

G. F. HÄNDEL

JUDAS MACCABÆUS

Part I

Rev. Thos. Morell, D.D.

A special Concert Edition
by Frank van der Stucken

NO 1. OVERTURE

Piano

Largo

f

f

f

f

f

mf *cresc.* *f* *mp*

Allegro

Handwritten musical score system 1. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. A first ending bracket labeled 'A' spans the final two measures of the system. The lower staff features a melodic line with a mezzo-piano (*mp*) dynamic.

Handwritten musical score system 2. It continues the grand staff from the previous system. The piano (*p*) dynamic is maintained throughout the system.

Handwritten musical score system 3. It begins with a section labeled 'B'. The piano (*p*) dynamic is used. A mezzo-piano (*mp*) dynamic appears in the lower staff.

Handwritten musical score system 4. The piano (*p*) dynamic is used. A mezzo-piano (*mp*) dynamic appears in the upper staff.

Handwritten musical score system 5. It begins with a section labeled 'C'. The piano (*p*) dynamic is used. A mezzo-piano (*mp*) dynamic appears in the lower staff.

Handwritten musical score system 6. The piano (*p*) dynamic is used. A crescendo (*cresc.*) marking is present in the upper staff.

Handwritten musical score system 7. It begins with a section labeled 'D'. The piano (*p*) dynamic is used. A 'più cresc.' (more crescendo) marking is present in the lower staff.

Handwritten musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Handwritten musical notation for the second system, featuring a treble and bass clef with various notes and rests.

Handwritten musical notation for the third system, featuring a treble and bass clef with various notes and rests. Includes a dynamic marking *p* and a chord symbol *E*.

Handwritten musical notation for the fourth system, featuring a treble and bass clef with various notes and rests. Includes a dynamic marking *mp*.

Handwritten musical notation for the fifth system, featuring a treble and bass clef with various notes and rests. Includes a dynamic marking *cresc.*

Handwritten musical notation for the sixth system, featuring a treble and bass clef with various notes and rests. Includes dynamic markings *rinzs.* and *ff*.

Handwritten musical notation for the seventh system, featuring a treble and bass clef with various notes and rests.

Handwritten musical score system 1, featuring a treble and bass clef with various notes and rests. A dynamic marking of *mf* is present.

Handwritten musical score system 2, featuring a treble and bass clef with various notes and rests. A dynamic marking of *crese.* is present.

Handwritten musical score system 3, featuring a treble and bass clef with various notes and rests. A dynamic marking of *ff* is present.

Handwritten musical score system 4, featuring a treble and bass clef with various notes and rests. A dynamic marking of *fr* is present.

Handwritten musical score system 5, featuring a treble and bass clef with various notes and rests. A dynamic marking of *rit.* is present.

Handwritten musical score system 6, featuring a treble and bass clef with various notes and rests. A dynamic marking of *ff* is present. The tempo marking *Largo* is present.

Handwritten musical score system 7, featuring a treble and bass clef with various notes and rests. A dynamic marking of *rit.* is present. The tempo marking *allegro* is present.

No 2. CHORUS.—“Mourn, ye afflicted children”

Largo

Soprano *p* Mourn,

Alto *p* Mourn,

Tenor *p* Mourn,

Bass *p* Mourn,

Piano *mp* *f* *mp* *p* *mp*

mf *f* *mp*

mourn,— mourn, ye afflict-ed chil-dren, the re-mains Of

f *mp*

mourn, mourn, ye afflict-ed chil-dren, the re-mains

f *mp*

mourn, mourn, ye afflict-ed

f *mp*

mourn, mourn, ye afflict-ed

f *mp*

cap-tive Ju-dah, mourn in sol - emn strains,
 Of cap - tive Ju - dah, mourn in sol - emn strains, mourn,
 chil-dren, the re-mains Of cap - tive Ju - dah,
 chil-dren, the re-mains Of cap - tive Ju - dah, mourn in sol - emn,

mp mourn
 ye af - flict - ed chil-dren, the re - mains of cap - tive Ju - dah, mourn in
mp mourn in sol - emn strains, Your san - guine hopes of
 sol - emn strains, mourn, ye af - flict - ed

in sol - emn strains, Your san - guine hopes of lib - er - ty give
 sol - emn strains, mourn, mourn,
 lib - er - ty give o'er, mourn,
 chil-dren, mourn in sol - emn strains, Your san - guine hopes, your san - guine

cresc. *f* *mp*

o'er, your san - guine hopes give o'er; Your he - ro, mourn,

cresc. *f* *mp*

your hopes of lib - er - ty give o'er; Your he - ro,

cresc. *f* *mp*

your hopes of lib - er - ty give o'er; mourn, Your

hopes of lib - er - ty give o'er; Your he - ro,

mf *mp*

friend,

he - ro, your

mf *p*

friend, and fa - ther is no more,

your he - ro is no -

p

p *mp* *p* *mp*

your friend, and fa - ther is no more, mourn,

p

fa - ther is no more, is no more,

p

more, your friend and fa - ther is no -

p

is no more, your fa - ther is no

ye af-flict-ed chil-dren, *mp* mourn, in sol-emn strains, *cresc.*
 mourn, *mp* in sol-emn strains, *cresc.* in sol - emn
 more; mourn *mp* in sol-emn strains, *cresc.*
 more; mourn mourn, ye af-flict-ed

your fa-ther *f* is no more, *p* your sanguine hopes of
 strains, *f* your fa-ther *p* is no more, *p* your sanguine hopes of
 your fa-ther *f* is no more, *p*
 children, your fa-ther *f* is no more, *p*

lib-er-ty give o'er, *mf* *cresc.* mourn, *mf*
 lib-er-ty give o'er, *mf* your sanguine hopes give o'er, your he-ro, your fa-ther, *mf*
 your sanguine hopes of *mf* lib-er-ty give o'er, your he-ro, your fa-ther, *mf*
 your sanguine hopes of *mf* lib-er-ty give o'er, your he-ro, your fa-ther, your *mf*

your he-ro is no more; mourn,
 your he-ro is no more; mourn,
 he-ro is no more; mourn,

mp *mf* *f* *mp* *f* *mf* *f*

p *cresc.* *f*

mourn in sol - emn strains,
 mourn in sol - emn strains, mourn, ye af - flict - ed
 mourn in sol - emn strains, mourn
 mourn in sol - emn strains, in sol - emn

mp *mf* *f* *mp* *f* *mp* *mf*

f *mf* *mp*

mourn, ye af - flict - ed chil-dren, mourn in
 chil-dren, mourn in sol - emn, sol - emn strains, in
 in sol - emn strains, your san-guine hopes of lib - er - ty give
 strains, mourn in sol - emn

mf *f* *mf* *mf* *f* *mf* *f* *mf*

cresc.

sol - emn strains, mourn in sol - emn,
 sol - emn, in sol - emn strains,
 o'er, mourn in sol - emn strains, in sol - emn,
 strains, in sol - emn strains, mourn, ye af - flict - ed chil - dren, mourn in

sol - emn strains, mourn, your fa - ther, your
 mourn in sol - emn strains, your he - ro, your fa - ther, mourn, your
 sol - emn strains, your he - ro, mourn, your he - ro is no
 sol - emn strains, your he - ro, your fa - ther, your he - ro is no

he - ro is no more, your fa-ther is no more, your fa-ther
 he - ro is no more, your fa-ther is no more, your fa-ther
 more, your fa-ther is no more, mourn, your fa-ther
 more, your fa-ther is no more, mourn, your fa-ther

mp *f* *f* *mf* *f* *f* *f* *f*

mf *mp* *cresc.* *f*

is no more, mourn, your fa-ther is no more.
 is no more, mourn, your fa-ther is no more.
 is no more, mourn, your fa-ther is no more.
 is no more, mourn, your fa-ther is no more.

p *p* *pp poco rit.* *p* *pp poco rit.* *p* *pp poco rit.* *p* *pp poco rit.*

p *pp* *poco rit.*

NO 3. DUET. — "From this dread scene"

Andante

ISRAELITISH MAN (*Tenor*)

mf From this dread scene, these ad-verse

p *mp*

pow'rs, Ah! whith-er shall we fly, ah! whith-er shall we fly? O

mf

ISRAELITISH WOMAN (*Soprano*) *And*

From this dread scene, these
So-ly-ma, ah! — whith-er shall we fly?

ad-verse — pow'rs, Ah! whith-er shall we fly, ah! whith-er shall we

fly? O So-ly-ma! From this dread scene, these
O So-ly-ma, thy boast-ed tow'rs

ad-verse pow'rs, Ah! whith-er shall we fly, ah! whith-er shall we
In smok - - y ru - ins lie, in smok -

fly from this dread scene? O So-ly-ma,
cresc. - y ru - ins lie!

p *mf* *f*

B *mf*
 thy boast-ed tow'rs in smok - - - y
mf
 From this dread scene, these ad - verse pow'rs,

B *mf* *mp*

ru - ins lie! O
 Ah! whith-er shall we fly? ah! whith-er shall we fly? O So - ly-ma!

mf *f*

So-ly - ma, thy boast - ed tow'rs In smok - y ru - ins
mp O So - ly - ma, thy boast - ed tow'rs

lie, thy boast - ed tow'rs in smok -
 In smok - y ru - ins lie, in smok -

poco rit. y ru - ins lie! O So - ly - ma, *a tempo*
 y ru - ins lie! *mf* From this dread

mf thy boast - ed tow'rs In smoky ru - ins lie, in smok -
 scene, these ad - verse pow'rs, Ah! whith - er shall we

poco rit.
f
 y ru - ins lie! O
 fly? O So - ly - ma! O
cresc.
mf

Adagio *Meno adagio*
 So - ly - ma! O So - ly - ma, thy boast - ed
 So - ly - ma! O So - ly - ma, thy boast - ed
Adagio *Meno adagio*
p *f* *mf*

Tempo I
 tow'rs In smok - y ru - ins lie!
 tow'rs In smok - y ru - ins lie!
Tempo I
f

mf *f* *rit.*

No 4. CHORUS. — "For Sion lamentation make"

Larghetto

Piano introduction for the chorus, marked *Larghetto* and *p*. The music is in G minor, 12/8 time, and consists of two staves: a treble staff with chords and a bass staff with a steady eighth-note accompaniment.

Vocal staves for Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts begin with the lyrics "For Si - on la - men -". The Tenor and Bass parts are currently silent.

Piano accompaniment for the first vocal entry, continuing the bass line from the introduction.

Vocal staves with lyrics: ta - tion make, For Si - on la - men - ta - tion. The Soprano and Alto parts enter with the lyrics "ta - tion make,". The Tenor and Bass parts enter with the lyrics "For Si - on la - men - ta - tion".

Piano accompaniment for the second vocal entry, continuing the bass line.

With words that weep, — and tears that speak, With
 With words that weep, — and tears that speak, With
 make, With words that weep, — and tears that speak, With
 With words that weep, — and tears that speak, With

cresc. *decrese.*

words that weep, and tears that speak. *mf*
 words that weep, and tears that speak. For *mf*
 words that weep, and tears that speak. For
 words that weep, and tears that speak.

mp

For Si - on la - men - ta - tion make, *p*
 Si - on la - men - ta - tion make, With words that *p*
 Si - on la - men - ta - tion make, *p*
 For Si - on la - men - ta - tion make, *p*

mf *cresc.* *f* *p* *cresc.* *f* *p* *cresc.* *f* *p* *cresc.* *f* *p*

Si - on la - men - ta - tion make, With words,
 Si - on la - men - ta - tion make,
 Si - on la - men - ta - tion make, With words that
 Si - on la - men - ta - tion make, With words that

and tears, *cresc.* with words that
 With words that *mp* weep, and tears that *cresc.* speak, that
 weep, *mp* and tears that speak, — with words that *cresc.*
 weep, *mp* and tears that speak, — that *cresc.*

Adagio

weep, with words that weep, — and tears, and tears that speak.
 speak, with words that weep, — and tears, and tears that speak.
 weep, with words that weep, — and tears, and tears that speak.
 speak, with words that weep, — and tears, and tears that speak.

Adagio

No 5. RECIT. — "Not vain is all this storm of grief"

SIMON (*Bass*)

mf

Not vain is all this storm of grief; To vent our

sor - rows, gives re - lief. Wretch - ed in - deed! But

let not Ju - dah's race Their ru - in with de - spond - ing arms em - brace.

p

f

mf

fp

attacca No 6

No 6. AIR. — "Pious orgies, pious airs"

Largo e sostenuto

The first system shows the piano introduction. It consists of three staves: a bass staff with a whole rest, a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking, and another bass staff with a whole rest. The music is in a key signature of two flats and common time.

SIMON

mp Pi-ous or - gies, pi-ous airs, De - cent sor-row,

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is in the bass clef with a mezzo-piano (*mp*) dynamic. The piano accompaniment is in a grand staff with dynamics of *mp*, *p*, *mp*, *p*, and *mp*.

de - cent pray'rs, Will to the Lord as - cend, and

The third system contains the second line of the vocal melody and piano accompaniment. The vocal line continues in the bass clef with a mezzo-piano (*mp*) dynamic. The piano accompaniment is in a grand staff with dynamics of *p*, *mp*, and *p*.

move His pit - y, His pit - y, and re - gain His love.

