

G. F. Handel  
Joshua  
Part 1

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# JOSHUA.

No 1.

INTRODUCTION.

*Andante maestoso.*

PIANO.  
♩ = 72.

The musical score is written for piano in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Andante maestoso' and the dynamic is 'PIANO'. The piece begins with a forte (f) dynamic in the right hand, featuring a melodic line with eighth-note patterns and a trill (tr) in the final measure of the first system. The left hand provides a steady accompaniment of eighth notes. The second system starts with a piano (p) dynamic in the right hand, followed by a forte (f) dynamic. The third system includes a section marked 'A' and ends with a piano (p) dynamic. The fourth system continues with a piano (p) dynamic. The fifth system starts with a forte (f) dynamic and ends with a piano (p) dynamic. The sixth system concludes with a forte (f) dynamic and trills (tr) in the right hand, leading to a final chord.

No. 2.

CHORUS.—“YE SONS OF ISRAEL.”

*A tempo ordinario.*

PIANO.  
♩ = 72.

The piano accompaniment for the first system consists of two staves. The right hand features a complex texture with sixteenth-note patterns and chords, while the left hand provides a steady bass line with eighth-note accompaniment. A dynamic marking of *f* is present at the beginning.

This system includes vocal staves for Soprano, Alto, Tenor, and Bass, along with piano accompaniment. The vocal parts enter with the lyrics "Ye sons of Is - ra - el, ye sons of Is - ra - el,". The piano accompaniment continues with a similar texture to the first system.

This system continues the vocal and piano parts. The vocal staves repeat the lyrics "ye sons of Is - ra - el, ye sons of Is - ra - el,". The piano accompaniment concludes with a trill in the right hand.



heav'n, to heav'n as-cend, and hymns to heav'n as - cend, ye sons of  
 and hymns to heav'n, . . . . and hymns to heav'n as - cend, ye sons of Is - ra el,  
 . . . . and hymns to heav'n as cend,  
 - cend, and hymns to heav'n as - cend, and hymns to heav'n as - cend,

Is - ra-el, ye sons of Is - ra-el, attend, ye sons of Is - ra - el,  
 ye sons of Is - ra-el, at - tend, ye sons of Is - ra - el,  
 ye sons of Is - ra-el, at - tend, ye sons of . . Is - ra - el,  
 ye sons of Is - ra-el, ye sons, ye sons of Is - ra - el,

ev' - ry tribe at - tend, ev' - ry tribe, ev' - ry tribe at - tend,  
 ev' - ry tribe at - tend, at - tend, . . . at - tend, ev' - ry tribe,  
 ev' - ry tribe at - tend, . . . at - tend, ev' - ry  
 ev' - ry tribe at -



to heav'n ascend, to  
songs to heav'n ascend, let grate-ful songs to heav'n as-cend, to heav'n, to  
hymns to heav'n ascend, let grateful songs as - cend, to heav'n as - cend, to  
let grateful songs and hymns to heav'n, to heav'n as - cend,

heav'n . . as - cend, let grateful songs as - cend, and hymns to heav'n as - cend, as - cend,  
heav'n as - cend, let grateful songs as - cend, and hymns to heav'n as - cend, as - cend,  
heav'n . . as - cend, let grateful songs as - cend, and hymns to heav'n as - cend, as - cend,  
let grateful songs as - cend, and hymns to heav'n as - cend,

as - cend, as - cend, as - cend, and hymns to heav'n as - cend,  
as - cend, as - cend, as - cend, and hymns to heav'n as - cend,  
as - cend, as - cend, as - cend, and hymns to heav'n as - cend,  
to heav'n as - cend,

Musical score for page 7, measures 1-4. It features a vocal line and a keyboard accompaniment. The vocal line has rests in the first three measures and a note in the fourth. The keyboard accompaniment is active throughout.

Musical score for page 7, measures 5-8. The vocal line includes the lyrics "One first, one Gil-gal, and on Jor-dan's banks pro-claim". The keyboard accompaniment includes a "piu f" marking.

Musical score for page 7, measures 9-12. The vocal line includes the lyrics "great, one Lord Je-ho-vah's Name. In". The keyboard accompaniment continues with a rhythmic pattern.



Gil - gal, and on Jor - dan's banks pro - claim, . . . . .  
one first, one great,  
Ye sons of Is - ra - el, let grateful

*mf*

ye sons of  
one first, one great, one Lord Je - ho - vah's  
songs to heav'n as - cend, ye sons of Is - ra - el, let grateful songs to heav'n . .  
one first,

Is - ra - el, let grate-ful songs . . to heav'n as - cend, . . pro -  
Name, one Lord Je - ho - vah's  
as - cend, pro - claim, pro -  
one great, one Lord Je - ho - vah's Name,

- claim one first, one  
 - name, one first, one  
 - claim . . . one first, one  
 one first, one

*F*

great, one  
 great, one Lord Je - ho - vah's  
 great, one Lord Je - ho - vah's  
 great, one Lord Je - ho - vah's

Lord Je - ho - vah's Name, one Lord Je - ho - vah's Name, proclaim, pro-  
 Name, Je - hovah's Name, Je - hovah's Name, Je - ho - vah's Name, Je - ho - vah's Name,  
 Name, one Lord Je - hovah's Name, Je - ho - vah's Name, one first  
 Name, one Lord Je - ho - vah's Name,

claim one first, one great,  
 ye sons of Is-ra-el, proclaim, pro-claim one first, one  
 one great, one Lord Je - ho - vah's Name, ye sons of  
 ye sons of Is-ra-el, ye sons of

one first, one great, one Lord . . . Je-ho-vah's Name,  
 great, one Lord Je - ho - vah's Name, Je-ho-vah's Name,  
 Is-ra-el, proclaim, pro-claim, proclaim, pro-claim, pro-claim Je-ho-vah's Name,  
 Is-ra-el, ye sons of Is-ra-el, ye sons of Is-ra-el, proclaim, proclaim Je-ho-vah's Name, In

one  
 one  
 In Gil-gal, and on Jor-dan's banks pro -  
 Gil gal, and on Jor-dan's banks pro - claim, . . . one

first, one great, one  
 first, one great, one  
 - claim, on Jor - dan's banks pro - claim  
 first, one great, one

Lord, one Lord Je - ho - vah's  
 Lord, one Lord Je - ho - vah's Name, one  
 Lord, one Lord Je - ho - vah's Name, one  
 Lord Je - ho - vah's Name,  
 Lord Je - ho - vah's Name, Je - ho - vah's Name, one Lord Je - ho - vah's Name.

Name, . . . . . one Lord Je - ho - vah's Name.  
 Lord Je - ho - vah's Name, Je - ho - vah's Name, one Lord Je - ho - vah's Name.  
 Lord Je - ho - vah's Name, Je - ho - vah's Name, one Lord Je - ho - vah's Name.  
 one Lord Je - ho - vah's Name, one Lord Je - ho - vah's Name.

## RECITATIVE.—“BEHOLD, MY FRIENDS.”

**VOICE.** **JOSHUA. (TENOR.)**

Be-hold, my friends, what vast re-wards are giv'n To all the just, who

place their faith in Heav'n! Oh! had your sires o - bey'd di - vine command, They

too, like you, had reach'd the promis'd land; But reb-els to the laws, th'Almigh - ty

**CALEB.**

gave, They in the de-sert met an ear - ly grave. Oh Jo-shu-a, both to rule and bless or -

**PIANO.** *f* *p* *mf*

- dai'n'd! When Mo-ses the e-ter-nal mansions gain'd, What boundless gra-ti-tude  
 to Heav'n we owe, That did in thee a chief so wise be-stow! Cou rage, and  
 con-duct shine in thee complete, Jus-tice and mer-cy fill thy judgment seat.

No. 4. OMITTED.

No. 5. RECITATIVE.—“ MATRONS AND VIRGINS.”

ACHSAH. (SOPRANO.)

VOICE.

PIANO.

Matrons and vir-gins, with unwearied prayer, So-li-cit Heav'n for thee, their fav'rite care.

The first Law giv-er broke th'Egyptian chain; And, by thy hallow'd aid, we Ca-na an gain.

No. 6.

AIR.—“OH! WHO CAN TELL?”

**VOICE.** *AHSAH.*  
*Larghetto.*

Oh! who can tell, oh! who can hear Of Egypt, and not shed a

**PIANO.**  
♩ = 69.  
*p*

tear? Oh! who can tell, oh! who can

hear Of E-gypt, and not shed a tear? Oh! who can oh! who can

hear Of E - gypt, and not shed a tear, and not shed

*Adagio.* A  
a tear?

*Adagio.*  
*ritard.* *f a tempo.*

The first system of music on page 15 consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time. The vocal line is mostly silent, with a few notes appearing later in the system. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

The second system of music on page 15 continues the vocal and piano parts. The vocal line remains mostly silent. The piano accompaniment continues with its rhythmic pattern, showing some dynamic markings like *f* and *sf*.

The third system of music on page 15 features the vocal line with the lyrics "Or, who will not on Jor - dan smile,". The piano accompaniment includes a dynamic marking of *p* (piano).

The fourth system of music on page 15 features the vocal line with the lyrics "or, who will not on Jor - - dan . .". The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano). A section marker "B" is placed above the vocal line.

The fifth system of music on page 15 features the vocal line with the lyrics "smile, Re-leas'd from bondage on the Nile, re-leas'd from bondage on the". The piano accompaniment continues with its rhythmic pattern.



Nile? Or, who will not on Jor-dan smile,

who will not smile, or, who will

not on Jor-dan smile, . . . . . Releas'd from bon-dage on the

Nile?

*f* *p*

Or, who will not on Jor-dan smile, Releas'd from bon - - dage

*A* *A*

on the . . . Nile? who will not smile,

Or, who will not on Jor-dan

smile, . . . . . Re-leas'd from bondage on the

Nile? Oh! who can tell,

oh! who can hear Of Egypt, and not shed a tear?

Or, who will not on Jor - dan smile, Re-leas'd from bondage on the

Nile, re-leas'd from bondage on the Nile? Or, who will not on Jor-dan

smile,

who will not smile, or, who will not on Jor-dan smile,

Re-leas'd from bondage on the Nile? Or, who will

*f* *p*

*Adagio.* E

not on Jor-dan smile, Releas'd from bondage on the Nile?

*Adagio.*

*rit.* *cres.* *mf*

*mp*

*f*

## No. 7. RECITATIVE.—“CALEB, ATTEND TO ALL I NOW PRESCRIBE.”

VOICE. JOSHUA. (TENOR.)

Ca - leb, at - tend, to all I now pre - scribe : One righ - teous man se -

lect from ev - 'ry tribe, To bear twelve stones from the di - vid - ed flood,

Where the priests' feet and ho - ly cov - 'nant stood ; In Gil - gal place them :

hence twelve more pro - vide, And fix them in the bo - som of the tide : These when our

sons shall view with cu - rious eye, Thus the his - to - ric col - umns shall re - ply :

PIANO.

*f*

No. 8. SOLO AND CHORUS.—“TO LONG POSTERITY.”

*Allegro. JOSHUA.*

VOICE

To long pos - te - ri - ty we here re - cord The wondrous

*Allegro.*

PIANO.

♩ = 100.

pas - sage, and the land re - stor'd:

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS.

