

HANDEL'S

ORATORIO,

C. Bourdieu. ^{pro}

JUDAS MACCABÆUS,

(COMPOSED IN THE YEAR 1746.)

IN VOCAL SCORE.

NOVELLO'S REVISED EDITION.

BOSTON:

PUBLISHED BY OLIVER DITSON & CO.,

277 WASHINGTON STREET.

ORATORIO CHORUSES.

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BOSTON, NEW YORK, AND PHILADELPHIA.

OCTAVO.

LOBGESANG.—Mendelssohn.

(HYMN OF PRAISE.)

No.		Cents.
88	All men, all things.....	12
89	All ye that cried.....	.06
90	I waited for the Lord.....	.06
91	Let all men praise.....	.05
92	Night is departing.....	10
93	Praise thou the Lord.....	.06
94	Ye nations, offer to the Lord.....	10

MESSIAH.—Handel.

95	All we like sheep.....	.06
96	And He shall purify.....	.06
97	And the Glory of the Lord.....	.06
98	And with His stripes.....	.05
99	Behold the Lamb of God.....	.05
100	For unto us a child is born.....	.08
101	Glory to God.....	.05
102	Hallelujah.....	.08
103	He trusted in God.....	.06
104	His yoke is easy.....	.05
105	Let all the angels of God.....	.05
106	Let us break their bonds.....	.06
107	Lift up your heads.....	.06
108	Lord gave the word.....	.05
109	{ O death. (Duet.)..... } { But thanks be to God..... }	.06
110	O thou that tellest. (Contralto & Chorus.).....	.06
111	Since by man came death.....	.05
112	Surely, He hath borne.....	.05
113	Their sound is gone out.....	.05
114	Worthy is the Lamb.....	.08

MOSES IN EGYPT.—Rossini.

115	Night's shade no longer.....	.08
116	Prayer. (O Thou whose power.).....	.08

MOUNT OF OLIVES.—Beethoven.

117	Hallelujah chorus.....	.08
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NAAMAN.—Costa.

118	Curse of the Lord.....	.08
119	God, who cannot be unjust.....	.08
120	When famine over Israel.....	.08
121	With sheathed swords. (Damascus triumphal march.).....	.08

PASSION MUSIC.—Bach.

122	Around Thy throne. (Double Chorus.).....	.06
123	Three chorals. (Nos. 3, 53, 63.).....	.06

ST. PAUL.—Mendelssohn.

124	But our God abideth.....	.06
125	Gods themselves.....	.05
126	Happy and blest are they.....	.06
127	{ How lovely are the messengers..... } { Thus saith the Lord..... }	.06
128	I praise Thee, O Lord.....	.06
129	{ Is this he!..... } { O Thou, the true and only..... }	.06
130	Lord, Thou alone art God.....	.08
131	Nations are now the Lord's.....	10
132	Not only unto him.....	.08
133	Now, this man ceaseth not.....	.06
134	O be gracious.....	.05
135	O great is the depth.....	.08
136	Rise up, arise.....	10

ST. PAUL.—Concluded.

No.		Cents.
137	See what love hath the Father.....	.05
138	Stone him to death.....	.06
139	{ This is Jehovah's Temple..... } { Far be it from thy path..... }	.06
140	{ To God on high—To Thee, O Lord..... } { Sleepers, awake..... }	.06

ST. PETER.—Paine.

141	Church is built.....	.03
-----	----------------------	-----

SAMSON.—Handel.

142	Awake the Trumpet's lofty sound.....	.06
143	Fixed in his everlasting seat.....	.06
144	Glorious hero!.....	.06
145	Great Dagon has subdued our foe.....	.06
146	Hear Jacob's God.....	.06
147	Hear us, our God.....	.05
148	Let their celestial concerts.....	.06
149	O first created beam!.....	.06
150	Then, round about the starry throne.....	.06
151	Then shall they know.....	.06
152	To dust, his glory.....	.05
153	To man God's universal law.....	.06
154	{ To song and dance..... } { To fame immortal go..... }	.06
155	Weep, Israel, weep.....	.05
156	With thunder armed.....	.05

SEASONS.—Haydn.

157	A wealthy lord. (S. Solo and Chorus.).....	.06
158	Behold, on high he mounts. (Trio and Chorus.).....	.08
159	Be propitious, bounteous heaven! (Trio and Cho.).....	.08
160	Come, gentle Spring.....	.06
161	God of light, God of life.....	.08
162	Hark! the deep, tremendous voice.....	.08
163	Hark! the mountains resound.....	.08
164	Joyful the liquor flows.....	10
165	Let the wheel move gaily.....	.06
166	Now cease the conflicts. (Trio and Chorus.).....	.06
167	Spring, her lovely charms. (Duet and Chorus.).....	.08
168	Then comes the dawn. (Trio and Chorus.).....	.08
169	Thus nature ever kind. (Trio and Chorus.).....	.08

WALPURGIS NIGHT.—Mendelssohn.

170	Come with torches.....	15
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WOMAN OF SAMARIA.—Bennett.

171	Abide with me.....	.08
172	And blessed, blessed be the Lord.....	.08
173	Come, O Israel.....	.08
174	Therefore with joy.....	.08

42d. PSALM.—Mendelssohn.

(AS THE HART PANTS.)

175	As the hart pants.....	.06
176	For I had gone forth.....	.06
177	Why, my soul.....	.05
178	Why, my soul. (Last Chorus.).....	10

95th PSALM.—Mendelssohn.

(COME LET US SING.)

179	Come, let us sing.....	16
180	For His is the sea.....	.06
181	For His is the sea.....	15
182	Henceforth, when ye hear His voice.....	.06
183	O come, let us worship.....	.06

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CHARACTERS REPRESENTED.

JUDAS MACCABEUS.
SIMON, HIS BROTHER.

AN ISRAELITISH MESSENGER.
ISRAELITISH MEN AND WOMEN.

ARGUMENT.

PART I.—Lamentations for the death of Mattathias (the father of Judas Maccabeus and Simon,) by whom the Jewish people had been roused to resist the cruelties and oppressions of Antiochus Epiphanes, the Syrian King, in his attempt to suppress their religion and liberties.— The divine favour invoked.— Judas recognised as leader.— Appeal to the patriotism of the people, and their response.—The value of liberty.—Preparations for war.—Pious trust in God, and heroic resolve to conquer or die.

PART II.— Celebration of the victories gained over the armies of Apollonius the Governor of Samaria, and Seron the Deputy Governor of Cœlesyria; and the valour of Judas — Renewal of war by a division of the Syrian army from Egypt, under Gorgias, and the despondency it occasions amongst the Israelites.— Judas again arouses the failing courage of the people, and they set out to meet the enemy.— Those who remain behind, utter their detestation of the Heathen Idolatries, by which the Sanctuary at Jerusalem had been desecrated, and their determination only to worship the God of Israel.

PART III.— Feast of the dedication at Jerusalem, after Judas and his followers had recovered and restored the Sanctuary, and re-established the liberties of his country.— Return of Judas from his final victory over Nicanor and his confederates.— Celebration of peace and national thanksgiving.

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HAND 3.2

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MUS-ETR

JUDAS MACCABÆUS.

OVERTURE.

No. 1.

LARGO.

f *tr*
8ves

tr
8ves

1st. 2nd.
Repeat pia.
8ves

ALLEGRO.

Allegro. *f* *tr*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including a trill (tr) in the final measure. The bass staff is mostly empty.

Second system of musical notation. The treble staff continues the melodic line with various rhythmic patterns. The bass staff remains empty.

Third system of musical notation. The treble staff has a more active melodic line. The bass staff contains a complex accompaniment with many sixteenth notes and a trill (tr) in the fourth measure. The word "Ped." is written below the bass staff.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff has a rhythmic accompaniment with a trill (tr) in the fifth measure.

Fifth system of musical notation. The treble staff features a melodic line with some slurs. The bass staff has a rhythmic accompaniment with a trill (tr) in the fourth measure.


Sixth system of musical notation. The treble staff continues with a melodic line. The bass staff has a rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a complex, flowing melody in the treble with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with some slurs, while the bass staff provides a steady accompaniment.

Third system of musical notation. The treble staff continues with intricate melodic patterns, and the bass staff has a more active role with some sixteenth-note passages.

Fourth system of musical notation. A trill (tr) is marked above a note in the treble staff. The bass staff continues with its accompaniment.

Ped. 

Fifth system of musical notation. A trill (tr) is marked above a note in the treble staff. The bass staff has a section marked "8ves" (8va) below it, indicating an octave shift.

Sixth system of musical notation. The bass staff has a section marked "8ves." below it, indicating an octave shift.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex, rhythmic melody in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation, continuing the piece. It includes a trill (tr) in the treble clef.

Third system of musical notation, continuing the piece. It includes the instruction "8ves." below the bass staff.

Fourth system of musical notation, starting with the tempo marking "LARGO." in the bass clef. It includes a first ending bracket labeled "1st." and trills (tr) in the treble clef.

Fifth system of musical notation, continuing the piece with trills (tr) in the treble clef.

Sixth system of musical notation, starting with a trill (tr) in the treble clef and a second ending bracket labeled "2nd". It concludes with the instruction "Dal segno. f" and "8ves." below the bass staff.

No. 2. CHORUS.—“MOURN, YE AFFLICTED.”

CANTO. *p* Mourn,

ALTO. *p* Mourn,

TENOR. (Soprano low r.) *p* Mourn,

BASS. *p* Mourn,

CHORUS. LARGO. *p* Mourn,

ACCOMP. *mf* *p* *mf*

8ves.

mf Mourn,..... Mourn, ye af - flict - ed children, the remains of

mf Mourn, Mourn, ye af - flict - ed children, the remains

mf Mourn, Mourn, ye af - flict - ed

mf Mourn, Mourn, ye af - flict - ed

8ves.

captive Judah, mourn in sol - emn strains,

of cap - tive Ju - dah, mourn in solemn strains, Mourn, ye af - flict - ed children, the re -

children, the remains Of cap - tive Ju - dah, Mourn.... in sol - emn

children the remains of cap - tive Ju - dah, Mourn in sol - - emn, sol - - - emn strains,

Mourn.... in solemn strains: Your sanguine hopes of lib-er-ty give
 - mains Of cap-tive Ju-dah, Mourn in sol - - emn strains, Mourn, Mourn,
 strains: Your sanguine hopes of lib-er-ty give o'er, Mourn,....
 Mourn, ye af-flict-ed children, Mourn in sol - emn strains: Your sanguine hopes, Your sanguine
 o'er, Your sanguine hopes give o'er, Your he-ro mourn.
 Your hopes of lib-er-ty give o'er, Your he-ro, friend,
 Your hopes of lib-er-ty give o'er, Mourn, Your he-ro,
 hopes of lib-er-ty give o'er, Your he-ro, friend, and fa-ther is no
 Sves.
 Your friend and father is no more. Mourn,
 Your father is no more, is no more.
 Your he-ro is no more, Your friend and fa-ther is no
 more. is no more, Your he-ro is no
 Ped.

ye af - flicted children, Mourn in solemn strains,..... Your father is no more.

Mourn in solemn strains, in sol - - emn strains, Your father is no more.

more. Mourn in solemn strains,..... Your father is no more.

more. Mourn, Mourn, ye af - flicted children, Your father is no more.

pp
(Voices alone.) *p*

Your sanguine hopes of lib - er - ty give o'er, Mourn,

Your sanguine hopes of lib - er - ty give o'er, Your sanguine hopes give o'er, Your

Your sanguine hopes of lib - er - ty give o'er, Your

Your sanguine hopes of lib - er - ty give o'er, Your

mf

..... Your he - ro is no more

he - ro, Your fa - ther, Your he - ro is no

he - ro, Your fa - ther, Your he - ro is no more.

he - ro, Your fa - ther, Your he - ro is no more.

Mourn, Mourn in sol - - emn strains;
 more. Mourn in sol - - emn strains; Mourn ye af - flict - ed
 Mourn, Mourn in sol - - emn strains; Mourn

Mourn, Mourn in sol - - emn strains; in sol - - - emn

Mourn, ye af - flict - ed chil - dren, Mourn in
 chil - dren, Mourn in sol - - - - emn, sol - - - - emn strains, in
 in sol - emn strains; Your sanguine hopes of lib - er - ty give
 strains, Mourn..... in sol - emn

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 father is no more, Your father is no more,
he - ro is no more, Your father is no more, Your father is no more,
more, Your father is no more, Mourn, Your fa - ther is no more,
more, Your father is no more, Mourn, Your fa - ther is no more,

(Voices alone.) *p*

p Mourn, *pp* Your father is no more.
p Mourn, *pp* Your father is no more.
p Mourn, *pp* Your father is no more.
p Mourn, *pp* Your father is no more.

No. 3.

RECIT.—“WELL MAY YOUR SORROWS.”

RECIT. ISRAELITISH MAN.

We'll may your sorrows, breth'ren, flow, In all th' expressive signs of woe; Your softer garments tear, And

8ves.

squalid sack-cloth wear; Your drooping heads with ashes strew, And with the flowing tear Your cheeks be

ISRAELITISH WOMAN.

- dew. Daughters, let your dis-tressful cries, And loud lament, ascend the skies; Your tender bosoms

beat, and tear With hands re-morse-less, your dis-he-vell'd hair. For pale and

breathless Mat-ta-thi-as lies; Sad em-blem of his country's mi-se-ries!

No. 4.

DUET.—“FROM THIS DREAD SCENE.”

ANDANTE E STACCATO.

First system of piano introduction. Treble clef, bass clef, 3/4 time signature, key signature of one flat. Dynamics include *f*.

Second system of piano introduction. Treble clef, bass clef, 3/4 time signature, key signature of one flat.

TREBLE.

First system of the Treble vocal line. Treble clef, 3/4 time signature, key signature of one flat. The line contains rests.

TENOR, (8vc. lower.)

First system of the Tenor vocal line. Treble clef, 3/4 time signature, key signature of one flat. Lyrics: From this dread scene, these ad - verse pow'rs, Ah! whither shall we

First system of piano accompaniment. Treble clef, bass clef, 3/4 time signature, key signature of one flat. Dynamics include *p*.

Second system of the Treble vocal line. Treble clef, 3/4 time signature, key signature of one flat. Lyrics: From this dread

Second system of the Tenor vocal line. Treble clef, 3/4 time signature, key signature of one flat. Lyrics: fly? Ah! whither shall we fly? O So - ly - ma, Ah!... whither shall we fly?

Second system of piano accompaniment. Treble clef, bass clef, 3/4 time signature, key signature of one flat.

scene, these ad - verse..... pow'rs, Ah! whither shall we fly? Ah! whither shall we

fly? O So-ly-ma, from this dread scene, these ad - verse
 O So - ly - ma, Thy boast-ed tow'rs in smo -

pow'rs, Ah! whither shall we fly? Ah! whither shall we fly From this dread scene,
 - - - ky ru - ins lie, in smo - - -

O So-ly-ma, Thy boasted tow'rs in smo - -
 - - ky ru - ins lie. From this dread scene, these ad - verse

ky ru - ins lie. O
 pow'rs, Ah! whither shall we fly? Ah! whither shall we fly? O So-ly-ma,

So-ly-ma, Thy boast-ed tow'rs in smoky ru-ins lie,
 O So-ly-ma, Thy boast-ed tow'rs in smoky ru-ins

Thy boast-ed tow'rs in smo
 lie, in smo

ky ru - ins lie. O So-ly-ma, Thy boasted tow'rs
 ky ru - ins lie. From this dread scene, these

in smoky ru-ns lie, in smo -

ad - verse pow - ers, Ah! whither shall we fly?.....

ky ru - - - ins lie. O So - ly - ma, O

..... O So - ly - ma, O So - ly - ma, O

Adagio

So - ly - ma, Thy boast - ed tow'rs in smo - ky ru - - ins lie.

So - ly - ma, Thy boast - ed tow'rs in smo - ky ru - - ins lie.

Tempo primo.

No. 5. CHORUS.—“FOR SION LAMENTATION MAKE.”

CHORUS. LARGHETTO E UN POCO PIANO.

ACCO.MP.

UN POCO PIANO.

Musical notation for piano accompaniment, consisting of two staves (treble and bass) with musical notation and dynamics.

TREBLE. Poco Piano.

For Si - on la - men - ta - - tion make,

ALTO. Poco Piano.

For Si - on la - men - ta - - tion make,

TENOR.

Poco Piano

BASS.

Poco Piano.

For Si - on la - men - ta - - tion

For Si - on la - men - ta - - tion make,

Poco Piano.

Musical notation for piano accompaniment, consisting of two staves (treble and bass) with musical notation and dynamics.

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

Musical notation for piano accompaniment, consisting of two staves (treble and bass) with musical notation and dynamics.

words that weep, and tears that speak, For Si - on la - men -

words that weep, and tears that speak. For Si - on la - men - ta - - -

words that weep, and tears that speak. For Si - on la - men - ta - - -

words that weep, and tears that speak. For Si - on la - men -

- ta - - tion make, With words that weep, For

- - - tion make, With words that weep, that weep, and tears that

- - - tion make, With words that weep,

- ta - - tion make, With words that weep, that weep,

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

speak, With words that weep, that weep, with words that weep,

and tears that speak, with words that

and tears that speak, with words that

with words that weep, and tears that speak. For Si - on la - men - ta - tion

with words that weep, and tears that speak. For Si - on la - men - ta - tion

weep, that weep, and tears that speak. For Si - on la - men - ta - tion

make, With words, With words, With words that

make, With words that weep, With words that weep, that

make, With words that weep, that weep, that weep,.... that weep, that

make, With words that weep, that weep, and tears..... that

ADAGIO.

weep, With words that weep, and tears, and tears that speak.

weep, With words that weep, and tears, and tears that speak.

ADAGIO.


weep, With words that weep, and tears, and tears that speak.

ADAGIO.

No. 6. RECIT.—“NOT VAIN IS ALL THIS STORM OF GRIEF.”

RECIT: SIMON.

VOICE.  Not vain is all this storm of grief, to vent our sor-rows gives re-lief.

ACCOMP. 

 Wretched in-deed! But let not Ju-dah's race Their ru - in with des-pond-ing arms em



 - brace. Dis-tract-ful doubt and des-pe - ra - tion Ill be - come the cho - sen na - tion.



 Cho-sen by the great I AM! The Lord of Hosts! who still the same, We trust, wi



 give at - ten - tive ear To the sin - cer - i - ty of prayer.



No. 7.

AIR.—“PIOUS ORGIES.”

LARGO E SOSTENUTO.

TREBLE VOICE.

LARGO E SOSTENUTO.

ACCOMP.

Pi-ous or - gies, pi - ous airs,

(Voice alone.)

mp

p

mp

De - cent sor - row,

De - cent prayers,

Will to the Lord as - cend, and

p

p

move his pi - ty, his pi - ty, and re - gain his love.

