

G. F. HÄNDEL

# JUDAS MACCABÆUS

## Part I

Rev. Thos. Morell, D.D.

A special Concert Edition  
by Frank van der Stucken

### NO 1. OVERTURE

*Largo*

Piano

*f*

*f*

*f*

*f*

*f*

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

*Allegro*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a piano (*p*) dynamic. A section labeled 'A' starts in the fourth measure of the upper staff, marked with a mezzo-piano (*mp*) dynamic. The piece concludes with a fermata over the final note.

The second system continues the piece with two staves. It begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests in the upper staff.

The third system consists of two staves. A section labeled 'B' begins in the first measure of the upper staff, marked with a mezzo-piano (*mp*) dynamic. The music includes a variety of rhythmic patterns and rests.

The fourth system consists of two staves. It begins with a piano (*p*) dynamic. A section labeled 'C' starts in the fifth measure of the upper staff, marked with a mezzo-piano (*mp*) dynamic. The music features a mix of eighth and sixteenth notes.

The fifth system consists of two staves. It begins with a mezzo-piano (*mp*) dynamic. A section labeled 'D' starts in the first measure of the upper staff, marked with a piano (*p*) dynamic. The music includes a variety of rhythmic patterns and rests.

The sixth system consists of two staves. It begins with a piano (*p*) dynamic. A section labeled 'E' starts in the fifth measure of the upper staff, marked with a crescendo (*cresc.*) dynamic. The music features a mix of eighth and sixteenth notes.

The seventh system consists of two staves. It begins with a piano (*p*) dynamic. A section labeled 'F' starts in the first measure of the upper staff, marked with a *più cresc.* dynamic. The music features a mix of eighth and sixteenth notes.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, continuing the piece with similar rhythmic patterns.

Third system of musical notation, including a dynamic marking *p* and a chord symbol *E*.

Fourth system of musical notation, featuring a dynamic marking *mp*.

Fifth system of musical notation, including a dynamic marking *cresc.*

Sixth system of musical notation, including dynamic markings *rinfs.* and *sf*.

Seventh system of musical notation, concluding the page with various notes and rests.

First system of musical notation. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. Dynamics include *mf* and *fr*.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. A *cresc.* marking is present above the right hand.

Third system of musical notation. The right hand has a more active melodic line. Dynamics include *ff* and *f*.

Fourth system of musical notation. The right hand continues with a melodic line. Dynamics include *ff* and *fr*.

Fifth system of musical notation. The right hand has a melodic line with some rests. Dynamics include *rit.*

Sixth system of musical notation. The tempo is marked *Largo*. The right hand has a melodic line with some rests. Dynamics include *ff* and *fr*.

Seventh system of musical notation. The right hand has a melodic line. Dynamics include *rit.* and *ff*. The system ends with a double bar line and the word *allegro* written vertically.

No 2. CHORUS.- "Mourn, ye afflicted children"

*Largo*

Soprano *p* Mourn,

Alto *p* Mourn,

Tenor *p* Mourn,

Bass *p* Mourn,

*Largo*

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

*mf* *f* *mp*

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

*f* *mp*

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

*f* *mp*

mourn, mourn, ye afflict-ed

*f* *mp*

mourn, mourn, ye afflict-ed

*f* *mp*

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

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

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

*cresc.* *f* *mp*

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

*cresc.* your hopes of lib - er - ty give o'er; *mp* Your he - ro,

*cresc.* your hopes of lib - er - ty give o'er; mourn, *mp* Your

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

*cresc.* *f* *p* *mp*

*mf* *mp*

friend,

he - ro, your

friend, and fa - ther is no more, your he - ro is no

*mf* *p*

friend, and fa - ther is no more,

*mf* *p*

*p* *mp* *p* *mp*

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

*p* fa - ther is no more, is no more,

more, your friend and fa - ther is no

*p* is no more, your fa - ther is no

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

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

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



*mp* your he-ro is no more; *mf* mourn, *f* more;  
*mp* your he-ro is no more; *f* mourn,  
 he-ro is no more; *f* mourn,

*p* *cresc.* *f*

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

*f* *mf* *mp*

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

*cresc.*

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

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

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

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

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

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

№ 3. DUET. — "From this dread scene"

Andante

ISRAELITISH MAN (*Tenor*)

*mf* From this dread scene, these ad-verse

*p* *mp*

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

*mf*

ISRAELITISH WOMAN (*Soprano*)

*A mf*

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

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

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

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

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

*f*

*p* *mf* *f*

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

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

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

O So-ly-ma, *p* thy boast-ed tow'rs

lie, thy boast-ed tow'rs in smok -

In smok-y ru-ins lie, in smok -

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

y ru-ins lie! *mf* From this dread

*poco rit.* *p* *a tempo mp*

*mf* thy boast-ed tow'rs In smoky ru-ins lie, in smok -

scene, these ad-verse pow'rs, Ah! whith-er shall we

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

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

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

*mf* *f* *rit.*



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

Larghetto

*p*

*Soprano*  
For Si - on la - men -

*Alto*  
For Si - on la - men -

*Tenor*

*Bass*

ta - tion make,

ta - tion make,

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

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

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

*cresc.* *decrease.*

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

*mp*

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

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

*mp* With words that weep, *mf* For  
weep, — that weep, *mf* and tears that  
With words that weep,  
*p* With words that weep, — that weep,

*cresc.*  
Si - on la - men - ta - tion make, With words that weep, with  
speak, *cresc.* with words that weep, that weep,  
*mf* and tears that speak,  
*mf* and tears that speak,

words that weep, — with words that weep and tears that speak, For  
with words that weep, *cresc.* with words that weep and tears that speak, For  
with words that weep, *cresc.* that weep, and tears that speak, For  
with words that weep, that weep, and tears that speak, For  
*dim.*

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

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

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

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

and tears, with words that

With words that weep, and tears that speak, that

weep, and tears that speak, with words that

weep, and tears that speak, that

Adagio

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

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

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

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

Adagio

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

SIMON (*Bass*)

*mf*

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

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

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

*p*

*f*

*mf*

*fp*

attacca № 6

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

Largo e sostenuto

Piano introduction in B-flat major, 4/4 time, marked *Largo e sostenuto*. The music begins with a treble clef and a key signature of two flats. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and eighth-note figures. A dynamic marking of *p* (piano) is present in the first measure.

SIMON

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

Vocal line for Simon, starting with a dynamic marking of *mp* (mezzo-piano). The piano accompaniment includes dynamic markings of *mp*, *p*, *mp*, *p*, and *mp* across the measures.

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

Vocal line continuing from the previous system. The piano accompaniment includes dynamic markings of *p*, *mp*, and *p*.

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

*mp*

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

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

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

*mp* *p*

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

*mp*

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

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

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

*ritard.*

love.

*a tempo*



No 7. CHORUS.—“O Father, whose almighty pow’r”

Larghetto

Piano introduction in 3/4 time, marked *mp* and *cresc.* leading to *f*.

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

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

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

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

Piano accompaniment for the first vocal entry, marked *mf* and *mp*.

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

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

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

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

Piano accompaniment for the chorus refrain, marked *mf*.

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

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

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

Allegro marcato

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

Allegro marcato

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'And grant a lead-er bold and brave, If not to con-quer, born to'. The piano accompaniment features a steady eighth-note pattern in the bass and a more active melody in the treble.

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

save; And grant a lead-er bold and

This system continues the vocal line with the lyrics 'And grant a lead-er bold and brave, If not to save; And grant a lead-er bold and'. The piano accompaniment continues with similar rhythmic patterns.

And grant a lead-er

con - quer, born to save, And

brave, If not to con - quer, born to save,

This system concludes the vocal line with the lyrics 'And grant a lead-er con - quer, born to save, And brave, If not to con - quer, born to save,'. The piano accompaniment provides harmonic support throughout.

