

6206 KALMUS VOCAL SCORES

HANDEL

JUDAS
MACCABAEUS

INDEX TO JUDAS MACCABÆUS.

PART THE FIRST.

	PAGE		PAGE
Overture.	1	Call forth thy powers.	Air. 34
Mourn, ye afflicted children.	Chorus. 4	To Heaven's Almighty King.	Recit. 37
Well may your sorrows.	Recit. 9	O Liberty!	Air. 37
From this dread scene.	Duet. 10	Come, ever smiling Liberty!	Air. 39
For Sion lamentation make.	Chorus. 14	O Judas!	Recit. 42
Not vain is all this storm of grief.	Recit. 18	'Tis Liberty! dear Liberty alone.	Air. 42
Pious orgies.	Air. 19	Come, ever smiling Liberty!	Duet. 44
O Father, whose almighty power.	Chorus. 20	Lead on.	Chorus. 46
I feel the Deity within.	Recit. 26	So will'd my father.	Recit. 49
Arm! arm! ye brave.	Air. 27	Disdainful of danger.	Chorus. 50
We come in bright array.	Chorus. 30	Ambition.	Recit. 55
'Tis well, my friends.	Recit. 33	No unhallow'd desire.	Air. 56
		Haste we, my brethren.	Recit. 58
		Hear us, O Lord!	Chorus. 59

PART THE SECOND.

Fall'n is the foe.	Chorus. 68	Ah! wretched Israel.	Air. 104
Victorious hero!	Recit. 76	Do. do.	Chorus. 106
So rapid thy course is.	Air. 77	Be comforted.	Recit. 109
Well may we hope.	Recit. 80	The Lord worketh wonders.	Air. 110
Sion now her head shall raise.	Duet. 80	My arms!	Recit. 113
Tune your harps.	Chorus. 82	Sound an alarm!	Air. 114
O let eternal honours.	Recit. 90	We hear.	Chorus. 117
From mighty kings.	Air. 91	Enough, to heaven.	Recit. 120
Hail, Judea! happy land.	Duet. 95	With pious hearts.	Air. 121
Do. do.	Chorus. 96	Ye worshippers of God!	Recit. 123
Thanks to my brethren.	Recit. 99	Wise men flattering.	Air. 124
How vain is man.	Air. 100	Oh! never bow we down.	Duet. 127
O Judas! O my brethren!	Recit. 103	We never will bow down.	Chorus. 130

PART THE THIRD.

Father of Heaven.	Air. 139	Sing unto God.	Chorus. 155
See, see yon flames.	Recit. 143	Sweet flow the strains.	Recit. 161
O grant it, Heaven.	Recit. 143	With honour let desert.	Air. 162
So shall the lute and harp.	Air. 144	Peace to my countrymen.	Recit. 165
From Capharsalma.	Recit. 149	To our great God.	Chorus. 165
See, the conquering hero comes.		Again to earth.	Recit. 171
Chorus of Youths and Virgins.	151	O lovely Peace!	Duet. 172
Do. do.	Full Chorus. 153	Rejoice, O Judah!	Air. 177
March.	154	Hallelujah—Amen.	Chorus. 179

JUDAS MACCABÆUS.

CHARACTERS REPRESENTED.

JUDAS MACCABÆUS.
SIMON, HIS BROTHER.

AN ISRAELITISH MESSENGER.
ISRAELITISH MEN AND WOMEN

ARGUMENT.

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

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

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

Part the First.

OVERTURE.

SCENE.—*Modin.*

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

CHORUS.

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

RECIT.—*Israelitish Man.*

Well may your sorrows, brethren, flow
In all th' expressive signs of woe;
Your softer garments tear,
And squalid sackcloth wear,
Your drooping heads with ashes strew,
And with the flowing tear your cheeks bedew.

Israelitish Woman.

Daughters, let your distressful cries
And loud lament ascend the skies;
Your tender bosoms beat, and tear
With hands remorseless, your dishevell'd
hair:
For pale and breathless, Mattathias lies,
Sad emblem of his country's miseries.

DUET.

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

CHORUS.

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

RECIT.—*Simon.*

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

AIR.—*Israelitish Woman.*

Pious orgies, pious airs,
 Decent sorrow, decent pray'rs,
 Will to the Lord ascend, and move
 His pity, and regain his love.

CHORUS.

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

RECIT. ACCOMPANIED.—*Simon.*

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

AIR.

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

CHORUS.

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

RECIT.—*Judas.*

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

AIR.

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

RECIT.—*Israelitish Woman.*

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

AIR.

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

AIR.*

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

RECIT.*—*Israelitish Man.*

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

AIR.*

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

DUET.*

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

CHORUS.

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

All those Airs, &c., marked thus * are usually omitted.

RECIT.—*Judas.*

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

Accompanied.

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

SEMI-CHORUS.

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

RECIT.*—*Judas.*

[Ambition! if e'er honour was thine aim,
The glorious cause gives sanction to thy
claim.]

AIR.*

[No unhallow'd desire our breasts shall
inspire,
Nor lust of unbounded power;
But peace to obtain, free peace let us gain,
And conquest shall ask no more.]

RECIT.—*Judas.*

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

CHORUS.

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

Part the Second.

SCENE.—*The same.*

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

CHORUS.

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

RECIT.*—*Israelitish Man.*

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

AIR.*

[So rapid thy course is,
Not numberless forces
Withstand thy all-conquering sword;
Though nations surround thee,
No power shall confound thee,
Till freedom again be restored.]

RECIT.—*Israelitish Woman.*

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

DUET AND CHORUS.

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

RECIT.—*Israelitish Woman.*

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

AIR.

From mighty kings he took the spoil,
And with his acts made Judah smile.
Judah rejoiceth in his name,
And triumphs in her hero's fame.

DUET AND CHORUS.

Hail, hail, Judea, happy land!
Salvation prospers in his hand.

RECIT.*—*Judas.*

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

AIR.*

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

ENTER AN *Israelitish Messenger*.

RECIT.—*Messenger*.

O Judas, O my brethren!
New scenes of bloody war
In all their horrors rise.
Prepare, prepare,
Or soon we fall a sacrifice
To great Antiochus: From th' Egyptian
coast
(Where Ptolomy hath Memphis and Pelu-
sium lost)
He sends the valiant Gorgias, and commands
His proud victorious bands
To root out Israel's strength, and to erase
Ev'ry memorial of the sacred place.

AIR AND CHORUS.

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

RECIT.—*Simon*.

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

AIR.

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

RECIT.—*Judas*.

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

AIR.

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

CHORUS.

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

[*Exit Judas with the Army.*]

RECIT.*—*Simon*.

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

AIR.*

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

RECIT.*—*Israelitish Man*.

[Ye worshippers of God!
Down, down with the polluted altars, down;
Hurl Jupiter Olympus from his throne,
Nor reverence Bacchus with his ivy crown
And ivy wreathed rod!
Our fathers never knew him, or his hated
crew,
Or, knowing, scorn'd such idol vanities.]

Israelitish Woman.

No more in Zion let the virgin throng,
Wild with delusion, pay their nightly song
To Ashtoreth, yclep'd the Queen of Heav'n;
Hence to Phœnicia be the goddess driv'n;
Or be she, with her priests and pagcants,
hurl'd
To the remotest corner of the world;
Ne'er to delude us more with pious lies.

AIR.

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

DUET.—*Israelitish Woman*.

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

CHORUS.

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

Part the Third.

SCENE I.—*Mount Sion.*

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

AIR.—*Priest.*

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

RECIT. ACCOMPANIED.—*Israelitish Man.*

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

RECIT.—*Israelitish Woman.*

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

AIR.

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

RECIT.*—*Israelitish Messenger.*

[From Capnarsalama, on eagle wings I fly,
With tidings of impetuous joy!
Came Lysias, with his host array'd
In coat of mail; their massy shields
Of gold and brass flash'd lightning o'er the
fields,
While the huge tow'r-back'd elephant dis-
play'd
A horrid front; but Judas, undismay'd,
Met, fought, and vanquish'd all the rageful
train.
Yet more, Nicanor lays with thousands slain;
The blasphemous Nicanor, who defied
The living God, and in his wanton pride
A public monument ordained
Of victories yet ungained.

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

SCENE II.—*Near Jerusalem.*

ISRAELITISH YOUTHS AND MAIDENS *meeting*
JUDAS *on his return from the victory over*
NICANOR.

SEMI-CHORUS.

See the conquering hero comes,
Sound the trumpets, beat the drums;
Sports prepare, the laurel bring,
Songs of triumph to him sing.
See the godlike youth advance,
Breathe the flutes and lead the dance;
Myrtle wreaths and roses twine,
To deck the hero's brow divine.

CHORUS.

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

A MARCH.

SOLO AND CHORUS.

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

RECIT.*—*Judas.*

[Sweet flow the strains that strike my feasted
ear;
Angels might stoop from Heav'n to hear
The comely song we sing
To Israel's Lord and King.
But pause awhile: due obsequies prepare
To those who bravely fell in war.
To Eleazar special tribute pay;
Through slaughter'd troops he cut his way
To the distinguish'd elephant, and, 'whelm'd
beneath
The deep-stabb'd monster,
Triumph'd in a glorious death.]

AIR.*

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

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

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

CHORUS.

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

RECIT.—*Israelitish Woman.*

Again to earth let gratitude descend,
 Praiseworthy is our hero and our friend:
 Come my fair daughters, choicest art bestow,
 To weave a chaplet for the victor's brow;

And in your songs for ever be confess'd
 The valour that preserv'd, the power that
 bless'd.

Bless'd you with hours, that scatter as they
 fly,
 Soft, quiet, gentle love, and boundless joy.

DUET.—*Israelitish Women.*

O lovely Peace, with plenty crown'd,
 Come spread thy blessings all around,
 Let fleecy flocks the hills adorn,
 And valleys smile with wavy corn,
 Let the shrill trumpet cease, nor other sound
 But nature's songsters wake the cheerful
 morn.

AIR.—*Simon.*

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

CHORUS.

HALLELUJAH! AMEN.

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

No. 1.

OVERTURE.

LARGO.

The musical score is written for piano and consists of several systems of music. The first section is marked **LARGO** and includes the following elements:

- First system: Treble and bass staves with a key signature of one flat and a common time signature. It features a melodic line in the treble and a bass line with a wavy line underneath labeled *Sves.* There are repeat signs and a *hr* marking.
- Second system: Continuation of the melodic and bass lines.
- Third system: Continuation of the melodic and bass lines, with *hr* markings above the treble staff.
- Fourth system: Continuation of the melodic and bass lines, with *hr* markings above the treble staff.
- Fifth system: Continuation of the melodic and bass lines, with *Sves.* underneath the bass staff. It includes first and second endings marked *1st.* and *2nd.* with repeat signs. The instruction *Repeat pia.* is written below the second ending.

The second section is marked **ALLEGRO** and includes the following elements:

- Sixth system: Treble and bass staves with a key signature of one flat and a common time signature. It begins with a dynamic marking *f* and a wavy line underneath the bass staff. There are repeat signs and a *hr* marking.
- Seventh system: Continuation of the melodic and bass lines.
- Eighth system: Continuation of the melodic and bass lines.