Pi - ous

mp

p

or - gies, pi - ous airs, De - cent sorrow, de - cent sor - row, de - cent pray - ers,

mp

Will to the Lord as - cend and move his pi - ty, his pi - ty, and re - gain his

p

love. Pi - ous or - gies, pi - ous airs, De - cent sor - rows, de - cent prayers,

mp *p* *mp*

Will to the Lord as - cend and move his pi - ty, his pi - ty, and re - gain.... his

p

love.

mp

No. 8. CHORUS.—“O FATHER, WHOSE ALMIGHTY POWER.”

CANTO. **ALTO.** **TENOR.** **BASS.** **ACCOMP.**

LARGHETTO.

p

O Fa - - ther, whose al - migh - - ty pow'r,

p

O Fa - - ther, whose al - migh - - ty pow'r,

p

O Fa - - ther, whose al - migh - - ty pow'r,

p

O Fa - - ther, whese al - migh - - ty pow'r,

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

p

seas a - dore! The
 seas a - dore! The
 seas a - dore! The

p

mp *p*

8ves. 8ves.

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

banl u nite.

banl u nite.

banl u nite.

ALLEGRO.

ALLEGRO. *f*

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

ALLEGRO.

8^{vas.}

f

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

8^{avo.}

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

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

8ves.

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

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

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

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

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

8ves. *8ves.*

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

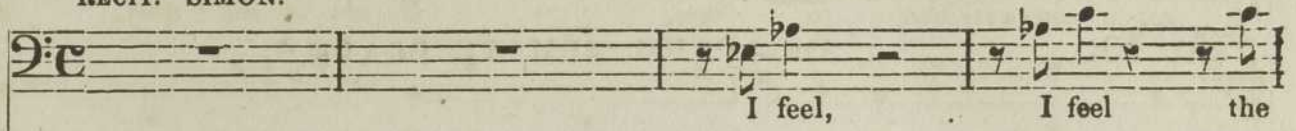
8ves.

born to save, If not to con - quer, born to save.
 born to save, If not to con - quer, born to save.
 conquer, born to save, If not to con - quer, born..... to save.
 conquer, born to save, If not to con - quer, born to save.

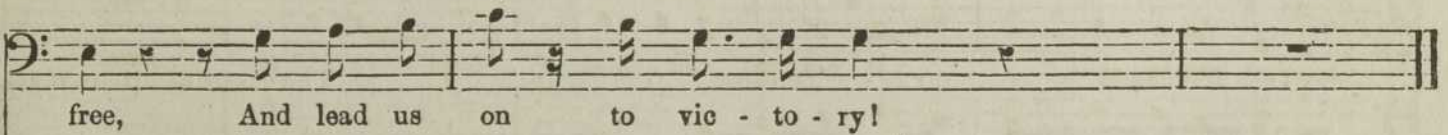
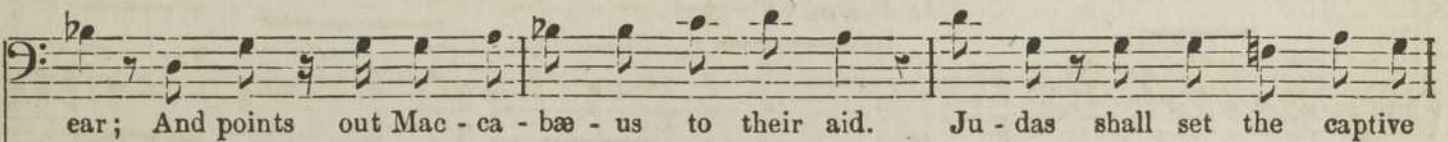
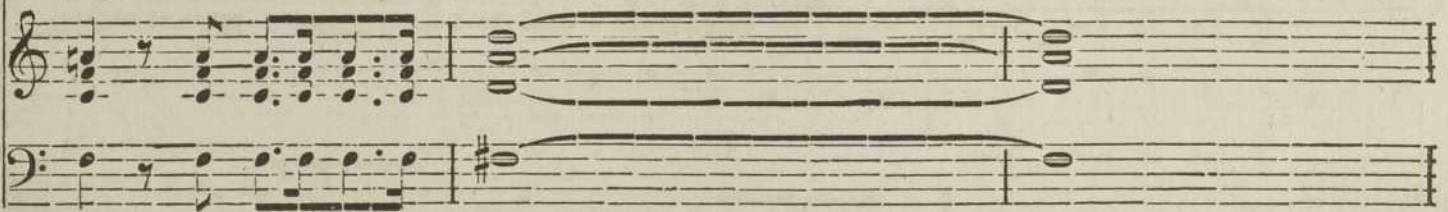
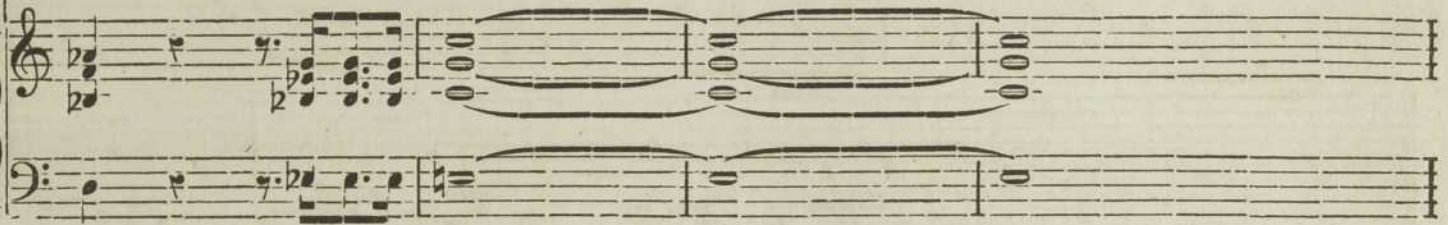
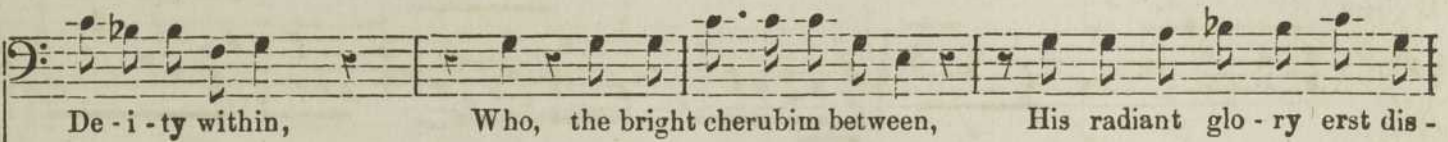
No. 9. RECIT. ACCOMP. "I FEEL THE DEITY WITHIN."

RECIT. SIMON.

VOICE.



ACCOMP.



No. 10.

AIR.—“ARM, ARM, YE BRAVE.”

Allegro.

VOICE.

ACCOMP.

The first system of music features a voice line in the bass clef and a piano accompaniment in treble and bass clefs. The tempo is marked 'Allegro'. The piano part begins with a forte 'f' dynamic. The music is in common time (C).

The second system continues the piano accompaniment from the first system, showing the intricate rhythmic patterns of the piano part.

Arm, arm, ye brave! Arm, arm, ye brave! a

Oboes.

mf *mp*

The third system includes the vocal line and piano accompaniment. The lyrics 'Arm, arm, ye brave!' are written under the voice line. The piano part includes dynamic markings of mezzo-forte (*mf*) and mezzo-piano (*mp*). The word 'Oboes.' is written above the piano part, indicating the instrument's role in the accompaniment.

no - ble cause, a no - ble cause, The cause of Heav'n your

mf *mp*

The fourth system continues the vocal line and piano accompaniment. The lyrics 'no - ble cause, a no - ble cause, The cause of Heav'n your' are written under the voice line. The piano part includes dynamic markings of mezzo-forte (*mf*) and mezzo-piano (*mp*).

zeal demands, a no - ble cause, The cause of Heav'n your zeal demands, a

no - ble cause, The cause of Heav'n your zeal demands.

Oboes. *tr* *f*

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

Oboes. *mf* *mp*

Arm, arm, Arm, arm, ye brave! Arm, arm, Arm, arm, ye brave! a

Oboes. *f*

no - ble cause, The cause of Heav'n your zeal demands, a no - ble cause,

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

your zeal, The cause of Heav'n your zeal demands.

In de-

- fence of your na - tion, re - lig - ion, and laws, Th'al-might - y Je - ho - vah will

strengthen your hands, In defence of your nation, re - lig - ion,

Oboes.

and laws, Th'almighty Je - hovah will strength

en, Th' al - migh - ty Je - ho - vah will strengthen your

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

cause of Heav'n de - mands your zeal, a no - ble cause: Arm, arm, ye brave!

Oboes.

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

No. 11. CHORUS.—“WE COME, IN BRIGHT ARRAY.”

CHORUS. ALLEGRO.

CANTO.

ALTO.

TENOR.
(see lower.)

BASS.

ACCOMP.

CHORUS. ALLEGRO.

We come,

We come,

We come,

We come,

mands. We come,

f CHORUS. ALLEGRO.

We come, We come, in bright array, in bright array, We come, we

We come, We come, in bright array, in bright array, We come, we

We come, We come, in bright array, in bright array, We come, we

come, in bright array, Ju - dah, Ju-dah, Ju-dah,

come, in bright array, Ju - dah, Ju-dah, Ju-dah,

come, in bright array, Ju - dah, Ju-dah, Ju-dah,

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

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

8VES.

We come, We come, We
 We come, We come, We
 We come, We come, We

8VES.

come, in bright ar - ray, We come, in bright array, in bright ar -
 come, in bright ar - ray, We come, in bright array, in bright ar -
 come, in bright ar - ray, We come, in bright array, in bright ar -

8VES.

- ray, in bright ar - ray, Ju - dah, Ju - dah, thy scep - tre, thy
 - ray, in bright ar - ray, Ju - dah, Ju - dah, thy scep - tre,
 - ray, in bright ar - ray, Ju - dah, thy scep - tre,

scep - tre, Ju - dah, thy sceptre to o - bey, Ju - dah, we come,
 Ju - dah, thy scep - tre to o - bey, Ju - dah, we come,
 Ju - dah, thy scep - tre to... o - bey, Ju - dah, we come,

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

Ped.

No. 12.

RECIT.—"TIS WELL, MY FRIENDS."

RECIT: JUDAS MACCABÆUS.

VOICE. *p*

"Tis well, my friends; with transport I be-hold The spir-it of our fath-ers, fam'd of

ACCOMP. *p*

Sves.

old For their ex-ploits in war. Oh! may their fire With ac-tive cour-age you their sons in-

-spire: As when the migh-ty Joshua fought, And those a-mazing wonders wrought; Stood still, o-

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

No. 13.

AIR.—“CALL FORTH THY POWERS.”

JUDAS MACCABÆUS.

ALLEGRO.

VOICE.

ALLEGRO. *f* Call forth thy pow'rs, my soul, and

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

p

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

con-flict of un - e - equal war; Call forth thy pow'rs, my

f *p*

soul, and dare,..... and dare the con - flict of un -

e - - - qual war,..... and dare the

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

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

sword, That triumphs 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-stor'd.

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

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 - - - qual war,.....

..... and dare the con-flict of un-e - - - qual

war.

No. 14. RECIT.—“TO HEAVEN’S ALMIGHTY KING WE KNEEL.”

RECIT. ISRAELITISH WOMAN.

VOICE. *To Heaven's Almigh - ty King we kneel, For blessings on this ex - em - pla - ry*

CCOMP. *p*

zeal, Bless him, Je - hovah, bless him, and once more, To thy own Is - ra - el, lib - er - ty re - store.

No. 15. AIR.*—“O LIBERTY! THOU CHOICEST TREASURE.”

LARGO. ISRAELITISH WOMAN.*

VOICE. *O lib - er - ty!*

CCOMP. *LARGO.*
VIOLONCELLO SOLO. tr

thou choicest treasure; Seat of vir - tue, source of pleas - ure, Life with -

out thee knows no blessing, No endearment worth caress - ing, No endearment worth ca - ress - -

CELLO. tr

* This Air is generally sung by a Tenor Voice.

ing, no en - dearment worth caress - ing. Seat of

CELLO. *p*

vir - tue, source of pleasure: O! O lib - er - ty! thou choicest treasure, Seat of vir - tue, source of

pleas - ure; life without thee knows no bless - ing, no endearment worth ca - ress - ing, no en -

- dearment, no endearment worth caress - ing, no endearment, no en - dearment worth caress -

- ing.

mf

No. 16.

AIR.—“COME, EVER SMILING LIBERTY.”

ANDANTE.

TREBLE
VOICE.

ACCOMP.

Musical notation for the first system, including Treble Voice and Accompaniment staves. The Treble Voice staff is empty. The Accompaniment consists of two staves (treble and bass clef) with a 6/8 time signature and a key signature of two sharps (F# and C#). The tempo is marked 'ANDANTE' and the dynamic is 'mf'. A trill (tr) is indicated above the final note of the treble staff.

Come ev - er smil - ing Lib - er - ty, And with thee bring thy jo - cund train ;

Musical notation for the second system, including Treble Voice and Accompaniment staves. The Treble Voice staff contains the lyrics. The Accompaniment consists of two staves (treble and bass clef) with a 6/8 time signature and a key signature of two sharps. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). A trill (tr) is indicated above the final note of the treble staff.

Come ev - er smil - ing Lib - er - ty, And with thee bring thy jo - cund train ; Come, ev - er smil - ing

Musical notation for the third system, including Treble Voice and Accompaniment staves. The Treble Voice staff contains the lyrics. The Accompaniment consists of two staves (treble and bass clef) with a 6/8 time signature and a key signature of two sharps. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). A trill (tr) is indicated above the final note of the treble staff.

smil - ing Lib - er - ty, And with thee bring thy jo - cund train, And with thee bring thy

Musical notation for the fourth system, including Treble Voice and Accompaniment staves. The Treble Voice staff contains the lyrics. The Accompaniment consists of two staves (treble and bass clef) with a 6/8 time signature and a key signature of two sharps. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). Trills (tr) are indicated above the first and second notes of the treble staff.

jo - cund train, thy jocund train, thy jo - cund train, And with thee bring thy . . . jo - cund train.

Musical notation for the fifth system, including Treble Voice and Accompaniment staves. The Treble Voice staff contains the lyrics. The Accompaniment consists of two staves (treble and bass clef) with a 6/8 time signature and a key signature of two sharps. Dynamics include 'p' (piano) and 'mf' (mezzo-forte).

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

And with thee bring thy jo-cund train, thy jo - cund, jo - - - - cund train, And with thee bring th

jo - cund train, thy jo - cund train, And with thee bring thy jo-cund train.

For thee we pant, and sigh for thee,

we pant for thee, With whom e - ter - nal pleasures reign, For thee we pant,

we sigh for thee, With whom e - ter - nal plea - sures reign, Come, ev - er

smil - ing Lib - er - ty, And with thee bring thy jo - cund train.

mf *p*

Come, ev - er.... smil - ing Lib - er - ty, Come, ev - er.... smil - ing Lib - erty, And with thee bring thy

jo - cund train, thy jo - cund, jo - - - - - cund train,

And with thee bring thy jo - - cund train.

f *tr*

No. 17. RECIT.—“O JUDAS! MAY THESE NOBLE VIEWS INSPIRE.”

RECIT. ISRAELITISH MAN.

VOICE. *RECIT.*
O Judas! may these noble views inspire All Is - ra - el with thy true he - ro - ic fire.

ACCOMP. *RECIT.*

No. 18. AIR.—“'TIS LIBERTY!”

LARGHETTO.

VOICE. *LARGHETTO.*
'Tis Lib - er - ty! dear Lib - er - ty alone! That gives fresh beauty

ACCOMP. *LARGHETTO.*
p *p* *mf* *p*

to.....the sun, That gives fresh beau ty to the sun, 'Tis Liberty! 'Tis

Lib - er - ty! dear Liberty alone! That bids all na - ture look more gay,

And lovely life.... with pleasure steal a - way, And lovely life with pleasure steal away, And love - ly life with pleasure

steal away. 'Tis Lib - er - ty! dear Lib - er - ty alone! dear

mf *p* *mf* *p*

Liber - ty alone! That bids all na - ture look more gay, And love - ly life with pleas - ure steal away,

And lovely life, And lovely life with pleasure steal a - way,

mf *p*

..... And lovely life with pleasure

ADAGIO.

ADAGIO.

TEMPO PRIMO.

steal a - way.

TEMPO PRIMO.

mf

No. 19.

DUET.—“COME, EVER SMILING LIBERTY.”

Andante.

1st Treble. Come, ev - er smiling Lib - er - ty, come, smil - ing Lib - er - ty,

2d Treble. *Andante.* Come, ev - er smiling Lib - er - ty, smil - ing Lib - er - ty,

ACCOMP. *p* *Andante.*

And with thee bring thy jocund train, with thee bring thy jo - cund train.

And with thee bring thy jocund train, with thee bring thy jo - cund train.

Come, ev - er smiling Lib - er - ty,

Come, ev - er smiling Lib - er - ty,

mf *p*

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

With whom e - ter - nal pleas - ures reign. Come, ev - er - - smil - ing Lib - er - ty,
 With whom e - ter - nal pleas - ures reign.

With whom e - ter - - - - - nal
 Come, ev - er smil - ing Lib - er - ty, With whom e - ter - - - - - nal

With whom e - ter - nal pleas - ures reign.
 With whom e - ter - nal pleas - ures reign.

No. 20.

CHORUS.—“LEAD ON, LEAD ON.”

CHORUS. ALLEGRO.

CANTO. *f* Lead on, lead on, lead on.

ALTO. *f* Lead on, lead on, lead on,

TENOR. (8ve lower.) CHORUS. ALLEGRO. *f* Lead on, lead on, lead on,

BASS. *f* Lead on, lead on, Lead on, lead on, Ju - dah dis

ACCOMP. CHORUS. ALLEGRO. *f* 8ves.

Lead on, lead

Judah disdains The gall - ing load of hos - tile chains. Lead on, lead

Judah disdains The gall - ing load of hos - tile chains. Lead on, lead

- dains The galling load of hos - tile chains, Judah disdains The gall - ing load of hos - tile chains. Lead on, lead

8ves. Ped. 8ves.

on, Ju - dah dis - dains, Ju - dah dis -
 on, Ju - dah dis - dains the gall - ing load of hos - tile
 on, Ju - dah disdains, Ju - dah dis - dains the gall - ing, gall - ing, gall - ing
 on, Ju - dah dis - dains, Ju - dah dis - dains the gall - ing, gall - ing

8ves.

