

Judas Maccabæus.

COMPOSED BY

G. F. HANDEL,

Arranged for the

ORGAN OR PIANO FORTE,

by
Dr. John Clarke,

OF CAMBRIDGE.



Burney del.

*Come, ever smiling Liberty,
And with thee bring thy jocund train.*

Loose Taylor sculp.

Ent. Sta. Hall.

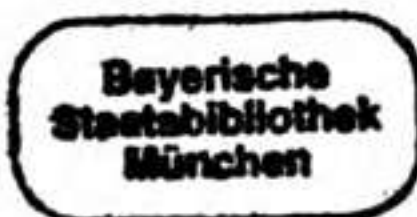
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HANDEL'S

JUDAS MACCABEUS.

THIS Oratorio was written by the learned and Rev. Dr. Thomas Morell, at the request of Handel himself, and by the recommendation of Frederick, Prince of Wales, the father of George III. The plan of it was designed as a compliment to the Prince's brother, the Duke of Cumberland, on his returning victorious from Scotland, after the decisive battle of Culloden, on the 16th of April, 1746; and when it was published (under the title of a 'Sacred Drama') it was dedicated to the Duke by the author.

By the MSS. of Handel, in the Royal Library, it appears that the Music was composed by him in the space of little more than a month, having been begun on the 9th of July and finished on the 11th of August, 1746. It was produced in public in the same year, and its success was very great, the receipts of the thirtieth night of its performance amounting to above £400; and, being a national story, it was strongly supported by the Jews. The air "Wise men flattering," and the duet and chorus "Sion now her head shall raise," which were not introduced into the Oratorio until some years afterwards, and were originally intended for insertion in the Oratorio "*Belshazzar*," are said to be the last that Handel ever composed, and that the latter of these compositions was dictated by him to his friend and pupil Mr. John Christopher Smith, after the total privation of his sight, and not long before his death in 1759.

The plot of the Oratorio is founded on the accounts given of the heroic actions of the Jewish deliverer in the first nine chapters of the 1st Book of Maccabees, and in the 12th Book of Josephus's Antiquities of the Jews, chapters 6 to 11. But the author has in some respects slightly deviated from historical accuracy in his treatment of the subject, his chief design being, as expressed in the dedication, to present a "faint portraiture of a truly wise, valiant, and virtuous commander" in the person of Judas Maccabeus, of whom Josephus concludes his account by saying—"He had been a man of valour and a great warrior, and mindful of all the commands of his father Mattathias, and had undergone all difficulties, both in doing and suffering, for the liberty of his countrymen. And while his character was so excellent while he was alive, he left behind him a glorious memorial, by gaining freedom for his nation, and delivering them from slavery under the Macedonians."

CHARACTERS REPRESENTED.

<p>JUDAS MACCABEUS. SIMON, <i>his Brother.</i></p>		<p><i>Israelitish Men and Women.</i> <i>Chorus of Ditto.</i></p>
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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.—Preparation of 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 the 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.

PART THE FIRST.

No. 1.—OVERTURE.

SCENE.—*Modin.*

ISRAELITES, *Men and Women, lamenting the death of MATTATHIAS, Father of JUDAS MACCABEUS.*

No. 2.—CHORUS.

Mourn, ye afflicted children, the remains
Of captive Judah, mourn in solemn strains;
Your sanguine hopes of liberty give o'er,
Your hero, friend, and father is no more.

No. 3.—RECIT.

<p><i>Israelitish</i> } <i>Man.</i> }</p>	<p>Well may your sorrows, brethren, flow In all th' expressive signs of woe; Your softer garments tear, And squalid sackcloth wear, Your drooping heads with ashes strew And with the flowing tear your cheeks bedew.</p>
<p><i>Israelitish</i> } <i>Woman.</i> }</p>	<p>Daughters, let your distressful cries And loud lament ascend the skies; Your tender bosoms beat, and tear, With hands remorseless, your dishevell'd hair; For pale and breathless Mattathias lies, Sad emblem of his country's miseries.</p>

No. 4.—DUET.

From this dread scene, these adverse pow'rs,
Ah! whither shall we fly?
O Solyma, thy boasted tow'rs
In smoky ruins lie.

No. 5.—CHORUS.

For Sion lamentation make
With words that weep and tears that speak.

No. 6.—RECIT.

Simon. Not vain is all this storm of grief,
To vent our sorrows gives relief,
Wretched indeed; but let not Judah's race
Their ruin, with desponding arms, embrace,
Distractful doubt, and desperation,
Ill become the Chosen Nation,
Chosen by the great I AM,
The Lord of Hosts, who still the same,
We trust will give attentive ear
To the sincerity of Pray'r.

No. 7.—AIR.

Israelitish } Pious Orgies, pious airs,
Woman. } Decent sorrow, decent pray'rs,
Will to the Lord ascend, and move
His pity, and regain His love.

No. 8.—CHORUS.

O Father, whose Almighty pow'r
The heav'ns, and earth, and seas adore,
The hearts of Judah, thy delight,
In one defensive band unite,
And grant a leader bold and brave,
If not to conquer, born to save.

No. 9.—RECIT. Acc.

Simon. I feel the Deity within,
Who, the bright Cherubim between,
His radiant glory erst display'd:
To Israel's distressful pray'r
He has vouchsaf'd a gracious ear,
And points out Maccabeus to their aid.
Judas shall set the captive free,
And lead us on to Victory.

No. 10.—AIR.

Arm, arm, ye brave; a noble cause,
The cause of Heav'n, your zeal demands;
In defence of your nation, religion, and laws,
The Almighty Jehovah will strengthen your
hands.

No. 11.—CHORUS.

We come, we come, in bright array,
Judah, thy sceptre to obey.

No. 12.—RECIT.

Judas. 'Tis well, my friends; with transport I behold
The spirit of our fathers, fam'd of old
For their exploits in war;—Oh, may their fire
With active courage you, their sons, inspire;
As when the mighty Joshua fought,
And those amazing wonders wrought,
Stood still, obedient to his voice, the Sun,
Till kings he had destroy'd, and kingdoms won.

No. 13.—AIR.

Call forth thy pow'rs, my soul, and dare
The conflict of unequal war:
Great is the glory of the conquering sword
That triumphs in sweet liberty restor'd.

No. 14.—RECIT.

Israelitish } To Heav'n's Almighty king we kneel,
Woman. } For blessings on this exemplary zeal.
Bless him, Jehovah, bless him, and once more
To thy own Israel liberty restore.

No. 15.—AIR.

O Liberty, thou choicest treasure,
Seat of virtue, source of pleasure;
Life without thee knows no blessing,
No endearment worth caressing.

No. 16.—AIR.

[*Come, ever-smiling liberty,
And with thee bring thy jocund train;
For thee we pant, and sigh for thee,
With whom eternal pleasures reign.]

No. 17.—RECIT.

Israelitish } O Judas, may these noble views inspire
Man. } All Israel with thy true heroic fire!

No. 18.—AIR.

'Tis liberty, dear liberty alone,
That gives fresh beauty to the sun,
That bids all nature look more gay,
And lovely life with pleasure steal away.

No. 19.—DUET.

Israelitish } Come, ever-smiling liberty, come,
Women. } And with thee bring thy jocund train;
For thee we pant, and sigh for thee,
With whom eternal pleasures reign.]

No. 20.—CHORUS.

Lead on, lead on, Judah disdains
The galling yoke of hostile chains.

No. 21.—RECIT.

Judas. So will'd my Father, now at rest
In the eternal mansions of the blest;
"Can ye behold," said he, "the miseries
"In which the long insulted Judah lies,
"Can ye behold her dire distress,
"And not, at least, attempt redress?"
Then faintly, with expiring breath,
"Resolve, my Sons, on liberty, or death."

Accompanied.

We come, Oh see, thy sons prepare
The rough habiliments of war,
With hearts intrepid, and revengeful hands,
To execute, O Sire, thy dread commands.

No. 22.—SEMI-CHORUS.

Disdainful of danger, we'll rush on the foe,
That thy pow'r, O Jehovah, all nations may
know.

No. 23.—RECIT.

Judas. [Ambition! if e'er honour was thine aim,
Challenge it here:—
The glorious cause gives sanction to thy claim.]

No. 24.—AIR.

No, no unhallow'd desire
Our breasts shall inspire;
No, nor lust of unbounded power:
But peace to obtain,
Free peace let us gain,
And conquest shall ask no more.]

No. 25.—RECIT.

Judas. Haste we, my brethren, haste we to the field,
Dependent on the Lord, our strength and
shield.

No. 26.—CHORUS.

Hear us, O Lord, on Thee we call,
Resolv'd on conquest, or a glorious fall.

* The pieces marked within the brackets are sometimes omitted.

PART THE SECOND.

SCENE.—*The same.*

The ISRAELITES celebrating the return of JUDAS from the victories over APOLLONIUS and SERON.

No. 27.—CHORUS.

Fall'n is the foe; so fall thy foes, O Lord,
Where warlike Judas wields his righteous
sword.

No. 28.—RECIT.

Israelitish } [Victorious hero! fame shall tell,
Man. } With her last breath, how Apollonius fell,
And all Samaria fled; by thee pursu'd
Thro' hills of carnage and a sea of blood,
While thy resistless prowess dealt around,
With their own leader's sword, the deathful
wound.
Thus too the haughty Seron, Syria's boast,
Before thee fell, with his unnumber'd host.

No. 29.—AIR.

So rapid thy course is,
Not numberless forces
Withstand thy all-conquering sword,
Tho' nations surround thee,
No power shall confound thee,
Till freedom again be restor'd.]

No. 30.—RECIT.

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

Nos. 31 & 32.—DUET AND CHORUS.

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

No. 33.—RECIT.

Israelitish } O let eternal honours crown his name,
Woman. } Judas, first Worthy in the rolls of fame;
Say "He put on the breastplate as a Giant,
"And girt his warlike harness about him.
"In his acts he was like a lion,
"And like a lion's whelp roaring for his prey."

No. 34.—AIR.

From mighty kings he took the spoil,
And with his acts made Judah smile.
Judah rejoiceth in his name,
And triumphs in her hero's fame.
Nos. 35 & 36.—DUET & CHORUS.
Hail, Judea, happy land!
Salvation prospers in his hand.

No. 37.—RECIT.

Judas. [Thanks to my brethren, but look up to Heav'n,
To Heav'n let glory and all praise be given:
To Heav'n give your applause, nor add the
second cause,
As once your fathers did in Midian,
Saying, the sword of God and Gideon.
It was the Lord that for his Israel fought,
And thus our wonderful salvation wrought.

No. 38.—AIR.

How vain is man, who boasts in fight
The valour of gigantic might,
And dreams not that a hand unseen
Directs and guides this weak machine.]

Enter an ISRAELITISH MESSENGER.

No. 39.—RECIT.

Messenger. O Judas, O my brethren!
New scenes of bloody war
In all their horrors rise:
Prepare, prepare,
Or soon we fall a sacrifice

To great Antiochus:—From th' Egyptian coast
(Where Ptolemy hath Memphis and Pelusium
lost)

He sends the valiant Gorgias, and commands
His proud victorious bands
To root out Israel's strength and to erase
Ev'ry memorial of the Sacred place.

Nos. 40 & 41.—AIR AND CHORUS.

Ah! wretched Israel! fall'n how low,
From joyous transport to desponding woe.

No. 42.—RECIT.

Simon. Be comforted—Nor think these plagues are sent
For your destruction, but for chastisement;
Heav'n oft in mercy punisheth, that sin
May feel its own demerits from within,
And urge not utter ruin—Turn to God,
And draw a blessing from his iron rod.

No. 43.—AIR.

The Lord worketh wonders
His glory to raise,
And still as he thunders,
Is fearful in praise.

No. 44.—RECIT.

Judas. My Arms! against this Gorgias will I go.
The Idumean Governor shall know
How vain, how ineffective his design,
While rage his leader, and Jehovah mine.

No. 45.—AIR.

Sound an alarm—Your silver trumpets sound,
And call the brave, and only brave around.
Who listeth, follow:—To the field again—
Justice, with courage, is a thousand men.

No. 46.—CHORUS.

We hear, we hear, the pleasing dreadful call;
And follow thee to conquest:—If to fall,
For laws, religion, liberty, we fall.

[*Exit JUDAS with the Army.*]

No. 47.—RECIT.

Simon. [Enough: to Heav'n we leave the rest;
Such gen'rous ardour firing ev'ry breast,
We may divide our cares. The field be thine,
O Judas, and the sanctuary mine.
For Sion, holy Sion, seat of God,
In ruinous heaps is by the heathen trod;
Such profanation calls for swift redress,
If e'er in battle Israel hopes success.

No. 48.—AIR.

With pious hearts, and brave as piou s,
O Sion, we thy call attend,
Nor dread the nations that defy us,
God our defender, God our friend.

No. 49.—RECIT.

Israelitish } Ye worshippers of God!
Man. } Down—down with the polluted altars, down!
Hurl Jupiter Olympius from his throne,
Nor reverence Bacchus with his ivy crown,
And ivy-wreathed rod.
Our fathers never knew
Him, or his beastly crew,
Or knowing, scorned such idle vanities.]

Israelitish } No more in Sion let the virgin throng,
Woman. } Wild with delusion, pay their nightly song
To Ashtoreth, yclep'd 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 remotest corner of the world,
Ne'er to delude us more with pious lies.

