

ZADOK THE PRIEST.

(FOUR-PART ARRANGEMENT.)*

COMPOSED BY

HANDEL.

LONDON: NOVELLO AND COMPANY, LIMITED

No. 1.

CHORUS.—“ZADOK THE PRIEST.”

Andante maestoso. ♩ = 72.

PIANO.

p Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Also published in NOVELLO'S TONIC SOL-FA SERIES, No. 1923,

Orchestral Parts, with additional accompaniments by E. Silas,

Full Score in Manuscript, on Loan.

* Original Version in NOVELLO'S OCTAVO CHORUSES, No. 149, and in TONIC SOL-FA SERIES, No. 552,

MADE IN ENGLAND

ZADOK THE PRIEST.

Ped. * Ped. * Ped. *

Ped. * Ped. *

CHORUS. A

SOPRANO. *f*

ALTO. *f* Za - dok the priest, and

TENOR. *f* Za - dok the priest, and

BASS. *f* Za - dok the priest, and

Za - dok the priest, and

f

ZADOK THE PRIEST.

Na - than the pro - phet an - oint ed

Na - than the pro - phet an - oint - ed

Na - than the pro - phet an - oint - ed

Na - than the pro - phet an - oint - ed

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, all singing the lyrics "Na - than the pro - phet an - oint ed". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Sol - o - mon King.

Sol - o - mon King.

Sol - o - mon King.

Sol - o - mon King.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, all singing the lyrics "Sol - o - mon King.". The piano accompaniment continues with the same rhythmic pattern as the first system.

ZADOK THE PRIEST.

No. 2.

CHORUS.—“AND ALL THE PEOPLE REJOICED.”

Allegro.

SOPRANO. *f* And all the peo-ple re-joic'd, re -

ALTO. *f* And all the peo-ple re-joic'd, re -

TENOR. *f* And all the peo-ple re-joic'd, re -

BASS. *f* And all the peo-ple re-joic'd, re -

PIANO. *f* *Allegro.*

♩ = 116.



- joic'd, re - joic'd, and all the peo - ple re -

- joic'd, re - joic'd, and all the peo - ple re -

- joic'd, re - joic'd, and all the peo - ple re -

- joic'd, re - joic'd, and all the peo - ple re -



joic'd, re - joic'd, re -

joic'd, re - joic'd, re -

joic'd, re - joic'd, re -

joic'd, re - joic'd, re -

joic'd, re - joic'd, re -

joic'd, re - joic'd, re -



ZADOK THE PRIEST.

First system of musical notation. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "- joic'd, re - joic'd, re - joic'd,". The fifth staff is a piano accompaniment with a complex, rhythmic pattern.

Second system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "re - joic'd, and all the peo - ple re - joic'd,". The fifth staff is a piano accompaniment.

Third system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "re - joic'd, re - joic'd, and said:". The fifth staff is a piano accompaniment. The tempo marking "Adagio." is placed above the piano part.

ZADOK THE PRIEST.

No. 3.

CHORUS.—“GOD SAVE THE KING.”

A tempo ordinario.

SOPRANO. *ff*
God save the King! Long live the King! God save the King!

ALTO. *ff*
God save the King! Long live the King! God save the King! May the King live for

TENOR. *ff*
God save the King! Long live the King! God save the King!

BASS. *ff*
God save the King! Long live the King! God save the King!

PIANO. *ff*
♩ = 88.

A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -
ev - er, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -
A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -
A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -

ZADOK THE PRIEST.

men,
men,
men,
men,

This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics 'men,' are written below each of the four vocal staves.

A - men, A - men, Al - le - lu - jah, A - men.
A - men, A - men, Al - le - lu - jah, A - men.
A - men, A - men, Al - le - lu - jah, A - men.
A - men, A - men, Al - le - lu - jah, A - men.

This system contains four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics 'A - men, A - men, Al - le - lu - jah, A - men.' The piano accompaniment continues with the same rhythmic pattern as the first system.

This system contains a piano accompaniment. The piano part continues with the same rhythmic pattern as the previous systems, ending with a double bar line and a repeat sign.

ZADOK THE PRIEST.