This page of musical notation consists of eight systems, each with a treble and bass staff. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. A 'Ped.' (pedal) marking is present at the beginning of the first system. The piece concludes with a double bar line and a repeat sign at the end of the eighth system.

This page of piano sheet music consists of eight systems of staves. The first system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The second system includes a 'Ped.' instruction in the bass line. The third system has '8ves.' markings in both staves. The fourth system continues the melodic and harmonic development. The fifth system shows a 'hr' (hairpins) marking above the treble staff. The sixth system features a 'hr' marking above the treble staff and a 'Ped.' marking below the bass staff. The seventh system includes an '8ves.' marking in the bass line. The eighth system begins with a '1st.' marking above the treble staff and a 'Largo.' tempo instruction below the bass staff. The music is written in a key signature of two flats and a 3/4 time signature.

No 1. CHORUS.—MOURN, YE AFFLICTED CHILDREN.

Largo.

TREBLE.

ALTO.

TENOR, (8ve lower.)

BASS.

ACCOMP.

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

mf Mourn, Mourn, ye af-flict-ed children, the re-mains

mf Mourn, Mourn, ye af-flict-ed

mf Mourn, Mourn, ye af-flict-ed

captive Judah, mourn in solemn strains,
 of cap-tive Judah, mourn in solemn strains, Mourn, ye af-flict-ed children, there -
 children, the re - mains Of cap - tive Ju - dah, Mourn in so - lem -
 children, the re - mains of captive Judah, Mourn in so - lem - so - lem - strains,

Mourn . . . in so - lem - strains; Your sanguine
 - mains Of cap - tive Ju - dah, Mourn in so - - lem - strains,
 strains; Your san - guine hopes of li - ber - ty give o'er,
 Mourn, ye af - flict - ed children, Mourn in so - - lem -

hopes of li - ber - ty give o'er, Your sanguine hopes give
 Mourn, Mourn, . . . Your hopes of li - ber - ty give
 Mourn, . . . Your hopes of li - ber - ty give
 strains; Your san - guine hopes, Your san - guine hopes of li - ber - ty give

o'er, Your he - ro mourn.

o'er, Your he - ro, friend, Your

o'er, Mourn, . Your he-ro, Your he-ro is no

o'er, Your he - ro, friend, and fa - ther is no more,

Succ. *Ped.*

Your friend and father is no more. Mourn, ye af-flict-ed children,

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

more, Your friend and fa - ther is no more. Mourn . .

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

Mourn in so-lemn strains, . . . Your fa - ther is no more.

strains, in so - lemn strains, Your fa - ther is no more.

. . in so-lemn strains, . . . Your fa - ther is no more.

Mourn, Mourn, ye af-flict-ed children, Your fa - ther is no more.

pp *p*
(Voices alone)

mf Your sanguine hopes of liberty give o'er, Mourn,

mf Your sanguine hopes of li-berty give o'er, Your sanguine hopes give o'er, Your

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

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

Your he-ro is no more.

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

he-ro, Your fa-ther, Your he-ro is no more, *b*

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

Mourn, Mourn in so - lemn strains;

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

Mourn, Mourn in so - lemn strains; Mourn .

Mourn, Mourn in so - lemn strains, in so - lemn

Mourn, ye af - flict - ed chil - dren, Mourn in
 chil - dren, Mourn in so - - lemn, so - - lemn strains, in
 . . . in so - lemn strains; Your san - guine hopes of li - ber - ty give
 strains, Mourn . in so - lemn

8ves.

so - - lemn strains, Mourn in so - lemn, so - - lemn
 so - lemn, in so - - - lemn strains, Mourn in so - lemn
 o'er; Mourn . in solemn strains, in so - - lemn, so - - lemn
 strains, in so - lemn strains, Mourn, ye afflict - ed children, Mourn in so - - lemn

8ves.

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

ISRAELITISH WOMAN.

strew, And with the flow - ing tear Your cheeks be - dew. Daughters, let

your dis-tress-ful cries, And loud lament, ascend the skies; Your ten - der bo - soms

beat and tear With hands re - morseless your dishevell'd, hair. For pale and

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

No. 3

DUET.—FROM THIS DREAD SCENE.

ANDANTE
E
STACCATO.

TREBLE.

TENOR (8ve. lower.)

From this dread scene, these adverse pow'rs, Ah! whither shall we

The first system of the musical score features three staves. The top staff is labeled 'TREBLE.' and contains a whole rest. The middle staff is labeled 'TENOR (8ve. lower.)' and contains the vocal line with lyrics: 'From this dread scene, these adverse pow'rs, Ah! whither shall we'. The bottom staff is a grand staff for piano accompaniment, starting with a piano (p) dynamic marking. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

From this dread

fly? Ah! whither shall we fly? O So-ly-ma, Ah!.. whither shall we fly?

The second system continues the vocal line. The top staff is a whole rest. The middle staff contains the lyrics: 'From this dread fly? Ah! whither shall we fly? O So-ly-ma, Ah!.. whither shall we fly?'. The bottom staff is the piano accompaniment. The key signature and time signature remain the same as in the first system.

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

The third system continues the vocal line. The top staff is a whole rest. The middle staff contains the lyrics: 'scene, these ad - verse . . pow'rs, Ah! whither shall we fly! Ah! whither shall we'. The bottom staff is the piano accompaniment. The key signature and time signature remain the same.

fly? O So-ly-ma, from this dread scene, these ad - verse

O So-ly-ma, Thy boasted tow'rs in smo - -

The fourth system continues the vocal line. The top staff is a whole rest. The middle staff contains the lyrics: 'fly? O So-ly-ma, from this dread scene, these ad - verse O So-ly-ma, Thy boasted tow'rs in smo - -'. The bottom staff is the piano accompaniment. The key signature and time signature remain the same.

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

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

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

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

lie, Thy boast - ed tow'rs in smo - - - -
 in smoky ru - ins lie, in smo - - - -

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

Thy boasted tow'rs in smoky ru - ins lie, in smo - - - -
 scene, these ad - verse pow - ers, Ah! whithers shall we fly?

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

Adagio.

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

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

No. 4 CHORUS.—FOR SION LAMENTATION MAKE.

Larghetto e un poco piano.

ACCOMP. *Un poco piano.*

TREBLE. *Poco piano.*

ALTO. *Poco piano.*

TENOR. (8ve lower.) *Poco piano.*

BASS. *Poco piano.*

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

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

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

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

Poco piano.

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

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

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

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

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

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

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

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

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

No. 5 RECIT.—NOT VAIN IS ALL THIS STORM OF GRIEF.

VOICE ^{SIMON.}

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

ACCOMP.

Wretched indeed! But let not Judah's race Their ru - in with desponding arms em -

- brace. Distractful doubt and des-pe - ra-tion Ill become the chosen nation.

Chosen by the great I AM! The Lord of Hosts! who still the same, We trust, will

give at - ten-tive ear To the sin - ce - ri - ty of pray'r.

AIR.—PIOUS ORGIES, PIOUS AIRS.

LARGO
E
SOSTENUTO.

mp

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

(Voice alone.) *mp* *p* *mp*

De - cent sor - row, de-cent pray'rs, Will to the Lord ascend and

p *p*

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

mp *p*

orgies, pi - ous airs, Decent sor-row, decent sorrow, de - cent pray'rs,

mp

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

p

love. Pi-ous or-gies, pi-ous airs, De-cent sor-rows, de-cent pray'rs,

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

love.

No. 7 CHORUS.—O FATHER, WHOSE ALMIGHTY POW'R.

LARGHETTO.

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

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

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

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

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

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.

Allegro.

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

Allegro.

Svez.

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

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

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

8 vers.

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

born to save. And grant a lead-er bold, and grant a leader
 born to save. And grant a leader bold, bold and brave,
 born to save. And grant a leader bold, and grant a leader bold,
 born to save. And grant a leader bold, and grant a leader bold, and

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

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

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

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

8ves. *8ves.*

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

8ves.

born to . . save, If not to con - quer, born to save.
 born to save, If not to con - quer, born to save.
 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. (Accomp.)—I FEEL THE DEITY WITHIN.

VOICE. SIMON.

I feel, I feel the

ACCOMP.

8ves.

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

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

ear; And points out Mac-ca - bæ - us to their aid. Ju - das shall set the cap-tive

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

8ves.

No. 9

AIR.—ARM, ARM, YE BRAVE.

ALLEGRO.

Arm, arm ye brave!

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

mf mp mf

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

mp

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

Oboes.

zeal de-mands. Arm, arm, ye brave!

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "zeal de-mands." and ends with "Arm, arm, ye brave!". The piano accompaniment consists of a treble and bass clef with various rhythmic patterns and dynamics.

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

Oboes.

mf *mp* *f*

The second system continues the vocal line with "Arm, arm, ye brave! a no - - ble cause,". It includes a woodwind part for Oboes, marked with a dynamic of *mf*. The piano accompaniment features a *mp* dynamic and a *f* dynamic in the bass line.

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

Oboes.

mp

The third system has the vocal line sing "Arm, arm, arm, arm, ye brave! Arm, arm, arm, arm ye brave! a". The Oboe part is marked with a dynamic of *mp*. The piano accompaniment continues with rhythmic accompaniment.

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

The fourth system continues the vocal line with "no - ble cause, The cause of Heav'n, your zeal demands, A no - - ble cause,". The piano accompaniment provides a steady rhythmic accompaniment.

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

The fifth system has the vocal line sing "Arm, arm ye brave! a no - ble cause, The cause of Heav'n your zeal demands,". The piano accompaniment continues with rhythmic accompaniment.

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

The sixth system concludes the vocal line with "your zeal, The cause of Heav'n your zeal demands,". The piano accompaniment continues with rhythmic accompaniment.

The first system shows the beginning of the piece. The vocal line is mostly rests, while the piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

In de-fence of your na-tion, re-li-gion, and laws, Th'almighty Je-ho-vah will

The second system contains the first line of lyrics. The piano accompaniment includes a dynamic marking of *p* (piano).

strengthen your hands, In de-fence of your na-tion, re-li-gion,

Oboes.

The third system includes the instruction "Oboes." above the piano part, indicating the entry of the oboe instrument.

and laws, Th'al-migh-ty Je-ho-vah will strength

The fourth system continues the vocal line and piano accompaniment.

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

The fifth system continues the vocal line and piano accompaniment.

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

The sixth system concludes the page with the lyrics "hands. Arm, arm, arm, arm, ye brave! a no-ble cause, The". The piano accompaniment features a dynamic marking of *mp* (mezzo-piano).

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

Oboes.

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

No 10 CHORUS.—WE COME, IN BRIGHT ARRAY.

Allegro.

CANTO. We

ALTO. We

TENOR. (8ve. lower.) We

BASS. - - mands. We

ACCOMP. *f Allegro.*

come, We come, We come, in bright ar -

come, We come, We come, in bright ar -

come, We come, We come, in bright ar -

come, We come, We come, in bright ar -

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

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

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

8ves.

