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(14)

Judas Macchabeus
ORATORIO,
in Score

As it was Originally Performed
Composed by

M^r Handel

with

His Additional Alterations.

*London Printed for William Randall Successor to
the late M^r J. Walsh in Catharine Street in the Strand.*

of whom may be had the compleat Scores of Messiah, Samson

Alexanders Feast, Acis and Galatea &c.

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No. 1. Strings, Oboes & Bassoons 1=58

2nd time Pia. OVERTURE. 1

Viol: 1^o
Hautb: 1^o and 2^o

Viol: 2^o

Viola

Bassi



Strings only

2

Allegro
Senza Hautb.

$\tau = 108$

The musical score is written for strings only and consists of four systems of staves. Each system includes a first violin staff, a second violin staff, a viola staff, and a cello/bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. The tempo is marked 'Allegro' and the performance instruction is 'Senza Hautb.'. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests. Performance markings such as asterisks (*) and 'tr' (trills) are present throughout. The first system includes a tempo marking $\tau = 108$. The second system has a first violin staff with a trill marked 'tr' and a first measure with a 7-measure rest. The third system has a cello/bass staff with a 5-measure rest in the first measure and a 6-measure rest in the second measure. The fourth system has a cello/bass staff with a 6-measure rest in the first measure and a 7-measure rest in the second measure.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as asterisks (*). The bass staff contains several figured bass figures, including 6, 7, 6, 4, 7, 5, 4, and 7.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings. The bass staff contains several figured bass figures, including 6, 9, 8, 5, 9, 3, 7, 6, 4, 6, 6, 7, 6, 6.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings. The bass staff contains several figured bass figures, including 7, 6, 7, 7, 7, 7, 6, 6, 7, 7, 6, 7, 7, 7, 7.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings. The bass staff contains several figured bass figures, including 7, 6, 7, 6, 7, 6, 6, 9, 8.

Piano score for the first system. It consists of four staves: two treble clefs and two bass clefs. The top two staves are for the right hand, and the bottom two are for the left hand. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with an asterisk (*). The key signature has one flat (B-flat).

Orchestral score for the second system. It includes staves for Violin 1, Violin 2, Viola, Horn 1, Horn 2, Bassoon, Violoncello e Contra Basso, and Organ. The Violin and Viola parts feature rapid sixteenth-note passages. The Horn and Bassoon parts have more melodic lines. The Organ part includes fingerings such as 56, 4*3, 4/2, 6, 98, 4*3, 6, and 5. The Organ staff also has an asterisk (*) above a note. The key signature has one flat (B-flat).



Musical score system 1, consisting of seven staves. The top six staves are grouped by a brace on the left. The bottom staff is a separate line. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values. A trill (tr) is marked above a note in the fifth staff. The bottom staff contains the following fingering numbers: 5 6, 5, 6, 4 5, 7 6, 4 5, 6.



Musical score system 2, consisting of seven staves. The top six staves are grouped by a brace on the left. The bottom staff is a separate line. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values. The bottom staff contains the following fingering numbers: 5 6, 5 6, 7 6, 7 6, 7 6, 2 6, 2 3.



Musical score system 1, consisting of seven staves. The top four staves are in treble clef, and the bottom three are in bass clef. The music features complex rhythmic patterns, including sixteenth-note runs and trills. A trill is explicitly marked with 'tr' in the first staff. The system concludes with a double bar line and a fermata over the final note.



Musical score system 2, consisting of seven staves. The top four staves are in treble clef, and the bottom three are in bass clef. The music continues with similar rhythmic complexity. The fifth staff in the second system contains the word 'Unis' written below the staff. The system concludes with a double bar line and a fermata over the final note.

The first system consists of four staves. The top staff is a treble clef with a common time signature (C) and a key signature of one flat (Bb). It contains a complex melodic line with many sixteenth and thirty-second notes, including trills (tr) and asterisks (*). The second staff is a treble clef with a common time signature (C) and a key signature of one flat (Bb), containing a simpler melodic line. The third staff is an alto clef with a common time signature (C) and a key signature of one flat (Bb), containing a melodic line. The bottom staff is a bass clef with a common time signature (C) and a key signature of one flat (Bb), containing a bass line with figured bass notation (6, 4/2, 6, 4b/2, 6, 4/2) and asterisks (*).

The second system consists of four staves. The top staff is a treble clef with a common time signature (C) and a key signature of one flat (Bb), containing a complex melodic line with trills (tr) and asterisks (*). The second staff is a treble clef with a common time signature (C) and a key signature of one flat (Bb), containing a melodic line. The third staff is an alto clef with a common time signature (C) and a key signature of one flat (Bb), containing a melodic line. The bottom staff is a bass clef with a common time signature (C) and a key signature of one flat (Bb), containing a bass line with figured bass notation (6, 4/2, 6, 4b/2, 6, 6) and asterisks (*).

The third system consists of four staves. The top staff is a treble clef with a common time signature (C) and a key signature of one flat (Bb), containing a melodic line with a trill (tr) and a repeat sign with a first ending (S. 1st Time) and a second ending (S. 2^d Time) in 3/8 time. The second staff is a treble clef with a common time signature (C) and a key signature of one flat (Bb), containing a melodic line with a repeat sign and a first ending (S. 1st Time) and a second ending (S. 2^d Time) in 3/8 time. The third staff is an alto clef with a common time signature (C) and a key signature of one flat (Bb), containing a melodic line with a repeat sign and a first ending (S. 1st Time) and a second ending (S. 2^d Time) in 3/8 time. The bottom staff is a bass clef with a common time signature (C) and a key signature of one flat (Bb), containing a bass line with figured bass notation (6, 6, 4, 5, 6, 6, 7, 4) and asterisks (*), and a repeat sign with a first ending (S. 1st Time) and a second ending (S. 2^d Time) in 3/8 time.

Musical notation for the first system, including vocal line and piano accompaniment.

Strains, mourn in folemn Strains, mourn ye afflic_ted Children the Remains of Captive Judah mourn in of Captive Ju_dah mourn in folemn Strains your fanguine Hopes of Judah mourn in fo_lemn fo_lemn Strains, mourn ye af_flicted

Musical notation for the third system, including vocal line and piano accompaniment.

in folemn Strains your fanguine Hopes of Li_ber_ty give o'er your fanguine Hopes give fo_lemn Strains; mourn, mourn your Hopes of Liber_ty give Liber_ty give o'er mourn, your Hopes of Liber_ty give Children mourn in fo_lemn Strains your fanguine Hopes your fanguine Hopes of Liber_ty give

Pia

mourn in folemn Strains - - ; your Father is no more. your fanguine hopes of

Strains in fo - - lemn Strains; your Father is no more. your fanguine hopes of

in folemn Strains - - ; your Father is no more.

mourn, modraye afflicted Children, your Father is no more.

Pia

Pia

6/4 6/8 #

Liber-ty give o'er; mourn - - - ,

Liber-ty give o'er; your fanguine hopes give o'er your Hero, your Father,

your fanguine hopes of Liber-ty give o'er your Hero, your Father,

your fanguine hopes of Liber-ty give o'er your Hero, your Father, your

6 6

your Hero is no more. mourn, mourn in fo--lemn

your Hero is no more. mourn, mourn in fo--lemn

6 4/2 6 7/3 6 4

Strains; mourn ye afflic ted Children mourn in

Strains; mourn ye afflic ted Children mourn in fo--lemn fo--lemn Strains in

Strains; mourn - - in folemn Strains your fanguine Hopes of Li-ber-ty give

Strains; in fo--lemn Strains, mourn in folemn

6 b6/3 5 4/3 4 b b6/5 4/3 2

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats. The second and third staves are piano accompaniment in treble clef. The fourth staff is piano accompaniment in bass clef. The music is in a 6/8 time signature.

fo - - - lemnn Strains mourn in folemn fo - - - lemnn
fo - - - lemnn in fo - - - - - lemnn Strains mourn in fo - - - lemnn
o'er mourn in folemn Strains in fo - - - lemnn fo - - - - - lemnn
Strains in folemn Strains mourn ye afflicted Children mourn in fo - - - - - lemnn

6 6 5 6 6 6

The third system of music consists of four staves. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in treble clef. The fourth staff is piano accompaniment in bass clef. The music continues in a 6/8 time signature.

Strains; mourn your Father, your He-ro is no more. your
Strains; your Hero, your Father, mourn your He-ro is no more your
Strains; your Hero, mourn, your Hero is no more. your Father is no
Strains; your Hero, your Father, your Hero is no more. your Father is no

6 5 6 6 6 6 6 6

The first system of music consists of five staves. The top two staves are vocal lines in treble clef. The bottom three staves are piano accompaniment in bass clef. The music is in a minor key and features a mix of eighth and sixteenth notes.

The second system of music consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The lyrics are: "Father is no more. your Father is no more. mourn". The word "Pia" is written above the vocal lines at the beginning and end of the system.

The third system of music consists of five staves, all of which are piano accompaniment in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. The word "Pianifso" is written above the second staff.

The fourth system of music consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The lyrics are: "your Father is no more.". The word "Pianifso" is written above the bottom staff. The system concludes with a double bar line.

3 No. 3

Israelitish Man

Well may your Sorrows Brethren flow, in all th' expressive figs of Woe: your

softer Garments tear, and squalid Sackcloth wear. your drooping Heads with Ashes

Israelitish Woman

strew, and with the flowing Tear, your Cheeks be -- dew. Daughters let

your distress -- full Cries, and loud lament ascend the Skies; your tender Bosoms

beat, and tear, with hands remorseless your dishevell'd Hair. for pale and

breathless Mat-ta-thi-as lies: sad Emblem of his Country's Mi-series!

No. 4. Strings only

16

Duet

Andante e Staccato

7 = 80

From this dread Scene these ad - verse Powers. Ah! whither shall we

From this dread Scene these ad - verse
fly! Ah! whither shall we fly! O Solyma Ah! - whither shall we fly!

Powers Ah! whither shall we fly? Ah! whither shall we fly: O Solyma From this dread

O Solyma

Figured bass notation: * 6 6 4 5 * 6

Scene these adverse Powers Ah! whither shall we fly? Ah! whither shall we fly? From this dread

Thy boasted Tow'rs in smo---ky Ru--ins Lie. in smo---

Figured bass notation: 6 9 8 5 9 8 6 * 7 6 *

Scene O Solyma Thy boasted Tow'rs in smo---ky

---ky Ruins Lie. From this dread Scene these adverse Powers

Figured bass notation: 4 * 4 6 b 6 6 3 5 b 7 9 8 6

Ru - - ins Lie. O Solyma Thy boasted
 Ah! whither shall we fly! Ah! whither shall we fly. O Solyma O Solyma

6 6 5 4 4 b5

Towrs in Smoky Ruins Lie. Thy boasted Towrs in smo -
 Thy boasted Towrs in Smoky Ruins Lie in smo -

4 b5 b5 6 5 6 5 9 6 9 5 9 6 9 8 5

ky Ruins Lie O Solyma Thy boasted Towrs in smoky Ruins Lie. in smo -
 ky Ruins Lie. From this dread Scene these ad - - verse Powers

5 3 6 5 4 3 6 6 6 6 9 b5 4 3 6

ky Ru - - ins Lie O Solyma
 Ah! whither shall we fly. - - - - - O Solyma O Solyma

5 5 5 98 5 * 6 *

For
 Adagio
 O Solyma Thy boasted Tow'rs in smoky Ruins Lie.
 O Solyma Thy boasted Tow'rs in smoky Ruins Lie.

