring the Viola and Basses parts. The Viola part includes a trill (tr) in the first measure.

Rip. per tutto.

Fourth system of the musical score, featuring the Piano and Basses parts. The Piano part includes a trill (tr) in the right hand.

Rip. per tutto.

Fifth system of the musical score, featuring the Viola and Basses parts. The Viola part includes a trill (tr) in the first measure.

Sixth system of the musical score, featuring the Piano and Basses parts. The Piano part includes a trill (tr) in the right hand.



This musical score is arranged in eight systems, each containing three staves. The top staff of each system is for the voice, the middle for the right hand of the piano, and the bottom for the left hand. The music is written in a minor key, indicated by three flats in the key signature. The score features a variety of rhythmic patterns, including sixteenth-note runs and eighth-note accompaniment. Trills are marked with 'tr.' above notes in several measures. The piece concludes with a final cadence in the last system.



# ACT I.

## CHORUS OF PRIESTS.

### Chor der Priester.

1  
senza Rip.

Violino I.

Violino II.

Viola I.

Viola II, per Violoncelli duoi Ripieni.

Oboe I.

Oboe II.

Duoi Bassons ripieni.

SOPRANO I.

ALTO I.

TENORE I.

BASSO I.

SOPRANO II.

ALTO II.

TENORE II.

BASSO II.

Organo, e Tutti Bassi.

Organo I.

Organo II.

Pianoforte.

Your harps and cymbals sound to great Je - ho - vah's praise!  
 Mit Harf' und Cymbeln singt zu Gott Je - ho - va's Preis!

Your harps and cymbals sound to great Je - ho - vah's praise!  
 Mit Harf' und Cymbeln singt zu Gott Je - ho - va's Preis!

Org. ad libit.

Org. ad libit.



The musical score on page 9 is written in 3/4 time and features a complex texture. The top two staves contain dense, rapid sixteenth-note passages, likely for a flute or violin. The middle section consists of several staves that are mostly empty, with only a few notes in the bass line. The bottom two staves show a more active piano accompaniment with chords and moving lines. The score is in a key with two flats (B-flat and E-flat).



con Rip. per tutto.

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics and piano accompaniment. The lyrics are: "Your harps, your harps and cym\_bals" and "Mit Harf,' mit Harf' und Cym\_beln". The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *mf*. The bottom system continues the piano accompaniment.

con Rip. per tutto.



The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto), and the bottom four staves are piano accompaniment (Right and Left Hand). The music is in a minor key and 3/4 time. The vocal parts have lyrics: "sound, sound, sound!" and "singt, singt!".

The second system continues the vocal and piano parts. The vocal parts have lyrics: "an - to the Lord of auf zu dem Him - mels -" and "singt, singt!". The piano accompaniment provides harmonic support.

The third system features vocal parts with lyrics: "sound, sound to great Gott" and "singt, singt!". The piano accompaniment includes the text: "Your harps, your harps and cymbals sound, Mit Harf' mit Harf' und Cymbeln singt, sound, sound to great Gott singt, singt!".

Piano accompaniment for the first system, showing the right and left hand parts.

Piano accompaniment for the second system, showing the right and left hand parts.

Piano accompaniment for the third system, showing the right and left hand parts.



12

Hosts - kreis your die wil - ling voi - ces raise, schwingt, la - te Stim - me

your willing voi - ces raise, your voi - ces raise, schwingt, die Stim - me

Je - ho - vah's, to great Je - ho - vah's praise! un - to the Lord of auf zu dem Him - mels

Je - ho - vah's, zu Gott Je - ho - vah's Preis! auf zu dem

un - to the Lord of auf zu dem Him - mels

un - to the Lord of auf zu dem Him - mels

un - to the Lord of auf zu dem Him - mels

un - to the Lord of auf zu dem Him - mels



your wil-ling voi-ces  
die lau-te Stim-me

raise, your voi-ces  
schwingt, die Stim-me

raise! schwingt!

un-to the Lord of  
auf zu dem Him-mels-

Hosts your voi-ces  
kreis die Stim-me

raise, your voi-ces  
schwingt, die Stim-me

un-to the Lord of  
auf zu dem Him-mels-

Hosts, -  
kreis,

your harps and cymbals  
mit Harf' und Cymbeln

Hosts -  
kreis

your  
die

wil-ling voi-ces  
lau-te Stim-me

raise, schwingt,

your voi-ces  
die Stim-me

Je - - - -  
Je - - - -

ho - - - - valis, to  
ho - - - - va's, zu

great Je - ho - vah's  
Gott Je - ho - va's

praise,  
Preis,

Hosts your wil-ling voi-ces  
-kreis die lau-te Stim-me

raise, your voi-ces  
schwingt, die Stim-me

raise, your voi-ces  
schwingt, die Stim-me

Lord - - - - your  
Him - - - - mels - -

wil-ling voi-ces  
kreis die Stim-me

raise!  
schwingt!

your harps and cymbals  
mit Harf' und Cymbeln

Hosts your wil-ling voi-ces  
-kreis die lau-te Stim-me

raise, schwingt, your  
die

wil-ling voi-ces  
lau-te Stim-me



your harps and cym\_bals sound, your harps and cymbals sound,  
 mit Harf' und Cym\_beln singt, mit Harf' und Cymbeln singt,

raise, your harps and cym\_bals sound, and cym - bals sound,  
 schwingt, mit Harf' und Cym\_beln singt, mit Cym - beln singt,

sound, and cym - bals sound,  
 singt, mit Cym - beln singt,

raise, your harps and cym\_bals sound, your harps and cymbals sound,  
 schwingt, mit Harf' und Cym\_beln singt, mit Harf' und Cymbeln singt,

raise, your harps and cym\_bals sound, your harps and cym\_bals sound,  
 schwingt, mit Harf' und Cym\_beln singt, mit Harf' und Cym\_beln singt,

sound, your harps and cym\_bals sound,  
 singt, mit Harf' und Cym\_beln singt,

your willing voi\_ces  
 die lau\_te Stimme  
 your willing voi\_ces  
 die lau\_te Stimme

6 7 6



raise, your harps and cym - bals sound, sound, sound,  
 schringt, mit Harf' und Cym - beln singt, singt, singt,  
 raise, your harps and cym - bals sound, sound, sound,  
 schringt, mit Harf' und Cym - beln singt, singt, singt,  
 your wil - ling voi - ces raise, your voi - ces raise, your harps and cym - bals  
 die lau - te Stim - me schringt, die Stim - me schringt, mit Harf' und Cym - beln  
 your wil - ling voi - ces raise, your voi - ces raise, your harps and cym - bals  
 die lau - te Stim - me schringt, die Stim - me schringt, mit Harf' und Cym - beln



your voi - ces raise, your wil - ling voi - ces raise, raise, un - to the Lord of  
 auf zu dem Him - mels -

die Stim - me schwingt, die lau - te Stim - me schwingt, schwingt,

your voi - ces raise, your wil - ling voi - ces raise, raise,

die Stim - me schwingt, die lau - te Stim - me schwingt, schwingt, to great  
 zu Gott

sound, sound, your harps and cymbals sound, un - to the Lord of  
 singt, singt, mit Harf' und Cymbeln singt, auf zu dem Him - mels -

sound, sound, your harps and cymbals sound, un - to the Lord of  
 singt, singt, mit Harf' und Cymbeln singt to great  
 zu Gott



Hosts -kreis your die wil - ling voi - ces raise, your voi - ces raise, -  
 -kreis die lau - te Stim - me schwingt, die Stimme schwingt,  
 your willing voi - ces raise, your voi - ces un - to the Lord of  
 die lau - te Stimme schwingt, die Stim - me schwingt, auf zu dem Himmels -  
 Je - ho - vah's, to great Je - ho - vah's praise your cym - bals sound,  
 Je - ho - va's, zu Gott Je - ho - va's Preis mit Cym - beln singt,  
 Hosts your die wil - ling voi - ces raise,  
 -kreis to great Je - ho - vah's praise your cym - bals sound,  
 Hosts to great Je - ho - vah's praise your cym - bals sound,  
 Je - ho - vah's, to great Je - ho - vah's praise your cym - bals sound,  
 Je - ho - va's, zu Gott Je - ho - va's Preis mit Cym - beln singt,



Je - - - ho - - - vah's praise your voi - ces raise, to great  
 Je - - - ho - - - va's Preis die Stim - me schwingt, zu Gott

Hosts your wil - ling voi - ces raise, your voi - ces raise,  
 - kreis die lau - te Stim - me schwingt, die Stim - me schwingt,

your wil - ling voi - ces raise, your voi - ces raise,  
 die lau - te Stimme schwingt, die Stim - me schwingt,

your wil - ling voi - ces raise, your voi - ces raise, un - to the Lord of  
 die lau - te Stimme schwingt, die Stim - me schwingt, auf zu dem Him - mels -



The musical score is arranged in systems. The top system contains vocal staves with lyrics in German and English. The bottom system contains piano accompaniment staves with dynamic markings.

**Vocal Lyrics:**

Je - - - - -	ho - - - - -	va's	praise your	voi - ces	raise,	your harps and cymbals
Je - - - - -	ho - - - - -	va's	Preis die	Stim - me	schwingt,	
your wil - ling	voi - ces	raise,	your voi - ces	raise,	mit Harf' und Cymbeln	
die lau - te	Stim - me	schwingt,	die Stim - me	schwingt,		
your	wil - ling	voi - ces,	wil - ling	voi - ces	raise,	your harps and cymbals
die	lau - te	Stim - me,	die	lau - te	schwingt,	
your	wil - ling,	wil - ling	voi - ces	raise,	mit Harf' und Cymbeln	
die	lau - te,	lau - te	Stim - me	schwingt,		
Hosts	your	wil - ling	voi - ces	raise, your	voi - ces	raise,
- kreis	die	lau - te	Stim - me	schwingt, die	Stim - me	schwingt,
your wil - ling	voi - ces	raise,	your voi - ces	raise,		
die lau - te	Stim - me	schwingt,	die Stim - me	schwingt,		
your	wil - ling	voi - ces,	wil - ling	voi - ces	raise,	
die	lau - te	Stim - me,	die	lau - te	schwingt,	
your	wil - ling,	wil - ling	voi - ces	raise,		
die	lau - te,	lau - te	Stim - me	schwingt,		

**Piano Accompaniment:**

- Dynamic markings: *p*, *ff*, *mf*, *pp*
- Performance instructions: *Vol.* (Volume), *Vol.* (Volume)



sound, sound, your wil ling voi ces raise,  
 singt, singt, die lau te Stimme schwingt,  
 sound, sound, your wil ling voi ces raise,  
 singt, singt, die lau te Stimme schwingt to zu

your wil ling voi ces raise, your harps and cymbals sound, sound, raise, your  
 die lau te Stimme schwingt, mit Harf und Cymbeln singt, singt, schwingt, die  
 your wil ling voi ces raise, your harps and cymbals sound, sound, raise, your  
 die lau te Stimme schwingt, mit Harf und Cymbeln singt, singt to zu



your wil-ling voi-ces raise, your voi-ces raise, your voi-ces  
 die lau-te Stim-me schwingt, die Stim-me schwingt, die Stimme

un-to the Lord your wil-ling voi-ces raise,  
 auf zu dem Him-mels-kreis die Stim-me schwingt,

great Je-ho-vah's praise, to  
 Gott Je-ho-va's Preis, zu

wil-ling voi-ces raise, sound your harps, raise, your wil-ling voi-ces  
 lau-te Stimme schwingt, singt zur Harf', schwingt,

wil-ling voi-ces raise, sound your harps, raise,

great Je-ho-vah's praise, to  
 Gott Je-ho-va's Preis, zu



raise, raise, your willing voi-ces raise, your wil-ling voi-ces raise, your  
 schwingt, schwingt, die lau-te Stimme schwingt, die lau-te Stimme schwingt, die  
 sound, your harps and cymbals sound, your willing voi-ces raise, your voi-ces  
 singt, mit Harf' und Cymbeln singt, die lau-te Stimme schwingt, die Stim-me  
 sound, your harps and cymbals sound, your willing voi-ces raise, your voi-ces  
 singt, mit Harf' und Cymbeln singt, die lau-te Stimme schwingt, die Stim-me  
 great Je - - - ho - - - va's praise, to great Je - -  
 Gott Je - - - ho - - - va's Preis, zu Gott Je - -  
 raise, raise, raise, raise, your willing voi-ces raise, your  
 schwingt, schwingt, schwingt, schwingt, die lau-te Stimme schwingt, die  
 your voi-ces  
 die Stim-me  
 your voi-ces  
 die Stim-me  
 great Je - - - ho - - - va's praise, to great Je - -  
 Gott Je - - - ho - - - va's Preis, zu Gott Je - -



wil-ling voi-ces raise,      your wil-ling voi-ces raise.      your  
 lau-te Stimme schwingt,      die lau-te Stimme schwingt,      die  
 raise,      your raise,      your  
 schwingt,      die lau-te Stimme schwingt,      die  
 raise,      your raise,      your  
 schwingt,      die lau-te Stimme schwingt,      die  
 - ho - - - - vah's      praise,      to great Je -      ho - - - - vah's      praise,      to great Je -  
 - ho - - - - va's      Preis,      zu Gott Je -      ho - - - - va's      Preis,      zu Gott Je -

*ff*  
*Ped.*  
*ff*  
*Ped.*  
*ff*



wil-ling voi-ces raise, un-to the Lord of Hosts your wil-ling voi-ces  
 lau-te Stimme schwingt, auf zu dem Him-mels kreis die lau-te Stim-me  
 wil-ling voi-ces raise, your voi-  
 lau-te Stimme schwingt, die Stim-  
 wil-ling voi-ces raise, your wil-ling voi-ces raise,  
 lau-te Stimme schwingt, die lau-te Stimme schwingt,  
 -ho - - - vah's praise, to great Je - - - ho - - vah's, to  
 -ho - - - va's Preis, zu Gott Je - - - ho - - va's, zu  
 wil-ling voi-ces raise, un-to the Lord of Hosts your wil-ling voi-ces  
 lau-te Stimme schwingt, auf zu dem Him-mels kreis die lau-te Stim-me  
 wil-ling voi-ces raise, your voi-  
 lau-te Stimme schwingt, die Stim-  
 wil-ling voi-ces raise, your wil-ling voi-ces raise,  
 lau-te Stimme schwingt, die lau-te Stimme schwingt,  
 -ho - - - vah's praise, to great Je - - - ho - - vah's, to  
 -ho - - - va's Preis, zu Gott Je - - - ho - - va's, zu

6

*mf ped.*  
*mf ped.*  
*mf*  
*cresc.*



raise, your voi - ces raise, your willing voices raise, your willing voices raise, your willing voices  
 schwingt, die Stim - me schwingt, die laute Stimme schwingt, die laute Stimme schwingt, die laute Stimme

- - - ces raise, your voi - ces raise, your willing voices raise, your willing voices raise, your willing voices  
 - - - me schwingt, die Stimme schwingt, die laute Stimme schwingt, die laute Stimme schwingt, die laute Stimme schwingt,

- your voi - ces raise, your voi - ces raise, your willing voices raise, your willing voices raise, your voi - ces  
 - die Stimme schwingt, die Stimme schwingt, die laute Stimme schwingt, die laute Stimme schwingt, die Stim - me

great Je - ho - vah's praise your voi - ces raise, your willing voices raise, your wil - ling voi - ces  
 Gott Je - ho - va's Preis die Stim - me schwingt, die laute Stimme schwingt, die lau - te Stim - me

raise, your voi - ces raise, your willing voices raise, your willing voices raise, your willing voices  
 schwingt, die Stim - me schwingt, die laute Stimme schwingt, die laute Stimme schwingt, die laute Stimme

- - - ces raise, your voi - ces raise, your willing voices raise, your willing voices raise, your willing voices  
 - - - me schwingt, die Stimme schwingt, die laute Stimme schwingt, die laute Stimme schwingt, die laute Stimme schwingt,

- your voi - ces raise, your voi - ces raise, your willing voices raise, your willing voices raise, your voi - ces  
 - die Stimme schwingt, die Stimme schwingt, die laute Stimme schwingt, die laute Stimme schwingt, die Stim - me

great Je - ho - vah's praise your voi - ces raise, your willing voices raise, your wil - ling voi - ces  
 Gott Je - ho - va's Preis die Stim - me schwingt, die laute Stimme schwingt, die lau - te Stim - me

Piano accompaniment consisting of three systems of grand staff notation (treble and bass clefs) with various musical notations including notes, rests, and dynamics.



raise, to great Je - - - ho - - - vah's praise,  
 schwingt, zu Gott Je - - - ho - - - va's Preis,  
 your voices raise, your willing voi.ces raise, your voi - ces  
 die Stimme schwingt, die lau.te Stimme schwingt, die Stim - me

raise, un - to the Lord of Hosts your wil - ling voi.ces raise, your voi.ces  
 schwingt, auf zu dem Him - mels - kreis die lau - te Stimme schwingt, die Stimme

raise, un - to the Lord of Hosts your die wil - ling voi.ces raise, to  
 schwingt, auf zu dem Him - mels - kreis die lau - te Stimme schwingt, zu

raise, to great Je - - - ho - - - vah's praise,  
 schwingt, zu Gott Je - - - ho - - - va's Preis,  
 your voices raise, your willing voi.ces raise, your voi - ces  
 die Stimme schwingt, die lau.te Stimme schwingt, die Stim - me

raise, un - to the Lord of Hosts your die wil - ling voi.ces raise, your voi.ces  
 schwingt, auf zu dem Him - mels - kreis die lau - te Stimme schwingt, die Stimme

raise, un - to the Lord of Hosts your die wil - ling voi.ces raise, to  
 schwingt, auf zu dem Him - mels - kreis die lau - te Stimme schwingt, zu



un - to the Lord of Hosts your wil - ling voi - ces raise to  
 auf zu dem Him - mels - kreis die lau - te Stim - me schwingt zu

raise, schwingt, un - to the Lord of Hosts your voi - ces raise to  
 auf zu dem Him - mels - kreis die Stim - me schwingt zu

raise, schwingt, your willing voices raise, your voi - ces raise to  
 die lau - te Stimme schwingt, die Stim - me schwingt zu

great Je - - - ho - - vah's, to great Je - ho - vah's praise, to  
 Gott Je - - - ho - - va's, zu Gott Je - ho - va's Preis, zu

un - to the Lord of Hosts your wil - ling voi - ces raise to  
 auf zu dem Him - mels - kreis die lau - te Stim - me schwingt zu

raise, schwingt, un - to the Lord of Hosts your voi - ces raise to  
 auf zu dem Him - mels - kreis die Stim - me schwingt zu

raise, schwingt, your willing voices raise, your voi - ces raise to  
 die lau - te Stimme schwingt, die Stim - me schwingt zu

great Je - - - ho - - vah's, to great Je - ho - vah's praise, to  
 Gott Je - - - ho - - va's, zu Gott Je - ho - va's Preis, zu

Ped. *ff*

Ped. *ff*

Ped.



senza Rip.

senza Rip.

senza Rip.

senza Rip.

senza Rip.

great Je - - ho - - - vah's praise.  
Gott Je - - ho - - - va's Preis.

great Je - - ho - - - vah's praise.  
Gott Je - - ho - - - va's Preis.

great Je - - ho - - - vah's praise.  
Gott Je - - ho - - - va's Preis.

great Je - - ho - - - vah's praise.  
Gott Je - - ho - - - va's Preis.

great Je - - ho - - - vah's praise.  
Gott Je - - ho - - - va's Preis.

great Je - - ho - - - vah's praise.  
Gott Je - - ho - - - va's Preis.

great Je - - ho - - - vah's praise.  
Gott Je - - ho - - - va's Preis.

great Je - - ho - - - vah's praise.  
Gott Je - - ho - - - va's Preis.

senza Rip.



This page of a musical score contains 18 staves. The top two staves are treble clefs with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. They contain a complex melodic line with many sixteenth and thirty-second notes. The next two staves are bass clefs with the same key signature and time signature, containing a simpler melodic line. The following six staves are empty. The next two staves are bass clefs with the same key signature and time signature, containing a simple harmonic line. The final two staves are grand staff notation (treble and bass clefs) with the same key signature and time signature, containing a piano accompaniment with chords and a melodic line. The score is divided into four measures by vertical bar lines.



This page of a musical score, numbered 30, contains a complex arrangement of staves. The top system consists of two treble clef staves and two bass clef staves, all in a key signature of one flat. The first two staves feature intricate melodic lines with frequent sixteenth-note runs and slurs. The third and fourth staves provide a more rhythmic accompaniment with eighth and sixteenth notes. Below this system are several pairs of empty staves, likely for other instruments or voices. The bottom system features a grand staff (treble and bass clef) with a melodic line in the upper voice and a bass line in the lower voice, mirroring the style of the top system. The notation includes various note values, rests, and dynamic markings.



*Andante larghetto.*

Violino I. *senza Rip. per tutto.*

Violino II.

LEVITE.  
Levit.

Bassi. *senza Rip.*

*Andante larghetto.*

Pianoforte. *mf*

Praise ye the Lord for all his mer - cies past,  
O preist des Her - ren All - barmher - zig - keit,

*colla parte*



praise ye the Lord for all his mer - cies past, for all his mer - cies past, whose truth, whose jus - tice will  
 o preist des Her - ren All - barmher - zig - keit, All - barmher - zig - keit, dess Huld, dess Gü - te wüehrt

for e - ver last, whose truth, whose jus - tice will for e - ver last, will for e - ver  
 durch al - le Zeit, dess Huld, dess Gü - te wüehrt durch al - le Zeit, wüehrt durch al - le,

last, praise ye the Lord for all  
 al - le Zeit, o preist des Her - ren All -

his mer - cies past, whose truth, whose jus - tice will for e - ver last, praise ye the  
 - barmher - zig - keit, dess Huld, dess Gü - te wüehrt durch al - le Zeit, o preist des

colla parte. cresc. f p



Lord for all his mer-cies past, praise — ye the Lord for all his mer-cies past, whose  
 Her - ren All - barm-her-zig-keit, o — preist des Her - ren All - barmher-zig-keit, dess

*p*

truth, whose jus-tice will for e-ver last, will for e-ver last, whose jus-tice, whose truth will for e-ver  
 Huld, dess Gü-te wü-ht durch al-le Zeit, wü-ht durch al-le Zeit, dess Gü-te und Huld wü-ht durch al-le

*pp*

last, will for e - - - ver, will for e - ver last,  
 Zeit, wü-ht durch al - - - le, wü-ht durch al - le Zeit,

*colla parte. mf*

praise — ye the Lord for all — his — mercies, for all —  
 o — preist den Herrn für sein — Er — bar-men, für al —



le sei - - ne for all his mer - cies past,  
Barmher - zig keit,

praise - ye the Lord for all his mer - cies, praise - ye the  
o - preist den Herrn für sein - Er - bar - men, o - preist des

Lord for all his mer - cies past, whose truth, whose  
Her - ren All - barm - her - zig - keit, dess Huld, dess

jus - tice will for e - ver last, will for e - ver last, whose truth will for e - ver, will  
Gü - te währt durch al - le Zeit, währt durch al - le Zeit, dess Huld währt durch al - le, währt



for e - ver last, will for e - ver last, praise ye the Lord for all  
 durch al - le Zeit, währt durch al - le Zeit, o preist des Her - ren All.

*colla parte.*

his mer - cies past, whose truth, whose jus - tice will for e - ver last, will for e - ver last,  
 - barmher - zig - keit, dess Huld, dess Gü - te währt durch al - le Zeit, währt durch al - le Zeit,

whose truth, whose jus - tice will for e - - ver last.  
 dess Huld, dess Gü - te währt durch al - - le Zeit.  
 e le Viole col Basso.

*con Ripieni.*



CHORUS.

Grave. con Rip. per tutto.

Violino I.

Violino II.

Viola I.

Viola II.

Oboe I.

Oboe II.

Basson I.

Basson II.

SOPRANO I.

ALTO I.

TENORE I.

BASSO I.

SOPRANO II.

ALTO II.

TENORE II.

BASSO II.

Contrabassi,  
e Violoncelli.

Organo.

Organo I. II.

Pianoforte.

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenor, Bass) are grouped together, with lyrics in Italian. The instrumental parts include Violins I & II, Violas I & II, Oboes I & II, Bassoons I & II, Contrabasses and Cellos, Organ, and Piano. The score is in a common time signature (C) and a key signature of one flat (B-flat). The tempo is marked 'Grave' and the performance instruction is 'con Rip. per tutto.' (with repeat for all). The lyrics are: 'With pi - - ous heart, and ho - - ly / Aus from - - mer Brust, in heil' - - - gem'.



The musical score consists of multiple systems. Each system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "tongue, re - - sound your Ma - - - ker's name, Drang singt laut des Schü - - - pfers Macht,". The piano part features a complex rhythmic pattern with many sixteenth notes. At the bottom of the page, there are dynamic markings *mp* and *f*.



with pi - - ous heart, and ho - - ly tongue, re - -  
 aus from - mer Brust, in heil' - - gem Drang singt

with pi - - ous heart, and ho - - ly tongue, re - -  
 aus from - mer Brust, in heil' - - gem Drang singt

with pi - - ous heart, and ho - - ly tongue, re - -  
 aus from - mer Brust, in heil' - - gem Drang singt

with pi - - ous heart, and ho - - ly tongue, re - -  
 aus from - mer Brust, in heil' - - gem Drang singt

*mp* *f* *mp* *f*

8va



- sound your Ma - - - - ker's name,  
 laut des Schö - - - - pfers Macht,  
 - sound your Ma - - - - ker's name,  
 laut des Schö - - - - pfers Macht,  
 - sound your Ma - - - - ker's name,  
 laut des Schö - - - - pfers Macht,  
 - sound your Ma - - - - ker's name,  
 laut des Schö - - - - pfers Macht,

6  
 (3) 2 4  
 5  
 4 3  
 #

8va



senza Rip.

The musical score consists of several systems. The top system includes vocal staves with lyrics in both English and German. The lyrics are: "till dis - - tant na - tions catch the song, catch the song, catch the song, / dass al - - les Volk auf - lauscht dem Sang, lauscht dem Sang, lauscht dem". Below the vocal parts is a staff for "Organo, e tutti Violoni." with the instruction "senza Rip." and a sequence of numbers: 3 2 6 5 # 6 5. The score also includes parts for "Org. I.", "Org. II.", and a grand staff at the bottom.



song,  
Sang,

and glow with ho - ly flame,  
zu heil'-ger Glut ent - facht,

song,  
Sang,

and glow with ho - ly flame, with ho - ly flame,  
zu heil'-ger Glut ent - facht, zu Glut ent - facht,

and glow with ho - ly flame, with ho - ly flame,  
zu heil'-ger Glut ent - facht, zu Glut ent - facht,

and glow with ho - ly flame,  
zu heil'-ger Glut ent - facht,

na - tions catch the song, catch the song,  
Volk auf - lauscht dem Sang, lauscht dem Sang,

and glow with ho - ly  
zu heil'-ger Glut ent -

till dis - tant na - tions catch the song,  
dass al - les Volk auf - lauscht dem Sang,

and glow with ho - ly  
zu heil'-ger Glut ent -

till dis - tant na - tions catch the song,  
dass al - les Volk auf - lauscht dem Sang,

and glow with ho - ly  
zu heil'-ger Glut ent -

till dis - tant na - tions catch the song,  
dass al - les Volk auf - lauscht dem Sang,

and glow with ho - ly  
zu heil'-ger Glut ent -

7 6<sup>b</sup>

II. W. 26.



con Rip. per tutto.

con Rip.

con Rip.

con Rip.

till dis - tant na - tions catch the song, till dis - tant na - tions catch the  
 dass al - les Volk auf - lauscht dem Sang, dass al - les Volk auf - lauscht dem

till dis - tant na - tions catch the song, till dis - tant na - tions  
 dass al - les Volk auf - lauscht dem Sang, dass al - les Volk auf -

flame, - facht,

flame, with ho - ly flame, till dis - tant na - tions catch the song, till dis - tant  
 - facht, zu Glut ent - facht, dass al - les Volk auf - lauscht dem Sang, dass al - les

flame, with ho - ly flame, till dis - tant na - tions catch the song, till  
 - facht, zu Glut ent - facht, dass al - les Volk auf - lauscht dem Sang, dass

flame, - facht,



The musical score consists of multiple staves. The vocal line includes the following lyrics:

till dass dis - tant na - tions catch the song, till dis - tant na - tions catch the song,  
 al - les Volk auf - lauscht dem Sang, dass al - les Volk auf - lauscht dem Sang,  
 song, Sang,  
 catch the song, - lauscht dem Sang,  
 till dass dis - tant na - tions catch the song, till dis - tant na - tions catch the  
 dass al - les Volk auf - lauscht dem Sang, dass al - les Volk auf - lauscht dem  
 till dass dis - tant na - tions catch the song, till dis - tant na - tions  
 dass al - les Volk auf - lauscht dem song, Sang,  
 dis - tant na - tions catch the song, al - les Volk auf - lauscht dem Sang,  
 con Rip. till dass dis - tant na - tions catch the song, till dis - tant  
 senza Rip. al - les Volk auf - lauscht dem Sang, dass al - les  
 con Rip.