No. 50.—AIR.

Wise men, flatt'ring, may deceive you
With their vain mysterious art;
Magic charms can ne'er relieve you,
Nor can heal the wounded heart.
But true wisdom can relieve you,
Godlike wisdom from above,
This alone can ne'er deceive you,
This alone all pains remove.

No. 51.—DUET.

Israelitish } O never, never, bow we down
Women. } To the rude stock or sculptur'd stone;
But ever worship Israel's God,
Ever obedient to his awful nod.

No. 52.—CHORUS.

We never, never, will bow down
To the rude stock or sculptur'd stone:
We worship God, and God alone.

PART THE THIRD.

SCENE I.—*Mount Sion.*

ISRAELITISH PRIESTS, &c., *having recovered the Sanctuary.*

No. 53.—AIR.

Priest. Father of Heav'n, from thy eternal throne
Look with an eye of blessing down,
While we prepare with holy rites
To solemnize the Feast of Lights,
[And in thy praise
This altar raise
With carols of triumphant joy.]

No. 54.—RECIT. *Acc.*

Israelitish } See, see, yon flames, that from the altar broke,
Man. } In spiry streams pursue the trailing smoke;
The fragrant incense mounts the yielding air,
Sure presage that the Lord hath heard our pray'r.

No. 55.—RECIT.

Israelitish } O grant it, Heav'n, that our long woes may
Woman. } cease,
And Judah's daughters taste the calm of peace;
Sons, brothers, husbands, to bewail no more,
Tortur'd at home, or havock'd in the war.

No. 56.—AIR.

So shall the lute and harp awake,
And sprightly voice sweet descant run,
Seraphic melody to make,
In the pure strains of Jesse's Son.

SCENE II.—*Near Jerusalem.*

ISRAELITISH YOUTHS and MAIDENS *meeting* JUDAS *on his*
return from the Victory over NICANOR.

No. 57.—RECIT.

Israelitish } [From Capharsalama, on eagle's wings I fly,
Messenger. } With tidings of impetuous joy!
Came Lysias with his host arrayed
In coat of mail; their massy shields
Of gold and brass flashed lightning o'er the
fields,
While the huge tower-backed elephants dis-
played
A horrid front; but Judas, undismayed,
Met, fought, and vanquished all the raging
train;

Nor could the bold Arabians save
Their chief, Timotheus, from a coward's grave.
Yet more; Nicanor lies with thousands slain,—
The blasphemous Nicanor, who defied
The living God, and in his wanton pride
A public monument ordained,
Of victories yet ungained!

But lo! the conqueror comes, and on his spear,
To dissipate all fear,
He bears the vaunter's head and hand,
That threatened desolation to the land.]

No. 58.—SEMI-CHORUS.

Youths. See the conquering hero comes,
Sound the trumpets, beat the drums;
Sports prepare, the laurel bring,
Songs of triumph to him sing.

Virgins. See the godlike youth advance,
Breathe the flutes, and lead the dance,
Myrtle wreaths and roses twine.
To deck the hero's brow divine.

CHORUS.

See the conquering hero comes,
Sound the trumpets, beat the drums;
Sports prepare, the laurels bring,
Songs of triumph to him sing.

No. 59.—A MARCH. No. 60.—CHORUS.

Sing unto God, and high affections raise
To crown this conquest with unmeasur'd praise.

No. 61.—RECIT.

Judas. [Sweet flow the strains that strike my feasted ear,
Angels might stoop from heav'n to hear
The comely songs ye sing, to Israel's Lord and
King.

But pause awhile, due obsequies prepare
To those who bravely fell in war:
To Eleazar special tribute pay;
Thro' slaughter'd troops he cut his way
To the distinguish'd elephant, and,
Whelm'd beneath the stabbed monster,
Triumphed in a glorious death.

No. 62.—AIR.—*Trumpet Obligato.*

With honour let desert be crown'd,
The trumpet ne'er in vain shall sound,
But all attentive to alarms,
The willing nations fly to arms,
And conquering or conquer'd, claim the prize
Of happy earth or far more happy skies.]

SCENE III.—*Jerusalem—a Public Place.*—ISRAELITES
meeting EUPOLEMUS—*the Jewish Ambassador to Rome.*

No. 63.—RECIT.

Eupolemus. Peace to my countrymen,—peace and liberty;
From the great Senate of Imperial Rome,
With a firm league of amity I come.
Rome, whate'er nation dare insult us more,
Will rouse, in our defence, her veteran pow'r
And stretch her vengeful arm, o'er land and sea,
To curb the proud and set the injur'd free.

No. 64.—CHORUS.

To our great God be all the honour given,
That grateful hearts can send from earth to
heav'n.

No. 65.—RECIT.

[Again to earth let gratitude descend,
Praiseworthy is our hero and our friend:
Come, then, my daughters, choicest art bestow
To weave a chaplet for the victor's brow;
And in your songs for ever be confess'd
The valour that preserv'd, the pow'r that bless'd,
Bless'd you with hours, that scatter, as they fly,
Soft quiet, gentle love, and boundless joy.]

No. 66.—DUET.

Israelitish } O lovely peace, with plenty crown'd,
Women. } Come, spread thy blessings all around;
Let fleecy flocks the hills adorn,
And valleys smile with wavy corn.

[Let the shrill Trumpet cease, nor other sound
But Nature's songsters wake the cheerful morn.]

No. 67.—AIR.

Simon. Rejoice, O Judah, and in Songs divine,
With Cherubin and Seraphin harmonious join.

No. 68.—CHORUS.

Hallelujah! Amen!
Rejoice, O Judah, and in Songs divine,
With Cherubin and Seraphin harmonious join.

New Edition.

HANDEL'S

SACRED

Oratorio,

JUDAS MACCABÆUS,

Composed in the Year 1746.

as Performed by the

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EXETER HALL,

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CANTO.

ALTO.

TENORE.

BASSO.

Mourn, Mourn.

Mourn,

Mourn,

Mourn,

CHORUS LARGO

..... mourn, ye afflicted children, the re- mains of captive Ju- dah

Mourn, mourn, ye afflicted children, the re- mains of

mf Mourn, mourn, ye afflict- ed children, the re-

mf Mourn, mourn, ye afflict- ed children, the re-

mourn in solemn strains
 cap - tive Judah, mourn in so - lemn, strains mourn, ye afflicted child - ren, there -
 - mains Of captive Ju - dah, mourn in so - lemn
 - - mains, of captive Ju - dah, mourn in so - lemn so - lemn strains;

8vo.....

mourn..... in solemn strains; Your san - guine
 - mains Of captive Ju - dah, mourn in so - lemn strains;
 strains, Your sanguine hopes of li - ber - ty give o'er,
 mourn, ye af - flic - ed children, mourn in so - lemn

hopes of li - ber - ty give o'er, Your san - guine hopes give
 mourn mourn..... your hopes of li - ber - ty give
 mourn..... your hopes of li - ber - ty give
 strains: Your sanguine hopes your sanguine hopes of li - ber - ty give

o'er, your he-ro mourn,
 o'er, your he-ro, friend, your
 o'er, mourn... your he-ro, your hero is no
 o'er, your he-ro, friend, and fa-ther, is no more.

8vo.....

your friend, and father is no more. mourn ye afflicted children,
 fa.ther is no more. is no more. mourn in solemn
 more. your friend and father is no more. mourn...
 is no more ; your hero is no more.

mourn in solemn strains..... Your father is no more.
 strains, in so-lemn strains, Your father is no more.
 in solemn strains..... Your father is no more.
 mourn, mourn-ye afflict-ed children, Your father is no more.

mf

Your sanguine hopes of liberty give o'er, mourn...

Your sanguine hopes of liberty give o'er, your sanguine hopes give o'er, your

mf your sanguine hopes of li-ber-ty give o'er, your

your sanguine hopes of li-ber-ty give o'er, your

..... your hero is no more.

he-ro, your fa-ther, your hero is no

he-ro, your fa-ther, your hero is no more.

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

mourn, mourn in so-lemn strains;

more, mourn in so-lemn strains; Mourn, ye af-flict-ed

mourn, mourn in so-lemn strains; mourn

mourn, mourn in so-lemn strains; in so-lemn

ten

Mourn, ye af-flict-ed children, mourn in
 children, mourn in so - - - - - lemn, so - - - - - lemn strains, in
 in so - lemn strain: your sanguine hopes of li - ber - - ty give
 strains; mourn... in so - lemn

8vo.....

so - - - - - lemn strains; mourn in so - - - - - lemn
 so - - - - - lemn, in so - - - - - lemn strains;
 o'er mourn..... in so - lemn strains; in so - - - - - lemn
 strains, in so - lemn strains; mourn, ye af - flict - ed chil - ren, mourn in

so - - - - - lemn strains: mourn, Your fa - ther, your
 mourn in so - - - - - lemn strains: your he - ro, Your fa - ther, mourn..... your
 so - - - - - lemn strains: your he - ro, mourn..... your hero is no
 so - - - - - lemn strains: your he - ro, Your fa - ther, your he - ro, is no

he-ro is no more. Your father is no more. Your father,
 he-ro is no more. Your father is no more. Your father,
 more. Your father is no more. mourn. Your father,
 more. Your father is no more. mourn. Your father,

is no more. mourn, Your father is no
 is no more. mourn, Your father is no
 is no more. mourn, Your father is no
 is no more. mourn, Your father is no

more.
 more.
 more...
 more.

dim:

WELL MAY YOUR SORROWS BRETHEREN FLOW.

Price 1/6

Orchestral Parts for Duett
2 Violins Viola Violoncello e Basso.
Price 1/6.

No 3.

SIMON.

Well may your sorrows brethren flow, In all these pressive signs of woe; Your

Recite:

softer garments tear, And squalid sackcloth wear; your drooping heads with ashes

WOMAN

strew, And with the flowing tear your cheeks be-dew. Daughters, let

your distressful cries, And loud lament, ascend the skies; Your tender bosoms

beat, and tear With hands remorseless your dishevell'd hair. For pale, and

breathless Mattathias lies; Sad emblem of his country's miseries!

FROM THIS DREAD SCENE.

Nº 4.

TREBLE.

DUETT.

TENOR.

ANDANTE

E STACCATO

From this dread scene, these

ad - verse pow'rs, Ah! whither shall we fly, Ah whither shall we fly? O

From this dread scene, these adverse
 Solyma, Ah whither shall we fly?

powers, Ah! whither shall we fly? Ah! whither shall we fly? O

solyma, From this dread scene, these adverse powers,
 O So - ly - ma, Thy boasted tow'rs in smo - - - - ky

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

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

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

O Soly - ma, Thy boasted tow'rs in smoky ruins
 Solyma O Soly - ma Thy boasted tow'rs

lie. Thy boast - ed smo -
 in smoky ruins lie. in smo

ky ru - - ins lie. O Soly - ma,
 ky ru - - ins lie. From this dread

Thy boast - ed tow'rs in - smo - ky ru - ins lie, in smo -
 scene, these ad - verse pow - ers, Ah! whither shall we

ky ru - - ins lie. O Soly - ma,
 fly.....? O Soly - ma, O So - ly - ma,

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

ADAGIO *f* *tem: mo*

FOR SION LAMENTATION MAKE.

Organ or P. F. Copy Price 1/6
Single Vocal Parts D^o 1/-

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso,
Flutes, Oboes, Clarinetts, Bassoons,
Horns. Price 2/8

N^o 5.

CHORUS

CANTO.

ALTO.

TENORE.

BASSO.

CHORUS
LARGHETTO
E UN POCO
PIANO.

The musical score consists of several systems. The first system shows four vocal staves (CANTO, ALTO, TENORE, BASSO) with a treble clef and a 12/8 time signature. The second system shows a piano accompaniment with a grand staff (treble and bass clefs) and a 12/8 time signature, marked 'piano' (p). The third system contains the vocal lines with lyrics: 'For Si-on lamen-ta-tion make,'. The fourth system continues the piano accompaniment.

With words that weep, and
 With words that weep, and
 Si - on lamen - ta - - - - tion make, With words that weep, and
 - - ta - - - - - tion make, With words that weep, and

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

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

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

With words that weep, that weep, that weep.....
 weep, that weep, with words that weep.....
 with words that
 with words that

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

make, with words, with words

make, with words that weep, with

make, with words that weep, that weep, that

make, with words that weep, that weep, and

with words that weep with words that weep.....

words that weep, that weep with words that weep.....

weep,..... that weep, that weep with words that weep.....

tears..... that weep with words that weep.....

Adagio

and tears, and tears that speak.

and tears, and tears that speak.

and tears, and tears that speak.

and tears, and tears that speak.

Adagio

NOT VAIN IS ALL THIS STORM OF GRIEF.

Price 1/-

No 6.

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso, Flutes,
Oboes, Bassoons & Horns. Price 2/6

ISRAELITISH MAN.

Recit:

Not vain is all this storm of grief, to vent our sorrows gives relief.

Wretched indeed! But let not Judah's race, Their ruin with desponding arms embrace. Distractful doubt and desperation, shall become the chosen nation,

Chosen by the great I AM! The Lord of Hosts! who still the same, We trust, will give attentive ear To the sincerity of prayer

No 24.

JUDAS MACCABEUS

PIOUS ORGIES.

N^o 7.

AIR

LARGHETTO

The first system of music features a vocal line on a single staff with a treble clef and a common time signature. Below it is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part begins with a dynamic marking of *mf* (mezzo-forte).