* Ad 6 5 4 * 6 6 7 4 * 6 6 7 7

6 7 6 * 7 4 *

No. 5. Strings, Flutes, Oboes, Clarinets, Bassoons & Horns

20

Larghetto e un Poco Piano

Viol: 1^o

Viol: 2^o

Viola

Hautb: 1^o & 2^o

Bassons

7 = 50

For Sion Lamen-ta-tion make,

For Sion Lamen-ta-tion make,

For

For Sion Lamen

2 7 6b 4 3 6 6 4 5 6 6 4 5

The first system of music consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second and third staves are piano accompaniment for the right and left hands, respectively, with treble and bass clefs. The fourth and fifth staves are piano accompaniment for the right and left hands, respectively, with treble and bass clefs. The music features a mix of eighth and sixteenth notes, with some rests and ties.

The second system of music consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second and third staves are piano accompaniment for the right and left hands, respectively, with treble and bass clefs. The fourth and fifth staves are piano accompaniment for the right and left hands, respectively, with treble and bass clefs. The lyrics are: "with Words that weep, and Sion lamentation make, with Words that weep, and". The music features a mix of eighth and sixteenth notes, with some rests and ties.

The third system of music consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second and third staves are piano accompaniment for the right and left hands, respectively, with treble and bass clefs. The fourth and fifth staves are piano accompaniment for the right and left hands, respectively, with treble and bass clefs. The music features a mix of eighth and sixteenth notes, with some rests and ties.

The fourth system of music consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second and third staves are piano accompaniment for the right and left hands, respectively, with treble and bass clefs. The fourth and fifth staves are piano accompaniment for the right and left hands, respectively, with treble and bass clefs. The lyrics are: "Tears that speak, with Words that weep, and Tears that speak, for". The music features a mix of eighth and sixteenth notes, with some rests and ties.

Musical notation for the first system, including vocal line and piano accompaniment.

for Sion lamen-ta-tion make, with Words that weep,
 Sion lamen-ta-tion make with Words that weep-, that weep,
 Sion lamen-ta-tion make,
 for Sion lamen-ta-tion make, with Words that

Musical notation for the third system, including vocal line and piano accompaniment.

for Si-on lamen-tation make, with Words that weep, that
 and Tears that speak, with Words that weep, that weep,
 with Words that weep, and Tears that speak,
 weep, that weep, and Tears that speak,

The first system of music consists of five staves. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in treble clef. The fourth and fifth staves are piano accompaniment in bass clef. The music is in a minor key and features a mix of eighth and sixteenth notes.

weep, that weep with Words that weep, and Tears that
 with Words that weep, with Words that weep, and Tears that
 with Words that weep, that weep, and Tears that
 with Words that weep, that weep, and Tears that

6 7 7 4 6 4 4 3

The third system of music consists of five staves. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in treble clef. The fourth and fifth staves are piano accompaniment in bass clef. The music continues with similar rhythmic patterns.

peak, for Si-on la-men-ta-tion make, with Words
 peak, for Si-on la-men-ta-tion make,
 peak, for Si-on la-men-ta-tion make, with Words that
 peak, for Si-on la-men-ta-tion make, with Words that

6 6 6 6 6 6 6 6

with Words with Words that weep, with Words that
 with Words that weep, with Words that weep that weep, with Words that
 weep that weep, that weep-- , that weep that weep, with Words that
 weep that weep, and Tears that speak with Words that

6 4 6 7 8 7 5 6 4 3

Adagio

Adagio

weep - , and Tears and Tears that speak.
 weep - , and Tears and Tears that speak.
 weep - , and Tears and Tears that speak.
 weep - , and Tears and Tears that speak.

Adagio 5/3 7/5 3 4 4 3

W. 6.

Simon

Not vain is all this Storm of Grief, to vent our Sorrows gives relief,

wretched in deed! but let not Judah's Race, their Ruin with desponding Arms em-

-brace, Distractfull Doubt and Despe--ration, Ill become

the chofen Nation, chofen by the great I AM, the Lord of

Hosts, who, still the same, we trust, will give at--ten-tive Ear,

to the fin-ce-ri-ty of Pray'r.

W. Y. Strings, Flutes, Oboes, Bassoons & Horns.

26

2 = 66

Largo e Sostenuto

7 3 6 7 5 6 3

Pious Orgies, pious Airs, decent Sorrow, decent Pray'rs, will to the

6 6 6

Lord ascend, and move his Pity, his Pity, and regain his Love. Pious Orgies, pious Airs, decent

6 6 6 * 6 4 * 6 4 * 6 * 6 * 6 * 6 5 6 5 4 2 6 4 4 3 4 3

Handwritten signature

Sorrow, decent Sorrow, decent Pray'rs, will to the Lord ascend, and move his Pity, his Pity,

and regain his Love, Pious Orgies, pious Airs, decent Sorrow, decent Pray'rs, will to the Lord ascend, &

move his Pity, his Pity, and regain his Love.

W. S. Strings. Flutes. Boes, Clarinets, Bassoons & Horns

28

Chorus

Viol. 1^o

Viol. 2^o

Viola

Hautb. 1^o & 2^o

Bassons

Larghetto

unis

H. 2^o unis.

O Father

O Father

O Father

O Father

6 5 6 - 5 6 - 5 6 - 5 7 6 7 6 6 6 5 7
4 3 4 - 3 4 - 3 4 - 3 5 4

7 = 66

Viol. 1^o

Viol. 2^o

Viola

Hautb. 1^o & 2^o

Bassons

Col. V. 2^o

H. 2^o unis

Col. Basso

whose almigh-ty Pow'r,

the Heavns and Earth, the Heavns and Earth, and Seas a-

whose almigh-ty Pow'r,

the Heavns and Earth, the Heavns and Earth, and Seas a-

whose almigh-ty Pow'r,

the Heavns and Earth, the Heavns and Earth, and Seas a-

whose almigh-ty Pow'r,

the Heavns and Earth, the Heavns and Earth, and Seas a-

6 5 6 - 5 6 6 6 6 5 7
4 3 4 - 3 6 4 6 4 3

The first system of music consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. The second and third staves are piano accompaniment for the right and left hands, respectively, in G major. The bottom staff is a bass line in G major, starting with a bass clef and a key signature of one sharp.

The second system of music consists of six staves. The top staff is a vocal line with the lyrics "-dore. the Hearts of Ju-dah, thy De-". The second, third, and fourth staves are piano accompaniment for the right and left hands, respectively. The bottom staff is a bass line. The lyrics are repeated on the second, third, and fourth staves.

The third system of music consists of four staves. The top staff is a vocal line in G major. The second and third staves are piano accompaniment for the right and left hands, respectively, in G major. The bottom staff is a bass line in G major.

The fourth system of music consists of six staves. The top staff is a vocal line with the lyrics "-light, in one de-fen-five Band u-nite.". The second, third, and fourth staves are piano accompaniment for the right and left hands, respectively. The bottom staff is a bass line. The lyrics are repeated on the second, third, and fourth staves.

Conquer, born to fave, and grant a leader bold, and brave,
 brave, if not to Conquer, born to fave, born to fave, if not to
 and grant a leader bold, and brave, if not to Conquer,
 and grant a leader bold and brave, bold and brave,
 if not to Conquer, born to fave, and grant a leader
 Conquer, not to Conquer, born to fave, and grant a leader bold,
 not to Conquer, born to fave, and grant a leader bold, and
 if not to Conquer, born to fave, and grant a leader bold, and

6 6/5 43 43 7 6 764 3 4

6 6/3 6/5 7 4 43 6

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

6 6 6

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

6 6 2 6

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

w Col: Baffo

Second system of musical notation with lyrics:
 grant a leader bold and brave,
 bold and brave, and grant a leader bold and brave, if not to
 bold and brave, if not to Con-quer born to fave,
 bold and brave, and grant a leader bold and brave, if not to Con-quer

Third system of musical notation, including vocal line and piano accompaniment.

Fourth system of musical notation with lyrics:
 if not to Conquer, if not to Conquer, born to fave, if not to
 Con-quer, born to fave, if not to Con-quer, if not to
 and grant a leader bold and brave, if not to Con-quer,
 born to fave, and grant a leader bold and brave, if not to Con-quer,

No. 9

No. 9. Strings only

Accom:

The first system of music features a treble clef staff with a C-clef and a bass clef staff with a C-clef. Both staves contain a complex accompaniment of eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is common time (C).

84

Simon

I feel, I feel the De.i-ty within, who the bright

The second system continues the accompaniment. The bass clef staff includes figured bass notation: 4/2, b3, 4/2, 4/2, b, 5b, 6.

The third system continues the accompaniment with similar rhythmic patterns.

Cherubim between, his radiant Glory erst display'd to Is-rael's distressfull Pray'r, he

The fourth system continues the accompaniment. The bass clef staff includes figured bass notation: 6.

The fifth system continues the accompaniment.

hath vouchsaf'd a gracious Ear, and points out Macchabæus to their Aid. Judas shall

The sixth system continues the accompaniment. The bass clef staff includes figured bass notation: b, #, #, 6.

The seventh system continues the accompaniment.

set the Captive free and lead us on to Vic-to-ry.

The eighth system concludes the piece with a final cadence. The bass clef staff includes figured bass notation: #.

10

No. 10. Strings, Flutes, Oboes, Clarinets, Basson.
Horns, Trumpets, 3 Trombones & Drums.

36

9 = 96

Allegro

Haut. Senza Viol.

Haut. Senza Viol.

Arm Armye brave.

tutti

Bassoons

Arm Armye brave. a no-ble Cause, a no-ble Cause. The Cause of Heav'n your Zeal - demands, a

Haut. tutti

no - ble Cause, The Cause of Heav'n your Zeal demands, a no - -ble Cause, The Cause of Heav'n your Zeal demands.

Hautb.

Arm, Armye brave. Arm Armye brave. a no-ble Cause,

Viol. Senza Hautb.

Hautb.

Arm, Arm, Arm, Armye brave, Arm, Arm, Arm, Armye brave. a no- - ble Cause The

Cause of Heav'n your Zeal demands a no- - ble Cause, Arm, Armye brave, a no- - ble Cause, The

Cause of Heav'n your Zeal demands. your Zeal, The Cause of Heav'n your Zeal de -

tutti

--mands In defence of your

6 6 6 5 6 6 6 6 6 5 4 5 6 5

Hautb.

nation Religion and Laws, The Almighty Jehovah will strengthen your Hands. In defence of your nation

* 6 * 6 6 6 6 4 5 * 6 6 6 *

Re-ligion and Laws The Almighty Jehovah will streng

* * * * * 7 * 3 7 6

Viol: Unis

then The Almighty Je- hovah will strengthen your Hands Arm Arm Arm Armye brave a

6 # 6 4

Haut:

Haut:

no- ble Cause The Cause of Heav'n demands your Zeal, a noble Cause, Arm Armye brave, Arm Armye

7 6 6 7 6 7

W. H. 11.

Chorus

Viol. 1.

Allegro

Viol. 2.

Viola

Haut. 1.

Haut. 2.

We come,

We come,

We come,

We come,

brave. The Cause of Heav'n your Zeal de- mands. We come,

6 4 3 Chorus 6 6 6 6

W. H. 11.

We come, we come, inbright Array, inbright Array, we come we come inbright Array,
 We come, we come, inbright Array, inbright Array, we come we come inbright Array,
 We come, we come, inbright Array, inbright Array, we come we come inbright Array,
 We come, we come, inbright Array, inbright Array, we come we come inbright Array,

6 3 6 3 6 3 6 #

Judah, Judah, Judah, Judah thy Scepter, thy Scep - - - ter
 Judah, Judah, Judah, thy Scep - - ter to. O - - - bey - - -
 Judah, Judah, Judah, Judah thy Scepter, Judah thy Scep - - ter
 Judah, Judah, Judah, Judah thy Scep - -

6 # 6 #

The first system of music consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, interspersed with longer note values. There are several sharp accidentals throughout the system.

The second system contains vocal parts and a bass line. The vocal staves have the following lyrics: "to o--bey we come we come we", "to o--bey we come we come we", "to o--bey we come we come we", and "-ter to o--bey we come we come we". The bass line includes figured bass notation: 6 5 #, 6 # 6, 6 #, 6 #.