We come, We come, We come, in bright ar -
 We come, We come, We come, in bright ar -
 We come, We come, We come, in bright ar -
 We come, We come, We come, in bright ar -

8ves.

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

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

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

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

No. 11

RECIT.—'TIS WELL, MY FRIENDS,

JUDAS MACCABÆUS.

VOICE. 'Tis well, my friends; with transport I behold The spi-rit of our fathers, fam'd of
 ACCOMP. *p*

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

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

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

No. 12

AIR.—CALL FORTH THY POWERS.

Allegro. JUDAS MACCABÆUS.

VOICE. Call forth thy pow'rs, my soul, and

ACCOMP. *f* *Allegro.* *Voice.*

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

p

conflict of un-e - - qual war, the

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

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

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

conflict of un - e - - qual war.

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

sword, That triumphs in sweet li - berty restor'd. That tri - - triumphs in sweet

li - ber - ty re - stor'd, in sweet li - ber - ty re - stor'd.

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

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

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

and dare The conflict of un - e - qual

war.

No. 13 RECIT.—TO HEAVEN'S ALMIGHTY KING WE KNEEL.

ISRAELITISH WOMAN.

VOICE. To Heav'n's Al - migh - ty King we kneel, For

ACCOMP. *p*

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

and once more To thy own Is - ra - el li - ber - ty re - store.

No. 14 AIR.*—O LIBERTY! THOU CHOICEST TREASURE.

ACCOMP. *Largo.*

Violoncello Solo. hr

O li - ber - ty! thou choicest treasure; Seat of vir - tue, source of plea - sure, Life with -

Cello. hr

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

ing, no en - dear-ment worth ca - ress - ing.

Cello...

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

p

treasure, Seat of vir - tue, source of plea - sure; Life without thee knows no

bles - sing, no endearment worth ca - ressing, no en - dearment, no endearment worth ca - ress -

- - ing, no en - dearment, no en - dearment worth ca - ress - ing.

mf

No. 15

AIR.—COME, EVER SMILING LIBERTY.

ACCOMP.

Andante.

mf

Come, e - ver smil - ing Li - ber - ty, And with thee bring thy

tr

p

jo - cund train; Come e - ver smil - ing Li - ber - ty,

mf *p* *p*

And with thee bring thy jo - cund train; Come, e - ver smil - ing, smil - ing Li - berty,

tr *tr* *tr*

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

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

Come, e-ver . . smil-ing Li-ber-ty, Come, e-ver . .

smil-ing Li-ber-ty, And with thee bring thy jocund train, thy jo-cund, jo-

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

And with thee bring thy jo-cund train.

mf *p* *f*

For thee we pant, and sigh for thee, we

p

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

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

reign. Come, e - ver smil - ing Li - berty, And with thee bring thy jo - cund train.

Come, e - ver . . . smil - ing Li - ber - ty,

mf *p*

Come, e - ver - - smil - ing Li - ber - ty, And with thee bring thy jo - cund train, thy

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

jo - - cund train.

No. 16 RECIT.—O JUDAS, MAY THESE NOBLE VIEWS INSPIRE.

ISRAELITISH MAN.

VOICE. O Ju-das! may these noble views in-spire All Is-ra-el with thy true he-ro-ic fire.

ACCOMP.

No. 17 AIR.—'TIS LIBERTY.

VOICE. *Larghetto.* 'Tis Li - - berty! dear Li-berty alone! That

ACCOMP. *Larghetto. p* *p* *mf* *p*

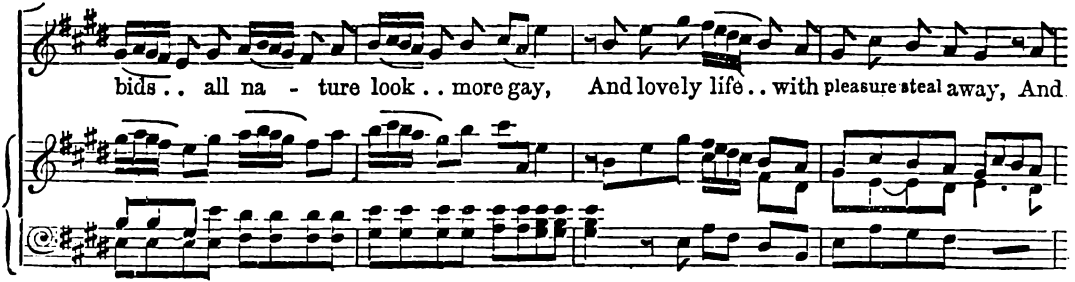
gives . . fresh beau - - ty to . . the sun, That gives fresh beau - ty

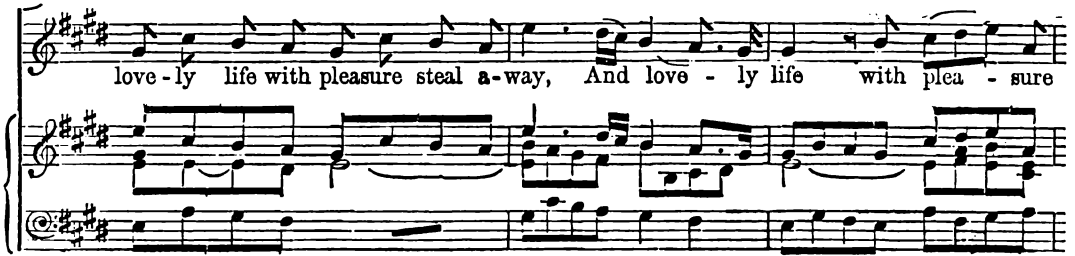
to . . the sun. 'Tis Li - berty! 'Tis

mf *p*

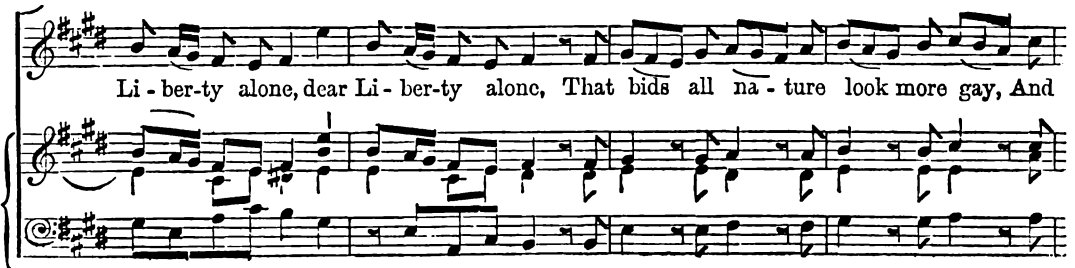
Li - - ber - ty dear Li-ber-ty a-lone! That

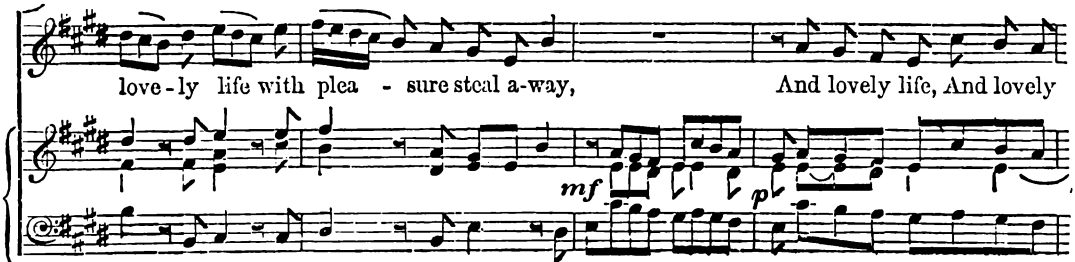
mf *p*


 bids .. all na - ture look .. more gay, And lovely life .. with pleasure steal away, And


 love - ly life with pleasure steal a - way, And love - ly life with plea - sure


 steal a - way, 'Tis Li - - ber - ty! dear


 Li - ber - ty alone, dear Li - ber - ty alone, That bids all na - ture look more gay, And


 love - ly life with plea - sure steal a - way, And lovely life, And lovely


 life with plea - sure steal a - way,

Adagio. *Tempo primo.*

And lovely life with pleasure steal a-way.

Adagio. *mf*

No. 18 DUET.—COME, EVER SMILING LIBERTY.

Andante.

1st TREBLE
Come, e - ver smil-ing Li - berty, come, smil-ing Li - ber-ty

2nd TREBLE
Come, e - ver smiling Li - berty, smil-ing Li - ber-ty,

ACCOMP. *Andante.*
p

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

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

Come, e - ver - smil-ing Li-ber-ty,

Come, e - ver-smiling Li-ber-ty,

mf *p*

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

With whom e - ter - nal plea - sures reign. Come, e - ver . . smil - ing Li - ber - ty,
 With whom e - ter - nal plea - sures reign.

With whom e - ter - nal,
 Come, e - ver smil - ing Li - ber - ty, With whom e - ter - nal,

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

No. 19

CHORUS.—LEAD ON, LEAD ON.

Allegro.

CANTO. Lead on, lead on, lead on,

ALTO. Lead on, lead on, lead on,

TENOR (Sve. lower.) Lead on, lead on, lead on,

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

ACCOMP. *Allegro.* *Sves.*

Ju - dah disdains The gall - ing

Ju - dah disdains The gall - ing

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

Sves.

Lead on, lead on,

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

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

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

Ped. Sves. *Sves.*

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

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

chains. Lead on, lead on, Ju - dah dis-dains the gall - ing
 chains. Lead on, Ju - dah dis-dains the gal - ing
 chains. Lead on, lead on,
 chains. Lead on, lead on,

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

5ves. ~~~~~

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

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

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

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

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

No. 20 RECIT.—SO WILL'D MY FATHER, NOW AT REST.

VOICED. **JUDAS MACCAREUS.**

So will'd my Father, now at rest In the e - ternal mansions of the blest;

ACCOMP. *p*

"Can ye be-hold," said he, "the mi-se-ries In which the long in - sult - ed Ju-dah

lies? Can ye be-hold their dire distress, And not, at least, attempt redress?" Then

(Accompanied.)

faintly, with ex-pir-ing breath, "Resolve my, sons, on li-ber-ty or death!" We

(Accompanied.)

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

- bi - liments of war, With hearts in - tre - pid, and revengeful hands, To

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

No. 21 CHORUS.*—DISDAINFUL OF DANGER.

ACCOMP. *Allegro.*

ALTO. 8. 1st Time as a Trio.

TENOR. (8ve lower.) 8. 1st Time as a Trio.

BASS. 8. 1st Time as a Trio.

Dis - dain - ful of
Dis -

8ves.

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

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

8ccs.

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 -

- 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 -

The first system consists of four staves. The top three staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "- dain-ful we'll rush on the foe, That thy pow'r, O Je -".

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

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

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

The second system consists of four staves. The top three staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "- ho-vah! all nations may know, thy pow'r, O Je - ho-vah! all na-tions may know." The system ends with the instruction "8ves." in the bottom right corner.