The piano accompaniment includes performance markings such as *con Rip.*, *senza Rip.*, *mp*, and *mf*. At the bottom of the page, there are four groups of numbers: 4 4 7 6♯, 4 4 7 6♯, 4 4 7 6♯, and 4 4 7 6♯.



and glow with ho - ly flame,  
zu heil' - ger Glut ent facht,

and glow with ho - ly flame,  
zu heil' - ger Glut ent facht,

and glow with ho - ly flame,  
zu heil' - ger Glut ent facht,

song, Sang,  
catch the song, -  
- lauscht dem Sang,

and glow with ho - ly flame,  
zu heil' - ger Glut ent facht,

catch the song, Sang,  
lauscht dem

catch the song, Sang,  
lauscht dem

na - tions catch the song, Sang,  
Volk auf - lauscht dem

3 4 6    senza Rip.    3 4 6    con Rip.

*mp*    *mf*



and glow with ho - ly flame, and glow  
zu heil'-ger Glut ent facht, zu heil' -

and glow with ho - ly flame, and glow with ho - ly flame,  
zu heil' - ger Glut ent facht, zu heil'-ger Glut ent facht,

and glow with ho - ly flame, and glow with ho - ly flame,  
zu heil' - ger Glut ent facht, zu heil'-ger Glut ent facht,

and glow with ho - ly flame, till dis - tant  
zu heil'-ger Glut ent facht, dass al - les

flame, and glow with ho - ly flame,  
facht, zu heil'-ger Glut ent facht,

flame, and glow with ho - ly flame,  
facht, zu heil'-ger Glut ent facht,

flame, till dis - tant  
facht, dass al - les

senza Rip. con Rip.

*mp* *mf*



with ho - ly flame, and glow,  
 - ger Glut ent - facht, ent - facht,

till dis - tant na - tions catch the song,  
 dass al - les Volk auf - lauscht dem Sang,

na - tions catch the song,  
 Volk auf - lauscht dem Sang,

and glow zu heil' - with ho - ly flame,  
 - ger Glut ent - facht,

till dis - tant na - tions catch the song,  
 dass al - les Volk auf - lauscht dem Sang,

na - tions catch the song,  
 Volk auf - lauscht dem Sang,

senza Rip. 7 6

*mp*



and glow with ho - ly flame, and glow with ho - ly flame, with ho - ly  
 zu heil' - ger Glut ent - facht, zu heil' - ger Glut ent - facht, zu Glut ent -

and glow with ho - ly, ho - ly flame,  
 zu heil' - ger, heil' - ger Glut ent - facht,

and glow with ho - ly flame,  
 zu heil' - ger Glut ent - facht,

and glow with ho - ly flame, and glow with ho - ly flame, with ho - ly  
 zu heil' - ger Glut ent - facht, zu heil' - ger Glut ent - facht, zu Glut ent -

and glow with ho - ly flame, till dis - tant  
 zu heil' - ger Glut ent - facht, dass al - les

and glow with ho - ly flame,  
 zu heil' - ger, heil' - ger Glut ent - facht,

and glow with ho - ly flame,  
 zu heil' - ger Glut ent - facht,

con Rip.



flame, with ho - ly flame,  
-facht, zu Glut ent - facht,

na - tions catch the song, with ho - ly flame,  
Volk auf - lauscht dem Sang, zu Glut ent - facht,

with ho - ly flame, till dis - tant na - tions catch the  
zu Glut ent - facht, dass al - les Volk auf - lauscht dem

flame, with ho - ly flame,  
-facht, zu Glut ent - facht,

na - tions catch the song, with ho - ly flame,  
Volk auf - lauscht dem Sang, zu Glut ent - facht,

with ho - ly flame, till dis - tant na - tions catch the  
zu Glut ent - facht, dass al - les Volk auf - lauscht dem song,  
Sang,

*mf*



till dis - tant na - tions catch the song,  
dass al - les Völk auf - lauscht dem Sang,

till dis - tant na - tions catch the song,  
dass al - les Völk auf - lauscht dem Sang,

till dis - tant na - tions catch the song,  
dass al - les Völk auf - lauscht dem Sang,

till dis - tant na - tions catch the song,  
dass al - les Völk auf - lauscht dem Sang,

till dis - tant na - tions catch the song,  
dass al - les Völk auf - lauscht dem Sang,

till dis - tant na - tions catch the song,  
dass al - les Völk auf - lauscht dem Sang,

till dis - tant na - tions catch the song,  
dass al - les Völk auf - lauscht dem Sang,

till dis - tant na - tions catch the song,  
dass al - les Völk auf - lauscht dem Sang,

till dis - tant na - tions catch the song,  
dass al - les Völk auf - lauscht dem Sang,

till dis - tant na - tions catch the song,  
dass al - les Völk auf - lauscht dem Sang,

till dis - tant na - tions catch the song,  
dass al - les Völk auf - lauscht dem Sang,



na - tions catch the song, and glow with ho - ly flame, with ho - ly flame, till dis - tant  
 Volk auf - lauscht dem Sang, ent - facht zu heil' - ger Glut, zu heil' - ger Glut, dass al - les

till dis - tant na - tions catch the song, and glow with ho - ly flame, and glow,  
 dass al - les Volk auf - lauscht dem Sang, ent - facht zu heil' - ger Glut, ent - facht,

and catch the song, and glow, and  
 auf - lauscht dem Sang, ent - facht, ent

till dis - tant na - tions catch the song, till dis - tant  
 dass al - les Volk auf - lauscht dem Sang, dass al - les

song, and glow with ho - ly flame, with ho - ly flame, till dis - tant  
 Sang, ent - facht zu heil' - ger Glut, zu heil' - ger Glut, dass al - les

and catch the song, and glow, and  
 auf - lauscht dem Sang, ent - facht, ent

till dis - tant na - tions catch the song, and glow, flame, and glow,  
 dass al - les Volk auf - lauscht dem Sang, ent - facht zu heil' - ger Glut, ent - facht,

till dis - tant na - tions catch the song, till dis - tant  
 dass al - les Volk auf - lauscht dem Sang, dass al - les

Ped.

Ped.



na-tions catch the song, and glow with ho-ly flame,  
 Volk auf-lauscht dem Sang, ent-facht zu heil'ger Glut,

glow with ho-ly flame, and glow with ho-ly, ho-ly flame,  
 -facht zu heil'-ger Glut, ent-facht zu heil'ger, heil'-ger Glut,

and glow with ho-ly, ho-ly flame,  
 ent-facht zu heil'ger, heil'-ger Glut,

na-tions catch the song, and glow with ho-ly flame,  
 Volk auf-lauscht dem Sang, ent-facht zu heil'ger Glut,

na-tions catch the song, and glow with ho-ly flame,  
 Volk auf-lauscht dem Sang, ent-facht zu heil'ger Glut,

glow with ho-ly flame, and glow with ho-ly, ho-ly  
 -facht zu heil'-ger Glut, ent-facht zu heil'ger, heil'-ger

and glow with ho-ly, ho-ly  
 ent-facht zu heil'ger, heil'-ger

na-tions catch the song, and glow with ho-ly flame,  
 Volk auf-lauscht dem Sang, ent-facht zu heil'ger Glut,

na-tions catch the song, and glow with ho-ly flame,  
 Volk auf-lauscht dem Sang, ent-facht zu heil'ger Glut,

and glow with ho-ly flame, ho-ly  
 ent-facht zu heil'ger, heil'-ger

and glow with ho-ly flame, ho-ly  
 ent-facht zu heil'ger, heil'-ger

and glow with ho-ly flame, ho-ly  
 ent-facht zu heil'ger, heil'-ger

and glow with ho-ly flame, ho-ly  
 ent-facht zu heil'ger, heil'-ger

senza Rip. con Rip.

*mp* *mp* *mf* *mf*



and glow with ho - ly flame, and  
zu heil' - ger Glut ent - facht, ent

and glow with ho - ly flame, with ho - ly flame, and glow with ho - ly flame,  
zu heil' - ger Glut ent - facht, zu heil' - ger Glut, zu heil' - ger Glut ent - facht,

and glow with ho - ly flame, with ho - ly flame, and glow with ho - ly flame,  
zu heil' - ger Glut ent - facht, zu heil' - ger Glut, zu heil' - ger Glut ent - facht,

and glow with ho - ly flame. and  
zu heil' - ger Glut ent - facht, ent

and glow with ho - ly flame, and  
zu heil' - ger Glut ent - facht, ent

flame, and glow with ho - ly flame, with ho - ly flame, and glow with ho - ly flame,  
Glut, zu heil' - ger Glut ent - facht, zu heil' - ger Glut, zu heil' - ger Glut ent - facht,

flame, and glow with ho - ly flame, with ho - ly flame, and glow with ho - ly flame,  
Glut, zu heil' - ger Glut ent - facht, zu heil' - ger Glut, zu heil' - ger Glut ent - facht,

flame, and glow with ho - ly flame, and  
Glut, zu heil' - ger Glut ent - facht, ent

*f*

*f*

*f*



glow, and glow with ho - ly flame,  
 -sacht, zu heil'-ger Glut ent - sacht,  
 and glow, and glow with ho - ly flame,  
 ent - sacht, zu heil'-ger Glut ent - sacht,  
 and glow, and glow with ho - ly flame,  
 ent - sacht, zu heil'-ger Glut ent - sacht,  
 glow, and glow with ho - ly flame, till dis - tant na - tions catch the  
 -sacht, zu heil'-ger Glut ent - sacht, dass al - les Volk auf - lauscht dem  
 glow, and glow with ho - ly flame,  
 -sacht, zu heil'-ger Glut ent - sacht,  
 and glow, and glow with ho - ly flame,  
 ent - sacht, zu heil'-ger Glut ent - sacht,  
 glow, and glow with ho - ly flame, till dis - tant  
 -sacht, zu heil'-ger Glut ent - sacht, dass al - les

*ff* *mf*  
*ff* *mf*  
*ff* *mf*

Ped. ....



The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single system with a treble clef and a key signature of one flat. The piano accompaniment is written in two systems, each with a grand staff (treble and bass clefs) and a key signature of one flat. The lyrics are in both English and German, with the English text above the German text. The lyrics are: "till dis - tant na - tions catch the song, / dass al - les Völk auf - lauscht dem Sang,". The score includes various musical notations such as notes, rests, and bar lines. There is a section marked "senza Rip." at the bottom of the vocal line.



and catch the song, and catch the song, and catch the song,  
*auf - lauscht dem Sang, auf - lauscht dem Sang, auf - lauscht dem Sang,*

na - tions catch the song, and catch the song, and catch the song,  
*Volk auf - lauscht dem Sang, auf - lauscht dem Sang, auf - lauscht dem Sang,*

song, and catch the song, and catch the song,  
*Sang, auf - lauscht dem auf - lauscht dem auf - lauscht dem*

till dis - tant na - tions -  
*dass al - les Volk*

and catch the song, and catch the song, and catch the song,  
*auf - lauscht dem auf - lauscht dem auf - lauscht dem*

con Rip. senza Rip. con Rip.

*mf mp mf*

*sva*



The musical score consists of two systems. The first system features a vocal line with lyrics and a piano accompaniment. The lyrics are: "and glow with ho - ly flame, zu heil' - ger Glut ent - facht, and glow, and glow with ho - ly heil' - ger Glut ent - facht, and zu heil' - ger Glut ent - facht, and zu heil' - ger Glut ent - facht, song, and glow with ho - ly flame, Sang, zu heil' - ger Glut ent - facht, and glow, and glow with ho - ly heil' - ger Glut ent - facht, and zu heil' - ger Glut ent - facht, song, and glow with ho - ly flame, Sang, zu heil' - ger Glut ent - facht,". The piano part includes dynamic markings like *f* and *p*. The second system continues the piano accompaniment with a *8va* marking.



and glow with ho - ly flame.  
zu heil' - ger Glut ent - facht.

flame, and glow with ho - ly flame.  
-facht, zu heil' - ger Glut ent - facht.

flame, and glow with ho - ly flame.  
-facht, zu heil' - ger Glut ent - facht.

and glow with ho - ly flame.  
zu heil' - ger Glut ent - facht.

flame, and glow with ho - ly flame.  
-facht, zu heil' - ger Glut ent - facht.

flame, and glow with ho - ly flame.  
-facht, zu heil' - ger Glut ent - facht.

and glow with ho - ly flame.  
zu heil' - ger Glut ent - facht.

*ff*  
*Ped.*

*ff*  
*Ped.*

*ff*  
*Ped.*



*Largo assai.*

Violino I. *senza Rip. per tutto.*

Violino II.

Viola I.

Viola II.

Basson I.

Basson II.

SOLOMON.  
Salomo.

Tutti Bassi. *senza Rip. per tutto.*

Pianoforte. *mf*

*Largo assai.*

Almigh.ty pow'r! who rul'st the earth and skies, and bad gay or - der  
 Allmücht'ge Kraft. die Höh und Tief' er - spannt, in wei - se Ord - nung



from con - fu - sion rise;      whose gra - cious hand re - liev'd thy slave dis - tress'd,  
 einst das Cha - os band,      die gnä - dig seg - nend ih - ren Knecht be - glückt,

6 3  
 4 2

with splen - dour cloath'd me,      and with know - ledge bless'd,      with splen - dour cloath'd me,      and with know - ledge bless'd;  
 ge - ziert mit Weis - heit      und mit Glanz ge - schmückt,      ge - ziert mit Weis - heit      und mit Glanz ge - schmückt.



thy fin - ish'd Tem - ple with thy pre - sence grace, and  
 komm in dein hei - lig, dir er - höh - tes Haus, und

shed thy heav'nly glo - ries o'er the place.  
 schüt - te Se - gen auf die Stüt - te aus.



ZADOK.  
(Tenore)

Im - pe - rial So - lo - mon, thy pray'rs are heard.  
Er - hab' - ner Sa - lo - mo! Du bist er - hört.

Continuo.

6

Violino I.

Violino II.

Viola.

Bassi.

See! from the opening skies des - cen - ding flames in - volve the sa - cri - fice; and lo! with in the sa - cred  
Sieh, aus den Wolken fñhrt der Flam - men Glut und deckt den Op - fer - heerd; und sieh, in's Heilig - thum, sieh

dome that glea - my light, pro - fuse - ly bright, de - clares the Lord of Hosts is come.  
da! hell - strah - lend bricht ein himmlisch Licht, ver - kündend: der Herr der Welt ist nah.



*Maestoso.*

(Violini.)

senza Rip. per tutto.

ZADOK.

Bassi.

*Maestoso.*

Pianoforte.



fierce to be ex-press'd,  
reich für Wort und Sang,  
in this swel-ling heart I feel,  
füllt mein schwel-lend Herz mit Lust,  
in this swel-ling heart I feel,  
füllt mein schwel-

- ling heart I feel;  
- lend Herz mit Lust.

sa-cred rap-tures cheer-my breast, rush-ing tydes of hal-low'd zeal,  
Himmels-won-ne hebt-die Brust; from-me Glut und heil'-ger Drang.

joys  
Glück,  
too  
zu  
fierce to be ex-press'd,  
reich für Wort und Sang,  
too  
zu  
fierce to be ex-press'd,  
reich für Wort und Sang,



in this swel -  
füllt mein schwel -

ling heart,  
- lend Herz,

in this swel - ling  
füllt mein schwel - lend

heart - I feel,  
Herz - mit Lust,

joys  
Glück

in this swel -  
füllt mein schwel -

ling heart,  
- lend Herz,

*Adagio.*

in this swel - ling heart - I feel.  
füllt mein schwel - lend Herz - mit Lust.



Wärm  
Heiss

*p*

en - thu - si - a - stic fires in my pan - ting bo - - som roll, in my pan - ting  
be - gei - stert Feu - er glüht mir in Bu - sen, froh - - durch bebt, mir in Bu - sen,

bo - - som roll, hope of - bliss, that ne'er ex - pires, dawns up - on - my ra - vish'd soul,  
froh - - durch bebt, Se - gens - heil, das e - wig lebt, strahlt in mein ent - zückt - Ge - mülh,

6 6 6 6

$\frac{4}{2}$   
67

hope of - bliss, that ne'er ex - pires, that ne'er - - ex - pires,  
Se - gens - heil, das e - wig lebt, das e - - wig lebt,



*Adagio.*

dawns up - on my ra - vish'd soul. Sa - cred rap - tures cheer my breast,  
 strahlt in - mein ent - zückt Ge - müth. Him - mels - won - ne hebt dir Brust;

*a tempo.*

*rf*

rush - ing tydes of hal - low'd zeal, joys too  
 from - me Glut und heil' - ger Drang, Glück, zu

fierce to be ex - press'd, too fierce to be ex - press'd, joys  
 reich für Wort und Sang, zu reich für Wort und Sang, Glück

in this swel - ling heart,  
 füllt mein schwel - lend Herz,



in this swel - ling heart,  
füllt mein schwel - lend Herz,

joys too fierce, too fierce to be ex - press'd,  
Glück, zu reich, zu reich für Wort und Sang,  
*Adagio.*  
in this swel - ling  
füllt mein schwel - lend

heart — I feel.  
Herz — mit Lust.



CHORUS.

*Alla breve.* *senza Rip.*

Violino I.

Violino II.

Viola.

SOPRANO. *Oboe II unis. col Canto.*

ALTO.

TENORE.

BASSO.

Tutti Bassi.

Organo I.(II.)

Pianoforte.

*Alla breve.*

Through out the land Je - ho - vah's praise re -  
 Preist All' im Land Je - ho - va, nah und

Through out the land Je - ho - vah's praise re - cord, for full of pow'r and mer - cy  
 Preist All' im Land Je - ho - va, nah und fern, denn gross ist Macht und Gna - de

...cord, for full of pow'r and mer - cy is the Lord, and mer - cy is the Lord,  
 fern, denn gross ist Macht und Gna - de un - sers Herrn, und Gnade un - sers Herrn,

Through out the land Je - ho - vah's praise re - cord, for  
 Preist All' im Land Je - ho - va, nah und fern, denn

is the Lord, full of pow'r and mer - cy is the Lord, and mer - cy  
 un - sers Herrn, gross ist Macht und Gna - de un - sers Herrn, und Gna - de

Through out the land Je -  
 Preist All' im Land Je -

7 6 4 3 2 6 7 6 2 6



con Rip.

for denn full of pow'r, of ist pow'r and mer-cy is the  
 gross ist Macht, Macht, und Gna-de un-sers

full of pow'r, for full of pow'r, of ist pow'r and mer-cy is the  
 gross ist Macht, denn gross ist Macht, ist Macht und Gna-de un-sers

is the Lord, for full of pow'r and mer-cy is the  
 un-sers Herrn, denn gross ist Macht und Gna-de un-sers

ho-va's praise re-cord, for full of pow'r and mer-cy, and mer-cy is the  
 ho-va, nah und fern, denn gross ist Macht und Gna-de, und Gna-de un-sers

con Rip.

Lord, through out the land Je ho-va's praise re-cord, Je ho-va's praise,  
 Herrn, preist All im Land Je ho-va, nah und fern, Je ho-va, preist

Lord, through out the land Je ho-va's praise re-cord, Je ho-va's praise re-cord, for  
 Herrn, preist All im Land Je ho-va, nah und fern, Je ho-va, nah und fern, gross

Lord, through out the land Je ho-va's praise re-cord, Je ho-va's praise,  
 Herrn, preist All im Land Je ho-va, nah und fern, Je ho-va, preist

Lord, through out the land Je ho-va's praise re-cord, for full of pow'r  
 Herrn, preist All im Land Je ho-va, nah und fern, denn gross ist Macht

Ped.



senza Rip.

senza Rip.

senza Rip.

senza Rip.

Je - ho - vah's praise re - cord, through - out the land Je - ho - vah's praise re - cord,  
 Je - ho - va, nah und fern, preist All' im Land Je - ho - va, nah und fern,  
 full of mer - cy is the Lord, of mer - cy is the Lord, through - out the  
 ist die Gna - de un - sers Herrn, die Gna - de un - sers Herrn, preist All' im  
 Je - ho - vah's praise re - cord, through - out the land Je - ho - vah's praise, Je - ho - vah's praise re -  
 Je - ho - va, nah und fern, preist All' im Land Je - ho - va, Je - ho - va, nah und  
 and mer - cy is the Lord, through - out the land Je - ho - vah's praise re -  
 und Gna - de un - sers Herrn, preist All' im Land Je - ho - va, nah und

senza Rip.

land Je - ho - vah's praise re - cord, for full of pow'r and mer - cy is the Lord,  
 Land Je - ho - va, nah und fern, denn gross ist Macht und Gna - de un - sers Herrn,  
 cord, fern, through - out the  
 preist All' im  
 cord, for full of pow'r and mer - cy is the Lord, full of pow'r is the Lord,  
 fern, denn gross ist Macht und Gna - de un - sers Herrn, gross die Macht un - sers Herrn,



through out the land Je - ho - vah's praise re - cord, for  
 preist All' im Land Je - ho - va, nah und fern, denn

land Je - ho - vah's praise, Je - ho - vah's praise re - cord,  
 Land Je - ho - va, preist Je - ho - va, nah und fern,

through out the land Je - ho - vah's praise re - cord, for full of pow'r and mer - cy is the  
 preist All' im Land Je - ho - va, nah und fern, denn gross ist Macht und Gna - de un - sers

full of pow'r and mer - cy is the Lord, through out the land Je - ho - vah's  
 gross ist Macht und Gna - de un - sers Herrn, preist All' im Land Je - ho - va,

full of pow'r is the Lord, through out the land Je - ho - vah's praise, through out the  
 gross die Macht un - sers Herrn, preist All' im Land Je - ho - va, preist All' im

through out the land Je - ho - vah's praise re - cord, Je - ho - vah's  
 preist All' im Land Je - ho - va, nah und fern. Je - ho - va.

Lord!  
 Herru!



Violino II.

Viola I.

Viola II.

Oboe I.

Oboe II.

Bassons.

pow'r re - cord, through out the land Je - ho - vah's  
 nah und fern, preist All' im Land Je - ho - va,

land Je - ho - vah's pow'r re - cord, through out the land Je - ho - vah's  
 Land Je - ho - va, nah und fern, preist All' im Land Je - ho - va,

praise. Je - ho - vah's praise re - cord, for full of powr, for full of  
 preist Je - ho - va, nah und fern, denn gross ist Macht, denn gross ist

through out the land Je - ho - vah's praise re - cord, for full of  
 preist All' im Land Je - ho - va, nah und fern, denn gross ist

praise re - cord, Je - ho - vah's praise re - cord, for full of  
 nah und fern, Je - ho - va, nah und fern, denn gross ist

land Je - ho - vah's praise re - cord, through out the land Je - ho - vah's  
 Land Je - ho - va, nah und fern, preist All' im Land Je - ho - va,

praise. Je - ho - vah's praise re - cord, through out the land Je - ho - vah's  
 preist Je - ho - va, nah und fern, preist All' im Land Je - ho - va,

through out the land Je - ho - vah's praise re - cord, for full of  
 preist All' im Land Je - ho - va, nah und fern, denn gross ist

con Rip.

Org. I.

Org. II.

*f*



praise re - cord, for full of pow'r and mer - cy is the Lord,  
 nah und fern, denn gross ist Macht und Gna - de un - sers Herrn,

praise re - cord, for full of pow'r and mer - cy is the Lord, through -  
 nah und fern, denn gross ist Macht und Gna - de un - sers Herrn, preist

pow'r and mer - cy is the Lord, through - out the land, through - out the land Je -  
 Macht und Gna - de un - sers Herrn, preist All' im Land, preist All' im Land Je -

pow'r and mer - cy is the Lord, through - out the land Je -  
 Macht und Gna - de un - sers Herrn, preist All' im Land, preist All' im Land Je -

pow'r, for full of pow'r and mer - cy is the Lord, through -  
 Macht, denn gross ist Macht und Gna - de un - sers Herrn, preist

praise, Je - ho - vah's praise, through - out the land Je -  
 preist Je - ho - va, preist, preist, All' im Land, preist All' im Land Je -

praise Je - ho - vah's praise re - cord, through out the land, through - out the land Je -  
 preist Je - ho - va, nah und fern, preist All' im Land, preist All' im Land Je -

pow'r and mer - cy is the Lord, through - out the land Je -  
 Macht und Gna - de un - sers Herrn, preist All' im Land, preist All' im Land Je -

The piano accompaniment consists of two systems of staves. The first system includes the right-hand (treble) and left-hand (bass) parts. The second system continues the accompaniment with more complex chordal textures and melodic lines in both hands.



through out the land Je - ho - vah's praise re - cord, for full of pow'r, of  
 preist All' im Land Je - ho - va, nah und fern, denn gross ist Macht, ist

- out the land Je - ho - vah's praise, Je - ho - vah's praise, Je - ho - vah's praise re - cord,  
 All' im Land Je - ho - va, preist Je - ho - va, preist Je - ho - va, nah und fern,

- ho - vah's praise re - cord, for full of pow'r, for full of pow'r and mer - cy  
 - ho - va, nah und fern, denn gross ist Macht, denn gross ist Macht, und Gna - de

- ho - vah's praise re - cord, for full of pow'r, for full of pow'r,  
 - ho - va, nah und fern, denn gross ist Macht, denn gross ist Macht,

- out the land Je - ho - vah's praise, Je - ho - vah's praise re - cord, for full of  
 All' im Land Je - ho - va, preist Je - ho - va, nah und fern, denn gross ist

- ho - vah's praise re - cord, for full of pow'r, for full of pow'r and mer - cy  
 - ho - va, nah und fern, denn gross ist Macht, denn gross ist Macht, und Gna - de

- ho - vah's praise re - cord, for full of pow'r, for full of pow'r and mer - cy  
 - ho - va, nah und fern, denn gross ist Macht, denn gross ist Macht, und Gna - de

- ho - vah's praise re - cord, for full of pow'r, for full of pow'r,  
 - ho - va, nah und fern, denn gross ist Macht, denn gross ist Macht,



The first system of the musical score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The tempo is marked 'Adagio.' The music is in a key with one sharp (F#) and a common time signature. The vocal lines feature long, sustained notes with lyrics underneath.

The second system of the musical score includes lyrics for the vocal parts. The lyrics are: "pow'r, for full of pow'r and mer - cy is the Lord. Macht, denn gross ist Macht und Gna - de un - sers Herrn." The lyrics are repeated across the vocal staves. The piano accompaniment continues with sustained chords and melodic lines.

The third system of the musical score shows the piano accompaniment in more detail. It features complex chordal structures and melodic lines in both the right and left hands. The tempo remains 'Adagio.' The music concludes with a final chord.



SOLOMON.  
Salomo.

Blest be the Lord, who look'd with gra-cious eyes up-on his vas-sal's hum-ble  
Dank dir, o Herr! der gnä-dig du er-schienst zu-dei-nes Knechts be-scheid'-nem

Continuo.

sa-cri-fice, and has with an ap-prov-ing smile my work o'er-paid, and grac'd the pile.  
Op-fer-dienst; der du mit dei-nes Se-gens Strom mein Werk ge-krönt, ge-weiht den Dom.

*Larghetto, ed un poco piano.*

Violino I.  
Violino II.  
SOLOMON.  
Salomo.  
Bassi.

senza Rip.

*Larghetto.*

Pianoforte.

*mf*

What though I trace each herb and flow'r, that drink the morn-ing dew, did  
Er-forscht' ich gleich jed' Gras und Blum; die hold im Thau-schmuck lacht, und

(P)



I not own Je - ho - vah's pow'r, how vain were all I knew, how vain, how vain were all I knw, how  
 kenn - te nicht Je - ho - va's Macht, wie ei - tel wär'mein Ruhm, wie ei - tel, wie ei - tel wä - re all mein

*pp* *pp* *tr* *(tr)* *tr*

6 4 6 7 6

vain, how vain were all I knew! what though I trace each herb and  
 Ruhm, wie ei - tel wär'mein Ruhm! er - forsch't'ich gleich jed' Gras und

*tr*

flow'r, that drinks the morn'ing dew, did I not own Je - ho - vah's pow'r, how  
 Blum; die hold im Thauschmuck lacht, und kenn - te nicht Je - ho - va's Macht, wie



vain were all I knew, how vain were all I knew, how vain, how vain, how vain were all I knew,  
 ei - tel wär'mein Ruhm, wie ei - tel wä - re all mein Ruhm, wie ei - tel wä - re all mein Ruhm,

how vain were all I knew!  
 wie ei - tel wär'mein Ruhm!

*con Rip.*  
*p* *f*

*con Rip.*  
*p* *f*

Say what's the rest but emp - ty boast, the  
 Was blie - be mir als lee - rer Tand, des

*senza Rip.*  
*p*

*p*

*Fine.*



pe - dant's id - le claim, the pe - dant's id - le claim, who hav - ing all the sub - stance lost at -  
 Tho - ren Schein - ge - winn, des Tho - ren Schein - ge - winn, der nie der Din - ge Geist und Sinn, nur

- tempts to grasp a name, the pe - dant's id - le claim, the pe - dant's id - le  
 Nam' und Wört ge - kannt, des Tho - ren Schein - ge - winn, des Tho - ren Scheinge -

claim, who hav - ing all the sub - stance lost at - tempts to grasp a name, at - tempts to grasp - a name.  
 - winn, der nie der Din - ge Geist und Sinn, nur Nam' und Wört ge - kannt, nur Nam' und Wört - ge - kannt.