- dains the gall - ing load of hos - tile chains. Lead
 chains, of hos - - - tile chains, Ju - dah disdains the gall ing load of hos - tile chains. Lead
 load, the gall - ing load of hos - tile chains, Ju - dah disdains the gall - ing load of hos - tile chains. Lead

on, lead on, Ju - dah dis - dains the gall - ing load of hos - tile chains. Lead on, lead
 on, lead on, Ju - dah dis - dains the gall - ing load of hos - tile chains. Lead on,
 on, lead on, Ju - dah dis - dains the gall - ing load of hostile chains. Lead on, lead
 on. lead on, Ju - dah dis - dains the gall - ing load of hos - tile chains. Lead on, lead

on, Judah disdains the gall - ing load of hos - tile chains, the load of hos - tile chains. Lead

Judah disdains the gall - ing load of hos - tile chains, the load of hos - tile chains, Lead

on, Ju - dah disdains the gall - ing load of hos - tile chains. Lead

8ves.

on, lead on, Judah dis - dains the gall - ing load of hos - tile, hos - tile chains, Ju - dah dis -

on, lead on, Judah dis - dains the gall - ing load of hos - tile, hos - tile chains, Ju - dah dis -

on, lead on, Judah dis - dains the gall - ing load of hos - tile, hos - tile chains, Ju - dah dis -

on, lead on, Judah dis - dains the gall - ing load of hos - - - tile chains, Ju - dah dis -

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

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

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

No. 21. RECIT.—“SO WILL'D MY FATHER, NOW AT REST.”

RECIT: JUDAS MACCABÆUS.

VOICER.

So will'd my Fa-ther, now at rest In the e - ter - nal mansions of the blest;

ACCOMP.

p

“Can ye behold,” said he, “the mis-er-ies 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 faintly, with ex-pir-ing

breath, “Re - solve, my sons, on lib - er - ty or death!” We

(Accompanied.)

(Accompanied.)

(Accompanied.)

come, we come : Oh see, thy sons pre - pare The rough ha -

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

ex - e - cute, O sire! thy dread commands.

No 22.

CHORUS.*—"DISDAINFUL OF DANGER."

ALLEGRO.

ALTO.

TENOR.
(Sve lower.)

BASS.

ALLEGRO.

ALLEGRO.

ALLEGRO.

ALLEGRO.

ALLEGRO.

* Generally sung as a *Trio*, and repeated in Chorus.

1st Time as a Trio.

TENOR.
1st Time as a Trio.

Dis - dain - ful of

1st Time as a Trio.

Dis -

1st Time as a Trio.

8ves.....

ALTO.

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

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

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

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

rush on the foe, we'll rush on the foe, Dis -

rush on the foe, Dis - dain - ful of

8ves.

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

foe, That thy pow'r, O Je - ho - vah! all na - tions may know, thy
 foe, That thy pow'r, O Je - ho - vah! all na - tions may know, thy
 foe, That thy pow'r, O Je - ho - vah! all na - tions may know, thy

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

8ves.

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

Dis - dain - ful of dan - ger

foe, on the foe,.... Dis - dain-ful of dan-ger, Dis -

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

Dis - dain

8ves.

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

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

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

Dis - dain-ful we'll rush on the foe, That th

Dis - dain-ful we'll rush on the foe, That th

Dis - dain-ful we'll rush on the foe, That th

mf

8ves.

pow'r, O Je - ho - vah! all na - tions may know thy pow'r, O Je - ho - vah! a

pow'r, O Je - ho - vah! all na - tions may know thy pow'r, O Je - ho - vah! a

pow'r, O Je - ho - vah! all na - tions may know thy pow'r, O Je - ho - vah! a

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, That thy pow'r, O Je - ho - vah! all

Repeat in Chorus.

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

Repeat in Chorus.

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

Repeat in Chorus.

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

Repeat in Chorus.

8ves.

8ves.

No. 23. RECIT.—“AMBITION! IF E’ER HONOUR WAS THINE AIM.”

RECIT. JUDAS MACCABÆUS.

VOICE. *C*
Am - bi - tion! if e'er honour was thine aim,

ACCOMP. *C*
p

Challenge it here: The glorious cause gives sanction to thy claim.

No. 24. AIR.—“NO UNHALLOW’D DESIRE.”

VOICE. *Allegro.*
6/8

ACCOMP. *mf*
Allegro.
6/8

No, no un - hallow’d de - sire Our breasts shall in - spire;

p

No, Nor lust of un - bounded pow'r, Nor lust of un - bound - ed

pow'r; No, no un - hallow'd de - sire Our breast shall in - spire, Nor

lust of unbound-ed pow'r, Nor lust of un - bound - ed pow'r,.....

..... Nor lust of un - bound-ed

pow'r: But

peace to obtain, Free peace let us gain, And conquest shall

ask no more,..... no more, no more, And

conquest shall ask no more.

mf

But peace t'ob-tain, Free peace let us gain, And

p

conquest shall ask no more, And con-quest shall ask no

more,..... no more, no more, no more,.....

And

conquest shall ask no more, But peace.... to ob - tain, Free

peace let us gain, And con - quest shall ask no more.

mf

No. 25.

RECIT.—“HASTE WE, MY BRETHREN.”

RECIT.

Haste we, my brethren, haste we to the field; De - pendent on the Lord, our strength and shield

No. 26.

CHORUS.—“HEAR US, O LORD!”

CHORUS. A TEMPO GIUSTO.

CANTO. *mf* Hear us, O Lord! O Lord! on Thee we call,.....

ALTO *mf* Hear us, O Lord! O Lord! Hear us, O Lord! on Thee w

TENOR. *mf* CHORUS. A TEMPO GIUSTO. Hear, Hear us, O Lord! O Lord! on Thee we call,.....

BASS. *mf* Hear, Hear us, O Lord! Hear us, O

ACCOMP. *mf* CHORUS. A TEMPO GIUSTO.

on Thee we call,..... on Thee we call,..... Hear us,

call,..... O Lord! on Thee we call,..... Hear us

... O Lord! on Thee we call, Hear us

Lord! O Lord! on Thee we call, on Thee we call,..... Hear us,

Hear us, Hear us, O Lord! on Thee we
Hear us, O Lord! on Thee we call. Hear us,
Hear us, O Lord! on Thee we call,..... Hear us,
Hear us, Hear us. O Lord! on Thee we call.....

call, Hear us, Hear us, Hear us, Hear us, Hear us, O
Hear us, Hear us, Hear us, Hear us, Hear us, O
Hear us, Hear us, Hear us, Hear us, Hear us, O
..... Hear us, Hear us, Hear us, Hear us, Hear us, O

Lord! on Thee we call, Resolv'd on conquest, or a glorious fall.
Lord! on Thee we call, Resolv'd on conquest, or a glorious fall.
Lord! on Thee we call, Resolv'd on conquest, or a glorious fall.

8VES.

8VES.

Resolv'd on con - quest, Resolv'd, or a glo - rious fall, Re - solv'd,.....

..... on con - quest, or a glo - rious fall, on conquest,

con - quest, Re - solv'd on con - quest, or a glorious fall, on conquest,

conquest, or a glo - rious, a glorious, a glorious fall, a glorious fall.

..... or a glo - rious fall. Resolv'd on con - quest,

on conquest, Resolv'd on conquest, or a glo - rious, glorious fall.

on conquest, Resolv'd, or a glorious fall. Resolv'd on

on conquest, or a glorious fall, Re-solv'd on.....

8VES.

or a glo - rious fall, Resolv'd on conquest,
 a glorious, glo - rious fall, Resolv'd on conquest, Re - solv'd
 con - quest, or a glorious fall, Resolv'd on conquest, Resolv'd, Resolv'd on
 a glo - rious fall, Resolv'd on conquest, Resolv'd on conquest,

Resolv'd on con - quest, or a glorious fall, Hear us, Hear us, on Thee we
 on con - quest, or a glo - rious fall, Hear us, Hear us, O
 con - quest, Resolv'd on con - quest, Hear us, Hear us, Hear us,
 on conquest, on conquest, or a glorious fall, Hear us, Hear us,

8ves.

call, O Lord! on Thee we call,
 Lord! on Thee we call, O Lord! on Thee we call, Hear us,
 O Lord! on Thee we call, Hear us, Hear us,
 Hear us, O Lord! O Lord! O Lord! on Thee we call.

Hear us, O Lord! on Thee we call: Resolv'd on conquest, Resolv'd on
 Hear us, O Lord! on Thee we call: Resolv'd on conquest.
 O Lord! on Thee we call: Re - solv'd..... on conquest,
 Hear us, O Lord! on Thee we call: Resolv'd on conquest, Resolv'd on

Fed. **8VES.**

con - quest, or a glorious fall. Resolv'd on conquest, or..... a glorious
 or a glorious, glo - - rious fall. Re - solv'd on conquest, or a
 or a glo - - rious fall. or a glorious fall,..... a glorious, a
 con - quest, or a glorious fall.

glo - - rious fall. Re - solv'd..... on conquest, or a
 glo - - rious fall, a glo - - rious fall. Re - solv'd on conquest, or a
 glo - - rious, glo rious, glo rious fall. Re - solv'd on conquest, or a
 or a glorious fall, or a glorious fall. Re - solv'd on conquest, or a

8VES.

glo - rious fall, Resolv'd on conquest, or..... a glorious,
glo - - rious fall, Resolv'd on con - quest, Resolv'd on conquest, or a glo - - rious,
glo - - rious fall, Resolv'd on con - quest,

glo - - rious fall, or a glorious fall, or a glorious
glo - - rious fall, Resolv'd,..... or..... a glo - rious fall, Resolv'd on
glo - - rious fall, Re - solv'd on con - quest, or fall, a glorious
Resolv'd on con - quest, on con - quest,

fall, a glorious fall, Re - solv'd on con - quest, or a glorious fall,
fall, a glorious fall, Re - solv'd on con - quest, or a glorious fall,

conquest, or..... a.... glo - rious, glo - rious
fall, Resolv'd on con - quest, or a glorious fall,
Resolv'd on conquest, or..... a glorious fall, Re - solv'd or
Resolv'd on con - quest, or a glo - - rious

conquest, or..... a.... glo - rious, glo - rious
fall, Resolv'd on con - quest, or a glorious fall,
Resolv'd on conquest, or..... a glorious fall, Re - solv'd or
Resolv'd on con - quest, or a glo - - rious

conquest, or..... a.... glo - rious, glo - rious
fall, Resolv'd on con - quest, or a glorious fall,
Resolv'd on conquest, or..... a glorious fall, Re - solv'd or
Resolv'd on con - quest, or a glo - - rious

conquest, or..... a.... glo - rious, glo - rious
fall, Resolv'd on con - quest, or a glorious fall,
Resolv'd on conquest, or..... a glorious fall, Re - solv'd or
Resolv'd on con - quest, or a glo - - rious

fall. Resolv'd on conquest, on conquest, on conquest, on conquest, on conquest, or a glo - rious
 Resolv'd on con - quest, on conquest, on conquest, on conquest, on conquest, or a glo - rious
 conquest, on conquest, on conquest, on conquest, on conquest, on conquest, or a glo - rious
 fall. Resolv'd on conquest, on conquest, on conquest, on conquest, on conquest, or a glo - rious

8VES.

glo - rious fall, Hear us, O Lord! on Thee, O Lord! on Thee we call: Resolv'd on conquest
 glorious fall, Hear us, O Lord! on Thee, O Lord! on Thee we call: Resolv'd on conquest
 glo - rious fall, Hear us, O Lord! on Thee, O Lord! on Thee we call: Resolv'd on conquest

or a glo - rious fall.
 or a glo - rious fall.
 or a glo - rious fall.

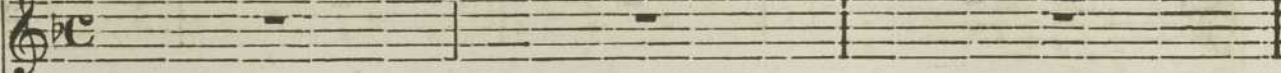
8VES.

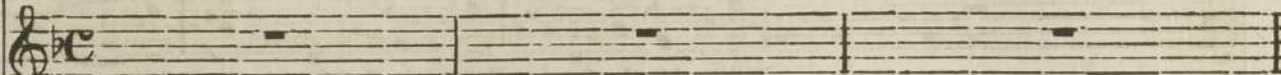
PART SECOND.

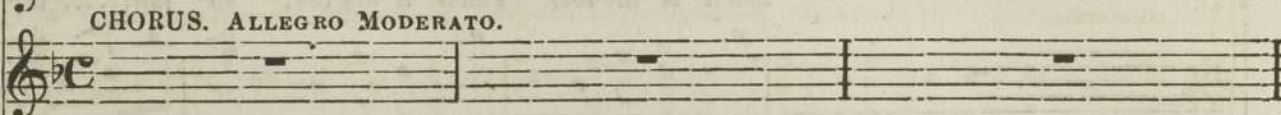
No. 27.


CHORUS.—“FALL'N IS THE FOE.”

CHORUS. ALLEGRO MODERATO.

CANTO. 

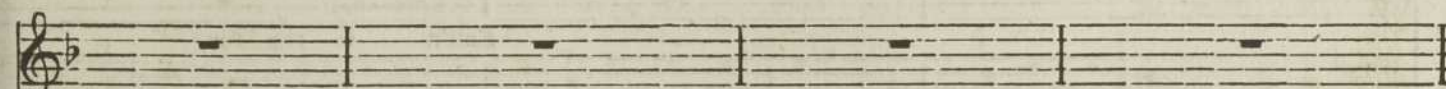
ALTO. 

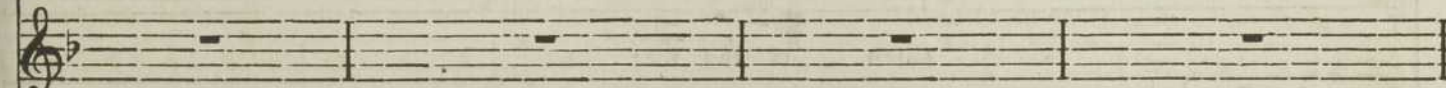
TENOR.
 (79 lower.) 

BASS. 

CHORUS. ALLEGRO MODERATO.

ACCOMP.
 f 



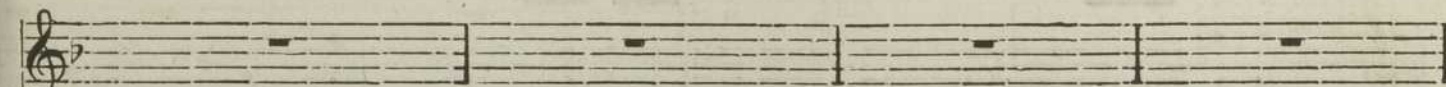


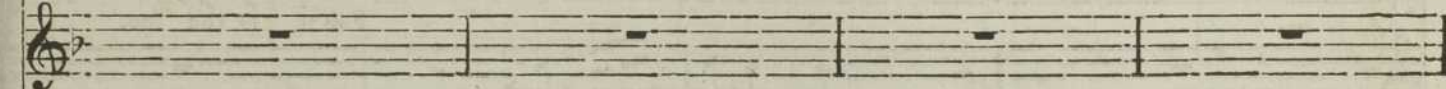


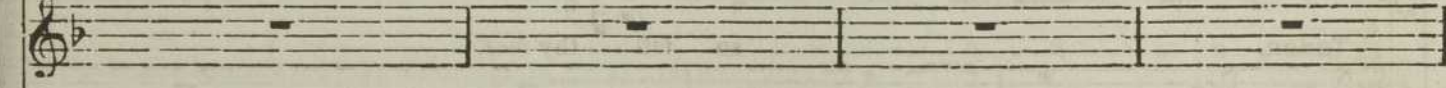


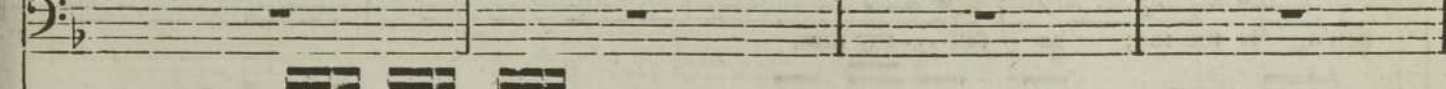


8ves.











8ves.

Fall'n is the foe, Fall'n is the foe; so fall..... thy foes, so

Fall'n is the foe, Fall'n is the foe; so fall..... thy foes, so

8ves.

Fall'n is the foe,

Fall'n is the foe;

fall thy foes, O Lord!

fall thy foes, O Lord!

8ves.

Fall'n is the foe,

TENOR. so fall.... thy foes,

Fall'n is the foe; so fall.... thy foes,

p Fall'n is the foe; so fall, so fall thy foes,.... O Lord! Fall'n is the foe;

p Fall'n is the foe; so fall thy foes, O Lord! Fall'n is the foe;

p Fall'n is the foe; Fall'n is the foe;

f

p 8ves.

Fall'n is the foe; so fall thy foes,.... O Lord!

Fall'n is the foe; so fall.... thy foes, so fall thy foes, O Lord!

Fall'n is the foe; so fall.... thy foes, so fall thy foes, O Lord!

Where warlike Ju - - - das wields.... his righ - - - teous sword, Where warlike Ju - das

Where war - like Ju - - - das

wields his righte - - teous sword, his righteous, righ - - - teous, righteous sword, Where wa
 wields his righ - teous sword, his righteous sword,
 Where warlike Ju - - das wield..... his righ - - teo
 Where warlike Ju - - da

8ves.

Ju - das wield his righteous sword, his righ - teous sword, his righ - teous sword,
 Where war like Ju - - da
 sword, his righ - - teous, righ - - teous sword, his righteous sword, his righteo
 wields his righ - - teous, righ - - teous sword.

Fail'n is the foe,
 wields his righ - - teous sword.
 sword, Where warlike Judas wield his righ - - teous sword.
 Where warlike Ju - - das wield his righ - teous sword.

8ves.

Where warlike Ju - - - das wield's... his righ - teous sword, his righ - teous
 Fall'n is the foe; Where warlike Ju - das wield's his righ -

Fall'n is the foe: so fall thy foes, O Lord; 8ves.
 Fall'n is the foe; so fall thy foes, O Lord!

sword, Fall'n is the foe, Where war-like Judas wield's his righteous
 - - - teous sword, Fall'n is the foe,
 fall thy foes, O Lord! Where war - like Ju - - - das wield's..... his righ - - teous
 Where warlike Ju - das wield's his righ - - teous sword, Fall'n is the

sword, Fall'n, Fall'n, Fall'n is the foe, Fall'n.
 Fall'n is the foe, Fall'n, Fall'n, Fall'n is the foe, Fall'n,
 sword, Fall'n, Fall'n, Fall'n is the foe, Fall'n,
 foe, Fall'n, Fall'n, Fall'n is the foe, Fall'n,

8ves. 8ves. 8ves.

pp *f*

Fall'n is the foe, Where warlike Ju - - das wields his righteous sword, Where warlike

pp

Fall'n is the foe,

pp

Fall'n is the foe, Where warlike

pp

Ju - - das wields.... his righ - - teous sword, his righ - teous, righ - - - - teous

Ju - - das wields.... his righ - - teous sword, his righteous, righ - - - - teous

sword, his righteous sword. Fall'n is the

Where warlike

sword, where warlike Ju - - - das wields.... his righ - - teous sword, his righteous sword.

Where warlike Ju - - - das wields.... his righ - - teous sword, his righteous sword.

8ves

foe, Where warlike Ju - - - das wields.... his righ - - teous sword.

Ju - - das wields.... his righ - - teous sword, his righ - - teous, righ - -

Fall'n is the foe, Where warlike Ju - - - das

Fall'n is the foe; so fall thy foes, O Lord!