Pi-ous or-gies, pi-ous airs, De-cent sor-row, de-cent

sor-row, de - cent pray'rs, Will to the

Lord as-cend, and move His pit - y, His pit - y, and re - gain His

pp love. Pi - ous or - gies, *p* pi - ous airs, *mf* De - cent

sor - row, de - cent pray'rs, Will to the Lord as - cend, and

move His pit - y, His pit - y, and re - gain — His

love.

a tempo

No 7. CHORUS. — "O Father, whose almighty pow'r"

Larghetto

mp cresc. f

Soprano mp
O Fa - ther, whose al - might - y pow'r

Alto mp
O Fa - ther, whose al - might - y pow'r

Tenor mp
O Fa - ther, whose al - might - y pow'r

Bass mp
O Fa - ther, whose al - might - y pow'r

mf mp

mf
The heav'ns and earth, the heav'ns and earth, and

mf
The heav'ns and earth, the heav'ns and earth, and

mf
The heav'ns and earth, the heav'ns and earth, and

mf
The heav'ns and earth, the heav'ns and earth, and

mf

seas a - dore, The
 seas a - dore, The
 seas a - dore, The
 seas a - dore, The

hearts of Ju - dah, Thy de - light, In one de - fen - sive
 hearts of Ju - dah, Thy de - light, In one de - fen - sive
 hearts of Ju - dah, Thy de - light, In one de - fen - sive
 hearts of Ju - dah, Thy de - light, In one de - fen - sive

band u - nite,
 band u - nite,
 band u - nite,
 band u - nite,

bold and brave, If not to con - quer, born to
 grant a lead-er bold and brave, If not to con-quer, born to
 And
 And grant a

save, And grant a lead-er bold and brave,
 save, born to save, If not to
 grant a lead-er bold and brave, If not to con - quer,
 lead - er bold and brave, bold and brave,

If not to con-quer, born to save; And grant a lead-er
 con-quer, not to con-quer, born to save; And grant a lead-er bold,
 not to con-quer, born to save; And grant a lead-er bold, and
 If not to con-quer, born to save; And grant a lead-er bold, and

bold, and grant a lead-er brave, and grant a lead-er
 bold and brave, bold and brave,
 grant a lead-er bold, bold and brave,
 grant a lead-er bold, and grant a lead-er brave, and

bold, and grant a lead-er brave, bold and
 bold, brave, and grant a lead-er
 bold, brave, bold and brave, and
 grant a lead-er bold, and grant a lead-er brave, and

brave, and grant a lead-er bold, and
 bold and brave, bold and brave,
 grant a lead-er bold, bold and brave,
 grant a lead-er bold, bold and brave,

grant a lead-er bold and brave,
 bold and brave, and grant a lead-er
 bold and brave, if not to con-quer, born to
 bold and brave, and grant a lead-er bold and

if not to con-quer, if
 bold and brave, if not to con-quer, born to
 save, and grant a lead-er
 brave, if not to con-quer, born to save, and

not to con-quer, born to save, if not to
 save, if not to con-quer, if not to
 bold and brave, if not to con-quer,
 grant a lead-er bold and brave, if not to con-quer,

con - quer, if not to con - quer; and
 con - quer, if not to con - quer; and
 if not to con - quer, if not to con - quer;
 if not to con - quer, if not to con - quer;

mf *cresc.*

grant a lead - er bold and brave, if not to con - quer,
 grant a lead - er bold and brave, if not to con - - quer,
 and grant a lead - er bold and brave, if not to
 and grant a lead - er bold and brave, if not to

mf *cresc.*

Largo

born to save, if not to con - quer, born to save.
 born to save, if not to con - quer, born to save.
 con - quer, born to save, if not to con - quer, born to save.
 con - quer, born to save, if not to con - quer, born to save.

ff *Largo*

No 8. RECIT.—“I feel the Deity within”

Maestoso SIMON *mf*

I feel,—

f

cresc. *f* *mf*

I feel— the De-i - ty with-in, Who, the bright

fp

Cher - u - bim be - tween, His ra-diant glo-ry erst dis-play'd; To

f

Is - ra - el's dis - tress - ful pray'r He hath vouch-saf'd a gra - cious

fp

Detailed description: This system contains the first line of music. The vocal line is in bass clef with a key signature of one flat (B-flat). The lyrics are "Is - ra - el's dis - tress - ful pray'r He hath vouch-saf'd a gra - cious". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The first measure has a forte piano (*fp*) dynamic marking. The piano part features a sustained chord in the right hand and a single note in the left hand.

ear, And points out Macca - bæ - us to their aid: Ju - das shall set the cap - tive

mf *fp*

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "ear, And points out Macca - bæ - us to their aid: Ju - das shall set the cap - tive". The piano accompaniment continues with two staves. The dynamic markings *mf* and *fp* are present. The piano part features a sustained chord in the right hand and a single note in the left hand. The key signature remains one flat.

free, And lead us on to vic - to - ry.

f

attacca No 9

Detailed description: This system contains the third line of music. The vocal line concludes with the lyrics "free, And lead us on to vic - to - ry.". The piano accompaniment continues with two staves. The dynamic marking *f* is present. The piano part features a sustained chord in the right hand and a single note in the left hand. The key signature remains one flat. The system ends with the instruction "attacca No 9".

No 9. AIR AND CHORUS.— Arm, arm, ye brave!"

The musical score is divided into four systems. The first system is a piano introduction in C major, 3/4 time, marked *Allegro* and *f*. The second system begins the vocal entry for SIMON, with the lyrics "Arm, arm, ye brave!" and "Arm, arm, ye brave! a". The piano accompaniment is marked *mf* and *mp*. The third system continues the vocal line with lyrics "no - ble cause, a no - ble cause," and "The cause of Heav'n, your", with piano accompaniment marked *f* and *mp*. The fourth system concludes the phrase with lyrics "zeal demands, a no - ble cause, the cause of Heav'n, your zeal demands, a", with piano accompaniment marked *mp* and *cresc.*

mp *f*
no - ble cause, the cause of Heav'n, your zeal de-mands.

f *A*
Arm, arm, ye brave! arm, arm, ye brave! a no - ble cause!

f *mf*
Arm, arm, arm, arm, ye brave! Arm, arm, arm, arm, ye brave! A

p *mf* *f* *mf*
no - ble cause, the cause of Heav'n, your zeal demands your zeal demands; Arm, arm, ye brave! A

f *mf* *f*
no - ble cause, the cause of Heav'n, your zeal demands, your zeal, the

cause of Heav'n your zeal de-mands!

B *mf*
In de-fence of your nation, re - ligion and laws, The al-

might-y Je-hovah will strengthen your hands; In de-fence of your nation, re - ligion

and laws, The al-might-y Je - hovah will strength -

- en, the al-might-y Je - hovah will strengthen your hands.

f *p* *cresc.*

Arm, arm, arm, arm, ye brave! a no - ble cause, The

f *f* *mf* *mp* *mf*

cause of Heav'n, your zeal demands, a no - ble cause, arm, arm, ye brave!

Allegro con fuoco

Arm, arm, ye brave! The cause of Heav'n, your zeal - de - mands!

più pesante

Soprano *f*

Alto *f*

Tenor *f*

Bass *f*

CHORUS

We come, we come, we

We come, we come, we

We come, we come, we

We come, we come, we

come, in bright ar-ray, in bright ar-ray, we come, we come, in bright ar-ray,
 come, in bright ar-ray, in bright ar-ray, we come, we come, in bright ar-ray,
 come, in bright ar-ray, in bright ar-ray, we come, we come, in bright ar-ray,
 come, in bright ar-ray, in bright ar-ray, we come, we come, in bright ar-ray,

f Ju-dah, Ju-dah, Ju-dah, *mf* Ju-dah, thy scep-tre, thy
 Ju-dah, Ju-dah, Ju-dah, *mf* thy scep-tre,
 Ju-dah, Ju-dah, Ju-dah, *mf* Ju-dah, thy scep-tre,
 Ju-dah, Ju-dah, Ju-dah,

cresc. scep-tre to o-bey! *f* We
cresc. to o-bey, to o-bey! *f* We
cresc. Ju-dah, thy scep-tre to o-bey! *f* We
cresc. Ju-dah, thy scep-tre to o-bey! *f* We

come, we come, we come, in bright ar -
 come, we come, we come, in bright ar -
 come, we come, we come, in bright ar -
 come, we come, we come, in bright ar -

ray, we come, in bright ar - ray, in bright ar - ray, in bright ar -
 ray, we come, in bright ar - ray, in bright ar - ray, in bright ar -
 ray, we come, in bright ar - ray, in bright ar - ray, in bright ar -
 ray, we come, in bright ar - ray, in bright ar - ray, in bright ar -

ray, Ju - dah, Ju - dah, thy scep - tre, thy
 ray, Ju - dah, Ju - dah, thy scep - tre,
 ray, Ju - dah, thy scep - tre,
 ray, Ju - dah,

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cresc.
scep - tre, Ju dah, thy scep - tre to o - bey!

cresc.
Ju - dah, thy scep - tre to o - bey!

cresc.
Ju - dah, thy scep - tre to o - bey!

mf cresc.
Ju - dah, thy scep - tre to o - bey!

Più largo

Ju - dah, we come, Ju - dah, thy scep - tre

Ju - dah, we come, Ju - dah, thy scep - tre

Ju - dah, we come, Ju - dah, thy scep - tre

Ju - dah, we come, Ju - dah, thy scep - tre

Più largo

to o - bey!

to o - bey!

to o - bey!

to o - bey!

a tempo

No 10. RECIT. " 'Tis well, my friends! "

41

JUDAS MACCABÆUS (*Tenor*)

mf

'Tis well, my friends! With trans-port I be-hold The

fp

spir-it of our fa-thers, fam'd of old For their ex-ploits in war. Oh, may their

fire With ac-tive cou-age you, their sons, in - spire! As, when the

fp

might-y Josh-ua fought, And those a-maz-ing won-ders wrought, Stood still, o -

mp *mf*

be-dient to his voice, the sun, Till kings he had de-stroy'd, and king-doms won.

cresc.

No 11. AIR AND CHORUS. — "Call forth thy pow'rs, my soul"

Allegro deciso

JUDAS MACCABAEUS

Call forth thy pow'rs, my soul, and dare!

Call forth thy pow'rs, my soul, and dare The con-flict, the

con-flict of un-e-e-qual war,

the conflict of un - e - qual

war. Call forth thy powr's, my

soul, and dare, and

dare The conflict of un - e - e - qual war,

and dare the conflict of un - e - e - qual

war. *a tempo* *f* *mf* *p* *più tranquillo*

Great is the

glo - ry of the con - qu'ring sword, of the con - qu'ring

sword, That tri - umphs in sweet lib - er - ty re - stor'd, that

tri - - umphs in sweet lib - er - ty re - stor'd, in sweet lib - er - ty re -

Più lento

stor'd. Call forth thy pow'rs, my soul, and dare!

a tempo *f*

Call forth thy pow'rs, my soul, and dare!

Call forth thy pow'rs, my soul, and dare The con-flict, the

con-flict of un-e-e-qual war,

and dare the

conflict of un-e-e-qual

attacca Chorus

CHORUS. — "Lead on, lead on!"

Allegro con fuoco
Soprano f

Lead on, lead on, lead on!

Alto

Lead on, lead on, lead on!

JUDAS *Tenor f*

war. Lead on, lead on, lead on!

Bass f

Lead on, lead on, lead on, lead on! Ju - dah dis -

Allegro con fuoco

Ju - dah dis-dains The gall - ing

Ju - dah dis-dains The gall - ing

dains The gall - ing load of hos - tile chains, Ju - dah dis-dains The gall - ing

on, lead on! Ju-dah dis-dains The gall-ing load of hos-tile
 on, lead on! Ju-dah dis-dains The gall-ing load of hos-tile
 on, lead on! Ju-dah dis-dains The gall-ing load of hos-tile
 on, lead on! Ju-dah dis-dains The gall-ing load of hos-tile

(divisi ad lib.)

chains! Lead on, lead on! Ju-dah dis-dains The gall-ing
 chains! Lead on! Ju-dah dis-dains The gall-ing
 chains! Lead on, lead on!
 chains! Lead on, lead on!

load of hos-tile chains, the load of hos-tile chains! Lead
 load of hos-tile chains, the load of hos-tile chains! Lead
 Ju-dah dis-dains The gall-ing load of hos-tile chains! Lead
 Ju-dah dis-dains The gall-ing load of hos-tile chains! Lead

on, lead on! Ju-dah dis-dains The gall-ing load of hos-tile, hos-tile chains, Ju-dah dis-

on, lead on! Ju-dah dis-dains The gall-ing load of hos-tile, hos-tile chains, Ju-dah dis-

on, lead on! Ju-dah dis-dains The gall-ing load of hos-tile, hos-tile chains, Ju-dah dis-

on, lead on! Ju-dah dis-dains The gall-ing load of hos - tile chains, Ju-dah dis-

dains, Ju-dah dis-dains the gall-ing load of hos - tile chains!

dains, Ju-dah dis-dains the gall-ing load of hos - tile chains!

dains, Ju-dah dis-dains the gall-ing load of hos - tile chains!

dains, Ju-dah dis-dains the gall-ing load of hos - tile chains!

