

HÄNDEL'S SONGS

Selected from His ORATORIOS,
FOR THE
HARPSICORD, VOICE, HOBBOY, or
GERMAN FLUTE.

VOL. III

*The Instrumental Parts to the above Songs may be had Separate
to Compleat them for Concerts.*

London. Printed for I. Walsh in Catharine Street in the Strand.

Of whom may be had the following Works Compos'd by M^r HÄNDEL.

ORATORIOS
Jephtha Alexander Balus
Theodora Occasional Oratorio
Solomon Judas Macchabeus
Sufanna Deborah
Belthazzar Saul
Joshua Esther
Joseph Hercules
Samfon Semele

Alexander's Feast
Acis and Galatea
L' Allegro il Penferoso
Choice of Hercules
Athalia
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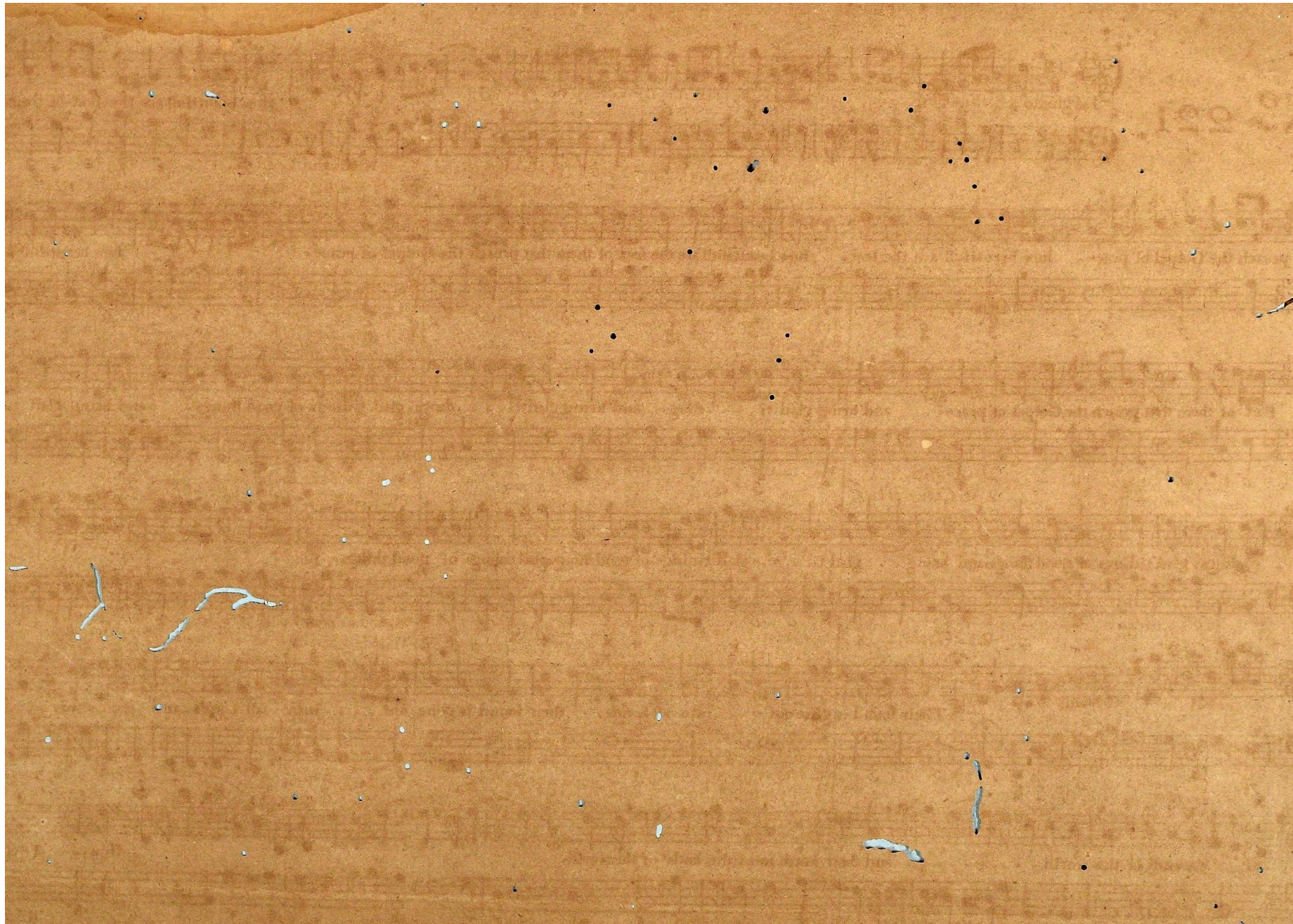
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A Table of the Celebrated Songs from Mr HANDEL'S ORATORIOS contain'd in this Book.