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

And  
 And grant a

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

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

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

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

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

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

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

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

**B** *mp*

con - quer, if not to con - quer; and  
 con - quer, if not to con *cresc.* quer; and  
 if not to con - quer, if not to con - quer;  
 if not to con - quer, if not to con - quer;

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

Largo

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

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

**Maestoso** **SIMON** *mf*

I feel,—

*f*

*cresc.* *f* *mf*

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

*fp*

*f*

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



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

*fp*

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

*mf* *fp*

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

*f*

*attacca N29*

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

Allegro

*f*

Detailed description: This block shows the piano introduction. It consists of a grand staff with a treble and bass clef. The tempo is marked 'Allegro'. The music begins with a forte (*f*) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

SIMON

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

*mf* *mp*

Detailed description: This block contains the first vocal line and its piano accompaniment. The vocal line is in the bass clef, starting with the name 'SIMON' above the staff. The lyrics are 'Arm, arm, ye brave! Arm, arm, ye brave! a'. The piano accompaniment is in a grand staff, with dynamics of mezzo-forte (*mf*) and mezzo-piano (*mp*).

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

*mf* *f* *mp*

Detailed description: This block contains the second vocal line and its piano accompaniment. The vocal line continues with the lyrics 'no - ble cause, a no - ble cause, The cause of Heav'n, your'. The piano accompaniment features dynamics of mezzo-forte (*mf*), forte (*f*), and mezzo-piano (*mp*).

zeal\_ demands, a no - ble cause, the cause\_ of Heav'n, your zeal\_ demands, a

*mp* *cresc.* *p*

Detailed description: This block contains the third vocal line and its piano accompaniment. The vocal line concludes with the lyrics 'zeal\_ demands, a no - ble cause, the cause\_ of Heav'n, your zeal\_ demands, a'. The piano accompaniment includes dynamics of mezzo-piano (*mp*), crescendo (*cresc.*), and piano (*p*).

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

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

Arm, arm, arm, arm, ye brave! Arm, arm, arm, arm, ye brave! A

no - ble cause, the cause of Heav'n, your zeal demands; your zeal demands; 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!

*f* *mf*

**B** *mf*

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

*cresc.* *f* *p*

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

*mp*

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

*p*

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

*mf*

*fz* *p* *cresc.*

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

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

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

*Allegro con fuoco*

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

*più pesante* *f*

*Soprano*  
*Alto*  
*Tenor*  
*Bass*

*f*

We come, we come, we

**CHORUS**

We come, we come, we

We come, we come, we

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

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

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

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

The first system of music features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "come, we come, we come, in bright ar -". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

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

The second system continues the vocal lines and piano accompaniment. The lyrics are: "ray, we come, in bright ar - ray, in bright ar - ray, in bright ar -". The piano accompaniment continues with the same rhythmic pattern.

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

The third system concludes the piece. The lyrics are: "ray, Ju - dah, Ju - dah, thy scep - tre, thy", "ray, Ju - dah, Ju - dah, thy scep - tre,", "ray, Ju - dah, thy scep - tre,", and "ray, Ju - dah,". The piano accompaniment features a change in dynamics, marked with *f* and *mf*, and includes a key signature change to one flat.

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

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

*Più largo*

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

*Più largo*

to o - bey!  
 to o - bey!  
 to o - bey!  
 to o - bey!

*a tempo*



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

JUDAS MACCABÆUS (*Tenor*)

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

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

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

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

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

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

Allegro deciso

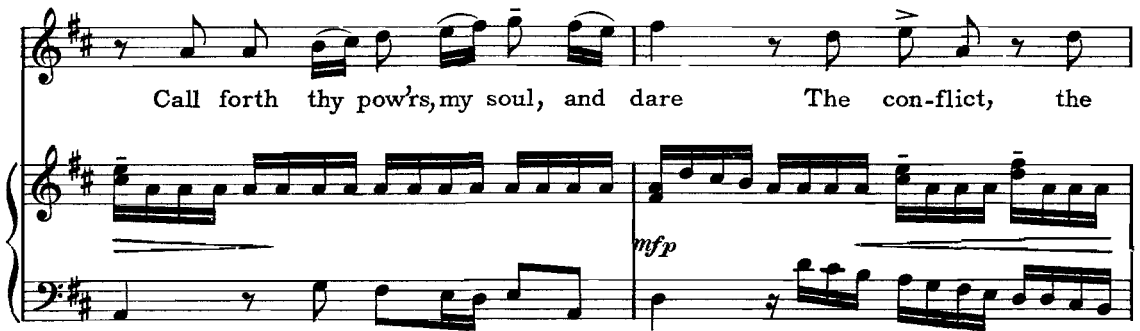


JUDAS MACCABAEUS

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



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



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



the conflict of un - e - qual

war. Call forth thy powr's, my

soul, and dare, and

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

and dare the conflict of un - e - equal

war, *a tempo* *f* *mf* Great is the *più tranquillo* *p*

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

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

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

*Più lento*

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

*a tempo* *f*

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

*mf*

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

*mf*

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

*mp*

*cresc.* and dare *f* the *rit.*

*rit.*

conflict of un-e-e-qual

*attacca Chorus*

## CHORUS. — "Lead on, lead on!"

*Allegro con fuoco*  
*Soprano* *f*

Lead on, lead on, lead on!

*Alto*

Lead on, lead on, lead on!

**JUDAS** *Tenor* *f*

war. Lead on, lead on, lead on!

*Bass* *f*

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

*Allegro con fuoco*

Ju - dah dis-dains The gall - ing

Ju - dah dis-dains The gall - ing

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

Lead on, lead on!

load of hos - tile chains! Lead on, lead on! *mf* Ju - dah dis -

load of hos - tile chains! Lead on, lead on! *mf* Ju - dah dis-dains, Ju - dah dis -

load of hos - tile chains! Lead on, lead on! *mf* Ju - dah dis-dains,

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

dains The gall - ing load of hos - tile chains, of hos - - tile

dains The gall - ing, gall - ing, gall - ing load, the gall - ing load of hos - tile

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

chains! *f* Lead

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

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

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

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

*(divisi ad lib.)*

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

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



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

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

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

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

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

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

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

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

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

ISRAELITISH WOMAN (*Soprano*)

*mf*

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

*p*

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

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

*mf*

*p*

*attacca* № 13

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

Largo sostenuto

Piano introduction in A major, 6/8 time. The right hand features a sustained chord of A major with a piano (*p*) dynamic. The left hand plays a rhythmic accompaniment of eighth notes, starting with a mezzo-forte (*mf*) dynamic and including trills (*tr*). The tempo is marked *Largo sostenuto*.

ISRAELITISH WOMAN (*Soprano*)

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

First line of the duet. The soprano part begins with the lyrics "O lib-er-ty, thou choicest treasure, Seat of". The piano accompaniment continues with a rhythmic pattern, featuring a mezzo-piano (*mp*) dynamic and trills (*tr*) in the left hand.

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

Second line of the duet. The soprano part continues with the lyrics "vir-tue, source of plea-sure! Life, with-out thee, knows no blessing, Life, with-". The piano accompaniment provides harmonic support with a consistent eighth-note rhythm.

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

Third line of the duet. The soprano part concludes with the lyrics "out thee, knows no blessing, No en-dearment worth ca-ress - - ing, no en-". The piano accompaniment features a more active rhythmic pattern in the right hand, including sixteenth notes.

*poco rit.* **A**

dearment worth ca-ress - ing;                      Seat of vir-tue, source of pleasure!

*a tempo*

*poco rit.*

O \_\_\_\_\_ lib-er - ty, thou choic-est treas-ure, Seat of vir-tue, source of

pleasure! Life, without thee, knows no bless-ing, Life, without thee, knows no blessing, No en-

dear-ment, no en-dear-ment worth ca-ress - ing, no \_\_\_\_\_ en-dear-ment, no en-

*mf* *p*

**Andante con moto**

dear-ment worth ca-ress - ing.

*mf*

Piano introduction for the duet. The music is in G major (one sharp) and 4/4 time. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of chords and eighth notes.