The third system is primarily instrumental, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues with intricate rhythmic patterns and various accidentals.

The fourth system contains vocal parts and a bass line. The vocal staves have the following lyrics: "come in bright array, we come in bright array, in bright array, in bright array,", "come in bright array, we come in bright array, in bright array, in bright array,", "come in bright array, we come in bright array, in bright array, in bright array,", and "come in bright array, we come in bright array, in bright array, in bright array,". The bass line includes figured bass notation: 3 6, 3 6, 6 5.

The musical score consists of two systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Judah, Judah thy Scepter, thy Scep-ter, Judah thy Scepter to o--bey, Judah, we Judah, Judah thy Scepter, Judah thy Scep-ter to o---bey, Judah, we Judah, thy Scep-ter, Judah thy Scep-ter to o--bey, Judah, we Judah, Judah thy Scep-ter to o--bey, Judah, we". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The second system continues the vocal line with lyrics: "come, Judah thy Scep-ter to o--bey, come, Judah thy Scepter to o--bey, come, Judah thy Scep-ter to o--bey, come, Judah thy Scep-ter to o--bey,". The piano accompaniment continues with similar rhythmic patterns. There are some numerical markings (6, 6, 6, 4, 5, 6) below the piano part in the first system, and (4/2, 6, 6/5) below in the second system.

12 / No. 12.

Judas Maccabæus

'Tis well, my Friends, with Transport I behold, the Spi-rit of our
 Father's, fam'd of Old, for their Exploits in War; Oh may their
 Fire, with ac-tive Courage you their Sons inspire: as when the
 mighty Joshua fought, and those a--maz-ing Wonders wrought; food
 still O--bediant to his Voice, the Sun, till Kings he had de-
 -stroy'd, and Kingdoms won.

The musical score consists of seven systems, each with a vocal line (treble clef) and a basso continuo line (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line. The basso continuo line includes figured bass notation: #, 6, 6, #, #, 6, 4+, 2, #, 6, #, 6, b5, #, #, 6, #.

130
No. 13. Strings only.

Allegro Po

Call forth thy Powrs my Soul and dare,

Call forth thy Powrs my Soul and dare, the conflict, the conflict of un-equal War

$\frac{4}{2}$ $\sharp 6$ $\frac{4}{3}$ 7 # #

the conflict of un-equal War. Call forth thy Powrs my

#

Soul and dare, and dare, the conflict of un-equal War

6 6

and dare the conflict of unequal War

6 6 6 $\frac{6}{4}$ $\frac{5}{3}$

Po

Great is the Glory of the conquering Sword, of the conquering Sword, that triumphs in sweet Liberty re-

7 7 6 7 #

Fe

- stord, that tri - - - umphs in sweet Liberty restord, in sweet Liberty re-stord.

7 6 # 6 #

Po

Call forth thy Powrs my Soul & dare, Call forth thy Powrs my Soul and dare

Call forth thy Powrs my Soul and dare, the conflict the conflict of un-e - - - qual War - - -

4/2 6 4/3 7 6

Fe

, and dare the conflict of unequal War.

6 6 4/3

No. 14.

46

Recit: Haralitish Woman

To Heavns Almigh-ty King we kneel, for Blessings on this exempla-ry Zeal, Bless him Je-

-hovah, Bless him, and oncemore to thy own Ifra-el, Liber-ty restore,

No. 15. Strings only - V. cello obligato.

Largo

Violoncello Solo

O Liber-ty, thou choicest Treasure, Seat of

Virtue, Source of Plea-ure, Life without thee, knows no Blessing, no En-

-dearment worth Ca--reffiing, no Endearment worth Ca--reffi--ing, no En-

15
= 50

No. 16. Strings. Flutes. Clarinets. Bassoons & Horns.

48

$\text{♩} = 50$

Andante

Come, ever -

P^o

smiling Liberty, and with thee bring thy jocund Train, Come, ever -

smiling Liberty, and with thee bring thy jocund Train, Come, ever-smiling, smiling Liberty,

and with thee bring thy jocund Train, and with thee bring thy jocund Train, thy jocund Train,

thy jocund Train, and with thee bring thy jocund Train, Come, ever -

Colla Parte

forte

Smiling Liberty, Come, ever smiling Liberty, and with thee bring thy jocund Train, thy

6 6 6 6 6 6

jocund, jo- - - - -cund Train, and with thee bring thy jocund Train, thy jocund Train,

6 7 7 6 6 6 6

and with thee bring thy jocund Train.

6 4 5 3 6

For thee we pant, and sigh for

6 4 3 6

thee, we pant for thee, with whom eternal Pleasures reign, for thee we pant,

6 * 6

we fight for the, with whom Eternal Pleasures reign, Come ever -

smiling Liberty, and with thee bring thy Jo-cund Train, Come ever -

smiling Liber-ty, Come ever smiling Liber-ty, and with thee bring thy jocund Train, thy

Jocund, Jo-cund Train.

For and with thee bring thy Jo-cund Train.

Iraelitish Man.

O Judas, may these Noble Views inspire, all I-ra-el with thy true Hero-ic Fire!

70. 14.

Pia.

Li - - - berty, dear Liberty alone, dear Liberty alone, that bids all Nature

For.

look more gay, and lovely Life with Plea - - fure fteal away, and lovely

Life, and lovely Life with Pleasure fteal away - - -

Adagio *For.*

and lovely Life with Pleasure fteal away.

No. 19. Strings. Flutes. Clarinets. Bassoons & Horns.

Duet

= 50

Come ever-smiling Liberty come smiling Liberty and with thee bring
Come e-ver-smiling Liberty smiling Liberty and with thee

thy. Jocund train with thee bring thy jo-cund train
bring thy Jocund train with thee bring thy jo-cund train

come ever-smiling Liberty for thee we
come ever-smiling Liberty for thee we pant

pant and sigh for thee - - and sigh for thee with whom eternal pleasure's reign come
 and sigh for thee for thee we pant and sigh for thee with whom eternal pleasure's reign
 e-ver smiling Liber-ty with whom eter-
 come ever smiling Liber-ty with whom eter-
 Fe
 unif.
 - - nal with whom eternal pleasure's reign
 - - nal with whom eternal plea_sure's reign

6 6 # 4 # 5 5
 6 6 6 6
 6 5 5 6 4 5 6 7 8 6 7 8

No. 20. Strings. Flutes. Oboes. Clarinets. Bassoons
Horns. Trumpets. 3 Trombones & Drums.

Chorus

Viol: 1^o

Allegro

Viol: 2^o

Viola:

Hautb: 1^o

Hautb: 2^o

Lead on lead on, lead on,

Lead on lead on, lead on,

Lead on lead on, lead on,

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

Allegro

= 92

lead on, lead on,

Judah disdains the galling Load of hostile Chains, lead on, lead on,

Judah dis-

Judah disdains the galling Load of hostile Chains, lead on, lead on, Judah disdains Judah dis-

Chains, Judah disdains the galling Load of hostile Chains, lead on, lead on,

Judah disdains

6

6

6

6

Wms

Judah disdains, Judah disdains the galling load of hostile Chains,
 -dains the galling load of hostile Chains, of hos- - tile Chains, Judah disdains the galling
 -dains the galling, galling, galling load the galling load of hostile Chains, Judah disdains the galling
 Judah disdains the galling, galling load the galling load of hostile Chains, Judah disdains the galling

6 6 6 3 2

Lead on, lead on, Judah disdains the galling load, of hostile
 load, of hostile Chains, Lead on, lead on, Judah disdains the galling load, of hostile
 load, of hostile Chains, Lead on, lead on, Judah disdains the galling load, of hostile
 load, of hostile Chains, Lead on, lead on, Judah disdains the galling load, of hostile

6 1/2 6 3 6 6 6 7 8

Chains, lead on, lead on, Judah disdains the galling load of hostile Chains the load of
 Chains, lead on, Judah disdains the galling load of hostile Chains the load of
 Chains lead on, lead on, Judah disdains the galling load of
 Chains, lead on, lead on, Judah disdains the galling load of

6 6 6

hof--tile Chains, lead on, lead on, Judah disdains the galling load of
 hof--tile Chains, lead on, lead on, Judah disdains the galling load of
 hof--tile Chains, lead on, lead on, Judah disdains the galling load of
 hof--tile Chains, lead on, lead on, Judah disdains the galling load of

7 6 6 6

hostile, hostile Chains, Judah disdains, Judah disdains the galling load of hostile Chains.

hostile, hostile Chains, Judah disdains, Judah disdains the galling load of hostile Chains.

hostile, hostile Chains, Judah disdains, Judah disdains the galling load of hostile Chains.

hostile, hostile Chains, Judah disdains, Judah disdains the galling load of hostile Chains.

6 3 4 / 2 6 6 6

W.P. 21.

Judas Macchæbeus .

So Will my Father, now at rest, in the eternal Mansions of the Blest:

6 b5

Can ye behold said He, the Miseries, in which the long insulted Judah

6

lies. Can ye behold their dire Distress, and not at least

6 b7 b3

attempt Redrefs, then faintly with ex_piring Breath, Refolve my

4/2 # 6 # 6

Strings only Accomp:

Sons on Li_ber_ty or Death, We come, we come, Oh fee,

thy Sons prepare, the rough Ha_bi_liments of War, with Hearts intrepid,

8 6 6

and revengefull Hands; to ex_ecute o Sire, thy dread Command.

7

120

No. 22. Strings, Flutes, Oboes, Bassoons & Horns.

22

60

Viol. 1^o *Allegro.*

Viol. 2^o

Viola.

Alto.

Tenor.

Baffo.

Tafto Solo

Dif

Difdainfull of Danger, Wellruff on the

Difdainfull of Danger,

5 6

$\text{♩} = 100$

dainfull of Danger Well rush on the Foe; Well rush on the Foe, disdaine full of Danger, Well Foe, on the Foe, disdaine full of Danger, Well rush on the Foe, Well rush on the Foe, Well rush on the Foe, disdaine full of Danger, Well rush on the Foe, disdaine

7 6 6 4/2 6 7 6 6

rush on the Foe, Well rush on the Foe, Well rush on the Foe, disdaine full Well rush on the disdaine full of Danger Well rush on the Foe, disdaine full Well rush on the full of Dan ger disdaine full Well rush on the

6 # 6 # 6 # 6 4

Foe, that thy Pow'r o Je_hovah, all Nations may know, thy Pow'r o Je_

Foe, that thy Pow'r o Je_hovah, all Nations may know, thy Pow'r o Je_

Foe, that thy Pow'r o Je_hovah, all Nations may know, thy Pow'r o Je_

5 # 6 4 5 # #

For

_hovah all Nations may know.

_hovah all Nations may know.

_hovah all Nations may know.

6 6 # # # 6

difdain full of Danger, We'll rush on the Foe We'll rush on the Foe, on the
 difdain - full of Danger, We'll rush on the

6 # 6 6 7

Foe, dif-dain full of Danger, difdain - full of
 Foe We'll rush on the Foe, difdain - full of Danger, difdain - full of
 dif-dain - full of

6 6 6

Danger We'll rush on the Foe, disdainfull We'll rush on the Foe,
Danger We'll rush on the Foe, disdainfull We'll rush on the Foe,
Danger We'll rush on the Foe, disdainfull We'll rush on the Foe,

6 7 6 4 5 3 6 4

disdainfull We'll rush on the Foe, that thy Pow'r o Je_
disdainfull We'll rush on the Foe, that thy Pow'r o Je_
disdainfull We'll rush on the Foe, that thy Pow'r o Je_

5 3 6 4 5 3

— hovah, all Nations may know, thy Pow'r o Je_ho_vah all Nations may know, that thy Pow'r o Je_

— hovah, all Nations may know, thy Pow'r o Je_ho_vah all Nations may know, that thy Pow'r o Je_

— hovah, all Nations may know, thy Pow'r o Je_ho_vah all Nations may know, that thy Pow'r o Je_

6 6

ho_vah, All Nations may know that thy Pow'r o Je_hovah, all Nations may

ho_vah, All Nations may know that thy Pow'r o Je_ho_vah, all Nations may

ho_vah, All Nations may know that thy Pow'r o Je_ho_vah, all Nations may

6 6

know.
know.
know.