Numb.		Numb.		Numb.	
A			I		
As with rosy steps	185	<i>Theodora</i>	Hark! he strikes the Golden Lyre	176	<i>Alexander Balus</i>
Angels ever bright & fair	186	<i>D^o</i>	Honour and Arms	197	<i>Samson</i>
After long Storms, <i>Duet</i>	193	<i>Occas^t. Oratorio</i>	How beautiful are the feet	221	
All danger disdaining	212	<i>Deborah</i>	Happy Iphis	235	<i>Jephtha</i>
Ah canst thou but prove	215	<i>D^o</i>	M		
And ever against eating cares	238	<i>L' Allegro</i>	I'll proclaim, <i>Duet</i>	179	<i>Esther</i>
B			I must with speed	210	<i>Semele</i>
Bending to the throne	172	<i>Susanna</i>	Joys in gentle train	219	<i>Athalia</i>
Bane of Virtue	184	<i>Theodora</i>	I know that my Redeemer	222	
But who may abide	223		If God is for us	226	
C			N		
Chastity, thou Cherub	173	<i>Susanna</i>	My father, ah methinks I see	207	<i>Hercules</i>
Calm thou my Soul	177	<i>Alexander Balus</i>	My vengeance awakes	218	<i>Athalia</i>
Celestial Virgins, <i>Duet</i>	200	<i>Joseph</i>	O		
Come blooming Boy	201	<i>Choice of Her^s</i>	No, to thy self thy trifles be	199	<i>Belshazzar</i>
Can I hear that dulcet lay	204	<i>D^o</i>	S		
Come thou Goddeſs	237	<i>L' Allegro</i>	Open thy marble jaws	167	<i>Jephtha</i>
Cease O Judah	240	<i>Deborah</i>	Our Fruits whilst yet	180	<i>Joseph</i>
D			O that I on wings	188	<i>Theodora</i>
Descend kind pity	182	<i>Theodora</i>	Our limpid streams, <i>Duet</i>	191	<i>Joshua</i>
Deeds of kindness	189	<i>D^o</i>	O Prince, whose Virtues, <i>Duet</i>	208	<i>Hercules</i>
Dull delay	232	<i>Jephtha</i>	T		
F			Sweet as sight to the blind	164	<i>Jephtha</i>
For Joys so vast	166	<i>Jephtha</i>	Sacred raptures	174	<i>Solomon</i>
Farewel the limpid floods	168	<i>D^o</i>	See the conquering Hero, <i>Duet</i>	192	<i>Joshua</i>
Freely I to Heav'n resign	170	<i>D^o</i>	See with what a scornful air	220	<i>Saul</i>
Fond flattering world	183	<i>Theodora</i>	V		
From Virtue springs	190	<i>D^o</i>	Take the Heart	162	<i>Jephtha</i>
Faithful cares	217	<i>Athalia</i>	The smiling dawn	163	<i>D^o</i>
H			'Tis heav'n's all ruling pow'r	169	<i>D^o</i>
Happy they	166	<i>Jephtha</i>	The raptur'd Soul	181	<i>Theodora</i>
Hail wedded Love	175	<i>Alexander Balus</i>	The Sword that's drawn	194	<i>Occas^t. Oratorio</i>
			There in Myrtle shades	195	<i>Hercules</i>
			W		
			Thus saith the Lord	198	<i>Belshazzar</i>
			There the brisk sparkling	202	<i>Choice of Hercules</i>
			This manly Youth	203	<i>D^o</i>
			The world when Days career	205	<i>Hercules</i>
			Turn hopeless Lover	209	<i>Semele</i>
			The Lord worketh wonders	211	<i>Judas Macchabeus</i>
			Tears, such as tender fathers	213	<i>Deborah</i>
			The glorious Sun shall cease	214	<i>D^o</i>
			Thro' the nation he shall be	216	<i>Esther</i>
			Thou art gone up on high	224	
			The trumpet shall found	227	
			Thou in thy mercy, <i>Duet</i>	228	<i>Israel in Egypt</i>
			Their land brought forth	229	<i>D^o</i>
			Thou didst blow	230	<i>D^o</i>
			The Lord is my strength	231	<i>D^o</i>
			These labours past, <i>Duet</i>	234	<i>Jephtha</i>
			There let Hymen	236	<i>L' Allegro</i>
			To thee thou glorious, <i>Duet</i>	239	<i>Theodora</i>
			V		
			Virtue my Soul	161	<i>Jephtha</i>
			Up the dreadful	233	<i>D^o</i>
			Y		
			Welcome as the chearful	165	<i>Jephtha</i>
			Without the Swains affiduous	171	<i>Susanna</i>
			What means this weight	172	<i>D^o</i>
			With fond desiring	178	<i>Semele</i>
			With darkness deep	187	<i>Theodora</i>
			Where congeal'd the Northern	206	<i>Hercules</i>
			Why do the Nations	225	
			Y		
			Ye sacred Priests	168	<i>Jephtha</i>
			Ye men of Gaza	196	<i>Samson</i>