No 12. RECIT. — "To Heav'n's almighty King we kneel"

ISRAELITISH WOMAN (*Soprano*)

The musical score consists of three systems. The first system shows the soprano line with lyrics 'To Heav'n's al-might-y King we kneel, For' and a piano accompaniment with a dynamic marking of *p*. The second system continues the soprano line with lyrics 'bless-ings on this ex-em-pla-ry zeal. Bless him, Je-ho-vah, bless him,' and the piano accompaniment. The third system concludes the soprano line with lyrics 'and once more To Thy own Is-ra-el lib-er-ty re-store.' and the piano accompaniment, which includes dynamic markings of *mf* and *p*. The score ends with the instruction 'attacca No 13'.

To Heav'n's al-might-y King we kneel, For

bless-ings on this ex-em-pla-ry zeal. Bless him, Je-ho-vah, bless him,

and once more To Thy own Is-ra-el lib-er-ty re-store.

attacca No 13

NO 13. AIR AND DUET
 "O liberty, thou choicest treasure"

Largo sostenuto

The piano introduction consists of two systems. The first system shows the treble clef staff with a whole rest and the bass clef staff with a whole rest. The second system shows the piano accompaniment. The right hand starts with a piano (*p*) chord and then moves to a mezzo-forte (*mf*) texture. The left hand features a rhythmic pattern of eighth notes with accents, marked *espr.* (espressivo).

ISRAELITISH WOMAN (*Soprano*)

O lib-er-ty, thou choicest treasure, Seat of

The first line of the duet features the soprano vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment provides harmonic support with chords and a rhythmic bass line.

vir-tue, source of plea-sure! Life, with-out thee, knows no blessing, Life, with-

The second line of the duet continues the vocal and piano parts. The vocal line has a melodic line with lyrics, and the piano accompaniment continues with chords and a rhythmic bass line.

out thee, knows no blessing, No en-dearment worth ca-ress - - ing, no en-

The third line of the duet concludes the vocal and piano parts. The vocal line has a melodic line with lyrics, and the piano accompaniment continues with chords and a rhythmic bass line.

Piano introduction for the duet. The music is in G major (one sharp) and 3/4 time. It features a treble clef with a key signature of one sharp and a bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

DUET.—“Come, ever-smiling liberty”

Soprano
mf

Come, ev - er - smil - ing lib - er - ty, come,

Alto
mf

Come, ev - er - smil - ing lib - er - ty,

The first system of the duet. The Soprano part begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The Alto part enters with a half note G3, followed by a quarter note A3, and then a series of eighth notes: B3, A3, G3, F3, E3, D3. The piano accompaniment starts with a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, A2, G2, F2, E2, D2.

smil - ing lib - er - ty, And with thee bring thy joc-und train,

smil - ing lib - er - ty, And with thee bring thy joc-und

The second system of the duet. The Soprano part continues with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The Alto part continues with a quarter note G3, followed by a quarter note A3, and then a series of eighth notes: B3, A3, G3, F3, E3, D3. The piano accompaniment continues with a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, A2, G2, F2, E2, D2.

and with thee bring thy joc - und train;
 train, with thee bring thy joc - und train;

Come, ev - er - smil - ing lib - er - ty!
 Come, ev - er - smil - ing lib - er - ty!

cresc.
 For thee we pant, and sigh for thee, and
cresc.
 For thee we pant, and sigh for thee, for thee we pant, and

sigh for thee, With whom e - ter - nal plea - sures reign;

sigh for thee, With whom e - ter - nal plea - sures reign;

come, ev - er - smil - ing lib - er - ty,

come, ev - er - smil - ing lib - er - ty,

Più lento

with whom e - ter - nal, with whom e - ter - nal

with whom e - ter - nal, with whom e - ter - nal

Più lento

plea - sures reign!

plea - sures reign!

No 14. RECIT. — "My zealous father, now at rest"

JUDAS MACCABÆUS

mp

My zealous fa-ther, now at rest In the e-ter-nal

p

mf *p* *mf*

man-sions of the blest: "Can ye be-hold," said he, "the mis-e-ries, In

which the long-in-sult-ed Ju-dah lies? Can ye be-hold their dire dis-tress,

And not, at least, at-tempt re-dress?" Then, faint-ly, with ex-pir-ing

p *pp*

mp *mf* *pp* *mp*

breath: "Re-solve, my sons, on lib-er-ty, or death!" We

a tempo

mp *cresc.*

come, we come! O see, thy sons pre - pare The rough ha -

f *mf*

bil - i-ments of war, With hearts in-trep-id, and re-venge-ful hands, To

viiù lento *a tempo*

ex - e - cute, O sire, thy dread com-mands.

N^o 15. TRIO AND CHORUS. — "Disdainful of danger"

Allegro, a tempo giusto

Allegro, a tempo giusto

PRIEST (Alto) *f* Dis -

JUDAS MACCABÆUS *f* Dis-dain-ful of dan-ger, we'll rush on the

SIMON *f* Dis-dain-ful of dan-ger,

mf

dain - ful of dan - ger, we'll rush on the foe, we'll
foe, on the foe, dis - dain - ful of dan - ger, we'll
we'll rush on the foe, dis - dain - ful of dan - ger, we'll

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle staff is the alto line, and the bottom staff is the bass line. The piano accompaniment is shown in the bottom two staves. The music is in G major and 3/4 time.

rush on the foe, dis - dain - ful of dan - ger, we'll rush on the
rush on the foe, we'll rush on the foe,
rush on the foe, dis - dain -

This system contains the second three staves of the musical score. The vocal lines continue with the lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line.

foe, we'll rush on the foe, we'll rush on the foe, dis -
dis - dain - ful of dan - ger, we'll rush on the foe, dis -
ful of dan - ger, dis -

This system contains the final three staves of the musical score. The vocal lines conclude the phrase. The piano accompaniment continues with the same rhythmic pattern.

A *mp*

dain-ful we'll rush on the foe, That Thy pow'r, O Je -

dain-ful we'll rush on the foe, That Thy pow'r, O Je -

dain-ful we'll rush on the foe, That Thy pow'r, O Je -

mp

cresc.

ho-vah, all na-tions may know, Thy pow'r, O Je - ho-vah, all na-tions may

ho-vah, all na-tions may know, Thy pow'r, O Je - ho-vah, all na-tions may

ho-vah, all na-tions may know, Thy pow'r, O Je - ho-vah, all na-tions may

cresc.

know.

know.

know.

B CHORUS

Alto
Dis - dain - ful of dan - ger, we'll rush on the

Tenor
Dis - dain - ful of

Bass
Dis - dain - ful of

foe, we'll rush on the foe, on the foe, dis - dain - ful of
dan - ger, we'll rush on the foe, we'll rush on the foe,
Dis - dain -

★ ISRAELITISH WOMAN

★ JUDAS MACCABÆUS

★ SIMON

Soprano
Dis - dain - ful of

Alto
dan - ger, Dis - dain - ful of

Tenor
dis - dain - ful of dan - ger, dis - dain - ful of

Bass
dis - dain - ful of dan - ger, dis - dain - ful of

ful of

con *gve*

★ The parts in small type are additions. If they are sung, the notes in small type in the Chorus and Piano-forte parts must be considered.

mf
That Thy pow'r, O Je - ho - vah,
That Thy pow'r, O Je - ho - vah,
That Thy pow'r, O Je - ho - vah,
pow'r, O Je - ho - vah, *mp cresc.* all na - tions may
pow'r, O Je - ho - vah, *mp cresc.* all na - tions may
pow'r, O Je - ho - vah, *mp cresc.* all na - tions may
pow'r, O Je - ho - vah, *mp cresc.* all na - tions may
pow'r, O Je - ho - vah, all na - tions may

rinz.
That Thy pow'r, O Je - ho - vah, all na - tions may know.
That Thy pow'r, O Je - ho - vah, all na - tions may know.
That Thy pow'r, O Je - ho - vah, all na - tions may know.
know, Thy pow'r, O Je - ho - vah, all na - tions may know.
know, Thy pow'r, O Je - ho - vah, all na - tions may know.
know, Thy pow'r, O Je - ho - vah, all na - tions may know.
know, Thy pow'r, O Je - ho - vah, all na - tions may know.
rinz.

No 16. RECIT. — "Haste ye, my brethren"

SIMON (*Bass*)

f

Haste ye, my breth-ren, haste ye to the field, De -

sp

pend-ent on the Lord, — our strength and shield.

f

attaca No 17

No 17. CHORUS. — "Hear us, O Lord"

Andante

Soprano

f Hear us, O Lord, O Lord, on Thee we

Alto

f Hear us, O Lord, O Lord, hear us, O Lord,

Tenor

f Hear, hear us, O Lord, O Lord,

Bass

f Hear,

Andante

f *mf* *p*

call, on Thee we call, on Thee we
on Thee we call, O Lord,
on Thee we call, O Lord,
hear us, O Lord, O Lord, on Thee we call, on Thee we

cresc.
mp
p
cresc.

call, hear us, hear us,
on Thee we call, hear us, hear us,
on Thee we call, hear us, hear us,
call, hear us, hear us,

mf
cresc.
f
mf
mf
cresc.
f
mf
f
mf

hear us, O Lord, on Thee we
O Lord, on Thee we call, hear us,
O Lord, on Thee we call, hear us,
hear us, O Lord, on Thee we call,

f
f
f
f

re - solv'd on con - quest, re - solv'd on con - quest, re - solv'd on con - quest, re - solv'd on con - quest, or a glo - - rious,

re - solv'd on glo - - rious fall, on con - - -
or a glo - rious fall, on con - quest,
con - - quest, or a glo - rious fall, on con - quest,
a glo - rious, a glo - rious fall, a glo - rious fall,

- - quest or a glo - rious fall,
 on con - quest, re - solv'd on con - quest, or a glo - rious fall,
 on con - quest, re - solv'd on a glo - rious fall,
 on con - quest, or a glo - rious fall, on

re - solv'd on con - quest, or glo - rious
 - rious, glo - rious fall, a glo - rious, glo - rious
 re - solv'd on con - quest, or glo - rious
 con - quest, or a glo - rious

Poco più largo

Hear us, hear us, on Thee we call,
 Hear us, hear us, O Lord, on Thee we
 hear us, hear us,
 Hear us, hear us, hear us, O
 Poco più largo

This system contains the first four staves of the musical score. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The tempo is marked 'Poco più largo'. The lyrics are: 'Hear us, hear us, on Thee we call, Hear us, hear us, O Lord, on Thee we hear us, hear us, Hear us, hear us, hear us, O'. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

call, O Lord, on Thee we call, hear us,
 O Lord, on Thee we call, ———— hear us,
 Lord, O Lord, O Lord, on
 mf

This system contains the next four staves of the musical score. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The tempo remains 'Poco più largo'. The lyrics are: 'call, O Lord, on Thee we call, hear us, O Lord, on Thee we call, ———— hear us, Lord, O Lord, O Lord, on'. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand, marked with 'mf'.

Lord, on Thee we call, hear us, O Lord, on Thee we
 hear us, O Lord, on Thee we
 hear us, O Lord, on Thee we
 Thee we call, hear us, O Lord, on Thee we

a tempo animato
 call, Re - solv'd on con - quest, re - solv'd on
 call, Re - solv'd on con - quest,
 call, Re - solv'd on con - quest,
 call, Re - solv'd on con - quest, re - solv'd on

a tempo animato

con - quest, or a glo - rious fall, re - solvd on con-quest, or
 or a glo - rious, glo - rious fall,
 or a glo - rious fall, a glo - rious
 con - quest, or a glo - rious fall,

a glo - rious, glo - rious,
 re - solvd on con-quest, or a glo - rious fall, a
 fall, a glo - rious, a glo - rious, glo - rious,
 a glo - rious

rious fall, re - solvd on con-quest, or a glo - rious,
 glo - rious fall, re - solvd on con-quest, or a
 glo - rious fall, re - solvd on con-quest, or a
 fall, a glo - rious fall, re - solvd on con-quest, or a

glo - rious fall, re - solvd on
 glo - rious fall, re - solvd on con - quest, re - solvd on
 glo - rious fall, re - solvd on con - quest,
 glo - rious fall,

mf

D

mf

D_b

con-quest, or a glo-ri-ous fall, on con-quest, or a glo-ri-ous, glo-ri-ous fall, re-solv'd on a glo-ri-ous fall, a glo-ri-ous fall, a glo-ri-ous fall,

- quest, or a glo-ri-ous fall, re-solv'd on re-solv'd on con-quest, or glo-ri-ous, glo-ri-ous con-quest, on con-quest, re-solv'd on con-quest, or a glo-ri-ous fall,

con-quest, or a glo - - rious, glo - -
fall, re - solv'd on con - quest, or a glo - rious
re - solv'd on con-quest, or a glo - rious fall,
re - solv'd on con - quest,

This system contains four vocal staves and a grand staff. The vocal parts are in a B-flat major key signature. The lyrics are: "con-quest, or a glo - - rious, glo - - fall, re - solv'd on con - quest, or a glo - rious re - solv'd on con-quest, or a glo - rious fall, re - solv'd on con - quest,". The grand staff provides harmonic support with a complex accompaniment.