Dis-dainful of

The third system consists of four staves. The top three staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "Dis-dainful of". The system ends with the instruction "8ves." in the bottom left corner.

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

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

Dis -

- dain - ful of dan-ger, Disdain - ful of dan-ger, we'll

foe, Disdain - ful of dan-ger, Dis-dain - ful of dan-ger, we'll

- dain - - - - - ful of dan-ger, we'll

8ves.

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

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

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

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

mf
8ves.

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

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

Repeat in Chorus.

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

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

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

Repeat in Chorus.

8ves.

8ves.

No. 22 RECIT.—AMBITION! IF E'ER HONOUR WAS THINE AIM.

JUDAS MACCABÆUS.

VOICE.

Am - bi - tion! if e'er ho - nour was thine aim,

ACCOMP.

p

Chal - lenge it here: The glorious cause gives sanc - tion to thy claim.

No. 23

AIR.—NO UNHALLOW'D DESIRE.

ACCOMP. *Allegro.*
mf

The piano introduction consists of two staves. The right hand plays a melody in G minor, 6/8 time, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a rhythmic accompaniment with eighth notes.

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

p

The first vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a similar rhythmic pattern.

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

The second vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a similar rhythmic pattern.

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

The third vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a similar rhythmic pattern.

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

The fourth vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a similar rhythmic pattern.

. . . Nor lust of un - bound - ed

The fifth vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a similar rhythmic pattern.

pow'r: But

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

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

conquest shall ask . . no more.

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

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

more, no more, no more, . . .

And

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

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

mf

No. 24

RECIT.—HASTE WE, MY BRETHREN.

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

p

No. 25

CHORUS.—HEAR US, O LORD!

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

ALTO *mf*
Hear us, O Lord! O Lord! hear us, O Lord!

TENOR. (ave lower.) *mf*
Hear, Hear us, O Lord! O Lord! on Thee we

BASS. *mf*
Hear, *A tempo giusto.*

ACCOMP. *mf*

on Thee we call, on Thee we call.

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, Hear us,

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

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

. Hear us, Hear us, Hear us.

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

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

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

8ves.

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,

8ves.

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

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

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

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

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

8ves.

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

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,

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

8ves.

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

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

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

Ped. *8ves.*

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

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

8ves.

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

glo - rious fall, Re - solv'd on
 glo - - rious fall, Re - solv'd on con - quest, Re - solv'd on
 glo - - rious fall, Re - solv'd on con - quest,
 glo - - rious fall,

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

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

Ped. 8ves.

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

Ped.

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

8ves.



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

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

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

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



Hear us, O Lord! on Thee, . . . O Lord! on Thee we call; Resolv'd on conquest.

Hear us, O Lord! on Thee, O Lord! on Thee we call; Resolv'd on conquest,

Hear us, O Lord! on Thee, O Lord! on Thee we call; Resolv'd on conquest,

Hear us, O Lord! on Thee, O Lord, on Thee we call; Resolv'd on conquest,



or a glo - rious fall.

or a glo rious fall.

or a glo - rious fall.

or a glo - rious fall.

8ves.

PART THE SECOND.

No. 26

CHORUS.—FALL'N IS THE FOE.

ALLEGRO
MODERATO.

f

The first system of the piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale, while the left hand provides a steady accompaniment of eighth notes.

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

8ves.

The third system of the piano introduction, marked with a first ending bracket and '8ves.' below it.

The fourth and final system of the piano introduction, also marked with a first ending bracket and '8ves.' below it.

CANTO.

ALTO.

TENOR. (8ve lower.)

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

BASS.

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

The vocal parts (Canto, Alto, Tenor, Bass) and piano accompaniment for the chorus. The vocal lines are in a single melodic line, and the piano accompaniment is in two staves. The lyrics are: 'Fall'n is the foe, Fall'n is the foe; so fall thy foes, so fall thy foes, O Lord!'.

Fall'n is the foe,

Fall'n is the foe;

Fall'n is the foe; so

This system contains the first three vocal staves and the piano accompaniment. The piano part features a complex, rhythmic texture with many sixteenth notes.

Fall'n is the foe,

so fall . . thy foes,

fall . . thy foes,

This system contains the next three vocal staves and the piano accompaniment. The piano accompaniment continues with its intricate rhythmic patterns.

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

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

Fall'n is the foe;

Fall'n is the foe;

8vees.

This system contains the final three vocal staves and the piano accompaniment. The piano part concludes with a few final chords. The text '8vees.' is written below the piano staff.

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

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

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

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

Wherewarlike Ju - - das wield's his righ - teous sword, Where warlike Ju - - das wield's his righ - teous sword, his righteous, righ - -

fall thy foes, O Lord!

fall thy foes, O Lord!

fall thy foes, O Lord!

Wherewarlike Ju - - das wield's his righ - teous sword, his righteous, sword, Where warlike Ju - - das wield's his righ - teous sword, his righteous, sword, Where warlike Ju - - das

teous, righteous sword, where war-like Judas wields his righteous sword, his right-teous

wields his right-teous sword, his right-teous, right-teous

Where warlike Judas wields his right-teous, right-teous

8ves.

sword, his righteous sword.

Where warlike Judas wields his right-teous

sword, his righteous sword, his righteous sword, Where warlike Judas wields his right-teous

sword. Where warlike Judas wields his right-teous

8ves.

Fall'n is the foe, Where warlike Judas wields his right-teous

sword. Fall'n is the foe, where warlike Judas wields his

sword. Fall'n is the foe; so

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

8ves.

sword, his right - teous sword, Fall'n is the foe, Where
 right - teous sword,
 fall thy foes, O Lord, so fall thy foes, O Lord! Where war - - like Ju - - das
 Where warlike Ju-das wield his right - teous

war-like Ju-das wield his righteous sword. Fall'n, Fall'n,
 Fall'n is the foe, Fall'n is the foe, Fall'n, Fall'n,
 wield . . his right - teous sword, Fall'n, Fall'n,
 sword, Fall'n is the foe, Fall'n, Fall'n,

8ve. *8ve.*

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

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

Where war-like Ju - das wield's his

righ - teous sword, his righteous, righ - - teous sword, his righteous sword.

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

Where warlike Ju - das

Succ.

Fall'n is the foe, Where warlike

Where warlike Ju - das wield's his

wield's his righ - teous sword, his righteous sword.

wield's his righ - teous sword, his righteous sword.

Ju - das wields his righ - teous sword. Fall'n is the foe,
 righ - teous sword, his righ - teous, righ - - - - - teous
 Fall'n is the foe, Where warlike Ju - das wields his righ - teous
 Fall'n is the foe; so fall thy foes, O Lord! Fall'n is the foe,

Where warlike Ju - das, war - like Ju - das wields, wields,
 sword, Where warlike Ju - das, war - like Ju - das wields, wields,
 sword, Where warlike Ju - das, war - like Ju - das wields, wields,
 Where warlike Ju - das, war - like Ju - das wields, wields,

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

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

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

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

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

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

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

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

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

8ves.

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

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

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

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

No. 27

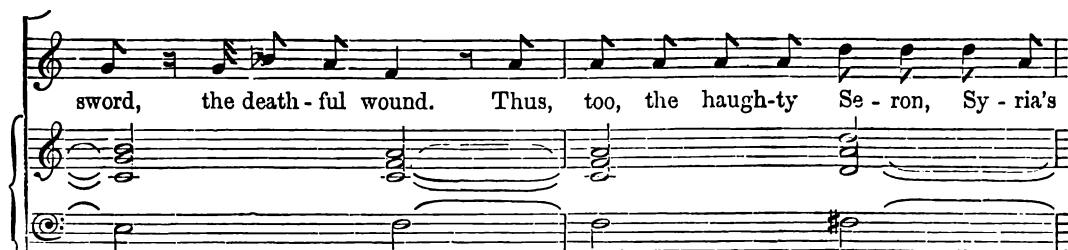
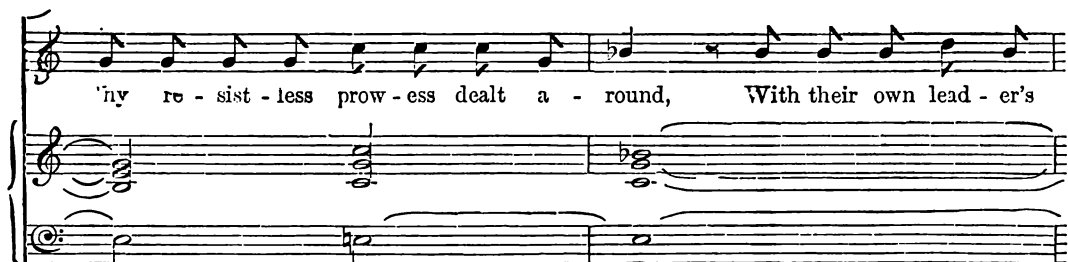
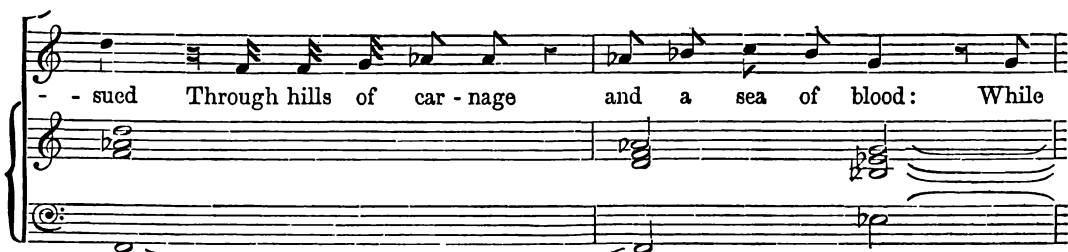
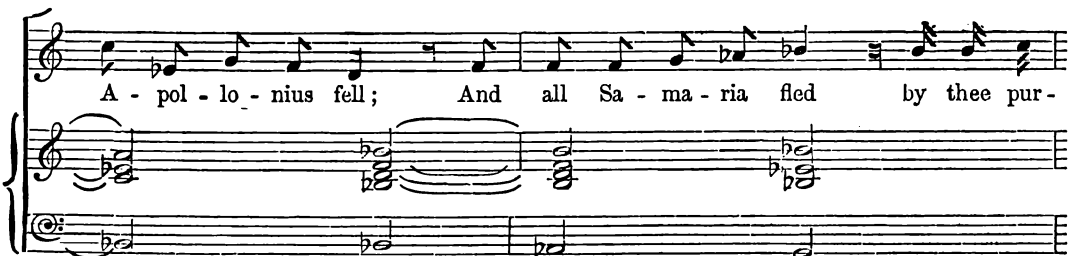
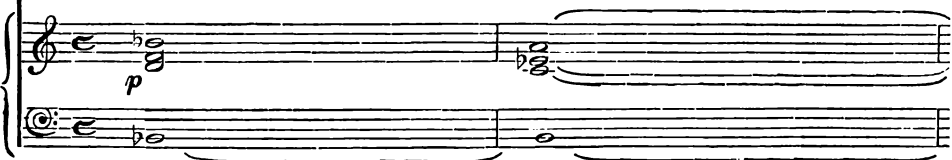
RECIT.—VICTORIOUS HERO.