Nº 221

Larghetto J^2 8

How beautifull are the feet of them that

preach the Gospel of peace. how beautifull are the feet. how beautifull are the feet of them that preach the Gospel of peace. Sy how beautifull are the

feet of them that preach the Gospel of peace. Sy and bring glad ti - - dings. and bring glad ti - - dings. glad tidings of good things. Sy and bring glad ti -

- dings. glad tidings of good things. and bring - - glad tidings. glad tidings of good things. glad tidings of good things. Sy

Their found is gone out Sy into all Lands, their found is gone out - - into all Lands, and their words Sy un -

to the ends of the world - - - and their words unto the ends of the world. Sy How - al Segno

455

Nº 222

Andante

I know that my Redeemer liveth, *Sy* and that he shall stand

at the lat-ter day upon the earth, *Sy* I know that my Redeemer liveth, and that

he shall stand at the lat-ter day upon the earth upon the earth. I know that my Redeem-er

liveth, and that he shall stand at the lat-ter day upon the earth upon the earth, *Sy*

and tho' worms destroy this body, *Sy*

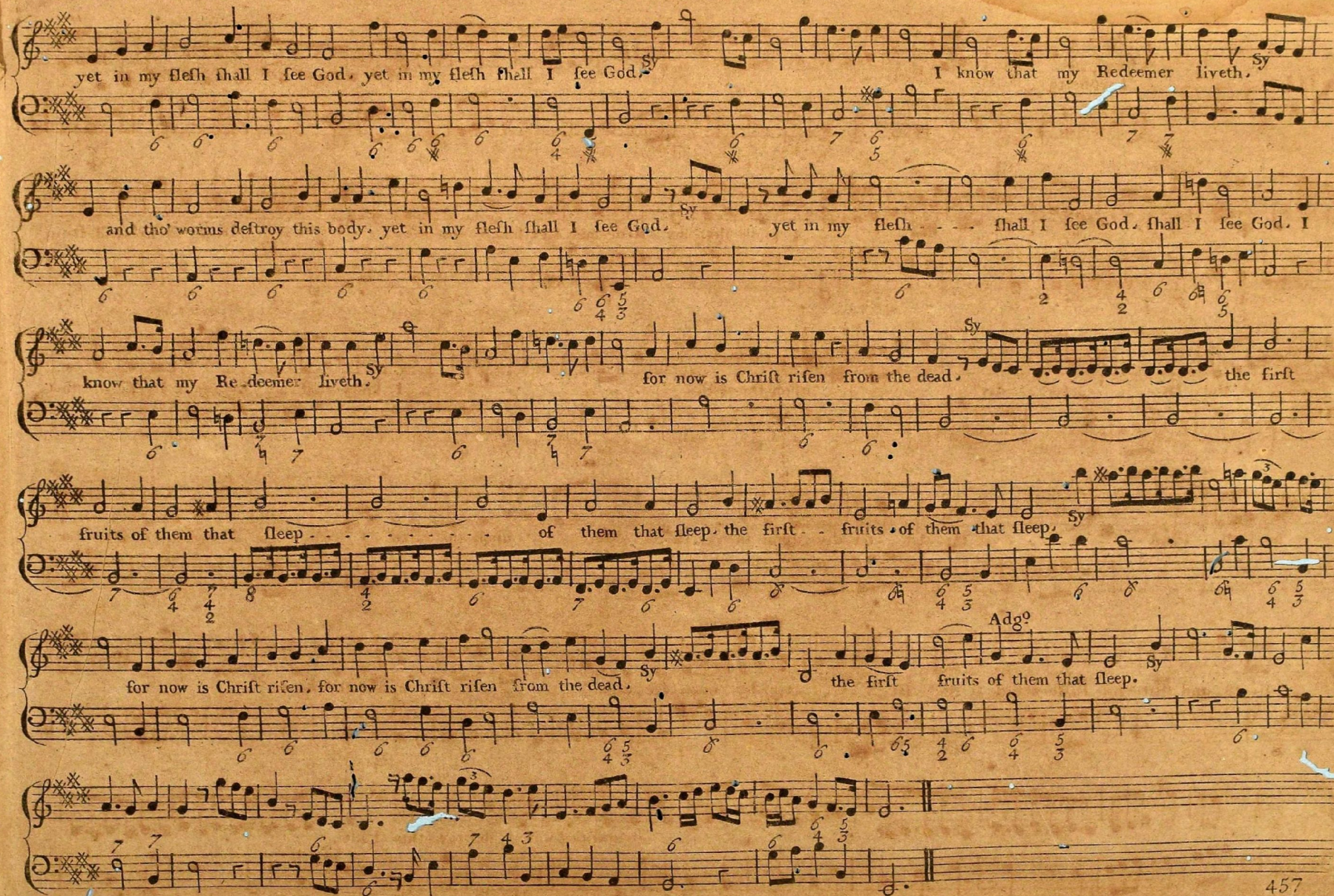
yet in my flesh shall I see God. yet in my flesh shall I see God. Sy I know that my Redeemer liveth. Sy