DUET.—“Come, ever-smiling liberty”

*Soprano*  
*mf*

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

*Alto*  
*mf*

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

*mf*

Piano accompaniment for the first vocal entry, matching the introduction's style.

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

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

Piano accompaniment for the second vocal entry, continuing the musical accompaniment.

and with thee bring thy joc - und train;

train, with thee bring thy joc - und train;

*mf* *p*

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

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

*cresc.*

For thee we pant, and sigh for thee, and

*cresc.*

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

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

*p*

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

*mf*

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

*Più lento*

*p*

plea - sures reign!  
 plea - sures reign!

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

JUDAS MACCABÆUS

*mp*

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

*p*

*mf* *p* *mf*

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

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

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

*p* *pp*



*mp* *mf* *pp* *mp*

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

*a tempo*

*mp* *cresc.*

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

*f* *mf*

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

*viù lento*

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

*p* *f* *a tempo*

## Nº 15. TRIO AND CHORUS. — "Disdainful of danger"

*Allegro, a tempo giusto*

*Allegro, a tempo giusto*

**JUDAS MACCABÆUS** Dis -

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

**SIMON**

Dis - dain - ful of dan - ger,

*mf*

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

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

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

**A** *mp*

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

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

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

*p*

*cresc.*

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

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

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

know.

know.

know.

**B** CHORUS

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

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

★ ISRAELITISH WOMAN

★ JUDAS MACCABÆUS

★ SIMON

★ *Soprano*

★ *Alto*

★ *Tenor*

★ *Bass*

SOLI  
CHORUS

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

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

Dis -  
Dis -  
Dis -

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

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

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

*mf*  
*mf*

Detailed description: This musical score is for a piece titled "Dis-dain-ful we'll rush on the foe". It is arranged for a vocal ensemble and piano. The score is divided into several systems. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The lyrics are: "Dis -", "Dis -", "Dis -". The second system continues the lyrics: "dan-ger, we'll rush on the foe, dis - dain-ful we'll rush on the foe,". The piano accompaniment features a rhythmic pattern with a dynamic marking of *mf*. The third system repeats the lyrics and piano part. The fourth system shows the vocal parts with lyrics: "dain-ful we'll rush on the foe, dis -". The fifth system continues with lyrics: "dis - dain-ful we'll rush on the foe,". The piano accompaniment in the final system includes a dynamic marking of *mf*.

**C**

dain-ful we'll rush on the foe,  
 dain-ful we'll rush on the foe,  
 dain-ful we'll rush on the foe,

*p* That Thy pow'r, O Je - ho - vah, all na - tions may  
*p* That Thy pow'r, O Je - ho - vah, all na - tions may  
*p* That Thy pow'r, O Je - ho - vah, all na - tions may  
*p* That Thy pow'r, O Je - ho - vah, all na - tions may

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

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

The first system of the musical score consists of six staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom three staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first vocal line starts with a dynamic marking of *mf*. The piano accompaniment begins with a *mp* dynamic and includes a *cresc.* marking.

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

The second system of the musical score consists of six staves. The top three staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The system begins with a *rinfz.* dynamic marking. The piano accompaniment includes a *cresc.* marking.



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

**SIMON (Bass)**

*f*

Haste ye, my brethren, haste ye to the field, De -

*fp*

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

*f*

*attacca №17*

№ 17. CHORUS. — "Hear us, O Lord"

**Andante**

*Soprano* *f* *mf* *p*

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

*Alto* *f* *mf* *p*

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

*Tenor* *f* *mf* *p*

Hear, hear us, O Lord, O Lord,

*Bass* *f*

Hear, **Andante**

*f* *mf* *p*

call, on Thee we call, on Thee we call, *cresc.*  
 on Thee we call, O Lord,  
 on Thee we call, O Lord,  
 hear us, O Lord, O Lord, on Thee we call, on Thee we

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

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



re - solv'd on con - quest,

re - solv'd \_\_\_\_\_ on con - quest,

re - solv'd on con - quest, re - solv'd on

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

*mf*

re - solv'd on glo - - rious fall, on con - - -

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

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

a glo - rious, a glo-rious fall, a glo-rious fall,

*f* *mf*

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

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

*f* *mf*

**B**

fall, re - solv'd on con-quest,

fall, re - solv'd on con-quest, re - solv'd

fall, re - solv'd on con-quest, re - solv'd, re - solv'd on

fall, re - solv'd on con-quest, re - solv'd on con - quest,

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

on con - quest, or a glo - rious fall!

con - quest, re - solv'd on con - quest! Hear us,

on con-quest, on con-quest, or a glo-rious fall!

## Poco più largo

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

*Poco più largo*

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

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

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

*a tempo animato*  
*mf*



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

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom staff is a piano accompaniment. Dynamics include *f* and *mf*.

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

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom staff is a piano accompaniment. Dynamics include *f* and *mf*.

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

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

*mf* **D**

*mf* **D<sub>b</sub>**

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

con-quest, or a glo - - rious, glo - - rious fall,

re - solv'd on

a glo - rious fall, a glo - rious fall, a glo - rious fall,

The first system consists of five staves. The top two staves are vocal lines in treble clef. The third staff is a vocal line in treble clef with a rest. The fourth staff is a vocal line in bass clef. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs). Dynamics include *mf* and accents.

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

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

con - quest, on con - quest,

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

The second system consists of five staves. The top two staves are vocal lines in treble clef. The third staff is a vocal line in treble clef with a rest. The fourth staff is a vocal line in bass clef. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs). Dynamics include *mf* and accents.

con-quest, or a glo - - rious, glo - -

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

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

re - solv'd on con - quest,

- - - - - rious fall, re - solv'd on con - quest,

fall, re - solv'd on con - quest,

re - solv'd on con - quest, on con - quest,

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

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

Andante

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

Andante

*poco rit.*  
*p*  
— O Lord, on Thee we call, Re-solv'd on conquest, or a glo-rious  
Thee, O Lord, on Thee we call, Re-solv'd on conquest, or a glo-rious  
Thee, O Lord, on Thee we call, Re-solv'd on conquest, or a glo-rious  
Thee, O Lord, on Thee we call, Re-solv'd on conquest, or a glo-rious  
*poco rit.*  
*p*

fall!  
fall!  
fall!  
fall!  
*a tempo animato*  
*cresc.* *rit.* *f* *ff*

Part II

№ 18. CHORUS. — "Fall'n is the foe"

*Allegro moderato*

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first system begins with a forte (*f*) dynamic. The second system includes accents (>) over several notes. The third system features a crescendo hairpin (>>) and a fermata over the final note of the treble staff. The fourth system contains several accents (>) and a fermata over the final note of the treble staff. The piece concludes with a final chord in the bass staff.

CHORUS

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

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

*Soprano* *f* Fall'n is the foe,

*Alto* *f* Fall'n is the foe:

fall Thy foes, oh Lord!

fall Thy foes, oh Lord!

so fall Thy foes;

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



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

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

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

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

Where war - like Ju - das

*f* *mf*

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line with lyrics 'wields — his right - eous sword, where war - like Ju - das' and a piano accompaniment. The second system continues the vocal line with lyrics 'Where war - like Ju - das' and the piano accompaniment. The piano part features a dynamic marking of *f* (forte) followed by *mf* (mezzo-forte).

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

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

Where war-like Ju - das

*f* *mf*

Detailed description: This system contains the next two systems of the musical score. The top system has a vocal line with lyrics 'wields — his right - eous sword, his right-eous, right -' and a piano accompaniment. The second system continues the vocal line with lyrics 'wields — his right - eous sword, his right-eous sword,' and the piano accompaniment. The piano part features a dynamic marking of *f* (forte) followed by *mf* (mezzo-forte).