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

- teous sword, Where warlike Ju - das, warlike Ju - das

wields.... his righ - - teous sword, Where warlike Ju - das, war-like Ju - das

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

wields, wields, wields his righteous sword. Fall'n,

wields, wields, wields his righteous sword. Fall'n,

wields, wields, wields his righteous sword. Fall'n,

wields, wields, wields his righteous sword. Fall'n,

wields, wields, wields his righteous sword. Fall'n,

wields, wields, wields his righteous sword. Fall'n,

wields, wields, wields his righteous sword. Fall'n,

wields, wields, wields his righteous sword. Fall'n,

wields, wields, wields his righteous sword. Fall'n,

wields, wields, wields his righteous sword. Fall'n,

Fall'n, Fall'n is the foe; so fall thy foes, O Lord; so
 Fall'n, Fall'n is the foe; so fall thy foes, O Lord! so
 Fall'n, Fall'n is the foe; so fall thy foes, O Lord! so

fall thy foes, O Lord! Where war-like Ju - - das wields... his righ - - teous
 fall thy foes, O Lord! Where war-like Ju - das wields his righ - - teous
 fall thy foes, O Lord! Where war-like Ju - das wields his righ - - teous
 fall thy foes, O Lord! Where war-like Ju - - das wields... his righ - - teous

8ves.

sword, Where war - like Ju - das wields his righ - - teous sword.
 sword, Where war - like Ju - das wields his righ - - - teous sword.
 sword, Where war - like Ju - das wields his righ - - - teous sword.

RECIT.—“VICTORIOUS HERO.”

RECIT. ISRAELITISH MAN.

VOICE

Vic-to-rious he - ro! Fame shall tell, With her last breath, how A-pol-lonius fell: And

COMP

p

all Sa - ma - ria fled, by thee pursued Through hills of carnage and a sea of blood: While

thy re - sistless prowess dealt a - round, With their own leader's sword, the deathful wound. Thus,

too, the haughty Se - ron, Syria's boast, Before thee fell, with his unnumber'd host.

No. 29.

AIR.—“SO RAPID THY COURSE IS.”

Allegro.

VOICE.

ACCOMP.

The first system of music features a voice line and a piano accompaniment. The tempo is marked 'Allegro.' The key signature has one sharp (F#) and the time signature is 3/8. The voice line begins with a whole rest, followed by a series of notes. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line.

The second system continues the musical piece. The voice line has a whole rest followed by notes, including trills marked 'tr'. The piano accompaniment continues with its rhythmic pattern.

The third system shows the voice line with a whole rest followed by notes. The piano accompaniment continues with its rhythmic pattern.

So rap - id thy

Voice alone.

The fourth system features the voice line with lyrics 'So rap - id thy' and a trill. The piano accompaniment continues. The tempo marking 'Allegro.' is repeated at the end of the system.

course is, Not num - ber - less for - ces

The fifth system features the voice line with lyrics 'course is, Not num - ber - less for - ces'. The piano accompaniment continues. A dynamic marking 'p' (piano) is present at the end of the system.

Withstand thy all - con-quer-ing sword, thy all

con-quer-ing sword; So rap-id thy course is, Not num-ber-less

for-ces Withstand thy all con-quer-ing sword.

mf

So rap id, So rap-id thy course is,

p

Not num-ber-less forces Withstand thy all

con-quer-ing sword, thy all - - - thy all -

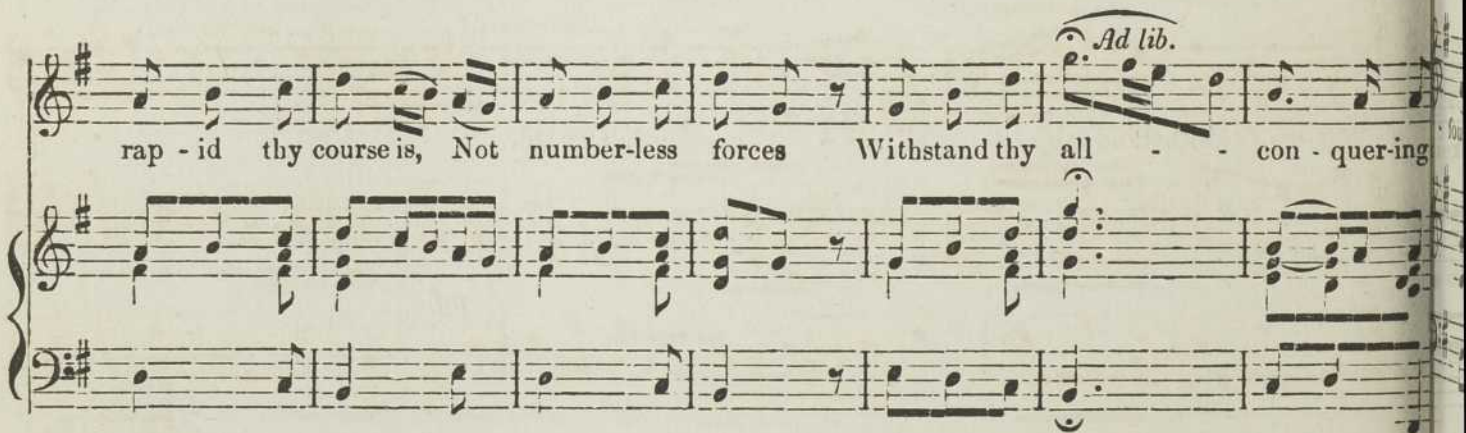


- - - conquering sword. So



rap - id thy course is, Not number-less forces Withstand thy all - - - con - quer-ing

Ad lib.



sword.

Tempo.



FIN

Tho' nations sur-round thee, No pow'r shall confound thee, 'Till free - -

dom a - gain be restor'd. Tho' na-tions sur-round thee, No pow'r shall con-

- found thee, 'Till free - - dom a - gain be re - stor'd,.....

..... 'Till freedom a - gain be restor'd. So

Adagio. *Dal Segno.* *Tempo 1mo.* ♩

Adagio. *Dal Segno.* *Tempo 1mo.* ♩

No. 30. RECIT.—“WELL MAY WE HOPE OUR FREEDOM TO RECEIVE.”

RECIT.

VOICE. Well may we hope our freedom to receive, Such sweet transporting joys thy actions give.

ACCOMI. *p*

No. 31. Duet.—“SION NOW HER HEAD SHALL RAISE.”

1st VOICE. *ANDANTE.*

2d VOICE. *ANDANTE.*

ACCOMP.

Si on now her head shall raise; Tune your harps,

p *pp*

Tune your harps, Tune your harps to songs..... of praise.

Si-on now her head shall raise; Tune your harps, Tune your harps,
 Tune your hearts to songs..... of praise,
 Tune your harps to songs of
 praise,..... Tune your harps to songs of
 Tune your harps to songs of praise,.....
 praise, Tune..... your harps, Tune your harps to songs..... of praise, Tune your
 Tune..... your harps, your harps, Tune your harps to songs..... of praise.

No. 32. CHORUS. (5 Voices.) — "TUNE YOUR HARPS."

SOLO.

CANTO. (Solo.) harps..... to songs of praise.

1st CANTO. CHORUS. Tune your harps, Tune your harps, Si - on now.....

2d CANTO. CHORUS. Tune your harps, Tune your harps, Si - on now.....

ALTO. CHORUS. Tune your harps, Tune your harps, Si - on

TENOR. (8ve lower.) CHORUS. Tune your harps, Tune your harps, Si - on

BASS. CHORUS. Tune your harps, Tune your harps, Si - on

ACCOMP. *f* (Voice alone.) *f*

Fed. 8.

.... her head shall.... raise;

.... her head shall.... raise;

now.... her head shall raise; Tune your harps, Tune your harps, Tune you

now her head shall raise; Tune your harps, Tune your harps. Tune you

now.... her head shall raise;..... Tune you

Trebles unison.

Tune your harps to songs..... of praise; Tune your harps to songs of praise, to
 harps to songs of praise, to songs of praise; Tune your harps to songs of praise, to
 harps to songs of praise, to songs of praise; of praise,..... of praise,.....
 harps to songs..... of praise,..... of praise,..... of praise,.....

Trebles unis.

songs of praise, to songs of praise, of praise;.....
 songs of praise, to songs of praise, of praise;.....
 Tune your harps to songs of praise;

Trebles unis.

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

8 ves.

Trebles unis. Tune year

raise, shall raise, - - - now her head, her head shall raise; Tune - - - your harps, your
raise, her head shall raise, now her head shall raise;
now her head shall raise, her head, now her head shall raise;
raise, her head shall raise, now her head shall raise;

This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "raise, shall raise, - - - now her head, her head shall raise; Tune - - - your harps, your raise, her head shall raise, now her head shall raise; now her head shall raise, her head, now her head shall raise; raise, her head shall raise, now her head shall raise;"

Trebles unis.

harps, Tune your harps, Tune your harps to songs
Tune your harps, Tune your harps, Tune your harps to songs,
Tune your harps, Tune your harps, Tune your harps
Tune, Tune your harps, Tune your harps,

This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "harps, Tune your harps, Tune your harps to songs Tune your harps, Tune your harps, Tune your harps to songs, Tune your harps, Tune your harps, Tune your harps Tune, Tune your harps, Tune your harps,"

Trebles unis. Tune..... your

of praise, Tune your harps, Tune your harps, Tune - - - your harps, your
to songs of praise, Tune - - - your harps,
to songs of praise, Tune - - - your harps,
to songs of praise.

This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "of praise, Tune your harps, Tune your harps, Tune - - - your harps, your to songs of praise, Tune - - - your harps, to songs of praise, Tune - - - your harps, to songs of praise."

harps, Tune your harps, Tune your harps to songs

Tune your harps, Tune your harps, Tune your harps to songs

Tune your harps, Tune your harps, Tune your harps

Tune, Tune your harps, Tune your harps....

..... of praise; Si - on now her head shall raise, Si - on now her head shall

..... of praise; Si - on now her head shall raise, Si - on

to songs of praise; Si - on now her head shall raise, Si - on now her head shall

to songs of praise; Si - on now her head shall raise,

raise; Tune your harps to songs, to songs of praise,

now her head shall raise; Tune your harps to songs of praise, Tune your harps,

raise; Tune your harps to songs, ... to songs of praise, Tune your harps,

..... Tune your harps to songs, songs of praise, Tune,

Ped. 8 ves.

1mo. Tune your harps, your harps,
 2do. Tune..... your harps, your harps,

Tune your harps, Tune your harps, Tune your harps,
 Tune your harps, Tune..... your harps, Tune your harps, Tune your harps, your harps, Si-on

Tune your harps, Tune your harps, Tune your harps, your harps, Si - on

8ves.

Si-on now her head, now her head shall raise; Tune your
 now her head shall raise; Tune your
 now her head, now her head shall raise;..... Tune your harps,..... Tune your harps to
 now her head, now her head shall raise;..... Tune your harps,..... Tune your harps to

harps to songs of praise,
 harps to songs, Tune, Tune, Tune your harps to songs of praise.
 songs of praise, Tune, Tune, Tune your harps to songs of pr. ise.
 songs of praise.

Trebles unison.

Tune your harps, Tune your harps to songs, to songs of praise; Tune your harps,
 Tune your harps, Tune your harps to songs, to songs of praise, Tune your harps,
 Tune your harps, Tune your harps to songs, to songs of praise, Tune your harps,
 Tune your harps, Tune your harps to songs, to songs of praise, Tune your harps,

Fed. 8ves.

8ves.

Tune your harps to songs of praise, to songs of praise, Tune..... your
 Tune your harps to songs of praise, to songs of praise, Tune your harps,
 Tune your harps to songs of praise, to songs of praise, Tune your harps, Tune your harps to
 Tune your harps to songs of praise, to songs of praise, Tune,
 Tune..... your harps,.....

harps to songs of praise, Tune..... your harps, your harps, Tune.....
 Tune..... your harps to songs of praise;..... Si-on now her
 songs, to songs of praise, Tune..... your harps to songs of praise;
 Tune your harps, Tune your harps to songs of praise; Si-on now her

8ves.

8ves.


..... your harps Si - on now her head, now her head, shall raise;..... Tune your
 head..... shall raise,..... now her head shall raise;..... Tune your
 now her head shall raise;.... Tune your harps,..... Tune your harps,..... Tune you
 head, now her head shall raise;..... Tune your

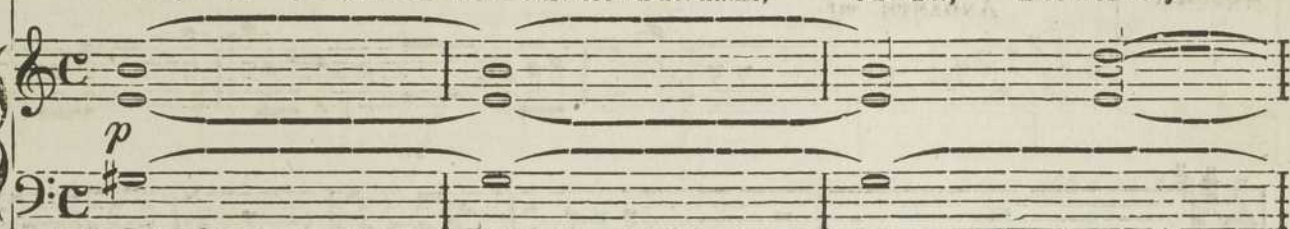
harps to songs, to songs of praise,..... Tune your harps to songs of praise.
 harps to songs, to songs of praise,..... Tune your harps.... to songs of praise.
 harps to songs, to songs of praise, Tune your harps,..... your harps to songs of praise.
 larps to songs, to songs of praise,..... Tune your harps.... to songs of praise.


8ves.

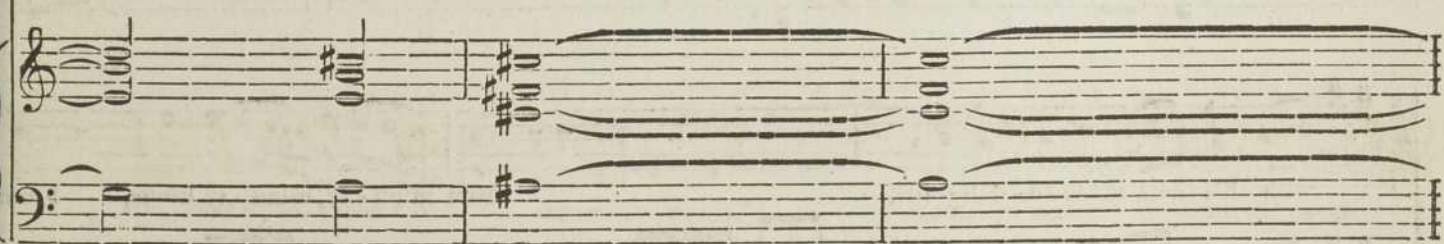
No. 33. RECIT.—“O LET ETERNAL HONOURS CROWN HIS NAME.”


RECIT. ISRAELITISH WOMAN.

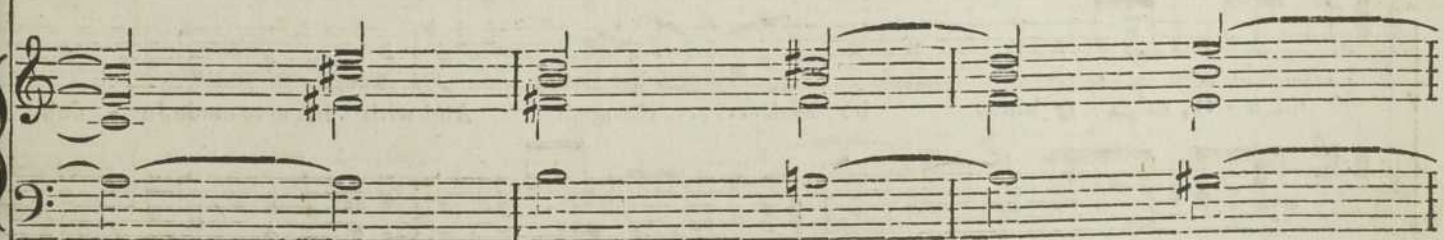
VOICE. 
 O let e - ter - nal hon - ours crown his name, Ju - das, first wor - thy

ACCOMP. 
p


 in the rolls of fame; Say, “He put on the breastplate as a Gl - 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.”



No. 34. AIR.—“FROM MIGHTY KINGS HE TOOK THE SPOIL.”

ANDANTE.

VOICE.

SYN.

ACCOMP.

ANDANTE. *mf*

From migh - ty kings he took the spoil, And

(Voice alone.) *p*

with his acts made Ju - dah smile, From migh - ty, migh - ty kings, From

SYN. *p*

migh - ty, migh - ty kings he took..... the spoil, And with his acts made Ju - dah

smile, made Judah smile,

Detailed description: This is a musical score for a voice and piano accompaniment. It is in the key of D major (two sharps) and 12/8 time. The tempo is marked 'ANDANTE'. The score is divided into five systems. The first system shows the vocal line with a whole rest and the piano accompaniment starting with a rhythmic pattern. The second system contains the lyrics 'From migh - ty kings he took the spoil, And' and includes a section for '(Voice alone.)' with a piano (*p*) dynamic. The third system contains the lyrics 'with his acts made Ju - dah smile, From migh - ty, migh - ty kings, From' and includes a section for 'SYN.' with a piano (*p*) dynamic. The fourth system contains the lyrics 'migh - ty, migh - ty kings he took..... the spoil, And with his acts made Ju - dah' and includes a section for 'SYN.' with a piano (*p*) dynamic. The fifth system contains the lyrics 'smile, made Judah smile,'. The piano accompaniment features a consistent rhythmic pattern of eighth and sixteenth notes throughout.

... And with his acts made Ju - dah smile.

Sym.

mf

From migh - - ty kings, From

p

migh - - - ty kings he took the spoil, And with his acts made

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

tr

Ju - dah smile,.....

tr

(Voice.)

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 Ju - dah smile.

mf

tr

FINE.

ALLEGRO.

Ju - dah re - joic - - - - eth, re-joic-eth in his

ALLEGRO. *p*

name. And triumphs, and triumphs in her he - ro's

mf *p*

fame, Ju - dah rejoic - - - -

mf *p*

- - eth, re-joiceth in his name, And triumphs, And triumphs in her he - ro's

mf *p*

fame, And triumphs in..... her he - - - ro's fame.

mf *p*

Da Capo

Da Capo.

No. 35.

DUET.—“HAIL, JUDEA, HAPPY LAND!”

1st VOICE. DUET. ALLEGRO.

2d VOICE. DUET. ALLEGRO.

ACCOMP. DUET. ALLEGRO. *mf*



Hail, hail, hail, Ju - de - a, happy land! Ju - de - a, happy land! Sal -



Hail, hail, hail, Ju - de - a, happy land! Ju -

- va - tion pros - pers in his hand. Ju-de - a, happy

de - a, happy land! Sal - va - tion pros - pers in his hand. Hail, hail, Ju -
land! Sal - va - - - - - tion prospers in his hand. Hail, hail, Ju -

- de-a, happy land! Hail, hail, hail, hail, hail, hail,
- de-a, happy land! Ju-de-a, happy land! hail, hail, hail, Ju -

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

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

No. 36.