and tho' worms destroy this body. yet in my flesh shall I see God. Sy yet in my flesh - - - shall I see God. shall I see God. I

know that my Redeemer liveth. Sy for now is Christ risen from the dead. the first

fruits of them that sleep. of them that sleep, the first. fruits of them that sleep. Sy

for now is Christ risen. for now is Christ risen from the dead. Sy the first fruits of them that sleep. Adg^o



Nº. 223

Andante Larghetto

But

who may abide the day of his coming, Sy the day of his coming, but who may abide the day of his coming, Sy the

day of his coming, and who shall stand when he ap - - peareth, when he appeareth, Sy when he appeareth, and

who shall stand when he appeareth, Sy but who may abide, but who may abide the day of his coming, Sy but who may abide the

day of his coming, Sy and who shall stand when he ap - - peareth, Sy and who shall stand when he ap - pear -

458

eth Sy for he is like a refiners fire

Sy for he is like a re-fi-ners fire

Sy for he is like a re-

fi-ners fire.

The musical score is written on aged, yellowed paper. It consists of several systems of staves. The first system has two staves, with the upper staff containing a vocal line and the lower staff containing a piano accompaniment. The lyrics 'eth Sy for he is like a refiners fire' are written below the staves. The second system also has two staves, with the upper staff containing a vocal line and the lower staff containing a piano accompaniment. The lyrics 'for he is like a re-fi-ners fire' are written below the staves. The third system has two staves, with the upper staff containing a vocal line and the lower staff containing a piano accompaniment. The lyrics 'for he is like a re-' are written below the staves. The fourth system has two staves, with the upper staff containing a vocal line and the lower staff containing a piano accompaniment. The lyrics 'fi-ners fire.' are written below the staves. The fifth system has two staves, with the upper staff containing a vocal line and the lower staff containing a piano accompaniment. The sixth system has two staves, with the upper staff containing a vocal line and the lower staff containing a piano accompaniment. The notation includes various musical symbols such as clefs, notes, rests, and ornaments. There are also some handwritten annotations and markings on the staves.

N^o. 224

Andante

Thou art gone up on high, thou art gone up on high, Sy thou hast led capti-vi-ty captive, thou hast

led capti-vi-ty cap-tive, and received gifts for men, yea even for thine e-nemies.

that the Lord God might dwell among them, that the Lord God might

dwell among them,

Handwritten musical score on aged paper, featuring ten systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various musical symbols such as notes, rests, and ornaments. The lyrics are written below the staves, and the paper shows signs of age, including foxing and staining.