The second system continues the musical notation. The vocal line includes the lyrics "Pious or-gies, pi-ous airs,". The piano accompaniment includes dynamic markings of *pp* (pianissimo) and *p* (piano).

The third system continues the musical notation. The vocal line includes the lyrics "De-cent sor-row, decent pray'rs, Will to the Lord ascend, and". The piano accompaniment continues with various rhythmic patterns.

The fourth system concludes the musical notation on this page. The vocal line includes the lyrics "move His pi-ty, his pi-ty and regain his love. Pious". The piano accompaniment includes dynamic markings of *mez* (mezzo) and *p* (piano).

orgies, pi-ous airs, Decent sorrow, decent sorrow, de-cent prayrs,

mezz

Will to the Lord ascend and move his pity, his pity, and regain his

p

love, Pi-ous or-gies. pi-ous airs, decent sorrow, decent prayrs,

will to the Lord ascend and move his pi-ty, his pity, and re-gain his

love.

O FATHER WHOSE ALMIGHTY POWER.

Orchestral Parts Perry's Accompaniments

2 Violins, Viola, Violoncello e Basso,

Flutes, Oboes, Clarinets, Bassoons,

and Horns. Price 3/-

Organ or P.F. Copy Price 2/-

Single Vocal Parts. D^o 1/-

N^o 8. CHORUS LARGHETTO

CANTO

ALTO

TENORE

BASSO

CHORUS
LARGHETTO

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

p

seas a-dore! *p* The hearts of
 seas a-dore! *p* The hearts of
 seas a-dore! *p* The hearts of
 seas a-dore! *p* The hearts of

8

Ju-dah, thy de-light, In one de-fen-sive band u-
 Ju-dah, thy de-light, In one de-fen-sive band u-
 Ju-dah, thy de-light, In one de-fen-sive band u-
 Ju-dah, thy de-light, In one de-fen-sive band u-

ALLEGRO.

--- nite. --- nite. --- nite. --- nite.

And grant a leader

ALLEGRO

f And grant a leader bold and

bold and brave, if not to conquer born to save. And grant a leader

f And grant a leader bold and

brave, if not to con-quer born to save..... and grant a leader

bold and brave, if not to conquer born to save.

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

And grant a leader bold and brave,

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

grant a leader bold, And grant a leader bold, And grant a leader
 bold bold, and brave, bold, and brave,
 bold And grant a leader bold, bold, and brave,
 bold And grant a leader bold, And grant a leader brave, And

bold, and grant a leader brave, bold, and brave, and
 bold brave, and grant a leader bold and brave,
 bold, brave, bold, and brave, and grant a leader bold,
 grant a leader bold, and grant a leader brave, and grant a leader bold,

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

if not to conquer, if not to conquer born to
 bold, and brave if not to con-quer, born to save. if not to
 save and grant a leader bold, and brave,
 brave if not to con-quer born to save. and grant a leader bold, and

save. if not to con-quer, if not to con-quer, and
 con-quer, if not to con-quer, if not to con-quer, and
 if not to con-quer, if not to con-quer, if not to con-quer,
 brave, if not to con-quer, if not to con-quer, if not to con-quer,

8 8

grant a leader bold and brave, if not to con-quer, born to save.
 grant a leader bold and brave, if not to con-quer, born to save.
 and grant a leader bold and brave, if not to conquer, born to save.
 and grant a leader bold and brave, if not to conquer, born to save.

8

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

I FEEL THE DEITY WITHIN.

Orchestral Parts for Air and Chorus, Perry's Accompaniments.

2 Violins, Viola, Violoncello e Basso, Flutes,

Oboes, Clarinets, Bassoons, Horns,

Trumpets, 3 Trombones, and Drums. Price 7/-

Organ or P.F. Copy Price 2/6

Single Parts for Chorus. D^o 1/-

N^o 9.

SIMON.

Recit:

Accomp^d

I feel, I feel, the

De-i-ty within, Who the bright cherubim between, His radiant glory erst dis-

play'd! To Is-ra-el's distressful pray'r He hath vouchsaf'd a gracious

ear; And points out Maccha-bœ-us to their aid. Ju das shall set the captive

free, And lead us on to vic-tory!

N^o 24.

JUDAS - MACCABEUS.

ARM, ARM, YE BRAVE.

Nº 10.
AIR

ALLEGRO

The musical score consists of four systems of music. The first system is a piano introduction in C major, 2/4 time, marked 'ALLEGRO'. It features a treble and bass clef with a common time signature. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics 'Arm, arm, ye brave; a' and includes the instruction 'OBOES' and a dynamic marking of *p*. The fourth system continues the vocal line with the lyrics 'no - - ble cause, a no - - ble cause, The cause of Heav'n, your' and includes the instruction 'tutti' and a dynamic marking of *f*.

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

TUTTI *f*

Arm, arm, ye brave; Arm arm ye brave; a no... ble cause,

OBOES

Arm, arm, Arm, arm, ye brave; Arm, arm, Arm, arm, ye brave; a

OBOES

TUTTI *p*

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 de - mands.

In de -

- fence of your na - tion, re - li - gion, and laws, That might - y Je - ho - vah will

strengthen your hands. OROEES In de - fence of your nation, re - li - gion,

and laws, Th'almighty Je-ho-vah will strengta

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

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

de tutti

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-

34
WE COME, IN BRIGHT ARRAY.

No II.

CHORUS

CANTO.

ALTO.

TENORE.

BASSO.

CHORUS

musical notation for the first system, including vocal parts and piano accompaniment.

musical notation for the second system, including vocal parts and piano accompaniment.

musical notation for the third system, including vocal parts and piano accompaniment.

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

We come, we come, we
 We come, we come, we
 We come, we come, we
 We come, we come, we

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

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

ray, in bright ar ray, Ju da

scep-ter Ju dah thy scepter to o-bey. Ju dah, we come,
 Ju dah thy scep-ter to o-bey. Ju dah, we come,
 Ju dah thy scep-ter to o-bey. Ju dah, we come,

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

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

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

'TIS WELL, MY FRIENDS

Price 1/6

No 12.

JUDAS MACCABEUS.

Recit:

'Tis well, my friends; with transport I behold The spirit of our fathers fam'd of

old For their exploits in war. Oh may their fire, With active courage you their sons in

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

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

CALL FORTH THY POWERS.

Orchestral Parts

2 Violins, Viola, Violoncello e Basso.

Price 1/-

N^o 13.

AIR.

ALLEGRO

Call forth thy powrs, my soul, and

dare, Call forth thy pow'rs, my soul, and dare, The conflict, the

conflict of un-e-qual war.....; the

conflict of un-e-qual war; Call forth thy pow'rs, my

soul, and dare..... and dare the conflict of un-

e...qual war..... and dare the

conflict of un-e...qual war;

f

Great is the glo-ry of the conq'ring sword, of the conq'ring sword; That

p

triumphs in sweet li-ber-ty re--stor'd. That tri-umphs in sweet

li-ber-ty re--stor'd. in sweet liber-ty re--stor'd. Call

f

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 conflict, the conflict of un-e-qual war.

..... and dare The conflict of un-e-qual

war.

TO HEAV'NS ALMIGHTY KING WE KNEEL.

Orchestral Parts

2 Violins, Viola, Violoncello e Basso.

Price. 1/-

Price 1/-

N^o 14.

ISRAELITISH WOMAN.

Recit:

To Heav'ns, Almighty King we kneel, For blessings on this exempla ry

zeal. Bless him Je-hovah, bless him, and once more, To thy own Is.rael, liberty re. store.

N^o 15.

O LIBERTY! THOU CHOICEST TREASURE.

AIR.

LARGO

VIOLONCELLO SOLO

O liberty! thou choicest treasure; Seat of virtue, source of plea-sure, Life with

out thee knows no blessing, No en-dearment worth caressing. No endearment worth caress

N^o 25.

JUDAS MACCABEUS.

ing no en- dearment worth ca- res - ing. Seat of

virtue, source of pleasure; O! O liberty! thou choicest treasure, Seat of vir tue, source of

pleasure; life without thee knows no blessing, no endearment worth ca- ressing, no en-

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

ress - - - ing

COME, EVER SMILING LIBERTY.

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso, Flutes,
Clarinetts, Bassoons, and Horns. Price 2/6

Price 1/

No. 16.
AIR.

ANDANTE

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'ANDANTE'. The piano part begins with a forte 'f' dynamic.

The second system continues the vocal and piano parts. The lyrics are: "Come, ever smiling Liberty, And with thee bring thy jocund train;". The piano part includes a piano 'p' dynamic marking.

The third system continues the vocal and piano parts. The lyrics are: "Come, ever smiling Liberty, And with thee bring thy jocund train; Come, ever smiling,". The piano part includes a piano 'p' dynamic marking.

The fourth system continues the vocal and piano parts. The lyrics are: "smiling, Liberty, And with thee bring thy jocund train; And with thee bring thy". The piano part includes a piano 'p' dynamic marking.

The fifth system concludes the vocal and piano parts. The lyrics are: "jocund train, thy jocund train, thy jocund train, and with thee bring thy jocund train." The piano part includes a piano 'p' dynamic marking.

Come, e-ver smiling Li-berty, Come, e-ver smiling Liberty,



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



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



For thee we pant, and sigh for thee,



we pant for thee, With whom e-ternal pleasures reign. for thee we pant,



we sigh for thee, with whom e-ter-nal plea-sures reign. Come, e-ver

smiling Li-berty, And with thee bring thy jo-cund train,

Come, e-ver smiling Li-berty Come, e-ver smiling Li-berty And with thee bring thy

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

And with thee bring thy jo-cund train.

O JUDAS! MAY THESE NOBLE VIEWS INSPIRE.

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso, Flutes,
Clarinetts, Bassoons, and Horns. Price 2/6

Price 1/-

No 17.

ISRAELITISH MAN.

Recit;

O Judas, may these noble views inspire All Israel with thy true heroic fire.

No 18.

AIR.

LARGHETTO

'TIS LIBERTY!

'Tis Liberty! dear Liberty alone! That gives fresh beauty to the sun, That gives fresh beauty to the sun, Tis Liberty! Tis Liberty! dear Liberty alone! That bids all nature look more gay, And lovely life with

47

pleasure steal away And lovely life with pleasure steal a way, And lovely life with plea - sure

steal a way. 'Tis Li - - berty! dear Li - berty a - lone! dear Liberty a

- lone! That bids all na - ture look more gay, And love - ly life with plea - - sure steal a way.

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

Adagio
And lovely life with plea - - sure
Adagio

TEMPO PRIMO
steal a way.

COME, EVER SMILING LIBERTY!

Orchestral Parts Perry's Accompaniments

2 Violins, Viola, Violoncello e Basso, Flutes,

Clarinetts, and Bassoons, Price 2/—

Price 1/—

No 19.

DUETT.

Come, e-ver smi-ling Liber-ty, come, smi-ling Liber-ty,
 Come, e-ver smi-ling Liber-ty, smi-ling Liberty,

ANDANTE.

and with thee bring thy jocund train, with thee bring thy jo-cund train;
 and with thee bring thy jo-cund train with thee bring thy jo-cund train;

Come, e-ver smi-ling Liberty,
 Come, e-ver smi-ling Liber-ty,

MEZ. 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 plea-sures reign. Come, e-ver smiling Liber-ty,

With whom e---ter---nal plea-sures reign.

With whom e---ter---nal

Come, e-ver smiling Liber-ty, With whom e---ter---nal

With whom e-ter-nal plea-sures reign.

With whom e-ter-nal plea-sures reign.

LEAD ON, LEAD ON.

Organ or P. F. Copy. Price 1/-
Single Vocal Parts. D^o 1/-

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso, Flutes,
Oboes, Clarinets, Bassoons, Horns, Trumpets,
3 Trombones, and Drums. Price 4/-

N^o 20. CHORUS. ALLEGRO

CANTO

ALTO

TENORE

BASSO

CHORUS ALLEGRO

Lead on, lead on, lead on, lead on, lead on, lead on, Judah disdains the galling

Judah disdains the galling load of hostile chains. Lead on, lead on, lead on, lead on, lead on, lead on, Judah disdains the galling load of hostile chains. Lead on, lead on, lead on, lead on, lead on, lead on

on, Ju dah disdains Ju dah dis dains the gal ling
 on, Judah dis - dains the gal-ling load of hos - tile chains, of
 on, Ju dah disdains, Ju dah dis dains the gal-ling gal-ling gal - ling load, the gal-ling
 on, Ju dah dis-dains, Ju dah disdains the gal-ling gal-ling load, the gal-ling

load of hos-tile chains. Lead
 hos - - - tile chains. Ju dah dis-dains the gal-ling load of hostile chains. Lead
 load of hostile chains. Ju dah dis-dains the gal-ling load of hostile chains. Lead
 load of hostile chains. Ju dah dis-dains the gal-ling load of hostile chains. Lead

on, lead on, Ju dah dis dains The galling load of hostile chains. Lead on, lead
 on, lead on, Ju dah dis dains The galling load of hostile chains. lead on,
 on, lead on, Ju dah dis dains The galling load of hostile chains. Lead on, lead
 on, lead on, Ju dah dis dains The galling load of hostile chains. Lead on, lead

on, Judah disdains The galling load of hos-tile chains, the load of hos-tile chains. Lead
 Judah disdains The galling load of hos-tile chains, the load of hos-tile chains. Lead
 on, Judah disdains The galling load of hos-tile chains. Lead
 on, Judah disdains The galling load of hos-tile chains. Lead

8

on, lead on, Ju-dah dis-dains The galling load of hostile, hostile chains. Ju-dah dis-
 on, lead on, Ju-dah dis-dains The galling load of hostile, hostile chains. Ju-dah dis-
 on, lead on, Ju-dah dis-dains The galling load of hostile, hostile chains. Ju-dah dis-
 on, lead on, Ju-dah dis-dains The galling load of hos-tile chains. Ju-dah dis-

-dains, Judah dis-dains The galling load of hos-tile chains.
 -dains, Judah dis-dains The galling load of hos-tile chains.
 -dains, Judah dis-dains The galling load of hos-tile chains.
 -dains, Judah dis-dains The galling load of hos-tile chains.