CHORUS.—“HAIL, JUDEA, HAPPY LAND.”

CHORUS. Allegro.

CANTO. Hail, hail, Ju - de - a, Ju - de - a, happy land! Sal - va - -

ALTO. Hail, hail, Ju - de - a, happy land! Ju - de - a, happy land! Sal -

TENOR. (8vs lower.) Hail, hail, Ju - de - a, happy land! Ju - de - a, happy land! Sal -

BASS. Hail, hail, Ju - de - a, happy land! Ju - de - a, happy land! Sal -

ACCOMP. **CHORUS. Allegro.**

8ves.

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

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

va - - - - - tion prospers in his hand. Hail, hail,

va - - - - - tion prospers in his hand. Hail, hail, Ju -

8ves.

- de - a, happy land; Ju - de - a, happy land! Sal - va - - tion prospers in his hand.

- de - a, Ju - de - a, happy land! Sal - va - - tion prospers in his hand.

hail, Ju - de - a, happy land! Sal - va - - tion prospers in his hand.

- de - a, happy land! Sal - va - - tion prospers in his hand.

8ves. 8ves.

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

Hail, hail, Ju - de - a, happy land! Ju - de - a, happy land! Hail, hail, hail, Ju -

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

Hail, hail, Ju - de - a, happy land! Ju - de - a, happy land! Hail, hail, hail, Ju -

8ves. 8ves.

- de - a, Ju - de - a, happy land! Sal - va - - tion prospers in his hand.

- de - a, happy land! Ju - de - a, happy land! Sal - va - - tion prospers in his hand.

- de - a, happy land! Ju - de - a, happy land! Sal - va - - tion pros - pers in his hand.

- de - a, happy land! Ju - de - a, happy land! Sal - va - - tion prospers in his hand.

Hail, hail, Ju - de - a, happy land! happy land!

Hail, hail, Ju - de - a, happy land! happy land!

Hail, hail, Ju - de - a, happy land! happy land!

8ves.

happy land! Sal - va tion

happy land! Sal - va tion pros

happy land! Sal - va tion

8ves.

pros pers in his hand.

pros pers in his hand.

pros pers in his hand.

pros pers in his hand.

8ves.

No. 37.

RECIT.—“THANKS TO MY BRETHREN.


RECIT. JUDAS MACCABÆUS.

VOICE. 


Thanks to my brethren; but look up to Heav'n! To Heav'n let glo-ry and all praise be

ACCOMP. 

p



giv'n; To Heav'n give your applause, nor add the second cause, As once your fathers did in Midian.





Say - ing, "The sword of God and Gideon." It was the Lord that





for his Is - rael fought, And this our wonder - ful sal - va - tion wrought.



No. 38. AIR.—“HOW VAIN IS MAN WHO BOASTS IN FIGHT.”

ANDANTE.

VOICE.

ACCOMP.

ANDANTE.

How vain is man who boasts in fight,

(Voice alone.) *p*

The valour of gi-gan - - - - tic might, The valour of gi-gan - - - -

p

- tic might; How vain is man who

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

- gan - tic might; How vain is man who

boasts in fight, who boasts in fight, who boasts in fight, The valour of gi - gan - -

- - - tic might, The valour of gi - gan

tic might.

f

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom two staves are piano accompaniment in grand staff. The music is in a minor key. The vocal line begins with a dotted quarter note followed by an eighth note, then a quarter rest. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

How vain, how vain, how vain is man who

p

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "How vain, how vain, how vain is man who". The piano accompaniment consists of chords and moving lines in both hands. Dynamics include piano (*p*) and forte (*f*).

boasts in fight, who boasts in fight, The valour of gi-gan - - - - tic might, The

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has the lyrics "boasts in fight, who boasts in fight, The valour of gi-gan - - - - tic might, The". The piano accompaniment continues with a steady accompaniment. Dynamics include piano (*p*) and forte (*f*).

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

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has the lyrics "val - our of gi - gan - - - - tic might, The". The piano accompaniment features a more active texture with sixteenth notes in the right hand. Dynamics include piano (*p*) and forte (*f*).

val - - - our of gi - gan - tic might;

f

Detailed description: This system contains the ninth and tenth staves of music. The vocal line has the lyrics "val - - - our of gi - gan - tic might;". The piano accompaniment concludes with a strong chordal texture. Dynamics include piano (*p*) and forte (*f*).

First system of musical notation. It consists of three staves: a vocal line at the top and two piano accompaniment staves below. The vocal line contains several measures of music with trills (tr) and slurs. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. The vocal line includes the lyrics: "And dreams not that a hand un - seen, Di -". The piano accompaniment includes the instruction "FINE." and a dynamic marking "p".

Third system of musical notation. The vocal line includes the lyrics: "- rects and guides this weak machine, And dreams not that a". The piano accompaniment continues with chords and rhythmic accompaniment.

Fourth system of musical notation. The vocal line includes the lyrics: "hand un - seen, Di - rects and guides this weak ma - chine, Di - rects and". The piano accompaniment features a consistent rhythmic accompaniment.

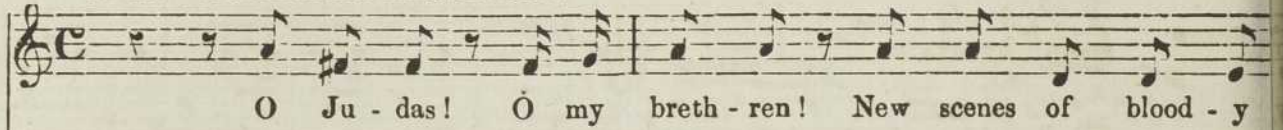
Fifth system of musical notation. The vocal line includes the lyrics: "guides, Di - rects and guides this weak ma - chine. How". The piano accompaniment ends with a dynamic marking "p" and the instruction "Dal Segno." with a double bar line and repeat sign.

No. 39.

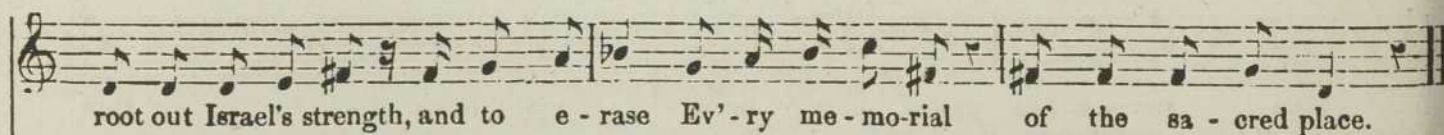
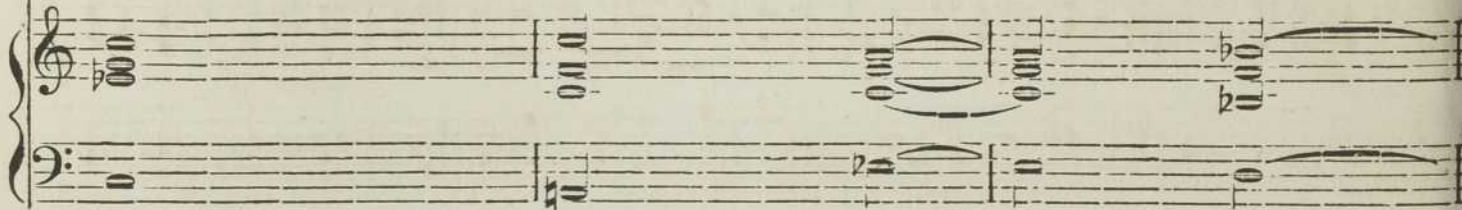
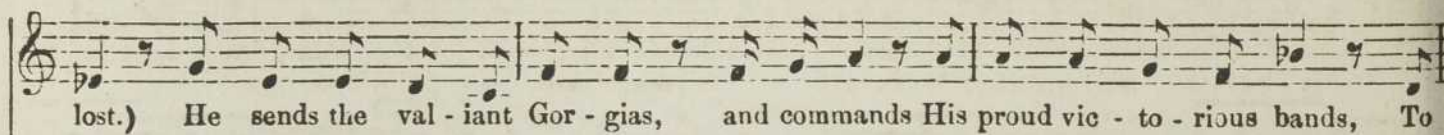
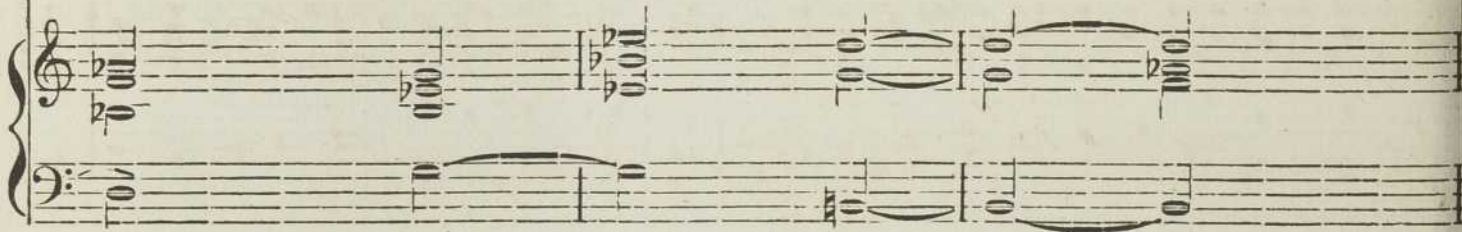
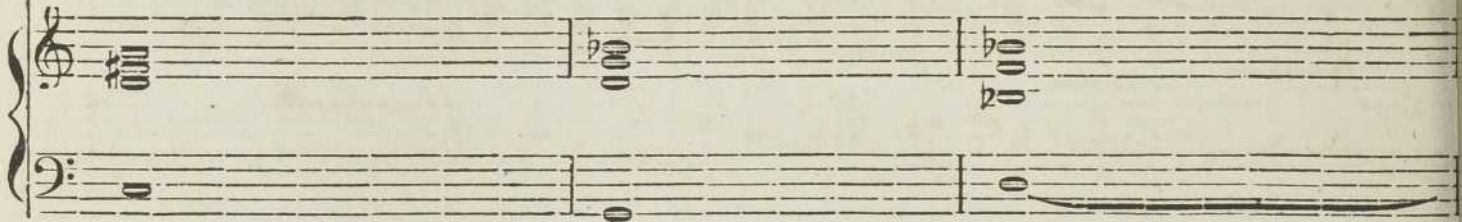
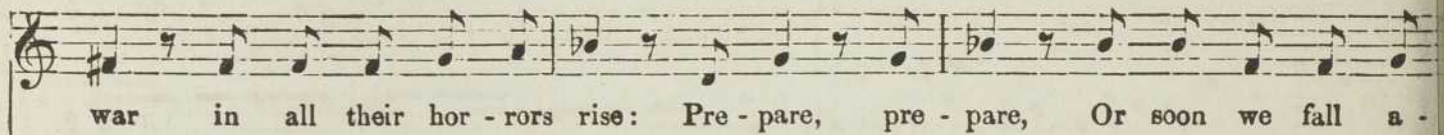
RECIT.—“O JUDAS! O MY BRETHREN!”

RECIT. ISRAELITISH MESSENGER.

VOICE.



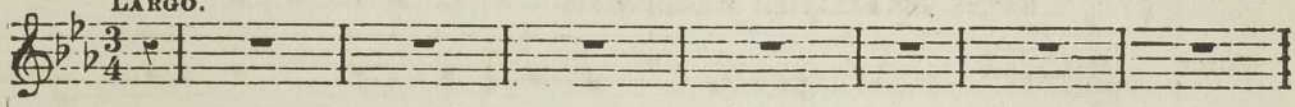
ACCOMP.




No. 40.

AIR.—“AH! WRETCHED ISRAEL!”

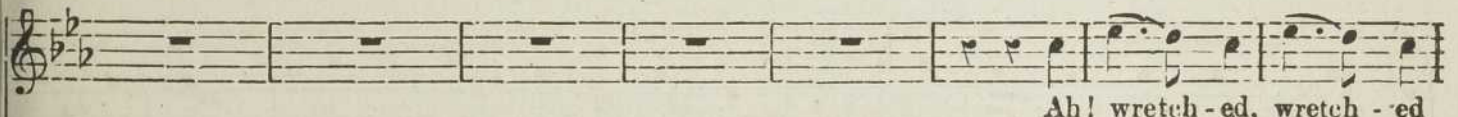
VOICE. *LARGO.*




ACCOMP. *LARGO.*



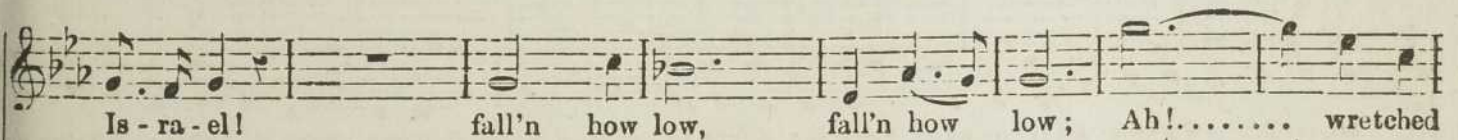

Violone Solo.





Ah! wretch-ed, wretch-ed




(Voice alone.)



Is-ra-el! fall'n how low, fall'n how low; Ah!..... wretched



Is-ra-el! Ah! wretched Is-ra-el! fall'n how low, fall'n how low,



From joy-ous transport, From joy-ous



transport to desponding woe. Wretched Is-ra-el! Wretch-ed! wretch-ed

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

No. 41.

CHORUS.—“AH! WRETCHED ISRAEL!”

TREBLE. CHORUS.

woe..... Ah! wretch-ed, wretch-ed Is-ra-el!

ALTO. CHORUS. *mf*

TENOR. (8ve lower.) CHORUS. *mf*

BASS. CHORUS. *mf*

ACCOMP. *p mf*

SVES.

fall'n how low, From joy - ous
 fall'n how low, From joy - ous transport, From joy - ous
 fall'n how low, From joy - ous transport, From joy - ous

8VES. 8VES.

transport to desponding woe. Wretched Is - ra - el! Wretched, wretch - ed, fall'n, fall'n From
 transport to desponding woe. Wretched Is - rael! Wretched, wretch - ed, fall'n, fall'n From
 transport to desponding woe. Wretched Is - rael! Wretched, wretch - ed, fall'n, fall'n From
 transport to desponding woe. Wretched Is - ra - el! Wretched, wretch - ed, fall n, fall'n From

joy - ous trans - port to de - spond - - ing woe. Wretched Is - ra - el! fall'n how
 joy - ous trans - port to de - spond - - ing woe. Wretched Is - ra - el! fall'n how
 joy - ous trans - port to de - spond - - ing woe. Wretched Is - ra - el! fall'n how

8VES.

low, From joy - ous transport to de - sponding woe; Wretched Is - ra - el! fall'n ho

low, From joy - ous transport to de - sponding woe; From joy - ous transport to de - spondin

low, From joy - ous transport to de - sponding woe:..... Wretched

low, From joy - ous transport to de - spondin

low, From joy - ous transport to desponding woe,.....

woe;..... wretched Is - ra - el! Ah! wretch - ed Is - ra - el!

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

woe;..... Wretched Is - ra - el! wretched Is - ra - el! fall'n how

fall'n how low, From joy - ous transport,

fall'n how low, From joy - ous transport,

fall'n how low, fall'n how low, From joy - ous transport,

low, fall'n how low, From joy - ous transport,

From joy - ous trans - port to de - spond - ing woe, fall'n how low,

From joy - ous trans - port to de - spond - ing woe, fall'n how low,

From joy - ous trans - port to de - spond - ing woe, fall'n how low

From joy - ous trans - port to de - spond - ing woe, fall'n how low,

ADAGIO.

From joy - ous transport to de - spond - ing, de - spond - ing woe.

ADAGIO.

From joy - ous transport to de - spond - ing, de - spond - ing woe.

ADAGIO.

From joy - ous transport to de - spond - ing, de - spond - ing woe.

ADAGIO.

From joy - ous transport to de - spond - ing, de - spond - ing woe.

ADAGIO.

8VES.

No. 42.

RECIT.—“BE COMFORTED.”

RECIT. SIMON.

VOICE. 

Be com - fort - ed; nor think these plagues are


ACCOMP. 

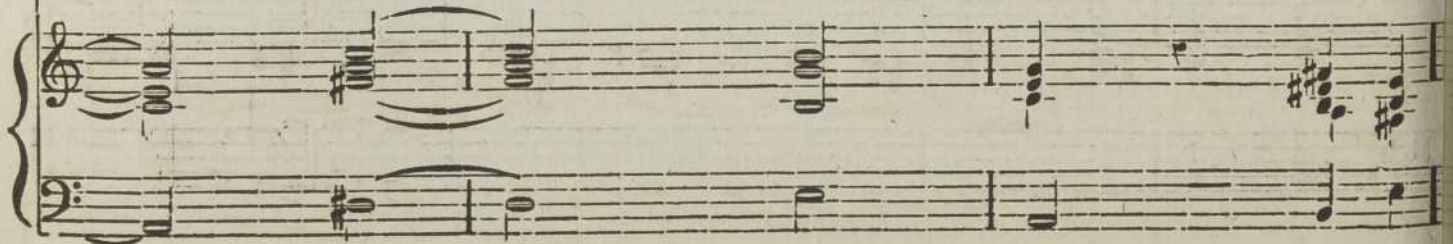
 sent for your destruction, but for chastisement! Heav'n oft in mer - cy pun - ish - eth,



 that sin may feel its own de - merits from within, And urge not ut - ter ru - in.



 Turn to God, And draw a blessing From his i - ron rod.



No. 43. AIR.—“THE LORD WORKETH WONDERS.”

ALLEGRO.

VOICE.

Empty voice staff with a treble clef and a common time signature.

ACCOMP.

Piano accompaniment for the first system, including treble and bass staves with musical notation and trills.

Empty bass staff with a bass clef.

The

Empty treble staff with a treble clef.

Voice alone.

Empty bass staff with a bass clef.

Empty bass staff with a bass clef.

Lord worketh won

ders,

The Lord worketh wen

Empty treble staff with a treble clef.

Empty bass staff with a bass clef.

Empty bass staff with a bass clef.

ders, His glo - ry to raise,

Empty treble staff with a treble clef.

Empty bass staff with a bass clef.

The Lord worketh won

This system contains the first line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'The Lord worketh won'. The piano accompaniment includes dynamic markings of *mf* and *p*, and a trill (*tr*) in the right hand.

ders, His glo - ry to raise,.... His glo - ry to raise,.....

This system contains the second line of music. The vocal line continues with the lyrics 'ders, His glo - ry to raise,.... His glo - ry to raise,.....'. The piano accompaniment includes a *cres.* (crescendo) marking.

His glo - - - - - ry, His glo

This system contains the third line of music. The vocal line has the lyrics 'His glo - - - - - ry, His glo'. The piano accompaniment includes a *p* (piano) marking.

ry to raise,..... His glo-ry to raise. The

This system contains the fourth line of music. The vocal line has the lyrics 'ry to raise,..... His glo-ry to raise. The'. The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano), and a trill (*tr*) in the right hand.