Lyrics:

thou art gone up on high, Sy thou hast led cap-ti-vi-ty captive, cap-ti-vi-ty

Sy captive, and received gifts for men, and received gifts for men, for men, yea even for thine enemies, that the Lord

God Sy might dwell a-mong them, might dwell might dwell

among them, that the Lord God might dwell a-mong them. Sy

N^o. 225

Allegro

Why do the Nations so furiously rage to-

gether, why do the people imagine a vain thing. why do the Nations rage -

to furiously to - gether, why do the people i - ma -

462

gine a vain thing. i ma gine a vain thing. Sy

why do the Nations fo furiously rage to-gether, and why do the

people, and why do the people i ma gine a vain thing why do the Nations rage

fo furiously to-gether, fo furiously to-gether.

and why do the people i ma gine a vain thing. i ma gine a vain thing.

463

and why do the people i - - magine a vain thing.

the Kings of the earth rise up.

and the Rulers take counfel to - - gether, take coun - - fel, take

coun - fel to - - gether against the Lord, and against his a - - noin -

ted, against the Lord, and his a - - noin - ted. Da Capo

Nº. 226

Larghetto

Handwritten musical score for N° 226, featuring a piano and voice parts. The score is written on five systems of staves. The piano part is in the lower staff of each system, and the voice part is in the upper staff. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked "Larghetto". The lyrics are written below the voice staff.

Lyrics:

If God is for us, who can be against us. Sy who can be against us, who can be against us. Sy

if God is for us, who can be against us. Sy who shall lay any

thing to the charge of God's elect. Sy of God's elect. Sy who shall lay any thing to his

charge of Gods elect, Sy

it is God that jus-ti-fi-eth, it is God that justi-fi-

eth, Sy who is he that condemneth, Sy

who is he that condemneth, who is he that condemneth, Sy

it is Christ that died, Sy yea rather that is risen a-gain, Sy who is at the right hand of God, Sy

who makes intercession for us, who makes intercession for us, intercession for us, who makes inter- ces -

sion Sy tr who makes in-ter- ces -

sion for us, Sy who is at the right hand of God, who is at the right hand of God, at the right hand of God,

Adg^o who makes intercession for us, Sy tr

467

Nº 227

Pomposo ma non Allegro

The musical score is written on aged, yellowed paper. It consists of six systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The time signature is 3/4, and the key signature has two sharps (F# and C#). The lyrics are written below the vocal line, with some words like 'Sy' and 'ruptible' appearing in the piano line. The score is marked with various musical notations, including notes, rests, and dynamic markings like '6' and '5'. There are some blue ink markings on the right side of the page, possibly indicating a page number or a section marker.

The lyrics are as follows:

The trumpet shall found - and the dead shall be rais'd. Sy and the dead shall be rais'd - incor-

- ruptible. Sy the trumpet shall found - and the dead shall be rais'd. Sy be rais'd incor-

- ruptible. Sy be rais'd incorruptible. Sy and we shall be chang'd -

and we shall be chang'd.

the trumpet shall found, the trumpet shall found — and the dead shall be rais'd

be rais'd incorruptible, be rais'd incorruptible, and we shall be chang'd, be

chang'd and we shall be chang'd, and we shall be chang'd, we

shall be chang'd, and we shall be chang'd, and we shall be chang'd, and

469

we shall be chang'd, we shall be chang'd. and we shall be chang'd, we shall be chang'd.

For this corruptible must put on in corruption. for this corruptible must put on, must put on

must put on, must put on in corruption. and this mortal must put on immorta

lity, and this mortal must put on immorta

lity, immor ta li ty. The al Segno. S.

Adg^o

Sy

N^o. 228

Israel in Egypt

Larghetto

Thou in thy mer- - - - cy hast led forth thy people which thou hast - - - redeemed, which thou hast - - - re - deem - ed,

Thou in thy mer- - - - cy hast led forth thy people which thou hast - - redeemed, which thou hast - - - re - deemed,

mer- - - cy hast led forth thy peo- ple which thou hast re - deem - ed, thy peo- - ple
Thou in thy mer- - - - cy hast led forth thy people which thou hast - - - redeem - ed, which thou hast re -

which thou hast redeem . . . ed, which thou hast redeem . . . ed, thy peo . . ple which thou hast re . deem . . . ed

ed Thou hast guided them in thy Thou hast guided them in thy strength, in thy strength . . . strength, thou hast guided them in thy strength, un . . . to thy holy habi . ta . in thy strength . . . un . . . to thy holy habi . ta .