*Da Capo.*



80 SOLOMON.  
Salomo.

And see my Queen, my wedded love, you soon my ten-der-ness shall prove; a pa-lace shall e-rect its head, of ce-dar  
 Seht da, mein Weib, mein Trost und Stolz! Dich soll mein nächstes Werk er-höhn; ein Prachtbau soll von Ce-dern holz, mit Gold ge-

built, with gold bespread; me thinks the work is now be-gun, the ax resounds on Lebanon, and see, be-deck'd with can-vass wings,  
 ziert, für dich erstehn. Das Werk be-gann mit Ei-fer schon: die Axterschallt im Libanon, und sieh wie rasch und leicht beschwingt

the dancing ves-sel lightly springs, while Ophir's mines, well pleas'd, dis-close the wealth that in their en-trails glows.  
 das flin-ke Schiff zum Ha-fen dringt, dem Ophir's Mi-ne wil-lig zollt den Schatz von E-del-stein und Gold.

*Allegro.*  
senza Rip. per tutto.

Violini  
unisoni.  
QUEEN.  
Königin.  
(Soprano.)  
Bassi.

Pianoforte.

*Allegro.*

Bless'd the day when first my eyes saw the wisest of the wise!  
 Heil dem Tag, da ich ge-schaut ihn, der Weis-heit glänzend Bild!

(p)

bless'd the day when I was led to ascend the nup-tial bed,  
 Heil dem Tag, da ich ver-hüllt ihm ge-naht im Schmuck der Braut,



*p* *pp*

bless'd the day, Heil dem Tag, bless'd the day Heil dem Tag, when I was led da ich ver\_hüllt

*p*

to as\_cend ihm ge\_nah

*f* *tr*

the nup\_tial bed! im Schmuck der Braut!

bless'd the day Heil dem Tag,

*p*

*p*

when first my eyes da ich ge\_schaut saw the wi\_sest ihn, der Weisheit of the wise! glän\_zend Bild! bless'd the day Heil dem Tag, when I was led da ich ver\_hüllt to as\_cend ihm ge\_nah



the nup - tial bed, im Schmuck der Braut, bless'd the day, Heil dem Tag, bless'd the day Heil dem Tag, when I was led da ich ver-hüllt

to as\_cend ihm ge-naht the nup - tial bed, im Schmuck der Braut, colla parte.

bless'd the day Heil dem Tag, when I was led da ich ver-hüllt to as\_cend ihm ge-naht the nup - tial bed, im Schmuck der Braut, to as\_cend ihm ge-naht in nup - tial bed! im Schmuck der Braut! tr

ritard. colla parte.

a tempo.



*Un poco più lento.*

But com - plete - ly bless'd the day, on my bo - som as he lay, when he  
*A - ber* *zwe - fach Heil dem* *Tag,* *da er* *mir am Bu - sen* *lag,* *mei - ne*

call'd my charms di - vine, vow - ing to be on - ly mine, vow - ing to be on - ly mine, on my  
*Rei - ze gött - lich* *fand* *und sich* *e - wig mir ver -* *band,* *und sich* *e - wig mir ver -* *band,* *da er*

bo - som as he lay, when he call'd my charms di - vine, vow - ing to be on - - ly mine.  
*mir am Bu - sen* *lag,* *mei - ne* *Rei - ze gött - lich* *fand* *und sich e - wig* *mir - - ver -* *band.*

*Dal Segno.*



Thou fair in - ha - bi - tant of Nile, re - joice thy lov - er with a smile! Oh monarch! with each vir - tue  
*Wie süß, Du Für - sten - kind vom Nil, ist dei - ner Blicke lieb - lich Spiel! Ge - bie - ter! al - ler Tu - gend*

blest, the brightest star that gilds the east; no joy I know be - neath the sun, but what's compriz'd in  
*reich, dem hell - sten Stern im O - sten gleich! kein Glück der Er - de macht mich froh, als das mir ward in*

So - lo - mon. With thee, how quick - ly fled the win - ter's night, and short is sum - mer's length of light.  
*Sa - lo - mo. Mit dir, wie schnell ver - fliegt des Win - ters Nacht, wie rasch des Som - mer - ta - ges Pracht.*

*Andante.*

Violino I. *senza Rip.* *con Rip.*

Violino II.

QUEEN.  
Königin.

SOLOMON.  
Salomo.

Bassi. *senza Rip.* *con Rip.*

Pianoforte. *Andante con moto.* *pf* *f*

Wel - come as the dawn of day to the pil - grim on his  
*Lieb - lich, wie des Ta - ges Pracht ei - nem Wandrer in der*

*senza Rip.* *p*



way, whom the darkness caus'd to stray, is my love-ly king to me;  
 Nacht auf ver-lor-nem Pfa-de lacht, leuchtest du, o Kō-nig, mir;

Myr-tle grove, or ro-sy  
 Myr-ten-blüt' und Ro-sen-

*con Rip.*  
*con Rip.*  
*senza Rip.*  
*mf*  
*r*  
*tr*

shade, breath-ing o-dors through the glade to re-fresh the vil-lage maid, yields in sweets, my queen, to  
 -hain, Duft-hauch ath-mend bei dem Rain, Hirt' und Hir-tin zu er-frew'n, weicht, lieb Herz, an Sü-sse

wel-come as the dawn of day is my love-ly king to  
 lieb-lich wie des Ta-ges Pracht leuch-test du, o Kō-nig.

thee,  
 dir, myr-tle grove, or ro-sy  
 Myr-ten-blüt' und Ro-sen-

*con Rip.*  
*con Rip.*  
*senza Rip.*  
*mf*  
*mp*



me, wel - come as the dawn of day is my love - ly king to me,  
 mir, lieb - lich wie des Ta - ges Pracht leuch - test du, o Kö - nig, mir.

shade, yields in sweets, my queen, to thee, yields in sweets, my queen, to  
 - hain, weicht, lieb Herz, an Sü - sse dir, weicht, lieb Herz, an Sü - sse dir,

*con Rip.*

*mf*

*senza Rip.*

myr - tle grove, or ro - sy shade, yields in sweets, my queen, to thee, yields in sweets, my queen, to  
 Myr - ten - blüt' und Ro - sen hain weicht, lieb Herz, an Sü - sse dir, weicht, lieb Herz, an Sü - sse

*p*

wel - come as the dawn of  
 lieb - lich wie des Ta - ges

day, Pracht, wel - come as the dawn of day to the pil - grim on his  
 lieb - lich, wie des Ta - ges Pracht ei - nem Wandrer in der

thee, myr - tle grove, or ro - sy shade, breath - ing o - dors through the glade to re -  
 dir, Myr - ten - blüt' und Ro - sen hain, Duft - - - hauch ath - mend bei dem Rain, Hirt' und



way, whom the dark-ness caus'd to stray, is my love-ly king to me,  
 Nacht auf ver-lor-nem Pfa-de lacht, leuch-test du, o Kö-nig, mir,  
 - fresh the vil-lage maid, yields in sweets, my queen, to  
 Hir-tin zu er-freu'n, weicht, lieb Herz, an Sü-sse

my king, my king, is my love-ly king to  
 o Herr, o Herr, leuch-test du, o Kö-nig,  
 thee, my queen, my queen, yields in sweets, my queen, to  
 dir, lieb Herz, lieb Herz, weicht, lieb Herz, an Sü-sse

me, welcome as the dawn of day  
 mir, lieb-lich wie des Ta-ges Pracht  
 thee, myrtle grove, or ro-sy  
 dir, Myrten-blüt' und Ro-sen.

con Rip. senza Rip. p senza Rip. p



is my love - ly king to me, wel - come as the dawn of  
 leuch - test du, o Kö - nig, mir, lieb - lich wie des Ta - ges

shade, yields in sweets, my queen, to thee, yields in sweets, my queen, to thee, yields in sweets, my queen, to  
 - hain, weicht, lieb Herz, an Sü - sse dir, weicht, lieb Herz, an Sü - sse dir, weicht, lieb Herz, an Sü - sse

day is my love - ly king to me, wel - come as the dawn of day to the  
 Pracht leuchtest du, o Kö - nig, mir, lieb - lich wie des Ta - ges Pracht ei - nem

thee, myr - tle grove, or ro - sy shade, breath - ing o - dors through the  
 dir, Myr - ten - blüt' und Ro - sen hain, Duft - hauch ath - mend bei dem

pil - grim, to the pil - grim on his way, is my love - ly king to  
 Wandrer, ei - nem Wandrer in der Nacht leuch - test du, o Kö - nig,

glade to re - fresh the vil - lage maid, yields in sweets, my queen, to thee,  
 Rain, Hirt' und Hir - tin zu er - freu'n, weicht, lieb Herz, an Sü - sse dir,



me, my king, my king, is my love - ly - king to  
 mir, o Herr, o Herr, leuch - test du, o - Kö - nig,  
 my queen, my queen, yields in sweets, my queen, to  
 lieb Herz, lieb Herz, weicht, lieb Herz, an Sü - sse

*Adagio.*

me, my king, is my love - ly - king to  
 mir, o Herr, leuch - test du, o - Kö - nig,  
 thee, my queen, yields in sweets, my queen, to  
 dir, lieb Herz, weicht, lieb Herz, an Sü - sse

*ritard.*

*colla parte.*

*con Rip.*

me.  
 mir.  
 thee.  
 dir. *f*

*con Rip.*



ZADOK.

Vain are the tran-sient beau-ties of the face, where vir-tue fails to a-ni-mate each grace;  
*Arm ist die flücht'ge Schönheit der Ge-stalt, wo Tu-gend fehlt, des Herzens All-ge-walt;*

Continuo.

bright and more bright her ra-diant form appears, nor dreads the can-ker'd tooth of rol-ling years: o'er such a  
*leuch-tend er-glänzt ihr strahlend An-ge-sicht, ihr droht der gift'ge Zahn der Jah-re nicht: solch ein Ge-*

part-ner com-fort spreads her wing, and all our life (is) one per-pe-tual spring.  
*-nos-se schirmt mit eh'r-nem Schild; all un-ser Sein ist ew'-gen Früh-ling's Bild.*

*Andante.*

Violini unisoni.

senza Rip.

ZADOK.

Bassi.

(senza Rip.)

*Andantino.*

Pianoforte.

*mf*

In-dulge thy faith and wed-ded truth with the fair part-ner  
*O thei-le Treu-und Lie-bes-schwur mit der Ge-fähr-tin der*

*p*



of thy youth, *Ju-gend nur,* in - dulse thy faith and wed - ded truth  
*o thei - le Treu - und Lie - bes - schwur*

*colla parte.*

with the fair part - ner of thy youth, with the fair part -  
*mit der Ge - führ - tin der Jugend nur, mit der Ge - führ -*

- ner of thy youth; she's  
*- tin der Ju-gend nur; sie*

*colla parte. f*

e - ver con - stant, e - ver kind, like the young roe, or lo - ving hind, like the young roe, or  
*bleibt stets treu, bleibt im - mer gut, wie die Ga - zel - le der trau - ten Brut, wie die Ga - zelle der*

*p*

6/4 2/4 6/8



lo - ving hind, she's e - ver con - stant, e - ver kind, e - ver con - stant, e - ver - kind,  
 trauten Brut, sie bleibt stets treu, bleibt im - mer gut, bleibt stets treu, bleibt im - mer - gut,

like the young roe, — or lo - ving hind, — like — the roe, — or lo - ving hind,  
 wie die Ga - zelle der tra - ten Brut, wie die Ga - zelle der tra - ten Brut,

like the young roe. — or lo - ving hind.  
 wie die Ga - zelle der tra - ten Brut.

*mf*

In - dulge thy faith and wed - ded truth, in - dulge thy faith and wed - ded truth  
 O thei - le Treu - und Lie - bes - schwur, o thei - le Treu - und Lie - bes - schwur

*mp*



with the fair part - ner of thy youth; she's e - ver con - stant, e - ver kind, like the young roe,  
mit der Ge - fähr - tin der Ju - gend - nur; sie bleibt stets treu, bleibt im - mer gut, wie die Ga - zel - le

or lo - ving hind, or lo -  
der trauten Brut, der trau -

ving hind, like the young roe, or lo - ving hind.  
ten Brut, wie die Ga - zel - le der trau - ten Brut.

*Adagio.* *con Rip.* *f*

*Adagio.* *a tempo.* *f*

*colla parte.*



SOLOMON.  
Salomo.

My blooming fair, come, come a-way, my love ad-mits of no de-lay.  
Mein blü-hend Weib, komm, komm mit mir! mein Herz ruft sehn-sucht-voll nach dir.

*Andante.*

Violini unisoni.

SOLOMON.  
Salomo.

Bassi.

senza Rip.

senza Rip.

*Andantino.*

Pianoforte.

Haste, haste to the ce-dar  
Komm, komm zu dem Ce-dern-

grove,  
-hain,  
haste, haste to the ce-dar grove, where fra-grant spi-ces  
komm, komm zu dem Ce-dern-hain, wo Duft-ge-wür-ze



bloom, and am' - rous tur - tles love, be - neath the plea - sing - gloom, and am' - rous tur - tles  
 blübn, wo Tau - ben ko - send glübn im dü - stern Zwie - licht - schein, wo Tau - ben ko - send

love, and am' - rous tur - tles love, love,  
 glübn, wo Tau - ben ko - send, ko -

- be - neath the plea - sing - gloom; haste, haste to the ce - dar  
 - send glübn im Zwie - licht - schein; komm, komm zu dem Ce - dern -

grove, where fra - grant spi - ces bloom, and am' - rous tur - tles love, - be - neath the plea - sing  
 - hain, wo Duft - ge - wür - ze blübn, wo Tau - ben ko - send glübn - im dü - stern Zwie - licht -



gloom, and am' - rous tur, - tles love, and am' - rous tur - tles  
 -schein, wo Tau - ben ko - send glühn, wo Tau - ben ko - send

love, be' - neath the plea - sing gloom, and  
 glühn im dü - stern Zwie - licht - schein, wo

am' - rous tur - tles love be - neath the plea - sing gloom,  
 Tau - ben ko - send glühn im dü - stern Zwie - licht - schein,

*ritard.* *con Rip. a tempo.* *mf*



senza Rip.

while tink - ling down the hill a - void - ing hate - ful day, the lit - tle murm'ring  
 wo per - lend aus dem Grün, das sie ver - barg dem Licht, die Quel - le mur - melnd

*Fine.*

rill in whis - pers glides a - way, in whis - pers glides a -  
 bricht und flü - sternd fließt da - hin, und flü - sternd fließt da -

- way, the lit - tle murm'ring rill in whis - pers glides a - way, in whis - pers glides, in whis - pers glides a -  
 - hin, die Quel - le mur - melnd bricht und flü - sternd fließt da - hin, und flü - sternd fließt, und flü - sternd fließt da -

way. Haste to the ce - dar grove, where fragrant spi - ces bloom, and am' - rous tur - tles  
 - hin. Komm zu dem Ce - dern hain, wo Duft - ge - wür - ze blühen, wo Tau - ben ko - send

*Dal Segno.*



QUEEN.  
Königin.

When thou art ab - sent from my sight, the court I shun, and loath the light.  
Ist fern von mir dein An - ge - sicht, hass' ich den Tag und flich' das Licht.

Continuo.

*Larghetto.* *tr*

Violino I.  
senza Rip. per tutto.

Violino II.

Viola.

QUEEN.  
Königin.

Bassi.  
senza Rip.

Pianoforte.  
*pf*

*Larghetto.* *tr*

With thee th'un - shel - ter'd moor I tread, nor once of fate com - plain,  
Mit dir durch Moor, durch Wü - sten - sand hin wandr' ich ob - dach - los,

*p*

*colla parte.*



the burn - ing - suns flash'd round my head, and cleav'd the  
 das Haupt um - glüht vom Son - nen - brand, ver - dorrt der

bar - ren plain. Thy love - ly form a - lone I prize, 'tis - thou that  
 Er - de Schoos: dein treu - er Arm hält mich in Hut, du - bist mein

canst im - part con - ti - nual plea - sure to my eyes, and  
 Schirm und Schild, dess An - blick mir - das Herz mit Muth, and mit



glad - ness to my heart, con - ti - nual plea - sure to my eyes,  
*Kraft die Brust er - füllt, dess An - blick mir das Herz mit Muth,*

*cresc.*

and glad - ness to my heart.  
*mit Kraft die Brust er - füllt.*

*mf* *f* *p* *colla parte.* *ten.*

ZADOK.

Search round the world, there ne - ver yet was seen so wise a monarch, or so chaste a queen.  
*Durch - forscht die Welt: nie ward zu - vor ge - sehn solch treu - es Bündniss, solchein ed - les Paar.*

Continuo.



CHORUS.

Traversa I. II.

Violino I. *senza Rip.*

Violino II.

Viola I. II.

SOPRANO I.

SOPRANO II.

ALTO.

TENORE.

BASSO.

Tutti Bassi. *senza Rip.*

Pianoforte. *Andantino.*

This system contains the first four measures of the chorus. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins I & II, Violas, Cellos, Double Basses) play a rhythmic accompaniment. The vocal parts (Soprano I & II, Alto, Tenor, Bass) are mostly silent in this section. The piano part features a steady accompaniment in the right hand and a more active line in the left hand. Dynamics include *f* for the piano and *pp* for the strings.

This system contains measures 5 through 8 of the chorus. The piano part becomes more prominent with a *p* dynamic. The strings continue with their accompaniment, with some parts marked *pp*. The vocal parts remain silent. The piano part features a steady accompaniment in the right hand and a more active line in the left hand. Dynamics include *p* for the piano and *pp* for the strings.



This musical score is for a piece in E major and 2/4 time, spanning page 102. The score is divided into two systems, each containing a piano part and an orchestral part. The piano part is characterized by intricate, rapid sixteenth-note passages, often with slurs and accents, and includes a 'p' (piano) dynamic marking. The orchestral part consists of multiple staves, including woodwinds, brass, and strings, with various rhythmic patterns and dynamics. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 2/4.



The musical score is arranged in three systems. The first system includes a vocal line with the instruction *con Rip.* and a piano accompaniment. The second system continues the piano accompaniment with a *mf* dynamic marking. The third system features the vocal line with lyrics in both English and German. The English lyrics are: "May no rash in - tru - der dis - turb their soft hours; to". The German lyrics are: "Nie trüb' euch ein Un - hold den Frie - den bei Nacht! schnellt". The piano accompaniment continues throughout the vocal lines.

*con Rip.*

*mf*

May no rash in - tru - der dis - turb their soft hours; to

Nie trüb' euch ein Un - hold den Frie - den bei Nacht! schnellt

May no rash in - tru - der dis - turb their soft hours; to

Nie trüb' euch ein Un - hold den Frie - den bei Nacht! schnellt

May no rash in - tru - der dis - turb their soft hours; to

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form fra - - grant pil - lows, a - rise, oh ye flow'rs! ye ze - phirs, soft-breathing, their  
 duf - tend ihr La - ger, o Blu - men voll Pracht, um - weht sie, Ze - phy - re, mit  
 form fra - - grant pil - lows, a - rise, oh ye flow'rs! ye ze - phirs, soft-breath - ing, their  
 duf - tend ihr La - ger, o Blu - men voll Pracht, um - weht sie, Ze - phy - re, mit  
 form fra - - grant pil - lows, a - rise, oh ye flow'rs! ye ze - phirs, soft-breath - ing, their

slum - bers pro - long, while night - in - gales lull them to sleep with their song,  
 lin - dem Um - fang, ihr Nach - ti - gal - len lullt sie in Schlum - mer mit Sang,  
 slum - bers pro - long, while night - in - gales lull them to sleep with their song,  
 lin - dem Um - fang, ihr Nach - ti - gallen lullt sie in Schlum - mer mit Sang,  
 slum - bers pro - long, while night - in - gales lull them to sleep with their song,

senza Rip.



ye ze - phirs, soft breath - ing, their  
 um - weht sie, Ze - phy - re, mit  
 ye ze - phirs, soft breath - ing, their

senza Rip.

slum - bers pro - long, while night in - gales - lull them to  
 ihr Nach - ti - gal - len lullt sie in sleep, - to sleep, - to  
 lin - dem Um - fang, Schlummer, in Schlummer, in  
 slum - bers pro - long,



sleep with their song, while night-in-gales lull them to sleep with their song,  
*Schlum - mer mit Sang,* *con Rip.* *senza Rip.*  
 night-in-gales lull them, *Nach - ti - gal - len lullt sie, ihr* *Nach - ti - gal - len lullt sie in* *Schlum - mer mit Sang,*  
 sleep with their song, while night-in-gales lull them to sleep with their song,  
*Schlum - mer mit Sang,* *con Rip.* *senza Rip.*  
*ihr* *Nach - ti - gal - len lullt sie in* *Schlum - mer mit Sang,*  
 while night-in-gales lull them to sleep with their song,  
*con Rip.* *senza Rip.*

ye ze - phirs, soft - breath - ing, their  
 um - weht sie, *Ze - phy - re, mit*  
 ye ze - phirs, soft - breath - ing, their  
*senza Rip.*



while night-in-gales lull them to sleep with their song,  
 ihr Nach-ti-gallen lullt sie in Schlum-mer mit Sang,

slum-bers pro-long,  
 lin-dem Um-fang,

slum-bers pro-long,

while night-in-gales— lull them to sleep— with their song,— while  
 ihr Nach-ti-gal-len lullt sie in Schlum-mer mit Sang,—

sleep with their song, while night-in-gales— lull them, ihr  
 Schlum-mer mit Sang, ihr Nach-ti-gal-len lullt sie,

night-in-gales— lull them to sleep,— to sleep,— to sleep with their song, while  
 Nach-ti-gal-len lullt sie in Schlum-mer, in Schlum-mer, in Schlum-mer mit Sang,







*con Rip.*

night-in-gales— lull them, while night-in-gales— lull— them to sleep with their song, ye  
 Nach-ti-gal-len lullt sie, ihr Nach-ti-gal-len lullt— sie in Schlum-mer mit Sang, um-  
 sleep with their song, while night-in-gales— lull them to sleep with their song, ye  
 Schlum-mer mit Sang,  
 song, ihr Nach-ti-gal-len lullt— sie in Schlum-mer mit Sang, um-  
 Schlum-mer mit Sang,  
 sleep with their song, while night-in-gales— lull them to sleep with their song, ye  
 Schlum-mer mit Sang,

*con Rip.*

ze-phirs, soft-breath-ing, their slum-bers pro-long,  
 -weht sie, Ze-phy-re, mit lin-dem Um-fang,  
 ze-phirs, soft-breath-ing, their slum-bers pro-long,  
 -weht sie, Ze-phy-re, mit lin-dem Um-fang,  
 ze-phirs, soft-breath-ing, their slum-bers pro-long,



while night-in-gales lull them to sleep, to  
 ihr Nach-ti-gallen, lullt sie in Schlum-mer, in

while night-in-gales lull them to sleep, to  
 ihr Nach-ti-gallen, lullt sie in Schlum-mer, in

while night-in-gales lull them to sleep, to  
 ihr Nach-ti-gallen, lullt sie in Schlum-mer, in

senza Rip.  
 p

sleep with their song.  
 Schlummer mit Sang.

sleep with their song.  
 Schlummer mit Sang.

sleep with their song.  
 Schlummer mit Sang.

senza Rip.  
 pp ritard.  
 ben marcato.

pp



## ACT II.

## CHORUS.

*Allegro.*

Tromba I. II.

Corno I. II.

Timpani.

Oboe I. *senza Rip.*

Oboe II.

Bassons tutti.

Violino I.

Violino II.

Viola I.

Viola II.

SOPRANO I.

ALTO I.

TENORE I.

BASSO I.

SOPRANO II.

ALTO II.

TENORE II.

BASSO II.

Organo, e Tutti Bassi. *senza Rip.*

Organo.

*Allegro.*

Pianoforte.



The image displays a page of a musical score, page 112, for a multi-instrument ensemble. The score is organized into several systems of staves. The top system consists of five staves: three grand staves (treble, alto, and bass clefs) and two smaller staves (likely for woodwinds or strings). The second system contains six staves, with the first staff marked "senza Rip." (without repeat). This system includes two grand staves and four smaller staves. The third system consists of five staves, including two grand staves and three smaller staves. The fourth system has five staves, with two grand staves and three smaller staves. The fifth system contains five staves, including two grand staves and three smaller staves. The sixth system has five staves, including two grand staves and three smaller staves. The seventh system consists of five staves, including two grand staves and three smaller staves. The eighth system has five staves, including two grand staves and three smaller staves. The ninth system contains five staves, including two grand staves and three smaller staves. The tenth system has five staves, including two grand staves and three smaller staves. The eleventh system consists of five staves, including two grand staves and three smaller staves. The twelfth system has five staves, including two grand staves and three smaller staves. The thirteenth system contains five staves, including two grand staves and three smaller staves. The fourteenth system has five staves, including two grand staves and three smaller staves. The fifteenth system consists of five staves, including two grand staves and three smaller staves. The sixteenth system has five staves, including two grand staves and three smaller staves. The seventeenth system contains five staves, including two grand staves and three smaller staves. The eighteenth system has five staves, including two grand staves and three smaller staves. The nineteenth system consists of five staves, including two grand staves and three smaller staves. The twentieth system has five staves, including two grand staves and three smaller staves. The score includes various musical notations such as notes, rests, and dynamic markings like "tr" (trill).



The musical score is arranged in systems. The top system includes vocal staves and piano accompaniment. The middle system contains the vocal line with lyrics in English and German. The bottom system shows the piano accompaniment with dynamic markings.

*con Rip. per tutto.*

From the cen\_sor cur\_ling rise grate\_ful in\_cence to the skies;  
 Vom Al\_ta\_re wal\_lend weh'n Wöl\_ken Weih\_rauchs zu den Höh'n:

From the cen\_sor cur\_ling rise grate\_ful in\_cence to the skies;  
 Vom Al\_ta\_re wal\_lend weh'n Wöl\_ken Weih\_rauchs zu den Höh'n:

From the cen\_sor cur\_ling rise grate\_ful in\_cence to the skies;  
 Vom Al\_ta\_re wal\_lend weh'n Wöl\_ken Weih\_rauchs zu den Höh'n:

From the cen\_sor cur\_ling rise grate\_ful in\_cence to the skies;  
 Vom Al\_ta\_re wal\_lend weh'n Wöl\_ken Weih\_rauchs zu den Höh'n:

*con Rip. per tutto.*

*ff* *mf*



Heaven bles\_ses Da - vid's throne,  
 Gottes Se - gen schirmt den Thron,  
 Heaven bles\_ses Da - vid's throne,  
 Gottes Se - gen schirmt den Thron,  
 Heaven bles\_ses Da - vid's throne,  
 Gottes Se - gen schirmt den Thron,

Org. o Man. I. *mp*      Org. o Man. II.







So - lo - mon, hap - py, hap - py, hap - py So - lo - mon, hap - py, hap - pi:  
 Sa - lo - mo, hap - py, hap - py, hap - py So - lo - mon, hap - py, hap - pi:  
 se - lig, se - lig, se - lig Sa - lo - mo! se - lig, se - lig!

So - lo - mon, hap - py, hap - py, hap - py So - lo - mon, hap - py, hap - py!  
 Sa - lo - mo, hap - py, hap - py So - lo - mon, hap - py, hap - py!  
 hap - py, hap - py So - lo - mon, se - lig, se - lig Sa - lo - mo! se - lig, se - lig!  
 se - lig, se - lig Sa - lo - mo, hap - py, hap - py So - lo - mon, hap - py, hap - py!  
 hap - py, hap - py So - lo - mon, hap - py, hap - py So - lo - mon, hap - py, hap - py!  
 se - lig, se - lig Sa - lo - mo, se - lig, se - lig Sa - lo - mo! se - lig, se - lig!

*Ped.*

*f* *pff* *p* *pff* *p*



Heaven blesses Da - vid's throne, hap - py, happy, happy So - lo - mon,  
 Gottes Se - gen schirmt den Thron, se - lig, se - lig, se - lig Sa - lo - mo,  
 Heaven blesses Da - vid's throne, hap - py, happy, happy So - lo - mon,  
 Gottes Se - gen schirmt den Thron, se - lig, se - lig, se - lig Sa - lo - mo,  
 Heaven bles - ses Da - vid's throne,  
 Gottes Se - gen schirmt den Thron,  
 Heaven bles - ses Da - vid's throne,  
 Gottes Se - gen schirmt den Thron,



The musical score consists of several systems. The top system includes vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment for the right and left hands. The lyrics are written below the vocal staves.

**Lyrics:**

Hea-ven blesses Da-vid's throne, hap-py,  
 Got-tes Se-gen schirmt den Thron, se-lig,  
 Hea-ven blesses Da-vid's throne, hap-py,  
 Got-tes Se-gen schirmt den Thron,  
 hap-py, hap-py, hap-py So-lo-mon, Hea-ven blesses Da-vid's throne,  
 se-lig, se-lig, se-lig Sa-lo-mo, Got-tes Se-gen schirmt den Thron,  
 hap-py, hap-py, hap-py So-lo-mon, Hea-ven blesses Da-vid's throne,  
 se-lig, se-lig, se-lig Sa-lo-mo, Got-tes Se-gen schirmt den Thron,







The musical score is arranged in systems. The first system contains vocal staves for Soprano, Alto, Tenor, and Bass, with lyrics in German and English. The second system contains piano accompaniment for the vocal parts. The third system contains piano accompaniment for the organ or piano, marked *tasto solo* and *mf*. The score is in a key with two sharps (D major) and a 4/4 time signature.