6 5 6 6 6

4 3 6 6

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line consists of a single note followed by rests, with the word "know." written below it three times. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes, including some beamed triplets. The key signature has one sharp (F#) and the time signature is 6/8. The system concludes with a double bar line.

6 6

Detailed description: This system continues the musical piece. The vocal line consists of a single note followed by rests. The piano accompaniment continues with a complex rhythmic pattern of sixteenth notes. The key signature has one sharp (F#) and the time signature is 6/8. The system concludes with a double bar line.

Recit:
Judas Macchabæus.

Ambition! if ðer Honour was thine Aim, Challenge it here: — The glorious Cause gives Sanction to thy Claim.

No. 24. Strings only..

24
= 132

Violini all 8^{vo} Allegro No, no un-hallow'd de-fire our

Col Baffo

Breasts shall in-spire; no, nor lust of unbounded Powr, nor lust of un-bounded

Powr; No, no unhallow'd desire our Breasts shall inspire, nor lust of unbounded Powr; nor

lust of un-bound-ed Powr - - - , nor

lust of unbounded Powr; But Peace to obtain: Free

Peace let us gain, And Conquest shall ask no more - - . no more, no

more, and Conquest shall ask no more.

7 6 5 4 #3 #36 6 #3 5

But Peace to obtain, free Peace let us gain, and Conquest shall ask no

7 6

more, and Conquest shall ask no more, no more, no more, no

6 6 6 5 7 7

more, and

7 6 6 6 6 6

Conquest shall ask no more, but Peace to obtain: free Peace let us gain, and

6 5 6 5 6 6 5 6 6 6 4 2 6

Conquest shall ask no more.

6 5 6 7 3

W.P. 25.
25

Recit:

Haste we my Brethren, haste we to the field, Dependant on the Lord Our Strength and Shield.

6 # 2

Chorus

Viol: 1^o
Viol: 2^o
Viola
Hautb: 1^o
Hautb: 2^o

A Tempo giutto

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

6 6 5 4 3 6 6 6 6 4

= 50

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

6 6 4 6 6

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

6 6

hear us, hear us, hear us, hear us O Lord on Thee we call, resolv'd on
 hear us hear us, hear us, hear us, hear us O Lord on Thee we call, resolv'd on
 hear us, hear us, hear us, hear us O Lord on Thee we call, resolv'd on
 hear us, hear us, hear us, hear us O Lord on Thee we call, resolv'd on

6 6 6 6 7 6 6

glorious fall. resolv'd on Conquest or a glo - - - rious fall. resolv'd on
 Conquest or a glo - - - rious, glorious fall. a glorious, glorious fall. resolv'd on
 or a glorious fall. resolv'd on Conquest or a glorious fall. resolv'd on
 or a glorious fall. re - - solvd , or - - a glo - rious fall. resolv'd on

6 5 6 3 1/2 6 1/2 6 b2 b3 b4

Conquest, resolv'd on Conquest or a glorious fall. hear us, hear us, on Thee we
 Conquest, re - - solvd - - on Conquest or a glorious fall. hear us, hear us O
 Conquest, resolv'd, resolv'd on Conquest, resolv'd on Conquest, hear us, hear us, hear us,
 Conquest, resolv'd on Conquest, on Conquest, on Conquest or a glorious fall. hear us, hear us,

3 6 6 b6 6 6 6 b5 3 6

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

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

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

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

6 6 6 6 6 6

Lord on Thee we call, re-folvd on Conquest, re-folvd on Conquest or a glorious fall, re-folvd on Conqst, or -

Lord on Thee we call, re-folvd on Conquest, or a glorious, glorious fall.

Lord on Thee we call, re-folvd - - on Conquest, or a glorious fall. or a glorious

Lord on Thee we call, re-folvd on Conquest, re-folvd on Conquest, or a glorious fall.

6 7 6 6 7 6 7 6 7 6 6 6

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

9 6 6/5 6/5 6/5 9 3 7 6 6/5 6 7/3 5 6/3

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

glorious fall. or a glorious fall, or a glorious fall, a glorious fall.

4 4/3 b 6 9 8 7

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

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

Conquest, on Conquest, resolv'd on Conquest, or a glorious fall

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

8 7 7 6 6 6 6 6 9 8 6 6
2 2 3 5 5 6 6 5 8 5 4

rious fall. resolv'd on Conquest, on Conquest, on Conquest, on Conquest, on Conquest,

fall. resolv'd on Conquest, on Conquest, on Conquest, on Conquest, on Conquest,

resolv'd on Conquest, on Conquest, on Conquest, on Conquest, on Conquest, on Conquest,

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

5 3 6 5 6 5 6 6 6 6 6 6
4 4 3 4 3 5 6 5 6 5 6

or a glo-rious, glorious fall. hear us O Lord, on Thee O Lord on Thee we call,
 or a glo-rious, glorious fall. hear us O Lord, on Thee O Lord, on Thee we call,
 or a glo-rious, glorious fall. hear us O Lord, on Thee O Lord, on Thee we call,
 or a glo-rious, glorious fall. hear us O Lord, on Thee O Lord, on Thee we call,

6 6 6 4 3 6 1/2 6 7 6
 5

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

1/2 6 6 4 3 6 4 3

End of the First Part

24 Strings. Flutes. Oboes. Clarinets. Bassoons.
Horns. Trumpets. 3 Trombones & Drums.

27

Chorus Part the Second 77

Viol: 1^o
Viol: 2^o
Viola
Haut: 1^o
Haut: 2^o

Allegro Moderato

Tutti unis

46

6 # 6 # 6 #

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, So fall thy Foes, So fall thy Foes O Lord,

6 #3 6 #3 6 6 #

Fall'n is the Foe,

Fall'n is the Foe, So

Fall'n is the Foe, So fall thy Foes,

6 # 6 6 6 6

Fall'n is the Foe, Fall'n is the Foe, So fall, So fall thy

fall thy, Foes, Fall'n is the Foe, So

Fall'n is the Foe,

Fall'n is the Foe,

6 #3 6

Foes O Lord, Fall'n is the Foe, Fall'n is the Foe, So fall thy Foes O Lord.
 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

6 # 6 #3 6 b3 6 b6

Where warlike Ju - - das wields his righ-teous Sword. Where warlike Judas
 fall thy Foes O Lord . Where warlike Ju - - - das
 fall thy Foes O Lord .
 fall thy Foes O Lord .

6 3 b3

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

6 # 46

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

6 6 #3 6 6 7 8 # # 6 8

mus

Fall'n is the Foe,

wields his righ - - - teous Sword.

Sword. Where warlike Judas wields his righ - - - teous Sword.

Where warlike Ju - - - das wields his righ - - - teous Sword.

6 # 6 6 #3 #

Col Viol: 1^o

Where warlike Ju - - - das wields his righ - - - teous Sword. his righ - - - teous

Fall'n is the Foe, Where warlike Judas wields his righ - - -

Fall'n is the Foe, So fall thy Foes, O Lord, So

Fall'n is the Foe, So fall thy Foes, O Lord,

6 #3 6 6 6

Sword . Fall'n is the Foe , Where warlike Judas wields his righteous
 teous Sword . Fall'n is the Foe ,
 fall thy Foes, O Lord, Where war - - like Ju - - das wields - his righ - - teous
 Where warlike Judas wields his righ - teous Sword . Fall'n is the

6 6 6

Pia For
 Sword . Fall'n , Fall'n , Fall'n is the Foe ,
 Fall'n is the Foe , Fall'n , Fall'n , Fall'n is the Foe ,
 Sword . Fall'n , Fall'n , Fall'n is the Foe ,
 Foe , Fall'n , Fall'n , Fall'n is the Foe ,

Pia $\frac{4}{2}$ 6 For 6

Pia For

Col Viol: 1^o

Fall'n, Fall'n is the Foe, Where warlike Ju - - - das wield's his

Fall'n, Fall'n is the Foe,

Fall'n, Fall'n is the Foe,

Fall'n, Fall'n is the Foe,

righ - - teous Sword. Where warlike Ju - - - das wield's his righ - - teous Sword. his righteous

Where warlike Ju - - - das wield's his righ - - teous Sword. his righteous

6 #3 6+ 6 6 6 6 6 6

righteous Sword. his righteous Sword.

righteous Sword. Where warlike Ju - - - das wields his righteous

Where warlike Ju - - - das wields his righteous

6 6 6 # 3/4 6 6 6 4

Fall'n is the Foe, Where warlike Ju - - - das wields his

Where warlike Ju - - - das wields his right - - - teous Sword. his

Sword. his righteous Sword . Fall'n is the Foe,

Sword. his righteous Sword . Fall'n is the Foe, So

6 6 # 6 6 6

righteous Sword. Fall'n is the Foe, Where warlike Ju - - das
 righteous, righteous Sword. Where warlike Ju - - das
 Where warlike Ju - - das wields his righteous Sword. Where warlike Ju - - das
 fall thy Foes, O Lord, Fall'n is the Foe, Where warlike Ju - - das

warlike Ju - - das wields, wields, wields his righteous Sword.
 warlike Ju - - das wields, wields, wields his righteous Sword.
 warlike Ju - - das wields, wields, wields his righteous Sword.
 warlike Ju - - das wields, wields, wields his righteous Sword.

Pia For

Fall'n, Fall'n, Fall'n is the Foe, So

Fall'n, Fall'n, Fall'n is the Foe, So

Fall'n, Fall'n, Fall'n is the Foe, So

Fall'n, Fall'n, Fall'n is the Foe, So

b7 Pia 2 6 #3 For

w Col V: 1º

w Col V: 2º

fall thy Foes, O Lord, So fall thy Foes, O Lord, Where warlike Ju - - das

fall thy Foes, O Lord, So fall thy Foes, O Lord, Where warlike Ju - - das

fall thy Foes, O Lord, So fall thy Foes, O Lord, Where warlike Ju - - das

fall thy Foes, O Lord, So fall thy Foes, O Lord, Where warlike Ju - - das

6 6 6 6 # 3

wields his righ - teous Sword. Where warlike Judas wields his righteous Sword.
wields his righ - teous Sword. Where warlike Judas wields his righteous Sword.
wields his righ - teous Sword. Where warlike Judas wields his righteous Sword.
wields his righ - teous Sword. Where warlike Judas wields his righteous Sword.

6 6 #3 # # # 6 6 4 #3

No. 28.

Recit :

Ifraelitish Man

Victorious Hero! Fame shall tell with her last Breath, how A-polonius fell, and
all Samaria fled; by thee pursued, through Hills of Carnage, and a Sea of Blood. While
thy resistless Prowess dealt a-round, 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.

7/2 8/3
1/2 b3 b
6 b5
6 b5 # #

No. 29. Strings. Flutes. Oboes. Bassoons & Horns.

= 120

Allegro

So ra-pid thy

Pia.

Course is, not numberless Forces withstand thy all

conquering Sword, thy all conquering Sword, So

rapid thy Course is, not numberless Forces withstand thy all conquering

For. Sword, So rapid, fo

rapid thy Course is, not numberless Forces withstand thy

all conquering Sword; thy all thy all

conquering Sword. So rapid thy Course is, not

numberless Forces withstand thy all-conquering Sword.

ad Libitum For.

Tho' Nations surround thee, no Pow'r shall confound thee,

'till Free-dom again be restor'd. tho' Nations sur-

-round thee, no Pow'r shall confound thee, 'till Free-dom again be restor'd.

'till Freedom again be restor'd. So - Dal Segno

Adg^o

30 / No. 30.