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

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

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

*f* *mf*

sword, his right - eous sword, his right-eous sword.

where war - like Ju - das

right - eous sword, his right-eous sword, his right - eous

right - eous sword,

*f* *mf*

wields his right - - - - - eous

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

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

*f* *mf* *cresc.*

**B**

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

sword. Fall'n is the foe, where

sword. Fall'n is the foe:

sword. Fall'n is the foe: so

**B**

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

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

war - like Ju - das wields his right - eous sword.

Fall'n, Fall'n, Fall'n, Fall'n,

Fall'n is the foe, fall'n is the foe,

wields his right - eous sword.

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

*C p*

*pp*

fall'n, fall'n is the foe, fall'n,

fall'n, fall'n is the foe, fall'n,

fall'n, fall'n is the foe, fall'n,

fall'n, fall'n is the foe, fall'n,

fall'n, fall'n is the foe, fall'n,

*f* *p*

*pp*

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

fall'n is the foe,

fall'n is the foe,

fall'n is the foe,

*f* *mf*

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

where war-like Ju - das wields — his

*f* *mf*

Detailed description: This system contains two vocal staves and a piano accompaniment. The top vocal staff has lyrics 'right - eous sword, where war-like Ju - das wields — his'. The middle vocal staff has lyrics 'where war-like Ju - das wields — his'. The piano accompaniment consists of two staves with a dynamic marking of *f* (forte) and *mf* (mezzo-forte) indicated by a hairpin.

*f* *mf*

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves. It features a dynamic marking of *f* (forte) and *mf* (mezzo-forte) with a hairpin indicating a change in volume.

right - eous sword, his righteous, right - eous

right - eous sword, his righteous, right - eous

Detailed description: This system contains two vocal staves and a piano accompaniment. The top vocal staff has lyrics 'right - eous sword, his righteous, right - eous'. The middle vocal staff has lyrics 'right - eous sword, his righteous, right - eous'. The piano accompaniment consists of two staves.

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves. It continues the musical accompaniment from the previous system.

sword, his right-eous sword.

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

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

*f* — *mf*

**D** *f* —

Fall'n is the foe, where war-like

where war-like Ju - das wields — his

sword, his righteous sword.

sword, his righteous sword.

**D** *f*



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

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

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

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

*p* Fall'n, fall'n, fall'n is the foe: *ff* so  
*p* Fall'n, fall'n, fall'n is the foe: *ff* so  
*p* Fall'n, fall'n, fall'n is the foe: *ff* so  
*p* Fall'n, fall'n, fall'n is the foe: *ff* so

*pp*

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

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

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

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

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

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

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

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

*fp cresc. molto*

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

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

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

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

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

Allegretto

The piano introduction consists of two systems of music. The first system is in 3/4 time, marked *p* (piano), and features a treble clef with a trill on the first measure and a bass clef with a steady eighth-note accompaniment. The second system continues the piece, marked *mf* (mezzo-forte) and *mp* (mezzo-piano), with more complex rhythmic patterns and trills in the treble clef.

ISRAELITISH WOMAN (*Soprano*)

The vocal line for the Soprano part begins with a rest for two measures, then enters with the lyrics "Si - on now her head shall". The melody is in G major and 3/4 time, marked *mp*. The piano accompaniment continues with a steady eighth-note pattern in the bass clef, marked *p*.

The vocal line for the Chorus part begins with a rest for two measures, then enters with the lyrics "raise, Tune your harps, tune your harps,". The melody is in G major and 3/4 time. The piano accompaniment continues with a steady eighth-note pattern in the bass clef.

*cresc.* *poco rit.* *a tempo*

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

*mp* Si - on now her

head\_ shall raise, Tune your harps, tune your

*cresc.* *poco rit.*

harps, tune your harps to songs \_\_\_\_\_ of

*poco rit.*

*mp* Tune your harps to songs of\_ praise,

*a tempo* praise,

*a tempo*

musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#). The first vocal line starts with a half note G4, followed by a half note A4, and then a half note B4. The second vocal line starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

*mf* tune your

*mf* tune your harps to songs of praise,

musical score for the second system. The vocal lines continue with the lyrics. The piano accompaniment remains consistent with the first system.

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

tune, tune your harps, your harps, tune your

musical score for the third system, including vocal solo parts and piano accompaniment. A section marked 'A' begins. The vocal lines are for Soprano, Alto, Tenor, and Bass. The piano accompaniment features a more complex texture with chords and moving lines.

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

harps to songs of praise,

*Sopr.* *f* Tune your harps, tune your

*Alto* *f* Tune your harps, tune your

*Tenor* *f* Tune your harps, tune your

*Bass* *f* Tune your harps, tune your

*f* *mf*

Chorus

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

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

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

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

*cresc.* Tune your harps to

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

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

*cresc.* Tune your harps to songs

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

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

praise, to songs of praise, of praise,

of praise, of praise,

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

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

tune your harps to  
tune your harps to

This system contains the first two systems of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "songs of praise, to songs of praise, of praise." and "tune your harps to". The piano part consists of chords and a bass line.

Si - on

Si - on

songs of praise. Si - on

songs of praise. Si - on now her head shall

*mp*

*p*

This system contains the third and fourth systems of music. It features four vocal staves and piano accompaniment. A section marked 'B' begins with the lyrics "Si - on". The lyrics continue: "songs of praise. Si - on" and "now her head shall". Dynamic markings include *mp* and *p*.

*mp*

now her head shall raise, her head,

*mp*

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

now her head shall

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

This system contains the fifth and sixth systems of music. It features four vocal staves and piano accompaniment. The lyrics continue: "now her head shall raise, her head," and "now her head shall raise, her head shall raise, her head shall". Dynamic markings include *mp*.



*cresc.* *mf* *tune*

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

raise, *cresc.* now her head shall raise,

raise, her head, now her head shall raise,

raise, now her head shall raise,

*cresc.* *f* *mp*

your harps! *Tutti* *mp*

harps, your harps, tune your harps,

tune your harps, tune your

tune your harps, tune your

tune, tune your

*f* *mp* *f* *mp*

tune your harps to songs of praise,

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

harps, tune your harps to songs of praise,

harps, tune your harps to songs of praise,

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

(Sop. I or Sop. solo)

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

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

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

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

*mf*  
*mf*  
*mf*  
*mp*

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

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

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

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

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

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

harps to songs of praise: Si - on now her  
your harps! your harps!

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

songs of praise: Si - on now her

Detailed description: This system contains the first four staves of the musical score. The top staff is for Soprano I or Solo, with lyrics 'Tune your harps! harps!'. The second staff is for Soprano II or Tutti, with lyrics 'tune your harps, your harps,'. The third staff is for Tenor Solo, with lyrics 'your harps to songs of praise: Si - on now her your harps!'. The fourth staff is the bass line for the vocal parts, with lyrics 'songs of praise: Si - on now her'. Below these is a grand staff for piano accompaniment.

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

*cresc.* head shall raise, now her

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

head, now her head shall raise,

Detailed description: This system contains the next four staves of the musical score. The top staff is for Soprano Solo, with lyrics 'your harps: Si - on now her head, now her'. The second staff continues the vocal line with lyrics 'head shall raise, now her'. The third staff is for Tenor Solo, with lyrics 'now her head shall raise, tune your harps,'. The fourth staff is the bass line for the vocal parts, with lyrics 'head, now her head shall raise,'. Below these is a grand staff for piano accompaniment.

your harps! *Più largo*

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

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

your harps! *Tutti*

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

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

*Più largo*

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

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

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

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

*mf* *cresc.* *f*

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

ISRAELITISH WOMAN (*Soprano*)

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

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

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

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

*attacca No 21*

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

Andante

ISRAELITISH WOMAN (*Soprano*) *mf*

From

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

*mp*

from might - y, might - y kings, — from

*p*

Detailed description: The score is set in A major (three sharps) and 12/8 time. It begins with a piano introduction marked 'Andante' and 'mp'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line, for an 'ISRAELITISH WOMAN' (Soprano), enters with a melodic phrase. The lyrics are: 'From might - y kings he took — the spoil, And with his acts made Judah smile, from might - y, might - y kings, — from'. The piano accompaniment continues throughout, with dynamics ranging from 'mp' to 'p'.