In wat' - ry heaps af - fright - ed Jor - dan

In wat' - ry heaps af - fright - ed Jor - dan

In wat' - ry heaps af - fright - ed Jor - dan

In wat' - ry heaps af - fright - ed Jor - dan

stood,

stood, And back - ward to the foun - tain roll'd his flood, . . . af -

stood, And

stood, And back - ward to the foun - tain roll'd his flood af -

And back - ward to the foun - tain roll'd  
 - fright - ed Jor - dan stood, and  
 back - ward to the foun - tain roll'd  
 - fright - ed Jor - dan stood, and

his flood, and roll'd his  
 back - ward to the foun - tain roll'd his flood, and roll'd his flood  
 his flood, and roll'd his  
 back - ward to the foun - tain roll'd his flood,

*mf*

**A**  
 flood, in wat'-ry heaps af - fright-ed Jor-dan roll'd  
 in wat'-ry heaps af - fright-ed Jor-dan stood, af - fright - ed  
 flood, in wat'-ry heaps af - fright-ed Jor-dan roll'd his  
 in wat'-ry heaps af - fright-ed Jor-dan stood, and back - ward to the

**A**  
*f*

his flood,  
 Jor - dan stood,  
 flood, and roll'd his flood, To long pos - te - ri - ty we here re -  
 foun - tain roll'd . . . his flood, To long pos - te - ri - ty we here re -

**B**  
 To long pos - te - ri - ty we here re - cord The won - drous pas - sage, and the  
 To long pos - te - ri - ty we here re - cord The won - drous  
 - cord The won - drous pas - sage, and the land, and the land re -  
 - cord to long pos -

land re - stor'd, . . . and the land re - stor'd, the won - drous  
 pas - sage, and the land re - stor'd, to long pos - te - ri - ty we here re - cord . . .  
 - stor'd, to long pos - te - ri - ty we here re - cord  
 - te - ri - ty we here re - cord the won - drous pas - sage, and the



pas - sage, and the land re - stor'd . . . and the land re -  
 the won-drous pas - sage, and the land re - stor'd, and the land re -  
 the won-drous pas - sage, and the land re - stor'd and the land re -  
 land, the land re - stor'd, the won-drous passage and the land re -

- stor'd, In wat' - ry heaps af - fright - ed Jor - dan stood,  
 - stor'd, In wat' - ry heaps af - fright - ed Jor - dan stood,  
 - stor'd, In wat' - ry heaps af - fright - ed Jor - dan stood,  
 - stor'd, In wat' ry heaps af - fright - ed Jor - dan stood,

<sup>C</sup>  
 in wat' - ry heaps af - fright - ed Jor - dan  
 in wat' - ry heaps af - fright - ed Jor - dan  
 in wat' - ry heaps af - fright - ed Jor - dan  
 in wat' - ry heaps af - fright - ed Jor - dan

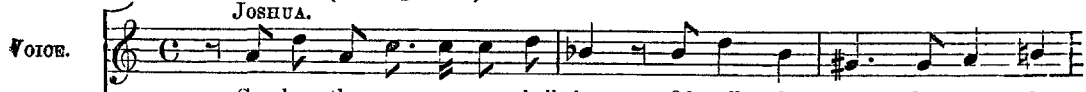
<sup>C</sup>  
*f*

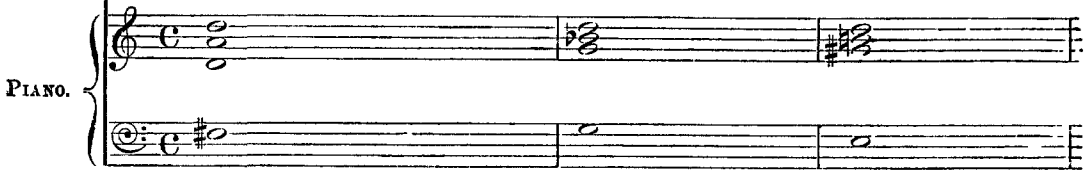
stood, And back-ward to the foun-tain roll'd  
 stood, af - fright - - ed Jor - - dan stood, Ard  
 stood, And back-ward to the foun-tain roll'd,  
 stood, af - fright - - ed Jor - - dan stood, And

back - ward to the foun-tain, to the foun-tain roll'd  
 and roll'd his flood, and back-ward to the foun-tain, to the  
 back - ward to the foun-tain, to the foun-tain roll'd  
 his flood, and roll'd

his flood, and back - ward to the foun-tain roll'd his flood.  
 his flood, and back - ward to the foun-tain roll'd his flood.  
 foun - tain roll'd his flood, and back - ward to the foun-tain roll'd his flood.  
 his flood, and back - ward to the foun-tain roll'd his flood.

No. 9. RECITATIVE (*Accompanied*).—“SO LONG THE MEMORY.”  
 JOSEUA.

VOICE.  So long the mem - o - ry shall last Of all the ten - der mer - cies

PIANO. 

past, So long the mem - o - ry shall last Of all the ten - der mer - cies past.



No. 10 OMITTED.

No. 11. RECITATIVE.—“BUT WHO IS HE?”  
 OTHNIEL. (ALTO.) (*Angel appearing*.)

VOICE.  But who is he? tre - men - dous to be - hold! A form di - vine in

PIANO. 

pa - no - ply of gold! With dig - ni - ty of mien, and state - ly grace, He moves in



so - lemn, slow, ma - jes - tic pace: His au - burn locks his come - ly shoulders spread,





A sword his hand, a hel-met fits his head; His war-like vi-sage,  
and his sparkling eye, Be-speak a he-ro, or an an-gel nigh.

No. 12.

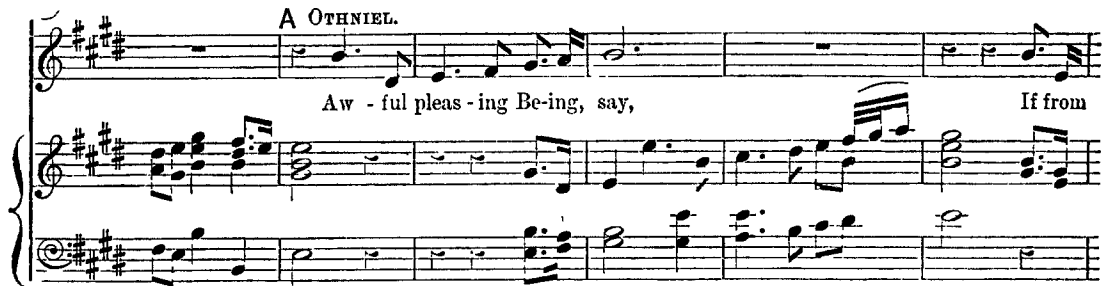
AIR.—“AWFUL PLEASING BEING, SAY.”



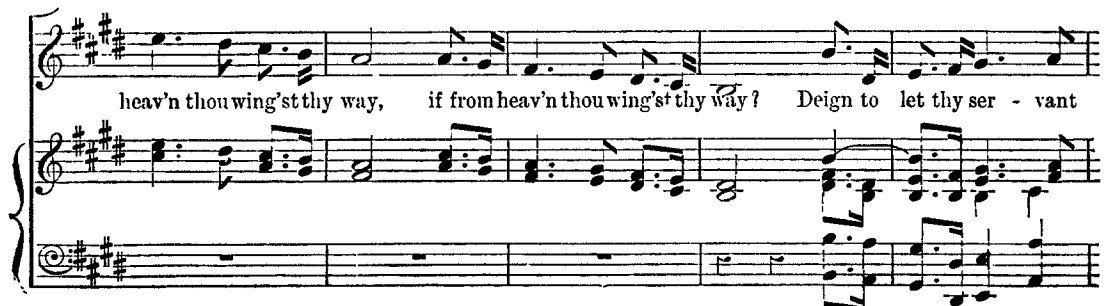
*Largo.*  
PIANO. = 66.  
*mp dolce.* Aw-ful pleas-ing Be-ing, say, If from



*tr* *p*



A OTHNIEL.  
Aw-ful pleas-ing Be-ing, say, If from



heav'n thou wing'st thy way, if from heav'n thou wing'st thy way? Deign to let thy ser-vant

*dolce.*  
know, If a friend, or pow'rful foe,  
*tr*  
*mf*  
*tr*

or pow'rful foe, or pow'rful foe, . . . . .  
*fp*

. . . . . or pow'r - ful foe?  
*f*

**B**

Aw - ful pleas - ing Be - ing, say, Deign to  
*tr*  
*p*

let thy ser - vant know, If from heav'n thou wing'st thy  
*mf*  
*p*

way, if from heav'n thou wing'st thy way: Deign to let thy ser-vant

know, If a friend, or pow'rful foe, or pow'r-ful

foe,

or pow'r ful foe? Deign to let thy ser-vant

know, If a friend, if a friend, or pow'r-ful foe?

## No. 13. RECITATIVE.—“JOSHUA, I COME COMMISSION'D.”

ANGEL. (TENOR.)

VOICE

Jo - shu - a, I come com - mis - sion'd from on high; The

PIANO.

*mf*

cap - tain of the host of God am I; Loose from thy feet thy shoes, for all a -

JOSHUA.

- round The place whereon thou standst is ho - ly ground. Low on the earth, oh!

*mf*

prostrate let me bend, And thy be - hests with re - ve - rence at - tend.

## No. 14. RECITATIVE (Accompanied).—“LEADER OF ISRAEL.”

ANGEL.

VOICE.

Lead - er of Is - ra - el, 'tis the Lord's decree, That

PIANO.

*mf*

Je - ri - cho must fall, and fall by thee, The ty - rant king, and all his heathen

train, At their own i - dol - al - tars shall be slain: Th'em - bat - tled

walls, and tow'rs that reach the skv Shall per - ish, and in dus - ty ru - in

lie; Scatter'd in air, their ash - es shall be toss'd, The place,

the name, and all re - mem - brance lost.



No. 15.

RECITATIVE.—“ TO GIVE COMMAND.”

VOICE. *JOSHUA.*  
To give com - mand, pre - ro - ga - tive is thine : And

PIANO. *p*

hum - bly to o - bey, the du - - ty's mine. *(Angel disappears.)* *f*

No. 16.

AIR.—“ HASTE, ISRAEL, HASTE.”

VOICE. *Allegro, ma non troppo.*

PIANO. *Allegro, ma non troppo.* *f*

♩ - 84.

**A**  
JOSHUA.

Haste, Israel, haste, haste, Is - rael, haste, your glitt'ring arms prepare, With

*p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are "Haste, Israel, haste, haste, Is - rael, haste, your glitt'ring arms prepare, With". The bottom two staves are for piano accompaniment, starting with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes.

val-our abounding, The ci - ty sur - round

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "val-our abounding, The ci - ty sur - round". The piano accompaniment continues with the same rhythmic pattern.

ing, the ci - ty surrounding, Deal

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "ing, the ci - ty surrounding, Deal". The piano accompaniment continues with the same rhythmic pattern.

death, deal death, and dreadful war, . . . . . and

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics "death, deal death, and dreadful war, . . . . . and". The piano accompaniment continues with the same rhythmic pattern.

**B**

dread - ful, dread - ful war.

*f*

Detailed description: This system contains the ninth and tenth staves of music. The vocal line continues with the lyrics "dread - ful, dread - ful war." and ends with a fermata. The piano accompaniment continues with the same rhythmic pattern and ends with a forte (*f*) dynamic.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

Haste, Is-rael, haste, your glitt'ring arms prepare, haste, Is - rael, haste, your

The second system continues the vocal and piano parts. The vocal line has lyrics under it. The piano accompaniment includes dynamic markings: *mp* (mezzo-piano) and *p* (piano).

glitt'ring arms prepare, With va-lour a-bound

The third system continues the vocal and piano parts. The vocal line has lyrics under it. The piano accompaniment continues with its rhythmic pattern.

ing,

The fourth system continues the vocal and piano parts. The vocal line has the word "ing," under it. The piano accompaniment includes a dynamic marking: *f* (forte).

The ci - ty sur-round

The fifth system continues the vocal and piano parts. The vocal line has the words "The ci - ty sur-round" under it. The piano accompaniment includes a dynamic marking: *p* (piano).

ing, Deal death, deal death, deal death and dreadful war,

*mf*

*rit.* *a tempo.* C  
deal death and . . dread - ful war. Haste, Is - rael, haste, your

*rit.* *p* *f* *a tempo.* *p*

glit-tring arms pre pare, With va - lour a-bound-ing, The ci ty sur-round-ing, Deal

death, and dread - ful war, With va lour a-bound-ing, The ci - ty surround-ing, Deal

death and dread-ful war,

*p*

*Adagio.*

deal death and . . dread - ful war.

*Adagio.*

*f*

Empty vocal line.

Empty vocal line.

Empty vocal line.

No. 17.

CHORUS.—“THE LORD COMMANDS.”

*Allegro.*

**SOPRANO.**

**ALTO.**

The Lord commands, and Jo - shua leads, Je - ri-cho falls, . . the ty - rant

**TENOR.**

**BASS.**

*Allegro.*

**PIANO.**

*f*

♩ = 88.

*f*

Je - ri-cho falls, the ty - rant bleeds,

bleeds, Je - ri-cho falls, the ty - rant bleeds, Je - ri-cho

*f*

Je - ri-cho falls, the ty - rant bleeds, The Lord com -

*f*

Je - ri-cho falls, the ty - rant bleeds,

Je - ri-cho falls, the ty - rant, the ty - rant bleeds,

falls, Je - ri-cho falls, the ty - rant bleeds, Je - ri-cho

mands, and Jo - shua leads, Je - ri-cho falls, . . the ty - rant bleeds, The Lord com -

The Lord com -

*A*

Je - ri-cho falls, The Lord commands, and Jo - shua leads, the Lord com -  
falls, .. The Lord commands, and Jo - shua leads, the Lord com -  
- mands, and Jo - shua leads, Je - ri-cho  
- mands, and Jo - shua leads, Je - ri-cho falls, .. Je - ri-cho falls, ..