God save the King! Long live the King! A-men,

God save the King! Long live the King! May the King live for ev - er! A-men,

God save the King! Long live the King! May the King live for ev - er! A-men,

God save the King! Long live the King! A-men,

f

A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A

A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A

A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A

A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A

men, May the King live for

men, May the King live, may the King live for

men, May the King live, may the King live for

men, May the King live, may the King live for

ZADOK THE PRIEST.

ev - er, for ev - er, for ev - er! A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A -

ev - er, for ev - er, for ev - er! A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A -

ev - er, for ev - er, for ev - er! A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A -

ev - er, for ev - er, for ev - er! A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A -

men, A - - - - - men,

men, A - - - - - men,

men, A - - - - - men,

men, A - - - - - men,

Al - le - lu - jah, Al - le - lu - jah, A - men, A - men, A - men,

Al - le - lu - jah, Al - le - lu - jah, A - men, A - men, A - - -

Al - le - lu - jah, Al - le - lu - jah, A - men, A - men, A - men,

Al - le - lu - jah, Al - le - lu - jah, A - men, A - men, A - men,

(9)

ZADOK THE PRIEST.

A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah, A -
 men, A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah, A -
 A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah, A -
 A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah, A -

men. Long live the King!
 men. Long live the King!
 men. Long live the King!
 men. Long live the King!
 L.H. Long live the King!

God save the King! Long live the King! May the King live,
 God save the King! Long live the King! May the King live,
 God save the King! Long live the King! May the King live,
 God save the King! Long live the King! May the King live,

ZADOK THE PRIEST.

may the King live for ev - - er, for ev - er, for ev - er! A - men,

may the King live for ev - - er, for ev - - er! A - men,

may the King live for ev - - er, for ev - er, for ev - er! A - men,

may the King live for ev - - er, for ev - er, for ev - er! A - men,

A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A

A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A

A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A

A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A

men, A - men, A

men, A - men, A

men, A - men, A

men, A - men, A

F

cres.

ZADOK THE PRIEST.

men, A-men, A-men, Al-le-lu-jah, A-men, Al-le-

men, A-men, A-men, Al-le-lu-jah, A-men, Al-le-

men, A-men, A-men, Al-le-lu-jah, A-men, Al-le-

men, A-men, A-men, Al-le-lu-jah, A-men, Al-le-

Adagio.

lu-jah, A-men, A-men, Al-le-lu-jah, Al-le-lu-jah.

lu-jah, A-men, A-men, Al-le-lu-jah, Al-le-lu-jah.

lu-jah, A-men, A-men, Al-le-lu-jah, Al-le-lu-jah.

lu-jah, A-men, A-men, Al-le-lu-jah, Al-le-lu-jah.

Adagio.

No. 18.

CHORUS.—“HAPPY WE.”

Presto.

SOPRANO. Hap - py, hap - py, hap - py, hap - py,

ALTO. Hap - py, hap - py, hap - py, hap - py,

TENOR. Hap - py, hap - py, hap - py, hap - py,

BASS. Hap - py, hap - py, hap - py, hap - py,

PIANO. *f*

92.



hap - py, hap - py, hap - py we, hap - py,

hap - py, hap - py, hap - py we, hap - py,

hap - py, hap - py, hap - py we, hap - py,

hap - py, hap - py, hap - py we, hap - py,



hap - py, hap - py we! . . . What joys . . . I . . . feel! what

hap - py, hap - py we! What joys I feel, what joys I feel! what

hap - py, hap - py we! What joys . . . I . . . feel! what

hap - py, hap - py we! What joys I feel, what joys I feel! what



charms I see, what charms I see! What joys... I... feel! what
 charms I see, what charms I see! What joys I feel! what
 charms I see, what charms I see! What joys... I... feel! what
 charms I see! What joys I feel! what

charms I... see! Hap - py, hap - py, hap - - py, hap - py we,
 charms I see! Hap - py, hap - py, hap - - py, hap - py we,
 charms I... see! Hap - py, hap - py, hap - - py, hap - py we,
 charms I see! Hap - py, hap - py, hap - - py, hap - py we,

A
 hap - py, hap - py, hap - py we! What joys . . .
 hap - py, hap - py, hap - py we! What joys I feel, what
 hap - py, hap - py, hap - py we! What joys I feel, what
 hap - py, hap - py, hap - py we! What joys I feel, what
 A

. . . . I feel! what charms I see, what charms . . . I see! What
 joys I feel! what charms I see, what charms I see! What
 joys I feel! what charms I see, what charms I see! What
 joys I feel! what charms I see! What

joys . . I . . feel, what charms I . . see! Hap - py, hap - py, hap - py,
 joys I feel, what charms I see! Hap - py, hap - py, hap - py,
 joys . . I . . feel, what charms I . . see! Hap - py, hap - py, hap - py,
 joys I feel, what charms I see! Hap - py, hap - py, hap - py,

hap - py we, hap - py, hap - py, hap - py, hap - py we!
 hap py we, hap - py, hap - py, hap - py, hap - py we!
 hap - py we, hap - py, hap - py, hap - py, hap - py we!
 hap - py we, hap - py, hap - py, hap - py, hap - py we!