ISRAELITISH MAN.

VOICE.



ACCOMP.



No. 28

AIR.—SO RAPID THY COURSE IS.

ALLEGRO.

The musical score is written for piano and voice. It begins with a piano introduction in 3/8 time, marked 'ALLEGRO'. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal line enters in the fourth system with the lyrics 'So ra - pid thy course is,'. This system includes a first ending bracket and the instruction 'Voice alone.' below the piano part. The second system continues the vocal line with 'Not num - ber - less for - ces With - stand thy' and includes a piano dynamic marking 'p'. The third system continues with 'all - - con - quer - ing sword, thy all - -'. The fourth system concludes with 'con - quer - ing sword; So ra - pid thy course is, Not num - ber - less'. The piano accompaniment continues throughout, providing a steady rhythmic foundation.

So ra - pid thy course is,

Voice alone.

Not num - ber - less for - ces With - stand thy

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

con - quer - ing sword; So ra - pid thy course is, Not num - ber - less

for - ces With - stand thy . . all - - con - quering sword.

mf

So ra - - - - - pid, so ra - pid thy course is,

p

Not numberless forces Withstand thy all - -

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

- - con - quering sword. So ra - pid thy

f *p*

course is, Not number - less for - ces Withstand thy all - - con - quer - ing sword.

Ad lib. *Tempo.*

First system of musical notation, featuring a vocal line and piano accompaniment in G major.

Second system of musical notation, ending with a *Fine.* marking.

Third system of musical notation, including the lyrics: Tho' na - tions sur - round thee. No pow'r shall con - found thee,

Fourth system of musical notation, including the lyrics: Till free - - - dom a - gain be re - stor'd. Tho'

Fifth system of musical notation, including the lyrics: na - tions sur-round thee, No pow'r shall con - found thee, Till free - - - - dom a -

Sixth system of musical notation, including the lyrics: - gain be re - stor'd,

Adagio.

Dal Segno. Tempo 1mo. 

- - - 'Till free-dom a - gain be re - stor'd. So

Tempo 1mo.

Adagio.

p Dal Segno. 



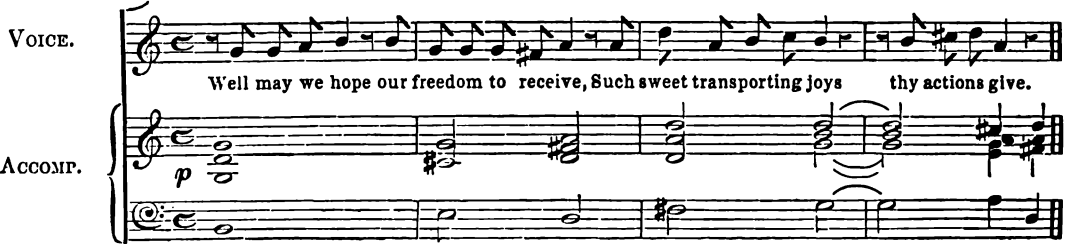
No. 29 RECIT.—WELL MAY WE HOPE OUR FREEDOM TO RECEIVE.

VOICE.

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

ACCOMP.

p



No. 30 DUET.—SION NOW HER HEAD SHALL RAISE.

ANDANTE.



1st VOICE.

Si - on now her head shall raise; Tune your

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

p *pp*

praise.
Si - on now her head shall raise; Tune your

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

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

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

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

CHORUS (5 voices).—TUNE YOUR HARPS.

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

1st CANTO.
 2nd CANTO.
 Tune your harps, Tune your harps, Si - on now . . .

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

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

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

ACCOMP.
f (Voice alone.) *f*
Ped. 8ves.

1st & 2nd CANTO.
 her head shall . . raise,
 now . . . her head shall raise; Tune your harps, Tune your

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

now . . . her head shall raise;

Trebles unis.

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

8ves.

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

8ves.

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

8ves.

Trebles unis.

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

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

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

Trebles unis.

Tune . . .

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

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

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

Trebles unis.

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

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

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

raise; Tune your harps to songs, . . .

Ped. 8ves.

to songs of praise, Tune your harps,

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

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

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

Tune your harps,

Tune your harps, your harps,

. your harps, Tune your harps,

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

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

8ves.

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

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

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

Ped. 8ves. *8va.*

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

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

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

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

Stacc.

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

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

ves.

No. 31 RECIT.—O LET ETERNAL HONOURS CROWN HIS NAME.

ISRAELITISH WOMAN.

VOICE.

O let e - ternal ho-nours crown his name, Ju-das, first worthy

ACCOMP.

p

in the rolls of fame; Say, "He put on the breastplate 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."

No. 32 AIR.—FROM MIGHTY KINGS HE TOOK THE SPOIL.

ANDANTE. *mf*

From

(Voice alone.)

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

p

From migh - ty, migh - ty kings, From migh - ty, migh - ty

p

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.

mf

From migh - ty kings, From migh - ty kings he

p

took the spoil, And with his acts made Ju - dah smile, . . .

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

hr

hr

(Voice.)

And

with his acts, And with his acts . . . made

Ju - - dah smile, And with his acts made

Ju - - dah smile, . . .

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

Fine.

Allegro.

Ju-dah re-joi - ceth, re-joi-ceth in his

Allegro. p

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

mf *p*

fame, Ju-dah re-joi

mf *p*

- ceth, re-joi-ceth in his name,

mf

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

p *mf*

And tri-umphs in . . . her he-ro's fame.

p *Da Capo.*

Da Capo.

No. 33

DUET.—HAIL, JUDEA, HAPPY LAND!

ALLEGRO. *mf*

2nd Voice.
Hail, hail, hail, Ju - de - a, hap - py land! Ju -

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

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

in . . his hand. Hail, hail, Ju - de - a, happy land!
in . his hand, Hail, hail, Ju - de - a, happy land! Ju - de - a, happy land!

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

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

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

No. 34 CHORUS.—HAIL, JUDEA, HAPPY LAND.

Allegro.

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

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

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

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

A COMP. *Allegro.*

8res.

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

8ves.

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

8ves. 8ves.

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

8ves.

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

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

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

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

8ves.

- - - tion pros - pers in his hand. Hail, hail, Ju - de - a, hap - py land!

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

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

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

8ves. *8ves.*

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

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

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

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

8ves.

pros - - pers in his hand.

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

pros - - - pers in his hand.

pros - - pers in his hand.

8ves.

No. 35

RECIT.—THANKS TO MY BRETHREN.

JUDAS MACCABÆUS.

VOICE.

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

ACCOMP.

giv'n; To Heav'n give your applause, nor add the se- cond cause, As once your

fathers did in Midian, Saying, "The sword of God and Gideon." It was the Lord that

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

No. 36 AIR.—HOW VAIN IS MAN WHO BOASTS IN FIGHT.

ANDANTE.

How vain is man who boasts in fight

(Voice alone.) *p*

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

p

va-lour of gi-gan - - - tic

might; How vain is man who boasts in fight, who boasts in fight, who

boasts . in fight The va - lour of gi - gan-tic might;

How vain is man, who boasts in fight, who

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

- tic might, The valour of gi - gan

- tic might.

How vain, how vain, how

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

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

tic might, The

va - - lour of gi - gan - tic might.

tr
Fine.

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

weak machine, And dreams not that a hand un - seen,

Di - re-cts and guides this weak ma - chine, Di - re-cts and

guides, Di-rects and guides this weak ma - chine, How

Dal Segno. X

No. 37 RECIT.—O JUDAS! O MY BRETHERN.

ISRAELITISH MESSENGER.

VOICE.

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

ACCOMP.

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

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

Pto - le - my hath Mem - phis and Pe - lu - sium lost) He sends the va - liant

Gor - gias, and commands His proud vic - to - rious bands To

root out Israel's strength, and to e - rase Ev' - ry me - mo - rial of the sacred place.

No. 38

AIR.—AH! WRETCHED ISRAEL.

LARGO.

p

Violoncello Solo.

Ah! wretched,

(Voice alone.)

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

low! Ah! . . . wretched Is - ra - el! Ah! wretched Is - ra - el!

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

From joy - ous transport, From joy - ous transport to

de-spond-ing woe. Wretched Is - ra - el! Wretched, wretch - ed!

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

No. 39

CHORUS.—AH! WRETCHED ISRAEL!

CHORUS.—CANTO.

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

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

TENOR,
(8vc. lower.)
Ah! wretch-ed, wretch-ed Is-ra-el! wretch-ed Is-ra-el!

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

ACCOMP.
p mf

8ves.

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

8ves. 8ves.

From joy-ous transport to de-spond-ing woe. Wretched Is-ra-el!

From joy-ous trans-ort to de-spond-ing woe. Wretched Is-ra-el!

From joy-ous transport to de-spond-ing woe. Wretched Is-ra-el!

From joy-ous transport to de-spond-ing woe. Wretched Is-ra-el!

Wretched, wretch - ed, fall'n, fall'n From joy - ous trans - port to de -

Wretched, wretch - ed, fall'n, fall'n From joy - ous trans - port to de -

Wretched, wretch - ed, fall'n, fall'n From joy - ous trans - port to de -

Wretched, wretch - ed, fall'n, fall'n From joy - ous trans - port to de -

8ves.

- spond - - ing woe. Wretched Is - ra - el! fall'n how low, From joy - ous

- spond - - ing woe. Wretched Is - ra - el! fall'n how low, From joy - ous

- spond - - ing woe. Wretched Is - ra - el! fall'n how low, From joy - ous

- spond - - ing woe. Wretched Is - ra - el! fall'n how low,

transport to despond-ing woe; Wretched Is - ra - el! fall'n how low, From

transport to despond-ing woe; From joy - ous transport to de-spond-ing woe; . .

transport to despond-ing woe; Wretched Is - ra - el!

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

8ves.

joy - ous transport to de-spond-ing woe,
 . . . wretched Is - ra-el! Ah! wretch - ed Is - ra-el!
 fall'n how low. Ah! wretch - ed Is - ra-el!
 Wretched Is - ra-el! wretched Is - ra-el! fall'n how

fall'n how low, From joy - ous transport,
 fall'n how low, From joy - ous transport,
 fall'n how low, fall'n how low, From joy - ous transport,
 low, fall'n how low, From joy - ous transport,
 8ves.

From joy - ous transport to despond-ing woe, fall'n how
 From joy - ous transport to despond-ing woe, fall'n how
 From joy - ous transport to despond-ing woe, fall'n how
 From joy - ous transport to despond-ing woe, fall'n how
 8ves.

Adagio.

low, From joyous transport to des-pond - ing, de - spond - ing woe.

low, From joyous transport to des-pond - ing, de - spond - - ing woe.

low, From joyous transport to des-pond - ing, de - spond - - ing woe.

Adagio.

8ves.

No. 40

RECIT.—BE COMFORTED.

SIMON.

VOICE.

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

ACCOMP.

sent For your de - struc - tion, but for chastisement! Heav'n oft in mercy punisheth,

that sin May feel its own de - me - rits from within, And urge not utter ru - in.