SO WILL'D MY FATHER, NOW AT REST.

Orchestral Parts Perry's Accompaniments, for Trio, and Chorus.

Copy for Organ or P.F. Price 2/-

2 Violins, Viola, Violoncello e Basso, Flutes,

Single Vocal Parts for Chorus. D^o 9^d

Oboes Bassoons, Horns, Price 4/6

No 21.

JUDAS MACCABEUS.

So will'd my father, now at rest, In the eternal mansions of the blest;

Re: it:

"Can ye behold," said he, "the miseries In which the long insulted Judah lies? Can ye be-

hold their dire dis-tress, And not at least attempt redress?" Then faintly

with ex-pi-ring breath, "Resolve, my sons, on li-ber-ty, or death!" We

ACCOMP^t

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

- bi- liments of war; With hearts in- trepid, and revengeful hands, To

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

DISDAINFUL OF DANGER.
TRIO AND CHORUS.

No 22.

ALLEGRO;

ALTO.

TENORE.

BASSO.

ALLEGRO

f



1st time. TRIO.

Dis- dainful of

Dis -

1st time. TRIO.

8

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

rush on the foe, Dis- dainful of danger, 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



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

LEGATO

foe, That thy pow'r, O Je-hovah! all nations may know. thy
 foe, That thy pow'r, O Je-hovah! all nations may know. thy
 foe, That thy pow'r, O Je-hovah! all nations may know. thy

pow'r, O Je-hovah! all nations may know.
 pow'r, O Je-hovah! all nations may know.
 pow'r, O Je-hovah! all nations may know.

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

p

foe, on the foe, Dis- dainful of danger. Dis-
 we'll rush on the foe, we'll rush on the foe, Dis- dainful of danger, Dis-
f Dis- dain

. dainful of danger, we'll rush on the foe, dis- dainful we'll rush on the foe,
 . dainful of danger, we'll rush on the foe, dis- dainful we'll rush on the foe.
 --- ful of danger, we'll rush on the foe, dis- dainful we'll rush on the foe,

f

LEGATO.

Dis - dainful we'll rush on the foe, That thy

Dis - dainful we'll rush on the foe, That thy

Dis - dainful we'll rush on the foe, That thy

LEGATO

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

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

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

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

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

na - tions may know, 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.

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

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

AMBITION! IF E'ER HONOUR WAS THINE AIM.

Orchestral Parts.

2 Violins, Viola, Violoncello e Basso.

Price 1/-

Price 1/-

No 23.

JUDAS MACCABEUS.

Recit:

No 24.

ARIA.

NO UNHALLOW'D DESIRE.

ALLEGRO

No 25.

JUDAS MACCABEUS

hallow'd de_sire Our breasts shall in_spire, No lust of unbounded pow'r; No

lust of un_bound-ed pow'r.....

.....; No lust of unbound-ed pow'r;

But peace to ob_tain, Free peace let us gain, And

conquest shall ask no more..... no more, no more, And

conquest shall ask no more. But peace to ob_

-tain, Free peace let us gain, And 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.


HASTE WE, MY BRETHREN.

Organ or P.F. Copy. Price 2/-
Single Vocal Parts. D^o 1/-

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso, Flutes,
Oboes, Clarinets, Bassoons, Horns. Price 4/6

N^o 25.

Recit:



Haste we, my brethren, haste we to the field; Depend on the Lord, our strength and shield.

N^o 26.

CHORUS. A TEMPO GIUSTO HEAR US, O LORD!

CANTO
ALTO
TENORE
BASSO



mf Hear us, O Lord! O Lord! on thee we call... ..

mf Hear us, O Lord! O Lord! Hear us O Lord! on thee we

mf Hear, Hear us, O Lord! O Lord! on thee we call

mf Hear, Hear us, O

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

call, *p* Hear us, Hear us, Hear us, Hear us, Hear us, O
p Hear us, Hear us, Hear us, Hear us, Hear us, O
p Hear us, Hear us, Hear us, Hear us, Hear us, O
 *p* Hear us, Hear us, Hear us, Hear us, Hear us, O

Lord! on thee we call, *f* Re_solv'd on conquest, or a glorious fall.
 Lord! on thee we call, *f* Re_solv'd on conquest, or a glorious fall.
 Lord! on thee we call, *f* Re_solv'd on conquest, or a glorious fall.
 Lord! on thee we call, *f* Re_solv'd on conquest, or a glorious fall.

Re - solv'd
 Re - solv'd on
 Re - solv'd on

8 8

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

8 8

or a glo-ri-ous fall. Resolv'd on conquest,
 a glorious, glo-ri-ous fall. Resolv'd on conquest, Re-solv'd...
 conquest, or a glorious fall. Resolv'd on conquest, Resolv'd resolv'd on
 a glo-ri-ous fall. Resolv'd on conquest, Resolv'd on conquest.
 Resolv'd on con-quest, or a glorious fall, *cres:* Hear us, Hear us, on thee we
 on con-quest or a glorious fall, *p* Hear us, Hear us, O
 con-quest, resolv'd on con-quest, Hear us, *p* Hear us, Hear us,
 on conquest, on conquest or a glorious fall, *p* Hear us, Hear us,
 8 8
cres: call, O Lord! on thee we call,
 Lord! on thee we call, *cres:* O Lord! on thee we call Hear us,
 O Lord! on thee we call..... *cres:* Hear us, Hear us,
 Hear us O Lord! O Lord! O Lord! on thee we call,

cres:
 Hear us, O Lord! on thee we call, *f* resolv'd on conquest, resolv'd on
 Hear us, O Lord! on thee we call, *cres:* resolv'd on conquest,
 O Lord! on thee we call, *cres:* re- solv'd . . . on conquest,
 Hear us, O Lord! on thee we call, *f* resolv'd on conquest, resolv'd on

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

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

glo...rious fall. resolv'd on conquest, 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. re...solv'd... or... a glo...rious fall. resolv'd on

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

resolv'd on conquest on con...quest

fall, a glorious fall. resolv'd on con...quest or a glorious fall.

conquest or... a glo...rious glo...rious fall. re-

fall. resolv'd on con...quest, or a glorious fall. resolv'd on

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

resolv'd on conquest, or a glo...rious fall. re-

sol'd on conquest, on conquest, on conquest, on conquest, on conquest, or a glo-ri-ous
 con-quest, on conquest, on conquest, on conquest, on conquest, or a glo-ri-ous
 on conquest, on conquest, on conquest, on conquest, on conquest, or a glo-ri-ous
 sol'd on conquest, on conquest, on conquest, on conquest, on conquest, or a glo-ri-ous.

8 8 8 8

mf glorious fall. Hear us O Lord! on thee O Lord! on thee we call, Resolv'd on conquest
mf glorious fall. Hear us O Lord! on thee O Lord! on thee we call, Resolv'd on conquest.
mf glorious fall. Hear us O Lord! on thee O Lord! on thee we call, Resolv'd on conquest.
mf glorious fall. Hear us O Lord! on thee O Lord! on thee we call, Resolv'd on conquest.

mf *f*

or a glo-ri-ous fall.
 or a glo-ri-ous fall.
 or a glo-ri-ous fall.
 or a glo-ri-ous fall.

FALLN IS THE FOE.

Organ or P.F. Copy Price 2/-

Orchestral Parts Perry's Accompaniments

Single Vocal Parts. D^o. 2/-

2 Violins, Viola, Violoncello e Basso,

PART THE SECOND. Flutes, Oboes, Clarinetts,

Bassoons, Horns, Trumpets,

3 Trombones, and Drums. Price 5/6

Chorus.

N^o 27.

ALLEGRO MODERATO.

Canto.

Alto.

Tenore.

Basso.

Chorus.

ALLEGRO

MODERATO.

N^o 26.

Judas Maccabæus.

f 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

8

f Fall'n is the foe,
 Fall'n is the foe,
 Fall thy foes, O Lord,
 fall thy foes, O Lord,

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

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

8

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

8

Where warlike Ju... das wields his righteous sword. Where warlike Ju... das
Where warlike Ju... das

8

wields his right- teous sword, his righteous right- teous righteous sword, Where warlike
 wields his right- teous sword, his righteous sword,
 Where warlike Ju- das wields his right teous
 Where war- like Ju- das

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

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

Where warlike Ju- das wield his righ- teous sword, his righ- teous
 Fall'n is the foe, Where warlike Judas wield his righ-
 Fall'n is the foe, so fall thy foes, O Lord, so

Fall'n is the foe, so fall thy foes, O Lord,
 8

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

Where warlike Judas wield his righ- teous sword. Fall'n is the

sword. *p* Fall'n, *f* Fall'n, *p* Fall'n, is the foe, *f* Fall'n, *p*
 Fall'n is the foe, *p* Fall'n, *f* Fall'n, *f* Fall'n, is the foe, *p* Fall'n,
 sword. *p* Fall'n, *f* Fall'n, *f* Fall'n, is the foe, *p* Fall'n,

sword. *p* Fall'n, *f* Fall'n, *f* Fall'n, is the foe, *p* Fall'n,
 8

73

Fall'n, *pp* is the foe, Where warlike Ju... das wields his righ... teous sword, Where warlike

Fall'n, *pp* is the foe,

Fall'n, *pp* is the foe, Where warlike

Fall'n, *pp* is the foe,

f

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

8

foe, Wherewarlike Ju-- das wield's his righ- teous sword.

Ju-- das wield's 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, Wherewarlike Ju-- das, war-like Ju-- das

teous sword Wherewarlike Ju-- das, war-like Ju-- das

wield's his righ- teous sword Wherewarlike Ju-- das, war-like Ju-- das

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

wield's, wield's, wield's his righteous sword. Fall'n,

wield's, wield's, wield's his righteous sword. Fall'n,

wield's, wield's, wield's his righteous sword. Fall'n,

wield's, wield's, wield's his righteous sword. Fall'n,

Fall'n, Fall'n, *pp* is the foe, *f* so fall thy foes, O Lord, So
 Fall'n, Fall'n, *pp* is the foe, *f* so fall thy foes, O Lord, So
 Fall'n, Fall'n, *pp* is the foe, *f* so fall thy foes, O Lord, So
 Fall'n, Fall'n, *pp* is the foe, *f* so fall thy foes, O Lord, So

fall thy foes, O Lord, Where warlike Ju-- das wields his righ- teous
 fall thy foes, O Lord, Where warlike Ju-- das wields his righ- teous
 fall thy foes, O Lord, Where warlike Ju-- das wields his righ- teous
 fall thy foes, O Lord, Where warlike Ju-- das wields his righ- teous

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

is
VICTORIOUS HERO!

Price 1/6

No 28.
ISRAELITISH
MAN.

Recit:

Vic to rious he ro! Fame shall tell, With her last breath, how

A pol lo nius fell, And all Sa ma ria fled, by the pursu'd, Thro' hills of

car nage, and a sea of blood. While thy re sist less prowess dealt a

round, With their own lead ers sword, the death ful wound, Thus too the haughty

Se ron, Sy ria's boast, Before thee fell, with his un num ber'd host.

19
SO RAPID THY COURSE IS.

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso, Flutes,
Oboes, Bassoons, and Horns. Price 2/6

Nº 29.
Air.

ALLEGRO

The musical score is written in G major and 3/8 time. It consists of a vocal line and a piano accompaniment. The piano part is marked 'ALLEGRO' and 'f' (forte). The vocal line includes the lyrics: 'So ra - - pid thy course is, Not num - ber - less for ces'. The score is divided into six systems, each with a vocal staff and a piano staff. The piano staff includes treble and bass clefs. The vocal staff includes a treble clef and lyrics. The score ends with a double bar line and repeat signs.

With stand thy all conquering sword; thy all

conquering sword; So rapid thy course is, Not number less

forces With stand thy all conquering sword;

So rap id, So rapid thy course is,

Not numberless forces, With stand thy all

conquer_ing sword; thy all_ thy all_

conquer_ing sword; So

f *p*

rap_id thy course is, Not number_less forces, Withstand thy all_ conquering

ad lib: ad lib:

sword;

Tempo *f*

FINE

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

dom a gain be re-stor'd. Tho' nations sur-round thee, No pow'r shall con-

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

Till freedom a gain be re-stor'd. So Dal

ADAGIO TEMPO ♩

ADAGIO p Segno

No 30. WELL MAY WE HOPE OUR FREEDOM TO RECIEVE.

Recit: Well may, we hope our freedom to recieve, Such sweet transporting joys thy actions give.

SION NOW HER HEAD SHALL RAISE.