- - - - - rious fall, re - solv'd on con - quest,
fall, re - solv'd on con - quest,
re - solv'd on con - quest, on con-quest,
or a glo - - rious fall, re - solv'd on con-quest,

This system continues the vocal and piano parts. The lyrics are: "- - - - - rious fall, re - solv'd on con - quest, fall, re - solv'd on con - quest, re - solv'd on con - quest, on con-quest, or a glo - - rious fall, re - solv'd on con-quest,". The piano accompaniment features intricate rhythmic patterns and dynamic markings such as *f* and *sf*.

on con - quest, on con - quest, on con - quest, on con - quest,
on con - quest, on con - quest, on con - quest, on con - quest,
on con - quest, on con - quest, on con - quest, on con - quest,
on con - quest, on con - quest, on con - quest, on con - quest,

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a single melodic line, with lyrics "on con - quest, on con - quest, on con - quest, on con - quest," repeated four times. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Andante

or a glo - rious, — glo - rious fall! Hear us, O Lord, on Thee, —
or a glo - rious, — glo - rious fall! Hear us, O Lord, on
or a glo - rious, glo - rious fall! Hear us, O Lord, on
or a glo - rious, glo - rious fall! Hear us, O Lord, on

Andante

The second system begins with the tempo marking "Andante". It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: "or a glo - rious, — glo - rious fall! Hear us, O Lord, on Thee, —" (Soprano), "or a glo - rious, — glo - rious fall! Hear us, O Lord, on" (Alto), "or a glo - rious, glo - rious fall! Hear us, O Lord, on" (Tenor), and "or a glo - rious, glo - rious fall! Hear us, O Lord, on" (Bass). The piano accompaniment includes a *ff* (fortissimo) dynamic marking. The system concludes with another "Andante" tempo marking.

— O Lord, on Thee we call, Re-solv'd on conquest, or a glo-rious

Thee, O Lord, on Thee we call, Re-solv'd on conquest, or a glo-rious

Thee, O Lord, on Thee we call, Re-solv'd on conquest, or a glo-rious

Thee, O Lord, on Thee we call, Re-solv'd on conquest, or a glo-rious

poco rit.

p

fall!

fall!

fall!

fall!

a tempo animato

cresc.

rit.

ff

G. F. Handel
Judas Maccabaeus

Part II

79

NO 18. CHORUS. — "Fall'n is the foe"

Allegro moderato

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a dynamic marking of *sf* (sforzando) in the first measure of the upper staff. The melody in the upper staff is characterized by eighth-note patterns and some sixteenth-note runs. The bass line provides a steady accompaniment with quarter and eighth notes.

The second system continues the musical piece. It features more complex rhythmic patterns in the upper staff, including sixteenth-note runs and slurs. The bass line continues with a similar accompaniment style, using quarter and eighth notes. There are some dynamic markings like *<* (crescendo) and *>* (decrescendo) visible in the upper staff.

The third system shows further development of the musical themes. The upper staff has a more active melody with frequent sixteenth-note passages. The bass line remains supportive with a mix of quarter and eighth notes. The system concludes with a final cadence in the upper staff.

The fourth and final system of the chorus. The upper staff continues with intricate sixteenth-note passages. The bass line provides a consistent accompaniment. The system ends with a final note in the upper staff, marking the end of the chorus.

CHORUS

Tenor *f* Fall'n is the foe, fall'n is the foe: so fall Thy foes, so

Bass *f* Fall'n is the foe, fall'n is the foe: so fall Thy foes, so

Soprano *f* Fall'n is the foe,

Alto *f* Fall'n is the foe:

fall Thy foes, oh Lord!

fall Thy foes, oh Lord!

so fall Thy foes;

Fall'n is the foe: so fall Thy foes,

fall'n is the foe, fall'n is the foe: so fall, — so fall — Thy
 fall'n is the foe: so
 fall'n is the foe:
 fall'n is the foe:

foes, — oh Lord! Fall'n is the foe, fall'n is the foe: so
 fall Thy foes, oh Lord! Fall'n is the foe, fall'n is the foe: so
 Fall'n is the foe, fall'n is the foe: so
 Fall'n is the foe, fall'n is the foe: so

fall Thy foes, — oh Lord! Where war-like Ju - das
 fall — Thy foes, so fall Thy foes, oh Lord!
 fall — Thy foes, so fall Thy foes, oh Lord!
 fall — Thy foes, so fall Thy foes, oh Lord!

wields — his right - eous sword, where war - like Ju - das

Where war - like Ju - das

f *mf*

Detailed description: This system contains the first vocal entry. The vocal line (treble clef) begins with the lyrics 'wields — his right - eous sword, where war - like Ju - das'. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. Dynamics markings *f* and *mf* are present at the bottom of the piano part.

wields — his right - eous sword, his right-eous, right -

wields — his right - eous sword, his right-eous sword,

Where war-like Ju - das

f *mf*

Detailed description: This system contains the second vocal entry. The vocal line (treble clef) continues with the lyrics 'wields — his right - eous sword, his right-eous, right -' and 'wields — his right - eous sword, his right-eous sword,'. The piano accompaniment (grand staff) continues with the same rhythmic pattern. Dynamics markings *f* and *mf* are present at the bottom of the piano part.

- eous, right-eous sword, where war-like Ju - das wields — his right - eous
wields — his right - eous sword, his right - eous,
Where war - like Ju - das wields — his right - eous,

f *mf*

sword, his right - eous sword, his right-eous sword.
where war - like Ju - - das
right - - - eous sword, his right-eous sword, his right - eous
right - - - eous sword,

f *mf*

wields his right - - - - - eous

sword, where war-like Ju-das wields his right - - - - - eous

where war-like Ju - - das wields his right - eous

f *mf* *cresc.*

B *f*

Fall'n is the foe, where war-like Ju - das

sword. Fall'n is the foe, where

sword. Fall'n is the foe:

sword. Fall'n is the foe: so

B *f* *mf*

wields — his right - eous sword, his right - eous
 war - like Ju - das wield his right - - -
 so fall Thy foes, oh Lord, so
 fall Thy foes, oh Lord!

sword. Fall'n is the foe, where
 - - eous sword.
 fall Thy foes, oh Lord! Where war - like Ju - das
 Where war - like Ju - das wield his right - eous

war - like Ju - das wields his right - eous sword. *C p* Fall'n,
Fall'n is the foe, fall'n is the foe, *p* Fall'n,
wields his right - eous sword. *p* Fall'n,
sword. Fall'n is the foe, *p* Fall'n,

C *pp*

fall'n, fall'n is the foe, *f* fall'n, *p*
fall'n, fall'n is the foe, *p* fall'n,
fall'n, fall'n is the foe, *f* fall'n,
fall'n, fall'n is the foe, *p* fall'n,

pp

fall'n is the foe, where war-like Ju - das wields his
fall'n is the foe,
fall'n is the foe,
fall'n is the foe,

f *mf*

right - eous sword, where war-like Ju - das wields — his

where war-like Ju - das wields — his

f *mf*

right - eous sword, his righteous, right - eous

right - eous sword, his righteous, right - eous

sword, his right-eous sword.

sword, where war-like Ju - das wields — his right - eous

where war-like Ju - das wields — his right - eous

f — *mf*

D *f* —

Fall'n is the foe, where war-like

where war-like Ju - das wields — his

sword, his righteous sword.

sword, his righteous sword.

D *f* —

Ju - das wields his right - eous sword.
 right - eous sword, his right - eous, right -
 Fall'n is the foe, where war - like Ju - das
 Fall'n is the foe, so fall Thy foes, oh Lord!

Fall'n is the foe, where war - like Ju - das,
 - - - eous sword, where war - like Ju - das,
 wields his right - eous sword, where war - like Ju - das,
 Fall'n is the foe, where war - like Ju - das,

war - like Ju - das wields, wields,
 war - like Ju - das wields, wields,
 war - like Ju - das wields, wields,
 war - like Ju - das wields, wields,

wields his right-eous sword.
 wields his right-eous sword.
 wields his right-eous sword.
 wields his right-eous sword.

E
p Fall'n, fall'n, fall'n is the foe: *ff* so
p Fall'n, fall'n, fall'n is the [#]foe: *ff* so
p Fall'n, fall'n, fall'n is the foe: *ff* so
p Fall'n, fall'n, fall'n is the foe: *ff* so
E

fall Thy foes, oh Lord, so fall Thy foes, oh Lord!

fall Thy foes, oh Lord, so fall Thy foes, oh Lord!

fall Thy foes, oh Lord, so fall Thy foes, oh Lord!

fall Thy foes, oh Lord, so fall Thy foes, oh Lord!

p cresc. molto
Where war-like Ju - das wields his right - eous

p cresc. molto
Where war-like Ju - das wields his right - eous

p cresc. molto
Where war-like Ju - das wields his right - eous

p cresc. molto
Where war-like Ju - das wields his right - eous

fp cresc. molto

ff Più largo
sword, where war-like Ju - das wields his right - eous sword.

ff sword, where war-like Ju - das wields his right - eous sword.

ff sword, where war-like Ju - das wields his right - eous sword.

ff sword, where war-like Ju - das wields his right - eous sword.

ff Più largo

NO 19. DUET AND CHORUS.—“Sion now her head shall raise”

Allegretto

p

mf

mp

ISRAELITISH WOMAN (*Soprano*)

mp

Si - on now her head shall

p

raise, Tune your harps, tune your harps,

cresc. *poco rit.* *a tempo*

tune your harps to songs _____ of praise, ISRAELITISH MAN (*Tenor*)

mp Si - on now her

head_ shall raise, Tune your harps, tune your

cresc. *poco rit.*

harps, tune your harps to songs of

poco rit.

mp *a tempo*

Tune your harps to songs of_ praise,

a tempo

praise,

Chorus

harps! Si-on now her head shall raise, *mp*
 harps! Si-on now her head shall raise, *mp* Tune your
 harps! Si-on now her head shall raise, *p* Tune your
 harps! Si-on now her head shall raise, *mp*

Tune your harps to
 harps, *cresc.* tune your harps, tune your harps to songs of
 harps, *cresc.* tune your harps, tune your harps to songs of
 Tune your harps to songs

songs of praise, tune your harps to songs of praise, to
 praise, to songs of praise, tune your harps to songs of praise, to
 praise, to songs of praise, of praise,
 of praise, of praise,

songs of praise, to songs of praise, of praise.

songs of praise, to songs of praise, of praise.

tune your harps to
tune your harps to

Si - on

Si - on

songs of praise. Si - on

songs of praise. Si - on now her head shall

now her head shall raise, her head,

now her head shall raise, her head shall raise, her head shall

now her head shall

raise, her head shall raise, her head shall raise, her head shall

now her head shall raise, her head,

now her head shall raise, her head shall raise, her head shall

now her head shall

raise, her head shall raise, her head shall raise, her head shall

cresc. *mf* *tune*
Si - on, now her head shall raise, your
cresc. raise, now her head shall raise,
cresc. raise, her head, now her head shall raise,
cresc. raise, now her head shall raise,

cresc. *f* *mp*

Tutti *mp*
your harps!
harps, your harps, tune your harps,
mf tune your harps, tune your
mf tune your harps, tune your
tune, tune your

f *mp* *f* *mp*

f *mp*
tune your harps to songs of praise,
harps, tune your harps to songs, to songs of praise, tune
harps, tune your harps to songs of praise,
harps, tune your harps to songs of praise,

f *mp* *f* *mp* *p*

(Sop. I or Sop. solo)
tune your harps,

tune your harps, tune your harps, tune your harps, your
your harps,
tune your harps,

harps!
harps, tune your harps,
tune your harps, tune your harps,
tune your harps, tune your harps,
tune, tune your harps,

tune your harps to songs of praise. Si - on now
tune your harps to songs of praise. Si - on
tune your harps to songs of praise. Si - on
tune your harps to songs of praise. Si - on

her head shall raise, Si-on now her head shall raise,
 now her head shall raise, Si-on now her,
 now her head shall raise, Si-on now her head shall raise,
 now her head shall raise,

mf *mf* *mf* *mp*

tune your harps to songs, to songs of praise,
 head shall raise, tune your harps to songs of praise,
 tune your harps to songs of praise,
 tune your harps to songs, to songs of praise,

cresc. *cresc.* *cresc.* *mf* *cresc.* *f* *D* *cresc.* *f* *mp*

tune your harps, tune your harps, tune your harps to
 tune your harps, tune your harps, tune your harps
 tune your harps, tune your harps, tune your harps to

p *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Sop. I or Sop. Solo Tune your harps! harps!