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

No. 41

AIR.—THE LORD WORKETH WONDERS.

ALLEGRO.

f *tr*

tr

The Lord worketh won - - - - - ders,

Voice alone. *mf*

The Lord worketh won - - - - -

tr *p*

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

mf

The Lord worketh won - - - - -

mf *tr* *p*

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

His glo - ry to raise, . . . His

cres. *p*

glo - - - - - ry, His glo - - - - -

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

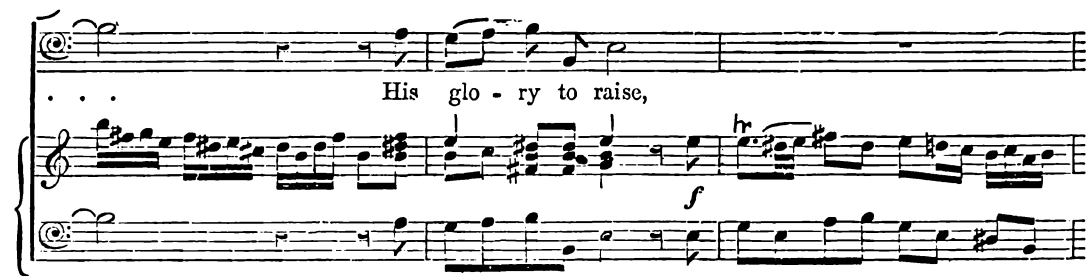
tr. *f*

The Lord worketh won

p

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

His glo - ry to raise,



f

And



p

still as he thun - - - - ders, And still as he thun - -



p

ders, Is

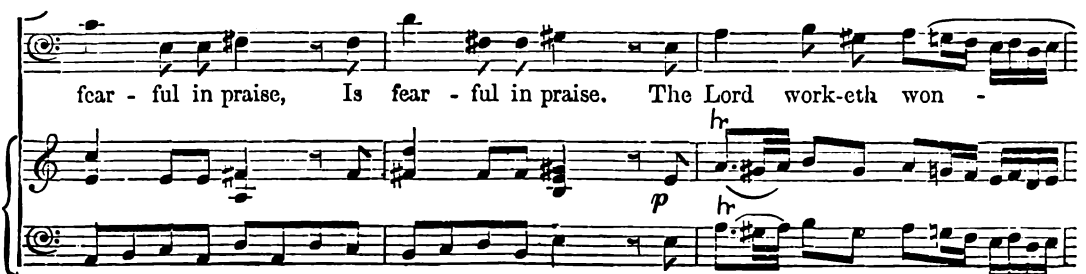


fear - ful in praise, Is fear - ful in praise, Is fear - ful in praise, Is



f

fear - ful in praise, Is fear - ful in praise. The Lord work-eth won -



p *hr*

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

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

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

No. 42 RECIT.—MY ARMS! AGAINST THIS GORGIAS WILL I GO.

JUDAS MACCABÆUS.

VOICE.

My arms! against this Gorgias will I go. The I-du-me-an go-vernor shall

ACCOMP.

know How vain, how in-effective his design, While rage his lead-er, and Je-ho-vah mine.

No. 43

AIR.—SOUND AN ALARM.

Allegro.

VOICE. Sound an alarm, Sound an alarm, your sil-ver trumpets sound, And

ACCOMP. (Voice alone.)

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.

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

p

sound, your trumpets sound, And call the brave, and on-ly . . brave, And

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

brave, call the brave,

and on - ly brave, a - round.

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

is a . . . thou - sand men, is a thousand men, Justice with cou - rage, Justice with

cou - rage is a thou - sand men, is a thousand men, is a thou - sand men.

No 43
(Continued.)

AIR.—SOUND AN ALARM!

VOICE. *Allegro.*
Sound an alarm!

ACCOMP. *Allegro.*
(Voice alone.) *ff*

Sound an alarm, your silver trumpets sound!

(Voice alone.) *f* *p*

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

p

- round. Sound an alarm! Your

f (Voice.) *p*

sil-ver trumpets sound, *tr* *tr* And call the brave, and

f *p*

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

f

CHORUS.—WE HEAR.

CANTO. We hear, we hear, we

ALTO. We hear, we hear, we

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

BASS. We hear we hear, we

ACCOMP.

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

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

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

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

ACCOMP.

pleas - ing dreadful call; And fol - low thee, And follow thee,

pleas - ing dreadful call; And fol - low thee, And follow thee,

pleas - ing dreadful call; And fol - low thee, And follow thee,

pleas - ing dreadful call And fol - low thee, And follow thee,

ACCOMP.

and fol - low thee to conquest; If to fall, If to
 and fol - low thee to conquest: If to fall, If to
 and fol - low thee to conquest: If to fall, If to
 and fol - low thee to conquest: If to fall, If to

fall, For laws, re - li - gion, li - ber - ty we
 fall, For laws, re - li - gion, li - ber - ty we
 fall, For laws, re - li - gion, li - ber - ty we
 fall, For laws, re - li - gion, li - ber - ty we

mez. *cres.* *f*

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

fol - low thee, and fol - low thee to con - quest; If to

fol - low thee, and fol - low thee to con - quest; If to

fol - low thee, and fol - low thee to con - quest; If to

fol - low thee, and fol - low thee to con - quest; If to

fall, For laws, re - li - gion, for li - ber - ty we

fall, For laws, re - li - gion, for li - ber - ty we

fall, For laws, re - li - gion, for li - ber - ty we

fall, For laws, re - li - gion, for li - ber - ty we

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

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

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

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

fall.

fall.

fall.

fall.

No. 44 RECIT.—ENOUGH: TO HEAV'N WE LEAVE THE REST.

SIMON.

VOICE.

Enough: To Heav'n we leave the rest. Such gen'rous ardour fir-ing ev'-ry

ACCOMP.

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

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

trod. Such profanation calls for swift redress, If e'er in battle Is-rael hopes success.

No. 45

AIR.—WITH PIOUS HEARTS.

LARGHETTO. *mp*

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

O Si-on, we thy call at - - tend,

With pi-ous hearts, and brave as pi-ous, and brave as pi-ous, O Si-on,

we thy call at - tend, we thy call at - tend, Nor

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

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

Nor dread the na-tions that de - -

- fy us, God our de - fend - er, God our de - fend - er, God our

friend. Nor dread the na-tions that de - ty us. God our de -

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

No. 46

RECT.—YE WORSHIPPERS OF GOD.

ISRAELITISH MAN.

VOICE.

Ye worshippers of God! Down, down with the pol-lu-ted al-tars, down!

ACCOMP.

Hurl Ju-pi-ter O-lym-pus from his throne, Nor reverence Bacchus with his i-vy crown And

i-vy-wreathed rod! Our father ne-ver knew him or his ha-ted crew, Or

ISRAELITISH WOMAN.

knowing, scorn'd such i-dol va-ni-ties. No more in Si-on let the vir-gin

through, Wild with de-lusion, pay their nightly song To Ashtoreth, y-clept the Queen of Heav'n;
 Hence to Phœnicia be the goddess driv'n; Or be she, with her priests and pageants, hur'd To the re-
 - mo-test cor-ner of the world, Ne'er to de-lude us more with pi-ous lies.

No 47 AIR.—WISE MEN FLATT'RING, MAY DECEIVE YOU.

LARGHETTO.
mf

p

mf

p *f* *hr*

Wise men . . . flatt'ring, may de - - ceive you With their . vain . . mys -

- te - rious . . art, With their vain mys - te - rious art;

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

heal the . . wound-ed heart. No! Ma - gic charms can ne'er re -

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

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

f *p*

But true . . wis-dom
mf *Fine. p*

can re-lieve you, God-like wis-dom from a-bove, God-like
tr

wis-dom from a-bove; This a-lone can ne'er de-ceive you,
tr

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

mf *Dal Segno.*

No. 48

DUET.—OH! NEVER BOW WE DOWN.

ANDANTE. *mf*

1st VOICE.

Oh! ne-ver, ne-ver bow we down, Oh! never, never

bow we down To the rude stock or sculptur'd stone; ne-ver, ne-ver bow we

down, Oh! ne-ver, ne-ver bow we down To the rude stock or sculptur'd stone.

2nd VOICE.

Oh! ne-ver, ne-ver bow we down, Oh! ne-ver, ne-ver bow we down To the rude

stock or sculptur'd stone; ne-ver, ne-ver bow we down, Oh! ne-ver, ne-ver

Oh!

bow we down To the rude stock or sculptur'd stone;

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

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

stone; ne-ver, ne-ver bow we down, ne-ver, ne-ver bow we

stone; ne-ver, ne-ver bow we down,

down, never, ne-ver bow we down, Oh! never, never bow we down to the rude

ne-ver, never bow we down, no, no, never, ne-ver bow we

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

mf

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

p

- - be - dient to his aw - ful nod, E - - ver o - be - dient to his aw - ful
 - - be - dient to his aw - ful nod, E ver o - be - dient to his aw - ful

nod. Oh!
 nod. Oh! ne-ver, never bow we

ne-ver, ne-ver bow we down, ne-ver, ne-ver bow we down, Oh! never, nev-er
 down, ne-ver, ne-ver bow we down, no, no,

bow we down to the rude stock or sculp-tur'd stone; But e-ver
 ne-ver, ne-ver bow we down To the rude stock or sculp-tur'd stone; Bu' e-ver

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

No. 49 CHORUS.—WE NEVER WILL BOW DOWN.

Andante.

CANTO. We ne - - ver will bow down, We ne - ver will bow
 ALTO. We ne - ver, ne - ver will bow down, We ne - ver, ne - ver
 TENOR. (Sve lower.) We ne - ver, ne - ver will bow down,
 BASS. We ne - ver, ne - ver will bow down, We ne - ver, ne - ver

Andante.
mf

8ves.

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
 ne-ver, 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 sculptur'd stone:
 stock or sculptur'd stone: We ne-ver, ne-ver will bow down, We ne-ver, ne-ver
 stock or sculptur'd stone: We ne-ver will bow down, We ne-ver will bow
 stock or sculptur'd stone: We ne-ver will bow down, We ne-ver will bow

will bow down To the rude stock or sculptur'd stone, To the rude stock or sculptur'd
 down To the rude stock or sculptur'd stone, To the rude stock or sculptur'd
 will bow down To the rude stock or sculptur'd stone, To the rude stock or sculptur'd

stone; We ne-ver, ne-ver will bow down, We ne-ver, ne-ver will bow down To the rude
 stone;
 stone; We ne-ver, ne-ver will bow

8ves.