**Vocal Lyrics:**  
 Live, live for e - ver, pi - ous Da - vid's son, for e - ver, live for e - - ver, pi -  
 Heil, Heil für im - mer dir, o Da - vid's Sohn, für im - mer, Heil für im - - mer dir,

**Piano Accompaniment:**  
*tasto solo.*  
*mf*



The musical score is arranged in systems. Each system includes a vocal line (Soprano and Alto) and a piano accompaniment (Right and Left Hand). The lyrics are written below the vocal lines.

**System 1:**

Vocal: Live, live for e - ver, live, pi - ous Da - vid's  
 Heil Heil für im - mer, Heil dir, o Da - vid's

Piano: Accompaniment with chords and moving lines.

**System 2:**

Vocal: Live, live for e - ver, pi - ous Da - vid's son, for e - ver live, for e - ver live, Da - vid's son,  
 Heil, Heil für im - mer dir, o Da - vid's Sohn, für im - mer Heil, für im - mer Heil, Da - vid's Sohn,

Piano: Accompaniment with chords and moving lines.

**System 3:**

Vocal: - ous Da - vid's son,  
 o Da - vid's Sohn!

Piano: Accompaniment with chords and moving lines.

**System 4:**

Vocal: Live, live for e - ver, live, pi - ous Da - vid's  
 Heil, Heil für im - mer, Heil dir, o Da - vid's

Piano: Accompaniment with chords and moving lines.

**System 5:**

Vocal: Live, live for e - ver, pi - ous Da - vid's son, for e - ver live, for e - ver live, Da - vid's son,  
 Heil, Heil für im - mer dir, o Da - vid's Sohn, für im - mer Heil, für im - mer Heil, Da - vid's Sohn,

Piano: Accompaniment with chords and moving lines.

**System 6:**

Vocal: - ous Da - vid's son,  
 o Da - vid's Sohn,

Piano: Accompaniment with chords and moving lines.

**System 7:**

Vocal: Live, live for e - ver, live, pi - ous Da - vid's  
 Heil, Heil für im - mer, Heil dir, o Da - vid's

Piano: Accompaniment with chords and moving lines.

**System 8:**

Vocal: Live, live for e - ver, pi - ous Da - vid's son, for e - ver live, for e - ver live, Da - vid's son,  
 Heil, Heil für im - mer dir, o Da - vid's Sohn, für im - mer Heil, für im - mer Heil, Da - vid's Sohn,

Piano: Accompaniment with chords and moving lines.

**System 9:**

Vocal: - ous Da - vid's son,  
 o Da - vid's Sohn,

Piano: Accompaniment with chords and moving lines.

**System 10:**

Vocal: Live, live for e - ver, live, pi - ous Da - vid's  
 Heil, Heil für im - mer, Heil dir, o Da - vid's

Piano: Accompaniment with chords and moving lines.

**System 11:**

Vocal: Live, live for e - ver, pi - ous Da - vid's son, for e - ver live, for e - ver live, Da - vid's son,  
 Heil, Heil für im - mer dir, o Da - vid's Sohn, für im - mer Heil, für im - mer Heil, Da - vid's Sohn,

Piano: Accompaniment with chords and moving lines.

**System 12:**

Vocal: - ous Da - vid's son,  
 o Da - vid's Sohn,

Piano: Accompaniment with chords and moving lines.



son,  
Sohn,

live, live for  
Heil, Heil für

live for e - ver, pi - ous Da - vid's  
Heil für im - mer dir, o Da - vid's

son, for e - ver live, for e - ver  
Sohn, für im - mer Heil, für im - mer

live, for e - ver, Da - vid's son,  
Heil, für im - mer, Da - vid's Sohn,

live, live for e - ver,  
Heil, Heil für im - mer

live, live for e - ver,  
Heil, Heil für im - mer

live, live for e - ver,  
Heil, Heil für im - mer

6 7 6 6 4 7 6 6 4 6



The musical score consists of a piano accompaniment and four vocal parts. The piano part is written in treble and bass clefs with a key signature of two sharps (D major). The vocal parts are arranged in two systems, each with a soprano and bass line. The lyrics are in Latin and German. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

pi-ous Da-vid's son, for e-ver  
dir, o Da-vid's Sohn, für im-mer

live, for e-ver, pi-ous  
Heil, für im-mer dir,

live, Heil,  
live for e-ver, live,  
Heil für immer, Heil,

live, Heil,  
live for e-ver,  
Heil für immer,

live for e-ver,  
Heil für im-mer,

live, pi-ous,  
Heil dir, o

pi-ous Da-vid's son,  
from-mer Da-vid's Sohn,

live, Heil,  
live for e-ver,  
Heil für immer,

pi-ous Da-vid's son, for e-ver  
dir, o Da-vid's Sohn, für im-mer

live, for e-ver, pi-ous  
Heil, für im-mer dir,

live, Heil,  
live for e-ver, live,  
Heil für immer, Heil,

live, Heil,  
live for e-ver,  
Heil für immer,

live for e-ver,  
Heil für im-mer,

live, pi-ous,  
Heil dir, o

pi-ous Da-vid's son,  
from-mer Da-vid's Sohn,

live, Heil,  
live for e-ver,  
Heil für immer,

2 6 7 6



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

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

live, Heil, live for e-ver, Heil für im-mer, Heil für im-mer, Heil für im-mer, Heil für im-mer, Heil für im-mer, Heil für im-mer

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

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

live, Heil, live for e-ver, Heil für im-mer, Heil für im-mer, Heil für im-mer, Heil für im-mer, Heil für im-mer, Heil für im-mer

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

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

live, Heil, live for e-ver, Heil für im-mer, Heil für im-mer, Heil für im-mer, Heil für im-mer, Heil für im-mer, Heil für im-mer

*cresc.*



son, Da - vid's son, hap - py, hap - py So - lo - mon, hap - py, hap - py  
 Sohn, Da - vid's Sohn, hap - py, hap - py So - lo - mon, hap - py, hap - py  
 - - ous Da - vid's son, se - lig, se - lig Sa - lo - mo, se - lig, se - lig  
 o Da - vid's Sohn, se - lig, se - lig Sa - lo - mo, se - lig, se - lig  
 - ver, Da - vid's son, hap - py, hap - py So - lo - mon, hap - py, hap - py  
 mer, Da - vid's Sohn, hap - py, hap - py So - lo - mon, hap - py, hap - py  
 - ver, Da - vid's son, se - lig, se - lig Sa - lo - mo, se - lig, se - lig  
 mer, Da - vid's Sohn, se - lig, se - lig Sa - lo - mo, se - lig, se - lig  
 son, Da - vid's son, hap - py, hap - py So - lo - mon, hap - py, hap - py  
 Sohn, Da - vid's Sohn, hap - py, hap - py So - lo - mon, hap - py, hap - py  
 - ous Da - vid's son, se - lig, se - lig Sa - lo - mo, se - lig, se - lig  
 o Da - vid's Sohn, se - lig, se - lig Sa - lo - mo, se - lig, se - lig  
 - ver, Da - vid's son, hap - py, hap - py So - lo - mon, hap - py, hap - py  
 mer, Da - vid's Sohn, hap - py, hap - py So - lo - mon, hap - py, hap - py  
 - ver, Da - vid's son, se - lig, se - lig Sa - lo - mo, se - lig, se - lig  
 mer, Da - vid's Sohn, se - lig, se - lig Sa - lo - mo, se - lig, se - lig

4 6 7 6

*mf* *mp* *mf*



So\_lo-mon, hap-py, hap-py, hap-py, hap-py So\_lo-mon,  
 Sa\_lo-mo, se-lig, se-lig, se-lig, se-lig Sa\_lo-mo,  
 So\_lo-mon, hap-py, hap-py, hap-py, hap-py So\_lo-mon,  
 Sa\_lo-mo, se-lig, se-lig, se-lig, se-lig Sa\_lo-mo,  
 hap-py, hap-py So\_lo-mon, hap-py, hap-py, hap-py, hap-py  
 se-lig, se-lig Sa\_lo-mo, se-lig, se-lig, se-lig, se-lig  
 hap-py, hap-py So\_lo-mon, hap-py, hap-py, hap-py, hap-py  
 se-lig, se-lig Sa\_lo-mo, se-lig, se-lig, se-lig, se-lig

*mp* *mf* *mp* *mf* *mp* *mf* *mp*



live, live for e - ver, pi - ous Da - vid's son, for e - ver, live for e - ver, pi - ous Da -  
 Heil, Heil für im - mer dir, o Da - vid's Sohn, für im - mer, Heil für im - mer dir, o Da -

live, live for e - ver, live, pi - ous Da -  
 Heil, Heil für im - mer, Heil dir, o Da -

So - lo - mon, live, live for e - ver, pi - ous Da - vid's son, for e - ver, live for e - ver, pi - ous Da -  
 Heil, Heil für im - mer dir, o Da - vid's Sohn, für im - mer, Heil für im - mer dir, o Da -

Sa - lo - mo, live, live for e - ver, live, pi - ous Da -  
 Heil, Heil für im - mer, Heil dir, o Da -

So - lo - mon,  
 Sa - lo - mo,

*mf*















for e - - - ver, pi - ous Da - vid's son! From the  
 für im - - - mer dir, o Da - vid's Sohn! From the

live for e - - - ver, pi - ous Da - vid's son! From Al - -  
 Heil für im - - - mer dir, o Da - vid's Sohn! From Al - -

live for e - - - ver, pi - ous Da - vid's son! From the  
 Heil für im - - - mer dir, o Da - vid's Sohn! From the

pi - ous Da - vid's son, for e - - - ver, pi - ous Da - vid's son! From Al - -  
 dir, o Da - vid's Sohn, für im - - - mer dir, o Da - vid's Sohn! From Al - -

for e - - - ver, pi - ous Da - vid's son! From the  
 für im - - - mer dir, o Da - vid's Sohn! From the

live for e - - - ver, pi - ous Da - vid's son! From Al - -  
 Heil für im - - - mer dir, o Da - vid's Sohn! From Al - -

live for e - - - ver, pi - ous Da - vid's son! From the  
 Heil für im - - - mer dir, o Da - vid's Sohn! From the

pi - ous Da - vid's son, for e - - - ver, pi - ous Da - vid's son! From Al - -  
 dir, o Da - vid's Sohn, für im - - - mer dir, o Da - vid's Sohn! From Al - -

7 6 5 3 4 5

*sf*

*ped.*



The musical score consists of multiple systems. Each system includes a vocal line with lyrics in German and English, and a piano accompaniment. The lyrics are:
   
cen\_sor cur\_ling rise grate - ful in - cence to the skies; Hea - ven bles\_ses
   
\_ta - re wallend wehn Wol - ken Weihrauchs zu den Höhn: Got - tes Se - gen
   
cen\_sor cur\_ling rise grate - ful in - cence to the skies; Hea - ven bles\_ses
   
\_ta - re wallend wehn Wol - ken Weihrauchs zu den Höhn: Got - tes Se - gen
   
cen\_sor cur\_ling rise grate - ful in - cence to the skies;
   
\_tu - re wallend wehn Wol - ken Weihrauchs zu den Höhn:
   
The piano part features a rhythmic accompaniment with dynamic markings *mf* and *f*.



Da - vid's throne, hap - py, hap - py, hap - py  
 schirmt den Thron, se - lig, se - lig, se - lig  
 Da - vid's throne, hap - py, hap - py, hap - py  
 schirmt den Thron, se - lig, se - lig, se - lig

Hea - ven bles - ses Da - vid's throne,  
 Got - tes Se - gen schirmt den Thron,  
 Hea - ven bles - ses Da - vid's throne,  
 Got - tes Se - gen schirmt den Thron,

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hap - py, hap - py, hap - py  
se - lig, se - lig, se - lig  
So - lo - mon!  
Sa - lo - mo!

hap - py, hap - py, hap - py  
se - lig, se - lig, se - lig  
So - lo - mon!  
Sa - lo - mo!

hap - py, hap - py, hap - py  
se - lig, se - lig, se - lig  
So - lo - mon!  
Sa - lo - mo!

hap - py, hap - py, hap - py  
se - lig, se - lig, se - lig  
So - lo - mon!  
Sa - lo - mo!

live for e - ver, migh - ty So - lo - mon!

Heil für im - mer, mächt' - ger Sa - lo - mo!

live for e - ver, migh - ty So - lo - mon!

Heil für im - mer, mächt' - ger Sa - lo - mo!

live for e - ver, migh - ty So - lo - mon!

Heil für im - mer, mächt' - ger Sa - lo - mo!

*più f*

*Ped.*

*ff*

*ten.*

*mf*



live for  
Heil für  
live for  
Heil für  
live for  
Heil für  
live for  
Heil für

*f*  
*ff*



The musical score is arranged in two systems. The first system contains 12 staves, with the bottom four staves (7-10) containing vocal parts and the top eight staves (1-6) containing piano accompaniment. The second system contains 4 staves, with the top two (11-12) for piano accompaniment and the bottom two (13-14) for vocal parts. The lyrics are in German and are repeated across the vocal staves.

*tr.*

e - ver, migh - ty So - lo - mon!  
 in - mer, mächt' - ger Sa - lo - mo!  
 e - ver, migh - ty So - lo - mon!  
 in - mer, mächt' - ger Sa - lo - mo!  
 e - ver, migh - ty So - lo - mon!  
 in - mer, mächt' - ger Sa - lo - mo!  
 e - ver, migh - ty So - lo - mon!  
 in - mer, mächt' - ger Sa - lo - mo!

*ff*

*ten.* *pf*



The musical score consists of two systems. The first system features a vocal line with lyrics in German and English, and a piano accompaniment. The lyrics are: "live for e - ver, migh - ty So\_lo\_mon!" and "Heil für in - mer, mächt - ger Sa\_lo\_mo!". The piano part includes a trill in the right hand and a rhythmic pattern in the left hand. The second system continues the vocal and piano parts with the same lyrics. The piano part includes dynamic markings: *ff*, *ten.*, and *mf*. A *Ped.* (pedal) marking is also present.



live for e - - ver, migh - - ty So - lo - mon!

Heil für im - - mer, mächt' - - ger Sa - lo - mo!

live for e - - ver, migh - - ty So - lo - mon!

live Heil für im - - mer, mächt' - - ger Sa - lo - mo!

live for e - - ver, migh - - ty So - lo - mon!

live Heil für im - - mer, mächt' - - ger Sa - lo - mo!

live for e - - ver, migh - - ty So - lo - mon!

live Heil für im - - mer, mächt' - - ger Sa - lo - mo!

Ped.







live for e - ver, live for e - ver, migh - ty, migh - ty So - lo - mon.  
 Heil für im - mer, Heil für im - mer, mächt - ger, mächt - ger Sa - lo - mo.  
 live for e - ver, live for e - ver, migh - ty, migh - ty So - lo - mon.  
 Heil für im - mer, Heil für im - mer, mächt - ger, mächt - ger Sa - lo - mo.  
 e - ver, live for e - ver, live for e - ver, migh - ty, migh - ty So - lo - mon.  
 im - mer, Heil für im - mer, Heil für im - mer, mächt - ger, mächt - ger Sa - lo - mo.  
 e - ver, live for e - ver, live for e - ver, migh - ty, migh - ty So - lo - mon.  
 im - mer, Heil für im - mer, Heil für im - mer, mächt - ger, mächt - ger Sa - lo - mo.

7

*f*  
*ff*  
 Ped.



SOLOMON.  
Salomo.

Prais'd be the Lord, from him my wis-dom springs;  
Preis sei dem Herrn, der Weis-heit mir ver-lieh'n;

I bow in-rap-tur'd to the King of Kings.  
ich beug' ent-zückt mich, vor ihm hin zu knie'n.

Continuo.

He led me, ab-ject, to im-pe-rial state, when weak, and trembling for my fu-ture fate;  
Er hob vom Stau-be mich zum Herrscher-stand, als schwach und bang ich vor der Zu-kunft stand.

strengthen'd by him, each foe with hor-ror fled, then im-pious Jo-ab at the al-tar bled; the  
Za-gend vor ihm, ent-floh der Fein-de Schaar, der wil-de Jo-ab fiel vor dem Al-tar, der

death he oft de-serv'd stern She-me-i found, and A-do-ni-jah sunk be-neath the wound;  
oft ver-dien-te Tod ward Si-me-is Theil, und A-do-ni-a sank dem To-des-pfeil;

forc'd by his crimes, I spoke a bro-ther's doom, ah may his vi-ces perish in his tomb!  
ihn traf mein Spruch für fre-vel-haf-tes Thun: mag sein Ver-bre-chen e-wig mit ihm ruh'n!

*Larghetto.*

Violini unisoni. senza Rip. con Rip.

SOLOMON.  
Salomo. senza Rip. con Rip.

Bassi.

*Larghetto.*

Pianoforte.



tr tr

When the sun o'er yon-der hills pow'rs in tides the gol-den day, or, when  
 Ob die Sonn' auf Bergund Thal hell er-giesst ihr gold-nes Licht, ob ihr  
 senza Rip.

quivering o'er the rills, in the west he dies a-way; he shall e-ver hear me sing prai-ses to the-ter-nal  
 blei-cher A-bend strahl fernim West er-ster-bend bricht: e-wig hört sie, wie mein Sang singt dem Mächtigen Preis und

6 6

King, Dank, he shall e-ver hear me sing prai-ses to the-ter-nal, prai-ses  
 e-wig hört sie, wie mein Sang Preis- und Dank dem Mächtigen singt, dem

mf



to the - ter - nal King, prai - ses to the - ter - nal King. *con Rip.*  
 Mächtigen Preis und Dank, singt dem Mächtigen Preis und Dank. *con Rip.* When the  
 Ob die

sun o'er you - der hills pow'rs in tides the gol - den day, or, when quiv'ring o'er the rills, when in the west he dies a -  
 Sonn' auf Berg und Thal hell er - giesst ihr gold - nes Licht, ob ihr bleicher A - bend strahl dort fern im West er - ster - bend

- way, he shall e - ver hear me sing prai - ses to the - ter - nal King; *con Rip.*  
 bricht: e - wig hört sie, wie mein Sang singt dem Mächtigen Preis und Dank; *con Rip.* when the  
 ob die *senza*

sun o'er you - der hills pow'rs in tides the gol - den day, he shall e - ver hear me sing, he shall e - - ver hear me  
 Sonn' auf Berg und Thal hell er - giesst ihr gold - nes Licht: e - wig hört sie, wie mein Sang, e - wig hört sie, wie mein

*Rip.* *esce.*



senza Rip.

sing prai - ses to the - ter - nal King, he shall e - ver, e - ver hear me sing prai -  
 Sang singt dem Mächtigen Preis und Dank, e - wig, e - wig hört sie, wie mein Sang singt

- ses to the - ter - nal King, prai - ses, he shall e - ver, he shall e - ver hear - me sing  
 - dem Mächt' - gen Preis und Dank, e - wig, e - wig hört sie, e - wig hört sie, wie - mein Sang

con Rip.

Adagio.

prai - ses to the - ter - nal King.  
 singt dem Mächtigen Preis und Dank.

con Rip.



LEVITE.  
Levit.

Great prince, thy re - so - lu - tion's just; he ne - ver fails, in Heav'n who puts his trust; true  
*O Herr, ge - recht ist dein Be - schluss; der feh - let nie, der auf den Him - mel baut. Der*

Continuo.

worth con - sists not in the pride of state, 'tis vir - tue on - ly makes a mon - arch great.  
*Werth be - ruht nicht in be - glück - tem Loos, die Tu - gend ein - zig macht den Für - sten gross.*

Violini unisoni.

*Allegro.*  
*senza Rip.* *tr* *con Rip.*

LEVITE.  
Levit.

Bassi.

*Allegro.*  
*mf* *tr* *con Rip.*

Pianoforte.

*senza Rip.* *tr* *con Rip.*

Thrice  
*O*

bless'd that wise dis - cerning king, who can each pas - sion tame, who can each pas - sion tame,  
*se - lig ist der wei - se Mann, der stark sich selbst be - zwingt, der stark sich selbst be - zwingt,*

*mf* *con Rip.*



senza Rip. *p*

thrice bless'd that wise discerning king, who can each passion tame, who can each passion tame,  
*o se - lig ist der wei - se Mann, der stark sich selbst be - zwingt, der stark sich selbst be - zwingt,*

senza Rip. *p* *con Rip.*

*mp* *mf*

*tr* *senza Rip.*

Rip.

and mount on vir-tue's ea - gle wing, and mount on vir-tue's ea - gle wing to  
*und auf - strebt, ad - ler - gleich be - schwingt, und auf - strebt, ad - ler - gleich be - schwingt, den*

senza Rip. *tr* *mp*

e - ver - last - ing fame, to e - ver - last - ing fame. to e - ver - last - ing fame, to  
*Pfad des Ruhms hin - an, den Pfad des Ruhms hin - an, den Pfad des Ruhms hin - an, den*

e - ver - last - ing fame, and mount on vir-tue's ea - gle wing to e - ver - last - ing fame.  
*Pfad des Ruhms hin - an, und auf - strebt, ad - ler - gleich be - schwingt, hin - an des Ruhms Pfad,*



to e - ver - last - ing fame, and  
des Ruh - mes Pfad hin an, und

*mp*

mount on vir.tue's ea - gle wing to e - ver last ing fame,  
auf - strebt, ad - ler - gleich be - schwingt, hin an des Ruh - mes Pfad,

to e - - ver last - ing fame:  
des Ruh - mes Pfad hin an.

*con Rip.*

such  
Er

*senza*



con Rip.

Rip. con Rip. senza Rip.

8va. senza Rip.

*f* *mp* *p*

shall as mighty patterns stand to princes yet un-born, to hon-our prompt each dis-tant land, and  
 wird im Licht der Eh-ren stehn für al-le künftige Zeit, und sei-nes Na-mens Preis er-höhn in

fu-ture times a-dorn, and fu-ture times a-dorn, to hon-our prompt each  
 Herrlich-keit und Glanz, in Glanz und Herr-lich-keit, und sei-nes Na-mens

dis-tant land, and fu-ture times a-dorn,  
 Preis er-höhn in Herrlich-keit und Glanz,

and fu-ture times a-dorn.  
 in Glanz und Herr-lich-keit.

con Rip. con Rip.



senza Rip.

Thrice bless'd that wise discern - ing king, who can each pas - sion tame, who  
*O* se - - lig ist - der wei - - se Mann, der stark sich selbst be - zwingt, der

senza Rip.

*mp* *rf*

can each pas - sion tame, and mount on vir - tue's ea - gle wing to e - ver - last - ing fame, to  
 stark sich selbst be - zwingt, und auf - strebt, ad - ler - gleich be - schwingt, den Pfad des Ruhms hin - an, des

e - ver - last - ing, to e - ver - last - ing fame,  
 Ruhmes Pfad, den Pfad des Ruhms hin - an,

con Rip.

con Rip.

and mount on vir - tue's ea - gle wing to e - - ver - last - - ing fame, to  
 und auf - strebt, ad - ler - gleich be - schwingt, den Pfad - des Ruhms hin - an, den

senza Rip.

senza Rip.

*p*



con Rip.

e - ver - last - - ing fame.  
 Pfad des Ruhms hin an. con Rip.

ATTENDANT. (Tenore.)  
 Ein Diener.

My sovereign liege, two wo men stand, and both be seech the king's com - mand to en - ter here.  
 Mein ho - her Fürst! zwei Frauen stehn, die dei - ne Gunst, o Herr, er - flehn, sich dir zu nah'n.

Dis - solv'd in tears the one a new - born in - fant bears; the o - ther, fierce, and threaten'g loud, de - clares her  
 Ver - zehrt von Schmerz presst Eine - voll Angst ein Kind an's Herz; die andre, wild, im Re - de - schwall er - klärt dem

sto - ry to the crowd; and thus she cla - mours to the throng, "Seek we the king, he  
 Volk den streit'gen Fall; sie ruft mit lau - tem Schrein und Drohn: „Auf, lasst uns gehn, Recht



SOLOMON.  
Salomo.

shall re\_dress our wrong." Ad - mit them straight; for when we mount the throne, our hours are all the people's, not our  
su - chen vor dem Thron. Lasst sie her - ein. Nah' ich dem Stuh - le hier, ge - hör' ich ganz dem Föl - ke, und nicht

FIRST WOMAN. (Soprano.)  
Erstes Weib.

own. Thou Son of David, hear a mother's grief; and let the voice of jus\_tice bring re\_lief.  
mir. O Sohn des Da - rid, hör' der Mut - ter Leid! der Weisheit Spruch ge - währ' Ge - rech - tig - keit.

This lit\_tle babe my womb con - ceiv'd, the smi - ling in - fant I with joy re - ceiv'd. That wo - man  
Dies sü - sse Kind ward mir zu Theil, das hol - de Knüblein, all mein Glück und Heil. Auch die - sem

al - so bore a son, whose vi - tal thread was quick - ly spun: one house we  
Wei - be ward ein Sohn, dess Le - bens - hauch zu bald ent - flohn. Ein Haus dient

both to - geth - er kept; but once, un - hap - py, as I slept, she stole at mid - night where I lay,  
bei - den uns zum Dach. Und einst, da tief im Schlaf ich lag, stahl sie - sich Nachts in mein Ge - mach,

bore my soft dar - ling from my 'arms a - way, and left her child be - hind, a lump of life - less  
nahm mei - nen Liebling weg von mei - nem Schooss, und liess ihr Kind zu - rück, ent - seelt und le - ben -

clay: and now, oh im - pious! dares to claim my right a - lone, a mo - ther's name.  
- los. Nun hat sie ruch - los sich er - frecht, und heischt für sich mein Mut - ter - recht.



*A tempo giusto.*

Violini.  
FIRST WOMAN.  
Erstes Weib.

senza Rip. per tutto.

*A tempo giusto.*

Pianoforte.

Words are weak to paint my  
Ach kein Wort be-nennt mein

fears; heart-felt anguish, starting tears, best shall plead a mother's cause. Words are weak to paint my fears;  
Weh! See - len jammer, ban - ger Schmerz zeu - ge für dies Mut - ter - herz; ach kein Wort be - nennt mein Weh!

heart - felt anguish, start - ing tears, best shall plead a - mother's cause.  
See - - len - jammer, ban - - ger Schmerz zeu - ge für dies - Mut - ter - herz.



To thy throne, oh king, I bend, to thy throne, oh king, I bend, my cause is  
 Sieh mich knien vor dei - nem Thron, sieh mich knien vor dei - nem Thron: das Recht ist

just, be thou my friend, my cause is just, be thou my friend, be thou my friend, my cause is  
 mein, sei du mein Freund! das Recht ist mein, sei du mein Freund, sei du mein Freund! das Recht ist

*entra nell' Terzetto.*

just, my cause is just, be thou my friend!  
 mein, das Recht ist mein, sei du mein Freund!

SECOND WOMAN. Zweites Weib. (Soprano.)

SOLOMON. Salomo.

False is all her melt.ing tale, false is all her melt.ing tale, false is  
 Falsch ist all ihr fein Ge - dicht, falsch ist all ihr fein Ge - dicht, falsch ist

all her melt.ing tale, false is all her melt.ing tale, false is all her melt - ing tale,  
 all ihr fein Ge - dicht, falsch ist all ihr fein Ge - dicht, falsch ist all ihr fein Ge - dicht,

Jus - tice  
 War - rend



my cause is just, be thou my friend! to thy  
*das Recht ist mein, sei du mein Freund! sieh mich*

then be just, and fear the laws,  
*wä - ge streng des Rechts Ge - richt,*

holds the lif - ted scale, jus - tice holds the lif - ted scale,  
*schwebt die Waa - ge schon, war - nend schwebt die Waa - ge schon,*

4 6 5

throne, oh king, I bend,  
*knien vor dei - nem Thron:*

false is all, false is all her melt - ing tale, false is all her melt - ing  
*falsch ist all, falsch ist all ihr fein Ge - dicht, falsch ist all ihr fein Ge -*

jus - - - tice  
 war - - - nend

my cause is just, be thou my friend,  
*das Recht ist mein, sei du mein Freund,*

tale, then be just, and fear the laws, false is all her melt - ing  
*dicht, wä - ge streng des Rechts Ge - richt, falsch ist all ihr fein Ge -*

holds the lif - - - ted scale,  
*schwe - - bet schon die Waa -*



my cause is just, *das Recht ist mein!* to thy throne, oh king, I bend, my cause is  
*sieh mich knie'n vor dei - - nem Thron: das Recht ist*

tale, *dicht,* false is *falsch ist* all, *alles,*

- ge, jus - - tice holds the lif - - ted scale,  
*war - - nend schwebt die Waa - ge schon,*

just, be thou my friend, *meins, sei du mein Freund,* my cause is *das Recht ist*  
*meins, sei du mein Freund,* my cause is *das Recht ist*

fear the laws, false is all her melting tale, then be just, and fear the laws;  
*wü - ge streng, falsch ist all ihr sein Gedicht, wü - ge streng des Rechts Gericht,*

jus - - tice holds the lif - - ted scale, the lif - - ted  
*war - - nend schwebt die Waa - - ge, schwebet schon die*

just, be thou my friend, *meins, sei du mein Freund,* my cause is *das Recht ist*  
*meins, sei du mein Freund,* my cause is *das Recht ist*

fear the laws, *wü - ge streng,* false is all her melting tale, *dicht,*

scale, *Waa - - ge,* jus - - tice holds the lif - - ted  
*war - - nend schwebt die Waa - ge*



Words are weak to paint my fears; heart - felt an - guish, start - ing tears, best shall  
 Ach kein Wort be - nennt mein Weh! See - len jam - mer, ban - ger Schmerz zeu - ge

scale,  
 schon,

6 7 7

*pp*

plead a mo - ther's cause. To thy throne, oh king, I  
 für diess Mut - ter - herz. Sich mich knie'n vor dei - nem

false is all her melt - ing tale, false is all her melt - ing tale, then be just, and fear the  
 falsch ist all ihr fein Ge - dacht, falsch ist all ihr fein Ge - dacht, wü - ge streng des Rechts Ge -

bend, my cause is just, be thou my friend, my cause is  
 Thron: das Recht ist mein, sei du mein Freund, das Recht ist

laws.  
 richt.

jus - tice holds the lif - ted scale, — jus - tice holds the lif - ted scale.  
 war - nend schwebt die Waa - ge schon, — war - nend schwebt die Waa - ge schon.