Sop. II or Tutti *mf.* tune your harps, your harps,

harps to songs of praise: Si - on now her

Ten. Solo *mf.* your harps to songs of praise:

songs of praise: Si - on now her

Sop. Solo *cresc.* your harps: Si - on now her head, now her

cresc. head shall raise, now her

cresc. *Ten. Solo* *cresc.* now her head shall raise, tune your harps,

head, now her head shall raise,

your harps! *Più largo*

head shall raise, ——— tune your harps to songs, to — of

head shall raise, ——— tune your harps to songs, to — songs of

your harps! *Tutti*

— tune your harps, ——— tune your harps to songs, to songs of

————— tune your harps to songs, to songs of

Più largo

praise, ——— tune your harps to — songs of praise.

praise, ——— tune your harps ——— to songs of praise.

praise, tune your harps, ——— your harps to songs of praise.

praise, ——— tune your harps ——— to songs of praise.

mf *cresc.* *f*

mf *f*

No 20. RECIT. "Oh, let eternal honours"

ISRAELITISH WOMAN (*Soprano*)

Oh, let e - ter - nal hon - ours crown his name,

Ju - das! first Wor - thy in the rolls of fame. Say, "He put on the

breast-plate as a gi - ant, and girt his war-like harness a - bout him; in his acts he

was like a li - on, and like a li - on's whelp roar - ing for his prey."

attacca No 21

NO 21. AIR. "From mighty kings he took the spoil"

Andante

ISRAELITISH WOMAN (*Soprano*) *mf*

From

might - y kings he took the spoil, And with his acts made Judah smile,

mp

from might - y, might - y kings, from

f *p*

might - y, might - y kings — he took — the spoil, — and

with his acts made Ju - dah smile, — made Ju - dah smile,

and with his acts — made

Ju - dah smile, — From

might - y kings, - from might - y kings - he took the spoil, - And

with his acts - made Ju - dah smile, - and

with his - acts - made Ju - dah smile, -

smile, - smile, - Ah, -

and with his acts, - and

with his acts— made Ju - dah smile, — and with his acts made

Ju - dah smile, —

and with his acts — made

ossia: Ju-dah smile.

a tempo

Nº 22. DUET (or Children's Choir) AND CHORUS

"Hail, Judea, happy land"

Allegro marcato

(Solo, or Children's Choir)

Alto *f* *mf*

Hail, hail, hail, Ju -

de - a, hap - py land, Ju - de - a, hap - py land! Sal - va - tion pros - pers

(Solo, or Children's Choir)

Soprano *f* *mf*

Hail, hail, hail, Ju - de - a, hap - py land, Ju -

Alto

in his hand. — Ju - de - a, hap - py

de - a, hap - py land! Sal - va - tion pros - pers in his hand.
 land! Sal - va - - - - tion prospers in his hand.

CHORUS

A Sop.
 Hail, hail, Ju - de - a, Ju - de - a, hap - py land! Sal - va - -

Alto
 Hail, hail, Ju - de - a, hap - py land, Ju - de - a, hap - py land! Sal -

Tenor
 Hail, hail, Ju - de - a, hap - py land, Ju - de - a, hap - py land! Sal -

Bass
 Hail, hail, Ju - de - a, hap - py land, Ju - de - a, hap - py land! Sal -

A

- tion pros - pers in his hand.
 va - - - - tion pros - pers in his hand.
 va - - - - tion prospers in his hand.
 va - - - - tion prospers in his hand.

Hail, hail, Ju - de - a, hap - py land! Ju - de - a, hap - py land! Sal -
 Hail, hail, Ju - de - a, Ju - de - a, hap - py land! Sal - va - -
 Hail, hail, hail, Ju - de - a, hap - py land!
 Hail, hail, Ju - de - a, hap - py land! Sal -

cresc.

va - tion pros - pers in his hand. Hail, hail, Ju -
 tion pros - pers in his hand. Hail, hail, Ju -
 Sal - va - tion pros - pers in his hand.
 va - tion pros - pers in his hand.

Soprano Solo
(or Children's Choir)
f
Alto Solo
(or Children's Choir)
mf

de - a, hap - py land! Hail, hail, hail, Ju -
 de - a, hap - py land, Ju - de - a, hap - py land! Hail, hail, hail, Ju -
 Hail, hail, hail, Ju -
 Hail, hail, hail, Ju -

CHORUS

de-a, Ju-de-a, hap-py land! Sal-va - - - tion pros-pers

de-a, hap-py land, Ju-de-a, hap-py land! Sal-va - - - tion pros-pers

de-a, hap-py land, Ju-de-a, hap-py land! Sal-va - - - tion pros-pers

de-a, hap-py land, Ju-de-a, hap-py land! Sal-va - - - tion pros-pers

Soli (or Children's Choir) (ad lib.) ff

B (*div. ad lib.*) Hail, hail, Ju-de-a! Hail, hail, Ju-

in his hand. Hail, hail, Ju-de-a, hap-py land, hap-py land,

in his hand. Hail, hail, Ju-de-a, hap-py land, hap-py land,

in his hand. Hail, hail, Ju-de-a, hap-py land, hap-py land,

in his hand. Hail, hail, Ju-de-a, hap-py land, hap-py land,

B

de - al

hap - py land! Sal - va - - - - - tion

hap - py land! Sal - va - - - - - tion pros -

hap - py land! Sal - va - - - - - tion

hap - py land! Sal - va - - - - - tion

Più largo

a.2.

Sal - va - - - - tion pros - pers in his hand.

pros - - - - pers in his hand. -

- pers, pros - pers in his hand. -

pros - - - - pers in his hand. -

pros - - - - pers in his hand. -

Più largo

NO 23. RECIT. — "Thanks to my brethren!"

JUDAS MACCABÆUS

Thanks to my breth-ren! but, look up to Heav'n! To

Heav'n let glo-ry and all praise be giv'n: To Heav'n give your ap -

plause, Nor add the sec-ond cause, As once your fa-thers did in Mid-ian,

Say - ing, "The sword of God and Gid-eon," It was the Lord that

for His Is-rael fought, And this our won-der-ful sal-va-tion wrought.

NO 24. AIR. — "How vain is man"

Moderato

mf *f*

JUDAS MACCABÆUS *mf*

How

The image shows a musical score for an air titled "How vain is man" from Handel's Judas Maccabæus. The score is in G major and common time, marked "Moderato". It consists of three systems of music. The first system shows the vocal line and piano accompaniment. The piano part has dynamics of *mf* and *f*. The second system continues the piano accompaniment with a *mf* dynamic. The third system shows the vocal line with the lyrics "JUDAS MACCABÆUS" and "How" and a *mf* dynamic. The piano accompaniment in the third system has a *f* dynamic.

vain_ is man, who boasts in fight

The val-our of gi - gan - - - tic might, the

val-our of gi - gan - - - tic

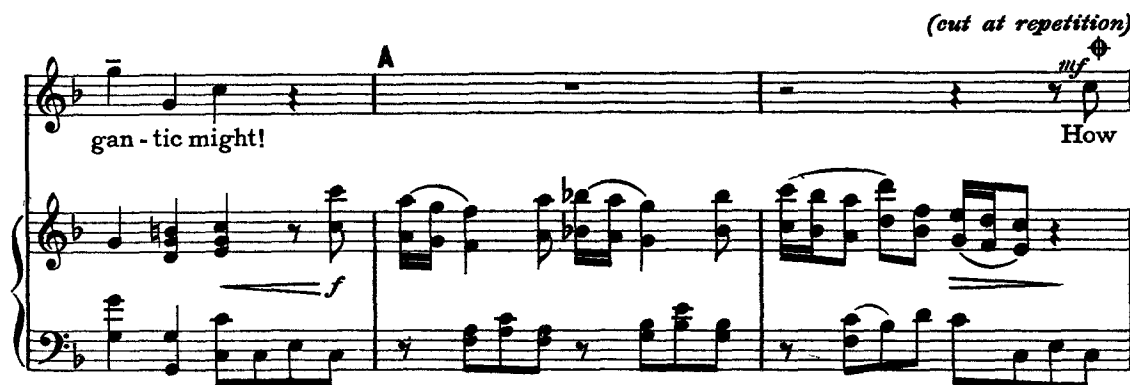
might! How vain_ is man, who boasts in fight, who

cresc.
boasts in fight, who boasts in fight The val - our of gi -



(cut at repetition)
gan - tic might! How

A



vain is man, who boasts in fight, who boasts in fight, who

mp. *cresc.*



boasts in fight The val - our of gi - gan - tic might, the

cresc. *mf*



val-our of gi-gan

tic might!

B

p *cresc.*

How

f *p*

vain, how vain, how vain is man, who boasts in fight, who

cresc.

boasts in fight The val-our of gi-gan-tic might, the

cresc. *mf*

val-our of gi-gan-

(2da volta; rit.)

- tic might, the val-our of gi-gan-tic might!

mf *f*

p *Piu tranquillo*

And dreams not that a

Piu tranquillo

p

Fine

hand un - seen Di - rects and guides this weak ma - chine,

mp

and dreams not that a hand un - seen

p *pp*

di - rects and guides this weak ma - chine, di - rects and

p

mf *dim.* *p* *mf* §

guides, di - rects and guides this weak ma - chine. How

mp *p* *pp*

No 25. RECIT. "Oh Judas, oh my brethren!"

ISRAELITISH MESSENGER (*Bass*)

f Oh Ju-das, oh my breth-ren! *mf* New scenes of blood-y

war In all their hor-rors rise. *f* Pre-pare, pre - pare, *mf* Or soon we fall a

sa-cri-fice To great An-ti - o-chus: From the E-gyp-tian coast, (Where

Pto - le - my hath Mem - phis and Pe - lu - sium lost,) He sends the val - iant

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a treble clef with a half note chord and a bass clef with a half note chord. A dynamic marking of *mf* is present in the treble clef.

Gor - gias, and commands His proud, vic - to - rious bands To root out Israel's strength, and to e -

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest followed by eighth and sixteenth notes. The piano accompaniment features a treble clef with a half note chord and a bass clef with a half note chord. A dynamic marking of *mf* is present in the treble clef.

rase Ev - 'ry me - mo - rial of the sa - cred place.

The third system concludes the vocal line and piano accompaniment. The vocal line has a half rest followed by eighth and sixteenth notes. The piano accompaniment features a treble clef with a half note chord and a bass clef with a half note chord. Dynamic markings of *fp* and *mf* are present in the treble clef.

No 26. AIR AND CHORUS. — "Ah! wretched, wretched Israel!"

Largo

mp
espr.

ISRAELITISH WOMAN (Soprano)

Ah! wretch-ed,

wretch-ed Is - ra-el! fall'n how low, fall'n how

low! Ah! wretch-ed Is - ra-el! ah! wretch-ed Is - ra-el!

mf
p
mp
p
mf
mp
p

mp *poco rit.* *a tempo*

fall'n how low, fall'n how low,

p *poco rit.* *a tempo*

pp *mp*

From joy - ous trans- port, from joy - ous

p *mp* *p*

trans- port to — de- spond- ing woe! Wretched Is- ra- el! wretched, wretch - ed!

mf

mp

fall'n, fall'n from joy - ous trans- port to de - spond - ing

p

A

woe! _____

Soprano p
Ah! wretch-ed, wretch-ed Is-ra-el!

Alto p
Ah! wretch-ed, wretch-ed Is-ra-el! wretch-ed Is-ra-el!

Tenor p
Ah! wretch-ed, wretch-ed Is-ra-el! wretch-ed Is-ra-el!

Bass p
Ah! wretch-ed, wretch-ed Is-ra-el!

A

fall'n how low,

fall'n how low, from joy-ous

fall'n how low, from joy-ous

fall'n how low, from joy-ous

CHORUS

from joy - ous trans-port to de-sponding

trans-port, from joy - ous trans-port to de-sponding

trans-port, from joy - ous trans-port to de-sponding

trans-port, from joy - ous trans-port to de-sponding

woe; wretch-ed Is - rael! wretch-ed, wretch-ed! fall'n,

woe; wretch-ed Is - rael! wretch-ed, wretch-ed! fall'n,

woe; wretch-ed Is - rael! wretch-ed, wretch-ed! fall'n,

woe; wretch-ed Is - rael! wretch-ed, wretch-ed! fall'n,

fall'n from joy - ous trans - port to de - spond - - ing

fall'n from joy - ous trans - port to de - spond - - ing

fall'n from joy - ous trans - port to de - spond - - ing

fall'n from joy - ous trans - port to de - spond - - ing

B

woe; wretch - ed Is - ra - el! fall'n how low, from joy - ous
 woe; wretch - ed Is - ra - el! fall'n how low, from joy - ous
 woe; wretch - ed Is - ra - el! fall'n how low, from joy - ous
 woe; wretch - ed Is - ra - el! fall'n how low,

B

trans - port to de - spond - ing woe; wretch - ed Is - ra - el! fall'n how
 trans - port to de - spond - ing woe; from joy - ous trans - port to de - spond - ing
 trans - port to de - spond - ing woe; wretch - ed
 from joy - ous trans - port to de - spond - ing

low, from joy - ous trans - port to de - spond - ing woe,
 woe, wretch - ed Is - ra - el! ah! wretch - ed
 Is - ra - el! fall'n how low! ah! wretch - ed
 woe, wretch - ed Is - ra - el! wretch - ed

p Adagio

trans-port to de - spond - ing, de - spond - ing

trans-port to de - spond - ing, de - spond - ing

trans-port to de - spond - ing, de - spond - ing

trans-port to de - spond - ing, de - spond - ing

Adagio

woe!

woe!

woe!

woe!

Tempo I

p

pp

NO 27. RECIT.—“My arms!”

JUDAS MACCABÆUS

My arms! a - gainst this Gor - gias will I go! The

I - du - me - an gov - ern - or shall know How vain, how in - ef -

fect - ive his de - sign, While rage his lead - er, and Je - ho - vah mine.

No 28. AIR AND CHORUS. — "Sound an alarm!"