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

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

and with his acts — made

Ju - dah smile. — From



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

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

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

smile, - smile, - Ah,

and with his acts, - and

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

Ju - dah smile,—

and with his acts— made

*cresc.* *rit.* *f*

ossia: Ju-dah smile.

*a tempo* *f*

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

"Hail, Judea, happy land"

*Allegro marcato*

The piano introduction is in G major, 2/4 time, and begins with a forte (*f*) chord. The melody in the right hand features a series of eighth-note chords, while the left hand provides a steady bass line with eighth notes. Dynamics shift from *f* to *mf* in the second measure.

(Solo, or Children's Choir)

*Alto* *f* *mf*

Hail, hail, hail, Ju -

The vocal line for the Alto part begins with a rest, followed by the lyrics "Hail, hail, hail, Ju -". The piano accompaniment continues with a *cresc.* (crescendo) leading to a forte (*f*) dynamic, then softens to *mf* and *mp* in the final measures.

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

The vocal line continues with the lyrics "de - a, hap - py land, Ju - de - a, hap - py land! Sal - va - tion pros - pers". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

(Solo, or Children's Choir)

*Soprano* *f* *mf*

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

*Alto*

in his hand. — Ju - de - a, hap - py

The duet section features a Soprano part and an Alto part. The Soprano part begins with a rest, followed by the lyrics "Hail, hail, hail, Ju - de - a, hap - py land, Ju -". The Alto part begins with a rest, followed by the lyrics "in his hand. — Ju - de - a, hap - py". The piano accompaniment provides a harmonic and rhythmic foundation, with dynamics ranging from *mf* to *mp*.

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

**CHORUS**

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

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

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

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

*A*

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

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

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

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

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

*cresc.*

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

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

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

va - tion pros - pers in his hand.

*Soprano Solo (or Children's Choir)*  
*f* Hail, hail, Ju -

*Alto Solo (or Children's Choir)*  
*f* Hail, hail, Ju -

*mf*

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

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

Hail, hail, hail, Ju -

Hail, hail, hail, Ju -

**CHORUS**

Hail, hail, hail, Ju -

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

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

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

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

**B**

de - a!

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

The first system consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'de - a!' followed by 'hap - py land! Sal - va - - - - - tion'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

*Più largo*

*a. 2.*  
Sal - va - - - - - tion pros - pers in his hand.

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

- pers, pros - pers in his hand. -

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

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

*Più largo*

The second system begins with the tempo marking 'Più largo' and a first ending bracket labeled 'a. 2.'. The vocal parts continue with the lyrics 'Sal - va - - - - - tion pros - pers in his hand.' and then repeat 'pros - - - - - pers in his hand.' and '- pers, pros - pers in his hand. -'. The piano accompaniment features a more spacious and expressive texture, with the tempo marking 'Più largo' appearing again at the end of the system.

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

JUDAS MACCABÆUS

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

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

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

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

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



№ 24. AIR. — "How vain is man"

Moderato

*mf* *f*

JUDAS MACCABÆUS *mf*

How

*f*

vain\_ is man, who boasts in fight

*p* *mf*

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

*p* *mf*

val-our of gi-gan - - - tic

*f* *mf*

(tr) (tr)

might! How vain\_ is man, who boasts in fight, who

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

*cresc.*

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

*(cut at repetition)*

gan - tic might! How

*A*

*mp* *cresc.*

vain\_\_ is man,-- who boasts\_\_ in fight, who boasts\_\_ in fight,-- who

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

*cresc.* *mf*

val - our of gi - gan

tic might!

B

*p* *cresc.*

How

*f* *p*

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

*cresc.*

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

*cresc.* *mf*

val-our of gi-gan-

(2da volta; rit.)

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

*mf* *f*

*p* *Piu tranquillo*

And dreams not that a

*Piu tranquillo*

*p* *tr*

*Fine*

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

*mp*

and dreams not that a hand un - seen

*p* *pp*

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

*p*

*mf* *dim.* *p* *mf* %  
guides, di - rects and guides this weak ma - chine. How %

*mp* *p* *pp*

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

ISRAELITISH MESSENGER (*Bass*)

*f* *mf*

Oh Ju-das, oh my breth-ren! Newscenes of blood-y

*fp*

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

*fp* *fp*

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

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

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Pto - le - my hath Mem - phis and Pe - lu - sium lost,) He sends the val - iant". The piano accompaniment features a right hand with a treble clef and a left hand with a bass clef, both in 4/4 time. The right hand has a melodic line with some grace notes, while the left hand provides a steady bass line.

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

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "Gor - gias, and commands His proud, vic - to - rious bands To root out Israel's strength, and to e -". The piano accompaniment continues with similar textures, including sustained chords in the right hand and a moving bass line in the left hand.

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

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "rase Ev - 'ry me - mo - rial of the sa - cred place.". The piano accompaniment includes dynamic markings: *fp* (fortissimo piano) and *mf* (mezzo-forte). The system ends with a double bar line.



## No 26. AIR AND CHORUS.—“Ah! wretched, wretched Israel!”

Largo

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *mp* (mezzo-piano) and *p* (piano). The tempo is marked *Largo*. The word *espr.* (espressivo) is written below the first few measures.

ISRAELITISH WOMAN (*Soprano*)

Ah! wretch-ed,

The vocal line begins with a rest followed by the lyrics "Ah! wretch-ed,". The piano accompaniment continues with a melodic accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano).

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

The vocal line continues with the lyrics "wretch-ed Is - ra-el! fall'n how low, fall'n how". The piano accompaniment provides harmonic support. Dynamics include *p* (piano).

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

The vocal line concludes with the lyrics "low! Ah! wretch-ed Is - ra-el! ah!wretch-ed Is - ra-el!". The piano accompaniment continues with a melodic accompaniment. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

*mp* fall'n how low, *poco rit.* fall'n how low, *a tempo*

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

trans- port to de- sponding woe! *mf* Wretched Is- ra- el! wretched, wretch - ed!

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

**A**

woe! \_\_\_\_\_

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

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

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

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

**A**

fall'n how\_ low,

fall'n how low, from joy - ous

fall'n how low, from joy - ous

fall'n how\_ low, from joy - ous

*pp* *p* *pp* *mp*

from joy - ous trans- port to de- sponding

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

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

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

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

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

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

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

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

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

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

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

**B** *f* woe; wretch - ed Is - ra - el! *p* fall'n how low, *mp* from joy - ous *cresc.*

woe; wretch - ed Is - ra - el! *f* fall'n how low, *mp* from joy - ous *cresc.*

woe; wretch - ed Is - ra - el! *f* fall'n how low, *mp* from joy - ous *cresc.*

woe; wretch - ed Is - ra - el! *f* fall'n how low, *p* from joy - ous *cresc.*

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

trans-*f*port to de-spond-ing woe; wretch-ed Is - ra - el! fall'n how

trans-*f*port to de-spond-ing woe; from joy - ous trans-*f*port to de-spond-ing

trans-*f*port to de-spond-ing woe; wretch-ed

from joy - ous trans-*f*port to de-spond-ing

low, *mf* from joy - ous trans-*mf*port to de-spond-ing woe, *mp*

woe, *dim.* wretch-ed Is - ra - el! *mf* ah!wretch - ed *mp*

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

woe, *dim.* wretch-ed Is - ra - el! wretch-ed *mp*

*C* *p*

fall'n how low,

Is - ra - el! *p* fall'n how low,

Is - ra - el! *p* fall'n how low, fall'n how

Is - ra - el! *p* fall'n how low, fall'n how

*mf* *p* *cresc.*

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

, from joy - ous trans port, from joy - ous *cresc.*

low, from joy - ous trans- port, from joy - ous *cresc.*

low, from joy - ous trans- port, from joy - ous

*p* *f*

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

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

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

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

*p Adagio*

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

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

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

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

*Adagio*

*p*

*f*

*p*

woe!