92

Recit:

Well may we hope our Freedom to receive, Such sweet tranfporting Joys thy Actions give .

No. 31. Duet *Strings*

Viol:
1^o & 2^o
Unis

Viola

Andante

♩ = 96

Pia

Sion now her

Pianifs:

Head shall raife, Tune your Harps, tune your Harps, tune your Harps to Songs

Violonc: Solo

of Praife .

Sion now her Head shall raife , tune your Harps ,

Tune your Harps

tune your Harps, tune your Harps to Songs of Praife .

to Songs of Praife tune your Harps

tune your Harps to Songs of Praife

to Songs of Praife tune your Harps, tune your Harps to Songs of Praife. tune your

tune your Harps, your Harps, tune your Harps to Songs of Praife .

32 No. 32 Strings. Flutes. Oboes. Clarinets. Bassoons & Horns

94

Chorus

Viol: 1^o e 2^o

Viola

Hautb: 1^o e 2^o

Bassoons

Canto 1^o

Canto 2^o

Alto

Tenor

Basso

7=96

Chorus

Choro: Harps - - - to Songs of Praife . **Tutti** Sion now her

Tune your Harps , tune your Harps, Sion now her

Tune your Harps , tune your Harps, Sion now her

Tune your Harps , tune your Harps, Sion now her

Tune your Harps , tune your Harps, Sion now her

Chorus

6 6 6 6

unis

Head shall raise, tune your Harps to

Head shall raise, tune your

her Head shall raise, tune your Harps , tune your Harps, tune your Harps to Songs of

Head shall raise, tune your Harps, tune your Harps, tune your Harps to Songs of

her Head shall raise - - - tune your Harps to Songs - -

8 6 5 4 3 6 4 3 4 3 6 4 2 6 6 6 5 6 5

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes a harp-like texture with arpeggiated chords. The key signature has one sharp (F#).

Songs of Praise, tune your Harps to Songs of Praise, to Songs of Praise, to

The second system continues the musical piece. The vocal line has a melodic line with some rests. The piano accompaniment maintains the harp-like texture. The lyrics are spread across the vocal and piano staves.

Praise, to Songs of Praise, tune your Harps to Songs of Praise, to Songs of Praise, to

Praise, to Songs of Praise, of Praise

of Praise - - of Praise -

The third system shows further development of the musical theme. The piano accompaniment features more complex arpeggiated patterns. The vocal line continues with the lyrics.

Songs of Praise, of Praise - - - - - Sion,

Sion,

Songs of Praise, of Praise - - - - - Sion,

. tune your Harps to Songs of Praise . Sion,

. tune your Harps to Songs of Praise . Sion,

now her Head shall raife, shall raife - -

now her

now her Head shall raife, her Head shall raife, her Head shall

now her Head shall

now her Head shall raife, her Head shall raife, her Head shall raife, her Head shall

6 6 4 8 6 6 6

Violonc: Col Bassoon

now her Head, her Head shall raife, tune - - your Harps, tune your Harps - -

Head shall raife, tune - - your Harps, your Harps,

raife, now her Head shall raife, tune your

raife, her Head, now her Head shall raife, tune your

raife, now her Head shall raife,

98 #3 4 #3 #

---, tune your Harps to Songs --- of Praise.

Praise.

Harps, tune your Harps, tune your Harps to Songs, to Songs of Praise. tune -

Harps, tune your Harps, tune your Harps to Songs of Praise.

Harps, tune your Harps, tune your Harps - - to Songs of Praise.

6 5 6 6 #3 6 7 6

tune your Harps, tune your Harps, tune - - your Harps, tune your Harps - -

tune your Harps, tune your Harps, tune - - your Harps, your Harps,

- - your Harps, tune your

tune - - your Harps, tune your

6 5 # # #

... , tune your Harps to Songs - - of Praife. Sion
 Praife. Sion
 Harps, tune your Harps, tune your Harps to Songs - - of Praife.
 Harps, tune your Harps, tune your Harps to Songs of Praife.
 tune, tune your Harps, tune your Harps to Songs of Praife.

6 4 #3 3 6 43 6 7 6

Violonc: Col Baffo
 now - - her Head fhall raife, Sion now her Head fhall raife, tune your
 now - - her
 Sion now her Head fhall raife, Sion now her Head fhall
 Sion now her Head fhall raife, Sion now her Head fhall raife, tune your
 Sion now her Head fhall raife - - - , tune your

tutti 6 6 6 6 8 6 5 6 5

Violonc:

Harps to Songs to Songs of Praife - - - - - . tune your

raife, tune your Harps to Songs of Praife . tune your Harps , tune your

Harps to Songs - - . to Songs of Praife . tune your Harps , tune your

Harps to Songs to Songs of Praife . tune, tune your

6 5 5 #3

Harps, tune - - - your

Harps, tune - - - your Harps, your

Harps, tune - - - your Harps, tune your Harps,

Harps, tune - - - your Harps, tune your Harps, tune your Harps, your

Harps, tune your Harps, tune your Harps, your Harps, 6 6

Senza Contra Baffi

Violonc: Col Baffo

Harp, Sion now her Head, now her Head shall

Harp, Sion now her Head, now her Head shall

Harp, Sion now her Head, now her Head shall raise, tune your Harps, tune your

Sion now her Head, now her Head shall raise, tune your Harps, tune your

tutti 6 7 5 6 6

raise, tune your Harps to Songs of Praife

raise, tune your Harps to Songs of Praife

raise, tune your Harps to Songs, tune, tune, tune your Harps,

Harp, to Songs of Praife. tune, tune, tune your Harps,

Harp, to Songs of Praife.

6 5 Senza Contra Baffo 6

Violonc:

tune your Harps, tune your Harps to Songs, to Songs of Praise.

to Songs of Praise. tune your Harps, tune your Harps to Songs, to Songs of Praise.

to Songs of Praise. tune your Harps, tune your Harps to Songs, to Songs of Praise.

tune your Harps, tune your Harps to Songs, to Songs of Praise.

6 7 tutti 6 6 6 6 5 4 3

tune your Harps, tune your Harps, to Songs of Praise. to Songs of Praise.

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.

tune your Harps, tune your Harps, to Songs of Praise. to Songs of Praise.

6 4 5 3 6 4 3 6 4 3 6

Violonc: Col Baffo

tune your Harps to Songs of Praife .

tune - - - your Harps to Songs of Praife .

tune your Harps ,

tune - - - your Harps to

tune your Harps, tune your Harps to Songs, to Songs of Praife .

tune - - - your

tune ,

tune your Harps, tune your Harps to Songs of

Violonc: 6 3 6

tune - - - your Harps - - - , your Harps, Sion now her

- - - your Harps, your Harps - - - , your Harps Sion now her

Songs of Praife . Sion now her Head - - - shall raife - - -

Harps to Songs of Praife . now her Head shall raife , tune your

Praife . Sion now her Head, now her Head shall raife .

6 6 7 5 6 4

The first system of music features a vocal line in the upper staff and harp accompaniment in the lower staves. The key signature has one sharp (F#) and the time signature is 6/8. The music consists of quarter and eighth notes with various phrasing slurs.

Head now her Head shall raise - - - , tune your Harps to Songs, to Songs of Praife - - -

Head now her

- - , now her Head shall raise - - - , tune your Harps to Songs, to Songs of Praife - - -

Harps , tune your Harps - - - tune your Harps to Songs, to Songs of Praife, tune your

- - , tune your Harps to Songs, to Songs of Praife - - -

6/5 6 7 7 6 5 3 6 7 6 5

The second system continues the musical piece with similar notation. It includes a vocal line and harp accompaniment. The key signature remains one sharp (F#) and the time signature is 6/8. The music features more complex rhythmic patterns and phrasing.

- - , tune your Harps to Songs of Praife .

Praife .

- - , tune your Harps to Songs of Praife .

Harps , your Harps to Songs of Praife .

- - , tune your Harps to Songs of Praife .

6 6/5 4 3 4/3 6 4/3 6 4/2

Recit :

Israelitish Woman

Op. 33. 155/

O let e - ter - nal 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 a - bout him . In his Acts he was like a Lion , And

like a Lion's Whelp roaring for his Prey".

No. 34. Strings. Flutes. Clarinets & Bassoons

34

46

Andante

From migh-ty Kings. He took- the Spoil. And with His Acts made Judah Smile

Pianiss.

From mighty mighty Kings, From mighty mighty Kings, He took- the Spoil, And

with His Acts made Ju-dah Smile - - - made Judah Smile

And with His

Acts - made Ju-dah Smile. From migh-ty Kings / From

migh-ty Kings, He took the Spoil, And with His Acts made Ju-dah Smile - - -

And with His Acts made Ju-dah Smile

The musical score consists of several systems of staves. The top system shows a vocal line with lyrics "And with His" and a piano accompaniment with a treble clef and a key signature of two sharps (F# and C#). The second system continues the vocal line with lyrics "Acts - made Ju-dah Smile. From migh-ty Kings / From" and includes a piano accompaniment with a bass clef. The third system shows a vocal line with lyrics "migh-ty Kings, He took the Spoil, And with His Acts made Ju-dah Smile - - -" and a piano accompaniment with a treble clef. The fourth system shows a vocal line with lyrics "And with His Acts made Ju-dah Smile" and a piano accompaniment with a bass clef. The score includes various musical notations such as notes, rests, and ornaments, as well as performance instructions like "tr" (trills) and "F#".

tr

tr

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 Judah Smile.

2nd time with shake

Allegro

Judah rejoiceth rejoiceth in his Name.

And triumphs And triumphs in her Hero's fame. Judah rejoiceth rejoiceth in his Name.

ceth, rejoiceth in his Name. And triumphs, And triumphs

in her Hero's fame. And triumphs in her Hero's fame. *Da Capo*

Duet

= 100

Allegro

Hail, hail, hail Ju-dea, happy land! Ju-

Hail hail hail Judea, happy land! Ju-

-dea happy land! falva- - tion prof-pers in his hand. Jude-a happy

- - dea happy Land falva- - - tion prof-pers in his hand. hail, hail Jude-a, happy Land!

Land! falva - - - - - tion prof-pers in his hand. hail, hail Ju-de-a, happy Land! Ju-

hail, hail, hail, hail, hail, hail happy happy Land! falva - - -

- dea happy Land! hail, hail, hail Ju-dea, happy Land! Ju-dea, happy Land! fal-

- - - - - tion prof-pers in his hand. fal-va - - - - - tion prof- - - pers in his hand.

- va - - - - - tion prof- - - pers in his hand. fal-va - - - - - tion prof- - - pers in his hand.

6 7 5 7 3 6 6 5 6 6 6 3 6 6 3 6 6 3 7

6 6 6 7 3 5 3 6 6 6 3 6 6 3 7

5 7 5 6 6 5 6 6 6 6 6 3 6 6 3 7

6 5 4 3 6 5 6 4 5 6 5 6 4 5 6 5 4 3 6 5 6 4 5 6 5 4 3

No. 36. Strings, Flutes, Oboes, Clarinets, Bassoon
Horns

110 Chorus

Viol. 1^o

Viol. 2^o

Viola

Hautb. 1^o

Hautb. 2^o

Hail, hail Jude-a, Jude-a, happy land! fal-va - - -

Hail, hail Jude-a, happy land! Ju-de-a, happy land! fal-va - - -

Hail, hail Jude-a, happy land! Ju-de-a, happy land! fal-va - - -

Hail, hail Jude-a, happy land! Ju-de-a, happy land! fal-va - - -

Hail, hail Jude-a, happy land! Ju-de-a, happy land! fal-va - - -

Hail, hail Jude-a, happy land! Ju-de-a, happy land! fal-va - - -

6

- tion prof- pers in his hand. hail, hail Ju-dea, happy land! Ju-de-a happy land! fal-

- - tion prof- pers in his hand. hail, hail Ju-de-a, Jude-a, happy land! falva - - -

- tion prospers in his hand. hail, hail, hail Jude-a, happy land!