Lord worketh won ders, His

This system contains the fifth line of music. The vocal line has the lyrics 'Lord worketh won ders, His'. The piano accompaniment continues with the same accompaniment style as the previous systems.

glo - ry to raise,..... His glo - ry to raise,

The first system of music features three staves. The top staff is a bass line with lyrics 'glo - ry to raise,..... His glo - ry to raise,'. The middle staff is a treble staff with complex rhythmic accompaniment. The bottom staff is another bass line. A trill (tr) and forte (f) dynamic markings are present in the treble staff.

And still as He thun -

The second system continues the musical piece. It consists of three staves. The top staff has the lyrics 'And still as He thun -'. The middle staff is a treble staff with piano (p) dynamics. The bottom staff is a bass line.

ders, And still as He thun

The third system continues with three staves. The top staff has the lyrics 'ders, And still as He thun'. The middle staff is a treble staff with piano (p) dynamics. The bottom staff is a bass line.

ders, Is fear - ful in praise, Is fear - ful in praise, Is

The fourth system continues with three staves. The top staff has the lyrics 'ders, Is fear - ful in praise, Is fear - ful in praise, Is'. The middle staff is a treble staff with forte (f) dynamics. The bottom staff is a bass line.

fear - ful in praise, Is fear - ful in praise, Is fear - ful in praise. The Lord worketh won -

The fifth system concludes the page with three staves. The top staff has the lyrics 'fear - ful in praise, Is fear - ful in praise, Is fear - ful in praise. The Lord worketh won -'. The middle staff is a treble staff with piano (p) dynamics and trill (tr) markings. The bottom staff is a bass line.

ders, His glo - ry to raise, And still as He thun - ders, An

still as He thunders, Is fear - ful in praise, And still as He thunders, Is fear - ful in praise.

No. 44. RECIT.—“MY ARMS! AGAINST THIS GORGIAS WILL I GO.”

RECIT: JUDAS MACCABÆUS.

VOICE. My arms! A gainst this Gorgias will I go. The I - du - me - an gov - er - nor she

ACCOMP. *p*

know how vain, how in - ef - fec - tive his de - sign, While rage his lead - er, and Je - ho - vah mine.

No. 45.

AIR.—“SOUND AN ALARM!”

Allegro.

VOICE. Sound an a-larm, Sound an alarm, your sil-ver trumpets sound, And call the brave, and

Allegro.
(Voice alone.)

ACCOMP.

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

on-ly brave a-round. Sound an alarm, Your

tr 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,.....

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

Who listeth follow ; To the field a - gain. Justice with courage,

is a thou - sand men, is a thousand men, Justice with courage, Justice with

courage is a thousand men, is a thou - sand men, is a thou - sand men.

No. 45.
(Continued.)

AIR.—“SOUND AN ALARM!”

VOICE. ALLEGRO.
Sound an alarm!

ALLEGRO.
(Voice alone.) *ff*

ACCOMP.

Sound an alarm, your silver trumpets sound! And

(Voice alone.) *f* *p*

call the brave, and on - ly brave, and on - ly brave, a - round. Sound an alarm!

(Voice.) *f*

Your sil - ver trumpets sound, And

f *p* *f* *p*

tr *tr*

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

f

No. 46.

CHORUS.--"WE HEAR."

CANTO. CHORUS. We hear, we hear, we hear, w

ALTO. CHORUS. We hear, we hear, we hear, w

TENOR. (8ve lower.) CHORUS. We hear, we hear, we hear, w

BASS. CHORUS. We hear, we hear, we hear, w

ACCOMP.

hear. the pleasing dreadful call, the pleas - ing dreadful call; Ar

hear, the pleasing dreadful call, the pleas - ing dreadful call; Ar

hear, the pleasing dreadful call, the pleas - ing dreadful call; Ar

fol - low thee, And follow thee, And fol - low thee to conquest:

fol - low thee, And follow thee, And fol - low thee to conquest:

fol - low thee, And follow thee, And fol - low thee to conquest:

p *mez.* *cres.*

If to fall, If to fall, For laws, re - ligion,

p *mez.* *Cres.*

If to fall, If to fall, For laws, re - ligion,

p *mez.* *Cres.*

If to fall, If to fall, For laws, re - ligion.

p *mez.* *cres.*

f

lib-er - ty we fall! we fol - low thee, we fol - low thee, we fol - low thee, we

lib-er - ty we fall! we fol - low thee, we fol - low thee, we fol - low thee, we

lib-er - ty we fall! we fol - low thee, we fol - low thee, we fol - low thee, we

hear, we hear the pleasing dreadful call; And fol - low thee, and

hear, we hear the pleasing dreadful call; And fol - low thee, and

hear, we hear the pleasing dreadful call; And fol - low thee, and

fol - low thee to conquest; If to fall, For laws, re -

fol - low thee to conquest; If to fall, For laws, re -

fol - low thee to conquest; If to fall, For laws, re -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "fol - low thee to conquest; If to fall, For laws, re -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- ligious, for lib - er - ty we fall! for laws, re - lig - ion, for

- ligious, for lib - er - ty we fall! for laws, re - lig - ion, for

- ligious, for lib - er - ty we fall! for laws, re - lig - ion, for

The second system continues the vocal parts and piano accompaniment. The lyrics are: "- ligious, for lib - er - ty we fall! for laws, re - lig - ion, for". The piano accompaniment continues with similar rhythmic patterns.

lib - er - ty we fall.

lib - er - ty we fall.

lib - er - ty we fall.

The third system concludes the vocal parts and piano accompaniment. The lyrics are: "lib - er - ty we fall.". The piano accompaniment ends with a final chord.

No. 47. RECIT.—“ENOUGH: TO HEAVEN WE LEAVE THE REST.”

RECIT. SIMON.

VOICE.

E-nough: to Heav'n we leave the rest. Such gen'rous ar - dor fir - ing ev - 'ry

ACCOMP.

The first system of music consists of three staves. The top staff is the voice part, starting with a treble clef and a common time signature. The lyrics 'E-nough: to Heav'n we leave the rest. Such gen'rous ar - dor fir - ing ev - 'ry' are written below the notes. The middle and bottom staves are the accompaniment, with a grand staff (treble and bass clefs). The accompaniment begins with a piano dynamic marking 'p'.

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

The second system of music continues the piece. It features the same three-staff layout as the first system. The lyrics 'breast, We may di - vide our cares. The field be thine, O Ju - das; and the sanc - tua - ry' are written below the voice staff.

mine. For Si - on, ho - ly Si - on, seat of God, In ruinous heaps is by the heathen

The third system of music continues the piece. It features the same three-staff layout. The lyrics 'mine. For Si - on, ho - ly Si - on, seat of God, In ruinous heaps is by the heathen' are written below the voice staff.

trod. Such profa - na - tion calls for swift re - dress, If e'er in bat - tle Israel hopes success.

The fourth system of music concludes the piece on this page. It features the same three-staff layout. The lyrics 'trod. Such profa - na - tion calls for swift re - dress, If e'er in bat - tle Israel hopes success.' are written below the voice staff.

No. 48.

AIR.—“WITH PIOUS HEARTS.”

LARGHETTO.

VOICE.

ACCOMP.

mp

p

Cres.

p

Cres.

p

With pious hearts, and brave as pi-ous, O Si-on, we thy call at - -

- tend, With pious hearts, and brave as pi-ous, and brave as

pi-ous, O Si-on, we thy call at - tend, we thy call at - tend, Nor

dread the na-tions that de-fy us, Nor dread the na-tions that de-fy us,

The musical score is written for voice and piano accompaniment. It features a bass clef for the voice and a grand staff (treble and bass clefs) for the piano. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'LARGHETTO'. The score includes dynamic markings such as *mp*, *p*, and *Cres.* (Crescendo). Trills are indicated by 'tr' above notes. The lyrics are: 'With pious hearts, and brave as pi-ous, O Si-on, we thy call at - - - tend, With pious hearts, and brave as pi-ous, and brave as pi-ous, O Si-on, we thy call at - tend, we thy call at - tend, Nor dread the na-tions that de-fy us, Nor dread the na-tions that de-fy us,'.

God our de - fend - er, God our friend.

mf

Nor dread the na - tions that de - - - fy us, God our de - fend - er,

p

God our de - fend - er, God our friend. Nor dread the na - tions that de - - - fy us.

God our de - fend - er, God our de - fend - - er, God our friend.

f

No. 49.

RECIT.—“YE WORSHIPPERS OF GOD.”

RECIT. ISRAELITISH MAN.

VOICE.  Ye worshippers of God! Down, down with the pol - lu - ted altars, down!

ACCOMP. 

 Hurl Ju - pi - ter O - lympus from his throne, Nor rev - er - ence Bacchus with his i - vy crown. And



 i - vy-wreathed rod! Our fathers never knew him or his hated crew, Or knowing, scorn'd such idol



ISRAELITISH WOMAN.

 va - ni - ties. No more in Si - on let the virgin throng, Wild with de - lusion, pay their nightly



 song, To Ashtoreth, ye left the Queen of Heav'n; Hence to Phœnicia, be the goddess driv'n; Or be she, with her



 priests and pageants hurl'd To the re - motest corner of the world, Ne'er to delude us more with pious lies.



No. 50. AIR.—“WISE MEN FLATT’RING, MAY DECEIVE YOU.”

LARGHETTO.

TREBLE VOICE.

ACCOMP.

mf LARGHETTO.

p *mf*

Wise men . . .

flatt’ring, may de - - ceive you With their vain, mys - te - rious art, With their

vain, mys - te - rious art; Mag-ic . . . charms can ne’er re -

mp *p*

- lieve you, Nor can heal the... wound - ed heart. No! Mag - ic charms

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "- lieve you, Nor can heal the... wound - ed heart. No! Mag - ic charms". The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

can ne'er re - lieve you, Mag - ic..... charms can ne'er re - - lieve you, Nor can

The second system continues the vocal line and piano accompaniment. The vocal line includes trills (tr) over the words "Mag - ic" and "re - - lieve". The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal melody.

heal the... wound - ed heart, can - not heal the wound - - ed heart.

The third system shows the vocal line concluding with the lyrics "heal the... wound - ed heart, can - not heal the wound - - ed heart." The piano accompaniment provides a final harmonic setting for the phrase.

f

The fourth system is a piano solo section. It begins with a forte (*f*) dynamic marking. The piano part features a series of trills (tr) in the right hand over a steady eighth-note bass line, creating a rhythmic and melodic texture.

p *mf* FINE.

The fifth system concludes the piece. It starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section. The piano part continues with trills (tr) and ends with a final chord marked "FINE." in the right hand.

But true.... wis - - dom can.... re - lieve you, God - like wis - dom

from a - - bove, God - like wis - - dom from a - bove;....

This a - lone can ne'er de - - - ceive you, This a - - - lone can

ne'er de - ceive you, This a - lone.... all pains re - - move.

Dal Segno.

No. 51.

DUET.—“OH! NEVER BOW WE DOWN.”

1st TREBLE. *ANDANTE.*

2d TREBLE. *ANDANTE.*

ACCOMP. *mf ANDANTE.*

The first system of the score consists of three staves. The top two staves are for the vocal parts, labeled '1st TREBLE' and '2d TREBLE', both marked 'ANDANTE'. The bottom staff is for the piano accompaniment, labeled 'ACCOMP.', marked 'mf ANDANTE'. The key signature is one flat (B-flat) and the time signature is 3/4. The piano part begins with a series of chords and moving lines in both hands.

Oh! nev - er, never bow we down, Oh! never, nev - er bow we down To the rude stock or sculptur'd

The second system continues the vocal and piano parts. The vocal line for the first part begins with the lyrics 'Oh! nev - er, never bow we down, Oh! never, nev - er bow we down To the rude stock or sculptur'd'. The piano accompaniment continues with a steady accompaniment.

stone; never, never bow we down, Oh! never, never bow we down, To the rude stock or sculptur'd stone;

The third system continues the vocal and piano parts. The vocal line for the first part begins with the lyrics 'stone; never, never bow we down, Oh! never, never bow we down, To the rude stock or sculptur'd stone;'. The piano accompaniment continues with a steady accompaniment.

Oh! never, never bow we down, Oh! never, never bow we down To the rude stock or sculptur'd

The fourth system continues the vocal and piano parts. The vocal line for the first part begins with the lyrics 'Oh! never, never bow we down, Oh! never, never bow we down To the rude stock or sculptur'd'. The piano accompaniment continues with a steady accompaniment.

stone; never, never bow we down, Oh! nev-er, nev-er bow we down To the rude stock

Oh! nev-er bow we down, Oh! nev-er, nev-er
or sculptur'd stone; nev-er, nev-er bow we down, Oh! nev-er, nev-er

bow we down To the rude stock or sculptur'd stone; never, never bow we down,
bow we down To the rude stock or sculptur'd stone; never, never bow we

never, never bow we down, never, never bow we down, Oh! never, never bow we down To the rude
down, never, never bow we down, no, no, never, never bow we

stock, to the stock or sculptur'd stone: But

down to the stock or sculptur'd stone: But

mf *p*

ev - er wor - ship Is - ra - el's God, Ev - er o - be - dient to his aw - ful nod, Ev -

ev - er wor - ship Is - ra - el's God, Ev - er o - be - dient to his aw - ful nod, Ev -

- er o - be - dient to his aw - ful nod.

- er o - be - dient to his aw - ful nod.

Oh! nev - er, nev - er bow we down, never, never bow we

Oh! never, never bow we down, never, never bow we down, no,

down, Oh! nev - er, nev - er bow we down To the rude stock or sculptur'd stone; But

no, nev - er, nev - er bow we down To the rude stock or sculptur'd stone; But

ev - er wor - ship Is - rael's God, Ev - er o - bedient to his aw - ful nod.

ev - er wor - ship Is - rael's God, Ev - er o - bedient to his aw - ful nod.

No. 52.

CHORUS.—“WE NEVER WILL BOW DOWN.”

CHORUS. ANDANTE.

CANTO. We nev - er will bow down, We nev - er will bow down To the rude

CHORUS. ANDANTE.

ALTO. We nev - er, nev - er will bow down, We nev - er, nev - er will bow down To the rude

CHORUS. ANDANTE.

TENOR. (8ve lower.) We nev - er, nev - er will bow down, nev - er, To the rude

CHORUS. ANDANTE.

BASS. We nev - er, nev - er will bow down, We nev - er, nev - er will bow down To the rude

CHORUS. ANDANTE.

ACCOMP. *mf*

8VES.

stock or sculptur'd stone, To the rude stock or sculptur'd stone:
 stock or sculptur'd stone, To the rude stock or sculptur'd stone: We
 stock or sculptur'd stone, To the rude stock or sculptur'd stone: We

nev - er, nev - er will bow down, We nev - er, nev - er will bow down To the rude stock or sculptur'd
 nev - er will bow down, We nev - er will bow down To the rude stock or sculptur'd
 We nev - er will bow down, We nev - er, nev - er will bow down To the rude stock or sculptur'd

8VES.

stone, To the rude stock or sculptur'd stone: We nev - er, nev - er will bow down, We never, never
 stone, To the rude stock or sculptur'd stone:
 stone, To the rude stock or sculptur'd stone: We

We never will bow down, We never, never will bow
 will bow down To the rude stock or sculptur'd, sculptur'd stone :
 We never, never will bow down, We
 never, never will bow down To the rude stock or sculptur'd stone : We

8VES.

down, We nev - er bow To the rude stock or sculptur'd, sculptur'd stone :
 We nev - er bow To the rude stock or sculptur'd, sculptur'd stone :
 nev - er, nev - er will bow down, To the rude stock or sculptur'd, sculptur'd stone : We

We never, nev - er will bow down, We never, never will bow down. We never, never
 We never, nev - er will bow down, To the rude stock or sculptur'd stone :
 never, never will bow down To the rude stock or sculp - tur'd stone : We
 never, never will bow down, We never, never will bow down To the rude stock,

8VES.

will bow down To the rude stock or sculptur'd, sculptur'd stone: We never, never will bow
 To the rude stock or sculptur'd stone, We never, never will bow
 nev-er, nev-er will bow down To the rude stock, We nev-er, nev-er will bow down, We

down, We nev-er, nev-er will bow down, We nev-er, nev-er will bow down To the rude
 down, We nev-er will bow down, We nev-er, nev-er will bow down To the rude
 nev-er, nev-er will bow down, nev-er will bow down, We nev-er, nev-er will bow down To the rude

stock, We nev-er will bow down, We nev-er will bow down To the rude
 stock, We nev-er, nev-er will bow down, We nev-er, nev-er will bow down To the rude
 stock, We nev-er, nev-er will bow down, nev-er, To the rude
 We nev-er, nev-er will bow down, We nev-er, nev-er will bow down To the rude

stock or sculptur'd stone, To the rude stock or sculptur'd stone:
 stock or sculptur'd stone, To the rude stock or sculptur'd stone:
 stock or sculptur'd stone, To the rude stock or sculptur'd stone:

A TEMPO GIUSTO.

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

A TEMPO GIUSTO.

We wor-ship God, and God a-lone, and God a-lone. We worship God, We

A TEMPO GIUSTO.

We worship God, We
 God, and God a-lone, and God a-lone.
 wor ship God, and God a-lone, We
 We wor-ship

wor - ship God a - lone, We wor -

We worship God, and God a - lone. We

wor - ship God, We wor - ship God a - lone, We

God, and God a - lone, and God a - lone.

- ship God, We wor - ship God, and God a -

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

wor - ship God, and God a - lone.

We worship God, we wor -

8VES.

- lone, and God a - lone, We wor -

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

We wor - ship

- ship God a - lone.

ship God a - lone.

God, We wor - ship

We wor - - ship God, and God a -

Ped. 8ves.

lone.

We worship God, We wor

God, We worship God, We wor

lone. We

Ped. 8ves.

We worship God, We wor - ship God, and God a -

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

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

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

8ves.

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

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

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

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

8VES.

- lone. We worship God, We wor - ship God,.....

- lone. We worship God, We wor - ship

- lone. We worship God, we wor - ship

- lone. We worship God, We wor - ship

8VES.

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

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

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

PART THIRD.

No. 53.

AIR.—“FATHER OF HEAVEN.”

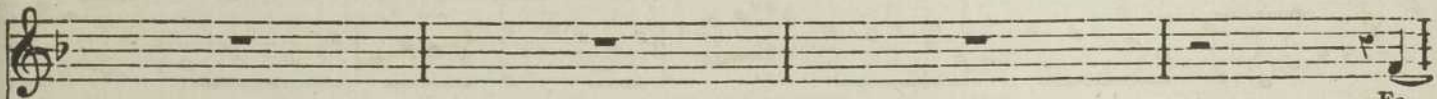
ANDANTE LARGHETTO.

VOICE.



ANDANTE LARGHETTO.

ACCOMP.



Fa -

Voice
alone.