472

Handwritten musical score for a hymn. The score is written on ten staves, with the first three staves for the Soprano (Sv) and the last three for the Bass (B). The lyrics are: "tion, thou hast guided them in thy strength, unto thy holy habi-tation. thou hast guided them in thy strength unto thy ho-ly ha-bi-ta-tion." The music is in G major (one sharp) and 4/4 time. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, trills (tr), and ornaments (*). The lyrics are written below the staves, with some words split across lines. The paper is aged and shows some staining.

Nº. 229

Israel in Egypt

Andante

Their Land brought forth frogs, their Land brought forth frogs, yea even in their kings
 chambers, yea even in their kings cham bers, Sy
 their Land brought forth frogs, Sy frogs, their Land brought forth frogs, Sy yea
 even in their kings cham bers, in their kings cham bers, Sy

He gave their Cattle, over to the Pestilence, blotches and blains broke forth on man and beaft, blotches and
blains, blotches and blains broke forth on man and beaft, broke forth broke
forth on man and beaft, blotches and blains, blotches and blains broke forth
on man and beaft, broke forth on man and beaft. Sy.

1

N^o. 230

Andante Larghetto

Thou didst blow Thou didst blow with the wind, sy

Thou didst blow with the wind the Sea cover'd them, they

fank as Lead they fank as Lead, as Lead in the mighty wa

1

ters, they fank as Lead, as Lead in the mighty wa - - - - - ters, they

fank, they fank as Lead in the mighty wa - - - - - ters, in the mighty wa - - - - - ters, thou didst

blow, thou didst blow with the wind, the Sea cover'd them, they fank, they fank as Lead, they fank as

Lead in the mighty wa - - - - - ters, as Lead - - - - - in the mighty wa - - - - -

ters. Sy

N^o. 231

Israel in Egypt

Larghetto

The

Lord is my strength and my Song.

the Lord is my strength and my Song

and my

The Lord is my strength and my Song.

the Lord is my strength and my Song

Song.

He is become my Salva - - - - - tion

my Salvation, my Sal-vation, he is become my

... and my Song

He is become my Salva tion, my Sal-va-tion, my Sal-va-tion, he is become

strength.

my Song.

he is become

my Salvation.

my Salvation, my Salvation, my Salvation

Sy

my Salvation.

my Salvation.

he is be - - - come

my Sal-va-tion, my Sal-va-tion, my Sal-va-tion, and my Sal-va-tion.

he is become my Sal-va-tion, my Sal-va-tion, he is be - - come - - my Salva -

he is be - come my strength, my Song, he is become - - my Salva -

6 4 6 * 4 6 4 2 6 4 2 6 4 2 6 *

- tion, the Lord is my strength and my Song, the Lord is my strength and my Song, he is become my Sal -

- tion, the Lord is my strength and my Song, the Lord is my strength & my Song, he is become my Sal - va - - - - - tion,

4 2 6 3 2 6 b3 6 6

va - - - - - tion, my Salvation, my Salva - - - - - tion he is become, my Salva - - - - - tion, Sy

my Salva - - - - - tion, he is become my Sal - va - - - - - tion, my Sal - va - - - - - tion, he is be

6 6 4 2 6 6 4 6 4 *

479

[illegible]

Handwritten musical score for "Salva" by J. S. Bach. The score is written on three staves. The top two staves are for vocal parts, and the bottom staff is for the basso continuo. The music is in G major and 3/4 time. The lyrics "my Salva" and "tion, my Sal" are written below the vocal staves. The score includes various musical notations such as notes, rests, and ornaments.

Handwritten musical score for "The Rose Tree" on aged paper. The score is written on three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The top staff has a "va - tion." marking. The middle staff has a "va - tion." marking. The bottom staff has a "va - tion." marking. The music is written in a simple, handwritten style with various musical notations including notes, rests, and accidentals.

N^o. 232

Andante e mezzo piano

Jephtha

Dull delay in piercing anguish, bids

faithfull Lover languish, bids the faithfull Lover languish, while he pants for blifs in vain - - - while he pants, while he pants for blifs in vain, dull delay.

dull delay, dull delay in piercing anguish, bids the faithfull Lover languish, bids the faithfull Lover languish, while he pants for blifs in vain, while he pants -

for blifs in vain, while he pants, while he pants for blifs in vain, Sy. O with gentle smiles releive me, let no

more false hope deceive me, nor vain fears - nor vain fears inflict a pain - - - let no more false hope deceive me, let no more false hope deceive me, nor va

fears inflict a pain, nor vain fears inflict a pain, nor vain fears inflict a pain. Sy.