We ne-ver will bow down. We ne-ver, ne-ver will bow
 stock or sculptur'd, sculp-tur'd stone;
 We ne-ver, ne-ver will bow down, We
 down To the rude stock or sculptur'd stone; We

down, We ne-ver bow To the rude stock or sculptur'd, sculp-tur'd
 We ne-ver bow To the rude stock or sculptur'd, sculp-tur'd
 ne-ver, ne-ver will bow down To the rude stock or sculptur'd, sculp-tur'd
 ne-ver, ne-ver will bow down To the rude stock or sculptur'd, sculp-tur'd

stone; We ne-ver, ne-ver will bow down, We
 stone; We ne-ver, ne-ver will bow down To the rude
 stone; We ne-ver, ne-ver will bow down To the rude stock or
 stone; We ne-ver, ne-ver will bow down, We ne-ver, ne-ver will bow

8ves.

never, never will bow down, We never, never will bow down To the rude stock, or sculp -
 stock or sculptur'd stone; To the rude stock
 sculp - tur'd stone; We ne - ver, ne - ver will bow down to the rude stock,
 down to the rude stock;

- - tur'd, sculp-tur'd stone; We ne-ver, ne-ver will bow down, We
 or sculp-tur'd stone, We ne-ver, ne-ver will bow down, We
 We ne-ver, ne-ver will bow down, We ne-ver, ne-ver will bow
 We ne-ver, ne-ver will bow down, We ne-ver, ne-ver will bow

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

ne - - ver will bow down, We ne-ver will bow down To the rude
 ne-ver, ne-ver will bow down, We ne-ver, ne-ver will bow down To the rude
 ne-ver, ne-ver will bow down, ne-ver To the rude
 ne-ver, ne-ver will bow down, We ne-ver, ne-ver will bow down To the rude

Sves.

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

A Tempo giusto.

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

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

A Tempo giusto.

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

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

A Tempo giusto.

f

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

wor - ship God, and

We

We worship God, we wor - ship

We worship

God a - lone. We worship God, we worship God a - lone.

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

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

God a - lone. We worship God, we

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

wor -

8ves.

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

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

Ped. 8ves.

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

Ped. 8ves. |

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

8ves.

PART THE THIRD.

No. 50

AIR.—FATHER OF HEAV'N.

ANDANTE
LARGHETTO.

mp

Fa - - ther of Heav'n,

(Voice alone.)

p

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

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

. . . with ho - lyrites, To so - lemn - nize the Feast of Lights.

mf

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

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

Voice alone.

- - pare, with ho - ly rites, To so - lem - nize . . .

. the Feast of Lights, the Feast of Lights, To

solemn-nize . . . the Feast of Lights, While we prepare with

ho - ly rites, To so-lem-nize the Feast of Lights.

And thus our

(Voice alone.)

grate - ful hearts em - ploy ; And in thy praise

p *cres.* *p* *cres.*

This al - tar raise, With ca - rols of triumphant joy, This al - tar

p *cres.* *p* *cres.* *p*

raise With carols of triumphant joy, With ca - rols of tri -

- um - phant joy. Fa - ther of Heav'n! from

(Voice alone.)

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

(Voice alone.)

down; While we pre - pare with ho - ly rites To

so - lem - nize the Feast of Lights, the Feast of

Lights, To so - lem - nize . . . the Feast of Lights.

mf

No. 52

RECIT.—SEE, SEE, YON FLAMES.

ISRAELITISH MAN.

VOICE.

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

Accomp.

A Tempo. *Recit.* *A Tempo.*

- sue the trail - ing smoke; The fragrant incense mounts the yield - ing air,

A Tempo. *Recit.* *A Tempo.*

Recit.

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

Recit.

No. 53

RECIT.—O GRANT IT, HEAV'N.

ISRAELITISH WOMAN.

VOICE.

O grant it, Heav'n, that our long woes may cease, And Judah's daughters

Accomp.

taste the calm of peace; Sons, brothers, husbands, to be - wail no

more, Tor - tur'd at home, or ha - vock'd in the war.

No. 54 AIR.—SO SHALL THE LUTE AND HARP AWAKE.

ALLEGRO. *mf*

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

p *mf*

So shall the lute a - wake, So

p

shall the harp a - wake, So shall the lute and harp a - wake, And

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

spright

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

mf *p*

spright - - - ly voice . . . sweet

des - cant run,

mf

Se - ra - phic me - lo - dy to make,

p

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

p Legato.

This system contains the first line of music. The vocal line begins with the lyrics "In the pure strains of Jes - se's Son, Se - ra". The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady bass line in the left hand. The dynamic marking is *p* and the performance instruction is *Legato.*

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

This system contains the second line of music. The vocal line continues with "phic me - lo - dy to make, In the pure strains,". The piano accompaniment continues with the same eighth-note texture. The dynamic marking is *p*.

In the pure strains . . of

This system contains the third line of music. The vocal line continues with "In the pure strains . . of". The piano accompaniment continues with the same eighth-note texture. The dynamic marking is *p*.

Jes - se's Son,

f

This system contains the fourth line of music. The vocal line continues with "Jes - se's Son,". The piano accompaniment continues with the same eighth-note texture. The dynamic marking is *f*.

Se - ra - phic me - lo - dy to make,

p mp

This system contains the fifth line of music. The vocal line continues with "Se - ra - phic me - lo - dy to make,". The piano accompaniment continues with the same eighth-note texture. The dynamic marking is *p* and *mp*.

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

This system contains the sixth line of music. The vocal line continues with "In the pure strains of Jes - se's Son,". The piano accompaniment continues with the same eighth-note texture. The dynamic marking is *p*.

In the pure strains,

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "In the pure strains," followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "In the pure strains of Jes - se's son." The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

The third system shows the vocal line with a whole rest, indicating a pause in the vocal part. The piano accompaniment continues with a steady eighth-note rhythm in the right hand and a supporting bass line in the left hand.

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

The fourth system features the vocal line with the lyrics "So shall the lute a - wake, So shall the harp a - wake, So". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

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

The fifth system continues the vocal line with the lyrics "shall the lute and harp a-wake, And spright - ly voice sweet des - cant run, And". The piano accompaniment maintains its rhythmic accompaniment.

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

The sixth system concludes the vocal line with the lyrics "spright - ly voice sweet des - - cant run, And spright". The piano accompaniment continues to the end of the system.

ly voice sweet

des - cant run, . . . Se - ra - phic me - lo - dy to make, In

mf *p*

the pure strains of Jes - se's son, Se - ra - phic me - lo -

p

- - dy to make, In the pure strains, . . .

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

p

- - ra phic me - lo - dy to make,

Adagio.

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

Adagio. *Tempo 1mo.*

No. 55

RECIT.—FROM CAPHARSALAMA.

ISRAELITISH MESSENGER.

VOICE.

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

ACCOMP.

p

8ves.

fly, With ti - dings of im - petuous joy! Come Ly - si - as, with his

host ar-ray'd In coat of mail; their mas - sy shields Of gold and brass flash'd

lightning o'er the fields; While the huge tow'r-back'd E - le - phant dis -

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

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

lies with thousands slain; The blas - phemous Ni - ca - nor, who defied The living God, and

in his wanton pride A pub - lic monument ordain'd Of vic - to - ries yet ungain'd.

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

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

No. 56

CHORUS.—SEE THE CONQU'RING HERO COMES.

CHORUS OF YOUTHS *

1st CANTO. See the conqu'ring he - ro comes, Sound the trumpets, beat . . the drums;

2nd CANTO See the conqu'ring he - ro comes, Sound the trumpets, beat the drums;

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

ACCOMP. *mp*

Solo Horns. *mf*

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 triumph to . . him sing.

mp

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.

mf

DUET, OR CHORUS OF VIRGINS.

CANTO 1mo.

See the God-like youth . . . ad-vance, Breathe . the

CANTO 2do.

See the God-like youth . . . ad-vance, Breathe . the

Flutes. p

flutes, and lead . . . the dance; Myr - - tle wreaths and ro - ses

flutes, and lead . . . the dance; Myr - - tle wreaths and ro - ses

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

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.

ro - - ses twine, To deck . . . the he-ro's brow di - vine.

Go on to Chorus.

FULL CHORUS.

1st CANTO. See the conqu'ring he - ro comes, Sound the trumpets, beat the drums;

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

TENOR. (8vc. lower.) See the conqu'ring he - ro comes, Sound the trumpets, beat the drums.

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

ACCOMP.

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.

ACCOMP.

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

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

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

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

ACCOMP.

No. 57

MARCH.

ALLEGRO.



No. 58

SOLO AND CHORUS.—SING UNTO GOD.

ALLEGRO.

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is one sharp (F#) and the time signature is 2/4.

Solo.—ALTO.

Sing un - to God, and

The alto solo begins on the second staff of this system. The piano accompaniment continues with a similar rhythmic pattern. The lyrics 'Sing un - to God, and' are written below the vocal line.

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

The alto solo continues on the first staff of this system. The piano accompaniment continues. The lyrics 'high af - fec - tions raise, To crown this conquest with un - mea - sur'd praise, . . .' are written below the vocal line.

Solo.—TENOR.

with un - mea - sur'd praise. Sing un - to God, and

The tenor solo begins on the first staff of this system. The piano accompaniment continues. The lyrics 'with un - mea - sur'd praise. Sing un - to God, and' are written below the vocal line.

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

The tenor solo continues on the first staff of this system. The piano accompaniment continues. The lyrics 'high af - fec - tions raise, To crown this conquest with un - mea - sur'd praise, . . .' are written below the vocal line.

with un - mea - sur'd praise.

The tenor solo concludes on the first staff of this system. The piano accompaniment continues. The lyrics 'with un - mea - sur'd praise.' are written below the vocal line.

CHORUS.

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

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

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

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

CHORUS.
ff

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

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

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

un mea - sur'd praise, with

trcs.

Sing un - to God, and

To crown,

un - mea - sur'd praise, To crown, to

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

high affections raise, To crown this conquest with un-measur'd praise, . . .
 . . . To crown, to crown this conquest, To crown . . . this conquest with
 crown this conquest, To crown this conquest, this

with un-measur'd praise.
 un-measur'd praise, To crown this conquest with un-measur'd praise. . .
 conquest, To crown this conquest with unmeasur'd praise. . .
 O! Sing,

Sing un-to God, sing un-to God, sing un-to God, and
 . . . Sing un-to God, sing un-to God, . . . sing un-to
 . . . Sing un-to God, sing un-to God, sing un-to God,
 Sing un-to God, sing un-to God, and high affections raise, and

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

Sres.

. . . to crown, to crown this conquest
 To crown this conquest, to crown, to
 crown this conquest, to crown, to crown,
 crown this conquest with un-mea - sur'd praise, To crown

with un-mea - sur'd praise,
 crown this conquest with un - mea - sur'd praise, To crown, to crown, to crown
 to crown this conquest with unmeasur'd praise, To crown
 . . . this conquest with unmeasur'd, with unmeasur'd praise, To crown, to crown, to

Sres. *Sres.*

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

8ves.

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

Ped. *Ped.*

high af - fec-tions raise, To crown to crown, to crown, to crown this conquest
 high af - fec-tions raise, To crown, to crown, to crown this conquest with
 high af - fec-tions raise, To crown, to crown, to crown to crown this conquest
 high af - fec-tions raise, To crown, to crown, to crown this conquest with

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

To crown
To crown
praise, To crown
praise, To crown

8ves.

this con - quest with un - mea - - sur'd praise.
this con - quest with . . . un - mea - - sur'd praise.
this con - quest with un - mea - - sur'd praise.
this con - quest with . . . un - mea - - sur'd praise.