4



just, be thou my friend, be thou my friend, my cause — is just, be  
 mein, sei du mein Freund, sei du mein Freund, das Recht — ist mein, sei

thou my friend.  
 du mein Freund.



SOLOMON.  
Salomo.

What says the o - ther to th'im - put - ed charge? Speak in thy turn, and  
*Was sagt die an - dre zu so schwe - rer Schuld? Sprich nun auch du, in*

*c. 8<sup>va</sup>*

SECOND WOMAN.  
Zweites Weib.

tell thy wrongs at large. I can not var - nish o'er my tongue, and co - lour  
*Ord - nung und Ge - duld. Nicht kann ich schmä - cken den Be - richt, noch leih'n der*

*senza 8<sup>va</sup>*

fair the face of wrong: this babe is mine; the womb of earth in - tomb'd, con - ceals her lit - tle  
*Schuld ein hold Ge - sicht: dies Kind ist mein; ein Grab - mal war des an - dern Loos, das sie ge -*

birth. Give me my child, my smil - ing boy, to cheer my breast with new - born joy.  
*- bar. Gib mir mein Kind, all mei - ne Lust, mit Trost zu stil - len mei - ne Brust!*

SOLOMON.  
Salomo.

Hear me, ye wo - men, and the king re - gard, who from his throne thus reads the just a - ward:  
*Hört denn, ihr Frauen, was der Kö - nig spricht, der von dem Thron ur - theilt nach Recht und Pflicht.*

*c. 8<sup>va</sup> sempre.*

Each claims a - like, let both their por - tions share; di - vide the babe, thus each her part shall bear.  
*Gleich, wie ihr Recht, sei Scha - den und Ge - Winn: zer - theilt das Kind; ihr Theil nehmt Je - de hin.*

Quick, bring the faul - chion, and the in - fant smite, nor fur - ther cla - mour for dis - pu - ted right.  
*Auf, bringt ein Schwert her! haut das Kind ent - zwei, auf dass ge - schlichtet eu - er Ha - der sei.*



*Allegro.*

senza Rip. per tutto.

Violini unisoni.

SECOND WOMAN.  
Zweites Weib.

Bassi.

Pianoforte.

*Allegro, a tempo giusto.*

*mf*

Thy  
Dein

sentence, great king, is prudent and wise, thy sentence, great king, is prudent and wise, and my  
 Ur-theil ver-fügt, was weis ist und klug, dein Ur-theil ver-fügt was weis ist und klug, und mein

*sempre*

hopes on the wing quick bound for the prize, my hopes on the wing quick bound, quick  
 Wunsch ist be-gnügt am Theil den ich trug, mein Wunsch ist be-gnügt am Theil, am



bound for the prize;  
Theil den ich trug;

thy  
dein

*f* *(p)*

sentence, great king, is prudent and wise, is prudent and wise,  
Ur-theil ver-fügt, was weis ist und klug, was weis ist und klug, my hopes  
mein Wunsch

*(p)*

— on the wing quick bound for the prize, quick bound for the prize, my hopes on the wing quick  
— ist be-gnügt am Theil den ich trug, am Theil den ich trug, mein Wunsch ist be-gnügt am

bound for the prize, my hopes — on the wing quick bound, — quick bound for the prize.  
Theil den ich trug, mein Wunsch — ist be-gnügt am Theil, — am Theil den ich trug.



8va

Viol. I.  
Viol. II.

Con - tent - ed I hear, and ap - prove the de - cree, con - tent - ed I hear, con -  
Nicht feind - lich ge - sinnt ist des Spruchs Meinung mir, nicht feind - lich ge - sinnt, nicht

- tent - ed I hear, and ap - prove the de - cree; for at least I shall tear — the lov'd  
feind - lich ge - sinnt ist des Spruchs Mei - nung mir: so ent - reiss' ich das Kind, — das ge -

unis.  
un poco forte. p

in - fant from thee, for at least, for at least I shall tear, I shall tear, at least, the lov'd  
- lieb - te, doch dir, so ent - reiss'; so ent - reiss' ich das Kind, ich ent - reiss' das Kind, das ge -

mf mp



in - fant from thee, the lov'd in - fant from thee, for at least I shall tear from thee, the lov'd  
 - lieb - te, doch dir, das ge - lieb - te, doch dir, so ent - reiss' ich das Kind doch dir, das ge -

in - fant from thee; con - tent - ed I hear, and ap -  
 - lieb - te, doch dir! nicht feind - lich ge - sinnt ist des

- prove the de - cree, and ap - prove the de - cree, for at least I shall tear the lov'd  
 Spruchs Meinung mir, ist des Spruchs Meinung mir, so ent - reiss' ich das Kind, das ge -

unis.

in - fant from thee, for at least I shall tear the lov'd in - fant from thee.  
 - lieb - te, doch dir, so ent - reiss' ich das Kind, das ge - lieb - te, doch dir.



FIRST WOMAN.  
Erstes Weib.

With-hold, with hold the ex - e - cu - ting hand! re - verse, oh king, thy stern command.  
Halt ein, steh ab vom schreckenvollen Mord! Nimm, Herr, zu rück dein furchtbar Wort!

Continuo.

*Largo, e piano.*

Violino I.  
senza Rip. per tutto.

Violino II.

Viola.

FIRST WOMAN.  
Erstes Weib.

Bassi.

*Largo, ma non adagio.*

Pianoforte.

Can I see my in - fant god with the  
Kann ich sehn mein Kind zer - stückt durch den



fierce re-lent-less sword?  
un-barmherzigen Stahl?

Can I see, can I see,  
Kann ich sehn, kann ich sehn,

can I see him yield his  
kann ich sehn, wie's nach mir

*f*

*mf*

*p*

breath, smil-ing at the hand of death? can I see him,  
blickt, lä-chelnd vor der To-des-qual? kann ich se-hen,

can I see him,  
kann ich se-hen,

*p*

*p*

*mf*

and be-hold the pur-ple tides gush-ing down his ten-der sides, and be-  
wie dem zar-ten Leib ent-rinnt pur-pur-gleich die dunkle Flut, wie ent-

*p*



- hold the purple tides gushing down his ten - der sides? can I see? - Ra - ther  
 - rinnt dem zarten Leib purpur gleich die dunk - le Flut? kann ich sehn? - Scho - net

*Rissoluto.*

*colla parte.*

*mf*

be my hopes be - guild, take him all, take him all, ra - ther be my  
 nur sein theu - res Blut! nehmt es hin, nehmt es hin, scho - net nur sein

hopes beguild, take him all - but spare my child! ra - ther be my hopes be -  
 theu - res Blut, nehmt es hin - nur schont mein Kind! schonet nur sein theu - res

*Adagio.*

*Rissoluto.*

*Adagio.*

*Rissoluto.*



- guild, take him all, take him all, rather be my hopes beguild,  
 Blut! nehmt es hin, nehmt es hin, schonet nur sein theu - - res Blut!

*Adagio.*

*Adagio.*

take him all, take him all\_ but spare my child, spare my child,  
 nehmt es hin, nehmt es hin\_ nur schont mein Kind, schont mein Kind,

*Adagio.*

spare my child, take him all\_ but spare my child.  
 schont mein Kind, nehmt es hin\_ nur schont mein Kind.

*pp*



Violino I.

Violino II.

Viola.

SOLOMON.  
Salomo.

Is - rael, at - tend to what your king shall say; think not I meant the in - no - cent to  
Is - rael, ver - nimm was nun dein Kö - nig spricht: nicht will den Mord der Un - schuld das Ge -

Bassi.

Pianoforte.

*mf*

slay. The stern de - cision was to trace with art, the se - cret dictates of the hu - man heart. She who could  
- richt. Das strenge Ur - theil brachte nur zu Tag, was in dem Herzen bei - der Frauen sprach. Sie, die froh -

bear the fierce de - cree to hear, nor send one sigh, nor shed one pi - ous tear, must be a  
- lockt; als ihr der Spruch be - kannt, und nicht Ein Wort, nicht Ei - ne Thrä - ne fand, sie kennt die



stranger to a mother's name. Hence from my sight, nor urge a further claim!  
*Liebe ei-ner Mutter nicht. He-be dich weg! und fürch-te mein Ge-richt.*

But you, whose fears a parent's love attest, receive, and bind him to your beating  
*Doch du, be-stürmt von tie-fem Mutter-schmerz, nimm hin das Knäb-lein an dein po-chend*

breast; to you, in justice, I the babe restore, and may you lose him from your arms no more.  
*Herz; nur dein in Wahrheit kann der Säugling sein, zur Lust dir bleib'er nun und im-mer dein.*



*Andante larghetto.*

Violino I. *senza Rip.* *con Rip.*

Violino II.

FIRST WOMAN.  
Erstes Weib.

SOLOMON.  
Salomo.

Tutti Bassi. *senza Rip.* *con Rip.*

Pianoforte. *mp* *f*

*Andante larghetto, con moto.*

Thrice bless'd be the king, for he's  
Dem Kö - nig sei Heil! er ist

*senza*

*tr* *p*

good and he's wise,  
wei - se und gut,

thrice bless'd be the king, for he's good and he's wise, for he's  
dem Kö - nig sei Heil! er ist wei - se und gut, er ist

*Rip.*

*4*  
*2*



senza Rip.

good and he's wise;  
wei - se und gut;

The Lord all these vir - tues has giv'n, — the Lord all these  
Der Herr war's, — der so mich er - hob, — der Herr war's, — der

*p*

vir - tues has giv'n, —  
so mich er - hob, —

my gra - ti - tude calls, — my gra - ti - tude calls, —  
mein thränen - des Aug'; — mein thränen - des Au -

calls stream - ing tears from my eyes, my gra - ti - tude  
ge wei - net Dank dir voll Glut, mein thrä - nen - des



calls stream-ing tears from my eyes.  
*Aug'wei - net Dank dir voll Glut.*

thy thanks, thy thanks be re - turn'd all to Heav'n, thy thanks, thy  
*an Gott, an Gott nur gib Dank so wie Lob, an Gott, an*

thanks be re - turn'd all to' Heav'n.  
*Gott nur gib Dank so wie Lob.*

'Tis God that re - wards, and will lift from the  
*Hoch wal - tet der Herr, der da mächtig Ihn*

How hap - py are those who in God put their trust!  
*Wie se - lig ist der, der auf Gott nur sich stützt!*

dust whom to crush proud op - pressors en - dea - vour;  
*schützt, den be - droh'n der Ge - wal - ti - gen Hän - de;*



for his mer - cy en - du - reth for e - ver, for his mer - cy en - du - reth for e - ver,  
 sei - ne Gna - de, sie wä - ret ohn' En - de, sei - ne Gna - de, sie wä - ret ohn' En - de,

how  
wie

hap - py are those who in God put their trust!  
 se - lig ist der, der auf Gott nur sich stützt!

for his mer - cy en - du - reth for e - ver,  
 sei - ne Gna - de, sie wä - ret ohn' En - de,

how hap - py are those who in God put their trust, who in God, who in  
 wie se - lig ist der, der auf Gott nur sich stützt, der auf Gott, der auf

ver,  
de, for  
ohn' En -



God, who in  
Gott, der auf

God put their  
Gott nur sich

trust,  
stützt,

how happy are  
wie se-lig ist

those who in  
der, der auf

- ver, en -  
- de, sie

du - reth for  
wäh - ret ohn'

e - ver,  
En - de,

God put their  
Gott nur sich

trust!  
stützt!

for his  
sei - ne

mer - cy en -  
Gna - de, sie

du - reth for  
wäh - ret ohn'

e - ver,  
En - de,

for his  
sei - ne

mer - cy en -  
Gna - de, sie

- du - reth for  
wäh - ret ohn'

e -  
En -

- ver,  
- de,

for e  
ohn' En -



how hap-py are those who in God put their trust!  
 wie se-lig ist der, der auf Gott nur sich stützt!

ver, de, for his mer-cy en-du-reth for e-ver,  
 sei-ne Gna-de, sie wä-h-ret ohn' En-de,

*ritard.*

for his mer-cy en-du-reth for e-ver.  
 sei-ne Gna-de, sie wä-h-ret ohn' En-de.

*con Rip.*

*mf*

*tr*



CHORUS.

*Allegro.*

Oboe I.

Oboe II.

Violini unisoni.

Viola I.

Viola II.

Violino ripieno I.

Violino ripieno II.

Viola ripieno I.

Viola ripieno II.

Basso ripieno.

SOPRANO I.

SOPRANO II.

ALTO.

TENORE.

BASSO.

Continuo.

Organo I.II.

*Allegro moderato.*

Pianoforte.



This page of a musical score, numbered 177, contains a complex arrangement of music. It features a grand staff at the top with two systems of three staves each (treble and bass clefs). Below this are two systems of four staves each, also in treble and bass clefs. The bottom section consists of a grand staff with two staves. The music is written in G major (one sharp) and 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and a fermata over the final notes.



From the east un - to the west, who so wise as So - lo - mon? from the east,  
*Wer vom Ost bis hin zum West ist so weis' als Sa - lo - mo? wer vom Ost,*

From the east un - to the west, who so wise as So - lo - mon? from the east un - to the  
*Wer vom Ost bis hin zum West ist so weis' als Sa - lo - mo? bis hin zum*

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

H. W. 26.



from the east, who so wise as So-lo-mon, who so wise  
 wer vom Ost ist so weis' als Sa-lo-mo, ist so weis'  
 west, from the east un-to the west, who so wise as So-lo-mon, who so wise  
 West, bis hin zum West, ist so weis' als Sa-lo-mo, who so wise,  
 west, un-to the west, who so wise as So-lo-mon, who so ist so



as So - lo - mon? from the east,  
 als Sa - lo - mo? wer vom Ost,  
 as So - lo - mon? from the east un - to the  
 als Sa - lo - mo?  
 — who so wise, so wise as So - lo - mon? bis hin zum  
 — ist so weis, so weis' als Sa - lo - mo?  
 wise, who so wise, so wise as So - lo - mon? un - to the  
 weis, ist so weis, so weis' als Sa - lo - mo?

7 6

*Pol.*.....



from the east, from the east un-to the west, who so wise as So-lo-mon, who so  
 wer vom Ost, wer vom Ost bis hin zum West ist so weis' als Sa-lo-mo, ist so  
 west, un-to the west, from the east un-to the west, who so wise as So-lo-mon, who so  
 West, bis hin zum West, wer vom Ost bis hin zum West ist so weis' als Sa-lo-mo, ist so  
 west, un-to the west, from the east un-to the west, who so wise as So-lo-mon, who so



wise as So - lo - mon?      who like Is - rael's king is      bless'd?      who so  
 weis' als Sa - lo - mo?      wer ist, Is - rael's Kö - nig      gleich,      Glanz und  
 wise as So - lo - mon?      who like Is - rael's king is      bless'd?      who so  
 weis' als Sa - lo - mo?      wer ist, Is - rael's Kö - nig      gleich,      Glanz und  
 wise as So - lo - mon?      who like Is - rael's king is      bless'd?      who so



wor - thy of a throne, who so wor - thy of a throne? From the east un - to the  
 Zier - de sei - nem Thron, Glanz und Zier - de sei - nem Thron? Wer vom Ost bis hin zum  
 wor - thy of a throne, who so wor - thy of a throne? From the east un - to the  
 Zier - de sei - nem Thron, Glanz und Zier - de sei - nem Thron? Wer vom Ost bis hin zum  
 wor - thy of a throne, who so wor - thy of a throne? From the east un - to the  
 Zier - de sei - nem Thron, Glanz und Zier - de sei - nem Thron? Wer vom Ost bis hin zum

Ped. ....



unis.

west, from the east,      from the east,      who so wise,  
*ist so weis;*

*West, wer vom Ost,*      *wer vom Ost*      who so wise,  
*ist so weis;*

west, from the east un.to the    west, from the east un.to the    west,      who so wise,  
*ist so weis;*

*West, bis hin zun.*    *West, bis hin zun.*    *West*      who so  
*ist so*

west, un.to the    west, un.to the    west,

*mp*



The musical score consists of two systems. The first system includes vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The lyrics are in German and English. The second system continues the piano accompaniment.

**Lyrics:**

	so wise as	So - lo.mon?	who,	who, who like Is - rael's king is
	so weis' als	Sa - lo.mo?		
	so wise as	So - lo.mon?	wer,	wer, wer ist, Is - rael's Kö - nig
	so weis' als	Sa - lo.mo?		
wise,	so wise as	So - lo.mon?	who,	who, who like Is - rael's king is
weis;	so weis' als	Sa - lo.mo?		
	so wise as	So - lo.mon?	wer,	wer, wer ist, Is - rael's Kö - nig
	so weis' als	Sa - lo.mo?		
who so wise,	so wise as	So - lo.mon?	who,	who, who like Is - rael's king is
so weis;	so weis' als	Sa - lo.mo?		

**Performance markings:** *mf*, *mp*, *mp*, *ped.*







The first system of the musical score consists of eight staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom four are piano accompaniment (Right and Left Hand). The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The vocal lines are melodic and rhythmic, with the piano accompaniment providing harmonic support.

wor - thy of a throne? from the east un - to the west, who like Is - rael's king is

Zier - de sei - nem Thron? wer vom Ost bis hin zum West, wer ist, Is - rael's Kö - nig

wor - thy of a throne? from the east un - to the west, who like Is - rael's king is

Zier - de sei - nem Thron? wer vom Ost bis hin zum West, wer ist, Is - rael's Kö - nig

wor - thy of a throne? from the east un - to the west, who like Is - rael's king is

The second system shows the piano accompaniment for the second system of the score. It features two staves (Right and Left Hand) with various musical notations including chords, arpeggios, and dynamics. Pedal markings are present: "Ped..." with a dashed line under the first two measures, and "Ped..." with a dashed line under the last two measures. Dynamics include "mp" and "cresc.".

The third system shows the piano accompaniment for the third system of the score. It features two staves (Right and Left Hand) with various musical notations including chords, arpeggios, and dynamics. Pedal markings are present: "Ped..." with a dashed line under the first two measures, and "Ped..." with a dashed line under the last two measures. Dynamics include "mp" and "cresc.".



blessd, who so wor - thy of a throne, who so wor - thy, who so wor - thy,  
 gleich, Glanz und Zier - de sei - nem Thron, Glanz und Zier - de, Glanz und Zier - de,  
 blessd, who so wor - thy of a throne, who so wor - thy, who so wor - thy,  
 gleich, who so wor - thy of a throne, Glanz und Zier - de, Glanz und Zier - de,  
 blessd, who so wor - thy, who so wor - thy, who so wor - thy,  
 Glanz und Zier - de,

*pf* *cresc.*  
*Ped.*  
*cresc.* *più*



who so wor - thy of a throne.  
*Glanz und Zier - de sei - - nem Thron.*

who so wor - thy of a throne.  
*Glanz und Zier - de sei - - - - - nem Thron.*

who so wor - thy of a throne.

*mf* *mp*



This musical score is for a multi-instrument ensemble, likely a chamber orchestra or a large woodwind ensemble. It consists of 18 staves. The top four staves are for woodwinds: Flute (1), Clarinet (1), Clarinet (2), and Bassoon. The next six staves are for strings: Violin I, Violin II, Viola, Violoncello, Double Bass, and Contrabass. The bottom two staves are for the piano. The score is in the key of D major (two sharps) and 4/4 time. The piano part begins with a *mf* dynamic and includes a *decresc.* marking. The woodwinds and strings play rhythmic patterns, while the piano provides harmonic support.



ZADOK. .

From morn to eve I could en-rap-tur'd sing the va-rious vir-tues of our hap-py king;  
 Von früh bis spät sing' ich in Won-ne gern des Kö-nigs Eh-ren, un-sers wei-sen Herrn,

Continuo.

in whom with won-der, we be-hold com-bin'd, the grace of fea-ture with the worth of mind.  
 in dem mit Stau-nen all sein Is-rael preist der An-muth Wür-de und den ho-hen Geist.

Violini unisoni. *Allegro.* §  
 senza Rip. per tutto.

ZADOK.

Bassi. *Allegro moderato.* §

Pianoforte. *f*

See the tall  
 Sieh, wie die

Palm that lifts the head, see the tall Palm that lifts the head on Jor-dan's sedgy  
 Palm' ihr Haupt hoch trägt, sieh, wie die Palm' ihr Haupt hoch trägt am Rand des Jordan.

*mp*



side, on Jor-dan's sedgy side,  
-strands, am Rand des Jordanstrands,

his tow'r-ing branches cur-ling spread, his tow'r-ing  
wie mächt'ge Zweige stolz— sie regt, wie mächt'-ge

branch-es' cur-ling spread,  
Zwei-ge stolz sie regt,

and bloom in grace-ful  
und grünt in vol-lem

*colla parte.*

pride.  
Glanz.

See the tall Palm that lifts the  
Sieh, wie die Palm' ihr Haupthoch

*(p)*

*mp*

head on Jor-dan's sed-gy side, his tow'r-ing branch-es cur-ling spread, his tow'r-ing  
trägt am Rand des Jor-danstrands, wie mächt'ge Zwei-ge stolz— sie regt, wie mächt'-ge



branch - es cur - - ling spread, his tow'r - ing  
Zwei - ge stolz - sie regt, wie mäch't - ge  
Zwei - ge stolz - sie regt,

and bloom - in grace - ful  
und grünt - in vol - lem

pride; see, see the tall Palm that lifts the head, his tow'r - ing  
Glanz; sieh, sieh, wie die Palm' ihr Haupt hoch trägt, wie mäch't - ge  
Zwei - ge stolz - sie

spread, regt, and bloom in grace - ful pride.  
und grünt in vol - lem Glanz.

*f*

*f*

*f*



Viol. I.

Viol. II.

Each meaner tree re-gard-less springs, nor claims our scorn-ful eyes; thus thou art  
 Nicht ragt ein and-er Baam em-por, den ihr du glei-chen wirst: so strahlst auch

*p*

first of mor-tal kings, and wi- - sest of the wise, thus thou art first of mor-tal kings, and wi- -  
 Du den Wei-sen vor, der gro- - ssen grüss-ter Fürst, so strahlst auch Du den Wei-sen vor, der gro-

*alio*

- sest, and wi- - sest of the wise.  
 - ssen, der gro- - ssen grüss-ter Fürst!

*Dal Segno.*

*f*



FIRST WOMAN.  
Erstes Weib.

No more shall armed bands our hopes destroy, peace waves her wing and pours forth ev'ry joy.  
Fortan weilt harmlos Glück in Feld und Haus, mild breitet Friede sein sanft Gefieder aus.

Continuo. c.8va

Traversa solo,  
e Violino I un  
poco piano.

senza Rip. per tutto.

Violino II. mezzo piano

Tutti Viole.

FIRST WOMAN.  
Erstes Weib.

Bassi.

Pianoforte.

mp

Trav. unis.

Viol.



senza Trav.

*pp*

Be-neath the vine, or fig-tree's shade, ev'-ry shepherd sings the maid, who his sim-ple heart be-tray'd, in a  
*Am kla - ren Bach, im stil - len Thal' klagt der Hirt in Lie - bes qual ihr, die all sein Herz ihm stahl, im Ge.*

rus-tic mea-sure,  
*-sang sein Seh - nen,*

ev'-ry shep-herd sings the maid in a rus-tic mea-sure;  
*klagt der Hirt in Lie - bes qual im Ge - sang sein Seh - nen;*

be-neath the vine, or fig-tree's shade, ev'-ry shep-herd sings the  
*am kla - ren Bach, im stil - len Thal' klagt der Hirt in Lie - bes*

senza Trav.

senza Trav.

e Trav.

e Trav.



e Trav.

maid, who his sim - ple heart be - tray'd, be - neath the vine, or fig - tree's  
 - qual ihr, die all sein Herz ihm stahl, am kla - ren Bach, im stil - len

senza Trav.

shade, ev' - ry shep - herd sings the maid, who his sim - ple heart be -  
 Thal klagt der Hirt in Lie - bes - qual ihr, die all sein Herz ihm

- tray'd, who his sim - ple heart be - tray'd, in a rus - tic mea - sure, in a rus - tic mea - sure,  
 stahl, ihr, die all sein Herz ihm stahl, im Ge - sang sein Sch - nen, im Ge - sang sein Sch - nen,



senza Trav. e Trav.

in a rus-tic mea - sure.  
in Ge - sang sein Seh - nen.

*mf*

e Trav.

While of tor - ments he - com - plains, - all - a - round the vil - lage  
Weil er sei - nem Gram sich weiht, - lauscht im Hai - ne Knab' und

*Fine.* *p* *pp*

senza Trav. e Trav.

swains catch the song, and feel his pains, - mingling sighs with plea - sure; while of  
Maid sei - nem Lied und sei - nem Leid, - lä - cheind un - ter Thrä - nen; weil er

6 4 5 #



senza Trav.

tor - ments he com - plains, all a - round the vil - lage swains catch the song, and feel his pains, mingling  
 sei - nem Gram sich weiht, lauscht im Hai - ne Knab' und Maid sei - nem Lied und sei - nem Leid, lü - chehnd

e Trav. senza Trav.

sighs with plea - sure, catch the song, and feel his pains, mingling sighs with plea - sure, mingling  
 un - ter Thrü - nen, sei - nem Lied und sei - nem Leid, lü - chehnd un - ter Thrü - nen, lü - chehnd

e Trav.

sighs with plea - sure.  
 un - ter Thrü - nen.

*Da Capo.  
 dal  
 Segno.*



## CHORUS.

*Allegro.*

Tromba I. II.  
Corno I. II.  
Timpani.  
Oboe I. II.  
Violino I. II.  
Viola I. II.  
SOPRANO I. II.  
ALTO I. II.  
TENORE I. II.  
BASSO I. II.  
Continuo.  
Pianoforte.

Swell, swell,  
Schallt, schallt,  
Swell, swell,  
Schallt, schallt,

con Rip. per tutto.

swell the full cho - rus to  
schallt laut, ihr Chö - re, zu  
swell the full cho - rus to  
schallt laut, ihr Chö - re, zu

*Allegro.*

con Rip. per tutto.

So - lo - mon's praise, to So - lo - mon's praise, to So - lo - mon's praise,  
Sa - lo - mo's Preis, zu Sa - lo - mo's Preis, zu Sa - lo - mo's Preis,  
So - lo - mon's praise, to So - lo - mon's praise, to So - lo - mon's praise,  
Sa - lo - mo's Preis, zu Sa - lo - mo's Preis, zu Sa - lo - mo's Preis,



re - cord him, ye bards, as the pride of our days, as the pride, as the  
 o nennt ihn, ihr Sün - ger, den Stolz uns - rer Zeit, uns - rer Zeit, ihn, den  
 re - cord him, ye bards, as the pride of our days, as the pride, as the  
 o nennt ihn, ihr Sün - ger, den Stolz uns - rer Zeit, uns - rer Zeit, ihn, den

pride of our days. Swell, swell,  
 Stolz uns - rer Zeit. Schallt, schallt,  
 pride of our days. Swell, swell,  
 Stolz uns - rer Zeit. Schallt, schallt,



The musical score is arranged in two systems. Each system contains a grand staff (treble and bass clefs) for piano accompaniment and two vocal staves (soprano and bass clefs) with lyrics. The lyrics are in English and German. The piano part features complex chordal textures and arpeggiated figures. The vocal parts have a melodic line with some syncopation.

**System 1:**

English lyrics: swell the full cho - rus to So - lo - mon's praise, re - cord him, ye bards,  
 German lyrics: schallt laut, ihr Chö - re, zu Sa - lo - mo's Preis, o nennt ihn, ihr Sän - ger,

**System 2:**

English lyrics: re - cord him, ye bards, re - cord him, ye bards, — swell the full cho - rus to  
 German lyrics: o nennt ihn, ihr Sän - ger, den Stolz uns - rer Zeit; schallt laut, ihr Chö - re, zu  
 English lyrics: re - cord him, ye bards, re - cord him, ye bards, — swell the full cho - rus to  
 German lyrics: o nennt ihn, ihr Sän - ger, den Stolz uns - rer Zeit; schallt laut, ihr Chö - re, zu



So - lo - mon's praise, re - cord him, ye bards, as the pride of our days, as the  
 Sa - lo - mo's Preis, o nennt ihn, ihr Sän - ger, den Stolz uns - rer Zeit, uns - rer  
 So - lo - mon's praise, re - cord him, ye bards, as the pride of our days, as the  
 Sa - lo - mo's Preis, o nennt ihn, ihr Sän - ger, den Stolz uns - rer Zeit, uns - rer

pride, as the pride of our days.  
 Zeit, ihn, den Stolz uns - rer Zeit.  
 pride, as the pride of our days.  
 Zeit, ihn, den Stolz uns - rer Zeit.