*p*

woe!

*p*

woe!

*p*

woe!

*Tempo I*

*p*

*pp*

№ 27. RECIT.—"My arms!"

JUDAS MACCABÆUS

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

*f* *mf*

Detailed description: This system contains the first two measures of the recitative. The vocal line begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays a series of chords: a whole note chord of G4-B4-D5, a whole note chord of A4-C5-E5, and a whole note chord of B4-D5-F#5. The left hand plays a series of chords: a whole note chord of G3-B2-D3, a whole note chord of A3-C4-E4, and a whole note chord of B3-D4-F#4. Dynamics are marked *f* for the piano and *mf* for the vocal line.

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

Detailed description: This system contains the next two measures of the recitative. The vocal line continues with a treble clef and common time. The melody starts with a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with chords: a whole note chord of G3-B2-D3, a whole note chord of A3-C4-E4, and a whole note chord of B3-D4-F#4. Dynamics are marked *f* for the piano and *mf* for the vocal line.

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

*f*

Detailed description: This system contains the final two measures of the recitative. The vocal line continues with a treble clef and common time. The melody starts with a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with chords: a whole note chord of G3-B2-D3, a whole note chord of A3-C4-E4, and a whole note chord of B3-D4-F#4. Dynamics are marked *f* for the piano and *mf* for the vocal line.



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

JUDAS MACCABÆUS  
Allegro marziale

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

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

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

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

*mf*

*cresc.*

*f*

*p*

*cresc.*

*mf*

*cresc.*

*f*

Sound an a - larm! — your

sil-ver trum-pets sound, your trum-pets sound, your trum-pets — sound, And

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

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

*cresc.* *f*

and on - ly brave, a -

*cresc.* *mf*

round!

*f*

*mf*

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

*mp*

*mp* *cresc.*

Just-ice, with cour-age, is a — thou - sand — men, is a — thou - sand —

*p*

*f* *mp* *cresc.*

men, just-ice, with cour-age, just-ice, with cour-age, is a thou - sand men, is a

*mf* *p*

*f*, Più largo

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

*a piacere*

*mf*

*B a tempo*

*f*

*f*

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

*a piacere* *a tempo*

*f*

*mf*

And

*mp*

*f*

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

*cresc.*

round! Sound an a - larm!  
*a piacere*

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

And call the \_\_\_\_\_ brave, and \_\_\_\_\_  
*mp*

*più largo* on - ly \_\_\_\_\_ brave, and on - ly brave, a - round!  
*a tempo*

Soprano

CHORUS

*f*  
We hear, we hear, we  
We hear, we hear, we  
We hear, we hear, we  
We hear, we hear, we

The first system of the musical score includes vocal parts for Soprano, Alto, Tenor, and Bass, along with piano accompaniment. The vocal parts are in treble and bass clefs with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are: "We hear, we hear, we".

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

The second system continues the vocal parts and piano accompaniment. The lyrics are: "hear, we hear the pleas - ing, dread - ful".

(divisi ad lib.)

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

The third system continues the vocal parts and piano accompaniment. The lyrics are: "call, the pleas-ing, dread-ful call, And fol - low thee,". The system ends with a double bar line and a forte (*ff*) dynamic marking.

*cresc.*

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

*cresc.*

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

*cresc.*

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

*cresc.*

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

*mp*

If to fall, if to fall, For

*mp*

If to fall, if to fall, For

*mp*

If to fall, if to fall, For

*mp*

If to fall, if to fall, For

*pp*

*cresc.*

*mf*

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

*mf*

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

*mf*

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

*mf*

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

*f*

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

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

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

*ff* *p*



*cresc.*

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

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

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

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

*cresc.*

*cresc.*

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

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

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

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

*ff poco rit.*

*ff poco rit.*

*ff poco rit.*

*ff poco rit.*

*ff poco rit.*

*ff poco rit.*

fall.

fall.

fall.

\* fall.

fall.

*a tempo*

\* Optional version in small type

## NO 29. RECIT. — "Enough! To Heav'n we leave the rest"

SIMON

*f* *mf*

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

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

*p* *cresc.*

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

*f* *mf*

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

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

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

*attacca* № 30

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

*Moderato*  
*Soprano*

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

*Alto*

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

*Tenor*

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

*Bass*

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

*Moderato*

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

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

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

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

*mf*

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

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

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

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

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

*cresc.*  
*cresc.*

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

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

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

*mf*  
*mf*  
*A*

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

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

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

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

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

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

to the rude

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

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

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

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

**Maestoso**

*ff* We wor-ship God, and God a-lone, and God a-lone, *a tempo*

*ff* We wor-ship God, and God a-lone, and God a-lone, we

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

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



wor - ship, *mf* God, and God a - lone, *cresc.* and  
we wor-ship God, we wor -

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

*cresc.* - ship God a - lone, *mf* we wor -  
we wor-ship God, and God a - lone, and  
wor - ship God a - lone, *mf* and  
God a - lone, and God a - lone, *mf*

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

*f* *>* *>* *mf*

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

*cresc.* *mf*

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

*f*

ship God a -

lone,

*mf*

*cresc.*

ship

*mf*

we wor - ship God, and God a -

**B**

lone,

*mf*

*cresc.*

we wor-ship God, we wor

*mf*

*cresc.*

God, we wor-ship God, we wor

lone,

**B**

*f*

*mf*

*cresc.*

*f*

*mf*

*cresc.*

we wor-ship God, we wor

*mf*

*cresc.*

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

*mf*

*cresc.*

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

*f*

*mf*

*cresc.*

we wor - ship God, and God a -

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

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

wor - - - - - ship God, and

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

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

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

*mf* *cresc.* *f*

Più largo

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

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

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

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

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

Più largo

*ff*

# Part III

## № 31. AIR. - "Father of Heav'n!"

Andante larghetto

First system of piano introduction. Treble clef, common time, key signature of one flat. Dynamics: *p*, *mf*, *mp*.

Second system of piano introduction. Treble clef, common time, key signature of one flat. Dynamics: *p*, *mf*, *mp*.

Third system. Vocal line: **PRIEST (Alto) ad lib.** *p* Fa - ther of Heav'n! *mp* Fa - ther of Heav'n! from  
Piano accompaniment: Treble clef, common time, key signature of one flat. Dynamics: *p*.

Fourth system. Vocal line: Thy e - ter - nal throne, from Thy e - ter - nal throne *mf* Look with an eye of  
Piano accompaniment: Treble clef, common time, key signature of one flat. Dynamics: *mf*.

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

*poco rit. A tempo*  
nize the Feast of Lights. Fa -

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

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

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase: "with ho - ly\_ rites, To sol - em - nize". The piano accompaniment consists of chords and moving lines in both hands, with a mezzo-forte (*mp*) dynamic marking.

the Feast of Lights, the Feast of Lights, to

The second system continues the vocal line with "the Feast of Lights, the Feast of Lights, to". The piano accompaniment features a *cresc.* (crescendo) marking and a mezzo-forte (*mf*) dynamic. The piano part includes some arpeggiated figures and sustained chords.

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

The third system has the vocal line: "sol-em - nize the Feast of Lights, while we pre- pare, with". The piano accompaniment is marked with piano (*p*) dynamics and includes a mezzo-forte (*mp*) section. The piano part has a steady rhythmic accompaniment.

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

The fourth system continues with "ho - - ly rites, to sol - em - nize the Feast of Lights,". The piano accompaniment features a *poco rit.* (poco ritardando) marking and a forte (*f*) dynamic. The piano part has a more active, rhythmic accompaniment.

And thus our

The fifth system begins with "And thus our". The piano accompaniment includes a *frit.* (ritardando) marking and a piano (*p*) dynamic, with a tempo marking of *a tempo*. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.