- tion prospers in his hand. hail, hail Ju-dea, happy land! fal-

7 6 7 6 6 #

♩ = 100

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

hap - - py land! hail, hail, hail Ju - dea, Ju - dea, happy land! Sal - - -
 - dea, happy land! hail, hail, hail Ju - dea, happy land! Ju - dea, happy land! Sal -
 hap - - py land! hail, hail, hail Ju - dea, happy land! Ju - dea, happy land! Sal -
 - dea, happy land! hail, hail, hail Ju - dea, happy land! Ju - dea, happy land! Sal -

...tion prospers in his hand. hail, hail Ju-dea, happy land!

-va - - - tion prospers in his hand. hail, hail Ju-dea, happy land!

-va - tion prof - pers in his hand. hail, hail Ju - dea, happy land!

-va - - - tion prospers in his hand. hail, hail Ju - dea, happy land!

7 5 6 7 5 3

happy land! happy land! Sal-va - - - tion

happy land! happy land! Sal-va - - - tion prof -

happy land! happy land! Sal-va - - - tion

happy land! happy land! Sal-va - - - tion

6 6 6 6 6 6

prof - - - pers in his hand.
 - pers prospers in his hand.
 prof - - - pers in his hand.
 prof - - - pers in his hand.

7 6 6 4 3 6 7 4 3

37
 No. 34

Judas Macchabæus

Thanks to my Brethren but look up to Heav'n; to Heav'n let Glo-ry and all Praise be
 giv'n; to Heav'n give your 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 wonderfull Sal-va-tion wrought.

4/2 6 #6
 4/2 6 b5 bw
 6 6

No. 38. Strings, Flutes, Oboes & Bassoons.

18
33

$\tau = 96$

Andante.

How vain - is man - who boasts in fight.

The valour of Gigan - - - - tic might, The valour of Gigan - - - -

- tic might, How vain - is man - who boasts in fight, who boasts in fight, who

boasts in fight, The va-lour of Gi-gantic might, How vain - is man - who

The score consists of multiple systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The tempo is marked 'Andante.' The key signature has one flat (B-flat). The score includes various musical notations such as slurs, trills (tr), and dynamic markings like 'p' and 'f'. The lyrics are written below the vocal lines, with some words split across lines. The piano part features complex rhythmic patterns with many sixteenth and thirty-second notes, and includes fingering numbers (1-5) and articulation marks.

boasts in fight. who boasts in fight, who boasts in fight, The valour of Gigan - - - tic might, The

valour of Gigan - - - tic might.

How vain, How vain, How vain is

man, who boasts in fight, who boasts in fight, The valour of Gigan - - - tic might, The valour of Gi-

gan - - - tic might The va - - - lour of Gigan - tic might.

Piano introduction with sixteenth-note patterns in both hands. The right hand features a melodic line with grace notes, while the left hand provides a rhythmic accompaniment. Fingering numbers 6, 6, 6, 6, 6, 7 are visible below the bass staff.

Viol: 2^o
 And dreams not that a hand unseen, Directs, And guides this weak Machine.
 Musical notation for Violin 2 and piano accompaniment. The piano part includes a triplet and various rhythmic values.

And dreams not that a hand un- -seen, Directs, And guides this weak Machine Directs, and
 Musical notation for piano accompaniment with lyrics.

guides, Directs And guides this weak Machine. How *Dal Segno*
 Musical notation for piano accompaniment with lyrics and a *Dal Segno* marking.

39 No. 39.

Israelitish Meffenger

O Judas, O my Brethren! new scenes of bloody War in all their Horrors

rife: Prepare, prepare, Or soon we fall a Sacrifice to great An-ti-o-chus;

from the Egyptian Coast, (Where Pto-lo-my hath Memphis and Pe-lu-fium

loft,) He sends the valiant Gorgias, and commands his proud victorious Bands to

root out Israels Strength and to e-rase ev'ry Memorial of the faced Place.

40 No. 40. Strings.

$\gamma = 60$

Largo

Violoncello

Ah! wretched, wretched If-ra-el!

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

Pianifs:

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

transport, From joyous transport to desponding Woe. wretched Israel!

wretched, wretched, fall'n, fall'n from joy-ous transport to despon - - - ding

41

Chorus

Woe - - - Ah! wretched, wretched If - ra - el!
 Ah! wretched, wretched If - ra - el! wretched If - ra - el!
 Ah! wretched, wretched If - ra - el! wretched If - ra - el!
 Chorus Ah! wretched, wretched If - ra - el!

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

The first system of music consists of five staves. The top staff is a vocal line in G major (one flat). The second and third staves are piano accompaniment. The fourth and fifth staves are additional vocal or piano parts. The music is in 4/4 time.

From joy - ous tran sport to desponding Woe . wretched If - ra - el !

From joy - ous tran sport to desponding Woe . wretched Ifra el !

From joy - ous tran sport to desponding Woe . wretched Ifra el !

From joy - ous tran sport to desponding Woe . wretched If - ra - el !

5/3 6 6 6 6 6 7 4/3 7 6

The second system contains four vocal staves with the lyrics: "From joy - ous tran sport to desponding Woe . wretched If - ra - el !". Below the staves is a line of figured bass notation: 5/3, 6, 6, 6, 6, 6, 7, 4/3, 7, 6.

The third system of music consists of five staves. The top staff is a vocal line. The second and third staves are piano accompaniment. The fourth and fifth staves are additional vocal or piano parts. The music is in 4/4 time.

wretched, wretched, fall'n, fall'n from joy - ous tran sport to de -

wretched, wretched, fall'n, fall'n from joy - ous tran sport to de -

wretched, wretched, fall'n, fall'n from joy - ous tran sport to de -

wretched, wretched, fall'n, fall'n from joy - ous tran sport to de -

4/6 6 6/3 5/4 4/3 4/2 6 6 6 6 6 4 6 6

The fourth system contains four vocal staves with the lyrics: "wretched, wretched, fall'n, fall'n from joy - ous tran sport to de -". Below the staves is a line of figured bass notation: 4/6, 6, 6/3, 5/4, 4/3, 4/2, 6, 6, 6, 6, 6, 4, 6, 6.

The first system of music consists of five staves. The top staff is a vocal line in treble clef with a key signature of two flats. The lower four staves are piano accompaniment, with the bottom-most staff being the bass line in bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

The second system of music includes lyrics for the vocal line. The lyrics are: "spond - - - ing Woe. wretched If-ra-el fall'n how low, From joy-ous". The piano accompaniment continues with similar rhythmic patterns. At the bottom of the system, there are figured bass numbers: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

The third system of music consists of five staves, continuing the vocal and piano parts from the previous system. The piano accompaniment features a steady eighth-note accompaniment.

The fourth system of music includes lyrics for the vocal line. The lyrics are: "transport to desponding Woe. wretched If-ra-el fall'n how low, from transport to desponding Woe. From joy-ous transport to desponding Woe - -". The piano accompaniment continues. At the bottom of the system, there are figured bass numbers: 6, 6, 6, 6, 7, 6, 6, 6, 7, 5.

joy-ous transport to desponding Woe - - - - .
 - wretched If-ra-el! Ah! wretched If-ra-el!
 fall'n how low. Ah! wretched If-ra-el!
 wretched If-ra-el! wretched If-ra-el! fall'n how

6 6 6 6 7/5 6 6

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

6 6 7 6 7 6 6 6 7 5

From joy-ous tranfport to de-sponding Woe. fall'n how low,
 From joy-ous tranfport to de-sponding Woe. fall'n how low,
 From joy-ous tranfport to de-sponding Woe. fall'n how low,
 From joy-ous tranfport to de-sponding Woe. fall'n how low,

4 6 4 6 4/6 6 6 4 4/2 6

Adg^o
 Adg^o
 From joyous tranfport to de-sponding, de-sponding Woe.
 From joyous tranfport to de-sponding, de-sponding Woe.
 From joyous tranfport to de-sponding, de-sponding Woe.
 From joyous tranfport to de-sponding, de-sponding Woe.

6 6 4 6 Adg^o 4/3 5 4 4/3

Musical score for the first system, featuring a vocal line and piano accompaniment with figured bass notation.

Wp. 42.
42

Simon

Musical score for the second system, including the vocal line and piano accompaniment with figured bass notation.

Be comforted. Nor think these Plagues are sent for your Destruction, but for

Musical score for the third system, including the vocal line and piano accompaniment with figured bass notation.

Chastisement. Heav'n oft in Mercy Punisheth; that Sin may feel its own De-

Musical score for the fourth system, including the vocal line and piano accompaniment with figured bass notation.

-merits, from within, and urge not utter Ruin — Turn to God,

Musical score for the fifth system, including the vocal line and piano accompaniment with figured bass notation.

and draw a Blessing from his Iron Rod.

Wp. 43. Strings. Flutes. Oboes & Bassoons.

= 88

Allegro

6 # 6 6 8

6 # # 6 # # 6 6 5 #

The

Lord worketh Won - - - - - ders , The Lord worketh Won - - - - -

6 6 # 6 8 #

Pia For

6 # # 6 # 6 6 #

ders His Glory to raise,

Pia

6 8 6 # 6 6 6

The Lord worketh Won - - - - -

ders His Glo-ry to raise - - ; His Glo-ry to raise - -

His Glo - - ry, His Glo

For ry to raise - - ; His Glory to raise ; The

Pia Lord worketh Won - - ders His

For Glo-ry to raise - - ; His Glory to raise ;

And still as he thun - -

Pia

ders, and still as he thun

6 6 6 # 6 6 # 6

For

ders is fearful in Praife. is fearful in Praife. is

6 6 6 # 6 6 # 6

Pia *Pia*

fearful in Praife. is fearful in Praife. is fearful in Praife. The Lord worketh Won

6 6 # 6 # 6 # 6

ders His Glory to raise; and still as he thun

ders, and

6 6 # 6 # 6

For

still as he thunders is fearful in Praife. and still as he thunders is fearful in Praife.

6 6 # 6 # 6 # 6

6 6 # 6 6 # 6 6 # 6

No. 44.

Judas

My Arms! against this Gorgias will I go the I-dumean Go-vernor shall
 know How vain how inef-fective his Defign While Rage his Leader and Jehovah mine .

No. 45. Strings

Allegro

Sound an Alarm . Sound an Alarm. Your Silver Trumpets Sound and
 call the Brave and on-ly Brave and on-ly Brave a--round . call the
 Brave, call the Brave, and on-ly Brave a--round .
 Sound an Alarm, Your Silver Trumpets found, Your Trumpets
 found, Your Trumpets found, and call the Brave, and on-ly Brave, and
 call the Brave, and on-ly Brave, and only Brave a--round . call the Brave, call the

Brave ----- and

only Brave around.

Who listeth, follow; — To the Field again. Justice with

Courage is a thousand Men, is a thousand Men, Justice with

Courage, Justice with Courage is a thousand Men, is a thousand

Men, is a thousand Men.

No. 45. 2nd Part. Strings. Flutes. Oboes. Clarinets
Bassoons. Horns. Trumpets. 3 Trombones & Drums.

130

d. = 66

1^o Tromb:

2^o Tromb:

3^o Tromb:

Tymp:

1^o Hautb:

2^o Hautb:

1^o Viol:

2^o Viol:

Viola

Sound an Alarm.

Sound an Alarm. Your Silver Trumpets Sound, and

6/5 *6/5*

call the Brave and on-ly Brave and only Brave a-round . Sound an Alarm .

6 4 6 4 #3

Detailed description: This system contains the first two systems of a musical score. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with the lyrics "call the Brave and on-ly Brave and only Brave a-round . Sound an Alarm .". The piano accompaniment consists of rhythmic patterns, including sixteenth-note runs and chords. Below the vocal line, there are some markings: "6", "4", "6", "4", and "#3".