Organ or P.F. Copy. Price 3/—
Single Vocal Parts for Chorus. D^o 2/3

Orchestral Parts Perry's Accompaniments.
2 Violins, Viola, Violoncello e Basso, Flutes,
Oboes, Clarinets, Bassoons, and Horns. Price 5/—

N^o 31.

Duet.

Andante.

The first system of music shows a Duet section with two vocal staves in treble clef, key of D major, and 3/4 time. The notes are mostly whole and half notes. Below this is an Andante section with piano accompaniment, consisting of a right-hand treble staff and a left-hand bass staff. The piano part begins with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the piano accompaniment. It features a right-hand treble staff and a left-hand bass staff. The music includes a section with trills, indicated by 'tr.' markings above the notes. The dynamics range from forte to piano.

The third system shows the vocal line with lyrics. The lyrics are: "Si-on now her head shall raise; Tune your harps,". The music is in treble clef, key of D major, and 3/4 time. The notes are mostly quarter and eighth notes.

The fourth system continues the piano accompaniment. It features a right-hand treble staff and a left-hand bass staff. The music includes a section with piano (p) and pianissimo (pp) dynamics. The notes are mostly quarter and eighth notes.

The fifth system shows the vocal line with lyrics. The lyrics are: "Tune your harps, Tune your harps to songs of praise." The music is in treble clef, key of D major, and 3/4 time. The notes are mostly quarter and eighth notes.

The sixth system continues the piano accompaniment. It features a right-hand treble staff and a left-hand bass staff. The music includes a section with trills, indicated by 'tr.' markings above the notes. The dynamics range from piano to forte.

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

Tune your harps, to songs of praise.

Tune your harps, to songs of praise.

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.

85
TUNE YOUR HARPS.

Nº 32.

Chorus

SOLO.

CHORUS.

Canto 1^{mo}

Canto 2^{do}

Alto.

Tenore.

Basso.

Chorus

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

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

Nº 26.

Judas Maccabæus.

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

harps, to songs of praise; of praise;

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

Tune your harps, to songs of praise.

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

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

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

harps, Tune your harps, Tune your harps, ---

of praise. Tune your harps, Tune your harps, 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.

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

Tunes, Tune your harps, Tune your harps,

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

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

head shall raise, Tune your harps, to songs to songs of praise.

head shall raise, Tune your harps, to songs to songs of praise.

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

head shall raise, Tune your harps, to songs to songs of praise. Tune your

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

----- Tune your harps, v

----- Tune your harps,

----- Tune your harps, Tune your harps, Tune your harps,

----- Tune your harps, Tune your harps, Tune your harps, Tune your harps, Tune your harps,

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

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

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

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

harps, to songs of praise.

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,

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

8

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
 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,

harp, to songs, to songs of praise, --- Time your harp, to songs of praise.
 harp, to songs, to songs of praise, --- Time your harp, to songs of praise.
 harp, to songs, to songs of praise, --- Time your harp, to songs of praise.
 harp, to songs, to songs of praise, Time your harp, --- your harp to songs of praise.
 harp, to songs, to songs of . praise, --- Time your harp, --- to songs of praise.

O LET ETERNAL HONOURS CROWN HIS NAME.

Price 1/6

No 33.

ISRAELITISH
WOMAN.

Recit:

O let eternal honours crown his name; Ju-das! first worthy

in the rolls of fame. Say, "He put on the breastplate as a gi-ant, And

girt his warlike harness a-bout him. In his acts he was like a li-on, And

like a li-on's whelp, roaring for his prey."

FROM MIGHTY KINGS HE TOOK THE SPOIL.

Orchestral Parts Perry's Accompaniments

2 Violins, Viola, Violoncello e Basso,

Flutes, Clarinets, Bassoons, Horns. Price 2/6

N^o 34.

Air.

ANDANTE.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 12/8. The piano part begins with a forte (*f*) dynamic.

The second system continues the vocal line and piano accompaniment. The lyrics are: "From migh - ty kings he took - the spoil; And". The piano part includes a piano (*p*) dynamic marking.

The third system continues the vocal line and piano accompaniment. The lyrics are: "with his acts made Judah smile; From migh - ty - mighty kings, From". The piano part includes a forte (*f*) and piano (*p*) dynamic marking.

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "migh - ty migh - ty kings he took - - - the spoil; And with his acts made Ju - dah".

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "smile; - - - made Ju - dah smile".

And with his acts made Ju-dah smile;

From migh-ty kings, From

migh-ty kings he took the spoils, and with his acts made

Ju-dah smile And with his acts made

Ju-dah smile



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; *f*

hr Fine.

ALLEGRO.

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

p ALLEGRO.

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

fame. Judah rejoic

eth, rejoiceth in his name, And triumphs, and triumphs in her he - ro's

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

Da Capo:

HAIL JUDEA! HAPPY LAND.

Organ or P. F. Copy. Price 1/6
Single Vocal Parts for Chorus. D^o 1/—

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso,
Flutes, Oboes, Clarinets, Bassoons,
and Drums. Price 2/6

N^o 35.

Duet.

ALLEGRO.

The first system of music shows the piano accompaniment in the lower part and two vocal staves in the upper part. The piano part begins with a forte (*f*) dynamic. The vocal staves are currently empty.

The second system of music includes the vocal line with lyrics: "Hail, hail, hail, Ju-dea! happy land, Ju-dea! happy land, Sa-". The piano accompaniment continues below.

The third system of music continues the vocal line with lyrics: "Hail, hail, hail, Ju-dea! happy land, Ju-dea! happy land, Ju-dea! happy land, Ju-dea! happy land, Sa-". The piano accompaniment continues below.

N^o 27.

Judas Macabæus.

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

land, Sal-va-tion prospers in his hand. Hail, Hail, Ju-

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

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

hap-py hap-py land, Sal-va-tion prospers

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

in his hand, Sal-va-tion prospers in his hand.

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

HAIL JUDEA! HAPPY LAND.

Chorus.

Nº 36.

ALLEGRO.

Canto

Alto

Tenore

Basso

Chorus.

ALLEGRO.

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

8 8 8

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-

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_vation prospers in his hand.
 -de_a! happy land, Sal_va - tion prospers in his hand.

Hail, hail, Ju_de_a! happy, happy, hap - py land, Hail, Hail, Hail, Ju
 Hail, hail, Ju_de_a! happy land, Ju_de_a! hap py 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

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

8

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

8

pros - pers in his hand.
 pros - pers in his hand.
 pros - pers in his hand.
 pros - pers in his hand.

THANKS TO MY BRETHREN.

Price 1/6

N^o 37.

JUDAS MACCABÆUS.

Recit:

Thanks to my brethren. But look up to heav'n; To

heav'n let glo-ry and all praise be giv'n; To heav'n give your ap- plause, Nor add the se- cond

cause, As once your fa-thers did in Midian, Saying the sword of

God, and Gideon? It was the Lord that for his Is-rael fought,

And this our wonderful sal-va-tion wrought.

HOW VAIN IS MAN, WHO BOASTS IN FIGHT.

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso,
Flutes, Oboes, and Bassoons. Price 2/6

N^o 38.
Air.

ANDANTE.

The first system of music shows the vocal line and piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in bass clef. The tempo is marked 'ANDANTE'.

The second system shows the vocal line with the lyrics "How vain is man, who". The piano accompaniment continues. Dynamics include *f* and *p*.

The third system shows the vocal line with the lyrics "boasts in fight, The valour of gi-gan-tic might; The". The piano accompaniment continues.

The fourth system shows the vocal line with the lyrics "valour of gi-gan-tic might; How vain is man who". The piano accompaniment continues.

The fifth system shows the vocal line with the lyrics "boasts in fight, who boasts in fight, who boasts in fight, The va-lour of gi-gantic might;". The piano accompaniment continues.

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;

How vain, how vain, how vain, is man who

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

va_lour of gi-gan- - - - - tic might, The va - - - - lour of gi-

-gantic might.

f *hr* *hr*

And dreams not that a hand un-seen, Di-rects and guides this

hr *Fine* *p*

weak machine! And dreams not that a hand un-seen, Di-rects and

guides this weak ma-chine; Directs and guides, Directs and guides this weak ma-chine! How

hr *p*

Dal Segno.

O JUDAS, O MY BRETHREN.

Organ or P. F. Copy. Price 2/-

Single Vocal Parts for Chorus. D^o 1/-

No 39.

ISRAELITISH MESSENGER

Recit:

O Ju-das, O my brethren! New scenes of bloody

war, In all their horrors rise. Pre- pare, pre- pare, Or soon we fall a

sacrifice To great Antiochus; from the Egyptian coast (Where Pto- lo- my hath Memphis and Pelusium

lost) He sends the val- ant Gorgias, and commands His proud victori- ous bands To

root out Is- rael's strength, and to e- rase ev'ry memori- al of the sa- cred place.

No 27.

Judas Maccabæus.

110
AH! WRETCHED, ISRAEL!

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso, Flutes,
Oboes, Bassoons, and Horns. Price 2/6

Nº 40.
Air.

LARGO.

Violoncello Solo.

Ah! wretched, wretched,

pp

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

mez: *p*

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

pp

From joy-ous transport, From joy-ous

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

fall'n, fall'n, from joy-ous trans-port to des-pon-ding

AH! WRETCHED ISRAEL

Chorus.

N^o 41.

LARGO.

CHORUS.

Canto woe- - - - - *mf* Ah! wretched, wretched, Is-ra-el!

Alto *mf* Ah! wretched, wretched, Is-ra-el! wretch-ed, Is-ra-el!

Tenore *mf* Ah! wretched, wretched, Is-ra-el! wretched, Is-ra-el!

Basso *mf* Ah! wretched, wretched, Is-ra-el!

Chorus. *p* *f*

LARGO.

dim fall'n how low, *cres:* From joy-ous

dim fall'n how low, *cres:* From joy-ous transport, From joy-ous

dim fall'n how low, *cres:* From joy-ous transport, From joy-ous

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

dim *cres:*

dim: *mf* *dim:* *cres:*

transport to desponding woe. Wretched Israel. Wretched, wretched, fall'n, fall'n from

dim: *mf* *dim:* *cres:*

transport to desponding woe. Wretched Israel. Wretched, wretched, fall'n, fall'n from

dim: *mf* *dim:* *cres:*

transport to desponding woe. Wretched Israel. Wretched, wretched, fall'n, fall'n from

transport to desponding woe. Wretched Israel. Wretched, wretched, fall'n, fall'n from

dim: *mf*

dim: *mf* *dim:*

joy-ous transport to desponding woe. Wretched Is-ra-el! fall'n how

dim: *mf* *dim:*

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

dim: *mf* *dim:*

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

dim: *mf* *dim:*

cres: *dim:* *dim:*

low, From joy-ous transport to desponding woe. *mf* wretched Is - ra - el fall'n how

low, From joy-ous transport to desponding woe. From joy *mf* ous transport to despond - ing

low, From joy-ous transport to desponding woe. *mf* *dim:* wretched

low, From joy-ous transport to desponding

cres: *dim:*

cres: *dim:*

low, From joy-ous transport to desponding woe.

woe - - - wretched Is - ra - el! *mf* Ah! wretched Is - ra - el!

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

woe - - - *mf* wretched Is - ra - el! wretched Is - ra - el! fall'n how

8

cres:

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.

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

cres:

dim:

From joy--ous transport to despond-ing woe. fall'n how low,

From joy--ous transport to despond-ing woe. fall'n how low,

From joy--ous transport to despond-ing woe. fall'n how low,

From joy--ous transport to despond-ing woe. fall'n how low,

dim:

From joy--ous transport to despond-ing woe. fall'n how low,

cres: **ADAGIO.** *dim:* *pp*

From joy--ous transport to de_spond--ing de_spond--ing woe.

From joy--ous transport to de_spond--ing de_spond--ing woe.

From joy--ous transport to de_spond--ing de_spond--ing woe.

From joy--ous transport to de_spond--ing de_spond--ing woe.

From joy--ous transport to de_spond--ing de_spond--ing woe.

cres: **ADAGIO.** *dim:* *pp*

Empty musical staves for vocal parts.

dim:

Judas Maccabæus.

115
BE COMFORTED.

Price 1/6

N^o 42.

SIMON.

Recit:

Be comfort-ed. Nor think these plagues are

sent For your de-struction but for chastise-ment. Heavn oft in mer-cy punisheth,

that sin May feel its own de-merits from with-in And urge not ut-ter ru-in.

Turn to God, and draw a blessing from his i-ron rod.

THE LORD WORKETH WONDERS.

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso,
Flutes, Oboes, and Bassoons. Price 2/6

No 43.
Air.

ALLEGRO

The first system of musical notation features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature (C). The piano accompaniment starts with a forte dynamic marking (*f*) and includes various musical notations such as slurs and accents.

The second system continues the piano accompaniment on two staves. The vocal line enters on the right side of the system, starting with the word "The" and a piano dynamic marking (*p*).

The third system shows the vocal line continuing with the lyrics "Lord worketh won- ders, The Lord worketh won-". The piano accompaniment continues with a forte dynamic marking (*f*).

The fourth system shows the piano accompaniment on two staves. The vocal line continues with the lyrics "ders, His glo- ry to raise," and concludes with a forte dynamic marking (*f*).