- mands, the ty - rant bleeds, the ty - rant bleeds, . . . . . the  
- mands, Je - ri-cho falls, the ty - rant bleeds, the ty - rant bleeds,  
falls, Je - ri-cho falls, the ty - rant bleeds, the ty - rant bleeds, . . . . . the  
Je - ri-cho falls, the ty - rant bleeds, the ty - rant bleeds, . . . . .

ty - rant bleeds, **B** The Lord commands, and Jo - shua leads, Je - ri-cho  
. . . . . the ty - rant bleeds,  
ty - rant bleeds, Je - ri-cho falls, . . . . .  
. . . . . the ty - rant bleeds, **B**

falls, the ty - rant bleeds, Je - ri - cho falls, the ty - rant bleeds, .  
 Je - ri - cho, Je - ri - cho falls, the ty - rant bleeds, ..  
 . . the ty - rant bleeds, the ty - rant bleeds, the ty - rant bleeds, . . . .  
 Je - ri - cho falls, . . the ty - rant bleeds, the ty - rant bleeds, . . . .

the ty - rant bleeds,  
 The Lord com -  
 the ty - rant, the ty - rant bleeds,  
 the ty - rant bleeds, Je - ri - cho

The Lord com - mands, and Jo - shua leads, and Jo - shua, Jo - - shua  
 - mands, and Jo - shua, Jo - shua leads, the Lord commands, and Jo - shua leads, the  
 Je - ri - cho,  
 falls, . . . . the ty - rant bleeds,



leads, Je - ri-cho falls, the ty - rant bleeds, the ty-rant bleeds, . . .  
ty - rant bleeds, Je - ri-cho falls, . . .  
Je - ri-cho falls, The Lord commands, and Jo - shua  
The Lord com-mands, the Lord commands, and Jo - shua

The Lord com-mands, and Jo - shua leads, the Lord com -  
the ty - rant bleeds, The Lord commands, and Jo - shua  
leads, the Lord com -  
leads, Je - ri-cho falls, . . .

mands, . . . the ty - rant bleeds, . . . the Lord com -  
leads, the ty - rant bleeds, . . . the Lord com -  
mands, the ty - rant bleeds, the ty - rant bleeds, . . . the Lord com -  
the ty - rant bleeds, . . . the Lord com -  
D  
f

- mands, and Jo - shua leads, Je - ri - cho falls, Je - ri - cho falls, Je - ri - cho  
 - mands, and Jo - shua leads, Je - ri - cho falls, Je - ri - cho  
 - mands, and Jo - shua leads, Je - ri - cho falls, Je - ri - cho  
 - mands, and Jo - shua leads, Je - ri - cho falls, Je - ri - cho

falls, the ty - rant bleeds, the ty - rant bleeds, the ty - rant bleeds.  
 falls, the ty - rant bleeds, the ty - rant bleeds, the ty - rant bleeds.  
 falls, the ty - rant bleeds, the ty - rant bleeds, the ty - rant bleeds.  
 falls, the ty - rant bleeds, the ty - rant bleeds, the ty - rant bleeds.

No. 18. RECITATIVE (*Accompanied*).—“IN THESE BLEST SCENES.”  
*Largo.*

PIANO.  $\text{♩} = 76.$

*mf* *un poco piano.*

OTHNIEL.

In these blest scenes, where con-stant plea-sure reigns, And

*p*

herds and bleat-ing flocks a-dorn the plains; Where the soft sea-son all its bless - ings

*p*

sheds, Re-fresh-ing riv - ers, and en - am - ell'd meads; Here, in the

co - vert of some friend-ly shade, here, in the co - vert of some friend-ly

shade, Di-rect me, Love, to Ach - sah, to Ach - sah, blooming maid, di -

- rect me, Love, to Ach - sah, bloom - ing maid, to Ach-sah, blooming maid. O

A ACHSAH.

Oth - ni - el, Oth - ni - el! 'Tis my name I hear, Oth - ni - el, in melt-ing

OTHNIEL.

ac-cents, strikes my ear. O Oth - ni - el! va-liant youth, May heav'n re -

ACHSAH.

- ward thy love and truth, may heav'n re - ward thy love and truth!

## No. 19.

## RECITATIVE.—“ 'TIS ACHSAH'S VOICE.

VOICE *OTHNIEL.*

'Tis Achsah's voice; who but that heav'nly fair Could breathe so ten-der

PIANO. *p*

VOICE *ACHSAH.*

and so sweet a pray'r? But see! he comes!—he heard, and knows his pow'r.

PIANO. *fp* *f*

## No. 20.

## AIR.—“ HAIL, LOVELY VIRGIN.”

VOICE *Larghetto.* *OTHNIEL.*

Hail, love-ly vir-gin of this bliss-ful bow'r! How

PIANO. *Larghetto.* *p*

♩ = 76.

sweet the mu-sic of thy tuneful tongue! Hail, love-ly vir-gin . . of this blissful bow'r! How sweet the

VOICE *ACHSAH.*

mu-sic of thy tune-ful tongue! These prais-es to the feath-er'd choir be-long.



hark, hark! 'tis the lin - net and the thrush,

In dul - cet notes They pour their throats, And

wake the morn, and wake the morn on

ev' - ry bush, and wake,

and wake,

and wake the morn . . on ev' - ry bush.

*f*

**B**

Hark, hark! 'tis the lin - net, hark, hark! 'tis the

*p*

thrush, hark, 'tis the lin - net and the thrush, hark, 'tis the

thrush, In dul - cee't notes



They pour their throats,

And wake the morn,

and wake the morn on ev' - ry bush, and

wake the morn on

ev' - ry bush, In dul - cet notes They pour their throats,

And wake, . . . . . and

wake . . the morn, and wake the morn on ev' - ry bush.

*rit.* *rit.* *cres.* *f a tempo.*

*FINE.* *FINE.*

From morn to eve they chaunt their love, And fill with me - lo -

*p*

- dy the grove, from morn to eve they chaunt their love, from

morn to eve they chaunt their love,

And fill with me - lo - dy the grove

*Andante.*  
and  
*Andante.*

fill with me - lo - dy the grove.

*Tempo 1mo.*  
*p*

*Dal Segno.*  
*f*  
*Dal Segno.*

## No. 22. RECITATIVE.—“O ACHSAH, FORM'D FOR EV'RY CHASTE DELIGHT.”

OTHNIEL.

VOICE.

O Ach-sah, form'd for ev'-ry chaste de-light, T' in-spire the vir tuous thought,

PIANO.

*p*

and charm the sight, Thy pre-sence gilds the va - rie - ga - ted scene,

To the green o - live adds a bright - er green, White to the li - ly, blush-es to the rose ;

With deep - er red the rich pome-gra-nate glows ; The fruits their fla - vour,

flow'rs their o - dours prove, And here we taste true li - ber - ty and love.

*f*

No. 23

DUET.—“OUR LIMPID STREAMS.”

*Andante.*

VOICE.

VOICE.

PIANO.  
♩ = 76.

*f*

OTHNIEL.

Our

*A*

lim - - pid streams with free - dom . . flow, with free - dom . . flow, And

*A*

feel no i - - cy . . chains, and fell no i - cy chains;

*p*

*mf*

**ACHSAH.**  
Our lim - pid streams with free - dom . . flow, with

The first system of music on page 53 consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a rest, followed by the lyrics "Our lim - pid streams with free - dom . . flow, with". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano).

free - dom . . flow, And feel no i - cy . . chains, and

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "free - dom . . flow, And feel no i - cy . . chains, and". The piano accompaniment continues with the same rhythmic pattern, maintaining the *p* dynamic.

feel no i - cy chains ;

No mould - ed hail, no

The third system of music shows the vocal line with the lyrics "feel no i - cy chains ;" and "No mould - ed hail, no". The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano), and a section marked with a **B** (breve) symbol.

flee - cy snow, Pol - lute . . our fruit - ful plains, . . . pol -

The fourth system of music continues the vocal line with the lyrics "flee - cy snow, Pol - lute . . our fruit - ful plains, . . . pol -". The piano accompaniment continues with the same rhythmic pattern.

No mould - ed hail, no  
- lute . . . our fruit - ful plains.

*p*

flee - cy snow Pol - lute our fruit - ful plains, . . . . pol -

- lute . . . our fruit - ful plains: The years . . . one ver - nal  
The years . . . one

*p* *C*

cir - cle move, And still the same, . . .  
ver - nal cir - cle move, . . . . And still the same, and

like Ach - sah's love, like  
still the same, and still the same,

Ach - sah's love, and still the same, like  
like Oth - niel's love, like Oth - niel's love, like

Ach - sah's love, like Ach - sah's love, The years one ver - nal  
Oth - niel's love, like Oth - niel's love, The years one ver - nal

cir - cle move, And still the same, and still the same, and  
cir - cle move, And still the same, and still the same, and



still the same, . . . . .

still the same, . . . . . like Othniel's

*p*

Detailed description: This system contains the first two lines of music. The top two staves are vocal lines in G major, with lyrics 'still the same, . . . . .' and 'still the same, . . . . . like Othniel's'. The piano accompaniment begins in the third staff with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

like Achsah's love, . . . and still the same, like Ach - - sah's . .

love, . . . . . and still the same, like Oth - - niel's . .

Detailed description: This system contains the next two lines of music. The vocal lines continue with lyrics 'like Achsah's love, . . . and still the same, like Ach - - sah's . .' and 'love, . . . . . and still the same, like Oth - - niel's . .'. The piano accompaniment continues with similar rhythmic patterns, maintaining a steady accompaniment for the vocalists.

love.

love.

*f*

Detailed description: This system contains the final two lines of music on page 56. The vocal lines end with the word 'love.' on two separate staves. The piano accompaniment features a forte (*f*) dynamic, with more complex and active textures in both hands, including sixteenth-note runs and chords.

Detailed description: This system contains the final two lines of music on page 56, which are purely instrumental piano accompaniment. It continues the complex textures established in the previous system, with intricate sixteenth-note passages in both the right and left hands.

## No 24.

## RECITATIVE.—‘THE TRUMPET CALLS.

VOICE.

PIANO.

*Trumpets flourish.*

*f*

OTHNIEL.

The trum - pet calls; now Je - ri - cho shall know

*p*

What 'tis to have a lov - er for her foe. The ci - ty con-querd.

I shall hope to find Thy fa - ther Ca - leb, like his Ach-sah, kind.

*f*

No. 25. CHORUS.—“MAY ALL THE HOST OF HEAV’N.”

*Allegro.*

SOPRANO. *f* May all the host of heav'n at-tend him round, May all the host of

ALTO. *f* May all the host of

TENOR. *f* May all the host of

BASS. *f* May all the host of

PIANO. *Allegro.* *f*

heav'n at-tend him round, And an-gels waft him back with conquest crown'd, and an-gels

heav'n at-tend him round, And an-gels waft him back with conquest crown'd, and an-gels

heav'n at-tend him round, And an-gels waft him back with conquest crown'd, and an-gels

heav'n at-tend him round, And an-gels waft him back with conquest crown'd, and an-gels

waft him back with conquest crown'd, with conquest crown'd,

waft him back with conquest crown'd, with conquest crown'd, with conquest

waft him back with conquest crown'd, with conquest crown'd, with conquest

waft him back with conquest crown'd, with conquest crown'd,

*A*

May all . . . the host of heav'n at - tend him round, May all the  
 crown'd, May all the host . . . of heav'n at-tend him round, . . . at  
 crown'd, May all the host of heav'n at - tend . . . him

host of heav'n at-tend him round, And an - - - - -  
 - tend him round, may all the host of heav'n, may all at -  
 round, may all . . . the host . . . of heav'n, may all the host of  
 May all the host of heav'n at-tend him round,

gels waft . . . him back . . . with con - quest  
 - tend him round, may all the host of heav'n . . . at-tend him  
 heav'n at-tend him round, may all the host of heav'n at-tend him  
 may all the host of heav'n at-tend him, at-tend him

crown'd, may all the host of heav'n at - tend . . . . . him,  
 round, may all the host of heav'n at - tend . . . . . him  
 round, may all the host . . of heav'n at - tend . . . . . him  
 round, may all the host of heav'n at - tend . . . . . him

round, may all the host of heav'n at - tend, may all the host of  
 round, may all the host of heav'n at - tend him  
 round, And an - gels waft him back . . .  
 round, And an - gels waft him back . . .

heav'n . . . at - tend him round, And an - gels waft him back with conquest crown'd,  
 round, at - tend him round, And an - gels waft him back with conquest crown'd,  
 with con - quest crown'd, And an - gels waft him back with conquest crown'd,  
 with con - quest crown'd, And an - gels waft him back with conquest crown'd,

with conquest crown'd, with conquest crown'd, May all the host of  
with conquest crown'd, with conquest crown'd, May all the host of  
with conquest crown'd, with conquest crown'd, May all the host of  
with conquest crown'd, with conquest crown'd, May all the host of

heav'n at-tend him round, And an-gels  
heav'n at-tend him round, And an-gels  
heav'n at-tend him round, And an-gels  
heav'n at-tend him round, And an-gels

*Adagio.*  
waft him back with conquest crown'd.  
waft him back with conquest crown'd.  
waft him back with conquest crown'd.  
waft him back with conquest crown'd.  
*Adagio.*

END OF THE FIRST PART

G. F. Handel  
Joshua  
PART II.

No. 26.