Ped.

No. 59

RECIT.—SWEET FLOW THE STRAINS

JUDAS MACCABÆUS.

VOICE

Sweet flow the strains that strike my feasted ear, An-gels might stoop from heav'n to

ACCOMP.

p

8ves.

hear The comely song we sing, To Israel's Lord and King. But pause awhile; due

obsequies prepare To those who bravely fell in war: To E-le-a-zar special tribute

pay; Through slaughter'd troops he cut his way, To the distinguish'd e-lephant, and 'whelm'd be-

-neath The deep-stabb'd mon-ster, Triumph'd in a glorious death.

No. 60

AIR.—WITH HONOUR LET DESERT BE CROWN'D.

ANDANTE
LARGHETTO.

JUDAS MACCABÆUS.

With honour let de-sert be crown'd, The trumpet ne'er in vain shall sound,

The trumpet ne'er in vain shall sound. The trumpet ne'er in vain shall sound.

Solo trumpet.

With honour let desert be crown'd,

With honour let desert be crown'd, The trumpet ne'er in vain shall sound, The

trumpet ne'er in vain shall sound; But

mf *p*

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music is in a key with one sharp (F#) and a common time signature. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. Dynamic markings *mf* and *p* are present.

all - at - ten - tive to alarms, But all - - - at - ten - tive to alarms, The

Detailed description: This system contains the second line of music. The vocal line continues with a quarter note D5, followed by eighth notes E5, F#5, and G5. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a long rest for the word "But" before continuing with "all - - - at - ten - tive to alarms, The".

willing nations fly to arms, to arms, to arms, And con-quer-ing, or con-quer'd, And

Detailed description: This system contains the third line of music. The vocal line has a quarter note G5, followed by eighth notes A5, B5, and C6. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a long rest for the word "And" before continuing with "willing nations fly to arms, to arms, to arms, And con-quer-ing, or con-quer'd, And".

con-quer-ing or conquer'd, claim the prize, And

Detailed description: This system contains the fourth line of music. The vocal line has a quarter note D6, followed by eighth notes E6, F#6, and G6. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a long rest for the word "And" before continuing with "con-quer-ing or conquer'd, claim the prize, And".

con-quer-ing or con - quer'd, claim the prize,

mf

Detailed description: This system contains the fifth and final line of music. The vocal line has a quarter note G6, followed by eighth notes A6, B6, and C7. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a long rest for the word "And" before continuing with "con-quer-ing or con - quer'd, claim the prize,". A dynamic marking *mf* is present.

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

p *mf*

And con-quer-ing or conquer'd, claim, . . . and claim the prize, Of

p

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

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

f

No. 61

RECIT.—PEACE TO MY COUNTRYMEN.

EUPOLEMUS.

VOICE.

Peace to my countrymen; Peace! and Li-ber-ty! From the great se - nate

ACCOMP.

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

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

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

No. 62

CHORUS.—TO OUR GREAT GOD.

CANTO.

ALTO.

TENOR.
(Sve lower.)

BASS.

ACCOMP.

To our great God be all the ho - - - - - nour giv'n, all .
To our great
To
To our great God be all the ho - - - - - nour

the ho - nour giv'n, To our great God be all, be
 God be all the ho - - - - - nour giv'n, To our great God be
 our great God, be all the ho - - - - - nour giv'n, To our great God be
 giv'n, To our great God be all the ho - - -

8ves.

all . . . the ho - nour giv'n, To our great God be all the ho - nour
 all . . . the ho - nour giv'n, To our great God be all the ho - nour
 all . . . the ho - nour giv'n, To our great God be all the ho - nour
 - - - - - nour, all the ho - nour giv'n,

giv'n, To our great God be all the ho - nour
 giv'n, To our great God be all the ho - nour, all the ho - nour
 giv'n, To our great God, be all the ho - nour, all the ho - nour
 To our great God,

giv'n, To our great God be all the ho - nour, all the ho - nour
 giv'n, To our great God be all the ho - nour giv'n, be all the ho-nour
 giv'n, To our great God be all the ho - nour, all the ho - nour
 To our great God be all the ho - nour giv'n, be all the ho-nour

giv'n, To our great God be all the ho - - - - -
 giv'n, To our great God be all the ho - - - - - nour
 giv'n, To our great

- - - - - nour, all . . . the ho-nour giv'n,
 our great God be all the ho-nour giv'n, That grate - ful hearts can send . . from
 giv'n, be all, be all the ho-nour giv'n, That grate -
 God be all, be all the ho-nour giv'n,

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

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

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

send . . . from earth to heav'n, that grate - - ful

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

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

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

8ves.

hearts can send from earth to heav'n. To our great God be ho - nour

hearts can send from earth to heav'n. To our great God be

hearts can send from earth to heav'n. To our great God be

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

giv'n, To our great God be all, . . . be all the ho - nour

all the ho - nour giv'n. To our great God be all the ho - nour

all the ho - nour giv'n, To our great God be all the ho - nour

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

Ped. *8ves.*

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

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

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

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

8ves.

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

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

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

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

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

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

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

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

No. 63 RECIT.—AGAIN TO EARTH LET GRATITUDE DESCEND.

ISRAELITISH WOMAN.

VOICE.

Again to earth let gra-ti-tude descend. Praiseworthy is our he-ro and our

ACCOMP.

friend. Come, then, my daughters, choi-cest art be-stow, To weave a

chap-let for the vic-tor's brow; And in your songs for e-ver be con-

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

hours, that scatter as they fly. Soft, quiet, gen-tle Love, and boundless Joy.

No. 64

DUET.—O LOVELY PEACE.*

ALLEGRO. *mp*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth-note patterns in G major, while the left hand provides a steady bass line with eighth notes.

1st VOICE.

O Flute. *p*

The first vocal line is a single note rest. The piano accompaniment continues with the same texture as the introduction. A flute part enters in the right hand of the piano with a melodic line, marked *p*.

love-ly Peace, with Plen - ty crown'd, O love-ly, love-ly Peace, Come spread

The first vocal line enters with the lyrics "love-ly Peace, with Plen - ty crown'd, O love-ly, love-ly Peace, Come spread". The piano accompaniment continues with the same texture.

thy blessings, thy blessings all around.

2ND VOICE.

O lovely Peace, with Plenty crown'd, O lovely

The second vocal line enters with the lyrics "thy blessings, thy blessings all around." The piano accompaniment continues. The second vocal line enters with the lyrics "O lovely Peace, with Plenty crown'd, O lovely".

love - ly Peace, Come spread thy blessings thy . blessings all a-round ;

The first vocal line concludes with the lyrics "love - ly Peace, Come spread thy blessings thy . blessings all a-round ;". The piano accompaniment continues with the same texture.

O love-ly, love-ly Peace, O . . . love-ly Peace, O love-ly, lovely Peace,
 O . . . O love-ly, love-ly Peace, O . . . love-ly Peace,

Let fleecy flocks the hills adorn, . . . And
 Let fleecy flocks the hills adorn, . . . And

mf *p*

valleys smile with wavy corn, Let fleecy flocks the hills adorn,
 valleys smile with wavy corn, And

mf *p* *hr* *hr*

And valleys smile . . . with wavy corn, And
 valleys smile with wavy corn, And valleys smile . . . with wavy corn,

smile . . . with wa - vy corn, with wa - vy corn,
 And smile . . . with wa - vy

with wa - vy corn, with wavy corn,
 corn, with wa - vy corn, with wa - vy corn, with wa-vy corn,

mf

Adagio.
 Let fleecy flocks the hills a . dorn, . the hills . . a-dorn, And
 Let fleecy flocks the hills adorn, the hills . . a-dorn, And

p *Adagio.*
 (Voices)

hr smile . . . with wa - vy corn.
hr smile . . . with wa . vy corn.
mf
 alone.) *p* *Tempo 1mo.*

mf *Fine.*

Let the shrill trum-pet cease, nor o - ther sound,
 Let the shrill trum-pet cease, Nor

But Na-ture's song - sters wake . . the cheer - - ful
 o - ther sound,

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

cheer - ful morn, But Na - ture's songsters wake the cheer - ful
 cheer - ful morn, But Na - ture's songsters wake the cheer - ful

morn, nor o - - ther sound But Nature's
 morn, nor o - - ther sound But Nature's

song - - - - - sters, Nature's song - - - - - sters
 song - - - - - sters, Nature's song - - - - - sters

wake the cheer-ful morn, But Na - ture's song - sters wake the
 wake the cheer-ful morn, But Na - ture's

cheer - - - - - ful, wake the cheer - ful morn. *Da Capo.*
 song-sters wake the cheer - ful, wake the cheer - ful morn. *Da Capo.*

No. 65

Air.—REJOICE, O JUDAH!

ANDANTE
ALLEGRO.

Re-joyce, O Ju-dah, and in songs divine, With

Che- rubim and Seraphim, har- mo - nious join. Re-joyce, O Ju-dah, re -

- - joice, . . . re - joice, O Ju-dah, re-joyce, and in

songs di-vine, With Che-ru-bim and Seraphim, har-mo - nious join, and in

songs . . di-vine har - mo - nious join. Re - joice, O Ju-dah,

mf

Re - joice, O Ju-dah, Re - joice, . . . Re -

p

- joice, . . . With Che - rubim and Se - raphim, har

- mo - - nious join, in songs di - -

- vine, With Che - rubim and Se - raphim, har - mo - nious, har -

- mo - nious join.

Go on to Chorus.

No. 66

CHORUS.—HALLELUJAH, AMEN.

Allegro.

CANTO.

ALTO.

TENOR.
(8ve. lower.)

BASS.

ACCOMP.

Allegro.

8ves.

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

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

tr

8ves.

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

Sves.

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

Sves.

- - men. O Ju-dah, re-joice, re - joice, . . . re - joice, . . . O
 O Ju-dah, re-joice, re-joice, re - joice, re-joice, O
 - - men, O Ju-dah, re-joice, re - joice, . . . re - joice, . . . O
 O Ju-dah, re-joice, re - joice, . . . re - joice, . . . O

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

join, With Cherubim and Se-raphim har - mo - nious join. Hal - le - lu - jah, A - men,
 join, With Cherubim and Se-raphim har - mo - nious join, har - mo - nious
 join, With Cherubim and Se-raphim har - mo - nious join. Hal - le - lu - jah, A - men.
 With Cherubim and Se-raphim har - mo - nious join, har - mo - - -

svcs. *Ped.*

A - men. Hal - le - lu - jah, A - men. And in songs di - - -
 join. Hal - le - lu - jah. And in songs di - - -
 A - men. Hal - le - lu - jah, A - men. And in songs di - - -
 - - - nious join. And in songs di - - -

- vine, har - mo - nious join. Hal - le - lu - jah, A - men,

- vine, har - mo - nious join. Hal - le - lu - jah, A - men,

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

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

8vs.

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

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

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

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

Adagio.

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

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

Adagio.

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

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

Adagio.

Ped.