Your Silver Trumpets Sound , and

6 6 6 6 6

Detailed description: This system contains the third and fourth systems of the musical score. It continues with the vocal line and piano accompaniment. The vocal line has the lyrics "Your Silver Trumpets Sound , and". The piano accompaniment features dense sixteenth-note passages. Below the vocal line, there are markings: "6", "6", "6", "6", and "6".

call the Brave, and only Brave, and only Brave a-round.

No. 46

Chorus

T. 1^o
T. 2^o
T. 3^o

Haut. 1^o & 2^o Col Soprano

Viol. 1^o

Viol. 2^o
Viola

e H. 1^o & 2^o

We hear, we hear, we hear, we hear the pleafing dreadfull

We hear, we hear, we hear, we hear the pleafing dreadfull

We hear, we hear, we hear, we hear the pleafing dreadfull

We hear, we hear, we hear, we hear the pleafing dreadfull

Chorus

No. 46
46

Call: the pleasing dreadful Call: and follow thee, and follow thee,
 Call: the pleasing dreadful Call: and follow thee, and follow thee,
 Call: the pleasing dreadful Call: and follow thee, and follow thee,
 Call: the pleasing dreadful Call: and follow thee, and follow thee,

4/2 6 6/5

and follow thee to Conquest; If, to fall; If, to fall;
 and follow thee to Conquest; If, to fall; If, to fall;
 and follow thee to Conquest; If, to fall; If, to fall;
 and follow thee to Conquest; If, to fall; If, to fall;

6 4 3/2 b7

For Laws, Religion, Liberty, we fall. we follow thee, we
 For Laws, Religion, Liberty, we fall. we follow thee, we
 For Laws, Religion, Liberty, we fall. we follow thee, we
 For Laws, Religion, Liberty, we fall. we follow thee, we

6

follow thee, we follow thee, we hear, we hear, the pleasing dreadful
 follow thee, we follow thee, we hear, we hear, the pleasing dreadful
 follow thee, we follow thee, we hear, we hear, the pleasing dreadful
 follow thee, we follow thee, we hear, we hear, the pleasing dreadful

7 6 5 7

e Hautb: 1^o
e Hautb: 2^o
Hautb: Col Violini

Call: and follow thee, and follow thee to Conquest; If, to fall; for
Call: and follow thee, and follow thee to Conquest; If, to fall; for
Call: and follow thee, and follow thee to Conquest; If, to fall; for
Call: and follow thee, and follow thee to Conquest; If, to fall; for

Laws, Re-ligion, for Liberty, we fall. for Laws, Re-ligion, for
Laws, Re-ligion, for Liberty, we fall. for Laws, Re-ligion, for
Laws, Re-ligion, for Liberty, we fall. for Laws, Re-ligion, for
Laws, Re-ligion, for Liberty, we fall. for Laws, Re-ligion, for

Liberty, we fall .

Liberty, we fall .

Liberty, we fall .

Liberty, we fall .

70. 44

Recit :

Simon

Enough. To Heav'n we leave the rest; Such generous Ardour firing ev'ry

Breast, We may divide our Cares. The Field be thine, O Judas; and the Sanctuary

mine. For Sion, holy Sion, Seat of God, in ruinous Heaps is by the Hea - then

trod; Such Profanation calls for swift redress, If e'er in Battle Israel hopes Success .

No. 48. Strings only

48

= 76

Larghetto

With pious Hearts, and brave as pious, O SION, we thy call at - - -

- - tend. with pious Hearts, and brave as pious,

and brave as pious, O SION, we thy call at - tend. we thy call at - tend.

nor dread the Nations that de - - fy us, nor dread the Na - - tions

that de-fy us, God our de-fender, God our Friend .

nor dread the Nations that de-fy us, God our defender,

God our de-fender, God our Friend . nor dread the Nations that de-

- - fy us , God our de-fender , God our de-fen - - - der, God our Friend .

fe

49 No. 49.

Recit:

Israelitish Man

Ye Worshipers of God! Down down with the pol-luted Altars, down;

$\frac{b4}{2}$ $\frac{5}{3}$

hurl Jupiter O-lympius from his Throne, nor reve-rence Bacchus with his I-vy Crown, and

$b6$ 6 b

I-vy wreathed Rod. Our Fathers never knew him, or his beaftly Crew, or

6 $\frac{4}{2}$ b

Israelitish Woman

knowing scorn'd such I-dol Va-nities. No more in Si-on, let the Virgins

6 $b7$ $b3$ $\#$ b 6

Throng'd with De-lusion pay their nightly Song, to Ah-toreth, eclips'd the Queen of Heav'n:

$b5$

Hence to Phœnicia be the Goddess driv'n; Or be she with her Priests, and Pageants, hurl'd to the re-

6 b $\frac{4}{2}$ 2

-motest Corner of the World; ne'er to delude us more with pious Lies.

$b7$

50
No. 50. Strings. Flutes. Oboes. Bassoons & Horns.

140

Corno 1^o & 2^o

Flauto 1^o & 2^o *Unis. Col. V. 1^o.*

Hautb 1^o & 2^o

Baffoo^s *Col. Baffo*

Viol: 1^o *Larghetto*

Viol: 2^o

Viola

Baffo

$\gamma = 80$

Flauto 1^o e 2^o

Hautb: 1^o e 2^o

Bassoons

Viol: 1^o

Viol: 2^o

Viola

pia

pia

Wife men flatt'ring, may de- - ceive you, with their.

Pianiss^o

vain myste- - rious Art, with their vain mysterious Art,

ma-gic charms can ne'er re-lieve you, nor can heal the wounded heart, no magic

6 7 6 7 6 7 5 4 3 6 5

4 5 4 5 6 5 4 3 4 3

charms can ne'er re-lieve you, ma-gic charms can ne'er re-lieve you

6 5 b7 6 5 6 6 6 6 7

4 3 5 4 3 6 5 4 5

Musical score for strings and woodwinds. The top system consists of six staves: Flute 1 and 2, Oboe 1 and 2, Bassoon, and Cello/Double Bass. The bottom system consists of two staves: Flute 1 and 2, and Cello/Double Bass. The music features various trills (tr) and rests. The Cello/Double Bass part includes figured bass notation: 6, 6, 6, 6, 6, 5, 4, 3.

Musical score for woodwinds and violas. The top system consists of three staves: Flauto 1º e 2º, Hautb: 1º e 2º, and Bassoons. The bottom system consists of three staves: Viol: 1º, Viol: 2º, and Viola. The Flauto 1º e 2º part includes a trill (tr) and a rest.

Vocal line with lyrics: "But true Wifdom can relieve you, Godlike wifdom from a_bove, God_like wifdom". The music includes a trill (tr) and rests. The Cello/Double Bass part includes figured bass notation: 6, 6, 6, 5, 6, b5, 3, 6.

Musical notation for the first system, including treble and bass staves with various notes and rests.

Musical notation for the second system, featuring a vocal line with *pia* and *tr* markings.

Musical notation for the third system, including lyrics: "from a-bove, this alone can ne'er deceive you, this a-lone can ne'er deceive you, this alone all".

Musical notation for the fourth system, featuring complex rhythmic patterns and trills.

Musical notation for the fifth system, including trills and a *S* marking.

Musical notation for the sixth system, including trills and a *S* marking.

Musical notation for the seventh system, including lyrics: "pains remove." and "Dal Segno, S."

51
No. 57. Strings.

146

Duet

Andante

6 6 6 6 7 6 4

7 = 42

Oh! never, never bow we down, Oh! never, never bow we down, to the rude Stock, or sculptur'd Stone .

6 6 6 6 4 6 6 4

never, never bow we down, Oh! never, never bow we down, to the rude Stock, or sculptur'd Stone .

6 6 4 6

Oh! never, never bow we down, Oh! never, never bow we down, to the rude Stock, or sculptur'd Stone .

6 6 6 6 # 6 6 #

never, never bow we down, Oh! never, never bow we down, to the rude Stock, or sculptur'd Stone .

6 x # 4

Oh! never bow we down, Oh! never, never bow we down, to the rude Stock, or sculptur'd Stone .

never never bow we down, Oh! never, never bow we down, to the rude Stock, or sculptur'd Stone .

6 4 6 6b 4

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

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

6 7 6 6 7 #6

bow we down, to the rude Stock, to the Stock, or sculptur'd Stone .

never, never bow we down, to the Stock, or sculptur'd Stone .

#6 5 6 7 6 4 5 # 6 6 7 # 6 4

But ever worship Israe'l's God, e - ver o - bedient to his awfull Nod. e - - ver o - bedient to

But ever worship Israe'l's God, e - ver o - bedient to his awfull Nod. e - - ver o - bedient to

6 5 6 5 6 5 9 9 8 9 8 7 6 5 6 6 7 5

4 3 4 3 4 3 7 6 5 4 3

— his awfull Nod . Oh ! never, never bow we
 his awfull Nod . Oh ! never, never bow we down ,

4 3 6 6 5 9 9 8 9 9 8 7 5 4 3 6

4 3 4 4 3 7 7 6 5 3

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

6 6

or sculptur'd Stone: But e - ver worship Israe'l's God, e - ver o - bedient to his awfull Nod .
 or sculptur'd Stone: But e - ver worship Israe'l's God, e - ver o - bedient to his awfull Nod .

6 5b 7 6 5 9 8 6 5 7 5 3 6 6 4

down We never, never will bow down to the rude Stock or sculptur'd Stone. to the rude
 down We never will bow down to the rude Stock or sculptur'd Stone. to the rude
 down We never, never will bow down to the rude Stock or sculptur'd Stone. to the rude

6 6 6 6 6 6 # 6 6 # 6 6

Stock or sculptur'd Stone. We never, never will bow down We never, never will bow down to the rude
 Stock or sculptur'd Stone.
 Stock or sculptur'd Stone. We never, never will bow

6 # 6

We never will bow down Stock or sculptur'd sculp--tur'd Stone. We never, never will bow down to the rude Stock or sculptur'd Stone. We

down We'll never bow to the rude Stock or sculptur'd sculptur'd Stone never never will bow down to the rude Stock or sculptur'd sculptur'd Stone We

never never will bow down to the rude Stock or sculptur'd sculptur'd Stone We

We never, never will bow down We never, never will bow
 We never, never will bow down to the rude Stock or sculptur'd
 never, never will bow down to the rude Stock or sculp - - tur'd
 never, never will bow down We never, never will bow down to the rude

down We never, never will bow down to the rude Stock or sculptur'd sculptur'd
 Stone. to the rude Stock or sculptur'd
 Stone We never, never will bow down to the rude Stock We
 Stock We

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

6 6 5 6 6

down We never, never will bow down to the rude Stock We ne - - ver will bow
 down We never, never will bow down to the rude Stock We never, never will bow
 down We never, never will bow down to the rude Stock We never, never will bow
 We never, never will bow

6 6 6 6 6 6 6 6 6

The first system of music consists of five staves. The top two staves are vocal lines in treble clef, and the bottom three staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

down We never will bow down to the rude Stock or sculptur'd Stone. to the rude
 down We never, never will bow down to the rude Stock or sculptur'd Stone. to the rude
 down never to the rude Stock or sculptur'd Stone. to the rude
 down We never, never will bow down to the rude Stock or sculptur'd Stone. to the rude

6 6^b 4 6 6^b 4 6 6^b

A Tempo giusto

The second system of music consists of five staves. The top two staves are vocal lines in treble clef, and the bottom three staves are piano accompaniment in bass clef. The key signature has two flats, and the time signature is common time.

Stock or sculptur'd Stone. We worship God and God, a-lone, and God a-lone.
 Stock or sculptur'd Stone. We worship God and God, a-lone, and God a-lone. We
 Stock or sculptur'd Stone. We worship God and God, a-lone, and God a-lone.
 Stock or sculptur'd Stone. We worship God and God, a-lone, and God a-lone.