JUDAS MACCABÆUS
Allegro marziale

Sound an a-larm, sound an a-larm! your sil - ver trumpets

mf

mf cresc. f

sound, And call the brave, and on - ly brave, and

p cresc. mf

on - ly brave, a - round, call the brave, call the

mf

cresc.

brave, and on - ly brave, a - round!

f

Sound an a - larm! — your

sil-ver trumpets sound, your trumpets sound, your trumpets — sound, And

call the — brave, and — on-ly — brave, and call the — brave, and — on-ly — brave, and

on - ly brave, a - round, call the brave, call the brave, —

cresc. *f* and on - ly brave, a -

cresc. *mf*

round!

f

mf Who list - eth, follow: to the field a - gain!

mp

mp *cresc.* Justice, with cour- age, is a — thou - sand — men, is a — thou - sand —

p

f *mp* *cresc.* men, jus - tice, with cour - age, jus - tice, with cour - age, is a thou - sand men, is a

mf *p*

f, Più largo

thou - sand men, is a thou - sand men. Sound an a-larm! —
a piacere

f *a tempo*

Sound an a-larm, your sil - ver trumpets sound! —
a piacere *a tempo*

mf
And

mp

call the brave, and on - ly brave, and on - ly brave, a -

f *cresc.*

round! Sound an a - larm!
a piacere

a tempo your sil - ver trum - pets sound,
mf
mp

And call the _____ brave, and _____
mp

più largo on - ly _____ brave, and on - ly brave, a - round!
a tempo
f

Soprano

Alto We hear, we hear, we

Tenor We hear, we hear, we

Bass We hear, we hear, we

CHORUS

hear, we hear the pleas - ing, dread - ful

hear, we hear the pleas - ing, dread - ful

hear, we hear the pleas - ing, dread - ful

hear, we hear the pleas - ing, dread - ful

(divisi ad lib.)

call, the pleas-ing, dread-ful call, And fol - low thee,

call, the pleas-ing, dread-ful call, And fol - low thee,

call, the pleas-ing, dread-ful call, And fol - low thee,

call, the pleas-ing, dread-ful call, And fol - low thee,

and fol-low thee, and fol - low thee to con-quest:-

and fol-low thee, and fol - low thee to con-quest:-

and fol-low thee, and fol - low thee to con-quest:-

and fol-low thee, and fol - low thee to con-quest:-

cresc.

cresc.

cresc.

cresc.

f

ff

f

If to fall, if to fall, For

If to fall, if to fall, For

If to fall, if to fall, For

If to fall, if to fall, For

pp

pp

pp

pp

pp

cresc.

cresc.

cresc.

cresc.

cresc.

laws, re - li-gion, lib - er - ty, we fall! We

laws, re - li-gion, lib - er - ty, we fall! We

laws, re - li-gion, lib - er - ty, we fall! We

laws, re - li-gion, lib - er - ty, we fall! We

mf

mf

mf

mf

f

f

f

f

f

f

fol - low thee, we fol - low thee! We fol - low thee! We
 fol - low thee, we fol - low thee! We fol - low thee! We
 fol - low thee, we fol - low thee! We fol - low thee! We
 fol - low thee, we fol - low thee! We fol - low thee! We

hear, we hear the pleas-ing, dread-ful call, And
 hear, we hear the pleas-ing, dread-ful call, And
 hear, we hear the pleas-ing, dread-ful call, And
 hear, we hear the pleas-ing, dread-ful call, And

cresc. fol - low thee, and fol - low thee to con-quest: - *p* If to
cresc. fol - low thee, and fol - low thee to con-quest: - *p* If to
cresc. fol - low thee, and fol - low thee to con-quest: - *p* If to
cresc. fol - low thee, and fol - low thee to con-quest: - *p* If to

cresc.

fall, For laws, re - li - gion, for lib - er - ty, we

fall, For laws, re - li - gion, for lib - er - ty, we

fall, For laws, re - li - gion, for lib - er - ty, we

fall, For laws, re - li - gion, for lib - er - ty, we

cresc.

cresc.

fall, for laws, re - li - gion, for lib - er - ty, we

fall, for laws, re - li - gion, for lib - er - ty, we

fall, for laws, re - li - gion, for lib - er - ty, we

fall, for laws, re - li - gion, for lib - er - ty, we

ff poco rit.

ff poco rit.

ff poco rit.

ff poco rit.

ff poco rit.

ff poco rit.

ff poco rit.

fall.

fall.

fall.

fall.

a tempo

* Optional version in small type

NO 29. RECIT.—“Enough! To Heav'n we leave the rest”

SIMON

f *mf*

E-nough! To Heav'n we leave the rest! Such gen'rous ar-dour fir-ing ev-'ry

breast, We may di-vide our cares; the field be thine, Oh Ju-das, and the sanc-tua-ry

p *cresc.*

mine; For Si-on, ho-ly. Si-on, seat of God, In ruin-ous heaps, is by the hea-then

f *mf* *f*

trod. Down,down with the pol-lut-ed al-tars,down! Hurl Ju-pi-ter O-lym-pius from his

throne, Nor rev-e-rence Bac-chus with his i-vy crown! Our fa-ters nev-er knew him

or his hat-ed crew, Or, know-ing, scorn'd such i-dol van-i-ties.

attacca No 30

No 30. CHORUS. "We never will bow down"

Moderato

Soprano

We nev - - er will bow down, we nev - er will bow

Alto

We nev - er, nev - er will bow down, we nev - er, nev - er

Tenor

We nev - er, nev - er will bow down,

Bass

We nev - er, nev - er will bow down, we nev - er, nev - er

Moderato

down To the rude stock or sculp-tur'd stone, to the rude
will bow down To the rude stock or sculp-tur'd stone, to the rude
nev-er, To the rude stock or sculp-tur'd stone, to the rude
will bow down To the rude stock or sculp-tur'd stone, to the rude

stock or sculp-tur'd stone,
stock or sculp-tur'd stone, we nev-er, nev-er will bow
stock or sculp-tur'd stone, we nev-er will bow
stock or sculp-tur'd stone, we nev-er will bow

down, we nev-er, nev-er will bow down to the rude stock or sculp-tur'd
down, we nev-er will bow down to the rude stock or sculp-tur'd
down, we nev-er, nev-er will bow down to the rude stock or sculp-tur'd

stone, to the rude stock or sculp-tur'd stone; we
 stone, to the rude stock or sculp-tur'd stone;
 stone, to the rude stock or sculp-tur'd stone;

mf

nev-er, nev-er will bow down, we nev-er, nev-er will bow down to the rude
 we nev-er, nev-er will bow

cresc. *f*
mf *cresc.*

we nev-er will bow down, we
 stock or sculp - - - tur'd stone;
 down to the rude stock or sculp-tur'd stone;
 we nev-er, nev-er will bow

mf *mf* *mf*
cresc. *f* *mf*

nev-er, nev-er will bow down, we nev-er, nev-er will bow
 down, we nev-er, nev-er will bow down to the rude
 we nev-er, nev-er will bow down to the rude

cresc.
cresc.

down to sculp-tur'd, sculp-tur'd stone;
 down to sculp-tur'd, sculp-tur'd stone;
 stock or sculp-tur'd, sculp-tur'd stone; we
 stock or sculp-tur'd, sculp-tur'd stone; we

f
f
mf
mf

we nev-er, nev-er will bow down, we
 we nev-er, nev-er will bow down, to the rude
 nev-er, nev-er will bow down to the rude stock or
 nev-er, nev-er will bow down, we nev-er, nev-er will bow

mf
mf
A
A

nev-er, nev-er will bow down, we nev-er, nev-er will bow down to the rude
stock or sculp-tur'd stone,
sculp-tur'd stone, we nev-er, nev-er will bow
down to the rude stock,

stock or sculp-tur'd, sculp-tur'd stone; we
to the rude stock or sculp-tur'd stone; we
down to the rude stock, we nev-er, nev-er will bow
we nev-er, nev-er will bow

nev-er, nev-er will bow down, we nev-er, nev-er will bow
nev-er, nev-er will bow down, we nev-er, nev-er will bow
down, we nev-er, nev-er will bow down, nev-er will bow
down, we nev-er, nev-er will bow down

down, we nev-er, nev-er will bowdown to the rude stock or sculp-tur'd
 down, we nev-er, nev-er will bowdown to the rude stock or sculp-tur'd
 down, we nev-er, nev-er will bowdown to the rude stock or sculp-tur'd
 to the rude

stone, to the rude stock or sculp-tur'd stone.
 stone, to the rude stock or sculp-tur'd stone.
 stone, to the rude stock or sculp-tur'd stone.
 stock, to the rude stock or sculp-tur'd stone.

Maestoso

We wor-ship God, and God a-lone, and God a-lone, *a tempo*
 We wor-ship God, and God a-lone, and God a-lone, we
 We wor-ship God, and God a-lone, and God a-lone,
 We wor-ship God, and God a-lone, and God a-lone, *rit.* *a tempo*

- ship God, we wor - ship God, and
 God a - lone, and God a - lone, we wor -
 God a - lone, and God a - lone,
 we wor-ship God, we wor -

God a - lone, and God a - lone, we wor -
 - ship God, and God a - lone, we wor - ship God a -
 - ship God a -

lone, we wor - - ship God a -
 we wor - ship God, we wor -
 lone,

ship God a -
lone,
we wor - ship God, and God a -
ship

mf *cresc.*

B
lone,
we wor-ship God, we wor
God, we wor-ship God, we wor
lone,
B

mf *cresc.*

we wor-ship God, we wor
ship God a - lone, we wor-ship God, and God a -
ship God a - lone, we wor-ship God a - lone,
we wor - ship God, and God a -

f *mf* *cresc.*

- ship God, and God a - lone, and God a - lone, we wor - ship
 lone, and God a - lone, and God a - lone, we wor - ship
 - and God a - lone, and God a - lone, we wor - ship
 lone, and God a - lone, and God a - lone, we wor - ship

f *ff*

God, and God a - lone, and God a - lone, we wor-ship God, we
 God, and God a - lone, and God a - lone, we wor-ship
 God, and God a - lone, and God a - lone,
 God, and God a - lone, and God a - lone, we wor-ship

mf

wor - - - - - ship God, and
 God, wor - - - - - ship God, and
 we wor-ship God, we wor - - - - - ship God, and
 God, we wor - - - - - ship God, and

mf *cresc.* *f* *mf* *cresc.* *f* *mf* *cresc.* *f* *mf* *cresc.* *f*

Più largo

God a - lone, we wor-ship God, and God a - - lone.
 God a - lone, we wor - ship God, and God a - lone.
 God a - lone, we wor - ship God, and God a - lone.
 God a - lone, we wor - ship God, and God a - lone.

ff *ff* *ff* *ff*

Più largo

G. F. Handel
Judas Maccabaeus

Part III

150

NO 31. AIR. - "Father of Heav'n!"

Andante larghetto

The first system of the piano introduction consists of three measures. The right hand features a melodic line with slurs and dynamic markings of *p*, *mf*, and *mp*. The left hand provides a steady accompaniment with eighth notes.

The second system of the piano introduction consists of three measures. The right hand continues the melodic line with slurs and dynamic markings of *p*, *mf*, and *mp*. The left hand continues the accompaniment with eighth notes.

PRIEST (Alto) *ad lib.*

Fa - ther of Heav'n! Fa - ther of Heav'n! from

The first system of the vocal part consists of three measures. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with slurs and dynamic markings of *p* and *mp*.

Thy e - ter - nal throne, from Thy e - ter - nal throne Look with an eye of

The second system of the vocal part consists of three measures. The vocal line continues with the lyrics. The piano accompaniment continues with slurs and dynamic markings of *mf*.

mp

bless - ing down, While we pre- pare, with ho- ly rites, To sol- em-

poco rit. A a tempo

nize the Feast of Lights. Fa -

mf

- ther of Heav'n! from Thy e - ter - nal throne Look with an

mp

eye of bless- ing down, While we pre - pare,

with ho-ly-rites, To sol-em-nize

the Feast of Lights, the Feast of Lights, to

sol-em-nize the Feast of Lights, while we pre-prepare, with

ho-ly rites, to sol-em-nize the Feast of Lights,

And thus our

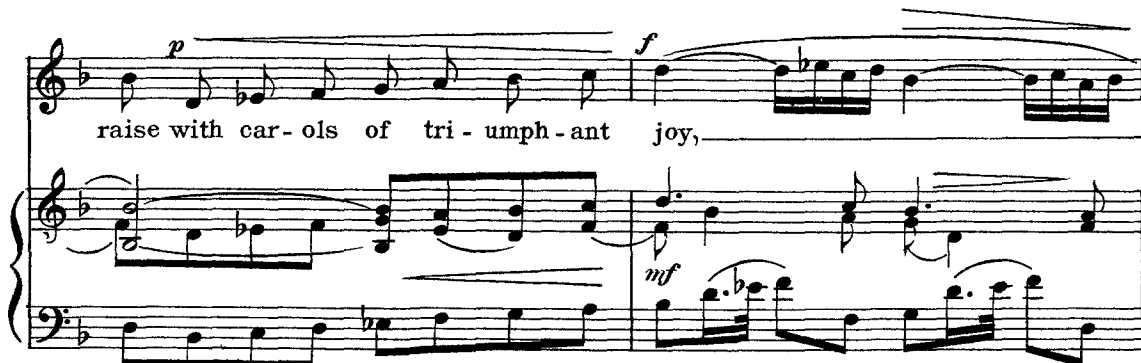
grate - ful hearts em - ploy, And in Thy praise



This al-tar raise With car-ols of tri-umph-ant joy, — this al-tar-



raise with car-ols of tri - umph - ant joy,



Ossia 

— with car-ols of tri - umph - ant joy. — Fa - ther of Heav'n!



mp

from Thy e-ter-nalthrone, from Thy e-ter - nalthrone

p

mf

Look with an eye of blessing down, While we pre - pare,

mp

cresc.