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

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

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

Ossia

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

*mp*

from Thy e-ter-nal throne, from Thy e-ter - nal throne

*p*

*mf* *mp*

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

*cresc.*

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

*mp* *p*

*f* *rit.*

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

*atempo* *rit.*

*mp* *mf* *rit.* *cresc.* *f*

№ 32. RECIT.—“Oh grant it, Heav'n”

ISRAELITISH WOMAN (*Soprano*)

*mp*

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

*p*

*cresc.*

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

*p*

*ossia*

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

*mf*

*attacca* № 33

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

*Allegro*

The piano introduction consists of three systems of music. The first system is in 2/4 time, starting with a treble clef and a bass clef. The treble clef part begins with a half note G4, followed by a series of eighth and sixteenth notes. The bass clef part starts with a half note G3. Dynamics include *mf* and *p*. The second system continues the treble clef part with a *segue* marking and *mp* dynamic, while the bass clef part has a *p* dynamic. The third system shows the treble clef part with a *p* dynamic and the bass clef part with a *p* dynamic.

ISRAELITISH WOMAN (*Soprano*)

The vocal entry begins with a soprano line. The first system shows the vocal line starting with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment starts with a half note G3. Dynamics include *mf* and *p*. The second system continues the vocal line with a *cresc.* marking and *f* dynamic, while the piano accompaniment has a *p* dynamic. The third system shows the vocal line with a *p* dynamic and the piano accompaniment with a *mf* dynamic.

So shall the lute and harp a-wake, And

spright-ly voice sweet des - cant run, so

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

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

des - cant run, and spright -

ly voice sweet des - cant run, —

and spright -

- ly voice — sweet des - cant run,

*cresc.*

Se-raph - ic mel - o -

*mp*

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

*poco rit.* *a tempo*

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

*mp*

in

the pure strains of Jes - se's son,

se-

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

*poco rit.* *a tempo* *mp*  
Jes - se's son, in the pure strains,

*cresc.* *mf*  
in the pure strains of

*rit.* *a tempo* **B**

Jes - se's son.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in a B-flat major key signature, marked with a *rit.* (ritardando) and then *a tempo*. The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a steady eighth-note accompaniment. A section marker **B** is placed above the second measure of the vocal line.

*p* *mp*

So shall the lute a-wake, so

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *p* (piano) and *mp* (mezzo-piano). The piano accompaniment features a right-hand part with a sixteenth-note pattern and a left-hand part with a steady eighth-note accompaniment. A dynamic marking of *p* is also present in the piano part.

*mf*

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

The third system continues the vocal and piano parts. The vocal line has a dynamic marking of *mf* (mezzo-forte). The piano accompaniment features a right-hand part with a sixteenth-note pattern and a left-hand part with a steady eighth-note accompaniment.

*mp*

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

The fourth system continues the vocal and piano parts. The vocal line has a dynamic marking of *mp* (mezzo-piano). The piano accompaniment features a right-hand part with a sixteenth-note pattern and a left-hand part with a steady eighth-note accompaniment. Dynamic markings of *mp* and *p* (piano) are present in the piano part.

*p* *pp*

spright -

The fifth system continues the vocal and piano parts. The vocal line has a dynamic marking of *p* (piano). The piano accompaniment features a right-hand part with a sixteenth-note pattern and a left-hand part with a steady eighth-note accompaniment. Dynamic markings of *p* and *pp* (pianissimo) are present in the piano part.



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

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

*Più largo*  
- ic mel - o - dy to make *mf* in the pure strains *mf*

*ossia:*  
of Jes - - ses son.

of Jes - *p* *cresc.* *triumm* *f* ses son. *rit.*  
*a tempo*  
*p* *rit.* *mf* *p*

*cresc.* *f*

NO 34. RECIT.—“From Capharsalama on eagle wings I fly”

ISRAELITISH MESSENGER

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

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

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

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

But lo! the con-quer-or comes; and on his spear, To dis-si-pate all fear, He bears the vaunt-er's head and hand, That threaten'd des-o - la-tion to the land.

Attacca No 35

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

\* YOUTHS

Soprano I

Soprano II

Alto

CHILDREN'S CHOIR

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

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

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

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

trum-pets, beat the drums.  
trum-pets, beat the drums.  
trum-pets, beat the drums.

*p*

*mf* Sports pre-pare, the lau-rels  
*mf* Sports pre-pare, the lau-rels  
*mf* Sports pre-pare, the lau-rels

*mp*

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

*mf* *p*

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

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

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

*mp*

**VIRGINS**

*mf* *Sop. I.*

*mf* *Sop. II.*

**CHORUS**

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

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

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

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

*p*

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

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

*mp*

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

*(Children's Choir, with Sopranos and Altos)**Soprano*

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

*Alto*  
See, the con- qu'ring he - ro comes! Sound the trum- pets,*Tenor*  
See, the con- qu'ring he - ro comes! Sound the trum- pets,*Bass*  
See, the con- qu'ring he - ro comes! Sound the trum- pets,

FULL CHORUS

Piano accompaniment for the first section, featuring a right-hand melody with chords and a left-hand bass line. The music is in G major and 2/4 time.

*(Without Children's Choir)*

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

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

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

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

Piano accompaniment for the second section, featuring a right-hand melody with chords and a left-hand bass line. The music is in G major and 2/4 time, marked *mf*.

(With Children's Choir)

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

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

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

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

*cresc.* *ff*

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

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

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

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

*rit.*

*rit.*

*rit.*

*rit.*

*rit.*



## № 36. MARCH

Allegro

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music, each with a treble and bass staff. The piece begins with a *pp* (pianissimo) dynamic. The first system includes a *tr* (trill) marking. The second system features a *poco cresc.* (poco crescendo) marking. The third system starts with a *p* (piano) dynamic and includes another *tr* marking. The fourth system is marked *mp* (mezzo-piano). The fifth system contains multiple dynamic markings: *cresc.*, *mf* (mezzo-forte), and *cresc.*. The score concludes with a final chord in the bass staff.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and melodic lines in both staves.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, including dynamic markings *cresc.* and *ff*.

Fourth system of musical notation, featuring a *tr* (trill) marking above a note in the treble staff.

Fifth system of musical notation, showing a continuation of the harmonic and melodic material.

Sixth system of musical notation, concluding the page with dynamic markings *dim. mp*, *cresc.*, and *ff*.

## № 37. CHORUS.—“Sing unto God”

*Allegro maestoso*

The piano accompaniment consists of three systems of grand staff notation (treble and bass clefs). The first system begins with a dynamic marking of *ff* and includes three introductory measures in smaller type. The music is in 2/4 time with a key signature of one sharp (F#). The second system continues the accompaniment with various rhythmic patterns and chordal textures. The third system features a prominent sixteenth-note arpeggiated figure in the right hand.

(Chorus) *Alto*

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

*mf* *mp*

The vocal line is written for an Alto in a single staff with a treble clef. It begins with a dynamic marking of *f* and includes the lyrics: "Sing un - to God, and high af - fections raise, To crown this conquest with". The line concludes with a dynamic marking of *mp*. The piano accompaniment for this section is shown in a grand staff below the vocal line, starting with a dynamic marking of *mf*.

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

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

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

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

**A** *Sop.* Sing un-to God, and  
*Alto* Sing un-to God, and  
*Tenor* with un - mea - sur'd praise. Sing un - to God, and  
*Bass* Sing un - to God, and

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

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

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

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

*cresc.* praise, with *mf* praise, with *cresc.* un - mea - sur'd praise, *f*

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

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

with

*mp* *cresc.* *f*

un - mea - sur'd praise, *mf* to

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

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

*mf*

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

*mf* *mp* *mp*

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

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

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

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

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

to crown this conquest with

crown this conquest, to crown, to crown this conquest with un-

to crown, to crown, to crown this conquest

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

*dim.* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.*

un-measur'd praise,

measur'd praise, to crown, to crown, to crown

with un-measur'd praise, to crown

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

*mp* *f*



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

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

★ Optional version in small type

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

*mp*

*mp* *cresc.*  
 to crown, to crown, *cresc.* to crown this con - quest  
 crown, to crown, to crown *cresc.* this con - quest with  
 crown, to crown, to crown, *cresc.* to crown this con - quest  
 crown, to crown, to crown this con - quest with

*cresc.*

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

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

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

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

*mf* *cresc.*  
with un-measur'd praise, to crown

*p* *cresc.*

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

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

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

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

*f* *Più largo*

No 38. RECIT. - "Sweet flow the strains"

JUDAS MACCABÆUS  
Cantabile

*mp*

Sweet flow the strains that strike my feast-ed ear; An-gels might

stooop from Heav'n to hear The come-ly songs ye sing To Is-rael's Lord and King.