- - ther of Heav'n! Fa - ther of Heav'n! from thy e - ter-nal throne, from

thy e - ter - nal throne, Look with an eye of bless - - ing down;

While we pre - pare..... with ho - ly rites To solem - nize..... the Feast of

Lights. Fa - - ther of Heav'n! from thy e - ter - nal throne,

mf *p*

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

Voice alone.

..... with ho - ly rites To sol - em - nize..... The Feast of Lights, the Feast of

Lights, To sol - emnize..... the Feast of Lights,

While we prepare, with ho - - ly rites, To solemn - ize..... the Feast of Lights.

And thus our

(Voice alone.)

grate - ful hearts em - ploy; And in thy praise This al - tar raise,

p *Cres.* *p* *Cres.* *p* *Cres.*

With car - ols of triumphant joy, This al - tar raise, With car - ols of tri - umphant

p *Cres.* *p*

joy,..... With carols of tri - um - phant joy. Fa - ther of Heav'n!

(Voice alone.)

from thy e - ternal throne, from thy e - ter - nal throne,

Look with an eye of bless-ing down; While we pre - pare

(Voice alone.)

..... with ho - ly rites To sol - em - nize..... the Feast of Lights, the Feast of

Lights, To sol - em - nize..... the Feast of Lights.

tr

mf

No. 54.

RECIT.—“SEE, SEE, YON FLAMES.”

RECIT: ISRAELITISH MAN.

VOICE. See, see, yon flames that from the al - tar broke, In spi - ry streams pur -

ACCOMP. *p*

A tempo. sue the trail - ing smoke; *Recit.* The fra - grant in - cense mounts the yield - ing air, *A tempo.*

A tempo. *Recit.* *A tempo.*

Recit. Sure pre - sage that the Lord hath heard our prayer.

Recit.

No. 55.

RECIT.—“O GRANT IT, HEAVEN.”

RECIT: ISRAELITISH WOMAN.

VOICE. O grant it, Heav'n. that our long woes may cease, And Judah's daughters taste the calm of peace;

ACCOMP. *p*

Sons, brothers, husbands, to be - wail no more, Tortur'd at home, or havock'd in the war.

No. 56. AIR.—“SO SHALL THE LUTE AND HARP AWAKE.”

Allegro.

VOICE.

ACCOMP.

mf

So shall the lute and harp awake, And

p

sprightly voice sweet descant run, So shall the lute awake, So

mf *p*

shall the harp a - wake, So shall the lute and harp awake, And sprightly voice sweet des-cant run, And

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, marked with a fermata. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- - - - - ly voice sweet des - cant run,.... And

mf *p*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'And'. The piano accompaniment includes dynamic markings of *mf* and *p*.

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

mf

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over the phrase 'ly voice....'. The piano accompaniment includes a dynamic marking of *mf*.

Se-

p

The fourth system shows the vocal line and piano accompaniment. The vocal line has a fermata over the word 'Se-'. The piano accompaniment includes a dynamic marking of *p*.

- raph - ic mel - o - dy, to make, In the pure strains of Jes - se's Son, So-

p

The fifth system shows the vocal line and piano accompaniment. The vocal line has a fermata over the phrase 'In the pure strains of'. The piano accompaniment includes a dynamic marking of *p*.

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

Legato.

..... In the pure strains of

Jes - se's Son. Se-

f *p*

- raphic mel - o - dy to make, In the pure strains of

p

Jesse's Son, In the pure strains,..... In

the pure strains of Jes - se's Son.

mf

So shall the lute awake, So shall the harp awake, So

p

shall the lute and harp a - wake, And sprightly voice sweet des - cant run, And spright - ly voice sweet

des - cant run, And spright

- ly voice sweet des - cant run, . . . Se-

mf *p*

- raph - ic mel - o - dy to make, In the pure strains of Jes - se's Son, Se - raph

p

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

..... In the pure strains of Jes - se's Son, Se - raph

p

Adagio.
- - ic mel - o - dy to make, In the pure strains of Jes - se's Son.

Adagio. *Tempo 1mo.* *f*

f

No. 57.

RECIT.—“FROM CAPHARSALAMA.”

RECIT. ISRAELITISH MESSENGER.

VOICE.

From Ca-phar-sa-la-ma, on ea-gle wings I fly, With ti-dings of im-pet-u-ous

RECIT:

ACCOMP.

p

8ves.

joy! Come Ly-si-as, with his host ar-ray'd In coat of mail; their mas-sy

shields Of gold and brass flash'd lightning o'er the fields; While the huge tow'r-back'd El-e-phant dis-

- play'd A hor-rid front: but Ju-das, un-dis-may'd, Met, fough, and

van-quist'd all the rage-ful train, Yet more; Ni - ca - nor

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "van-quist'd all the rage-ful train, Yet more; Ni - ca - nor". The piano accompaniment consists of chords and single notes in both hands.

ies with thousands slain; The blasphemous Ni - ca - nor, who de - fied the liv - ing God, and

The second system continues the vocal line and piano accompaniment. The lyrics are: "ies with thousands slain; The blasphemous Ni - ca - nor, who de - fied the liv - ing God, and". The musical notation follows the same format as the first system.

in his wan-ton pride A public mon-u-ment or-dain'd Of vic-to-ries yet un-gain'd.

The third system continues the vocal line and piano accompaniment. The lyrics are: "in his wan-ton pride A public mon-u-ment or-dain'd Of vic-to-ries yet un-gain'd.". The musical notation follows the same format as the previous systems.

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

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "But lo! The con-quer-or comes : and on his spear, To dis - si - pate all fear, He". The musical notation follows the same format as the previous systems.

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

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "bears the vaunter's head and hand, That threaten'd des - o - la - tion to the land.". The musical notation follows the same format as the previous systems.

No. 58. CHORUS.—"SEE, THE CONQU'RING HERO COMES."

JOSHUA.

CHORUS OF YOUTHS.*

1st TREBLE

See the conqu'ring he - ro comes, Sound ... the trumpets, beat ... the drums.

2^d TREBLE

See the conqu'ring he - ro comes, Sound ... the trumpets, beat ... the drums.

ALTO

See the conqu'ring he - ro comes, Sound ... the trumpets, beat ... the drums.

mp

Solo Horns.

mf

Sports pre-pare, ... the lau - rel bring, Songs ... of triumph to ... him sing.

Sports pre-pare, ... the lau - rel bring, Songs .. of triumph to ... him sing.

Sports pre-pare, ... the lau - rel bring, Songs ... of triumph to ... him sing.

mp

Sports pre - pare, the lau - - rel bring, Songs ... of triumph to ... him sing

Sports pre - pare, the lau - - rel bring, Songs ... of triumph to ... him sing.

Sports pre-pare, the lau - - rel bring, Songs ... of triumph to ... him sing.

mf

LUET, OR, CHORUS OF WOMEN.

SOPRANO 1^{mo}

See the God-like youth... ad-vance, breathe the flutes, and lead the dance;

SOPRANO 2^{do}

See the God-like youth... ad-vance, breathe.. the flutes, and lead the dance

Flutes. *P*

Myr - - tle wreaths and ro - - ses twine, To deck.... the he - ro's brow.... di-vine;

Myr - - tle wreaths and ro - - ses twine, To deck.... the he - ro's brow.... di-vine;

Myr - tle wreaths and ro - ses twine, To deck.... the he-ro's brow.... di-vine.

Myr - tle wreaths and ro - ses twine, To deck.... the he-ro's brow.... di-vine.

Go on to Chorus.

TABLE
f See the conqu'ring he - ro comes, Sound ... the trumpets, beat the drums.
ALTO

f See the conqu'ring he - ro comes, Sound the trumpets, beat the drums.
TENOR—8vo lower

f See the conqu'ring he - ro comes, Sound the trumpets, beat the drums.
BASS

f See the conqu'ring he - ro comes, Sound ... the trumpets, beat ... the drums.

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

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

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

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

See the conqu'ring he - ro comes, Sound ... the trumpets beat the drums.

See the conqu'ring he - ro comes, Sound the trumpets beat the drums.

See the conqu'ring he - ro comes, Sound the trumpets beat the drums.

See the conqu'ring he - ro comes, Sound ... the trumpets beat. ... the drums.

No. 59.

MARCH.

ALLEGRO.

ALLEGRO.

No. 60.

SOLO AND CHORUS.—“SING UNTO GOD.”

CANTO. ALLEGRO.

ALTO. ALLEGRO.

TENOR. ALLEGRO.
Sve. lower.

BASS. ALLEGRO.

ACCOMP. ALLEGRO.
8ves.

SOLO.

Sing un-to God, and high affections raise, To

crowns this conquest with unmeas - ur'd praise, with un-

meas - ur'd praise.

SOLO.
Sing un - to God, and high affections raise, To crown this conquest with

This system contains the first vocal line with the lyrics "meas - ur'd praise." and the start of a solo section. The solo lyrics are "Sing un - to God, and high affections raise, To crown this conquest with". The piano accompaniment is shown in grand staff notation.

unmeas - ur'd praise, with un - meas-ur'd praise,

This system continues the solo section. The lyrics are "unmeas - ur'd praise, with un - meas-ur'd praise,". The piano accompaniment continues in grand staff notation.

CHORUS.
Sing un - to God, and high af - fec-tions raise, To crown this con-quest with
Sing un - to God, and high af - fec-tions raise, To crown... this con-quest with
Sing un - to God, and high af - fec-tions raise, To crown this con-quest with

CHORUS.

This system contains the chorus section. It features three vocal parts and piano accompaniment. The lyrics are "Sing un - to God, and high af - fec-tions raise, To crown this con-quest with". The piano accompaniment is marked with a forte (ff) dynamic.

un - meas - ur'd praise,.... with un - meas - ur'd, with un - meas - ur'd praise,.....
 un - meas - ur'd praise,..... with un - meas - ur'd, with un - meas - ur'd praise,.....
 un - meas - ur'd praise, with un - meas - ur'd, with un - meas - ur'd praise, with
 un - meas - ur'd praise,..... with

8ves.

Sing un - to God, and
 To crown,.....
 un - meas - ur'd praise,..... To crown,..... To
 un - meas - ur'd praise, with un - meas - ur'd praise,

high af - fec-tions raise, To crown this con-quest with un - meas - ur'd praise,.....
 To crown,.... To crown this con-quest, To crown..... this con-quest with
 crown this con-quest, To crown..... this con-quest, this

with un - meas - ur'd praise, Sing un - to God,
 un-meas-ur'd praise, To crown this conquest with unmeas - ur'd praise, - Sing un-to God,
 conquest, To crown - this conquest with unmeasur'd praise, - Sing un-to God,
 O! Sing, Sing un-to God,

Fed. 8ves.

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

To crown, To crown, To crown, To
 high af fections raise, To crown this conquest, To
 high af-fections raise, To crown this conquest, to crown this conquest,
 To crown this conqu st, to crown this conquest with un-meas - ur'd praise.

Bves.

crown this conquest with un-meas-ur'd praise,
 crown, To crown this conquest with un-meas-ur'd praise, To crown,
 To crown, To crown, To crown this conquest with un-meas-ur'd praise,
 To crown - this conquest with un-meas-ur'd, with un-meas-ur'd praise, To

8ves.

To crown this conquest, this conquest, with unmeasur'd praise.
 To crown, To crown this conquest, this conquest, with unmeasur'd praise.
 To crown, To crown this conquest, this conquest, with unmeasur'd praise
 crown, To crown, To crown, To crown this conquest, this conquest, with unmeasur'd praise.

8ves. 8ves.

Sing un-to God, Sing un-to God, and high af-fec-tions raise, and high af-fec-tions raise, To crown
 Sing un-to God, Sing un-to God, and high af-fec-tions raise, and high af-fec-tions raise. To
 Sing un-to God, Sing un-to God, and high af-fec-tions raise, and high af-fec-tions raise, To

Ped. Fed

To crown, To crown, To crown this con-quest with un-meas-ur'd praise,.....

crown, To crown, To crown this con-quest with un-meas - ur'd praise,.....

crown, To crown, To crown this conquest with un-meas-ur'd praise,.....

crown, To crown, To crown this con-quest with un-meas - ur'd praise,.....

To crown.....

To crown.....

with un-measur'd praise, To crown.....

with un-measur'd praise, To crown.....

8ves.

this conquest with un-meas - ur'd praise.

this conquest with un-meas - - ur'd praise

this conquest with..... un-meas - - ur'd praise.

this conquest with..... un-meas - - ur'd praise.

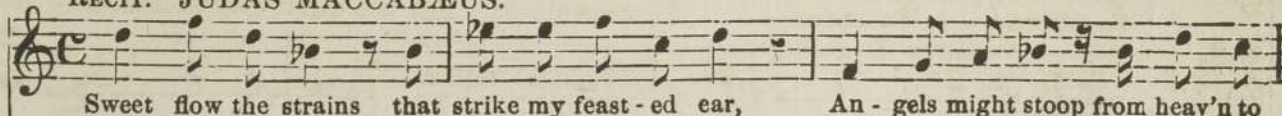
Ped.

No. 61.

RECIT.—“SWEET FLOW THE STRAINS.”

RECIT. JUDAS MACCABÆUS.

VOICE.



Sweet flow the strains that strike my feast-ed ear, An-gels might stoop from heav'n to

RECIT.

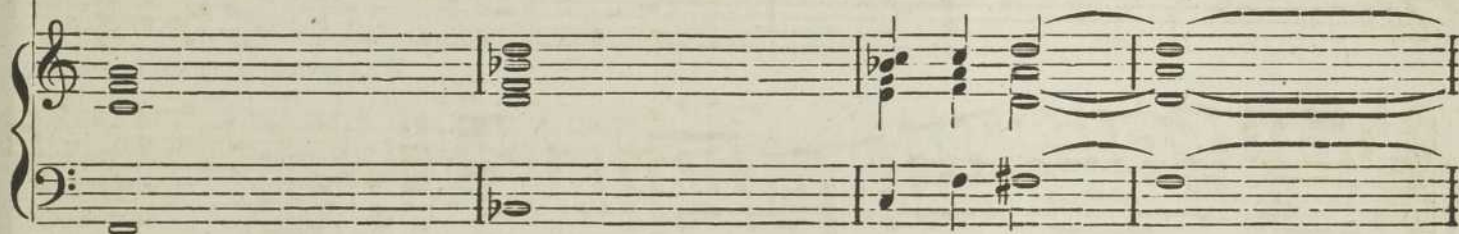
ACCOMP.



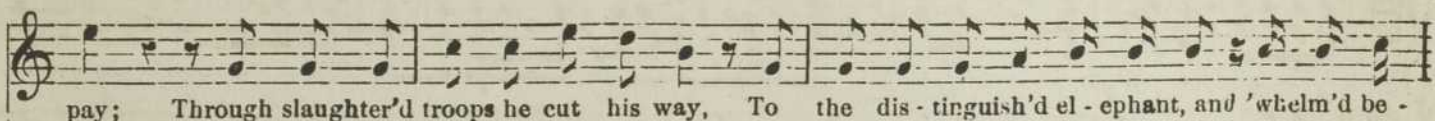
8ves.



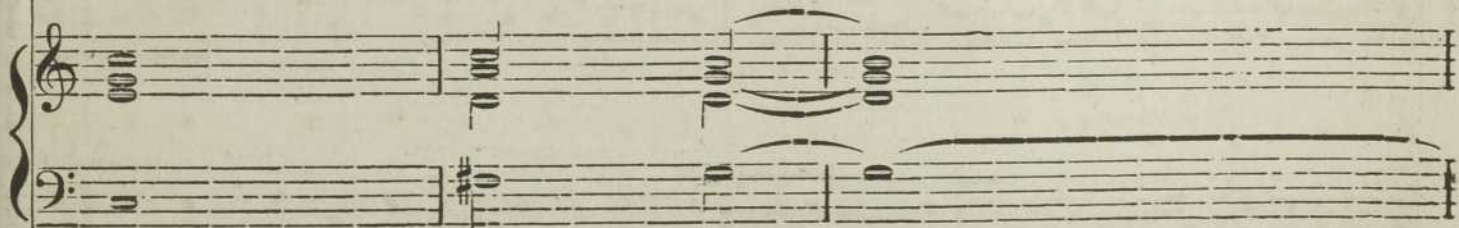
hear The come-ly song we sing, To Israel's Lord and King. But pause a-while; due



ob-sequies pre-pare To those who bravely fell in war: To E-le-a-zar special tribute



pay; Through slaughter'd troops he cut his way, To the dis-tinguish'd el-ephant, and 'whelm'd be-



-neath The deep-stabb'd mon-ster, Tri-umph'd in a glo-ri-ous death.



No. 62. AIR.—“ WITH HONOUR LET DESERT BE CROWN'D. ”

ANDANTE LARGHETTO.

VOICE.

ACCOMP.

mf

JUDAS MACCABÆUS.

With honour let desert be crown'd:

(Voice.)

mf

The trumpet ne'er in vain shall sound, The trumpet ne'er in vain shall sound, The

p *mf* *p*

Solo trumpet.

trumpet ne'er in vain shall sound,..... With honour let de-sert be crown'd,

..... With honour let de - sert be crown'd: The

Solo.

trumpet ne'er in vain shall sound, The trumpet ne'er in vain shall sound;

mf

But all at - tentive to alarms, But all at - - ten - tive to alarms, The

p

willing nations fly to arms, to arms, to arms, And conquering or conquer'd, And conquering or conquer'd, claim

..... the prize, And con - quering or con - - quer'd, claim the prize,

mf

Of hap - py earth, or far more happy skies.

p *mf*

And conquering or conquer'd, claim, ... and claim the prize, Of

p

hap - - - py earth, or far more hap-py skies, and claim the prize of

hap - - - py earth, or far more hap - - - py skies.

No. 63.

RECIT.—“PEACE TO MY COUNTRYMEN.”