RECITATIVE.—“ 'TIS WELL.

VOICE. **JOSHUA.**

'Tis well ; six times the Lord hath been o - bey'd ;

PIANO. *p*

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a common time signature. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#). The piano part begins with a piano (*p*) dynamic marking.

Low in the dust the town shall soon be laid :

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics 'Low in the dust the town shall soon be laid :'. The piano accompaniment continues with block chords and moving bass lines.

now the seventh sun the gild - ed domes a - dorns,

Detailed description: This system contains the third two lines of music. The vocal line continues with the lyrics 'now the seventh sun the gild - ed domes a - dorns,'. The piano accompaniment continues with block chords and moving bass lines.

Sound the shrill trump-ets, shout, and blow the horns.

*f* *f*

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics 'Sound the shrill trump-ets, shout, and blow the horns.' The piano accompaniment concludes with a fortissimo (*f*) dynamic marking on both staves.

No. 27.

MARCH.

PIANO.  
♩ = 72.

*Grave.*  
*f*

*tr*

*tr*

*tr*  
*mp*

*tr*  
*f*

*tr*  
*c\**



No. 23. SOLO AND CHORUS.—“GLORY TO GOD.”

PIANO.  
♩ = 88.

*Allegro.*

*f*

The first system of the piano introduction consists of two staves. The right hand plays a series of eighth-note chords in a rhythmic pattern, while the left hand plays a steady eighth-note accompaniment. The music is in G major and 3/4 time.

The second system continues the piano introduction with similar rhythmic patterns in both hands.

The third system continues the piano introduction, featuring a crescendo in the right hand towards the end of the system.

The fourth system concludes the piano introduction with a final chordal flourish in the right hand.

A JOSHUA.

Glo - - - - -

*p*

The vocal entry of Joshua begins with the word "Glo" on a long note. The piano accompaniment is in a lower register, providing a harmonic support for the vocal line.

- - ry to God!

The chorus enters with the words "ry to God!" on a long note. The piano accompaniment continues to support the vocal line.

glo - ry to God, glo - ry to God!

**B**

CHORUS. SOPRANO.  
Glo - ry to God, glo - ry to God,

ALTO.  
Glo - ry to God, glo - ry to God,

TENOR.  
Glo - ry to God, glo - ry to God,

BASS.  
Glo - ry to God, glo - ry to God,

**B**

*f*

glo ry, glo ry, glo ry, glo ry,

*mf* *ff* *mf*

ry,  
glo - ry, glo - ry to God! the strong ce-ment-ed  
glo - ry, glo - ry to God! the strong ce-ment-ed  
glo - ry, glo - ry to God! the strong ce-ment-ed  
glo - ry, glo - ry to God! the strong ce-ment-ed

walls, The tott'ring tow'rs, the pond'rous ru - in, the pon - d'rous ru-in falls.  
walls, The tott'ring tow'rs, the pond'rous ru - in the pon - d'rous ru-in falls.  
walls, The tott'ring tow'rs, the pond'rous ru - in the pon - d'rous ru-in falls.  
walls, The tott'ring tow'rs, the pond'rous ru - in the pon - d'rous ru-in falls.

Glo - ry to God,  
*mf* *p*

glo - ry to God!

*mf* *p*

*ff*

Glo - ry to God! the strong ce-mented walls, The tott'ring tow'rs, the pond'rous

*ff*

Glo - ry to God! the strong ce-mented walls, The tott'ring tow'rs, the pond'rous

*ff*

Glo - ry to God! the strong ce-mented walls, The tott'ring tow'rs, the pond'rous

*ff*

Glo - ry to God! the strong ce-mented walls, The tott'ring tow'rs, the pond'rous

ru - in, the pon - d'rous ru - in falls.

ru - in, the pon - d'rous ru - in falls.

ru - in, the pon - d'rous ru - in falls. Glo -

ru - in, the pon - d'rous ru - in falls. Glo -

*f* *D*

Solo.

Glo - ry to God!

glo - ry to God!

ry, glo - ry to God!

ry to God!

*f* *mf*

ry, glo - ry,

glo - ry, glo - ry, glo -

ry to God.

CHORUS.

glo - ry to God, glo - ry to God! the strong cemented walls, The tott'ring

glo - ry to God, glo - ry to God! the strong cemented walls, The tott'ring

glo - ry to God, glo - ry to God! the strong cemented walls, The tott'ring

glo - ry to God, glo - ry to God! the strong cemented walls, The tott'ring

glo - ry to God, glo - ry to God! the strong cemented walls, The tott'ring

tow'rs, the tott'ring tow'rs, the pond'rous ru - - in falls, the pond'rous ru - in

tow'rs, the tott'ring tow'rs, the pond'rous ru - - in falls, the pond'rous ru - in

tow'rs, the tott'ring tow'rs, the pond'rous ru - - in falls, the pond'rous ru - in

tow'rs, the tott'ring tow'rs, the pond'rous ru - - in falls, the pond'rous ru - in

tow'rs, the tott'ring tow'rs, the pond'rous ru - - in falls, the pond'rous ru - in

falls.

falls.

falls.

falls.

*F Andante.*

The nations trem - - - ble, trem-ble, trem - - - ble, the

The nations trem - - - ble, trem-ble, trem - - - ble, the

The nations trem - - - ble, trem-ble, trem - - - ble, the

The nations trem - - - ble, trem-ble, trem - - - ble, the

*F Andante.* 60.

na-tions tremble at the dreadful sound, at the dreadful sound, Heav'n

na-tions trem - ble at the dreadful sound, at the dreadful sound, Heav'n

na-tions trem - ble at the dreadful sound, at the dreadful sound, Heav'n

na-tions trem - ble at the dreadful sound, at the dreadful sound, Heav'n

thun-ders, heav'n thun - ders, tem-pests roar, tem - pests roar, heav'n

thun-ders, heav'n thun - ders, tem-pests roar, tem - pests roar, heav'n

thun-ders, heav'n thun - ders, tem-pests roar, tem - pests roar, heav'n

thun-ders, heav'n thun - ders, tem-pests roar, tem - pests roar, heav'n

G

thun-ders, heav'n thun - ders. tem - pests roar, tem - pests roar, heav'n

thun-ders, heav'n thun - ders. tem - pests roar, tem - pests roar, heav'n

thun-ders, heav'n thun - ders, tem - pests roar, tem - pests roar, heav'n

thun-ders, heav'n thun - ders, tem - pests roar, tem - pests roar, heav'n

thun-ders, heav'n thun - ders, tem - pests roar, and groans the

thun-ders, heav'n thun - ders, tem - pests roar, and groans the

thun-ders, heav'n thun - ders, tem - pests roar, and groans the

thun ders, heav'n thun - ders. tem - pests roar, and groans the

ground, heav'n thun - ders, tem - pests roar, and

ground, heav'n thun - ders, tem - pests roar, and

ground, heav'n thun - ders, tem - pests roar, and

ground, heav'n thun - ders, tem - pests roar, and



groans, and groans the ground,  
groans, and groans the ground,  
groans, and groans the ground,  
groans, and groans the ground,

*H* *mf* The nations trem - ble at the dread - ful sound, at the dread - ful  
*cres.*  
*mf* The nations trem - ble at the dread - ful sound, at the dread - ful  
*cres.*  
*mf* The nations trem - ble at the dread - ful sound, at the dread - ful  
*cres.*  
*mf* The nations trem - ble, at the dread - ful sound, at the dread - ful  
*H* *mf* *cres.*

*ff* I  
sound, Heav'n thun - ders, heav'n thun - ders, tem - pests  
*ff*  
sound, Heav'n thun - ders, heav'n thun - ders, tem - pests  
*ff*  
sound, Heav'n thun - ders, heav'n thun - ders, tem - pests  
*ff*  
sound, Heav'n thun - ders, heav'n thun - ders, tem - pests  
*I*  
*ff*

roar, heav'n thun - ders, tem - pests roar, and

roar, heav'n thun - ders, tem - pests roar, and

roar, heav'n thun - ders, tem - pests roar, and

roar, heav'n thun - ders, tem - pests roar, and

groans the ground, and groans, groans the

groans the ground, and groans, groans the

groans the ground, and groans, groans the

groans the ground, and groans, groans the

*dim.*  
ground, and groans, and groans the ground.

*dim.*  
ground, and groans, and groans the ground.

*dim.*  
ground, and groans, and groans . . . the ground.

*dim.*  
ground, and groans, and groans the ground.

*K Allegro.*

Glo - ry to God, glo - ry to God,  
 Glo - ry to God, glo - ry to God,  
 Glo - ry to God, glo - ry to God,  
 Glo - ry to God, glo - ry to God,

*K Allegro. ♩ = 88.*

glo - ry to God, the strong ce-ment-ed walls, the tott'-ring tow'rs, the pon-d'rous  
 glo - ry to God, the strong ce-ment-ed walls, the tott'-ring tow'rs, the pon-d'rous  
 glo - ry to God, the strong ce-ment-ed walls, the tott'-ring tow'rs, the pon-d'rous  
 glo - ry to God, the strong ce-ment-ed walls, the tott' ring tow'rs, the pon-d'rous

ru - in, the pon - d'rous ru - in falls, glo -  
 ru - in, the pon - d'rous ru - in falls, glo -  
 ru - in, the pon - d'rous ru - in falls, glo - ry  
 ru - in, the pon - d'rous ru - in falls, glo

ry to God, glo - ry to God, glo - ry to God, the  
ry to God, glo - ry to God, glo - ry to God, the  
Glo - ry to God, glo - ry to God, glo - ry to God, the  
ry to God, glo - ry to God, glo ry to God, the

*L*

strong cemented walls, The tott'ring tow'rs, the tott'ring tow'rs, the pond'rous ru - in falls, the pon -  
strong cemented walls, The tott'ring tow'rs, the tott'ring tow'rs, the pond'rous ru - in falls, the pon -  
strong cemented walls, The tott'ring tow'rs, the tott'ring tow'rs, the pond'rous ru - in falls, the pon -  
strong cemented walls, The tott'ring tow'rs, the tott'ring tow'rs, the pond'rous ru - in falls, the pon -

*ff*

- d'rous ru - in falls.  
- d'rous ru - in falls.  
- d'rous ru - in falls.  
- d'rous ru - in falls.

*decres.*

## No 29.

## RECITATIVE.—“THE WALLS ARE LEVELL'D.”

VOICE. *CALEB.*

The walls are le - vell'd, pour the cho - sen

PIANO. *p*

bands, With hos-tile gore im - brue your thirs-ty hands: Set pa-la-ces and temples in a

blaze, Sap the founda-tions, and the bul-warks raze. But oh! re-mem-ber,

in the blood-y strife, To spare the hos-pit - a - ble Ra - hab's life.

*f*

No. 30.

AIR.—“SEE, THE RAGING FLAMES ARISE.”

*Allegro.*

PIANO.  
♩ = 84.

*f*

A CALEB.