No 39. AIR. - "No unhallowed desire"

Allegro marcato

*f*

*mf*

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

*p*

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

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

lust of un-bound-ed pow'r, nor lust of un-bound-ed pow'r,

nor lust of un-bound-ed

pow'r! But

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

*p* *f* *p* *f* *p*

This system contains the first line of the song. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include piano (*p*) and forte (*f*).

ask no more, — no more, no more, and

*mf*

This system contains the second line of the song. The piano accompaniment features a more active bass line with sixteenth-note patterns. Dynamics include mezzo-forte (*mf*).

con-quest shall ask no more;

*p* *f*

This system contains the third line of the song. The piano accompaniment continues with active bass lines and block chords in the right hand. Dynamics include piano (*p*) and forte (*f*).

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

*mp* *mf* *p*

This system contains the fourth line of the song. Dynamics include mezzo-piano (*mp*), mezzo-forte (*mf*), and piano (*p*).

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

*f* *p* *mf*

more, — no more, —

*mp* *cresc.*

*p* *cresc.*

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

*f* *mf*

*mf* *mp*

tain, Free peace let us gain, — And conquest shall ask no

*f* *rit.*

*mf* *f rit.* *mf*

*a tempo* more!

*a tempo* *f*

No 40. DUET.- "Oh lovely peace"

Allegro moderato

Two staves of piano introduction. The upper staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lower staff is a bass clef with the same key signature and time signature. The music begins with a whole rest in both staves, followed by a series of chords and eighth notes. Dynamics include *mp* and *mf* with a hairpin crescendo.

Two staves of piano introduction. The upper staff is a treble clef with a key signature of one sharp (F#). The lower staff is a bass clef with the same key signature. The music continues with chords and eighth notes. Dynamics include *mf* and *mp*.

Two staves of piano introduction. The upper staff is a treble clef with a key signature of one sharp (F#). The lower staff is a bass clef with the same key signature. The music continues with chords and eighth notes. Dynamics include *mf*, *mp*, *cresc.*, *dim.*, and *p*.

Vocal and piano accompaniment. The upper staff is a treble clef with a key signature of one sharp (F#). The lower staff is a bass clef with the same key signature. The vocal line begins with the lyrics: "love-ly peace, with plen-ty crown'd, oh love-ly, love-ly peace! Come, spread". Dynamics include *mf* and *mp*.

Soprano *mp*

0



thy\_ bless-ings, thy\_ bless-ings all a-round;

*mp*

*Alto*

Oh love-ly peace, with plen-ty crown'd,

*p*

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

*mf*

*mp*

*p*

oh love-ly, love-ly peace, oh, love-ly peace,

*mp*

*p*

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

oh love-ly, love-ly peace!

*mf*

*mp*

Let fleec-y flocks the

oh, love-ly peace!

*A*

*mf*

*p*

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

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a bass clef with the same key signature. The lyrics are: "hills a-dorn, \_\_\_\_\_ And val-leys smile with wav-y corn;". The piano part includes dynamic markings of *mp* and *p*.

Let fleec-y flocks the hills a-dorn. \_\_\_\_\_ And  
 \_\_\_\_\_ And val-leys smile with wav-y corn, and

The second system continues the vocal and piano parts. The vocal lines have lyrics: "Let fleec-y flocks the hills a-dorn. \_\_\_\_\_ And" and "\_\_\_\_\_ And val-leys smile with wav-y corn, and". The piano accompaniment includes dynamic markings of *p* and *mf*.

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

The third system continues the vocal and piano parts. The vocal lines have lyrics: "val-leys smile \_\_\_\_\_ with wav-y corn, and smile \_\_\_\_\_" and "val-leys smile \_\_\_\_\_ with wav-y corn, \_\_\_\_\_ and". The piano accompaniment includes dynamic markings of *mp* and *p*.

\_\_\_\_\_ with wav - y corn, with wav - y corn,  
 smile \_\_\_\_\_ with wav - y corn, with

The fourth system concludes the vocal and piano parts. The vocal lines have lyrics: "\_\_\_\_\_ with wav - y corn, with wav - y corn," and "smile \_\_\_\_\_ with wav - y corn, with". The piano accompaniment includes a dynamic marking of *mp*.

*mp* with wav - y corn, with wav - y corn, *p*  
 wav - y corn, with wav - y corn, with wav - y

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

*mp* dorn, the hills a - dorn, and smile, *p* and *cresc.*  
 hills a-dorn, the hills a - dorn, and smile, and *cresc.*  
 Adagio

(tr) *a tempo* smile with wav - y corn.  
 (tr) *a tempo* smile with wav - y corn.  
*a tempo*

Poco più animato

Let the shrill trum-pet  
Poco più animato

*mp* *crese.* *f* *mf*

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

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

song - sters wake the cheer - ful morn, nor oth - er sound, nor  
But na-ture's song - sters wake the

*p*

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

*mp* *mf* *mf*

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

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

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

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

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

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

Let

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

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

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

wav-y corn, and

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

*mf*

*mp*

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

*mf* *mf* *mp* *mp*

*p* *mf* *p*

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

*Adagio* *pp* *mp* *mf* *a tempo*

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

Andante con moto

SIMON

*mf* Re-joyce, oh Ju - dahland, in

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

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

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



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

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

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

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

joyce! \_\_\_\_\_ With cher - u-bim and ser - a-phim

*mf*

*mp*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a long note on 'joyce!' followed by the lyrics 'With cher - u-bim and ser - a-phim'. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamic markings include *mf* for the vocal line and *mp* for the piano accompaniment.

har - mo - - - nious

*p*

*pp*

Detailed description: This system contains the third and fourth lines of music. The vocal line (top staff) has a long note on 'har - mo - - - nious'. The piano accompaniment (middle and bottom staves) continues with the established rhythmic pattern. Dynamic markings include *p* for the vocal line and *pp* for the piano accompaniment.

join in songs di - vine, with

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

*p* *mf* *p*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top staff) has notes for 'join in songs di - vine, with'. The piano accompaniment (middle and bottom staves) features a crescendo leading to a fortissimo section. Dynamic markings include *mp*, *cresc.*, *f*, and *mf* for the vocal line, and *p*, *mf*, and *p* for the piano accompaniment.

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

*f* *mf*

*mf* *mp* *p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (top staff) has notes for 'cher - u-bim and ser - a-phim har - mo - nious, har-mo - nious join.'. The piano accompaniment (middle and bottom staves) concludes with a decrescendo. Dynamic markings include *f* and *mf* for the vocal line, and *mf*, *mp*, and *p* for the piano accompaniment.

**Allegro, a tempo giusto**  
CHILDREN'S CHOIR ★

**CHORUS**

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

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

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

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

**Allegro, a tempo giusto**

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

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

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

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

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

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

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

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

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

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

## Children's Choir

Soprano *f*Alto *f*

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

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

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

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

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

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

CHILDREN (*Soprano*)

Hal - le - lu -

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

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

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

vire,

*(Alto) pp*

jah! Hal - le - lu -

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

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

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

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

jah!

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

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

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

join, har - mo - nious

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

*cresc.*

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

*f* *ff*



*ff*  
Hal - le - lu - jah!

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

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

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

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

Molto maestoso

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

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

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

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

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

Molto maestoso