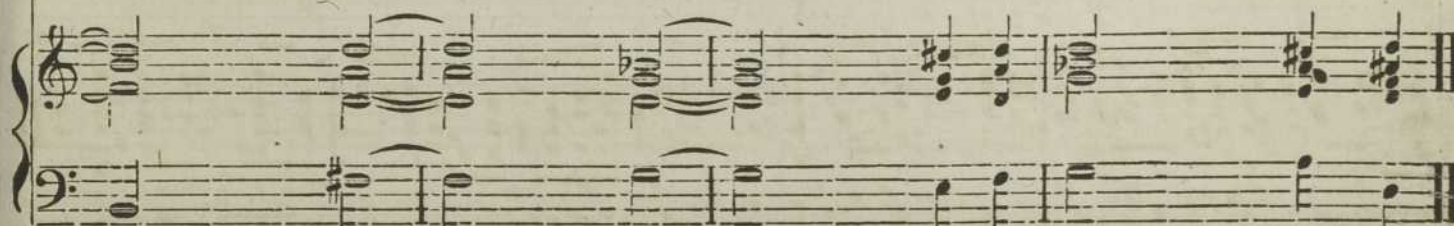
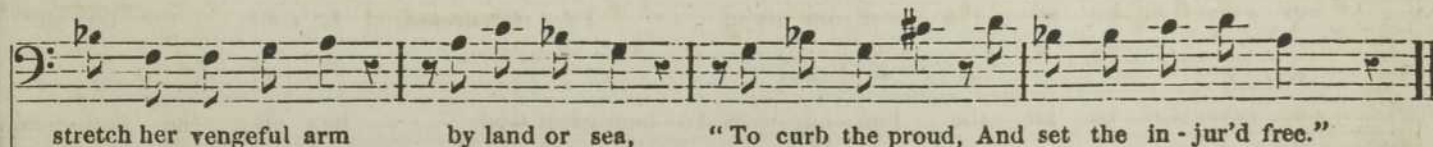
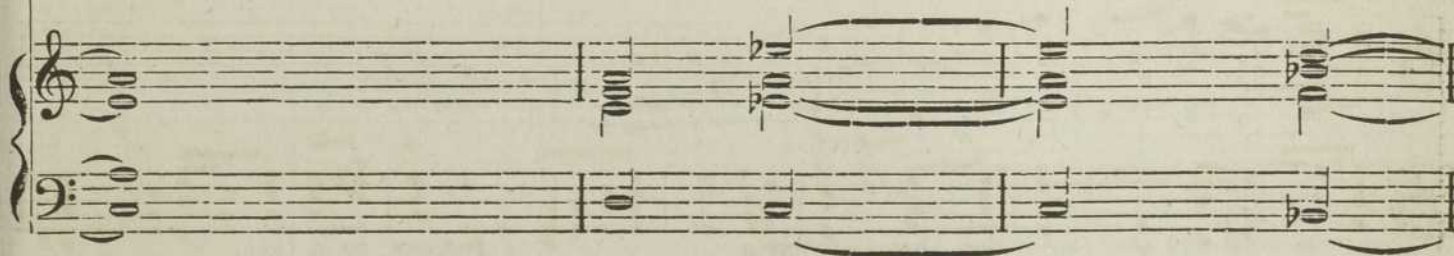
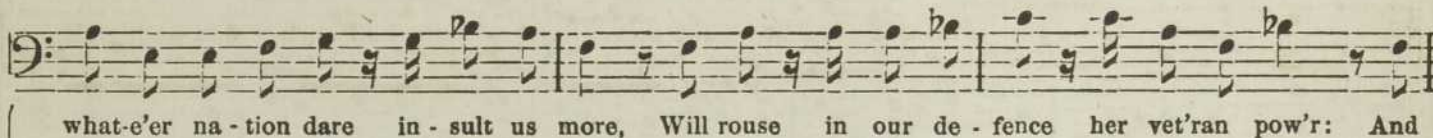
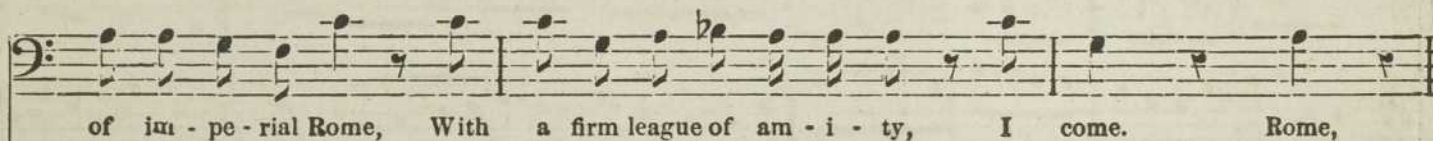
EUPOLI/MUS.

VOICE.



RECIT.

ACCOMP.



No. 64.

CHORUS.—“TO OUR GREAT GOD.”

CANTO. *f* To our great God be all the hon - - - - - our giv'n, all.... the honour

ALTO. To our great God be all the

TENOR. (Sve lower.) To our great God be

BASS. *f* To our great God be all the hon - - - - - our giv'n.

ACCOMP. *f*

giv'n, To our great God be all, be all..... the hon - our giv'n, To

hon - - - - - our giv'n, To our great God be all..... the hon - our giv'n, To

all the hon - - - - - our giv'n, To our great God be all..... the hon - our giv'n, To

To our great God be all the hon - - - - - our, all the hon - our giv'n,

Sves.

our great God be all the hon - our giv'n, To our great God be

our great God be all the hon - our giv'n, To our great God be all the hon - our

our great God be all the hon - our giv'n, To our great God be all the hon - our

To our great

all the hon - our giv'n, To our great God be all the hon - our, all the hon - our
 all the hon - our giv'n, To our great God be all the hon - our giv'n, be all the hon - our
 all the hon - our giv'n, To our great God be all the hon - our, all the hon - our
 God, To our great God be all the hon - our giv'n, be all the hon - our

giv'n, To our Great God be all the hon - our, all
 giv'n, To our great God be
 giv'n, To our great God be all the hon - our giv'n, be all, be
 giv'n, To our great God be all, be

..... the hon - our giv'n, The grate -
 all the hon - our giv'n, That grate - ful hearts can send..... from earth..... to heav'n, That
 all the hon - our giv'n, That grate - ful hearts can send, can
 all the hon - our giv'n,

ful hearts can send..... from earth..... to heav'n, That grate - ful hearts.... can send....

grate - ful hearts can send..... from earth to heav'n, from earth to heav'n, That

send from earth to heav'n, from earth..... to heav'n, from earth to heav'n, That

That grate - - ful hearts can send from earth to heav'n, That

.... from earth to heav'n, from earth to heav'n, That grate - - ful hearts can send..... from

grate - - ful hearts can send to heav'n, That grate - ful hearts can send ... from

grate - ful hearts can send to heav'n, That grate - ful hearts can send..... from

grate - ful hearts can send to heav'n, That grate - ful hearts can send..... from

earth to heav'n, That grate - ful hearts can send from earth to heav'n, To our great

earth to heav'n, That grate - - ful hearts can send from earth to heav'n, To

earth.... to heav'n,..... That grate - - ful hearts can send from earth to heav'n, To

earth.... to heav'n,..... That grate - - ful hearts.... can send from earth to heav'n,

8ves.

God be hon-our giv'n, To our great God be all,..... be all the hon-our giv'n, That
 our great God be all the hon-our giv'n, To our great God be all the hon-our giv'n, That
 our great God be all the hon-our giv'n, To our great God be all the hon-our giv'n, That
 To our great God be all, be all..... the hon-our giv'n, That

Fed. *8ves.* *8ves.*

grate - - ful hearts can send from earth to heav'n, That grate - - ful hearts can send..... from
 grate - - ful hearts can send from earth to heav'n, That grate - ful hearts can send..... from
 grate - - ful hearts can send from earth to heav'n, That grate - ful hearts can send..... from

8ves.

earth..... to heav'n, can send from earth to heav'n.
 earth to heav'n, can send from earth to heav'n.
 earth..... to heav'n, can send from earth to heav'n.

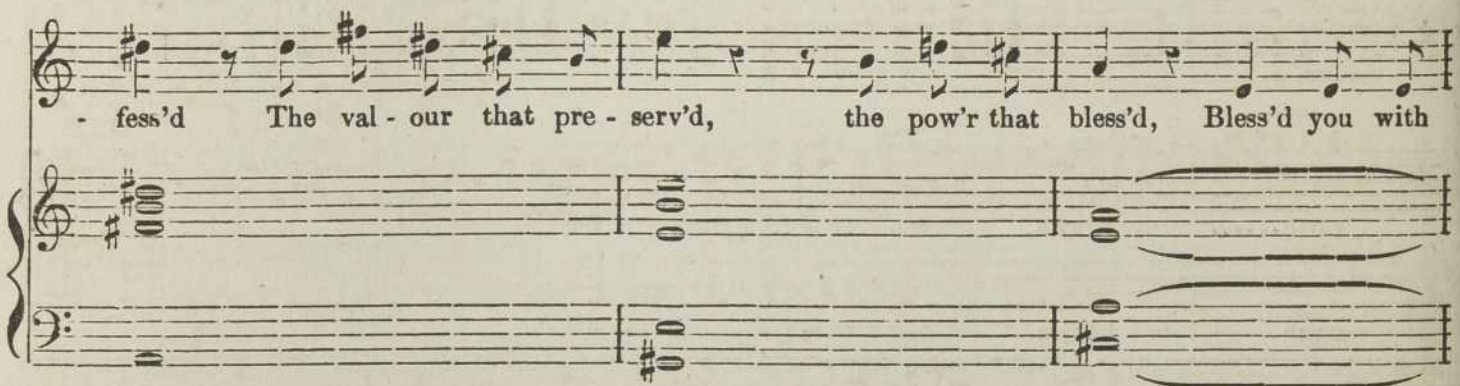
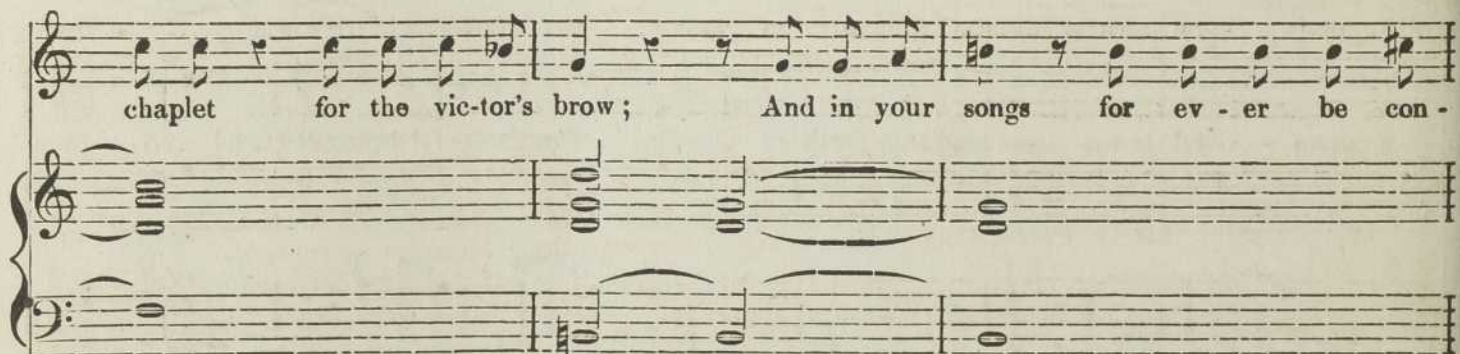
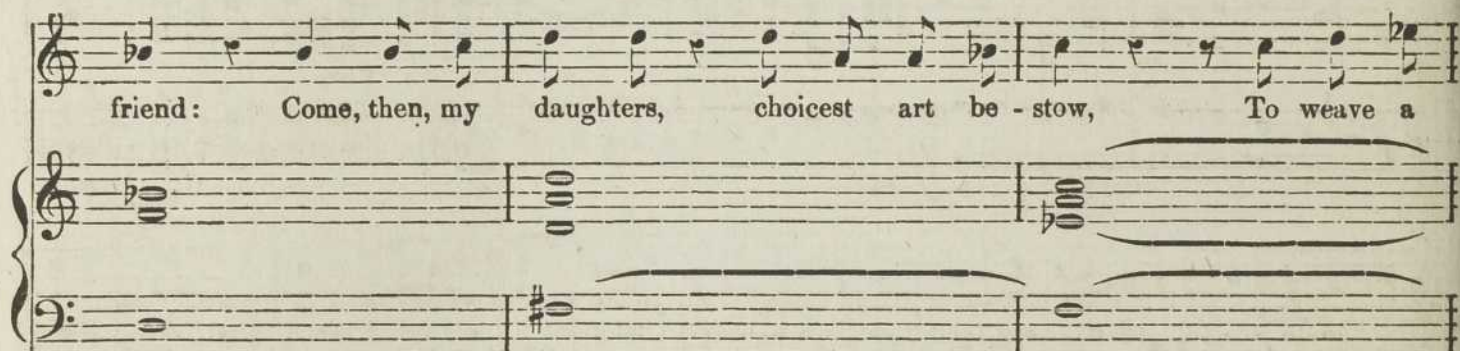
No. 65. RECIT.—“AGAIN TO EARTH LET GRATITUDE DESCEND.”

ISRAELITISH WOMAN.

VOICE.



ACCOMP.



No. 66.

DUET.—“O LOVELY PEACE!”*

Allegro.

1st VOICE.

2nd VOICE.

ACCOMP.

mp

O lovely Peace, with Plenty crown'd,

(Flute.)

p

O lovely, lovely Peace, Come, spread thy blessings, thy blessings all around :

O lovely Peace, with

Plenty crown'd. O love-ly, love-ly Peace, Come, spread thy blessings, thy blessings all around ;

* In Handel's Score there is no direction for the kind of voices that are to sing this Duet ; but it is generally performed by two Treble voices.

O love-ly, lovely Peace, O..... love-ly Peace, O lovely, lovely Peace,
 O..... O lovely, lovely Peace, O..... lovely Peace,

mf

Let fleecy flocks the hills a - dorn..... And valleys smile with wa - vy corn,
 Let fleecy flocks the hills a - dorn..... And valleys smile with wa - vy corn,

p *mf*

Let flee-cy flocks the hills adorn, And valleys smile
 And valleys smile with wa - vy corn, And valleys smile

tr *p*

.....with wavy corn, And smile..... with wa - vy corn, with
with wavy corn, And smile.....

wa - vy corn, with wa - vy corn, with wa - vy
 with wa - vy corn, with wa - vy corn, with wa - vy corn,

corn, Let flee-cy flocks the hills a - dorn, the
 with wa - vy corn, Let flee-cy flocks the hills adorn, the

Adagio. tr hills.... a - dorn, And smile..... with wa - vy corn.
Adagio. tr hills.... a - dorn, And smile with wa - vy corn.
Adagio. (Voices alone.) *mf* *p* *Tem. 1mo.*

mf **FINE.**

Let the shrill trum - pet cease, nor
 Let the shrill trum - pet cease,

p

oth - er sound, But Nature's song - - sters wake..... the
 Nor oth - er sound,

cheer - ful morn, nor oth - er sound, nor oth - er sound,
 But Nature's song - sters wake..... the cheer - ful

wake the cheer - ful morn, But Na - ture's songsters wake the
 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 Nature's song - sters, Nature's
But Nature's song - sters, Nature's

song - sters wake the cheer - ful morn, But Nature's songsters wake the
song - sters wake the cheer - ful morn, But Nature's

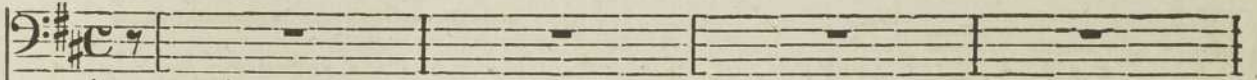
cheer - ful, wake the cheer - ful morn. *Da Capo.*
songsters wake the cheer - ful, wake the cheer - ful morn.
Da Capo.

No. 67.

AIR.—“REJOICE, O JUDAH!”

ANDANTE ALLEGRO.

VOICE.



A single staff of music in bass clef with a key signature of one sharp (F#) and a common time signature (C). The staff contains four measures of whole rests.

ANDANTE ALLEGRO.

ACCOMP.



Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both have a key signature of one sharp (F#) and a common time signature (C). The music begins with a forte dynamic marking 'f'. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.



Two staves of piano accompaniment, continuing the piece. The notation is consistent with the first system, showing the continuation of the rhythmic accompaniment in both hands.



Two staves of piano accompaniment, continuing the piece. The notation is consistent with the previous systems, showing the continuation of the rhythmic accompaniment in both hands.



Two staves of piano accompaniment, concluding the piece. The right hand ends with a piano dynamic marking 'p'. The word "Re" is written below the final note of the right hand. The left hand continues with a few final notes.

- joice, O Ju-dah, and in songs di-vine, With Cher-u - bim and Ser - a - phim, har-mo - nious join. Re -

- joice, O Ju - dah, Re - joice,..... Re - joice,..... O

p

Ju - dah, Re - joice, 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, O Ju - dah, Re - joice, O Ju - dah, Re -

mf *p*

- joice,..... Re - joice,..... With Cher - u - bim and Ser - a - phim,

har - mo - nious join, in

songs di - - - - vine, With Cher - u - bim and Ser - a - phim, har -

- mo - nious, har - mo - nious join.

Go on to Chorus.

No. 68.

CHORUS.—“HALLELUJAH, AMEN.”

CHORUS. ALLEGRO.

CANTO.

CHORUS. ALLEGRO.

ALTO.

Hal - le - lu - jah, Amen,

CHORUS. ALLEGRO.

TENOR.
(Sve lower.)

Hal - le - lu - jah, Amen,

CHORUS. ALLEGRO.

BASS.

Hal - le - lu - jah, Amen, Amen, Halle - lujah, A - men.

CHORUS. ALLEGRO.

ACCOMP.

8VES.

Hal - le - lu - jah, Amen, A - men, Hal - le - lu - jah, A -

Amen, Hal - le - lu - jah, A - men, Hal - le - lu - jah,..... Hal - le - lu - jah, Hal - le -

Amen, Hal - le - lu - jah, A - men, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

Hal - le - lu - jah, Amen, Amen, Hal - le - lu - jah, Hal -

8VES.

men, A - - men, A - - men, Hal - le - lu - jah, Hal - le - lu - jah, Hal -
 lu - jah, Hal - le - lu - jah, ... Hal - le - lu - jah, Hal - le - lu - jah, Amen,
 - jah, Hal - le - lu - jah, Hal - le - lu - jah, ... Hal - le - lu - jah,
 - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Amen,

8VES.

le - lu - jah, Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -
 Amen, Hal - le - lu - jah, A - men.
 Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -
 Amen, Hal - le - lu - jah, A - men.

8VES.

- men, O Ju - dah, re - joice, re - joice, Re - joice, O
 O Ju - dah, re - joice, re - joice, re - joice, Re - joice, O
 - men. O Ju - dah, re - joice, re - joice, Re - joice, O

Ju - dah, In songs di - vine, With Cherubim and Ser - a - phim har - mo - - nious

Ju - dah, in songs di - vine, With Cherubim and Ser - a - phim har - mo - - nious

Ju - dah, in songs di - vine, With Cherubim and Ser - a - phim har - mo - - nious

join, With Cher - u - bim and Ser - a - phim har - mo - - nious join, Hal - le - lu - jah, Amen,

join, With Cher - u - bim and Ser - a - phim har - mo - - nious join, har - mo - nious

join, With Cher - u - bim and Ser - a - phim har - mo - - nious join, Hal - le - lu - jah, Amen,

With Cher - u - bim and Ser - a - phim har - mo - - nious join, har - mo - -

8VES. *Ped.*

Amen, Hal - le - lu - jah, A - men, and in songs di -

join. Hal - le - lu - jah, and in songs di -

Amen, Hal - le - lu - jah, A - men, and in songs di -

nious join, and in songs di -

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,

8VES.

Amen, Hal - le - lu - jah, Amen. Amen.
 Amen, Hal - le - lu - jah, Amen. Amen.
 Amen, Hal - le - lu - jah, Amen. Amen.

ADAGIO.
 A - men, ADAGIO. Hal - le - lu - jah, A - - - - men.
 A - men, ADAGIO. Hal - le - lu - jah, A - - - - men.
 A - men, ADAGIO. Hal - le - lu - jah, A - - - - men.

ADAGIO.

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