See the raging flames a - rise,

see the ra-ging flames a -

*f* *p*

rise, the rag - ing flames

The musical score is for a piano accompaniment of an air. It begins with a tempo marking of 'Allegro' and a dynamic of 'f'. The tempo is indicated as 84 quarter notes per minute. The score is written in C major and common time. It features a complex piano accompaniment with many sixteenth and thirty-second notes. The vocal line enters in the fourth system with the lyrics 'See the raging flames arise,'. The vocal line is marked 'A CALEB.' and continues with 'see the ra-ging flames a -' and 'rise, the rag - ing flames'. The piano accompaniment continues throughout, with dynamics ranging from 'f' to 'p'.

a - rise ; Hear,

*mf*

B

hear the dis - mal groans and cries, the dis - mal groans and

*p*

cries, hear the dis - mal groans, the dis - mal groans and

cries :

*f*

C

The fa - tal day of wrath is come, Proud

*p*

Je - ri-cho hath met her doom, The fa - tal day is come, the fa - tal day of

wrath, . . . . . the fa - tal day of wrath is come, Proud

Je - ri - cho hath met her doom, proud Je - ri-cho hath met her

doom,

*f*

Hear the dis - mal groans and cries, . . . hear the dis - mal

*p*



groans, hear, hear the dis - mal cries, See, see the raging flames a -

- rise, the ra - ging flames

a - rise, The fa - tal day, *ben marcato.*

the day of wrath is come, the day of wrath is

come, Proud Je - ri - cho hath met her doom, proud

81

*Adagio.*

**F**

Je - ri - cho hath met her doom, proud Je - ri - cho hath met her doom.

*Adagio.*

*f a tempo.*

No. 31 OMITTED.

No. 32.

RECITATIVE.—“LET ALL THE SEED OF ABRAH’M.”

VOICE

JOSHUA.

Let all the seed of A - brah'm now pre - pare To

PIANO.

*p*

ce - le - brate this feast with pi - ous care. A - ges un - born, by this ex - am - ple

led, Shall bleed the lamb, and bake th' un - leav - en'd bread.

No. 33. SOLO AND CHORUS.—“ALMIGHTY RULER OF THE SKIES.”

*Andante.* **JOSHUA.**

VOICE. Al-migh-ty ru - ler of the

*Andante.* **PIANO.** *f* *p*

skies, Al-migh-ty ru - ler of the skies,

Ac-cept our vows, ac-cept our vows, . . our vows and sa

**A** cri-fice.

**CHORUS.** *p*

**SOPRANO.** Thy mer-ey did with Is rael dwell When the first - born . . . of E-gypt

**ALTO.**

**TENOR.**

**BASS.**

**A**

fell, when the first - born of E - - gypt fell,  
Thy mer - cy did with Is - rael dwell, When the first - born . . .

of . . . E - - gypt fell, when the first - born, . . . the  
Thy mer - cy did with Is - rael dwell, When the

first - born of E - - gypt fell,  
first - born . . . of E - gypt fell, *mf*  
But oh! what won - ders, *B* *mf*

oh! what wonders did the Lord At the

Red Sea to us afford! He made our passage on dry ground, While

He thro' the  
He thro' the  
He thro' the  
Pha-raoh and his host, . . . his host . . . were drown'd.

drea - ry des - ert . . led, He slaked our thirst, our hun - ger

drea - ry des - ert led, He slaked our thirst, our hun - - ger

drea - ry des - ert led, He slaked our thirst, our hun - - - ger

*mp*

fed ; His glo - ry did on Si - nai shine, . . His glo - ry did shine When

fed ; His glo - ry did on Si - nai shine, His glo - ry did shine When

fed ; His glo - ry did on Si - nai shine, His glo - ry did shine When

His glo - ry did on Si - nai shine, . . His glo - ry did shine When

*ff*

we re - ceiv'd the law . . di - vine, . . the law . . di - vine, his glo - ry

we re - ceiv'd the law di - vine, the law di - vine, his glo - ry

we re - ceiv'd the law di - vine, the law di - vine, his glo - ry

we re - ceiv'd the law . . di - vine, . . the law . . di - vine, his glo - ry

did on Si-nai shine, his glo - ry did shine When we re-ceive'd the law  
 did on Si-nai shine, his glo - ry did shine  
 did on Si-nai shine, his glo - ry did shine When we re-ceive'd the  
 did on Si-nai shine, . . . his glo - ry did shine  
 di - vine, . . . when  
 When we re - ceiv'd the law di -  
 law . . . di - vine, the law . . . di -  
 When we re - ceiv'd the law . . . di  
 we re - ceiv'd the law di - vine, when we re - ceiv'd the law di - vine.  
 vine, the law di - vine, when we re - ceiv'd the law di - vine.  
 vine, the law di - vine, when we re - ceiv'd the law di - vine.  
 vine, . . . the law . . . di - vine, when we re - ceiv'd the law di - vine.

No. 84. RECITATIVE.—“JOSHUA, THE MEN.”

CALEB.

VOICE

PIANO.

*p*

Joshua, the men dis-patch'd by thee to learn The strength of A - i, and

coun try to dis-cern, E-late with pride, de - lud-ed by suc-cess, De-spis'd their pow'r and

made the peo - ple less. Ea - sy of faith, we trust what they re - late, And

now the has - ty er - ror find too late: Our troops with shame re -

- puls'd, Oh! fa - tal day! Hark! Is-ra-el mourns, Triumphs the king of A - i.

*p*



No. 35. CHORUS.— HOW SOON OUR TOW'RING HOPES ARE CROSS'D."

*Largo.*

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.  $\text{♩} = 72.$

*mf* *un poco p*

The foe . . pre-vails, our glo - ry's lost, our tow'r -

The foe pre - vails, our glo - ry's lost,

The foe pre - vails, our glo-ry's lost, is

our tow'r - ing hopes are cross'd, our glo-ry's

ing hopes are cross'd, the foe . . prevails, our tow'r - ing hopes are cross'd,

our hopes are cross'd, the foe prevails,

lost, the foe pre - vails, our glo-ry's lost, the foe pre -

lost, the foe pre - vails, our glo-ry's lost,

the foe pre-vails, our glo - ry's lost.  
 our glo - ry's lost.  
 - vails, our glo - ry's lost, our glo - ry's lost.  
 our glo - ry's lost, is lost.

*A*  
 A-gain shall Is-rael bondage know, Oh! sheath the sword, un - bend . . . the  
 A-gain shall Is-rael bond - age know, Oh! . . .

*cres.*  
 bow, sheath the sword, un - bend the bow, un - bend, un - bend the  
 Oh! sheath the sword, un - bend the  
 . . . sheath the sword, un - bend . . . the bow, un - bend, un - bend the  
 un - bend, un - bend the  
*cres.*

bow, oh, . . . un-bend the bow, . . . . .  
 bow, a-gain shall Is-rael bon-dage know, un - bend  
 a-gain shall Is-rael bon - dage know,

. unbend the bow, and sheath the sword, un - bend  
 the bow, unbend, oh, sheath the sword, un -  
 unbend the bow, oh, sheath the sword, un -

the bow, unbend the bow, un - bend the bow.  
 - bend the bow, un - bend . . the bow, un - bend the bow.  
 . bend the bow, un - bend . . the bow, un - bend the bow.  
 - bend the bow, un - bend . . the bow, un - bend the bow.

No. 36.

## RECITATIVE.—“WHENCE THIS DEJECTION.”

VOICE. JOSHUA.

Whence this de - jec - tion! rouse your cow - ard hearts; Let

PIANO. *p*

cour - age edge your swords, and point your darts. Re - mem - ber

Je - ri - cho! and sure suc - cess Shall crown your

arms; the Lord our cause will bless.

*f*

No. 37.

AIR. — " WITH REDOUBLED RAGE RETURN."

PIANO.  
♩ = 88.

*Allegro.*  
*f*

A JOSHUA.  
With re-dou-bled rage re - turn,  
*p*

Ev - 'ry breast with fu - ry burn, with re - dou - bled rage

*mp*

re - turn, ev - 'ry breast with fu - ry burn, ev - 'ry

breast with fu - ry burn! And the

*f* *p*

hea - then soon shall feel The force of your a - veng - ing steel, and the

hea - then soon shall feel the force of your a - ven - ging steel, the

*fp*

force . . . . . of your . . a - veng - ing

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The lyrics are "force . . . . . of your . . a - veng - ing".

steel.

C

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The lyrics are "steel.". A section marker "C" is placed above the vocal line.

With re-doubled rage re -

p

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The lyrics are "With re-doubled rage re -". A dynamic marking "p" is placed below the piano accompaniment.

- turn, with re - dou - bled rage,

f p

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The lyrics are "- turn, with re - dou - bled rage,". Dynamic markings "f" and "p" are placed below the piano accompaniment.

re - turn,

D

f

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The lyrics are "re - turn,". A section marker "D" is placed above the vocal line. A dynamic marking "f" is placed below the piano accompaniment.

Ev-ry breast with fu-ry burn, ev-ry breast with fu-ry burn! And the

hea - then soon shall feel The force of your

a - veng - ing steel, And the hea-then shall soon feel,

and the heathen soon shall feel, The force of your a - veng -

ing steel, the force of your a - veng - ing





turn All our breasts with fu - ry burn, all our breasts with fu - ry

turn All our breasts with fu - ry burn, all our breasts with fu - ry

turn All our breasts with fu - ry burn, all our breasts with fu - ry

turn All our breasts with fu - ry burn, all our breasts with fu - ry

burn, The hea - then na - tions soon shall feel The force of

burn, The hea - then na - tions soon shall feel The force of

burn, The hea - then na - tions soon shall feel The force of

burn, The hea - then na - tions soon shall feel The force of

our a - veng - ing steel. We

our a - veng - ing steel. We

our a - veng - ing steel. We

our a - veng - ing steel. We

with re - dou - bled rage re - turn, we with re - dou - bled rage re -

with re - dou - bled rage re - turn, we with re - dou - bled rage re -

with re - dou - bled rage re - turn, we with re - dou - bled rage re -

with re - dou - bled rage re - turn, we with re - dou - bled rage re -

turn, All our breasts with fu - ry burn,

turn, All our breasts with fu - ry burn,

turn, All our breasts with fu - ry burn,

turn, All our breasts with fu - ry burn,

**B**  
all our breasts with fu - ry burn, The hea - then na - - tions soon shall

all our breasts with fu - ry burn, The hea - then na - - tions soon shall

all our breasts with fu - ry burn, The hea - then na - - tions soon shall

all our breasts with fu - ry burn, The hea - then na - - tions soon shall

**B**

feel, the heathen na - tions soon shall feel The force of

feel, the heathen na - tions soon shall feel The force of

feel, the heathen na - tions soon shall feel The force of

feel, the heathen na - tions soon shall feel The force of

our a - veng - ing steel, the force, the

our a - veng - ing steel, the force, the

our a - veng - ing steel, the force, the

our a - veng - ing steel, the force, the

force of our a - veng - ing steel.

force of our a - veng - ing steel.

force of our a - veng - ing steel.

force of our a - veng - ing steel.

No. 39.

RECITATIVE.—“NOW GIVE THE ARMY BREATH.”

OTHELLO.

VOICE.

Now give the ar my breath; Let war a

PIANO.

- while smooth his rough front, And wear a cheer - ful

smile. The in - ter - val, if Ach - sah but ap - prove;

I'll eoa - se - crate to vir - tue, and to love.

## No. 40. AIR.—“HEROES, WHEN WITH GLORY BURNING.”

*A tempo di Gavotta, ma non troppo presto.*

PIANO. 116.

The first system of the piano introduction consists of two staves. The right-hand staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It starts with a *mf* dynamic and features a melodic line with a trill (tr.) in the final measure. The left-hand staff begins with a bass clef and a common time signature, providing a harmonic accompaniment.

The second system continues the piano introduction. The right-hand staff features a series of chords and a melodic line. The left-hand staff continues with a steady accompaniment.

The third system continues the piano introduction. The right-hand staff features a series of chords and a melodic line. The left-hand staff continues with a steady accompaniment.

A OTHNIEL.

The vocal entry begins with the name "A OTHNIEL." written above the staff. The first line of the vocal melody is: He - roes, when with glo - ry burn - ing, All their toil with plea - sure

The second line of the vocal melody is: bear ; And be -

The third line of the vocal melody is: - lieve, to love re - turn - ing, Lau - rel wreaths be - neath their care.

B

He - roes, when with glo - ry burn - ing, All their

*p*

toil with plea - sure bear, And be - lieve, to love re - turn - ing, to love re -

*p* *tr* *tr*

C

- turn - ing, Lau - rel wreaths be - neath their care.

*pp* *f*

He - roes, when with glo - ry burn - ing, All their toil with plea - sure

*p*

bear, And be - lieve, to love re - turn - ing, Lau - rel wreaths be - neath their care,

*p*

**D**

And be - lieve, to love re - turn - ing, Lau - rel wreaths be - neath their care,

be - neath their care, And be - lieve, to love re - turn - ing, Lau - rel wreaths,

lau - rel wreaths be - neath their care.