H. W. 26. *Fine.*



senza Rip.

unis.

CHORUS I.

Flow sweet-ly the num-bers that dwell on his name, and rouse the whole na-tion in

Schwellt lieb-lich das Lied, das be-singt sei-ne Huld, er-hebt all das Völk mit dem

Flow sweet-ly the num-bers that dwell on his name, and rouse the whole na-tion in

Schwellt lieb-lich das Lied, das be-singt sei-ne Huld, er-hebt all das Völk mit dem

senza Rip.

mp

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

Sang sei-nes Ruhms, er-hebt, hebt, hebt, hebt, er-hebt all das Völk mit dem

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

Sang sei-nes Ruhms, and er-rouse, hebt,

e Fagotti.



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

*Sang sei - nes Ruhms, er - hebt all das Volk mit dem*

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

and rouse the whole na - tion in songs to his fame;  
er - hebt all das Volk mit dem *Sang sei - nes Ruhms;*

flow sweetly the num - bers that dwell on his name, and rouse the whole na - tion in

*Sang sei - nes Ruhms; schnell lieb - lich das Lied, das be - singt sei - ne Huld, er - hebt all das Volk mit dem*

songs to his fame; flow sweetly the num - bers that dwell on his name, and rouse the whole na - tion in

*schnell lieb - lich das Lied, das be - singt sei - ne Huld, er - hebt all das Volk mit dem*



songs to his fame, and rouse, and rouse the whole na tion in  
 Sang sei - nes Ruhms, er - hebt, er - hebt, er - hebt all das Volk mit dem  
 songs to his fame, and rouse, and rouse, and rouse the whole na tion in  
 Sang sei - nes Ruhms, er - hebt, er - hebt, er - hebt all das Volk mit dem

con Ripieni.  
**TUTTI.**  
 songs to his fame. Swell, swell!  
 Sang sei - nes Ruhms. Schallt, schallt!  
 songs to his fame. Swell, swell!  
 Sang sei - nes Ruhms. Schallt, schallt!  
 con Ripieni.

Da Capo.  
dal  
Segno.



## ACT III.

## SINFONIA.

*Allegro.*

Oboe I.

Oboe II.

Violino I. II.

Viola.

Tutti Bassi.

*senza Rip.*

*Allegro.*

Pianoforte.

*f*

H. W. 28.



First system of musical notation, including vocal lines and piano accompaniment. The vocal line features a melodic phrase with the instruction *unis.* above it. The piano accompaniment consists of a right-hand part with a rhythmic pattern and a left-hand part with a steady bass line.

Piano accompaniment system 1, showing the right and left hand parts. The right hand has a complex rhythmic texture, and the left hand provides a harmonic foundation. A dynamic marking *p* is present.

Second system of musical notation, including vocal lines and piano accompaniment. The vocal line continues with a melodic phrase, and the piano accompaniment features a more active right hand. The instruction *con Rip.* is written below the vocal line.

Piano accompaniment system 2, showing the right and left hand parts. The right hand part is highly rhythmic and complex. A dynamic marking *f* is present.

Third system of musical notation, including vocal lines and piano accompaniment. The vocal line continues with a melodic phrase, and the piano accompaniment features a more active right hand. The instruction *con Rip.* is written below the vocal line.

Piano accompaniment system 3, showing the right and left hand parts. The right hand part is highly rhythmic and complex. A dynamic marking *p* is present.



First system of musical notation, consisting of five staves. The top two staves are treble clefs, the middle two are bass clefs, and the bottom staff is a grand staff (treble and bass clefs). The music is in a minor key and features a complex, rhythmic melody in the upper staves and a more rhythmic accompaniment in the lower staves.

Second system of musical notation, consisting of two staves. The top staff is a treble clef and the bottom staff is a bass clef. The music continues with a melodic line in the treble and a rhythmic accompaniment in the bass. A dynamic marking of *mf* is present in the first measure.

Third system of musical notation, consisting of four staves. The top two staves are treble clefs and the bottom two are bass clefs. This system features a highly rhythmic and dense melodic line in the upper staves, with a more active accompaniment in the lower staves.

Fourth system of musical notation, consisting of two staves. The top staff is a treble clef and the bottom staff is a bass clef. The music continues with a melodic line in the treble and a rhythmic accompaniment in the bass. A dynamic marking of *f* is present in the first measure.

Fifth system of musical notation, consisting of four staves. The top two staves are treble clefs and the bottom two are bass clefs. The music continues with a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

Sixth system of musical notation, consisting of two staves. The top staff is a treble clef and the bottom staff is a bass clef. The music concludes with a melodic line in the treble and a rhythmic accompaniment in the bass.



The first system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The piano part begins with a *p* (piano) dynamic and transitions to *mf* (mezzo-forte) later in the system.

qui entrano li Ripieni colle Oboe.

The second system continues the musical score with five staves. The piano accompaniment is marked *un poco piano* (a little piano) in both the right and left hands.

un poco piano.

The third system shows the piano accompaniment for the third system, consisting of two staves.

The fourth system continues the musical score with five staves. The piano accompaniment is marked *f* (forte). The text *qui entrano li Rip.* (the Ripieni enter) and *continuano li Ripieni.* (the Ripieni continue) is placed above the vocal lines.



First system of musical notation, consisting of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are instrumental accompaniment. The music is in a minor key and features a steady eighth-note accompaniment in the lower parts.

Second system of musical notation, consisting of two staves. The upper staff is a vocal line with lyrics, and the lower staff is a piano accompaniment. A dynamic marking of *p* (piano) is present in the lower staff.

Third system of musical notation, consisting of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are instrumental accompaniment. The music continues with a consistent rhythmic pattern.

Fourth system of musical notation, consisting of two staves. The upper staff is a vocal line with lyrics, and the lower staff is a piano accompaniment. A dynamic marking of *cresc.* (crescendo) is present in the lower staff.

Fifth system of musical notation, consisting of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are instrumental accompaniment. A dynamic marking of *p* (piano) is present in the lower staff. The lyrics "qui entrano li Rip." are visible in the vocal line.

Sixth system of musical notation, consisting of two staves. The upper staff is a vocal line with lyrics, and the lower staff is a piano accompaniment. A dynamic marking of *p* (piano) is present in the lower staff.



continuanò li Rip. colle Oboe.

*f*

This system contains the first two systems of the musical score. The first system has five staves: two treble clefs, one bass clef, and two more treble clefs. The second system has two staves: a grand staff (treble and bass clefs) and a single treble clef. The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present at the end of the first system.

This system contains the third and fourth systems of the musical score. The third system has five staves: two treble clefs, one bass clef, and two more treble clefs. The fourth system has two staves: a grand staff (treble and bass clefs) and a single treble clef. The music continues with intricate rhythmic textures and melodic lines.

This system contains the fifth and sixth systems of the musical score. The fifth system has five staves: two treble clefs, one bass clef, and two more treble clefs. The sixth system has two staves: a grand staff (treble and bass clefs) and a single treble clef. The music features a mix of melodic and rhythmic elements.

This system contains the seventh and eighth systems of the musical score. The seventh system has five staves: two treble clefs, one bass clef, and two more treble clefs. The eighth system has two staves: a grand staff (treble and bass clefs) and a single treble clef. The music is characterized by dense rhythmic patterns and complex textures.

This system contains the ninth and tenth systems of the musical score. The ninth system has five staves: two treble clefs, one bass clef, and two more treble clefs. The tenth system has two staves: a grand staff (treble and bass clefs) and a single treble clef. The music concludes with a series of chords and melodic fragments.



QUEEN OF SHEBA.  
Königin von Saba. (Soprano)

From A - ra - bia's spi - cy shores, bounded by the ho - ry main, She - ba's queen these seats ex -  
Von A - ra - biens würz'gem Strand, den das dunk - le Meer um - gränzt, komm ich her, zu - sehn dies

c. 8<sup>va</sup>

SOLOMON.  
Salomo.

-plores, to be taught thy heav'n - ly strain. Thrice wel - come queen! with op - en arms our court re -  
Land, wo dein Nam' und Ruhm er - glänzt. Sei uns will - komm! so ho - hen Gast em - pfängt mit

-ceives thee, and thy charms; the temple of the Lord first meets your eyes, rich with the well - ac - cept - ed  
Freu - den mein Pä - last. Den Tempel un - sers Herrn sieht hier dein Aug'; glanzvoll er - höht dem heil'gen

4  
2

sa - cri - fice. Here all our trea - sures free be - hold, where ce - dars lie, o'er - wrought with gold; next, view a  
Opferbrauch. All un - sern Schatz er - blickst du hier im Ce - dern - bau voll Gold und Zier. Sieh den Pa -

man - sion fit for kings to own, the fo - rest call'd of tow'r - ing Le - ba - non, where  
- last danu, un - sern Sitz und Thron, be - nannt der Wald des Ber - ges Li - ba - non, wo

art her ut - most skill dis - plays, and ev' - ry ob - ject claims your praise.  
Kunst ihr höch - stes Werk voll - bracht, und al - les ath - met Herr - scher - pracht.

b



*Allegro.*  
 Violini unisoni. *senza Rip. per tutto.*  
 QUEEN OF SHEBA.  
 Königin von Saba.  
 Bassi.  
*Allegro moderato.*  
 Pianoforte. *mf*

*p*  
 Ev' - ry sight these eyes be - hold,  
 Je - der Au - blick, der sich beut,  
 does a  
 zeugt von

diff' - rent charm un - fold;  
 Glanz und Herr - lich - keit;  
 flash - ing gems, and sculp - tur'd gold, flash - ing  
 Pracht - ge - stein und Gold - ge - schmeid', Pracht - ge -

gems, and sculp - tur'd gold, still at - tract my ra - vish'd sight, still at - tract  
 - stein und Gold - ge - schmeid' lockt mein Aug; wo - hin es blickt, lockt mein Aug;  
 my ra - vish'd  
 wo - hin es



sight, still at - tract  
blickt, lockt mein Aug',

my ra - vishd sight, still at - tract,  
wo - hin es blickt, lockt und reizt,

still at - tract my ra - vishd sight.  
lockt mein Aug' wo - hin es blickt.

Ev' - ry sight these eyes be - hold,  
Je - der An - blick, der sich beut,

ev' - ry sight does a  
je - der Blick zrugt von

diff' - rent charm un - fold;  
Glanz und Herr - lich - keit;

flash - ing gems, and sculp - tur'd gold,  
Pracht - ge - stein und Gold - ge - schmeid'

gold, still at - tract my ra - vishd  
lockt mein Aug' wo - hin es

H. W. 26.



sight, still at - tract,  
blickt, lockt und reizt

at - tract my ra - vishd sight, still at - tract my ra - vishd sight, still at -  
blickt, lockt mein Aug; wo - hin es blickt, lockt mein Aug;

- tract Aug; my ra - vishd sight, still at - tract my ra - vishd sight.  
blickt, lockt mein Aug; wo hin es blickt.

But to hear fair truth dis -  
Doch es ist der Weis - heit

*mp*



-til - ling, in ex - pres - sions choice and thril - ling from that tongue, so soft and kil - ling, that my  
 Fül - le in des Sangs me - lod' - scher Hül - le, was mich bannt in heil'ge Stil - le, was mein

soul does most de - light, that my soul does most de - light,  
 Herz zu - meist ent zücht, was mein Herz zu - meist ent - zücht,

that my soul does most de - light, that my soul does most de -  
 was mein Herz zu - meist ent zücht, was mein Herz zu - meist ent -

*Adagio.*

*ritard.*

- light. Ev' - ry sight these eyes be - hold, does a diff' - rent charm un -  
 - zücht. Je - der An - blick, der sich beut, zeugt von Glanz und Herr - lich -



- fold;  
 - keit;

but to hear fair truth dis - til - ling in ex - pres - sions choice and  
 doch es ist der Weis - heit Fül - le in des Sangs me - lod' - scher

thril - ling from that tongue, so soft and kil - ling, that my soul does most de - light,  
 Hül - le, was mich bannt in heil' - ge Stil - le, was mein Herz zu - meist ent - zückt,

that my soul does most de - light, that my soul does most de -  
 was mein Herz zu - meist ent - zückt, was mein Herz zu - meist ent -

6

- light,  
 - zückt,

but to hear fair truth dis - til - ling from that tongue, so soft and  
 doch es ist der Weis - heit Fül - le in des Sangs me - lod' - scher



*Adagio.*

thrill - ling, that my soul does most de - light, that my soul does most de -  
*Hül - le, was mein Herz zu - meist ent - zückt, was mein Herz zu - meist ent -*

Viol. I. *con Rip*

Viol. II. *f*

Viola I. *f*

Viola II. *f*

- light. *con Rip*  
 - zückt.



SOLOMON.  
Salomo.

Sweep, sweep the string, to sooth the roy - al fair, and rouse each pas - sion with th'al - ternate air.  
 Stimmt an den Chor, und stillt ihr Wunsch und Hang! ruft jed' Ge - fühl wach, wechselnd in Ge - sang.

c. 8va

Continuo

*Andante.*

Violino I. II.

Viola I. II.

Oboe I. II.

SOPRANO I.

SOPRANO II.

ALTO.

TENORE.

BASSO.

Organo, e  
Tutti Bassi.

senza Rip.

Pianoforte.

*Andante con moto.*

*mp*

flow, sweet ly flow the lul - ling  
 tön', lieb - lich tön' ein sü - sser



con Rip.

unis.  
 Mu - sic, spread thy voice a - round, Mu - sic, spread thy voice a -  
 CHORUS.  
 sound. Hebt im Chor der Stim - men Klang, hebt im Chor der Stim - men  
 Sang.  
 Mu - sic, spread thy voice a - round, spread thy voice a -  
 Hebt im Chor der Stim - men Klang, hebt der Stim - men  
 Mu - sic, spread thy voice a - round, Klang,  
 Hebt im Chor der Stim - men Klang,

- round, Mu - sic, spread thy voice a - round, spread thy voice a -  
 Klang, hebt im Chor der Stim - men Klang, hebt der Stim - men  
 - round, Mu - sic, spread thy voice a - round, a - round, Mu - sic, spread thy voice a -  
 Klang, hebt im Chor der Stim - men Klang, im Chor, hebt im Chor der Stim - men  
 Mu - sic, spread thy voice a - round, spread thy voice a - round, Mu - sic, spread thy voice a -  
 hebt im Chor der Stim - men Klang, hebt der Stim - men Klang, hebt im Chor der Stim - men  
 Mu - sic, spread thy voice a - round, Mu - sic, spread thy voice a -  
 hebt im Chor der Stim - men Klang, hebt im Chor der Stim - men







con Rip.

senza Rip.

sweet - ly flow - the lul - ling sound,  
 lieb - lich tön' ein sü - sser Sang,  
 lul - ling sound, the lul - ling sound, flow - the lul - ling sound, sweet - ly,  
 sü - sser Sang, ein sü - sser Sang, tön' - ein sü - sser Sang, lieb - lich,  
 sweet - ly flow the lul - ling sound, sweet - ly,  
 lieb - lich tön' ein sü - sser Sang, lieb - lich,  
 sound, the lul - ling sound, sweet - ly flow - the lul - ling sound, sweet - ly,  
 Sang, ein sü - sser Sang, lieb - lich tön' - ein sü - sser Sang, lieb - lich,

con Rip.

senza Rip.

sweet - ly,  
 lieb - lich,  
 sweet - ly flow the lul - ling sound, the lul - ling sound,  
 lieb - lich tön' ein sü - sser Sang, ein sü - sser Sang,  
 sweet - ly flow the lul - ling sound, the lul - ling sound, sweet - ly  
 lieb - lich tön' ein sü - sser Sang, ein sü - sser Sang, lieb - lich  
 sweet - ly  
 lieb - lich

con Rip.



con Rip.

flow the lul - ling sound; Mu - sic, spread thy voice a - round, Mu - sic,  
 tön' ein sü - sser Sang; hebt im Chor der Stim - men Klang, hebt im

flow the lul - ling sound; Mu - sic, spread thy voice a - round, Mu - sic,  
 tön' ein sü - sser Sang; hebt im Chor der Stim - men Klang, hebt im

flow the lul - ling sound; Mu - sic, spread thy voice a - round, Mu - sic,  
 tön' ein sü - sser Sang; hebt im Chor der Stim - men Klang, hebt im

flow the lul - ling sound; Mu - sic, spread thy voice a - round, Mu - sic,  
 tön' ein sü - sser Sang; hebt im Chor der Stim - men Klang, hebt im

senza Rip. con Rip.

*mp*

spread thy voice a - round, Mu - sic, spread thy voice a - round,  
 Chor der Stim - men Klang, hebt im Chor der Stim - men Klang,

- round, spread thy voice a - round, Mu - sic, spread thy voice a - round, a - round, Mu - sic,  
 Klang, hebt der Stim - men Klang, hebt im Chor der Stim - men Klang, im Chor, hebt im

Mu - sic, spread thy voice a - round, spread thy voice a - round, Mu - sic,  
 hebt im Chor der Stim - men Klang, hebt der Stim - men Klang, hebt im

- round, Mu - sic, spread thy voice a - round, Mu - sic,  
 Klang, hebt im Chor der Stim - men Klang, hebt im



senza Rip.

spread thy voice a - round, sweet - ly, sweet - ly  
 hebt der Stim - men Klang, lieb - lich, lieb - lich

spread thy voice a - round, sweet - ly flow the lul - ling sound, sweet - ly  
 Chor der Stim - men Klang, lieb - lich tön' ein sü - sser Sang, lieb - lich

spread thy voice a - round, sweet - ly flow the lul - ling sound, sweet - ly  
 Chor der Stim - men Klang, lieb - lich tön' ein sü - sser Sang, lieb - lich

spread thy voice a - round, sweet - ly, sweet - ly  
 Chor der Stim - men Klang, lieb - lich, lieb - lich

senza Rip.

*mp* *cresc.*

flow the lul - ling sound, sweet - ly,  
 tön' ein sü - sser Sang, lieb - lich,

flow the lul - ling sound, sweet - ly,  
 tön' ein sü - sser Sang, lieb - lich,

flow the lul - ling sound, sweet - ly,  
 tön' ein sü - sser Sang, lieb - lich,

flow the lul - ling sound, sweet - ly,  
 tön' ein sü - sser Sang, lieb - lich,

*p*



sweet - ly flow the lul - ling sound, the lul - ling sound, sweet - ly  
 lieb - lich tön' ein sü - sser Sang, ein sü - sser Sang, lieb - lich  
 flow the lul - ling sound, the lul - ling sound, the lul - ling sound, sweet - ly  
 tön' ein sü - sser Sang, ein sü - sser Sang, ein sü - sser Sang, lieb - lich  
 sweet - ly flow the lul - ling sound, sweet - ly  
 lieb - lich tön' ein sü - sser Sang, lieb - lich

con Rip.

flow the lul - ling sound, Mu - sic, spread thy voice a - round.  
 tön' ein sü - sser Sang, hebt im Chor der Stim - men Klang,  
 flow the lul - ling sound, Mu - sic, spread thy voice a - round, Mu - sic, spread thy  
 tön' ein sü - sser Sang, hebt im Chor der Stim - men Klang, hebt im Chor der  
 flow the lul - ling sound, Mu - sic, spread thy voice a - round, Mu - sic, spread thy  
 tön' ein sü - sser Sang, hebt im Chor der Stim - men Klang, hebt im Chor der  
 flow the lul - ling sound, Mu - sic, spread thy voice a - round, Mu - sic, spread thy  
 tön' ein sü - sser Sang, hebt im Chor der Stim - men Klang, hebt im Chor der

con Rip.



*tr*  
*tr*  
 sweetly flow, sweetly flow the lul-ling  
 lieb-lich tön, lieb-lich tön ein sü-sser  
 voice a-round, sweetly flow the lul-ling  
 Stim-men Klang, lieb-lich tön ein sü-sser  
 voice a-round, sweetly flow the lul-ling, the lul-ling  
 Stim-men Klang, lieb-lich tön, lieb-lich tön ein sü-sser, ein sü-sser  
 voice a-round, sweetly flow, sweetly flow the lul-ling  
 Stim-men Klang, lieb-lich tön, lieb-lich tön ein sü-sser

*senza Rip.*  
 sound.  
 Sang.  
 sound.  
 Sang.  
 sound.  
 Sang.  
 sound.  
 Sang.  
*senza Rip.*



*Spiritoso.*

SOLOMON.  
Salomo.

Now a diff' - - rent mea - - sure try, shake the  
Nun ein Sang von and - - rer *Glut!* braust wie

Bassi.

senza Rip.

Pianoforte.

*Spiritoso.*

dome, and pierce the sky. Rouse us next to mar - tial deeds; clank - ing  
Sturm und rast in *Wuth.* *Stürmt* uns auf zu Kraft und *Muth!* *Schwert* und

arms, and neigh - ing steeds, seem in fu - ry, fu - - ry to op - pose - - Now the  
*Schild* und wie - hernd *Ross* *prallt zum Kampf, zum Kampf* in wil - dem *Stoss* - - Nun ent -

6  
4

hard - fought bat - - tle glows, now the hard - - fought bat - - tle  
- brennt die *Schlacht* - - in *Wuth,* nun ent - - brennt - - die *Schlacht* in

ritard.



**Tromba I. Spiritoso.**

**Tromba II.**

**Timpani.**

**Oboe I.**

**Oboe II.**

**Violino I. con Rip. per tutto.**

**Violino II.**

**Viola.**

**SOPRANO I. TUTTI.**  
glows. Shake the dome, and pierce the sky, shake the dome, and pierce the  
*Wuth.*

**ALTO I.**

**TENORE I. Braust wie Sturm und rast in Wuth, braust wie Sturm und rast in**

**BASSO I. Shake the dome, and pierce the sky, shake the dome, and pierce the**

**SOPRANO II. Braust wie Sturm und rast in Wuth, braust wie Sturm und rast in**

**ALTO II. Shake the dome, and pierce the sky, shake the dome, and pierce the**

**TENORE II. Braust wie Sturm und rast in Wuth, braust wie Sturm und rast in**

**BASSO II. Shake the dome, and pierce the sky, shake the dome, and pierce the**

**Organo, e tutti Bassi. Braust wie Sturm und rast in Wuth, braust wie Sturm und rast in**

**Org. I. con Rip. per tutto.**

**Org. II. Ped. ad libit.**



sky; rouse us next to mar-tial deeds, clank-ing arms, and neighing steeds, clank-ing

*Wuth! stürmt uns auf zu Kraft und Muth: Schwert und Schild und wie.hernd Ross, Schwert und*

sky; rouse us next to mar-tial deeds, clank-ing arms, and neighing steeds, clank-ing

*Wuth! stürmt uns auf zu Kraft und Muth: Schwert und Schild und wie.hernd Ross, Schwert und*

sky; rouse us next to mar-tial deeds, clank-ing arms, and neighing steeds, clank-ing

*Wuth! stürmt uns auf zu Kraft und Muth: Schwert und Schild und wie.hernd Ross, Schwert und*

sky; rouse us next to mar-tial deeds, clank-ing arms, and neighing steeds, clank-ing

*Wuth! stürmt uns auf zu Kraft und Muth: Schwert und Schild und wie.hernd Ross, Schwert und*

Piano accompaniment consisting of two systems of grand staff notation (treble and bass clefs) with chords and melodic lines.



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

Schild und wie - hernd Ross prallt zum Kampf in wil dem Stoss, prallt zum Kampf in wil dem

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

Schild und wie - hernd Ross prallt zum Kampf in wil dem Stoss, prallt zum Kampf in wil dem

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

Schild und wie - hernd Ross prallt zum Kampf in wil dem Stoss, prallt zum Kampf in wil dem

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

Schild und wie - hernd Ross prallt zum Kampf in wil dem Stoss, prallt zum Kampf in wil dem

Ped.

Ped.

Ped. ff.

Ped.



- pose --  
 Now the hard fought bat - le glows, now the hard fought bat - le  
 Nun entbrennt die Schlacht in Wuth, nun entbrennt die Schlacht in

Stoss --  
 Now the hard fought bat - le glows, now the bat - le  
 Nun entbrennt die Schlacht in Wuth, nun entbrennt die

- pose --  
 Now the hard fought bat - le glows, now,  
 Nun entbrennt die Schlacht in Wuth, nun,

Stoss --  
 Now the hard fought bat - le glows,  
 Nun entbrennt die Schlacht in Wuth,

seem in fu - ry to op - pose --  
 prallt zum Kampf in wil - dem Stoss --

seem in fu - ry to op - pose --  
 prallt zum Kampf in wil - dem Stoss --

Ped.  
 Ped.



glows, *Wuth*, now, now, now the hard fought bat - le

glows, *Schlacht*, nun, nun entbrennt die Schlacht in

now, nun, now, now the hard fought bat - le

now, nun, nun, nun entbrennt die Schlacht in

Now the hard fought bat - le Nun entbrennt die Schlacht in

glows, *Wuth*, nun ent - brennt die Schlacht in

glows, *Wuth*, now the hard fought bat - le

Now, now the hard - fought bat - le glows, now the bat - le glows, nun entbrennt die Schlacht in

Nun, nun ent - brennt die Schlacht in *Wuth*, nun ent - brennt die Schlacht, nun entbrennt die Schlacht in

Now, now the hard - fought bat - le glows, now nun, now, nun, now the hard fought bat - le

Nun, nun ent - brennt die Schlacht in *Wuth*, nun, nun, nun, nun entbrennt die Schlacht in

Now, nun, nun entbrennt die Schlacht in *Wuth*, now, nun, nun entbrennt die Schlacht in

*f* *Ped.*

*f* *Ped.*

*Ped.* *Ped.*



glows. Clank - ing arms, and neigh\_ing steeds, clank\_ing arms, and neigh\_ing steeds, seem in fu - ry to op -

*Wuth. Schwert und Schild und wie\_hernd Ross, Schwert und Schild und wie\_hernd Ross prallt zum Kampf in wildem*

glows. Clank - ing arms, and neigh\_ing steeds, clank\_ing arms, and neigh\_ing steeds, seem in fu - ry to op -

*Wuth. Schwert und Schild und wie\_hernd Ross, Schwert und Schild und wie\_hernd Ross prallt zum Kampf in wildem*

glows. Clank - ing arms, and neigh\_ing steeds, clank\_ing arms, and neigh\_ing steeds,

*Wuth. Schwert und Schild und wie\_hernd Ross, Schwert und Schild und wie\_hernd Ross*

glows. Clank - ing arms, and neigh\_ing steeds, clank\_ing arms, and neigh\_ing steeds,

*Wuth. Schwert und Schild und wie\_hernd Ross, Schwert und Schild und wie\_hernd Ross*

Piano accompaniment consisting of three systems of grand staff notation (treble and bass clefs) with various chords and melodic lines.



-pose, seem in fu - ry to op - pose,  
 Stoss, prallt zum Kampf in wil-dem Stoss,  
 -pose, seem in fu - ry to op - pose,  
 Stoss, prallt zum Kampf in wil-dem Stoss,  
 seem in fu - ry to op - pose, seem in fu - ry to op -  
 prallt zum Kampf in wil-dem Stoss, prallt zum Kampf in wil-dem  
 seem in fu - ry to op - pose, seem in fu - ry to op -  
 prallt zum Kampf in wil-dem Stoss, prallt zum Kampf in wil-dem

*Ped.*  
*Ped.*  
*Ped.* *ff* *+* *Ped.* *+* *Ped.*



clank - ing arms, and neighing steeds, seem in fu - ry to op -  
*Schwert und Schild und wie\_hernd Ross prallt zum Kampf in wil\_dem*

clank - ing arms, and neighing steeds, seem in fu - ry to op -  
*Schwert und Schild und wie\_hernd Ross prallt zum Kampf in wil\_dem*

-pose, clank - ing arms, and neighing steeds,  
*Stoss, Schwert und Schild und wie\_hernd Ross*

-pose, clank - ing arms, and neighing steeds,  
*Stoss, Schwert und Schild und wie\_hernd Ross*

*Ped.*

*Ped.*



-pose --  
 Stoss --  
 -pose --  
 Stoss --  
 seem in fu - ry to op - pose --  
 prallt zum Kampf in wil - dem Stoss --  
 seem in fu - ry to op - pose --  
 prallt zum Kampf in wil - dem Stoss --

Now the hard - fought bat - tle  
 Nun ent - brennt die Schlacht in

glows, now the hard - fought bat - tle  
 Wuth, nun ent - brennt die Schlacht in

bat - tle glows, now the bat - tle  
 Schlacht in Wuth, nun ent - brennt die

Now the hard - fought bat - tle glows, now,  
 Nun ent - brennt die Schlacht in Wuth, nun,

Now the hard - fought bat - tle glows,  
 Nun ent - brennt die Schlacht in Wuth,

+ Ped.  
 + Ped.



glows, *Wuth,*      now, *nun,*      now, *nun,*

glows. *Schlacht,*      now, *nun,*      now, *nun,*      now the *nun ent-*

now, *nun,*      now, *nun,*      now, *nun entbrennt die Schlacht in*

now, *nun,*      now, *nun,*      now, *nun,*

now the hard fought bat - le *glows, now the hard fought bat - le glows,*  
*nun entbrennt die Schlacht in Wuth, nun entbrennt die Schlacht in Wuth,*

now, now the hard fought bat - le *glows, now the bat - le glows,*  
*nun, nun entbrennt die Schlacht in Wuth, nun entbrennt die Schlacht,*

now, now the hard fought bat - le *glows, now, now, now, now the hard fought*  
*nun, nun entbrennt die Schlacht in Wuth, nun, nun, nun, nun entbrennt die*

now, *nun,*      now the hard fought bat - le *glows, now, now, now,*  
*nun entbrennt die Schlacht in Wuth, nun, nun, nun,*

*+ Ped.*      *+ Ped.*







SOLOMON.  
Salomo.