N^o. 233

Jephtha.

Allegro e Staccato

Up the dreadful steep ascending,

while for Fame and Love contending, fought I thee, my glorious prize, fought I thee, my glorious prize up the dreadful

steep ascending, while for Fame and Love contending, fought I thee my glorious prize, Sing

Up the dreadful steep ascending, while for Fame and Love contending,

while for Fame and Love conten- ding, fought I thee my glo- rious prize

Adg^o Sy
fought I thee my glo- rious prize.

And now happy in the Bles- sing, Thee my sweetest Joy possell- ing, other Honours I despise, and now happy in the

Blessing, thee my sweetest Joy pos- sel- ling, other Honours I despise, thee my sweetest

Joy pos- sel- ling, other Honours I despise. Sy

Dal Segno .S.

N^o. 234

Andante

Jephtha

These Labours past how happy we, how glorious, glorious will they prove. These Labours past, how happy we, how glorious, glorious will they prove.

These Labours past - how happy, happy we, how happy, how glorious, how glorious will they prove.

These Labours past - how happy, happy we, how glorious, how happy, how glorious will they prove.

These Labours past - these Labours past - how happy we, these Labours past prove. These Labours past, these Labours past, these Labours past, how

how happy, how happy we, how glorious, how glo-

hap - - py we, how happy we, how glorious, how glo-

rious will they prove, how happy, how happy

rious will they prove, how glorious, how happy

we, how glorious, how happy, happy we, how glorious will they prove, how glorious, how glorious, sy, how glo - - -

we, how happy, how happy, happy we, how glorious will they prove, how glorious, how glorious, how glo - - -

rious will they prove. sy When

rious will they prove.

Adg^o

Adg^o

gath'ring fruit from Conquest's Tree, we deck the feast, of Love, we deck the feast of Love, the feast of Love - we deck the feast of.

When gath'ring fruit from Conquest's Tree, we deck the feast of

Love, we deck the feast of Love, we deck, when gath'ring fruit from Conquest's Tree, we deck - we deck the feast of Love, Sy.

Love, we deck the feast of Love, we deck, when gath'ring fruit from Conquest's Tree, we deck, we deck the feast of Love.

we deck, Sy the feast, Sy of Love, Sy we deck the feast of Love.

we deck the feast of Love, we deck the feast of Love.

Adg^o

Dal Segno. S^o

Nº 235

Jephtha

Hap - py, Iphs, shalt thou live, hap - py, happy shalt thou live, while to

thee the Vir - gin Choir, tune their Harps of golden wire, Sy and their yearly tri...bute give, their year...ly

tri...bute give, while to thee the Virgin Choir, tune their Harps of golden wire, and their yearly tribute give, Sy

Hap - py, Iphs, shalt thou live.

while to thee the Vir - gin Choir, tane their Harps of gol - den wire, and their year - ly tri - bute, and their

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

year - ly tribute give, and their tribute, and their tribute, and their year - ly tribute give, and their yearly

6 4 5 6 6 6 6 6 6 6 6

tribute give.

6 4 5 4 5

Hap - - - py in this all thy Days, pure An - gelic Virgin state, shalt thou live and Ages

6 5 4 5 6 5 4 5 6 6 5

late, crown thee with im - mor - tal praise, crown thee with im - mortal praise, crown thee with immortal praise.

4 8 8 6 6 6 6 6 6 6 6 6 5

Ages late - - - crown thee with im - mor - - tal praise. Sy.

Hap - - py. I PHIS. shalt thou live. hap - - py. happy

shalt thou live. and Ages late. and Ages late. crown thee with im - mortal praise. crown thee with im - mor - - tal

Adg^o
praise, crown thee with immor - - - tal praise. Sy.

N^o. 236

L' Allegro

Allegro

There let HYMEN oft appear, let HYMEN oft appear in Saf-ron robe, with Ta-per clear.