FINE.

**E**

War to har - dy deeds in - vites, war to



har - dy deeds in - vites, Love the dan - ger well re - quites, love the dan - ger well re -

This system contains the first line of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics are "har - dy deeds in - vites, Love the dan - ger well re - quites, love the dan - ger well re -". The music is in a minor key with a common time signature.

- quites, . . . . . love the dan - ger well re - quites,

This system contains the second line of the musical score. The vocal line continues with "- quites, . . . . . love the dan - ger well re - quites,". A fermata is placed over the final note of the vocal line. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

love the dan - ger well re - quites, . . . . .

This system contains the third line of the musical score. The vocal line continues with "love the dan - ger well re - quites, . . . . .". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

. . . War to har - dy deeds in - vites, Love the

This system contains the fourth line of the musical score. The vocal line continues with ". . . War to har - dy deeds in - vites, Love the". The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano).

dan - ger well re - quites, War to har - dy deeds in - vites,

This system contains the fifth and final line of the musical score. The vocal line continues with "dan - ger well re - quites, War to har - dy deeds in - vites,". The piano accompaniment includes dynamic markings of *f* (forte).

*Adagio.* Love the dan - ger well re - quites. *a tempo.* 

*Adagio.* *p* *f a tempo.*

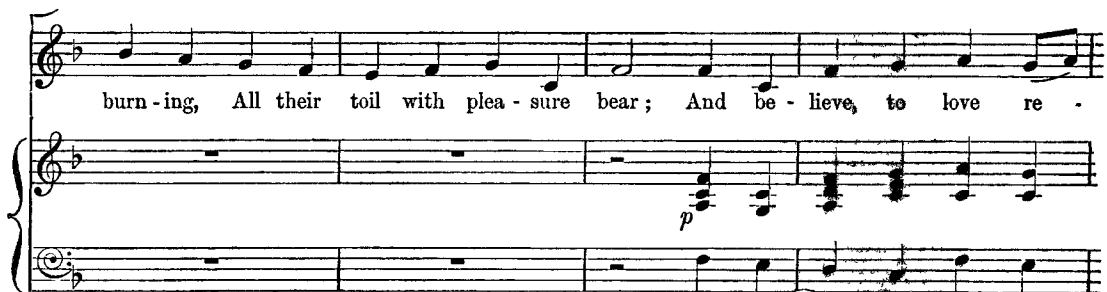



He - roes, when with glo - ry





burn - ing, All their toil with plea - sure bear; And be - lieve, to love re -

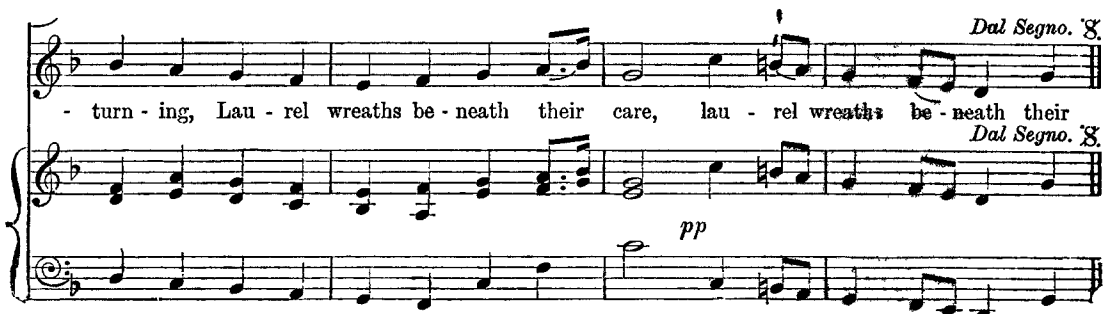
*p*



- turn - ing, Lau - rel wreaths be - neath their care, lau - rel wreaths be - neath their

*Dal Segno.*  *Dal Segno.* 

*pp*



Nos. 41 to 44 OMITTED.

No. 45.

RECITATIVE.—“BRETHREN AND FRIENDS.”

VOICE. *JOSHUA.*

Breth-ren and friends, what joy this scene imparts, To meet such brave, such

PIANO. *p*

Detailed description: This system contains the first two lines of the recitative. The vocal line is in treble clef with a common time signature. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The piano part begins with a piano (*p*) dynamic and features a series of chords and moving lines.

firm u - nit-ed hearts! What though the ty-rants, an un-number'd host, Their strength in

Detailed description: This system continues the recitative. The vocal line and piano accompaniment are shown. The piano part continues with chords and moving lines, maintaining the same texture as the first system.

horse, and i - ron cha - riots boast! Now shines the sun, that fix - eth Ca - na-an's

Detailed description: This system continues the recitative. The vocal line and piano accompaniment are shown. The piano part continues with chords and moving lines, maintaining the same texture as the first system.

doom; Trust in the Lord, and you shall o - ver - come.

*f*

Detailed description: This system concludes the recitative. The vocal line and piano accompaniment are shown. The piano part ends with a fortissimo (*f*) dynamic. The system concludes with a double bar line.

No. 46.

SINFONIA.

*Allegro con fuoco, ma non presto.*

PIANO. *f*

A

B

No. 47. RECITATIVE.—“THUS FAR OUR CAUSE.”

VOICE. *CALEB.*

Thus far our cause is fa - vour'd by the Lord: Ad -

PIANO. *p*

- vance, pur - sue; Je - ho - vah is the word!

*f*

No. 48. TRUMPET FLOURISH.

*f*

No. 49

SOLO AND CHORUS.—“O THOU BRIGHT ORB.”

PIANO. 76.

*Allegro.*

*mp*

The piano introduction consists of two staves. The right hand features a rapid, rhythmic pattern of eighth notes in a treble clef, while the left hand provides a steady accompaniment of quarter notes in a bass clef. The tempo is marked 'Allegro' and the dynamics are 'mp'.

JOSHUA.

O thou bright

*p*

The first vocal entry is on a single staff in a treble clef, with the lyrics 'O thou bright'. The piano accompaniment continues with the same rhythmic pattern as the introduction, with the right hand playing sixteenth-note runs and the left hand playing quarter notes. The dynamics are marked 'p'.

orb, great ru - ler of the day!

The second vocal entry continues the melody with the lyrics 'orb, great ru - ler of the day!'. The piano accompaniment remains consistent, with the right hand playing sixteenth-note runs and the left hand playing quarter notes.

Stop thy swift course, and o - ver Gi-deon stay. And

The third vocal entry continues with the lyrics 'Stop thy swift course, and o - ver Gi-deon stay. And'. The piano accompaniment continues with the same rhythmic pattern.

oh! thou mild-er lamp of light, the moon, Stand still, pro-long thy beams in

The fourth vocal entry continues with the lyrics 'oh! thou mild-er lamp of light, the moon, Stand still, pro-long thy beams in'. The piano accompaniment continues with the same rhythmic pattern.

**A**  
A - ja-lon.  
CHORUS. SOPRANO.

ALTO. Be - hold!

TENOR. Be - hold! the list-'ning sun the voice o - beys, the

BASS. Be - hold! the list-'ning sun the voice . . .

Be - hold! the list-'ning

the list-'ning sun the voice o - beys, And in mid Heav'n his ra - pid mo - tion

list - 'ning sun the voice o - beys, And in mid Heav'n his ra - pid mo - tion

o - beys, the voice o - beys, And in mid Heav'n his ra - pid mo - tion

sun the voice o - beys, the voice o - beys, And in mid Heav'n his ra - pid mo - tion

stays, Be - fore our arms the scatter'd na-tions fly, the

stays, Be - fore our arms the scatter'd na-tions fly, the scatter'd na-tions

stays, Be - fore our arms the scatter'd na-tions fly,

stays, Be - fore our arms the scatter'd na-tions

scat-ter'd na-tions fly, the scat-ter'd na-tions fly,  
fly, the scat-ter'd na-tions fly,  
the scat-ter'd na-tions fly, Breath - less they  
fly, the scat-ter'd na-tions fly, Breath - less they

Breath - less they pant, they yield, they fall, they die, they yield, they  
Breath - less they pant, they yield, they fall, they die, they yield, they  
pant, they pant, they yield, they fall, they die, they yield, they  
pant, they pant, they yield, they fall, they die, they yield, they

*dim.* fall, they die, they yield, they fall, they die, be-fore our  
*dim.* fall, they die, they yield, they fall, they die, be-fore our  
*dim.* fall, they die, they yield, they fall, they die, be-fore our  
fall, they die, they yield, they fall, they die, be-fore our

*dim.* *p* *f*





fly, the scatter'd na-tions fly; Breath-less they pant, they yield, they yield,  
scat-ter'd na-tions, scatter'd na-tions fly; Breath-less they pant, they yield, they  
scat-ter'd na-tions, scatter'd na-tions fly; Breath-less they pant, they yield, they  
fly, the scatter'd na-tions fly; Breath-less they pant, they yield, they

*mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

*C* *mf* *dim.*

they fall, they die, Be-fore our arms, be-fore our arms the scat-ter'd na-tions  
fall, they die, Be-fore our arms, be-fore our arms the scat-ter'd na-tions  
fall, they die, Be-fore our arms, be-fore our arms the scat-ter'd na-tions  
fall, they die, Be-fore our arms, be-fore our arms the scat-ter'd na-tions

*p* *f* *p* *f* *p* *f* *p* *f*

fly, they fly, they fly, they fly,  
fly, they fly, they fly, they fly, they  
fly, they fly, they fly, they  
fly, they fly, they fly, they fly,



G. F. Handel  
Joshua

PART III.

115

No. 56.

CHORUS.—“HAIL! MIGHTY JOSHUA.”

*Allegro.*

PIANO  
♩ = 80

A  
SOPRANO.

Hail! hail, mighty Joshua, hail, might - y Joshua,

ALTO.

Hail! hail, mighty Joshua, hail, might - y Joshua,

TENOR.

Hail! hail, mighty Joshua, hail, might - y Joshua,

BASS.

Hail! hail, mighty Joshua, hail, might - y Joshua,

A

hail, might-y Joshua, mighty Joshua, hail! thy name . . Shall rise in -

hail, might-y Joshua, mighty Joshua, hail! thy name . . Shall rise in -

hail, might-y Joshua, mighty Joshua, hail! thy name Shall rise in -

hail, might-y Joshua, mighty Joshua, hail! thy name . . Shall rise in -

- to im-mor-tal fame, shall rise in - to im - mor - - - tal fame, thy

- to im-mor-tal fame, shall rise in - to im - mor - - - tal fame, thy

- to im-mor-tal fame, shall rise in - to im - mor - - - tal fame, thy

- to im-mor-tal fame, shall rise in - to im - mor - - - tal fame, . . thy

name shall rise in - to im-mor-tal fame, hail!

name shall rise . . in - to im-mor-tal fame, hail!

name, thy name shall rise in - to im-mor-tal fame, hail!

name, thy name shall rise . . in - to im-mor-tal fame, hail!

B

B

hail, mighty Joshua, hail, might - y Joshua, hail, mighty Joshua, mighty  
 hail, mighty Joshua, hail, might - y Joshua, hail, mighty Joshua, mighty  
 hail, mighty Joshua, hail, might - y Joshua, hail, mighty Joshua, mighty  
 hail, mighty Joshua, hail, might - y Joshua, hail, mighty Joshua,  
 Joshua, hail, thy name shall rise in - to im-mor-tal fame, shall  
 Joshua, hail, thy name . . shall rise in - to im-mor-tal fame, shall  
 Joshua, hail, thy name . . shall rise in - to im-mor-tal fame, shall  
 hail, thy name . . shall rise in - to im-mor-tal fame, shall  
 rise in - to im-mor - - - tal fame, in - to im-mor-tal fame;  
 rise in - to im - mor - - - tal fame, in - to im-mor-tal fame;  
 rise in - to im - mor - - - tal fame, in - to im-mor-tal fame;  
 rise in - to im - mor - - - tal fame, in - to im-mor-tal fame;

hail, mighty Joshua, hail, thy name shall rise in - to im-mor-tal

hail, mighty Joshua, hail, thy name shall rise in - to im-mor-tal

hail, mighty Joshua, hail, thy name shall rise in - to im-mor-tal

hail, mighty Joshua, hail, thy name shall rise in - to im-mor-tal

fame, thy name shall rise to immor-tal fame. **C**

fame, thy name shall rise to immortal fame.

fame, thy name shall rise to immortal fame. *f* Our children's children shall re

fame, thy name shall rise to immortal fame.