The Lord worketh won

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

His glo- ry His glo-

ry, to raise His glory to raise, The

Lord worketh won ders His

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

f

And still as he thun-

p

ders, And still as he thun-

p

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

f

fear-ful in praise, is fearful in praise, is fear-ful in praise. The Lord worketh won-

p

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

still as hethunders is fear-ful in praise, And still as hethunders is fear-ful in praise.

MY ARMS! AGAINST THIS GORGIAS WILL I GO.

No 44.
JUDAS
MACCABÆUS.

My arms! Against this Gorgias will I go. The I, du mean govemor shall

Recit:

know How vain, how inef- fective his de- sign, Whileragehis leader, and Jehovah mine!

120
SOUND AN ALARM.

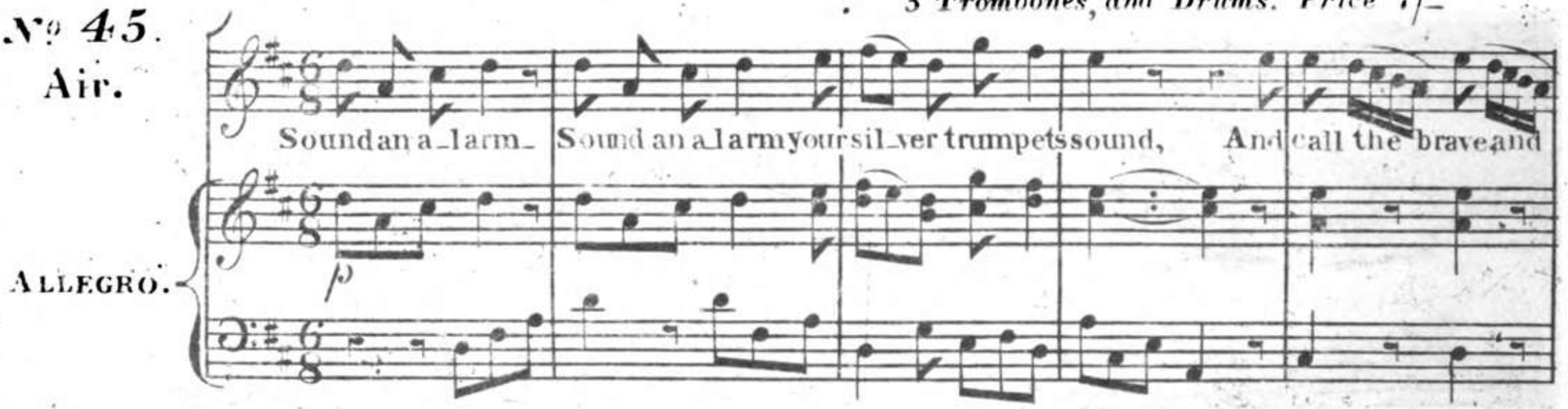
Organ or P. F. Copy. Price 2/6
Single Vocal Parts for Chorus. D^o 1/-

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso, Flutes,
Oboes, Clarinets, Bassoons, Horns, Trumpets,
3 Trombones, and Drums. Price 7/-

No 45.
Air.

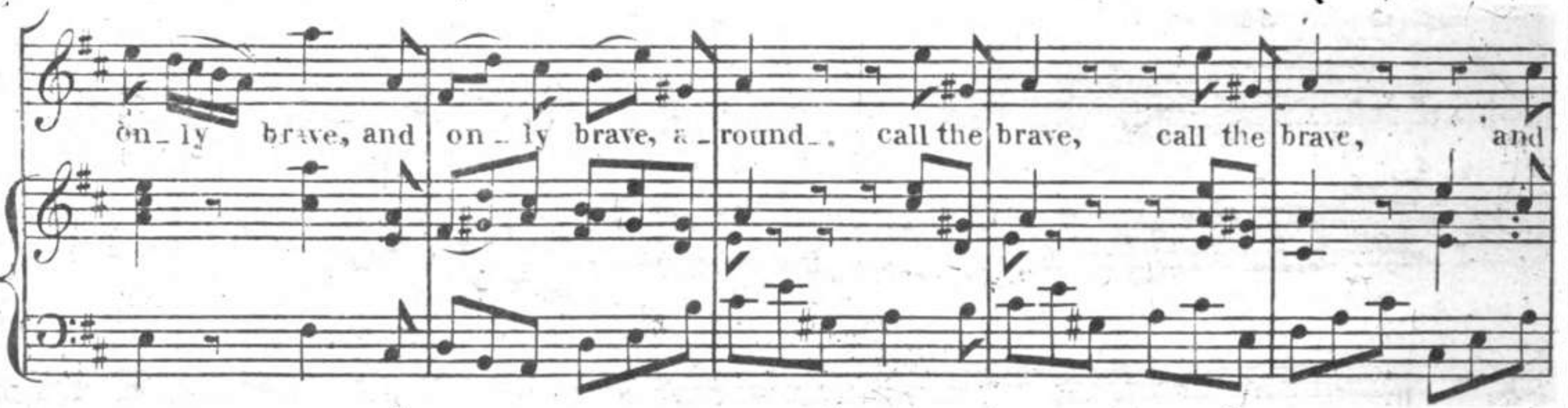
Sound an a-larm- Sound an a-larm your sil-ver trumpets sound, And call the brave and

ALLEGRO.



The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are "Sound an a-larm- Sound an a-larm your sil-ver trumpets sound, And call the brave and". Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs) with a dynamic marking of *p*.

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



The second system continues the vocal line with lyrics "on-ly brave, and on-ly brave, a-round- call the brave, call the brave, and". The piano accompaniment continues with similar rhythmic patterns.

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



The third system includes lyrics "on-ly brave, a-round- Sound an a-larm.- Your". The piano accompaniment features a dynamic marking of *mf* and a *p* marking.

sil-ver trumpets sound, your trumpets sound, your trumpets sound, And call the brave, and



The fourth system has lyrics "sil-ver trumpets sound, your trumpets sound, your trumpets sound, And call the brave, and". The piano accompaniment includes a *tr* (trill) marking.

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



The fifth system concludes with lyrics "on-ly brave, And call the brave, and on-ly brave, and on-ly brave, a-round- call the". The piano accompaniment continues with the same accompaniment.

brave, call the brave

and on ly brave a round.

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

is a thousand men, is a thousand men. Justice with courage, Justice with

courage is a thousand men, is a thousand men, is a thousand men.

Nº 45.
Air and
Chorus.

Sound an alarm

ALLEGRO. *ff*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics 'Sound an alarm' are written below the notes. The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *ff* (fortissimo) in the second measure.

Sound an alarm! your silver trumpets sound! And

p

The second system continues the musical score. The vocal line has the lyrics 'Sound an alarm! your silver trumpets sound!' followed by 'And'. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *p* (piano) is placed in the second measure of the piano part.

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

f

The third system features the vocal line with the lyrics 'call the brave, and on ly brave and on ly brave a round' followed by 'Sound an alarm!'. The piano accompaniment continues. A dynamic marking of *f* (forte) is placed in the second measure of the piano part.

Your silver trumpets sound, And

f *p* *f* *p*

The fourth system continues the musical score. The vocal line has the lyrics 'Your silver trumpets sound,' followed by 'And'. The piano accompaniment continues. Dynamic markings of *f*, *p*, *f*, and *p* are placed in the first, second, third, and fourth measures of the piano part, respectively.

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

f

The fifth system continues the musical score. The vocal line has the lyrics 'call the brave, and on ly brave, and on ly brave a round'. The piano accompaniment continues. A dynamic marking of *f* (forte) is placed in the second measure of the piano part.

p If to fall, If to fall, For laws, re- li- gion,
p If to fall, If to fall, For laws, re- li- gion,
p If to fall, If to fall, For laws, re- li- gion,
p If to fall, If to fall, For laws, re- li- gion,
 If to fall, If to fall, For laws, re- li- gion,

p *mez* *cres*

li- berty, we fall! we fol- low thee, we fol- low thee, we fol- low thee, we
 li- berty, we fall! we fol- low thee, we fol- low thee, we fol- low thee, we
 li- berty, we fall! we fol- low thee, we fol- low thee, we fol- low thee, we
 li- berty, we fall! we fol- low thee, we fol- low thee, we fol- low thee, we
 li- berty, we fall! we fol- low thee, we fol- low thee, we fol- low thee, we

f *ff*

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
 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-

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

-ligion, for li - ber - ty we fall! for laws, re - li - gion, for

-ligion, for li - ber - ty we fall! for laws, re - li - gion, for

-ligion, for li - ber - ty we fall! for laws, re - li - gion, for

-ligion, for li - ber - ty we fall! for laws, re - li - gion, for ten:

li - berty we fall!

li - berty we fall!

li - berty we fall!

li - berty we fall!

li - berty we fall!

ENOUGH TO HEAV'N WE LEAVE THE REST.

Price 1/-

N^o 47.

SIMON.

Recit:

Enough. To heav'n we leave the rest. Such gen'rous ar-dour

fir-ing ev'ry breast, We may di-vide our cares. The field be thine, O

Judas, and the sanc-tuary mine. For Si-on, holy Si-on, seat of God! In ruinous

heaps is by the heathen trod; Such profa-nation calls for swift re-dress,

If e'er in bat-tle Is-rael hopes suc-cess.

127
WITH PIOUS HEARTS.

Orchestral Parts
2 Violins, Viola, Violoncello e Basso.

Price 1/-

No 48.

Air.

LARGHETTO.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'LARGHETTO'. The music begins with a series of eighth and sixteenth notes, leading to a melodic phrase.

The second system continues the vocal line and piano accompaniment. The lyrics 'With pi_ous hearts, and brave as pi_ous, O Si_on, we thy call at_' are written below the vocal staff. The piano accompaniment provides harmonic support with chords and moving lines.

The third system continues the vocal line and piano accompaniment. The lyrics 'tend: With pi_ous hearts, and brave as pi_ous and brave as' are written below the vocal staff. The piano accompaniment continues with harmonic support.

The fourth system continues the vocal line and piano accompaniment. The lyrics 'pi_ous, O Si_on, we thy call at tend, we thy call at tend: Nor' are written below the vocal staff. The piano accompaniment continues with harmonic support.

The fifth system continues the vocal line and piano accompaniment. The lyrics 'dread the na_tions that de_ _ fy us nor dread the na_tions that de_ _ fy us,' are written below the vocal staff. The piano accompaniment continues with harmonic support.

No 27.

Judas Maccabæus.

God our de fend - er! God our friend!

f

Nor dread the na - tions that de - fy us, God our de - fender!

p

God our de - fender! God our friend! Nor dread the na - tions that de - fy us,

God our de - fender! God our de - fend - er! God our friend!

f

129
YE WORSHIPERS OF GOD!

Price 1/6

N^o 49.
ISRAELITISH
MAN.

Recit:

Ye worship_ers of God! Down, down, with the pol_luted altars, down;

Hurl Jupiter Olympius from his throne, Nor reverence Bacchus with his i_vy crown, And i_vy-wreathed rod. Our

fathers never knew Him, or his beastly crew, Or knowing, scorn such i_dol vanities. No more in

WOMAN.

Si-on let the virgin throng Wild with de_lusion, pay their nightly song To Ashtoreth, e-

clept the Queen of Heav'n: Hence, to Phoenicia, be the godd'ess driv'n; Or be she, with her priests and pageants

hurld To the re_motest corner of the world; Ne'er to de_lude us more with pi_ous lies.

120
WISE MEN FLATT'RING MAY DECEIVE YOU.

Orchestral Parts Perry's Accompaniments.
2 Violins, Viola, Violoncello e Basso, Flutes,
Oboes, Bassoons, and Horns. Price 3/-

No 50.
Air.

LARGHETTO.

The first system of musical notation consists of three staves. The top staff is a vocal line in G major, 3/4 time, with a tempo marking of 'LARGHETTO'. The piano accompaniment is shown in two staves below, with a bass clef and a 3/4 time signature. The music begins with a series of eighth and sixteenth notes, followed by a more melodic line.

The second system of musical notation continues the vocal and piano parts. The vocal line features a series of eighth notes and rests, with dynamic markings of 'lr' (largo) and 'p' (piano). The piano accompaniment provides a steady harmonic support.

The third system of musical notation includes the lyrics 'Wise men' at the end of the vocal line. The music features a mix of eighth and sixteenth notes, with dynamic markings of 'lr' and 'p'.

The fourth system of musical notation includes the lyrics 'flatt'ring may deceive you' and 'With their vain mysterious art;'. The vocal line is accompanied by piano accompaniment, with dynamic markings of 'lr' and 'p'.

The fifth system of musical notation includes the lyrics 'vain mysterious art; Magic charms can never'. The vocal line continues with eighth and sixteenth notes, accompanied by piano accompaniment.

No 28.

Judas Maccabæus.

...lieve you, Nor can heal the wounded heart. no. Ma-gic charms

can ne'er re-lieve you, Ma-gic charms can ne'er re-lieve you Nor can

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

f

hr *hr* *hr* Fine.

tr
 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.

tr
f
Dal Segno.

OH! NEVER, BOW WE DOWN.

Organ or P. F. Copy Price 3/-
Single Vocal Parts for Chorus. D^o 2/-

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso, Flutes,
Oboes, Clarinets, Bassoons, and Horns. Price 5/-

No 51.

Duet.

ANDANTE.

The first system of music shows two vocal staves in treble clef with a key signature of two flats and a 3/4 time signature. Below them is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is marked 'ANDANTE'.