— with ho-lyrites, To sol-em-nize _____ the Feast of Lights, the Feast of

mp

p

f

rit.

Lights, to sol-em-nize _____ the Feast of Lights.

a tempo

rit.

mp

mf

rit.

cresc.

f

No 32. RECIT.—“Oh grant it, Heav'n”

ISRAELITISH WOMAN (*Soprano*)

mp

Oh grant it, Heav'n, that our long woes may cease, And Ju-dah's daugh-ters

p

cresc.

taste the calm of peace; Sons, broth-ers, hus-bands to be-wail no

p

ossia

more, Tor-tur'd at home, or hav-ock'd in the war.

attacca No 33

No 33. AIR. — “So shall the lute and harp awake”

Allegro

The piano introduction consists of three systems of music. The first system is marked *mf* and *p*. The second system is marked *segue*, *mp*, and *p*. The third system continues the piano accompaniment.

ISRAELITISH WOMAN (*Soprano*)

The vocal line begins with a rest, followed by the lyrics: "So shall the lute and harp a-wake, And". The piano accompaniment is marked *cresc.*, *f*, and *p*.

The vocal line continues with the lyrics: "spright-ly voice sweet des - cant run, so". The piano accompaniment is marked *mf* and *p*.

shall the lute a-wake, so shall the harp a-wake, so shall the lute and harp a-wake, and

spright-ly voice sweet des-cant run, and spright - ly voice sweet

des - cant run, and spright -

ly voice sweet des - cant run, —

and spright -

- ly voice — sweet des - cant run,

cresc.

Se-raph-ic mel-o-

A mp pp

dy to make, In the pure strains of Jes - se's son, se - raph -

poco rit. a tempo

ic mel - o - dy to make In the pure strains, —

mp p

in

p

the pure strains of Jes - se's son,

f

This system shows the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'the pure strains of Jes - se's son,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A forte (*f*) dynamic marking is present.

p

se-

This system continues the vocal line and piano accompaniment. The vocal line has a rest followed by the syllable 'se-'. The piano accompaniment continues with the eighth-note pattern. A piano (*p*) dynamic marking is present.

raph-ic mel-o - dy to make in the pure strains of

pp *p*

This system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'raph-ic mel-o - dy to make in the pure strains of'. The piano accompaniment features a piano (*pp*) dynamic in the first measure and a piano (*p*) dynamic in the second measure.

poco rit. *a tempo* *mp*

Jes - se's son, in the pure strains,

a tempo *poco rit.*

This system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Jes - se's son, in the pure strains,'. The piano accompaniment features a *poco rit.* (ritardando) marking in the first measure, an *a tempo* (return to tempo) marking in the second measure, and an *mp* (mezzo-forte) dynamic marking in the third measure.

cresc. *mf*

in the pure strains of

mp

This system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'in the pure strains of'. The piano accompaniment features a *cresc.* (crescendo) marking in the first measure and an *mf* (mezzo-forte) dynamic marking in the second measure.

rit. *a tempo* **B**

Jes - se's son.

p *mp*

So shall the lute a-wake, so

mf

shall the harp a-wake, so shall the lute and harp a-wake, and

mp

spright-ly voice sweet descant run, and spright - ly voice sweet des - cant run, and

p *pp*

spright -

ly voice sweet des - cant run, — se-raph - ic mel-

mp *mf* *p* *mp*

dy to make in the pure strains of Jes - se's son, se-raph - - -

mp *p* *pp*

- - - ic mel - o - dy to make in the pure strains

Più largo

mf *mf*

ossia: — of Jes - - ses son.

of Jes - rit. ses son.

p *cresc.* *f* *a tempo* *p*

p *rit.* *mf* *p*

cresc. *f*

No 34. RECIT. — "From Capharsalama on eagle wings I fly"

ISRAELITISH MESSENGER

mf
From Ca - phar - sa - la - ma on ea - gle wings I

fp

f fly, With ti-dings of im-pet-uous joy: Came Ly-si - as, with his host, ar-ray'd In coat of

mf

f mail; their mas - sy shields Of gold and brass, flash'd light-ning o'er the fields; But

mf Ju-das, un-dis-may'd, Met, fought, and van-quis'h'd *all* the rage-ful train.

fp *mf*

But lo! the con-quer-or comes; and on his spear, To dis-si-pate all fear, He

mf

bears the vaunt-er's head and hand, That threaten'd des-o - la-tion to the land.

f

Attacca No 35

No 35. CHORUS.— "See, the conqu'ring hero comes!"

* YOUTHS

mf

Soprano I

See, the con- qu'ring he - ro comes! Sound the

Soprano II

See, the con- qu'ring he - ro comes! Sound the

Alto

mf

See, the con- qu'ring he ro comes! Sound the

CHILDREN'S CHOIR

* If a children's choir is not available, the part of *Youths* is sung by the ladies of the chorus, and the part of *Virgins* by the Soloists (Soprano and Alto)

trum-pets, beat the drums.

trum-pets, beat the drums.

trum-pets, beat the drums.

p

mf Sports pre-pare, the lau-rels

mf Sports pre-pare, the lau-rels

mf Sports pre-pare, the lau-rels

mp

f bring, Songs of triumph to him sing, Sports pre -

mf bring, Songs of triumph to him sing, Sports pre -

f bring, Songs of triumph to him sing, Sports pre -

mf *p*

pare, the lau - rels bring, Songs of triumph to him sing.

pare, the lau - rels bring, Songs of triumph to him sing.

pare, the lau - rels bring, Songs of triumph to him sing.

VIRGINS

mf *Sop. I.*

mf *Sop. II.*

CHORUS

See the god - like youth ad - vance! Breathe the

See the god - like youth ad - vance! Breathe the

flutes, and lead the dance; Myr - tle - wreaths and

flutes, and lead the dance; Myr - tle - wreaths and

cresc.
ros - es twine, To deck the he - ro's brow di -
cresc.
ros - es twine, To deck the he - ro's brow di -

mf
vine; Myr - tle - wreaths and ros - es twine, To
mf
vine; Myr - tle - wreaths and ros - es twine, To
mp

deck the he - ro's brow di - vine.
deck the he - ro's brow di - vine.

(Children's Choir, with Sopranos and Altos)

Soprano

See, the con-quiring he - ro comes! Sound the trum-pets,

Alto

See, the con-quiring he - ro comes! Sound the trum-pets,

Tenor

See, the con-quiring he - ro comes! Sound the trum-pets,

Bass

See, the con-quiring he - ro comes! Sound the trum-pets,

FULL CHORUS

(Without Children's Choir)

beat the drums. Sports pre-pare, the lau - rels bring,

beat the drums. Sports pre-pare, the lau - rels bring,

beat the drums. Sports pre-pare, the lau - rels bring,

beat the drums. Sports pre-pare, the lau - rels bring,

(With Children's Choir)

cresc. *ff*

Songs of tri - umph to him sing. See, the

cresc. *ff*

Songs of tri - umph to him sing. See, the

cresc. *ff*

Songs of tri - umph to him sing. See, the

cresc. *ff*

Songs of tri - umph to him sing. See, the

rit.

con-qu'ring he - ro comes! Sound the trumpets, beat the drums.

rit.

con-qu'ring he - ro comes! Sound the trumpets, beat the drums.

rit.

con-qu'ring he - ro comes! Sound the trumpets, beat the drums.

rit.

con-qu'ring he - ro comes! Sound the trumpets, beat the drums.

Attaca No 36

№ 36. MARCH

Allegro

The musical score for No. 36 March is presented in five systems, each consisting of a piano (treble clef) and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro'. The score includes various dynamic markings: *pp* (pianissimo) in the first system, *poco cresc.* (poco crescendo) in the second system, *p* (piano) in the third system, *mp* (mezzo-piano) in the fourth system, and *cresc.* (crescendo) and *mf* (mezzo-forte) in the fifth system. There are also several accents (*acc.*) and a fermata in the fifth system. The music features a mix of chords and melodic lines, with some passages marked with *dr.* (drum) or *tr.* (trill).

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of chords and melodic fragments. The bass staff begins with a bass clef and the same key signature, featuring a steady accompaniment of eighth notes. A dynamic marking of *f* is present at the end of the system.

The second system continues the musical piece. It features similar rhythmic patterns in both staves. A dynamic marking of *tr* (tristesse) is placed above the treble staff in the second measure.

The third system shows a dynamic shift. A *cresc.* (crescendo) marking is placed above the bass staff. The system concludes with a *ff* (fortissimo) dynamic marking.

The fourth system continues with complex chordal textures. A *tr* (trill) marking is placed above the treble staff in the second measure.

The fifth system features a variety of rhythmic and harmonic elements, including sixteenth-note patterns in the bass staff and complex chords in the treble staff.

The sixth system concludes the piece. It begins with a *dim. mp* (diminuendo mezzo piano) marking. A *cresc.* (crescendo) marking is placed above the bass staff. The system ends with a *ff* (fortissimo) dynamic marking and a repeat sign.

No 37. CHORUS.—“Sing unto God”

Allegro maestoso

The piano introduction consists of three systems of music. The first system begins with a treble clef, a key signature of two sharps (D major), and a common time signature. It features a series of chords and rhythmic patterns, with a dynamic marking of *ff* (fortissimo) and a star symbol. The second and third systems continue the piano accompaniment with various rhythmic textures and chordal structures.

(Chorus) *Alto*

The vocal line is written for an Alto. It begins with a treble clef, a key signature of two sharps, and a common time signature. The lyrics are: "Sing un - to God, and high af - fections raise, To crown this conquest with". The dynamic marking is *mp* (mezzo-piano). The melody is simple and rhythmic, with a final note on a whole rest.

Sing un - to God, and high af - fections raise, To crown this conquest with

The piano accompaniment for the chorus consists of two systems. The first system begins with a treble clef, a key signature of two sharps, and a common time signature. It features a series of chords and rhythmic patterns, with a dynamic marking of *mf* (mezzo-forte). The second system continues the piano accompaniment with various rhythmic textures and chordal structures.

★ The three introductory measures in smaller type are an optional addition connecting the Chorus with the preceding March

cresc.
 un-mea - sur'd praise, with un-

f *Tenor* (Chorus)
 mea - sur'd praise. Sing un - to God, and high af - fect-ions raise, To

mp crown this con-quest with un-mea - sur'd praise, *cresc.*

A *f* *Sop.* Sing un-to God, and
f *Alto* Sing un-to God, and
f *Tenor* Sing un-to God, and
f *Bass* Sing un-to God, and

with un - mea - sur'd praise.

high af-fec-tions raise, To crown this con-quest with un-mea-sur'd praise, with
high af-fec-tions raise, To crown this con-quest with un-mea-sur'd praise, with
high af-fec-tions raise, To crown this con-quest with un-mea-sur'd praise, with
high af-fec-tions raise, To crown this con-quest with un-mea-sur'd praise,

mp

praise, with praise, with un-mea-sur'd praise,
with praise, with un-mea-sur'd praise,
praise, with praise, with un-mea-sur'd praise, with
with

cresc. *mf* *cresc.* *f*

mp *cresc.* *f*

un-mea-sur'd praise, to
un-mea-sur'd praise, with un-mea-sur'd praise.

mf

sing un - to God, and high af - fec - tions raise, to
 to crown, to crown, to
 crown, to crown this con-quest, to

mf

crown this con-quest with un-mea - sur'd praise,
 crown this con-quest, to crown this con-quest with
 crown this con-quest, this

mf *mp*

un - mea - sur'd praise, to crown this con-quest with un -
 con - quest, to crown this con-quest

cresc. *cresc.* *cresc.* *f*

mea - - sur'd praise, *ff* **B** sing un - to God, sing un - to God,
 mea - sur'd praise, *ff* sing un - to God, sing un - to God,
 with un-measur'd praise, *ff* sing un - to God, sing un - to God,
 Oh sing, *ff* sing un - to God, sing un - to God, and

sing un - to God, and high af - fec - tions raise,
 sing un - to God, and
 sing un - to God, sing un - to God, and
 high af - fec - tions raise, and high af - fec - tions raise,

to crown, - to crown, *mp* *mf* *cresc.* to crown,
 high af - fec - tions raise, *mp* *mf* to
 high af - fec - tions raise, *mp* *mf* to crown this con-quest, to crown this con-quest,
 to crown this con-quest, *mp* *mf* *f* to crown this con-quest with

to crown this conquest with
 crown this conquest, to crown, to crown this conquest with un-
 to crown, to crown, to crown this conquest
 un-measur'd praise, to crown this conquest with un-measur'd,

un-measur'd praise,
 measur'd praise, to crown, to crown, to crown
 with un-measur'd praise, to crown
 with un-measur'd praise, to crown, to crown, to

to crown this con-quest, this con-quest
 this con-quest, this con-quest
 this con-quest, this con-quest
 crown, to crown this con-quest, this con-quest

with un-measur'd praise; Sing un-to God, sing un-to God, and
 with un-measur'd praise; Sing un-to God, sing un-to God, and
 with un-measur'd praise; Sing un-to God, sing un-to God, and
 with un-measur'd praise; Sing un-to God, sing un-to God, and

★ Optional version in small type

high af - fec - tions raise, and high af - fec - tions raise, To crown,
 high af - fec - tions raise, and high af - fec - tions raise, To crown,
 high af - fec - tions raise, and high af - fec - tions raise, To crown,
 high af - fec - tions raise, and high af - fec - tions raise, To crown

to crown, to crown, to crown this con - quest
 crown, to crown, to crown this con - quest with
 crown, to crown, to crown this con - quest
 crown, to crown, to crown this con - quest with

with un - mea - sur'd praise,
 un - mea - - sur'd praise,
 with un - mea - sur'd praise, to crown this con - quest
 un - mea - - sur'd praise, to crown this con - quest

mp *cresc.*
 to crown this con-quest with un-measur'd
mp *cresc.*
 to crown this con-quest with un-measur'd
mp *cresc.*
 with un-measur'd praise, to crown this con-quest with un-measur'd
mf *cresc.*
 with un-measur'd praise, to crown

p *cresc.*

f *Più largo*
 praise, this con-quest with un-measur'd praise.
f
 praise, this con-quest with un-measur'd praise.
f
 praise, this con-quest with un-measur'd praise.
f
 this con-quest with un-measur'd praise.
f *Più largo*

No 38. RECIT. — “Sweet flow the strains”

JUDAS MACCABÆUS
Cantabile

mp

Sweet flow the strains that strike my feast-ed ear; An-gels might
stoop from Heav'n to hear The come-ly songs ye sing To Is-rael's Lord and King.