*f* Our children's children shall rehearse, our children's children shall re-hearse,

Our children's children shall re -

-hearse thy deeds in nev-er dy-ing verse, *f*

Our children's children shall re-hearse thy deeds in nev-er dy-ing

our children's children shall rehearse thy deeds in nev - er dy - ing  
- hearse, our children's children shall rehearse in nev - er dy - ing verse, they shall re -  
our children's children shall rehearse thy deeds in nev - er dy - ing verse, they shall re -  
verse, in nev - er dy - ing verse, our children's children shall re -

*cres.* *f*

verse, in nev - er, nev - - er dy - ing verse,  
- hearse thy deeds in nev - er dy - ing verse,  
- hearse thy deeds in nev - er dy - ing verse,  
- hearse thy deeds in nev - er dy - ing verse,

*D*

And grateful mar - bles raise  
And grateful mar - bles raise



And grateful mar - bles  
And grateful mar - bles raise . . . to thee, and grateful  
to thee, and grateful mar - bles raise . . . to  
to thee,

raise . . . to thee, and grateful  
mar - bles raise . . . to thee, great guardian of our  
thee,  
and grateful mar - bles raise, . . .

mar - bles raise . . . to thee,  
li - berty, Great  
and grateful mar - bles raise . . . to thee,  
raise to thee, to thee, great guardian of our li - berty . . .

Great guardian of our li - ber-ty, . . .  
guardian of our li - ber-ty, . . . to thee, great guardian of our li - ber-ty, to  
Great guardian of our li - ber-ty, . . . to thee, to  
to thee, Great

. . . to thee, and grateful mar - bles raise to thee, great guar-dian of our  
thee, to thee, and grateful mar - bles raise to thee, great guar-dian of our  
thee, to thee, and grateful mar - bles raise to thee, great guar-dian of our  
guardian of our li - berty, and grateful mar - bles raise to thee, great guar-dian of our

li - ber-ty, hail, hail, mighty Joshua,  
li - ber-ty, hail, hail, mighty Joshua,  
li - ber-ty, hail, hail, mighty Joshua,  
li - ber-ty, hail, hail, mighty Joshua,  
F

hail, might - y Joshua, hail, might - y Joshua, mighty Joshua, hail, thy  
hail, might - y Joshua, hail, might - y Joshua, mighty Joshua, hail, thy  
hail, might - y Joshua, hail, might - y Joshua, mighty Joshua, hail, thy  
hail, might - y Joshua, hail, might - y Joshua, mighty Joshua, hail, thy

name . . shall rise in - to im - mor - tal fame, shall rise in - to im - mor -  
name . . shall rise in - to im - mor - tal fame, shall rise in - to im - mor -  
name shall rise in - to im - mor - tal fame, shall rise in - to im - mor -  
name . . shall rise in - to im - mor - tal fame, shall rise in - to im - mor -

- - - tal fame, thy name shall rise, shall rise in - to im - mor - tal  
- - - tal fame, thy name, shall rise, . . shall rise in - to im - mor - tal  
- - - tal fame, thy name, thy name shall rise, shall rise in - to im - mor - tal  
- - - tal fame, . . thy name, thy name shall rise, . . shall rise in - to im - mor - tal

**G**

fame, hail, might - y Joshua, hail, thy name . . shall  
fame, hail, might - y Joshua, hail, thy name shall  
fame, hail, might - y Joshua, hail, thy name . . shall  
fame, hail, might - y Joshua, hail, thy name . . shall

rise in - to im - mor - tal fame, thy name shall rise in - to im - mor - tal  
rise in - to im - mor - tal fame, thy name shall rise in - to im - mor - tal  
rise in - to im - mor - tal fame, thy name shall rise in - to im - mor - tal  
rise in - to im - mor - tal fame, thy name shall rise in - to im - mor - tal

fame, thy name shall rise, shall rise in - to im - mor - tal fame.  
fame, thy name shall rise, shall rise in - to im - mor - tal fame.  
fame, thy name shall rise, shall rise in - to im - mor - tal fame.  
fame, thy name shall rise, shall rise in - to im - mor - tal fame.

No. 51.

AIR.—“HAPPY, OH, THRICE HAPPY.”

*Allegro.*  
PIANO.  $\text{♩} = 132.$   
*f*



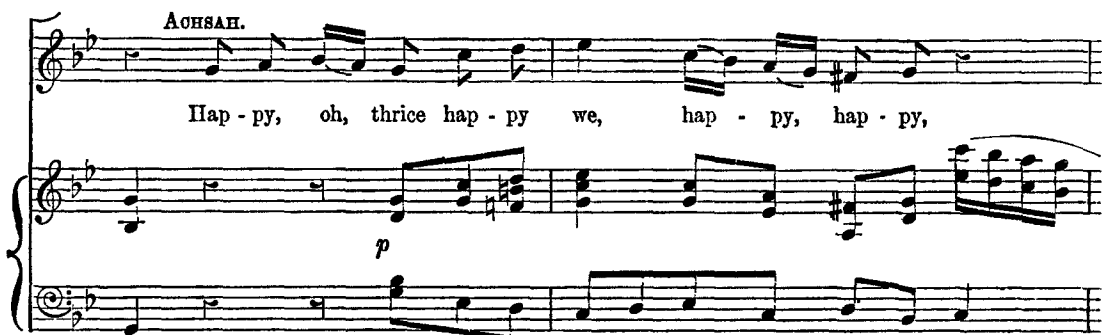
The first system of the piano introduction features a treble and bass clef with a key signature of one flat and a common time signature. The music is marked 'Allegro' and 'f' (forte). The tempo is indicated as quarter note = 132. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

*tr*



The second system continues the piano introduction. It features a trill (tr) in the treble clef. The music maintains the same tempo and key signature as the first system.

АЧСАА.  
Hap - py, oh, thrice hap - py we, hap - py, hap - py,  
*p*



The vocal entry begins with the word 'АЧСАА.' above the staff. The lyrics are 'Hap - py, oh, thrice hap - py we, hap - py, hap - py,'. The music is marked 'p' (piano). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

hap - py, hap - py, oh, thrice hap - - - - -



The second system of the vocal entry continues the lyrics 'hap - py, hap - py, oh, thrice hap - - - - -'. The piano accompaniment continues with a steady eighth-note pattern.

py we, Who en-joy sweet li - ber - ty, Hap-py,



The third system of the vocal entry concludes with the lyrics 'py we, Who en-joy sweet li - ber - ty, Hap-py,'. The word 'Hap-py' is marked with an accent (A). The piano accompaniment continues to support the vocal line.

8. hap - py, hap - py, oh, thrice hap - py we, hap - py,

hap - py, oh, thrice hap - py

B we, Who en - joy sweet li - ber - ty, Oh, thrice hap - py,

hap - py, hap - py, hap - py, oh, thrice happy we, Who en -

- joy . . sweet li - ber - ty!

tr

FINE. C  
To your sons this gem se - cure, to your sons this gem se -  
FINE. p

- cure, to your sons this gem se - cure, As bright, as am - ple, and as

pure, as bright, . . . as bright, . . . as am - ple, and . . . as

pure, To your sons this  
mj p

gem, this gem . . . se - cure, As bright, as am - ple, and as pure, as

bright, . . . as an - ple, as bright, as

am - ple and . . . as pure.

Hap - py, oh, thrice hap - py we, hap - py, hap - py, oh, thrice

hap - py we, hap - py, Dal Segno.



## No. 52. RECITATIVE.—“CALEB, FOR HOLY ELEAZER SEND.”

**JOSHUA.**

VOICE. Ca - leb, for ho - ly E - le - a - zer send, And bid the chiefs of

PIANO *p*

Is - rael all at - tend, To ex - e - cute th' Al - migh - ty's great com - mand, And lot a - mong the

**CALEB.**

tribes the conquer'd land. With thee, great lea - der, when Je - phun - neh's son Was

sent to view the na - tions thou hast won; He - bron ob - tain'd, we all its pro - duce

sought, Thick - clus - ter'd grapes, figs, and pomegranates brought; The men their prowess

care - ful - ly sur - vey'd, And deem'd the con - quest ea - sy to be made. Here would I

stop,— but oh! un - hap - py fate! The tim - rous spies a

diff - rent tale re - late, In - crease the dan - ger, mul - ti - ply the foe, And fill some das - tard

**JOSHUA.**  
souls with pa - nic woe. Firm as a rock, when bil - lows lash its side,

Thou didst per - sist, and all their threats de - fied, The men ap - peas'd, said

Mo - ses, man of God, "Ca - leb, the land where - on thy feet have trod, -

Mark what I say! for 'tis the will of Heav'n, Shall be to thee, and

to thy chil - dren giv'n." Be - hold, the pro - mise of the Man di - vine I

**CALEB.**  
ra - ti - fy, And He - bron now is thine. My cup is full, how blest is this de -

*cres.* *f* *p*

- cree! How can my thanks suf - fice the Lord, and thee?

*f*

No. 58. AIR.—“SHALL I IN MAMRE'S FERTILE PLAIN.”

*Largo.*

VOICE.

PIANO. = 66. *mp*

CALEB.

Shall I in Mam-re's fer-tile

*p*

plain The remnant of my days re-main? And is it giv'n to me, to

*A*

have A place with Abrah'm in the grave, . . . a place with

Abrah'm in the grave? And is it giv'n to me, to have A place with Abrah'm in the

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "Abrah'm in the grave? And is it giv'n to me, to have A place with Abrah'm in the".

grave? For all these mercies I will sing E - ter - nal praise,

*B*  
*cres.*

This system contains the next two staves of music. The vocal line continues with the lyrics: "grave? For all these mercies I will sing E - ter - nal praise,". A dynamic marking of *B* (forte) is placed above the vocal line, and *cres.* (crescendo) is placed below the piano accompaniment.

E - ter - nal praise to heav'n's high King, For all these mer-cies I will sing

*p*

This system contains the next two staves of music. The vocal line continues with the lyrics: "E - ter - nal praise to heav'n's high King, For all these mer-cies I will sing". A dynamic marking of *p* (piano) is placed below the piano accompaniment.

E - ter - nal praise to heav'n's high King, to heav'n's high

*mp.*  
*cres.*  
*pp*

This system contains the next two staves of music. The vocal line continues with the lyrics: "E - ter - nal praise to heav'n's high King, to heav'n's high". Dynamic markings include *mp.* (mezzo-piano) above the vocal line, *cres.* (crescendo) below the piano accompaniment, and *pp* (pianissimo) below the piano accompaniment.

King.

*mp*

This system contains the final two staves of music. The vocal line concludes with the word "King.". A dynamic marking of *mp* (mezzo-piano) is placed below the piano accompaniment.

No 54. CHORUS.—“FOR ALL THESE MERCIES WE WILL SING”

*Largo.*

**SOPRANO.** For all these mer-cies we will sing E - ter - nal

**ALTO.** For all these mer-cies we will sing E - ter - nal

**TENOR.** For all these mer-cies we will sing E - ter - nal

**BASS.** For all these mer-cies we will sing E - ter - nal

**PIANO.** *Largo.* *mf*

praise to heav'n's high King, For all these mer-cies we will . .

praise to heav'n's high King, For all these mer-cies we will

praise to heav'n's high King, For all these mer-cies we will

praise to heav'n's high King, For all these mer-cies we will

*f*

sing E - ter - - nal praise to heav'n's high

sing E - ter - - nal praise to heav'n's high

sing E - ter - nal praise to heav'n's high King, to heav'n's high

sing E - ter - nal praise,

King, e - ter - nal praise, e - ter - nal praise to  
King, e - ter - nal praise, e - ter - nal praise . . . to heav'n's high  
King, e - ter - nal praise, . . . e - ter - nal  
e - ter - nal praise to heav'n's high King,  
heav'n's high King, to heav'n's high  
King, to heav'n's high King,  
praise to heav'n's high King, to heav'n's high King,  
e - ter - nal praise to heav'n's high King,  
King, e - ter - nal praise  
to heav'n's high King,  
e - ter - nal praise,  
e - ter - nal

to heav'n's high King, e - ter - nal praise, e -  
 e - ter - nal praise to heav'n's high King, e - ter - nal praise, e -  
 to heav'n's high King, e - ter - nal praise, e -  
 praise, to heav'n's high King, e - ter - nal praise to heav'n's high

ter - - - nal praise, For all these mer - cies we will  
 - ter - - - nal praise, For all these mer - cies we will  
 ter - - - nal praise, For all these mer - cies we will  
 King, e - ter - nal praise, For all these mer - cies we will

sing E - ter - nal praise to . . heav'n's high . . King.  
 sing E - ter - nal praise to . . heav'n's high King.  
 sing E - ter - nal praise to heav'n's high King.  
 sing E - ter - nal praise to heav'n's high King.