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

The piano accompaniment for the first vocal line, featuring a melody in the right hand and a supporting bass line in the left hand.

stone: never, never, bow we down; Oh; never, never, bow we down to y' rude stock or sculptur'd stone:

The piano accompaniment for the second vocal line, continuing the musical theme with a similar melodic and harmonic structure.

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

stone: never, never, bow we down, Oh never, never, bow we down to the rude stock ---

Oh! never, bow we down, Oh! never, never,
or sculptur'd stone: never, never, bow we down, Oh! never, never,

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,
 down, never, never, bow we down; no, no,

bow we down to the rude stock, to the stock or sculptur'd stone:
 never, never, bow we down to the stock or sculptur'd stone:

But e... ver wor... ship Is... ra... el's God, E... ver o...
 But e... ver wor... ship Is... ra... el's God, E... ver o...

...bedient to his aw... ful nod. E... ver o... bedient to his aw... ful nod.
 ...bedient to his aw... ful nod. E... ver o... bedient to his aw... ful nod.

Oh! never, never, bow we
Oh! never, never, bow we down,

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

stock, or sculpturd stone: But e... ver wor... ship
down to the rude stock, or sculpturd stone: But e... ver wor... ship

Is...rael's God: E... ver o... bedient to his aw... ful nod.
Is...rael's God, E... ver o... bedient to his aw... ful nod.

WE NEVER WILL BOW DOWN.

Nº 52.

Canto

Alto

Tenore

Basso

Chorus.

ANDANTE.

We ne... ver, will bow down, We never, will bow down, To the rude
 We never, never, will bow down, We never, never, will bow down, To the rude
 - We never, never, will bow down, never, To the rude
 We never, never, will bow down, We never, never, will bow down, To the rude

Chorus.

ANDANTE.

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 ne... ver, never, will bow
 stock, or sculptur'd stone: To the rude stock, or sculptur'd stone: We ne... ver, will... bow
 stock, or sculptur'd stone: To the rude stock, or sculptur'd stone: We never, will bow

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

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

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

never, bow To the rude stock, or sculp_turd sculpturd stone: We
 never, bow To the rude stock, or sculp_turd sculpturd stone: We
 down, To the rude stock, or sculp_turd sculpturd stone: We never, never, will bow
 down, To the rude stock, or sculp_turd sculpturd stone: We never, never, will bow

never, never, will bow down, We never, never, will bow down, We never, ne_ver,
 never, never, will bow down, To the rude stock, or sculpturd stone:
 down, To the rude stock, or sculp_turd stone: We
 down, We never, ne_ver, will bow down, To the rude stock,

will bow down, To the rude stock or sculp_turd sculpturd stone: We
 To the rude stock or sculpturd stone: We
 never, never, will bow down, To the rude stock We ne_ver, ne_ver, will bow
 We ne_ver, ne_ver, will bow

never, ne-ver, will bow down, We never, never, will bow down, We never, never,
 never, ne-ver, will bow down, We ne-ver, will bow down, We never, never,
 down, We never, ne-ver, will bow down, never, will bow down, We never, never,
 down, We never, ne-ver, will bow down,

will bow down, To the rude stock, We ne-ver, will bow down, We never, will bow
 will bow down, To the rude stock, We never, never, will bow down, We never, never,
 will bow down, To the rude stock, We never, never, will bow down,
 We never, never, will bow down, We never, never,

8

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

A tempo giusto.

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

We worship God, and God a lone, and God a lone.

A tempo giusto.

ff ten: ten:
ten: ten:

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

ten: ten:
8

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

8

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

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

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

God a lone.

We worship God we wor-

ship God, We worship God, we wor-

God a lone.

We worship God, We wor-

ship God a lone, We wor-ship

ship God a lone, We wor-ship

We wor-ship God, and

tere

8

ship God, and God a lone, and God a lone, We

God, and God a lone, and God a lone, and God a lone, We

God a lone, and God a lone, and God a lone, We

God a lone, and God a lone, and God a lone, We

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

8

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

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

145
FATHER OF HEAVEN.

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso, Flutes,
Clarinetts, and Bassoons. Price 2/-

PART THE THIRD.

Price 1/6

No 53.

Air.

ANDANTE
LARGHETTO.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo markings 'ANDANTE' and 'LARGHETTO.' are placed to the left of the piano part. The vocal line begins with a treble clef and a common time signature. The piano accompaniment starts with a grand staff (treble and bass clefs) and a common time signature. The music consists of several measures of notes and rests.

The second system continues the musical notation. The vocal line has a 'Fa' syllable at the end of the first measure. The piano accompaniment continues with similar rhythmic patterns.

--- ther of heav'n, Father of heav'n, from thy e-ter-nal throne, from

The third system includes the vocal line with the lyrics '--- ther of heav'n, Father of heav'n, from thy e-ter-nal throne, from'. The piano accompaniment includes a 'p' (piano) dynamic marking.

thy e-ter-nal throne, Look with an eye of bles-sing down;

The fourth system includes the vocal line with the lyrics 'thy e-ter-nal throne, Look with an eye of bles-sing down;'. The piano accompaniment continues with the same accompaniment.

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,

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

- - - - with ho- ly rites, To solemnize - - - - the feast of lights, the feast of

lights. To solemnize - - - - the feast of lights.

While we pre- pare with ho- ly rites, to solemnize the feast of lights.

And thus our

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

With ca- rols of tri- umphant joy. This altar raise, With ca- rols of tri- umphant

joy With carols of tri- umphant joy. Fa- ther of heav'n,

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

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

with ho - ly rites, To solemnize - - - the feast of lights, the feast of

lights. To so - lem - nize - - - the feast of lights. *mf*

SEE, SEE, YON FLAMES.

Price 2/-
No 54.

ISRAELITISH
MAN.

See, see, yon flames that from the al-tar broke, In spiry streams pur

Recit: Accompl:

...sue the trailing smoke; The fragrant in-cense mounts the yielding air;

Sure pre-sage, that the Lord hath heard our pray'r.

O GRANT IT HEAVEN.

No 55.

ISRAELITISH
WOMAN.

O grant it heav'n, that our longwoes may cease, And Judah's daughters taste the calm of peace;

Recit:

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

150
SO SHALL THE LUTE AND HARP AWAKE.

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso,
Clarinets, Bassoons, and Horns. Price 3/6

No 56.
Air.

ALLEGRO

The musical score is written in G major (one sharp) and common time (C). It begins with a treble clef and a common time signature. The first system shows the vocal line and piano accompaniment. The piano part starts with a forte (f) dynamic. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics "So shall the lute and harp awake, And" and a piano (p) dynamic. The fourth system continues the vocal line with "sprightly voice, sweet descant run, So shall the lute a - wake, So" and a forte (f) dynamic. The fifth system concludes the vocal line with "shall the harp a - wake, So shall the lute and harp awake, And sprightly voice, sweet descant run, And". The piano accompaniment continues throughout, providing a rhythmic and harmonic foundation for the vocal melody.

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

ly voice sweet des - cant run, And

spright ly voice sweet des - cant run, *f*

p

- ra - phic me - lo - dy to make, In the pure strains of Jes - se's son, Se *pp*

ra-
phic me-lo-dy to make, In the pure strains

legato

In the pure strains of

Jes-sés son. Se-

f *p*

-ra- phic me-lo-dy to make, In the pure strains of

Jessés son. In the pure strains In

the pure strains of Jes - se's son.

So shall the lute awake, So shall the harp a - wake, So

shall the lute and harp awake, And sprightly voice sweet descant run, And spright - ly voice sweet

des - cant run, And spright -

ly voice sweet des - cant run, Se

ra- phic me- lo- dy to make, In the pure strains of Jes- ses son. Se ra-

pp

aphic me- lo- dy to make, In the pure strains

In the pure strains of Jes- se's son. Se ra-

ADAGIO.

phic me- lo- dy to make, In the pure strains of Jes- se's son.

ADAGIO.

f

tem: 1^{mo}

FROM CAPHARSALAMA.

Price 2/-

No. 57.

ISRAELITISH
MESSENGER.

Recit:

From Caphar-sa-la-ma, on eagle wings I fly, With tidings of impetuous

joy. Came Ly-si-as, with his host, array'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 elephant dis-

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

vanquish'd all the rage-ful train. Yet more; Ni-ca-nor

lies with thousands slain; The blasphemous Ni-ca-nor, who defied The liv-ing God, and

in his wanton pride. A public monument ordain'd Of victo-ries yet un-gain'd.

But lo! the con-queror comes, and on his spear, To dis-sipate all fear, He

bears the vaunters head and hand, That threatend de-so-lation to the land.

SEE, THE CONQUERING HERO COMES.

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso, Flutes, Oboes,
Clarinetts, Bassoons, Horns, 3 Trombones,
Drums and side Drum! Price 5/-

Single Vocal Parts. Price 1/-

Chorus of Youths.

No 58.
Canto 1^{mo}

Canto 2^{do}

Alto.

Chorus
of
Youths.

Solo
Horns.

See the conquering he...ro comes, Sound the trumpets beat the drums;
See the conquering he...ro comes, Sound the trumpets, beat the drums;
See the conquering he...ro comes, Sound the trumpets beat the drums;

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.

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.

Chorus of Virgins.

1mo

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

2do

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

Flutes

p

flutes, and lead the dance, Myrtle wreaths and roses

flutes, and lead the dance, Myrtle wreaths and roses

twine, To deck the hero's brow di-vine. Myrtle wreaths and

twine, To deck the hero's brow di-vine. Myrtle wreaths and

roses twine, To deck the hero's brow di-vine.

roses twine, To deck the hero's brow di-vine.

SEE, THE CONQUERING HERO COMES.

Full Chorus.

Canto

See the conquering he-ro comes, Sound the trum-pets beat the drums.

Alto

See the conquering he-ro comes, Sound the trum-pets beat the drums.

Tenore

See the conquering he-ro comes, Sound the trum-pets beat the drums.

Basso

See the conquering he-ro comes, Sound the trum-pets beat the drums.

Full Chorus.

8

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

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

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

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

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

8

See the conquering he-ro comes, Sound the trumpets, beat the drums.

See the conquering he-ro comes, Sound the trumpets, beat the drums.

See the conquering he-ro comes, Sound the trumpets, beat the drums.

See the conquering he-ro comes, Sound the trumpets, beat the drums.

See the conquering he-ro comes, Sound the trumpets, beat the drums.

M A R C H .

Nº 59.

ALLEGRO.

The musical score for No. 59, 'ALLEGRO', is presented in six systems. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Some measures in the upper staves are marked with 'lr' (likely for 'lento' or 'ritardando'). The piece concludes with a double bar line and repeat dots at the end of the sixth system.

SING UNTO GOD.

Organ or P. F. Copy. Price 2/-
Single Vocal Parts. D^o 2/-

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso, Flutes, Oboes,
Clarinetts, Bassoons, Horns, Trumpets,
3 Trombones, and Drums. Price 6/-

SOLO AND CHORUS ALLEGRO.

N^o 60.
Canto

Alto

Tenore

Basso

Chorus

ALLEGRO.

measur'd praise

SOLO

Sing unto God, and high affections raise, To crown this conquest with

unmeasur'd praise

with unmeasur'd praise.

TUTTI

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

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

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

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

unmeasur'd praise, with unmeasur'd with unmeasur'd praise

unmeasur'd praise, with unmeasur'd with unmeasur'd praise

unmeasur'd praise, with unmeasur'd with unmeasur'd praise, with

unmeasur'd praise, with

Sing unto God, and To crown

unmeasur'd praise To crown To

unmeasur'd praise, with unmeasur'd praise.

high affections raise, To crown this conquest, with unmeasur'd praise,

To crown, To crown this conquest To crown this conquest with

crown this conquest To crown this conquest this

with unmeasur'd praise, Sing unto God,
 unmeasur'd praise. To crown this conquest with unmeasur'd praise, Sing unto God,
 conquest To crown this conquest with unmeasur'd praise, Sing unto God,

f Sing, Sing unto God,

Sing unto God, Sing unto God, and high affections raise,
 Sing unto God, Sing unto God, and
 Sing unto God, Sing unto God, Sing unto God, and

Sing unto God, and high affections raise, and high affections raise,

To crown, to crown, to crown To
 high affections raise, To crown this conquest, To
 high affections raise, To crown this conquest, To crown this conquest,

To crown this conquest, To crown this conquest with unmeasur'd praise.

crown this conquest, with unmeasur'd praise
 crown To crown this conquest with unmeasur'd praise. To crown,
 To crown To crown to crown this conquest with unmeasur'd praise.
 To crown this conquest with unmeasur'd with unmeasur'd praise. To

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.

Sing unto God, Sing unto God, and high affections raise, and high affections raise, to crown
 Sing unto God, Sing unto God, and high affections raise, and high affections raise, to
 Sing unto God, Sing unto God, and high affections raise, and high affections raise, to
 Sing unto God, Sing unto God, and high affections raise, and high affections raise, to

to crown, to crown, to crown this conquest with unmeasur'd praise

crown, to crown, to crown this conquest with unmeasur'd praise

crown, to crown, to crown, to crown this conquest with unmeasur'd praise

crown, to crown, to crown this conquest with unmeasur'd praise

To crown

To crown

with unmeasur'd praise. To crown

with unmeasur'd praise. To crown

this conquest with unmeasur'd praise.

this conquest with unmeasur'd praise.

this conquest with unmeasur'd praise.

this conquest with unmeasur'd praise.