ACT I.

No. 2.

CHORUS.—“TIME IS SUPREME.”

Andante.

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

PIANO.
♩ = 76.

Andante. *tr*

f

Time is su - preme, Time is a migh - ty power!

Time is su - preme, . . . Time is a migh - ty power!

Time is su - preme, Time is a migh - ty power!

Time is su - preme, Time is a migh - ty power!

f

Time is su -
 Time is su - preme .
 Time is su -
 Time is su -

ff

- preme, Time is a migh - ty power, *Solo.*
 Time is a migh - ty power, Whom wi - - - - - sest mor - tals will a - dore . . .
 - preme, Time is a migh - ty power,
 - preme, Time is a migh - ty power,

Tromba Solo.
p

whom mor -

This musical score is for the "Triumph of Time and Truth" from Handel's oratorio. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into several systems. The first system shows the vocal line with the lyrics "tals will a-dore, whom wisest mortals will a-dore, ..". The second system begins the chorus with the lyrics "Time is su - will a-dore. Time is su -". The third system continues the chorus with "Time is su - preme, . . .". The fourth system repeats the phrase "preme, Time is a migh- ty power!". The fifth system concludes with ". . . Time is a migh- ty power!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

tals will a-dore, whom wisest mortals will a-dore, ..

Time is su -
 CHORUS.
 will a-dore. Time is su -
 Time is su -
 Time is su - preme, . . .

-preme, Time is a migh- ty power!
 -preme, Time is a migh- ty power!
 -preme, Time is a migh- ty power!
 . . . Time is a migh- ty power!

ff
mf

Time is su - preme, . . . Time is a migh - ty power, *Solo.*
 Time is su-preme, Time is a migh-ty power, Whom wi-sest
 Time is su-preme, Time is a migh-ty power,
 Time is su-preme, Time is a migh-ty power,

f

mor - - - - - tals will a - dore, wi-sest

tr

Tromb. *tr* *tr*

p

mor - - - - - tals will still a-dore, will still a-dore,

tr

tr

Handwritten musical score system 1. It consists of five staves. The top staff is a vocal line with lyrics: "wi - sest mor - tals will a-dore, whom". The second staff is a vocal line with lyrics: "mor-tals will a - dore, whom mor-tals will a-dore, whom". The third and fourth staves are empty. The fifth staff is a piano accompaniment with a treble and bass clef.

Handwritten musical score system 2. It consists of five staves. The top staff is a vocal line with lyrics: "mor-tals will a - dore, whom mor-tals will a-dore, whom". The second staff is a vocal line with lyrics: "mor-tals will a - dore, whom wi - sest mor - tals will a - dore. . .". The third and fourth staves are empty. The fifth staff is a piano accompaniment with a treble and bass clef, featuring a trill (tr) in the right hand.

Handwritten musical score system 3. It consists of five staves. The top staff is a vocal line with lyrics: "mor-tals will a - dore, whom wi - sest mor - tals will a - dore. . .". The second staff is a vocal line with lyrics: "mor-tals will a - dore, whom wi - sest mor - tals will a - dore. . .". The third and fourth staves are empty. The fifth staff is a piano accompaniment with a treble and bass clef.

Time is su-preme, CHORUS. time is su-preme, Time is a migh-ty CHORUS.

Time is su-preme, time is su-preme, Time is a migh-ty

Time is su-preme, time is su-preme, Time is a migh - ty

ff *p* *ff*

power, time is a migh-ty power, time is a migh-ty power, time is a migh - ty

power, time is a migh-ty power, time is a migh-ty power, time is a migh - ty

power, time is a migh-ty power, time is a migh-ty power, time is a migh - ty

power, time is a migh - ty power, time is a migh - ty power, time is a migh - ty

power, Time is su - preme, is su - preme, Time is a migh - ty power.

power, Time is su - preme is su - preme, Time is a migh - ty power.

power, Time is su - preme, is su - preme, Time is a migh - ty power.

power, Time is su - preme, is su - preme, Time is a migh - ty power.