Then at once from rage re - move; draw the tear from hope - less  
 Doch nun stillt die wil - den Triebe! singt die Qual ver - schmäh - ter

Continuo.

love; leng - then out the so - lem air, full of death and wild - des pair.  
 Liebe; trau - ernd ernst ein Klag - lied singt, wie sie Tod und Ver - zweif - lung bringt.

CHORUS.

*Largo.*

Violino I. senza Rip.

Violino II.

Viola I.

Viola II.

Basson I. II.

Oboe I. II.

SOPRANO I.

SOPRANO II.

ALTO.

TENORE.

BASSO.

Organo, e Tutti Bassi.

Organo.

*Largo.*

Pianoforte.

Draw the tear from hope - less love, from hope - less  
 Singt die Qual ver - schmäh - ter Lie - be, ver - schmäh - ter

Draw the tear from hope - less  
 Singt die Qual ver - schmäh - ter







qui entrano li Ripieni colle parti chi cantano.

Violino I ripieno.

Draw the tear from hope - less love, from hope - - - less love, leng - then  
 Singt die Qual ver - schmäh - ter Lie - - be, ver - schmäh - - - ter Lieb, leng - then

Violino II ripieno.

love, from hope - - less love, from hope - - - less love, trau - ernd  
 Lie - - be, ver - schmäh - - ter Lie - - be, ver - schmäh - - - ter Lieb, trau - ernd

Viola I ripieno.

tear from hope - - - less love, from hope - - - less love, leng - then  
 Qual ver - schmäh - - - ter Lie - - be, ver - schmäh - - - ter Lieb, leng - then

Viola II ripieno.

love, draw the tear from hope - less, hope - - less love, trau - ernd  
 Lieb, singt die Qual, die Qual ver - schmäh - - - ter Lieb, trau - ernd

love, from hope - - - less love, draw the tear from hope - less love, leng - then  
 Lie - - be, ver - schmäh - - - ter Lieb, singt die Qual ver - schmäh - - - ter Lieb, leng - then

qui entrano li Ripieni colle parti chi cantano.



out the so - lemn air, full of death and wild des - pair, full of  
 ernst ein Klag - lied singt, wie sie Tod und Verzweif - lung bringt, wie sie

out the so - lemn air, full of death and wild des - pair, full of  
 ernst ein Klag - lied singt, wie sie Tod und Verzweif - lung bringt, wie sie

out the so - lemn air, full of death, and wild des - pair, full of



death and wild des pair, full of death and wild des pair, draw  
*Tod und Verzweiflung bringt, wie sie Tod und Verzweiflung bringt, singt*

death and wild des pair, full of death and wild des pair, draw  
*Tod und Verzweiflung bringt, wie sie Tod und Verzweiflung bringt, singt die*

death and wild des pair, full of death and wild des pair,

*Ped.*



draw the tear from hope - - - less love, full of  
 singt die Qual ver - schmah - - - ter Lieb, wie sie

draw the tear from hope - less love, full of  
 singt die Qual ver - schmah - ter Lieb, wie sie

— the tear from hope - - - less, hope - - - less love, full of  
 — die Qual ver - schmah - - - ter, ver - schmah - - - ter Lieb, wie sie

tear from hope - less love, from hope - - - less love, full of  
 Qual ver - schmah - ter Lie - - - be, ver - schmah - - - ter Lieb, wie sie

draw the tear from hope - less love, full of  
 singt die Qual ver - schmah - ter Lieb, wie sie

H. W. 26.



death and wild des-pair, draw the tear from hope-less love, leng-then out the so-lemn  
 Tod und Ver-zweiflung bringt, singt die Qual ver-schmäh-ter Lieb, trau-ernd ernst ein Klaglied

death and wild des-pair, draw the tear from hope-less love, leng-then out the so-lemn  
 Tod und Ver-zweiflung bringt, singt die Qual ver-schmäh-ter Lieb, trau-ernd ernst ein Klaglied

death and wild des-pair, draw the tear from hope-less love, leng-then out the so-lemn  
 Tod und Ver-zweiflung bringt, singt die Qual ver-schmäh-ter Lieb, trau-ernd ernst ein Klaglied

death and wild des-pair, draw the tear from hope-less love, leng-then out the so-lemn  
 Tod und Ver-zweiflung bringt, singt die Qual ver-schmäh-ter Lieb, trau-ernd ernst ein Klaglied



air, ——— full of death, full of death and wild des - pair.

singt, ——— wie sie Tod, wie sie Tod und Ver - zweif - lung bringt.

air, ——— full of death, full of death and wild des - pair.

singt, ——— wie sie Tod, wie sie Tod und Ver - zweif - lung bringt.

air, ——— full of death, full of death and wild des - pair.

singt, ——— wie sie Tod, wie sie Tod und Ver - zweif - lung bringt.

air, ——— full of death, full of death and wild des - pair.

singt, ——— wie sie Tod, wie sie Tod und Ver - zweif - lung bringt.

air, ——— full of death, full of death and wild des - pair.

singt, ——— wie sie Tod, wie sie Tod und Ver - zweif - lung bringt.

air, ——— full of death, full of death and wild des - pair.

singt, ——— wie sie Tod, wie sie Tod und Ver - zweif - lung bringt.

*più f*

*Ped.*.....

*cresc.*

*più f*



SOLOMON.  
Salomo.

Next the tor - tur'd soul re - lease, and the mind res - tore to peace.  
Und nun senk' ein sanf - tes Lied mil - den Frie - den in's Ge - müth.

Continuo.

SOLOMON.  
Salomo.

*Allegro.*

senza Rip.

Bassi.

*Allegro moderato.*

Pianoforte.

Thus rol - ling sur - ges rise, and plough the trou - bled main; but  
So rollt die Wog' und steigt, und furcht die Mee - res - flut; dann

soon the tem - pest dies, and all is calm - a - gain, and all is calm, but  
sinkt der Sturm und weicht, und Al - les schweigt und ruht, und schweigt und ruht, dann

soon the tem - pest dies, all is calm, and all is calm - a -  
sinkt der Sturm und weicht, Al - les schweigt, und Al - les schweigt - und

*entra il Coro.*



*Allegro.*

CHORUS.

Violino I.

Violino II. *senza Rip.*

Viola I.II.

Oboe I.II.

SOPRANO I.

SOPRANO II. Thus rol - ling sur - ges rise, and plough the trou - bled  
So rollt die Wog' und steigt, und furcht die Mee - res

ALTO. *gain. ruht.*

TENORE.

BASSO.

Organo, e Tutti Bassi. *senza Rip.*

*Allegro moderato.*

main, and plough the trou - bled main, and plough the trou - bled main, and plough  
flut, und furcht die Mee - res flut, und furcht die Mee - res flut, und furcht

Thus rol - ling sur - ges rise, and plough the trou - bled main, and plough  
So rollt die Wog' und steigt, und furcht die Mee - res flut, und furcht

Thus rol - ling sur - ges rise, and plough  
So rollt die Wog' und steigt, und furcht



con Rip.

the trou-bled main, and plough the trou-bled main, thus rol-ling sur-ges  
 die Mee-res flut, und furcht die Mee-res flut, so rollt die Wog' und  
 Thus rol-ling sur-ges rise, thus rol-ling sur-ges  
 So rollt die Wog' und steigt, so rollt die Wog' und

*cresc.*

rise, and plough the trou-bled main, but soon the tem-pest dies, but  
 steigt, und furcht die Mee-res flut, dann sinkt der Sturm und weicht, dann  
 rise, and plough the trou-bled main, but soon the tem-pest dies, dies, but  
 steigt, und furcht die Mee-res flut, dann sinkt der Sturm und weicht, weicht, but  
 rise, and plough the trou-bled main, but soon the tem-pest dies, dann  
 steigt, und furcht die Mee-res flut, dann sinkt der Sturm und weicht, dann



soon the tem - pest dies, all is calm, and all is calm a -  
 sinkt der Sturm und weicht, Al - les schweigt, und Al - les schweigt und  
 tem - pest dies, and all, all is calm, and all is calm a -  
 Sturm und weicht, und Al - les schweigt, und Al - les schweigt und  
 soon the tem - pest dies, all is calm, and all is calm a -  
 sinkt der Sturm und weicht, Al - les schweigt, und Al - les schweigt und

- gain; but soon the dann sinkt der  
 ruht; thus rol - ling, rol - ling sur - ges rise, but soon the tem - pest dies, but  
 so rollt, so rollt die Wog' und steigt, dann  
 - gain; thus rol - ling sur - ges rise, dann sinkt der Sturm und weicht, dann  
 so rollt die Wog' und steigt, rise, steigt, but  
 ruht; thus rol - ling sur - ges rise, but  
 so rollt die Wog' und steigt, rise, steigt, but

*cresc.*



tem - pest dies, and all, all is calm, and all is calm a -  
 Sturm und weicht, und Al - - - les schweigt, und Al - les schweigt und  
 soon the tem - pest dies, all is calm, and all is calm a -  
 sinkt der Sturm und weicht, Al - les schweigt, und Al - les schweigt und

-gain, and all is calm a - gain, and all is calm, and all  
 ruht, und Al - les schweigt und ruht, und Al - - - les schweigt, und all.  
 -gain, and all is calm a - gain, and und all, and und  
 ruht, und Al - les schweigt und ruht, and und all is calm, and und  
 -gain, and und all is calm, and und all, all is calm a -  
 und Al - - - les schweigt, und Al - - - les schweigt und



— is calm a - gain, but soon the tem - pest dies, all is  
 all - les schweigt und ruht, dann sinkt der Sturm und weicht, Al - les  
 all is calm a - gain, but soon the tem - pest dies, and all is calm, all is  
 Al - les schweigt und ruht, dann sinkt der Sturm und weicht, und Al - les schweigt, Al - les  
 all is calm a - gain, but soon the tem - pest dies, and all is calm, all is  
 Al - les schweigt und ruht, dann sinkt der Sturm und weicht, und Al - les schweigt, Al - les  
 - gain, ruht, but soon the tem - pest dies, and all is calm a - gain, all is  
 dann sinkt der Sturm und weicht, und Al - les schweigt und ruht, Al - les

*cresc.* *mf* *p*

calm, all is calm, but soon the tem - pest dies, and  
 schweigt, Al - les schweigt, dann sinkt der Sturm und weicht, und  
 calm, all is calm, but soon the tem - pest dies, and  
 schweigt, Al - les schweigt, dann sinkt der Sturm und weicht, und  
 calm, all is calm, but soon the tem - pest dies, and  
 schweigt, Al - les schweigt, dann sinkt der Sturm und weicht, und



all, all is calm, and all is calm a - gain, all is calm,  
*Al - - les schweigt, und Al - les schweigt und ruht, Al - les schweigt,*  
 all, all is calm, and all is calm a - gain, all is calm,  
*Al - - les schweigt, und Al - les schweigt und ruht, Al - les schweigt,*  
 all, all is calm, and all is calm a - gain, and all  
*Al - - les schweigt und ruht, und Al -*

*p*

is calm a - gain, but soon the tem - pest dies, and all  
*es schweigt und ruht, dann sinkt der Sturm und weicht, und Al -*  
 is calm a - gain, but soon the tem - pest dies, and all  
*es schweigt und ruht, dann sinkt der Sturm und weicht, und Al -*  
 is calm a - gain, and all  
*Al - les schweigt und ruht, und Al -*

*mf*



is calm a - gain, and all is calm a - gain.  
 - les schweigt und ruht, und Al - les schweigt und ruht.  
 is calm a - gain, and all is calm a - gain.  
 - les schweigt und ruht, und Al - les schweigt und ruht.  
 is calm a - gain, and all is calm a - gain.  
 - les schweigt und ruht, and all is calm a - gain.

senza Rip. (multiple instances)

6

*mp*



QUEEN OF SHEBA.  
 Königin von Saba.

Thy Har-mo-ny's di-vine, great king, all, all o-beys the ar-tist's string. And  
 O himmlisch ist dein Chor, für wahr! des Mei-sters Wink be-seelt die Schaar. Doch

now, il-lus-trious prince, re-ceive such tri-bute as my realm can give. Here, pu-rest gold, from  
 nun, er-hab'-ner - Fürst, nimm hier aus Sa-ba Weihge-schenk von mir. Hier reinstes Gold aus

earth's dark en-trails torn; and gems res-plendant, that out-shine the morn: there bal-sam breathes a grate-ful  
 dunk-ler Er-de Schacht, und Gem-men leuchtend wie des Morgens Pracht. Bal-sam strömt hier den Dufthauch

smell, with thee the frag-rant stran-gers wish to dwell. Yet, of ev'-ry ob-ject I be-  
 aus: nimm auf den würz'gen Fremdling in dein Haus. Doch von Al-lem, was ich hier er-

-hold, a-mid the glare of gems and gold. the Tem-ple most at-tracts my  
 -blickt, von Kunst er-freut, von Glanz ent-zückt: dem Tem-pel bleibt der höch-ste

eye, where, with un-wea-ried zeal, you serve the Lord on high.  
 Preis, wo ihr in An-dacht dient dem Herrn im Him-mels-kreis.

Continuo.



Larghetto.  
senza Rip. per tutto.

Violini unisoni.

LEVITE.  
Levit.

Bassi.

*mp*  
Pi - ous king, and vir - tuous queen, may your name re - sound in  
From - mer Fürst und ed - le Frau, eu - er Ruhm wird e - wig

Pianoforte.

*mp* *mf* *mp* *mf* *mp* *mf*  
8----- 8----- 8-----

sto - ry, wä - ren, pi - ous king, may your name re - sound in sto - ry, wä - ren,  
from - mer Fürst, eu - er Ruhm wird e - wig

*mp* *mf*

vir - tuous queen, may your name re - sound in sto - ry, wä - ren,  
ed - le Frau, eu - er Ruhm wird e - wig

*mp* *mf*

pi - ous king, and vir - tuous queen, may your name re - sound,  
from - mer Fürst und ed - le Frau, eu - er Ruhm wird e -







ry, crown'd with glo - ry.  
ren, reich an Se -

ry, crown'd with glo - ry.  
gen, reich an Eh - ren.

Pi - ous king, and vir - tuous queen, may your name re - sound in sto - ry;  
From - mer Fürst und ed - le Frau, eu - er Ruhm wird e - wig wä - ren:

*mp*

in times la - test an - nals seen, crown'd with ho  
spät - ster Zeit die reich - ste Schau, reich an Se -







ZADOK.

Thrice happy king, to have atchiev'd, what scarce will henceforth be believ'd;  
*O sel-ger Fürst, der da voll bringt, was künft-ger Zeit un-glaub-lich kling't:*

Continuo.

when seven times a-round the sphere the sun had led the new-born year,  
*da sie-ben-mal der Son-nen-ball die Sphä-ren bahn durchlief im All,*

the temple rose, to mark thy days with end-less theme for fu-ture praise.  
*ent-stand, zum Ruhm für un-sre Zeit, dein Tem-pel-bau voll Herr-lich-keit.*

Our pi-ous Da-vid wish'd, in vain, by this great act to bless his reign; but  
*Nicht dei-nem Va-ter ward ge-währt, dass sol-che That sein Reich ge-ehrt, weil*

Heav'n the mo-narch's hopes with-stood, for ah! his hands were stain'd with blood.  
*Gott dem Kö-nig wi-der-stand, denn ach! von Blut troff sei-ne Hand.*



*Pomposo.*  
senza Rip per tutto

Violini unisoni.

Viola I.

Viola II.

ZADOK.

Bassi.

*Pomposo.*

Pianoforte.

Gold - en col - umns, fair and bright, catch the  
Gold - ner Säulen stol - ze Pracht bannt den



mor - tals ra - vish'd sight; — round their sides ambi - tious twine ten - drils of the clas - ping  
 Blick mit Zau - ber - macht; — rings um - rankt sie e - pheu - gleich schlan - ker Reben zar - ter

vine: Che - ru - bims stand there dis - play'd, o'er the ark their wings are  
 Zweig; Che - ru - bi - me hehr und schön gold - be - schwingt die Arch' um -

laid: ev' - ry ob - ject swells with state, ev' - ry ob - ject swells with state, all is  
 - stehn: al - les kunstreich, ta - del los, al - les kunstreich, ta - del los, al - les



pi - ous, all is pi - ous, all is pi - ous, all is great, all is  
 herr-lich, al - les herr-lich, al - les herrlich, al - les gross, al - les

pi - ous, all — is great,  
 herrlich, al - les gross,

ev - ry ob - ject swells with state, all is pi - ous,  
 al - les kunstreich, ta - del los, al - les herrlich,



all is pi - ous, all is great, all is great. Gold - en col - umns, fair and  
 al - - les herrlich, al - - les gross, al - - les gross. Gold - ner Säu - len stol - - ze

*pf*

bright, catch the mor - tals ra - - vish'd sight; round their sides am - bi - tious  
*Pracht* baunt den Blick mit Zau - - ber - macht; rings um - rankt sie e - - pheu

twine ten - drils of the clas - ping vine; Che - rubims stand there dis - play'd,  
 - gleich schlan - ker Re - ben zar - ter; Zweig; Che - ru - bi - me hehr und schön'



o'er the ark their wings are laid: ev' - ry ob - ject swells with state, ev' - ry  
 gold - be - schwingt die Arch' um stehn: al - les kunst - reich, ta - del los, al - les

ob - ject swells with state, all, all is pi - ous, all, all is pi - ous,  
 kunst - reich, ta - del los, al - les herrlich, al - les herrlich,

all is pi - ous, all is great, ev' - ry ob - ject swells with  
 al - les herr - lich, al - les gross, al - les kunst - reich, ta - del



state, ev' - ry ob - ject swells with state, all is pi - ous, all is  
 - los, al - - les kunst - reich, ta - del los, al - les herr - - lich, al - les

*Adagio.*

great.  
 gross.

*tr*

*tr*



CHORUS.

*A tempo giusto.*

Tromba I. II.

Timpani.

Corno I. II.

Oboe I.

Oboe II.

Bassons.

Violino I. *senza Rip.*

Violino II.

Viola I.

Viola II.

SOPRANO I.

ALTO I.

TENORE I.

BASSO I.

SOPRANO II.

ALTO II.

TENORE II.

BASSO II.

Organo, e Tutti Bassi. *senza Rip.*

Organo I. II.

Pianoforte. *A tempo giusto.*



Praise the Lord with  
Preist den Herrn mit

Praise the Lord, *preist den Herrn,* praise the Lord *preist den Herrn* with *mit*

Praise the Lord *Preist den Herrn* with *mit*

Praise the Lord with  
Preist denHerrn mit

Chorus I.



The musical score is arranged in systems. The top system consists of four staves (two treble and two bass clefs) with rests. The second system includes vocal parts with lyrics and instrumental accompaniment. The lyrics are: "harp and tongue! Har - fen - klang!" and "Praise the Lord with / Preist den Herrn mit". The third system continues the vocal parts and accompaniment. The fourth system features a bass line with the instruction "con Rip. per tutti." and continues the accompaniment. The bottom system shows the grand staff (treble and bass clefs) with accompaniment.



harp and tongue, praise the Lord! praise him all ye old and young; praise the Lord with  
*Har-fen-klang, preist den Herrn! preist ihn All' im lauten Sang; preist den Herrn mit*  
 praise the Lord with  
*preist den Herrn mit*



harp and tongue, praise the Lord, praise the Lord, praise him all ye old and young, ye  
*Har-fen-klang, preist den Herrn, preist den Herrn, preist ihn All' in lau-tem Sang, in*  
harp and tongue, praise the Lord, praise the Lord, praise him all ye old and young, ye  
*Har-fen-klang, preist den Herrn, preist den Herrn, preist ihn All' in lau-tem Sang, in*

Praise the Lord,  
*Preist den Herrn,*  
Praise the Lord,  
*Preist den Herrn,*



old and young, ye old and young, He's in mer - cy e - ver strong.  
 lau - - tem Sang, in lau - - tem Sang, Gna - - de ruht in sei - nem Schooss.

old and young, ye old and young, He's in mer - cy e - ver strong.  
 lau - - tem Sang, in lau - - tem Sang, Gna - - de ruht in sei - nem Schooss.

praise the Lord,  
 preist den Herrn,  
 praise the Lord,  
 preist den Herrn,

4+ 6 7 8  
 2



praise the Lord, preist den Herrn, praise the Lord through in ev' - ry state, je - dem Stand, praise the Lord through ev' - ry state, preist den Herrn in je - dem Stand, praise the Lord through ev' - ry state

Chor. II.



The musical score is arranged in two systems. The first system contains vocal parts and piano accompaniment. The vocal parts include a Soprano line (treble clef), an Alto line (treble clef), a Tenor line (treble clef), and a Bass line (bass clef). The piano accompaniment consists of a right-hand part (treble clef) and a left-hand part (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staves.

*Praise the Lord through ev'ry state, praise the Lord,*  
*Preist den Herrn in je-dem Stand, preist den Herrn,*

*praise the Lord through ev'ry state, praise the Lord,*  
*preist den Herrn in je-dem Stand, preist den Herrn,*

The second system of the score shows the continuation of the piano accompaniment, with the right-hand part playing chords and the left-hand part playing a simple bass line.



praise the Lord, *preist den Herrn,*    praise him ear - ly, *preist ihn frü - he,*    praise — him late, *preist — ihn spät,*  
 Praise the Lord, *Preist den Herrn,*  
 Praise the Lord, *Preist den Herrn,*  
 praise the Lord, *preist den Herrn,*    praise him ear - ly, *preist ihn frü - he,*    praise — him late, *preist — ihn spät,*    praise the Lord through  
*preist den Herrn,*    *preist den Herrn,*    *preist den Herrn,*    *preist den Herrn in*  
 praise the Lord,    praise the Lord through  
*preist den Herrn,*    *preist den Herrn in*

Chor. I. Chor. II.

*mf*



The musical score consists of 18 staves. The top two staves are for the vocal parts, with lyrics in English and German. The middle section contains four staves for the choir, with lyrics in English and German. The bottom section contains four staves for the piano accompaniment. The score is divided into four measures. The lyrics are: "praise the Lord, / preist den Herrn, / ev'ry state, praise the Lord, / je dem Stand, preist den Herrn, / praise the Lord, praise him ear - ly, / preist den Herrn, preist ihn frü - he, / Chor. I. Chor. II. Chor. I."



God a - lone is good and great,  
 Gott al - lein ist stark und gross,  
 God a - lone is good and great,  
 Gott al - lein ist stark und gross,  
 praise him late, praise him late, God a - lone is good and great,  
 preist ihn spät, preist ihn spät, Gott al - lein ist stark und gross,  
 praise him late, praise him late, God a - lone is good and great,  
 preist ihn spät, preist ihn spät, Gott al - lein ist stark und gross,

Chor. II.

Tutti.

Ped. -----



The musical score is arranged in systems. The top system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The second system continues with four staves, including vocal parts with lyrics and piano accompaniment. The third system features vocal parts with lyrics and piano accompaniment. The fourth system continues with vocal parts and piano accompaniment. The fifth system shows the piano accompaniment with a 'Ped.' marking. The sixth system continues with piano accompaniment.

Lyrics in English:  
 God a lone is good and great,  
 praise the Lord, praise the Lord,

Lyrics in German:  
 Gott al-lein ist stark und gross,  
 preist den Herrn, preist den Herrn,

Lyrics in English (repeated):  
 God a lone is good and great,  
 praise the Lord, praise the Lord,

Lyrics in German (repeated):  
 Gott al-lein ist stark und gross,  
 preist den Herrn, preist den Herrn,

Lyrics in English (repeated):  
 God a lone is good and great,  
 praise the Lord, praise the Lord,

Lyrics in German (repeated):  
 Gott al-lein ist stark und gross,  
 preist den Herrn, preist den Herrn,

Lyrics in English (repeated):  
 God a lone is good and great,  
 praise the Lord, praise the Lord,

Lyrics in German (repeated):  
 Gott al-lein ist stark und gross,  
 preist den Herrn, preist den Herrn,

Lyrics in English (repeated):  
 God a lone is good and great,  
 praise the Lord, praise the Lord,

Lyrics in German (repeated):  
 Gott al-lein ist stark und gross,  
 preist den Herrn, preist den Herrn,

Lyrics in English (repeated):  
 God a lone is good and great,  
 praise the Lord, praise the Lord,

Lyrics in German (repeated):  
 Gott al-lein ist stark und gross,  
 preist den Herrn, preist den Herrn,



He's in mer - cy e - ver strong, ——— praise the Lord,  
 Gna - - de ruht in sei - nem Schooss, ——— preist den Herrn,  
 He's in mer - cy e - ver strong, ——— praise the Lord,  
 Gna - - de ruht in sei - nem Schooss, ——— preist den Herrn,  
 praise the Lord, ——— praise him ear - ly,  
 preist den Herrn, ——— preist ihn frü - he,  
 praise the Lord, ——— praise him ear - ly,  
 preist den Herrn, ——— preist ihn frü - he,  
 Chor. I. 5  
 Ped.



He's in mer - cy e - ver strong,  
 Gott al - lein ist gross und stark.  
 He's in mer - cy e - ver strong,  
 Gott al - lein ist gross und stark,  
 praise him late, praise him late, God a - lone is  
 preist ihn spät, preist ihn spät, Gott al - lein ist  
 praise him late, praise him late, God a - lone is  
 preist ihn spät, preist ihn spät, Gott al - lein ist

*più f*  
*Ped.*



The musical score is arranged in systems. The top system consists of two staves (treble and bass clef) with rests. The second system contains two vocal staves (treble and bass clef) with lyrics in English and German. The third system continues the vocal parts with lyrics. The fourth system shows the vocal parts with lyrics. The fifth system is the piano accompaniment, consisting of two staves (treble and bass clef). The sixth system is a grand staff (treble and bass clef) for the piano accompaniment. The seventh system is another grand staff for the piano accompaniment. The eighth system is a grand staff for the piano accompaniment. The ninth system is a grand staff for the piano accompaniment. The tenth system is a grand staff for the piano accompaniment. The eleventh system is a grand staff for the piano accompaniment. The twelfth system is a grand staff for the piano accompaniment. The thirteenth system is a grand staff for the piano accompaniment. The fourteenth system is a grand staff for the piano accompaniment. The fifteenth system is a grand staff for the piano accompaniment. The sixteenth system is a grand staff for the piano accompaniment. The seventeenth system is a grand staff for the piano accompaniment. The eighteenth system is a grand staff for the piano accompaniment. The nineteenth system is a grand staff for the piano accompaniment. The twentieth system is a grand staff for the piano accompaniment. The twenty-first system is a grand staff for the piano accompaniment. The twenty-second system is a grand staff for the piano accompaniment. The twenty-third system is a grand staff for the piano accompaniment. The twenty-fourth system is a grand staff for the piano accompaniment. The twenty-fifth system is a grand staff for the piano accompaniment. The twenty-sixth system is a grand staff for the piano accompaniment. The twenty-seventh system is a grand staff for the piano accompaniment. The twenty-eighth system is a grand staff for the piano accompaniment. The twenty-ninth system is a grand staff for the piano accompaniment. The thirtieth system is a grand staff for the piano accompaniment. The thirty-first system is a grand staff for the piano accompaniment. The thirty-second system is a grand staff for the piano accompaniment. The thirty-third system is a grand staff for the piano accompaniment. The thirty-fourth system is a grand staff for the piano accompaniment. The thirty-fifth system is a grand staff for the piano accompaniment. The thirty-sixth system is a grand staff for the piano accompaniment. The thirty-seventh system is a grand staff for the piano accompaniment. The thirty-eighth system is a grand staff for the piano accompaniment. The thirty-ninth system is a grand staff for the piano accompaniment. The fortieth system is a grand staff for the piano accompaniment. The forty-first system is a grand staff for the piano accompaniment. The forty-second system is a grand staff for the piano accompaniment. The forty-third system is a grand staff for the piano accompaniment. The forty-fourth system is a grand staff for the piano accompaniment. The forty-fifth system is a grand staff for the piano accompaniment. The forty-sixth system is a grand staff for the piano accompaniment. The forty-seventh system is a grand staff for the piano accompaniment. The forty-eighth system is a grand staff for the piano accompaniment. The forty-ninth system is a grand staff for the piano accompaniment. The fiftieth system is a grand staff for the piano accompaniment. The fifty-first system is a grand staff for the piano accompaniment. The fifty-second system is a grand staff for the piano accompaniment. The fifty-third system is a grand staff for the piano accompaniment. The fifty-fourth system is a grand staff for the piano accompaniment. The fifty-fifth system is a grand staff for the piano accompaniment. The fifty-sixth system is a grand staff for the piano accompaniment. The fifty-seventh system is a grand staff for the piano accompaniment. The fifty-eighth system is a grand staff for the piano accompaniment. The fifty-ninth system is a grand staff for the piano accompaniment. The sixtieth system is a grand staff for the piano accompaniment. The sixty-first system is a grand staff for the piano accompaniment. The sixty-second system is a grand staff for the piano accompaniment. The sixty-third system is a grand staff for the piano accompaniment. The sixty-fourth system is a grand staff for the piano accompaniment. The sixty-fifth system is a grand staff for the piano accompaniment. The sixty-sixth system is a grand staff for the piano accompaniment. The sixty-seventh system is a grand staff for the piano accompaniment. The sixty-eighth system is a grand staff for the piano accompaniment. The sixty-ninth system is a grand staff for the piano accompaniment. The seventieth system is a grand staff for the piano accompaniment. The seventy-first system is a grand staff for the piano accompaniment. The seventy-second system is a grand staff for the piano accompaniment. The seventy-third system is a grand staff for the piano accompaniment. The seventy-fourth system is a grand staff for the piano accompaniment. The seventy-fifth system is a grand staff for the piano accompaniment. The seventy-sixth system is a grand staff for the piano accompaniment. The seventy-seventh system is a grand staff for the piano accompaniment. The seventy-eighth system is a grand staff for the piano accompaniment. The seventy-ninth system is a grand staff for the piano accompaniment. The eightieth system is a grand staff for the piano accompaniment. The eighty-first system is a grand staff for the piano accompaniment. The eighty-second system is a grand staff for the piano accompaniment. The eighty-third system is a grand staff for the piano accompaniment. The eighty-fourth system is a grand staff for the piano accompaniment. The eighty-fifth system is a grand staff for the piano accompaniment. The eighty-sixth system is a grand staff for the piano accompaniment. The eighty-seventh system is a grand staff for the piano accompaniment. The eighty-eighth system is a grand staff for the piano accompaniment. The eighty-ninth system is a grand staff for the piano accompaniment. The ninetieth system is a grand staff for the piano accompaniment. The hundredth system is a grand staff for the piano accompaniment.

praise the Lord, *preist den Herrn,* praise the Lord! *preist den Herrn!* Let the loud Ho -

e - ver strong, *gross und stark,* praise the Lord! *preist den Herrn!* Singt ihm mit Ho -

praise the Lord, *preist den Herrn,* praise the Lord! *preist den Herrn!* Let the loud Ho -

good and great, God a - lone is good and great. Singt ihm mit Ho -

*stark und gross,* Gott al - lein ist *stark und gross.*

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

*stark und gross,* Gott al - lein ist *stark und gross.*

*ped.*



san - nah's rise, wide - ly spread - ing, wide - ly spread - ing  
 -sian - na Preis, hoch em - por, hoch em - por zum  
 san - nah's rise, wide - ly spread - ing, wide - ly spread - ing  
 -sian - na Preis, hoch em - por, hoch em - por zum

Let the loud Ho - san - nahs rise,  
 Singt ihm mit Ho - sian - na Preis,  
 Let the loud Ho - san - nahs rise,  
 Singt ihm mit Ho - sian - na Preis,

Tutti.