No 39. AIR. — “No unhallowed desire”

Allegro marcato

f

No, no un-hal-low'd de-sire Our breasts shall in-spire,

no, — Nor lust of un-bounded pow'r, nor lust of un-bounded

pow'r! No, no un-hal-low'd de-sire Our breast shall in-spire, Nor

lust of un-bounded pow'r, nor lust of un-bounded pow'r, —

nor lust of un-bounded

pow'r! But

peace to ob-tain, Free peace let us gain, And con-quest shall

ask no more, no more, no more, and

con-quest shall ask no more;

But peace tob-tain, Free peace let us gain, And con-quest shall ask no

mp more, and conquest shall ask no more, — no more, — no *f* *mf*

more, — no more, *mp* *cresc.*

and conquest shall ask no more, But peace to ob- *f* *mf*

tain, Free peace let us gain, — And conquest shall ask no *f* *rit.*

a tempo more! *a tempo* *f*

No 40. DUET.— “Oh lovely peace”

Allegro moderato

The first system of music features two vocal staves at the top, both of which are currently empty. Below them is the piano accompaniment, consisting of a right-hand and left-hand part. The tempo is marked 'Allegro moderato'. The right-hand part begins with a series of chords and moving lines, marked with dynamics *mp*, *mf*, and *mp*. The left-hand part provides a steady bass line.

Allegro moderato

The second system continues the piano accompaniment from the first system. The right-hand part features more complex chordal textures and melodic lines, with dynamics *mf* and *mp*. The left-hand part continues with a consistent bass line.

Soprano *mp*

The third system introduces the Soprano vocal line. The vocal staves at the top are now active, with the Soprano part starting on a whole note 'O'. The piano accompaniment continues, with dynamics *mf*, *mp*, *cresc.*, *dim.*, and *p*.

love-ly peace, with plen-ty crown'd, oh love-ly, love-ly peace! Come, spread

The fourth system continues the vocal and piano parts. The Soprano vocal line is active, with dynamics *mf*. The piano accompaniment continues with dynamics *mp*.

thy— bless-ings, thy— bless-ings all a-round;
 Oh love-ly peace, with plen-ty crown'd,

oh love-ly, love-ly peace! Come, spread thy— bless-ings, thy— bless-ings

oh love-ly, love-ly peace, oh,— love-ly peace,
 all a-round; oh, oh love-ly, love-ly peace,

oh love-ly, love-ly peace! Let fleec-y flocks the
 oh,— love-ly peace! Let fleec-y flocks the

hills a-dorn, ———— And val-leys smile with wav-y corn;
 hills a-dorn, ———— And val-leys smile with wav-y corn;

mp *p* *mp*

Let fleec-y flocks the hills a-dorn. ———— *mf* And
 ———— *mf* And val-leys smile with wav-y corn, and

p

val-leys smile ———— with wav-y corn, and smile ———— *p*
 val-leys smile ———— with wav-y corn, and

mp *p*

— with wav - y corn, with wav - y corn, ———— *mf*
 smile ———— with wav - y corn, with

mp

with wav - y corn, with wav-y corn,
wav - y corn, with wav - y corn, with wav-y

mp *p* *mp* *p*

let flee-cy flocks the hills a -
corn, let flee-cy flocks the

B *mf* *f* *mf*

dorn, the hills a - dorn, and smile, and
hills a-dorn, the hills a - dorn, and smile, and

Adagio *mp* *p* *cresc.* *cresc.*

smile with wav - y corn.
smile with wav - y corn.

(tr) a tempo *(tr) a tempo* *a tempo* *mp* *mf*

Poco più animato

mp *cresc.* *f* *mf*

f

Let the shrill trum-pet
Poco più animato

f *mp* *mp*

Let the shrill trum-pet cease, nor oth-er sound But na-ture's

cease, nor oth-er sound

p

p

song - sters wake the cheer - ful morn, nor oth - er sound, nor

But na-ture's song - sters wake the

mp *mf* *mf*

oth - er sound wake cheer - ful morn, but na - - ture's songsters wake the

cheer - ful morn, the cheer - ful morn, but na - - ture's songsters wake the

cheer - ful morn, nor oth - er
cheer - ful morn, nor oth - er sound

sound but na-ture's song sters, na-ture's
but na-ture's song sters, na-ture's

song - sters wake the cheerful morn, but na-ture's song-sters wake the
song - sters wake the cheerful morn, but na-ture's

cheer - - - ful, wake the cheer - ful morn. Oh
song-sters wake the cheer - ful, the cheer - ful morn.

love-ly peace, with plen-ty crown'd, oh love-ly, love-ly peace! Come, spread

mf

thy bless-ings, thy bless-ings all a-round. Let

mp *mp*

fleec-y flocks the hills a-dorn, And val-leys smile with

fleec-y flocks the hills a-dorn, And val-leys smile with

p *mp* *p*

wav-y corn, let fleec-y flocks the hills a-dorn,

wav-y corn, and

mp *p*

and val-leys smile with wav - y
 val-leys smile with wav - y corn, and val-leys smile with wav - y

corn, let fleec-y flocks the hills a - dorn, the hills a -
 corn, let fleec-y flocks the hills a-dorn, the hills a -

Adagio
 dorn, and smile, and smile with wav - y corn.
 dorn, and smile, and smile with wav - y corn.
a tempo

No 41. AIR AND CHORUS. "Rejoice, oh Judah!"

Andante con moto

SIMON

mf

Re-joyce, oh Ju - dahland, in

f *p*

songs di-vine, With cher - u-bim and ser - a-phim har - mo - nious join: re -

joyce, oh Ju - dah! re - joyce, re - -

mf *mp* *p* *mf*

joyce, oh Ju - dah! re-joyce, and in

songs di - vine, with cher - u - bim and ser - a - phim har -

mo - nious join, and in songs di - vine har -

mo - nious join; re - joice, oh Ju - dah! re -

joice, oh Ju - dah! re - joice, re -

joice! _____ With cher - u-bim and ser - a-phim

mf

mp

This system contains the first two lines of music. The vocal line begins with a fermata over the word "joice!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

har - mo - - - nious

p

pp

The second system continues the vocal line with the word "har - mo - - - nious". The piano accompaniment maintains its rhythmic texture, with a slight dynamic shift to *pp* in the left hand.

join in songs di - vine, with

mp *cresc.* *f* *mf*

p *mf* *p*

The third system features the vocal line with the words "join in songs di - vine, with". The piano accompaniment includes a crescendo leading to a fortissimo (*f*) dynamic.

cher - u-bim and ser - a-phim har - mo - nious, har - mo - nious join.

f *mf*

mf *mp* *p*

The final system concludes the vocal line with "cher - u-bim and ser - a-phim har - mo - nious, har - mo - nious join.". The piano accompaniment ends with a series of chords in the right hand and a melodic line in the left hand.

Allegro, a tempo giusto
CHILDREN'S CHOIR *

CHORUS

Soprano Hal - le - lu - jah, a - men,

Alto Hal - le - lu - jah, a - men,

Tenor Hal - le - lu - jah, a - men,

Bass Hal - le - lu - jah, a - men, a - men, hal - le - lu - jah, a - men.

★ If a Children's choir is not available, the chorus sings the original version in small type

a-men, hal-le-lu - jah, a - men.

Hal - le - lu - jah, a-men, a-men, hal-le - lu - jah, a -

a-men, hal-le-lu - jah, a - men, Hal - le-lu - jah, — hal-le-lu - jah, hal - le -

a-men, hal-le-lu - jah, a - men. Hal - le-lu - jah, a-men, a-men, hal - le - lu -

Hal - le - lu - jah, a-men, a-men, hal-le - lu - jah, hal -

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are a piano accompaniment. The key signature is two sharps (D major) and the time signature is common time (C). The music features a variety of note values including eighth, quarter, and half notes, with some slurs and accents.

men, a - - men, a - men, hal - le - lu - jah, hal -

-lu - jah, hal - le - lu - jah, hal - le - lu - jah,

jah, hal - le - lu - jah, — hal - le - lu - jah, —

-le - lu - jah, — hal - le - lu - jah,

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are a piano accompaniment. The key signature is two sharps (D major) and the time signature is common time (C). The music continues with similar note values and includes slurs and accents.

Children's Choir

Soprano *f*

Alto *f*

Hal - le - - - lu - jah! Hal -
 -le - lu - jah, hal - le - - - lu - jah! Hal - le - lu - jah, a - men,
 hal - le - lu - jah, a - men, a - men, hal - le - lu - jah, a - men.
 hal - le - lu - jah! Hal - le - lu - jah, a - men,
 hal - le - lu - jah, a - men, a - men, hal - le - lu - jah, a - men.

B

- le - - - lu - jah!
 a - men, hal - le - lu - jah, a - men. Oh Ju - dah, re - joi - ce, re - joi - ce,
 Oh Ju - dah, re - joi - ce, re - joi - ce,
 a - men, hal - le - lu - jah, a - men. Oh Ju - dah, re - joi - ce, re - joi - ce,
 Oh Ju - dah, re - joi - ce, re - joi - ce,

re - joice, — oh Ju - dah, in songs di -
re - joice, oh Ju - dah, in songs di -
re - joice, — oh Ju - dah, in songs di -
re - joice, — oh Ju - dah, in songs di -

mf

CHILDREN (*Soprano*)

Hal - - le - - lu - -
vine, with cher - u - bim and ser - a - phim har - mo - - nious
vine, with cher - u - bim and ser - a - phim har - mo - - nious
vine, with cher - u - bim and ser - a - phim har - mo - - nious
vine,

pp
p

(Alto) pp

jah! Hal - le - lu -

join, with cher - u - bim and ser - a - phim har - mo - nious

join, with cher - u - bim and ser - a - phim har - mo - nious

join, with cher - u - bim and ser - a - phim har - mo - nious

p With cher - u - bim and ser - a - phim har - mo - nious

jah!

join. Hal - le - lu - jah, a - men, a - men, hal - le - lu - jah, a -

join, har - mo - nious join. Hal - le - lu -

join. Hal - le - lu - jah, a - men, a - men, hal - le - lu - jah, a -

join, har - mo - nious

men, and, in songs di - - -
 jah! and, in songs di - - -
 men, and, in songs di - - -
 join, and, in songs di - - -

cresc.

cresc.

cresc.

cresc.

cresc.

vine, har - mo - nious join! Hal - le - lu - jah, a - men,
 vine, har - mo - nious join! Hal - le - lu - jah, a - men,
 vine, har - mo - nious join! Hal - le - lu - jah, a - men,
 vine, har - mo - nious join! Hal - le - lu - jah, a - men,

f

f

f

f

ff

ff

ff

ff

ff
Hal - le - lu - jah!

a-men, hal - le - lu - jah, a - men. *ff* A -

a-men, hal - le - lu - jah, a - men. *ff* A -

a-men, hal - le - lu - jah, a - men. *ff* A -

a-men, hal - le - lu - jah, a - men. *ff* A -

Molto maestoso
fff
Hal - le - lu - jah! Hal - le - lu - jah! A - men.

men. *fff* A - men. Hal - le - lu - jah! A - men.

men. *fff* A - men. Hal - le - lu - jah! A - men.

men. *fff* A - men. Hal - le - lu - jah! A - men.

men. *fff* A - men. Hal - le - lu - jah! A - men.

Molto maestoso