Sy

There let HYMEN oft appear. Sy in Saf-ron robe with Taper

clear, Sy There let HYMEN oft appear, Sy in Saf-

from robe, Sy in Saf-ron robe, with Ta-per clear, Sy and pomp, Sy and

feast, Sy and revelry, with mask, Sy and antique Pageantry, such fights as youthful Poets dream, on Sum - - mer Eves, by

haun - - ted stream, on Sum - - mer Eves, by haun - - ted Stream. Sy such fights as

youthful Poets dream, Sy on Sum - mer Eves - by haun - - ted stream, by haun - - ted stream, on Summer

Eves by haunted stream.

Allegro moderato

Come, come thou Goddess, fair and free, fair and free,

in Heav'n yclep'd Euphrosine. in Heav'n yclep'd Euphrosi- ne.

And by men heart-easing Mirth, whom lovely Venus at a

birth. with two Sister Graces more . . . to Ivy crown-ed Bacchus bore. Come, come thou Goddess fair and free, fair and free.

come, come, and by men heart-easing Mirth, whom love-ly Venus at a birth, with two Sister Graces more, to I-ly crowned Bacchus bore, to Ivy crowned Bacchus

bore, to Ivy crowned, Sy crowned, Sy crowned, Sy to Ivy crowned Bacchus bore.

N^o. 238

And ever against eating Cares, lap me

in soft Lydian Aires, lap me in soft Lydian Aires, Sy Sooth me with immortal verse, such as y meeting Soul may

pierce, in notes with many a winding bout, with ma ny a winding bout of linked sweetness long drawn out, long

drawn out, Sy with wanton heed & gid-dy cunning, the melting voice thro' ma-zes running, untwisting all y chains that

tye the hidden Soul of Harmony, untwisting all the chains that tye the hid-den Soul, the hidden Soul, the hidden Soul of Harmony.

Nº 239

Andante Larghetto e mezzo piano

Theodora

To thee, to thee thou glorious Son of worth,

be life and safety

giv'n

be life and safe

ty giv'n, I

To thee, to thee whose Virtues suit thy Birth,

be ev'ry Blessing

giv'n, be ev'ry blef- sing

giv'n,

hope again to meet on earth,

but sure shall meet in Heav'n

but sure shall meet in Heav'n.

I hope again to meet on earth,

but sure shall meet in Heav'n

but sure shall meet in Heav'n,

I hope again to meet on earth,

but sure shall meet in Heav'n

but sure shall

I hope again to meet on earth,

but sure shall meet in Heav'n

but sure shall

Handwritten musical score for a hymn, featuring two systems of staves (treble and bass clef) with lyrics and musical notation. The key signature is B-flat major (two flats). The lyrics are:

meet in Heav'n but sure shall meet in Heav'n. but sure shall meet in Heav'n. Sy to thee, to thee thou glorious Son of
meet in Heav'n. but sure shall meet in Heav'n. in Heav'n. but sure shall meet in Heav'n. to thee, to
worth, be life and safety giv'n. be life and safe-ty giv'n. I hope again to meet on earth. I hope a
thee whole Virtues suit thy Birth. be ev'ry blef-sing giv'n. I hope a-gain to meet on earth. I hope again
gain to meet on earth. Sy but sure shall meet. but sure shall meet in Heav'n. but sure shall meet.
to meet on earth to meet on earth. but sure shall meet. shall meet in Heav'n. but sure shall meet in Heav'n. but sure shall
shall meet in Heav'n. but sure shall meet in Heav'n.
meet. but sure shall meet in Heav'n.

The musical notation includes various notes, rests, and ornaments, with some measures marked with '9' and 'Sy'. The bottom right corner of the page is numbered 495.

Deborah

Andante

Cease, O Judah, cease thy mourning, see the days of bliss returning, yeild your hearts to chearful praise

yeild your hearts to chearful praise,

yeild your hearts to chearful praise, to chear-ful

praise, yeild your hearts to chearful praise

cheerful praise, yeild your hearts to cheerful praise, Sy.

Cease, O Judah, cease thy mourning, see the days of blis returning, yeild your hearts to cheerful praise

to cheer-ful praise, to cheer-ful praise, yeild your

hearts, yeild your hearts to cheerful, cheerful praise, to cheerful praise

to cheer-ful praise, yeild

497

your hearts - yeild your hearts to chearful praise. Sy

Tell in Songs the joy - ful, joy - ful Story, give to God alone the Glory, whence you

boast your happy days, give to God alone the Glory, whence you boast your happy days, whence - - - you boast - - -

your happy days. Da Capo

498