*ff* Ped. *mf*



through the skies, through the skies, wide - ly spreading  
 Him - mels - kreis, zum Him - mels - kreis, hoch em - por zum  
 through the skies, through the skies, wide - ly spread - ing  
 Him - mels - kreis, zum Him - mels - kreis, hoch em - por zum  
 wide - ly spread - ing through the skies, wide - ly spread - ing  
 hoch em - por zum Him - mels - kreis, hoch em - por zum  
 wide - ly spread - ing through the skies, wide - ly spread - ing  
 hoch em - por zum Him - mels - kreis, through zum



through the skies, ——— through ——— the skies, God a - lone,  
zum Him - mels - kreis,

Him - mels - kreis, hoch em - por zum Him - mels - kreis, Gott al - lein,  
through the skies, wide - ly spread - ing through the skies, God a - lone,  
Him - mels - kreis, hoch em - por zum Him - mels - kreis, Gott al - lein,

through the skies, wide - ly spread - ing through the skies,  
Him - mels - kreis, hoch em - por zum Him - mels - kreis,

through the skies, wide - ly spread - ing through the skies,  
the skies, hoch em - por zum Him - mels - kreis,  
Him - mels - kreis,

Chor. I.

*mf*

*rf*







God a - lone is just, God a - lone is just, God a - lone is just, God a - lone is just,  
 Gott al - lein ist gut, Gott al - lein ist gut, Gott al - lein ist gut, Gott al - lein ist gut,  
 God a - lone, God a - lone is just and wise, God a - lone is just and wise, God a - lone is just and wise, God a - lone is just and wise,  
 Gott al - lein, Gott al - lein ist gut und gross, Gott al - lein ist gut und gross, Gott al - lein ist gut und gross, Gott al - lein ist gut und gross,  
 God a - lone, God a - lone is just and wise, and gross, God a - lone is just and wise, and gross,  
 Gott al - lein, Gott al - lein ist just and wise, ist just and wise, ist just and wise, ist just and wise,  
 6  
 H. W. 26. *gva*



. lone is just and wise, God a lone is just and wise,  
 Gott al - lein ist gut und gross,  
 . lein ist gut und gross, God a lone is just and wise,  
 Gott al - lein ist gut und gross,  
 . lone is just and wise, God a lone is just and wise, and  
 Gott al - lein ist gut und gross, und  
 . lein ist gut und gross, God a lone is just and  
 Gott al - lein ist gut und  
 just and wise, God a lone is  
 gut und gross, Gott al - lein ist  
 is just and wise, God a lone is  
 ist gut und gross, Gott al - lein ist  
 God a lone is just and wise,  
 Gott al - lein ist gut und gross,

Man. II.  
 Man. I.  
 Ped.



is just and wise,  
ist gut und gross,

wise,  
gross,

is just and  
ist gut und  
gross,

wise,  
gross,

God a lone  
Gott al-lein

is just and  
ist gut und  
gross,

just, God a lone is just and wise, God a lone,  
gut, Gott al-lein ist gut und gross, Gott al-lein,  
just, God a lone is just and wise, God a lone,  
gut, Gott al-lein ist gut und gross, Gott al-lein,



The musical score is arranged in a system of staves. At the top, there are two empty staves (treble and bass clef). Below them are two more empty staves. The main vocal and instrumental parts begin with a treble clef staff containing a melodic line. This is followed by a bass clef staff with a lower melodic line. Below these are two more treble clef staves, each with a melodic line. The vocal parts then enter with the lyrics: "God a - lone, Gott al - lein, God a - lone, Gott al - lein". There are four vocal parts, each with its own staff. Below the vocal parts are two organ parts, labeled "Org. I." and "Org. II.", each with a treble and bass clef staff. The organ parts provide harmonic support for the vocal lines. The score is divided into four measures, with various musical notations including notes, rests, and accidentals.



God a - lone,      God a - lone is just,      God a -  
 Gott al - lein,      Gott al - lein ist gut,      Gott al -  
 God a - lone,      God a - lone is just and wise,  
 Gott al - lein,      Gott al - lein ist gut und gross,  
 God a - lone is just and wise,  
 Gott al - lein ist gut und gross,  
 God a - lone is just and wise,  
 Gott al - lein ist gut und gross,  
 God a - lone is just and wise,  
 Gott al - lein ist gut und gross,  
 God a - lone is just and wise,  
 Gott al - lein ist gut und gross,

Ch. I.  
Org. I.

Tutti.  
Org. I.II.

Ped.

8va



lone is just and wise, God a -  
 lein, ist gut und gross, Gott al -  
 and wise, God a -  
 und gross, Gott al -  
 is just and wise, and wise, God a -  
 ist gut und gross, und gross, Gott al -  
 God a lone is just and wise, God a -  
 Gott al lein ist gut und gross, Gott al -  
 lone is just and wise, God a -  
 lein ist gut und gross, Gott al -  
 is just and wise, and wise, God a -  
 ist gut und gross, und gross, Gott al -  
 God a lone is just and wise, God a -  
 Gott al lein ist gut und gross, Gott al -







SOLOMON.  
Salomo.

Gold now is com - mon on our hap - py shore, and ce - dars frequent  
 Gold ist nun reich - lich an Ju - dä - as Strand, ge - mein die Ce - der

Continuo.

are as sy - ca - more. All, all con - spires to bless my days; fair plen - ty  
 wie der A - hora ist. Ja, Se - gen ruht auf mei - nem Haus; Ge - deih'n und

does her trea - su - res raise, and o'er the fruit - ful plains her count - less gifts dis - plays.  
 Fül - le schmü - cket das Land, und giesst auf Feld und Au - end lo - se Ga - ben aus.

Violini unisoni.

SOLOMON.  
Salomo.

Bassi.

senza Rip. per tutto.  
 Andante con moto.

Pianoforte.

How green our fer - tile pastures look! how fair our o - live groves! how  
 Wie prangt so reichder Matten Grün, der Oel - baumwie so schön! wie

limpid is thy gli - ding brook that through the meadows roves! how fair! how  
 glei - let klar der Bach da - hin auf sanf - ten Wiesen - hüh'n! wie schön! wie



green our fer - tile pastures look, how fair our o - live groves! how lim - pid is the  
 prangt so reich der Mat - ten Grün, der Oel - baum wie so schön! wie glei - tet klar der

gli - ding brook, how lim - pid is the gli - ding brook, that through the mea - dows roves,  
 Bach da - hin, wie glei - tet klar der Bach da - hin auf sanf - ten Wie - sen - höh'n,

that through the mea - dows roves!  
 auf sanf - ten Wie - sen - höh'n!

An hun - dred diff' - rent bal - my flow'rs sa -  
 Den Ze - phyr grüsst der Bal - sam - duft vom



lute the pas - sing gale, the pas - sing gale, sa - lute the pas - sing gale, when  
 würz'gen Blu - men - beet, der Bal - sam - duft vom würz'gen Blu - men - beet, wenn

ev'ning breezes fan the bow'rs, and sweep then am - eld vale, and  
 kühlend frische A - bendluft das bun - te Thal durchweht, das

sweep then am - eld vale; an  
 bun - te Thal durchweht; den

hun - dred diff' - rent bal - my flow'rs sa - lute the pas - sing gale, the  
 Ze - phyr grüsst der Bal - sam - duft vom würz'gen Blu - men - beet, vom



pas - sing gale, when ev' - ning bree - zes fan the bow'rs, and sweep then am - el'd vale, then -  
 Blu - men - beet, wenn kühl - end fri - sche A - bend - luft das bun - te Thal durchweht, das

- am - el'd vale, and sweep then - am - el'd vale,  
 bun - te Thal, das bun - te Thal durch - weht,

*Adagio.*  
 and sweep then - am - el'd vale.  
 das bun - te Thal durch - weht.



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QUEEN OF SHEBA.  
Königin von Saba.

May peace in Sa-lem e-ver dwell! Il-lustrious So-lomon, farewell:  
Sei Fried' in Sa-lem se-gen voll! er-hab-ner Sa-lo-mo, leb' wohl!

Continuo.

thy wise instructions Dein Wort der Weisheit  
be my fu-ture care, hat mich hoch be-glückt,  
soft as the show'rs that cheer the ver-nal air; whose  
warm wie der Schau'r, den früh der Lenz uns schickt, der

warmth bids ev'-ry plant her sweets disclose, the lil-ly wakes, and paints the op'-ning rose.  
mild, den jun-gen Keim der Saat erquickt, die Li-lie weckt, die Ro-sen-knos-pe schmückt.

**A. Largo.**

Oboe solo.  
Traversieri tutti.

Violino I.

Violino II.

QUEEN OF SHEBA.  
Königin von Saba.

Bassi.

Pianoforte.

senza Rip. per tutto.

*Largo, ma non adagio.*

*mp*



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

*pp* *p* *pp* *pp*

Will the sun for - get to streak ea - stern skies with am - ber ray, when the  
 Säimt der Son - ne Mor - gen - licht je in sei - nem Sphä - ren - lauf? wenn der

dus - ky shades to break he unbars the gates of day? then de - mand if She - ba's  
 nächtge Ne - bel bricht, wirft das Thor des Tags sie auf: so trägt Sa - ba's Kö - ni -



queen e'er can ba - nish from her thought all the splen - dor she has seen, all the  
 - gin e - wig - treu in Herz und Sinn all den Glanz der ihr er - schien, all die

know - ledge thou hast taught, all the know - ledge thou hast taught, the  
 Huld die du ver - lieh'n, all die Huld die du ver - lieh'n, die

know - ledge thou hast taught.  
 Huld die du ver - lieh'n.



Will the sun for - get to streak eastern skies with am - ber ray? then de -  
 Säumt der Son - ne Mor - gen - licht je in sei - nem Sphä - ren - lauf? so trägt

- mand if She - ba's queen e'er can ba - nish from her thought all the splen -  
 Sa - ba's Kö - ni gin e - wig treu in Herz und Sinn all den Glanz

- dor she has seen, all the know - ledge thou hast  
 der ihr er - schien, all die Huld die du ver -



taught, then demand if She - ba's queen, then demand if She - ba's queen can e'er  
 - lie'n, so trägt Sa - ba's Kö - ni - gin, so trägt Sa - ba's Kö - ni - gin e - wig

ba - nish from her thought all the splen - dor she has seen, all the splen - dor she has  
 treu in Herz und Sinn all den Glanz der ihr er - schien, all den Glanz der ihr er -

seen, all the know - ledge thou hast taught, all the know - ledge thou hast  
 - schien, all die Huld die du ver - lie'n, all die Huld die du ver -



*Adagio.*

taught, all the know-ledge, all the know-ledge thou hast taught.  
 -lieh'n, all die Weis-heit, all die Huld die du ver-lieh'n.

*f* *p* *f* *p* *f* *p*

6 6



Oboe solo.  
Traversieri tutti.

**B.** *Largo.*

Violino I.

Violino II.

QUEEN OF SHEBA.  
Königin von Saba

Bassi.

Pianoforte.

senza Rip. per tutto.

*Largo.*

*mp*

Musical score for Oboe solo, Traversieri tutti, Violino I, Violino II, Bassi, and Pianoforte. The score is in G major and common time (C). The tempo is marked 'Largo'. The Oboe part features a melodic line with trills and slurs. The Violins play a rhythmic accompaniment of eighth notes. The Basses play a similar rhythmic accompaniment. The Piano part provides harmonic support with chords and arpeggios.

Musical score for Oboe solo, Traversieri tutti, Violino I, Violino II, Bassi, and Pianoforte. The score continues with the Oboe part featuring a trill and a slur. The Violins and Basses continue their rhythmic accompaniment. The Piano part continues with harmonic support.

Musical score for Oboe solo, Traversieri tutti, Violino I, Violino II, Bassi, and Pianoforte. The score continues with the Oboe part featuring a trill and a slur. The Violins and Basses continue their rhythmic accompaniment. The Piano part continues with harmonic support.

Musical score for Oboe solo, Traversieri tutti, Violino I, Violino II, Bassi, and Pianoforte. The score continues with the Oboe part featuring a trill and a slur. The Violins and Basses continue their rhythmic accompaniment. The Piano part continues with harmonic support.

Will the  
Säumt der



sun for-get to streak ea - sternskies with am - ber ray, when the dus - ky shades to  
*Son-ne Mor-gen - licht je in sei - nem Sphü-ren - lauf? wenn der nächtige Ne - bel*

break he un-bars the gates of day? then de-mand if She - bas queen e'er can  
 bricht, wirft das Thor des Tags sie auf: so trägt Sa - bas Fü - ni gin e - wig

ba - nish from her thought all the splen-dor she has seen, all the know - ledge thou hast  
*treu in Herz und Sinn all den Glanz der ihr er - schien, all die Huld die du ver -*



taught, all the know-ledge thou hast taught.  
 -liehn, all die Huld die du ver-liehn.

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

Will the sun for-get to streak ea-tern  
 Säumt der Son-ne Mor-gen-licht je in

4 3 6 7 5 4 6

skies with am-ber ray? then de-mand if She-ba's queen e'er can ba-nish from her  
 sei-nem Sphü-ren lauf? so trägt Sa-ba's Kü-ni-gin e-wig treu in Herz und

6 6



thought all the know-ledge thou hast taught, all the know-ledge, all the know-ledge thou hast  
 Sinn all die Huld die du ver- lieh'n, all die Weis-heit, all die Huld die du ver-

taught.  
 lieh'n.

*Adagio.*

*ritard.*

6 6

6 6



SOLOMON.  
Salomo.

A - dieu, fair queen, and in thy breast may peace and vir - tue e - ver rest!  
 Leb', Für - stin, wohl! und al - le Zeit sei Fried' und Glück dein stet' Ge - leit.

Continuo.

Violino I.

*Larghetto.*  
 senza Rip.

Violino II.

QUEEN.  
Königin.

SOLOMON.  
Salomo.

Bassi.

Pianoforte.

*Larghetto, con moto.*

Ev' - ry joy that wis - dom knows, may'st thou, pi - ous mon - arch, share,  
 Al - les Glück, das Weisheit ge - währt, sei, o frommer Fürst, dein Theil,

*colla parte.*

may'st thou, pi - ous mon - arch, share, ev' - ry joy, ev' - ry joy that wis - dom knows,  
 sei, o from - mer Fürst, dein Theil, al - les Glück, al - les Glück, Weis - heit ge - währt,



may'st thou, pi - ous mon-arch, share!  
 sei, o from - mer Fürst, dein Theil!

Ev' - ry bles - sing Heav'n bestows,  
 Al - ler Se - gen, den Gott bescheert,

*colla parte.*

be thy por - tion, be thy por - tion, vir - tuous fair, vir - tuous fair, vir - tuous fair!  
 sei dein ei - gen, sei dein ei - gen, al - les Heil, al - les Heil, al - les Heil!

ev' - ry blessing Heav'n bestows, be thy por - tion, vir - tuous fair!  
 al - ler Se - gen, den Gott bescheert, sei dein ei - gen, al - les Heil!

*colla parte.*



Gent - ly flow thy rol - ling days.  
 Sanft durchleb' der Ta - ge Kreis.

Sor - row be a  
 Sor - ge sei ein

May thy people sound thy praise, praise un-bought by price or fear,  
 Fröh in Vol.ke schall' dein Preis, dir zum Ruhm, zur Won - ne dir,  
 stran - ger here.  
 Fremd.ling hier.

May thy people sound thy praise, praise un-bought by  
 Fröh in Vol.ke schall' dein Preis, dir zum Ruhm, zur

price or fear, may thy people sound thy praise, praise un - bought by  
 Won - ne dir, froh im Vol.ke schall' dein Preis, dir zum Ruhm, zur  
 price or fear, may thy people sound thy praise, praise un - bought by  
 Won - ne dir, froh im Vol.ke schall' dein Preis, dir zum Ruhm, zur



price or fear,  
Won - ne dir,

price or fear,  
Won - ne dir,

may thy people,  
froh in Volke,

may thy people  
froh in Volke

sound thy praise,  
schall' dein Preis,

mf

p

may thy people,  
froh in Volke,

may thy people  
froh in Volke

sound thy praise,  
schall' dein Preis,

sound thy praise,  
schall' dein Preis,

may thy people,  
froh in Volke,

may thy people  
froh in Volke

sound thy praise,  
schall' dein Preis,

may thy people  
froh in Volke

praise un - bought by  
dir zum Ruhm, zur

praise un - bought by  
dir zum Ruhm, zur

price or fear,  
Won - ne dir,

price or fear,  
Won - ne dir,

may thy people  
froh in Volke

praise,  
Preis,

sound thy praise,  
schall' dein Preis,

sound thy praise,  
schall' dein Preis,







## CHORUS.

*Allegro.*

Tromba I. II.  
 Timpani.  
 Corno I. II.  
 Oboe I.  
 Oboe II.  
 Bassons.  
 Violino I. *senza Rip.* *con Rip. per tutto.*  
 Violino II.  
 Viola I.  
 Viola II.  
 SOPRANO I.  
 ALTO I.  
 TENORE I.  
 BASSO I.  
 SOPRANO II.  
 ALTO II.  
 TENORE II.  
 BASSO II.  
 Organo, e Tutti Bassi. *senza Rip.* *con Rip. per tutto.*  
 Organo I. II.  
 Pianoforte. *mp* *mf*

*Allegro moderato.*  
*mp* *mf*



This page contains a complex musical score with 18 staves. The notation is organized into several systems. The top system consists of two staves (treble and bass clef) that are mostly empty. The second system contains two staves with rhythmic patterns. The third system has two staves with rhythmic patterns. The fourth system has two staves with rhythmic patterns. The fifth system has two staves with rhythmic patterns. The sixth system has two staves with rhythmic patterns. The seventh system has two staves with rhythmic patterns. The eighth system has two staves with rhythmic patterns. The ninth system has two staves with rhythmic patterns. The tenth system has two staves with rhythmic patterns. The eleventh system has two staves with rhythmic patterns. The twelfth system has two staves with rhythmic patterns. The thirteenth system has two staves with rhythmic patterns. The fourteenth system has two staves with rhythmic patterns. The fifteenth system has two staves with rhythmic patterns. The sixteenth system has two staves with rhythmic patterns. The seventeenth system has two staves with rhythmic patterns. The eighteenth system has two staves with rhythmic patterns.



The name of the wick.ed shall quick.ly be past, shall quick.ly be past.  
 Der Na - me der Bö - sen wird schnelle ver - gehn, wird schnelle ver - gehn,  
 The name of the wick.ed shall quick.ly be past, shall quick.ly be past,  
 Der Na - me der Bö - sen wird schnelle ver - gehn, wird schnelle ver - gehn,

but the  
 doch der  
 but the  
 doch der

*p*



The musical score consists of two systems. The first system includes vocal staves for Soprano and Bass, and piano accompaniment for the right and left hands. The lyrics are: "fame of the just shall e - ter - nal - ly last, the fame der Ruhm der Ge - rech - ten wird e - - wig be - stehn, the fame. the fame of the just shall e - ter - nal - ly last, the fame der Ruhm der Ge - rech - ten wird e - - wig be - stehn, der Ruhm". The second system continues the piano accompaniment.



of the just shall e - ter - nal - ly last, shall e - ter - nal - ly last,  
 fame of the just, but the fame of the just shall e - ter - nal - ly last, shall e - ter - nal - ly last,  
*Ruhm der Ge - rech - ten, der Ruhm der Ge - rech - ten wird e - wig be - stehn, wird e - wig be - stehn,*  
 of the just shall e - ter - nal - ly last, shall e - ter - nal - ly last,  
 der Ge - rech - ten wird e - wig be - stehn, wird e - wig be - stehn,

the  
 der  
 the  
 der

*p*

*p*

*p*



but the fame of the just shall e -  
 doch der Ruhm der Ge-rech-ten wird  
 but the fame of the just shall e -  
 doch der Ruhm der Ge-rech-ten wird

name of the wick.ed shall quick.ly be past, shall quick.ly be past,  
 Na-me der Bö-sen wird schnelle ver-gehn, wird schnelle ver-gehn,  
 name of the wick.ed shall quick.ly be past, shall quick.ly be past,  
 Na-me der Bö-sen wird schnelle ver-gehn, wird schnelle ver-gehn,

6 # 6 *pp* *un poco forte.*

*pp* *mf* *pp* *mf*



- ter - nal.ly last, the fame of the just,  
 e - wig be - stehn, der Ruhm der Ge - rechten,  
 - ter - nal.ly last, the fame of the just,  
 e - wig be - stehn, der Ruhm der Ge - rechten,  
 the name of the wicked, the name of the wicked shall  
 der Na - me der Bö - sen, der Na - me der Bö - sen wird  
 the name of the wicked, the name of the wicked shall  
 der Na - me der Bö - sen, der Na - me der Bö - sen wird

*p* *mf* *p*

*p* *f* *p*



The musical score is arranged in systems. The top system contains vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The second system continues the vocal and piano parts. The third system includes the vocal line with lyrics in English and German, and the piano accompaniment. The fourth system continues the vocal and piano parts. The fifth system shows the piano accompaniment with a *pf* dynamic marking. The sixth system continues the piano accompaniment with a *pf* dynamic marking.

Lyrics (English):  
 but the fame of the just shall e -  
 quickly be past, shall quickly be past,

Lyrics (German):  
 doch der Ruhm der Ge - rech - ten wird  
 schnelle ver - gehn, wird schnelle ver - gehn,

Performance markings: *pf* (piano fortissimo) appears in the piano accompaniment staves.



The musical score consists of multiple staves. The top section features vocal lines with lyrics in German and English. The piano accompaniment includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The score is divided into measures, with some measures containing performance markings like '6', '7', and 'p'.

Lyrics (English):  
 - ter - nally last, but the fame of the just shall e - ter - nal.ly last,  
 e - wig be - stehn, doch der Ruhm der Ge - rech - ten wird e - wig be - stehn,  
 - ter - nally last, but the fame of the just shall e - ter - nal.ly last,  
 e - wig be - stehn, doch der Ruhm der Ge - rech - ten wird e - wig be - stehn,  
 the name of the wicked shall  
 der Na - me der Bö - sen wird  
 the name of the wicked shall  
 der Na - me der Bö - sen wird

Lyrics (German):  
 - ter - nally last, but the fame of the just shall e - ter - nal.ly last,  
 e - wig be - stehn, doch der Ruhm der Ge - rech - ten wird e - wig be - stehn,  
 - ter - nally last, but the fame of the just shall e - ter - nal.ly last,  
 e - wig be - stehn, doch der Ruhm der Ge - rech - ten wird e - wig be - stehn,  
 the name of the wicked shall  
 der Na - me der Bö - sen wird  
 the name of the wicked shall  
 der Na - me der Bö - sen wird



but the fame of the just shall e -  
 doch der Ruhm der Ge - rech - ten wird  
 but the fame of the just shall e -  
 doch der Ruhm der Ge - rech - ten wird

quick\_ly be past, shall quick\_ly be past, but the fame of the just shall e -  
 schnelle ver - gehn, wird schnelle ver - gehn, doch der Ruhm der Ge - rech - ten wird  
 quick\_ly be past, shall quick\_ly be past, but the fame of the just shall e -  
 schnelle ver - gehn, wird schnelle ver - gehn, doch der Ruhm der Ge - rech - ten wird

Tutti, forte.

*più f*  
*c. Ped.*  
*più f*



- ter - nal - ly - last, but the fame of the just shall e - ter - nal - ly last, but the  
 e - wig be - stehn, doch der Ruhm der Ge - rech - ten wird e - wig be - stehn, doch der  
 - ter - nal - ly last, but the fame of the just shall e - ter - nal - ly last, but the  
 e - wig be - stehn, doch der Ruhm der Ge - rech - ten wird e - wig be - stehn, doch der  
 - ter - nal - ly last, but the fame of the just shall e - ter - nal - ly last, but the  
 e - wig be - stehn, doch der Ruhm der Ge - rech - ten wird e - wig be - stehn, doch der







The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano or alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The music is in a major key with a 4/4 time signature. The lyrics are in German and English, with the German text in italics. The lyrics are:
   
- - nal.ly last, but the fame of the just shall e - ter - -
   
- - wig be - stehn, doch der Ruhm der Ge.rechten wird e - - -
   
- ter - nal.ly last, doch der Ruhm der Ge.rechten wird e - - -
   
e - wig be - stehn, doch der Ruhm der Ge.rechten wird e - - -
   
- nal.ly last, but the fame of the just shall e - ter - -
   
- - wig be - stehn, doch der Ruhm der Ge.rechten wird e - - -
   
- nal.ly last, but the fame of the just shall e - ter - -
   
- - wig be - stehn, doch der Ruhm der Ge.rechten wird e - - -
   
The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand. There are several dynamic markings, including *p* (piano) and *ped.* (pedal). The score ends with a double bar line and a final chord.



- nal.ly last, shall e - ter - nal.ly last, shall e - ter - nal.ly last, the name of the wicked shall  
 - wig be - stehn, wird e - wig be - stehn, wird e - wig be - stehn, der Na - me der Bö - sen wird  
 - nal.ly last, shall e - ter - nal.ly last, shall e - ter - nal.ly last, the name of the wicked shall  
 - wig be - stehn, wird e - wig be - stehn, wird e - wig be - stehn, der Na - me der Bö - sen wird  
 - nal.ly last, shall e - ter - nal.ly last, shall e - ter - nal.ly last, the name of the wicked shall  
 - wig be - stehn, wird e - wig be - stehn, wird e - wig be - stehn, der Na - me der Bö - sen wird  
 - nal.ly last, shall e - ter - nal.ly last, shall e - ter - nal.ly last, the name of the wicked shall  
 - wig be - stehn, wird e - wig be - stehn, wird e - wig be - stehn, der Na - me der Bö - sen wird

*plüf*  
*mf*  
*ff*  
*mf*



quick-ly be past, but the fame of the just shall e - ter - nal - ly last.  
 schnelle ver-gehn, doch der Ruhm der Ge - rech - ten wird e - wig be - stehn.  
 quick-ly be past, but the fame of the just shall e - ter - nal - ly last.  
 schnelle ver-gehn, doch der Ruhm der Ge - rech - ten wird e - wig be - stehn.  
 quick-ly be past, but the fame of the just shall e - ter - nal - ly last.  
 schnelle ver-gehn, doch der Ruhm der Ge - rech - ten wird e - wig be - stehn.  
 quick-ly be past, but the fame of the just shall e - ter - nal - ly last.  
 schnelle ver-gehn, doch der Ruhm der Ge - rech - ten wird e - wig be - stehn.

Ped.

ff

H. W. 26.