167
SWEET FLOW THE STRAINS.

Price 1/6

N^o 61.
JUDAS
MACCABEUS.

Recit:

Sweet flow the strains that strike my feasted ear, Angels might stoop from heav'n to
hear the comely songs ye sing, To Israel's Lord and King. But pause awhile. Due
obsequies prepare, To those who bravely fell in war. To Eleazar special tribute
pay: Through slaughter'd troops he cut his way To the distinguish'd elephant, and whelm'd be-
neath the deep-stabb'd monster, triumph'd in a glorious death.

WITH HONOUR LET DESERT BE CROWN'D.

Orchestral Parts.

2 Violins, Viola, Violoncello e Basso,
Oboes, and Trumpet Obligato. Price 1/8

No. 62.
Air.

ANDANTE
LARGHETTO.

The first system of the musical score for the Air. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The tempo markings 'ANDANTE' and 'LARGHETTO' are placed to the left of the piano part. A dynamic marking 'f' is present at the beginning of the piano part.

The second system of the musical score. The vocal line includes the lyrics "With honour let desert be crown'd". The piano accompaniment continues with a dynamic marking 'f' at the end of the system.

The third system of the musical score. The vocal line includes the lyrics "The trumpet neer in vain shall sound;". The piano accompaniment has a dynamic marking 'p'. A "Solo trum!" instruction is written above the vocal line.

The fourth system of the musical score. The vocal line includes the lyrics "trumpet neer in vain shall sound" and "With honour let de-sert be crown'd". The piano accompaniment continues.

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;

f

But all at_tentive to alarms, But all at_tentive 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 conquering, or con_quer'd, claim the prize,

f

Of hap-py earth, or far more happy skies.

p

And conquering, or conquer'd, claim, and claim the prize, Of

hap-py earth, or far more hap-py, skies, and claim - the prize, of

hap-py earth, or far more hap-py skies.

f

Final system of piano accompaniment.

PEACE TO MY COUNTRYMEN.

Price 1/6

No 63.

EUPOLEMUS.

Recit:

Peace to my country-men; Peace! and Liber-ty! From the great senate

of impe-rial Rome, With a firm league of a-mi-ty, I come. Rome,

whate'er nation dare insult us more, Will rouze, in our de-fence her vet'ran pow'r; And

stretch her vengeful arm by land, or sea, To curb the proud, And set the injur'd free"

TO OUR GREAT GOD.

Orchestral Parts.

2 Violins, Viola, Violoncello e Basso.

Single Vocal Parts. Price 1/-

Price 1/-

Nº 64.

CHORUS. ALLEGRO.

Canto

Alto

Tenore

Basso

Chorus.

ALLEGRO.

To our great God, be all the ho- nour givn, all the ho- nour

To our great God be all the

To our great God be

To our great God be all the ho- nour givn,

f

givn, To our great God be all. be all the honour givn, To

ho- nour givn, To our great God be all the honour givn, To

all the ho- nour givn, To our great God be all the honour givn, To

To our great God be all the ho- nour. all the honour givn,

our great God be all the honour givn, To our great God be

our great God be all the honour givn, To our great God be all the honour

our great God be all the honour givn, To our great God be all the honour

To our great

all the honour giv'n, To our great God be all the honour, all the honour
 all the honour giv'n, To our great God be all the ho_nour giv'n, be all the honour
 all the honour giv'n, To our great God be all the ho_nour, all the honour

God To our great God be all the ho_nour giv'n, be all the honour

giv'n, To our great God be all the ho_nour all
 giv'n, To our great God be
 giv'n, To our great God be all the ho_nour giv'n, be all, be
 giv'n, To our great God be all, be

the ho_nour giv'n, That grate-
 all the ho_nour giv'n, That grate-ful hearts can send from earth to heav'n. That
 all the ho_nour giv'n, That grate-ful hearts can send, can

ful hearts can send from earth to heav'n. That grate-ful hearts
 grateful hearts can send from earth to heav'n. from earth to
 send from earth to heav'n from earth to heav'n. from earth to

That grate-ful hearts can send from earth to

can send from earth to heav'n. from earth to heav'n. That grate-ful hearts can send from
 heav'n. That grate-ful hearts can send to heav'n. That grate-ful hearts can send from
 heav'n. That grate-ful hearts can send to heav'n. That grate-ful hearts can send from

heav'n. That 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.

God be honour giv'n, To our great God be all the honour giv'n, That
 our great God be all the honour giv'n, To our great God be all the honour giv'n, That
 our great God be all the honour giv'n, To our great God be all the honour giv'n, That

To our great God be all, be all the honour giv'n, That

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

grate-ful hearts can send from earth to heav'n. That grate-ful hearts can send from

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.
 earth to heav'n, can send from earth to heav'n.

earth to heav'n, can send from earth to heav'n.

AGAIN TO EARTH LET GRATITUDE DESCEND.

Price 2/-

No 65.

ISRAELITISH
WOMAN.

Recit:

A gain to earth let Grati_tude descend. Praise worthy is our he ro and our

friend. Come, my fair daughters, choicest art be stow, To weave a

chaplet for the victors brow; and in your songs for e ver be con

fess'd, "The va lour that pre serv'd, the pow'r that bless'd, Bless'd you with

hours, that scatter as they fly, Soft Quiet, gentle Love, and bound less Joy?"



177
O LOVELY PEACE, WITH PLENTY CROWN'D.

Orchestral Parts Perry's Accompaniments
2 Violins, Viola, Violoncello e Basso, Flutes,
Oboes, and Bassoons. Price 2/6

No 66

Duet.

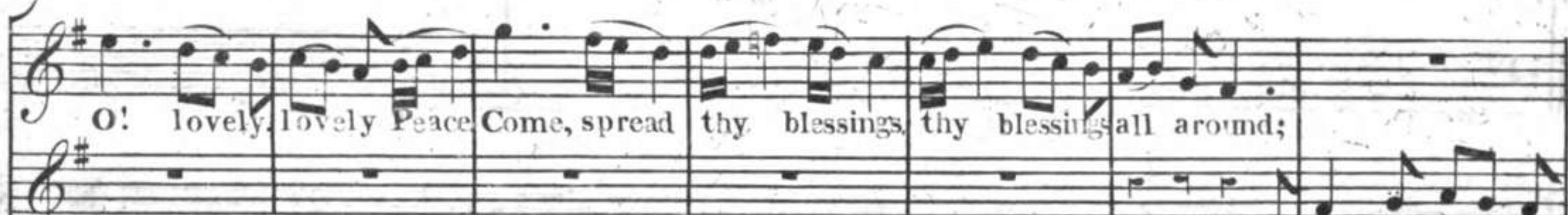
ALLEGRO *f*



O! lovely Peace, with Plenty crown'd,



p



O! lovely, lovely Peace Come, spread thy blessings, thy blessings all around;



O! lovely Peace with



Plenty crown'd, O! lovely, lovely Peace, Come, spread thy blessings, thy blessings all around;



O! lovely, lovely, Peace O lovely Peace, O! lovely, lovely, Peace,
 O lovely, lovely Peace, O lovely Peace,

Let fleecy flock the hills a dorn, And vallies smile with wa vy corn.
 Let fleecy flock the hills a dorn, And vallies smile with wa vy corn.

Let fleecy flock the hills a dorn, And vallies smile
 And vallies smile with wa vy corn And vallies smile

with wa vy corn: And smile with wa vy corn: with
 with wa vy 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 fleecy flocksthe hills a...dorn...the
 with wa...vy corn. Let fleecy flocksthe hills a dorn,the

ADAGIO.
 hills a dorn; And smile with wa...vy corn.
 hills a dorn; And smile with wa...vy corn.

ADAGIO.
 ten.:
 mo

Let the shrill trumpets cease, nor
 Let the shrill trumpets cease,

o-ther sound, But Nature's songsters, wake the
 nor o-ther sound,

cheer-ful morn. nor o-ther sound, nor o-ther sound,
 But Nature's songsters, wake the cheer-ful

wake the cheer-ful morn. But Nature's songsters wake the
 morn. the cheer-ful morn. But Nature's songsters wake the

chear-ful morn. nor o-ther

chear-ful morn. nor o-ther sound,

sound, But Na-ture's song- sters, Na-ture's

But Na-ture's song- sters, Na-ture's

song- sters, wake the chearful morn. But Nature's songsters, wake the

song- sters, wake the chearful morn. But Nature's

chear-ful, wake the chear-ful morn.

songsters, wake the chear-ful, wake the chear-ful morn. Da Capo.

REJOICE, O JUDAH!

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No. 67.

Air.

ANDANTE

ALLEGRO.

The first system of musical notation for 'Rejoice, O Judah!' is in G major (one sharp) and common time (C). It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two sections: the first is marked 'ANDANTE' and the second is marked 'ALLEGRO.'. A dynamic marking of 'f' (forte) is placed at the beginning of the piano part. The vocal line consists of a series of eighth and sixteenth notes.

The second system of musical notation continues the piece. It maintains the same key signature and time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

The third system of musical notation continues the piece. The piano accompaniment shows a consistent rhythmic pattern, with the right hand playing eighth notes and the left hand providing a steady bass accompaniment.

The fourth system of musical notation concludes the piece. The piano accompaniment ends with a final chord. The vocal line ends with a note labeled 'Re' (Re) and a dynamic marking of 'p' (piano).

-joice, O Judah, and in songs divine, With Cherubim, and Se-raphim, har- monious join. Re-

-joice, O Judah, Re- joice Re- joice O

Judah, Re- joice, and in songs di- vine, With Cherubim, and Se- raphim, har-

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

- joice, O Judah, Re- joice, O Judah, Re

--- joice, --- Re- joice ---, With Cherubim, and Se- ra- phim,

har- mo- nious join. in

songs di- vine, With Che- rubim, and Se- raphim, har-

--- mo- nious har- mo- nious join.

HALLELUJAH - AMEN :

Nº 68. Chorus ALLEGRO.

Canto

Alto

Tenore

Basso

Musical notation for the vocal parts of the first system, including Canto, Alto, Tenore, and Basso staves.

Halle - lu - jah, Amen,

Halle - lu - jah, Amen,

Hal - - le - lu - jah, Amen, Amen, Hal - le - lu - jah, Amen.

Chorus

ALLEGRO.

Musical notation for the Chorus part of the first system, including treble and bass staves.

Musical notation for the vocal parts of the second system, including Canto, Alto, Tenore, and Basso staves.

Halle - lu - jah, Amen, Amen, Halle - lu - jah, A - men, A - men,

Amen, Halle - lu - jah, A - men, Halle - lu - jah, Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Amen, Halle - lu - jah, A - men, Halle - lu - jah, Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Halle - lu - jah, Amen, Amen, Hal - le - lu - jah, Hal - le - lu - jah

Musical notation for the piano accompaniment of the second system, including treble and bass staves.

Musical notation for the vocal parts of the third system, including Canto, Alto, Tenore, and Basso staves.

A - men Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah, Amen

- lu - jah - - Hal - le - lu - jah, Hal - le - lu - jah, Amen Amen, Halle - lu - jah, A - men.

- jah - - Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Amen

Hal - le - lu - jah, Hal - le - lu - jah, Amen, Amen, Halle - lu - jah, Amen.

Musical notation for the piano accompaniment of the third system, including treble and bass staves.

Amen, Halle-lujah, Amen. O Judah, re-joice, re-joice, Re-joice, O

O Judah, re-joice, re-joice, re-joice, Re-joice, O

Amen, Halle-lujah, Amen. O Judah, re-joice, re-joice, Re-joice, O

O Judah, re-joice, re-joice, Re-joice, O

Judah, in songs di-vine, With Cherubim, and Se-raphim, har-mo-nious

Judah, in songs di-vine, With Cherubim, and Se-raphim, har-mo-nious

Ju-dah, in songs di-vine, With Cherubim, and Se-raphim, har-mo-nious

Ju-dah, in songs di-vine,

join. With Cherubim, and Se-raphim, har-mo-nious join. Halle-lu-jah, Amen,

join. With Cherubim, and Se-raphim, har-mo-nious join. har-mo-nious

join. With Cherubim, and Se-raphim, har-mo-nious join. Halle-lu-jah, Amen,

With Cherubim, and Se-raphim, har-mo-nious join. har-mo-

Amen, Halle-lujah, A-men, and in songs di-vine, har-

join. Hal-le-lu-jah, and in songs di-vine, har-

Amen, Halle-lujah, A-men, and in songs di-vine, har-

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

mo-nious join. Halle-lujah, Amen. Amen, Halle-lu-jah, A-men. A-

mo-nious join. Halle-lujah, Amen. Amen, Halle-lu-jah, A-men. A-

mo-nious join. Halle-lujah, Amen, Amen, Halle-lu-jah, A-men. A-

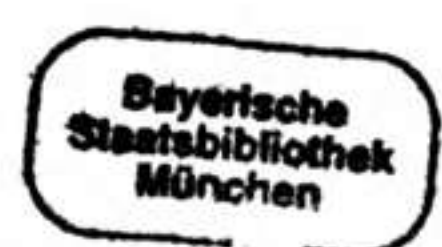
mo-nious join. Halle-lujah, Amen, Amen, Halle-lu-jah, A-men. A-

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

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

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

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



I N D E X

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F I N I S .

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