No. 55.

RECITATIVE.—“ O CALEB, FEAR'D BY FOES.’

VOICE. **OTHNIEL.**

O Ca - leb, fear'd by foes, by friends a -

PIANO. *p*

Detailed description: This system contains the first two lines of the recitative. The voice part is written in a single treble clef with a common time signature (C). The piano accompaniment consists of two staves: a right-hand treble clef and a left-hand bass clef. The piano part begins with a piano dynamic marking (*p*) and features a series of chords and moving lines that support the vocal melody.

- dor'd, Well have we paid this tri - bute to thy sword; But still, to make thine

Detailed description: This system contains the third and fourth lines of the recitative. The voice part continues the melody from the previous system. The piano accompaniment provides harmonic support with chords and a steady bass line.

he - ri - tage com - plete, De - bir re - mains, De - bir, the gi - ant's seat.

Detailed description: This system contains the fifth and sixth lines of the recitative. The voice part concludes the phrase with a final cadence. The piano accompaniment ends with sustained chords.

**CALEB.**

Worn out in war, I find my strength de - cline; Coun - sel a - lone, the

Detailed description: This system contains the seventh and eighth lines of the recitative, starting with the character Caleb. The voice part is written in a single bass clef with a common time signature (C). The piano accompaniment consists of two staves: a right-hand treble clef and a left-hand bass clef. The piano part begins with a series of chords and moving lines that support the vocal melody.

gift of age, is mine. Is there a war-rior, will-ing to pur-sue The con-quest,

and that stub-born town sub-due? For him, for his, I am-ply will pro-

OTHNIEL.

Glo-rious re-

-vide; And, to crown all, Ach-sah shall be his bride.

-ward! the task be mine a-lone; Transporting thought! Ca-leb, the town's thy own.

*f*

No. 56 OMITTED.

No. 57.

CHORUS.—“ FATHER OF MERCY.”

*Grave.*

SOPRANO. Fa - ther of mer - cy, hear the pray'r we . . make,

ALTO. Fa - ther of mer - cy, hear the

TENOR. Fa - ther of mer - cy, hear the

BASS. Fa - ther of mer - cy, hear the

PIANO. *f*

hear the pray'r . . we . . make,

pray'r we . . make, hear the pray'r we . . make, And save the he - ro, save the

pray'r we . . make, hear the pray'r we make, And save the he - ro for his coun-try's

pray'r we . . make, hear the pray'r we make, And save the

*A*

And save the he - ro for his coun-try's sake. Fa - ther of mer - cy, hear the pray'r we

he - ro, save the he - ro for his coun-try's sake. Fa - ther of mer - cy,

sake, and save the he - ro for his coun-try's sake. Fa - ther of mer - cy,

he - ro, save the he - ro for his coun-try's sake. Fa - ther of mer - cy,

*A*

make, hear the pray'r . . . we make, And save the  
 Fa - ther of mer-cy, hear the pray'r, the pray'r we make, And save the he - ro  
 Fa - ther of mer-cy, hear the pray'r, the pray'r we make,  
 Fa - ther of mer-cy, hear the pray'r, the pray'r we make,

he - ro, save the he - ro, save the he - ro for his coun-try's sake, and save the he - ro,  
 for his coun - try's sake, and save the he - ro, save the he - ro for his coun-try's sake,  
 And save the he - ro, save the he - ro for his coun - try's  
 And save the he - ro, save the he - ro for his coun-try's sake, and save the

save the he - ro for his coun-try's sake, and save the he - ro for his coun - try's sake.  
 and save the he - ro, save the he - ro, save the he - ro for his coun - try's sake.  
 sake, and save the he - ro, save the he - ro for his coun - try's sake.  
 he - ro for his coun-try's sake, and save the he - ro for his coun - try's sake.

No. 58.

RECITATIVE.—“ IN BLOOM OF YOUTH.”

VOICE. *JOSHUA.*

In bloom of youth, this strip - ling hath a - chiev'd What

PIANO. *p*

scarce, in fu - ture times, shall be be - liev'd; Man - kind no

soon - er did pro - nounce his name, But he stood fore - most in the rolls of

fame; Ty - rants he hum - bled, with the world's ap -

*mf*

- plause, And sav'd his coun - try's li - ber - ty and laws.

*f*

No. 59. TRIO AND CHORUS.—“SEE THE CONQU’RING HERO COMES.”

1st SOPRANO. *mf* SOLO. See the conqu’ring he - ro comes, Sound . . the trumpets, beat . . the drums ;

2nd SOPRANO. *mf* SOLO. See the conqu’ring he - ro comes, Sound . . the trumpets, beat the drums ;

ALTO. *mf* SOLO. See the conqu’ring he - ro comes, Sound the trumpets, beat . . the drums ;

PIANO. *mf* ♩ = 63.

Solo Horns. *mf*

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

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

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

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

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

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

CHORUS OF VIRGINS.

B 1st SOPRANO.

See the god-like youth . . ad - vance, Breathe the flutes, and lead . . the dance ;

2nd SOPRANO.

See the god-like youth . . ad - vance, Breathe the flutes, and lead . . the dance ;

*Fl. p*

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

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

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

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

C FULL CHORUS.

*f* SOPRANO.

See the .. con-quer'ing he - ro comes, Sound .. the trum - pets, beat the drums ;

*f* ALTO.

See the .. con-quer'ing he - ro comes, Sound the trum - pets, beat the drums ;

*f* TENOR.

See the .. con-quer'ing he - ro comes, Sound the trum - pets, beat the drums ;

*f* BASS.

See the .. con-quer'ing he - ro comes, Sound .. the trum - pets, beat .. the drums ;

The piano accompaniment for the first system consists of a grand staff (treble and bass clefs) and a separate bass line. The music is in G major and common time, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line with eighth notes and rests.

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

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

The piano accompaniment for the second system continues the musical texture from the first system, with a grand staff and a bass line. It features a variety of chordal textures and rhythmic patterns, including some sixteenth-note passages in the right hand.

*f* See the .. con-quer'ing he - ro comes, Sound .. the trum - pets, beat the drums.

*f* See the .. con-quer'ing he - ro comes, Sound the trum - pets, beat the drums.

*f* See the .. con-quer'ing he - ro comes, Sound the trum - pets, beat the drums.

The piano accompaniment for the third system concludes the piece with a grand staff and a bass line. The music features a final cadence with sustained chords in the right hand and a rhythmic bass line.



No. 60.

RECITATIVE.—“ WELCOME, MY SON

**CALEB.**

**VOICER.** Wel-come, my son ! my Othniel, good and great ! The or - nament and champion of the

**PIANO.** *p*

state. Take thy re - ward, the no - blest heav'n can raise, And last - ing

**OTHNIEL.**

love a - dorn your hap - py days. What tongue can ut - ter, or what heart con -

**AHSAH.**

- ceive The joy, with which this bless - ing I re - ceive ? Blest be the

pow'r that kept thee safe from harms ; Blest be the pow'r that gave thee to my arms !

*f*

No. 61.

ATR.—“OH; HAD I JUBAL'S LYRE.”

**VOICED.** *Allegro.*

**PIANO.** *Allegro.*  
♩ = 80. *f*

**ACHSAH.**  
Oh!

**A**  
had I Ju-bal's lyre, Or Mi-riam's tune-ful voice, oh! had I Ju-bal's lyre, or  
*p*

Miriam's tuneful voice! To sounds like his I would as-pire, to sounds like his I

would as-pire, In songs like hers, in songs like hers re -

This system contains the first line of the musical score. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#) and the time signature is common time (C).

joice,

This system contains the second line of the musical score. It continues the vocal line and piano accompaniment from the previous system.

in songs like hers re - joice,

This system contains the third line of the musical score. It continues the vocal line and piano accompaniment.

in songs . . like hers rejoice.

B

*f*

This system contains the fourth line of the musical score. It includes a section marker 'B' above the vocal line and a dynamic marking '*f*' (forte) below the piano accompaniment.

Oh! had I Ju-bal's lyre, or

*p*

This system contains the fifth and final line of the musical score. It includes a dynamic marking '*p*' (piano) below the piano accompaniment.

Miriam's tuneful voice, oh ! had I Ju-bal's lyre, or Miriam's tuneful voice ! To

sounds like his I would . . as-pire, In songs like hers, in songs like hers re -

joice,

in songs like hers re - joice,

in songs like hers rejoice. My

hum-ble strains but faint - ly show, How much to heav'n and thee . . I owe, My

hum-ble strains but faint - ly show, How much to heav'n and thee . . I owe, how

*tempo ad lib.* D  
much to heav'n and thee I owe.

*pp tempo ad lib.* *f a tempo.*

*tr*

*tr*

Nos. 62 AND 63 OMITTED.

## No. 64. RECITATIVE.—“WHILE LAWLESS TYRANTS.”

VOICE. *CALEB.*

While law-less ty-rants, with am-bi-tion blind, Mock so-lemn faith, waste

PIANO. *p*

worlds, and thin man-kind; Is-ra-el can boast a lea-der just and

brave, A friend to free-dom, and or-dained to save. Thus bless'd, to

heav'n your voi-ces raise In songs of thanks and hymns of praise.

*f*

No. 65.

CHORUS.—“THE GREAT JEHOVAH.”

*A tempo ordinario.*

**SOPRANO.** *ff* The great Je - ho - vah is our aw - - - .

**ALTO.** *ff* The great Je - ho - vah is our aw - - - .

**TENOR.** *ff* The great Je - ho - vah is our aw - - - .

**BASS.** *ff* The great Je - ho - vah is our aw - - - .

**PIANO.** *ff* *A tempo ordinario.*  
♩ = 63.

- - ful theme, Sublime in ma - jes-ty, in pow'r su -

- - - ful theme, Sublime in ma - jes-ty, sublime in ma - jes-ty, in

- - ful theme, Sublime in ma - jes-ty,

- - ful theme, Sublime in ma - jes-ty, sublime in

A

preme, the great Je - ho - - vah is  
pow'r, in pow'r su - preme, sub-lime in ma - jes-ty, in  
in pow'r su - preme,  
ma - jes-ty, in pow'r su - preme,

*f*

our aw - - - ful theme, sublime in  
pow'r su-preme, in pow'r . . su - preme, in pow'r . . su -  
sublime in ma - jes-ty,  
the great Je - ho - -

ma - jes-ty, su-preme, in pow'r su - preme, supreme, in  
preme, supreme, in pow'r, . . in pow'r su -preme, in pow'r su-preme,  
The great Je -  
vah is our aw - - ful theme,



pow'r supreme, su-preme, in pow'r, in . . pow'r su-preme,  
sublime in ma-jes-ty, supreme, in pow'r . . su-preme, su-blime in  
ho - vah is our aw - ful theme, su-blime in  
su-blime in  
su-blime in ma-jes-ty, su-blime in ma-jes-ty,  
ma-jes-ty, su-blime in ma-jes-ty, su-blime in  
ma-jes-ty, su-blime in ma-jes-ty,  
ma-jes-ty, su-blime in ma-jes-ty,  
sub-lime in ma-jes-ty, sub-lime in ma-jes-ty, in  
ma-jes-ty, sub-lime in ma-jes-ty, in  
sub-lime in ma-jes-ty, sub-lime in ma-jes-ty, in  
sub-lime in ma-jes-ty, sub-lime in ma-jes-ty, in  
sub-lime in ma-jes-ty, sub-lime in ma-jes-ty, in

pow'r, in pow'r su-preme, in pow'r su-preme, sublime in ma-jes-ty, in pow'r su -  
pow'r, in pow'r su-preme, in pow'r su-preme, sublime in ma-jes-ty, in pow'r su -  
pow'r, in pow'r su-preme, in pow'r su-preme, sublime in ma-jes-ty, in pow'r su -  
pow'r, in pow'r su-preme, in pow'r su-preme, sublime in ma-jes-ty, in pow'r su -

- preme, the great Je-ho-vah is our aw-ful theme, Hal-le-lu -  
- preme, the great Je-ho-vah is our aw-ful theme, Hal-le-lu -  
- preme, the great Je-ho-vah is our aw-ful theme, Hal-le-lu -  
- preme, the great Je-ho-vah is our aw-ful theme, Hal-le-lu -

*piu f*

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

THE END.