6 6^b 4 A Tempo giusto 6 6 6 6 3 6 6

wor -- ship God and God a -- lone and God a -- lone
 We worship God We wor -- ship God a -- lone We
 Col. V. 1.
 Col. V. 2.
 We worship God, We wor -- ship God a -- lone. We wor --
 lone a -- lone. We worship God We worship God a -- lone. We
 wor -- ship God, and God a -- lone. and God a -- lone.

6 56 6 6 6 76

Unis. Col. V. 1.

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

6 76 6 6 6b 6 6b

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

6 4/2 4/2 6 7/3 6 5/4 3 #

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

We wor - - - ship God, and

God a - - - lone

We worship God We wor -

ship God We worship God We wor -

God a - - - lone

9 3 9 8 7 5 7 6 5 7 6 6 5
4 # 3

4 2 6 5

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

6 56 6 6 6 6

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

5 76 6 6 6 56 6 6 87 5 6 6 3 2 6 5

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

3 5 6 7 6 5

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

7 6 6 3 6 5 5 3

End of the 2^d Part.

Blessing down, while we prepare - - - with holy Rites to solem - - nize -

the Feast of Lights. Fa - - - ther of Heav'n, from thy e - - ternal Throne,

Look with an Eye of Blessing down, while we prepare - - -

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment with figured bass notation. The score is divided into three systems. The first system contains the first line of lyrics. The second system contains the second line of lyrics. The third system contains the third line of lyrics. The piano part includes various ornaments and trills, indicated by 'tr' above notes. The figured bass notation consists of numbers 1-7 placed below the notes, often with a '6' above them, indicating fingerings and chord structures. The key signature has one flat (B-flat), and the time signature is 4/4.

with holy Rites to solemnize - - - the Feast of Lights, the Feast of Lights,

to solemnize - - the Feast of Lights, while we prepare with ho - - ly Rites, to solemnize

- - - the Feast of Lights. And thus our

The musical score consists of four systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The lyrics are interspersed between the vocal lines. The page number '163' is located in the upper right corner.

grateful Hearts employ, and in thy Praise, this Altar raise, with Carols

of triumphant Joy, this Altar raise, with Carols of triumphant Joy -

- with Carols of triumphant Joy. Father of Heav'n, from thy eternal

Throne, from thy eter-nal Throne, Look with an Eye of Blessing down, while we prepare: - - -

6 6 6 5 6 6 6 6 5 3

- - - with holy Rites, to solemnize - - - the Feast of Lights, the Feast of Lights,

6 6 6 5 6 6 6 6 5 6 6 6 6 5

For.

to solemnize - - - the Feast of Lights.

6 6 6 6 6 6 6 6 6 6 6 5 3

54 No. 52.

166 Recit:
Accomp:

Israel: Man:
See, see yon Flames that from the Al-tar broke, in spi-ry Streams per-

-fue the trailing Smoke. the fragrant Incense mounts the yielding Air;

fire Prefage that the Lord hath heard our Pray'r.

53 No. 53

Israel: Woman
O grant it, Heav'n, that our long Woes may cease, and Judah's Daughter's taste the Calm of Peace;

Sons, Brothers, Husbands to bewail no more, tortur'd at Home, or havock'd in the War.

No. 56. Strings. Clarinets. Bassoons & Horns

56

Allegro

= 92

So shall the Lute and Harp awake, and sprightly Voice sweet Descant run,

So shall the Lute awake, so shall the Harp awake, so

shall the Lute and Harp awake, and sprightly Voice sweet Descant run, and spright-ly Voice sweet

Def... cant run, and spright

ly Voice sweet Descant run - - and spright

ly Voice sweet Descant run,

Seraphic Melody to make, in the pure Strains of Jesse's Son, Se-

-ra - - - phic Me... lody to make, in the pure Strains - - -

The musical score consists of eight systems of two staves each (treble and bass clef). The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. The lyrics are interspersed between the staves, with some words appearing in both the treble and bass staves of the same system. The piece concludes with a final cadence in the bass staff of the eighth system.

in the pure Strains of Jeffe's

Son. Se-

-raphic Melo - dy to make, in the pure Strains of Jeffe's Son,

in the pure Strains -

in the pure Strains of Jeffe's Son.

The musical score consists of eight systems of piano accompaniment. Each system includes a right-hand staff with treble clef and a left-hand staff with bass clef. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The right-hand parts feature intricate patterns of eighth and sixteenth notes, often with slurs and accents. The left-hand parts provide a harmonic foundation with chords and moving bass lines. Some notes in the left hand are marked with an asterisk (*). The lyrics are interspersed between the systems, with some words appearing on the right-hand staff and others on the left-hand staff. The overall style is characteristic of 19th-century piano music.

So shall the Lute awake, So shall the Harp awake, So

shall the Lute and Harp awake, and sprightly Voice sweet Descant run, and sprightly Voice sweet

Descant run, and spright

ly Voice sweet Descant run - - Se-ra-phic Me-lo-

-dy to make, in the pure Strains of Jesse's Son, Sera-

--- phic Me - lo - dy to make, in the pure Strains ---

6 6 6 6 6

in the pure Strains of Jef - se's Son, Se -

6 6 4 3

ra - --- phic Me - lo - dy to make, in the pure Strains of

6 6 2 6

Adg^o

Jesse's Son.

4 3 6 6 6

6 3

54 No. 54.

172

Recit:

Israelitish Meffenger

From Caphar-fa-la-ma, on Eagle Wings I fly, with Tidings of im-petuous

Joy. Came Ly-fi-as, with his Host, array'd in Coat of Mail; their maffy Shields of Gold, and

Brafs, flash'd Lightning o'er the Fields, while the huge Towrback'd Elephants display'd a horrid Front; but

Judas, un-dismay'd, met, fought, and vanquish'd all the ragefull Train. Yet more;

Ni-canor lies with Thousands slain the blasphemous Ni-canor, who defied the living God, and

in his wanton Pride, a public Monument ordain'd of Vic-tories yet ungain'd.

But lo! the Conqueror comes, and on his Spear to diffipate all Fear, he bears the

Vaunter's Head and Hand, that threatend Defo-- lation to the Land.

Op. 58. Strings. Horns.

58

Chorus of Youths

See, the conquering He - - - ro comes, found the Trumpet, beat the Drums:
 See, the
 See, the conquering He - - - ro comes, found the Trumpet, beat the Drums:

Organo Senza Baffi 6 6 6 6 5 4 3

Horns

Solo

in G.

Sports pre- pare, the Lau- - rel bring, Songs of Triumph to - - - him sing.
 Sports pre- pare, the Lau- - rel bring, Songs of Triumph to - - - him sing.

Horns

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.

58 Cou

Chorus of Virgins

Traver. 1^{mo}

Traver. 2^o

See the Godlike Youth ad - - - vance, breathe the Flutes, and lead the Dance:

See the Godlike Youth ad - - - vance, breathe the Flutes, and lead the Dance:

Myr - - - tle Wreaths and Ro - - - fes twine, to deck - - - the He-ro's Brow - - - di - vine.

Myr - - - tle Wreaths and Ro - - - fes twine, to deck - - - the He-ro's Brow - - - di - vine.

Myr - tle Wreaths, and Ro - - - fes twine, to deck the Her's Brow di - vine.

Myr - tle Wreaths, and Ro - - - fes twine, to deck the Her's Brow di - vine.

Full Chorus

Trav: e
Viol: 1^o

Trav: e
Viol: 2^o

Corno 1^o

Corno 2^o

Hautb:
1^o e 2^o

Viola

See, the Conquering He - - - ro comes, Sound the Trumpet,

See, the Conquering He - - - ro comes, Sound the Trumpet,

See, the Conquering He - - - ro comes, Sound the Trumpet,

See, the Conquering He - - - ro comes, Sound the Trumpet,

beat the Drums: Sports pre - - pare, the Lau - - rel bring,

beat the Drums: Sports pre - - pare the Lau - - rel bring,

beat the Drums: Sports pre - - pare the Lau - - rel bring,

beat the Drums: Sports pre - - pare, the Lau - - rel bring,

6 6 4 3 7 6 6 #

Songs of Tri-umph to - - him Sing . See, the Conqu'ring
 Songs of Tri-umph to - - him Sing . See, the Conqu'ring
 Songs of Tri-umph to - - him Sing . See, the Conqu'ring
 Songs of Tri-umph to - - him Sing . See, the Conqu'ring

He - ro comes, Sound the Trumpet, beat the Drums .
 He - - ro comes, Sound the Trumpet, beat the Drums .
 He - - ro comes, Sound the Trumpet, beat the Drums .
 He - - ro comes, Sound the Trumpet, beat the Drums .

*Mo
Reper*

p. 59
59

March

Corno 1^{mo}

Corno 2^o

Viol: 1^{mo}

Viol: 2^o

Baffo

= 126

No. 60. Strings, Flutes, Oboes, Clarinets, Bassoons
60 Horns, Trumpets, 3 Trombones & Drums

178 Chorus

Tromb: 1^o & 2^o
Tromb 3^d
Tymp:
Viol: & Hau: 1^o
Viol: & Hau: 2^o
Viola

Allegro

6 6 6 4 3 6 6 7 7

1 = 96

Sing unto God, and high Affections raise, to crown this Conquest with

6 6 6 4 5 3 6 6 4 3 6 5 6 4 2 6

P^o

unmeasur'd Praife — — — — — with un-measur'd Praife .

The first system of music consists of ten staves. The top five staves are for vocal parts, and the bottom five are for figured bass. The vocal line begins with a melodic phrase: "unmeasur'd Praife" followed by a long rest, then "with un-measur'd Praife." The figured bass line contains the following figures: 7, 7, 6, 6, 6, 6, 6, 4, 5, 3.

Sing unto God and high Affections raise, to crown this Conquest with unmeasur'd Praife

The second system of music also consists of ten staves. The vocal line continues with the lyrics: "Sing unto God and high Affections raise, to crown this Conquest with unmeasur'd Praife." The figured bass line contains the following figures: 6, 6, 4 #, 6, 2 #, 6, 7, 6, 5.

Sing un-to God, and
 Sing un-to God, and
 with un-measur'd Praise. Sing un-to God, and
 Sing un-to God, and

high Affections raise, to crown this Conquest with unmeasur'd Praise. with un-measur'd with
 high Affections raise, to crown this Conquest with unmeasur'd Praise. with un-measur'd with
 high Affections raise, to crown this Conquest with unmeasur'd Praise. with un-measur'd with
 high Affections raise, to crown this Conquest with unmeasur'd Praise.

6 6 5 7 6 7 7 6 7 6

un-measur'd Praise - Sing un-to God and
 un-measur'd Praise - to crown
 un-measur'd Praise, with un-measur'd Praise - to crown - to
 with un-measur'd Praise, with un-measur'd Praise.

2 6 6

high Affections raise, to crown this Conquest with unmeasur'd Praise
 - to crown, to crown this Conquest, to crown this Conquest with unmeasur'd Praise.
 crown this Conquest to crown - this Conquest, this Conquest, to Crown -

6 4 # 6 7 # 6

with un-measur'd Praise. Sing unto God, Sing un-to God,
 to crown this Conquest with un-measur'd Praise -- Sing unto God, Sing un-to God --
 this Conquest with unmeasur'd Praise -- Sing unto God, Sing un-to God,
 O Sing, Sing unto God, Sing un-to God, and
 Sing un-to God, and high Affections raise, to crown, to crown --
 Sing un-to God, and high Affections raise,
 Sing un-to God, Sing un-to God, and high Affections raise, to crown this Conquest, to
 high Affections raise, and high Affections raise, to crown this Conquest, to

6 6 6 4 # 6 7 8
 4 4 2 3
 6 6 6 6 6 6 5 6 5 6 7 7
 4 3 4 3

to crown - - - , to crown this Conquest , with
 to crown this Conquest , to crown - - - , to Crown this Conquest with un-
 crown this Conquest , to crown , to crown , to crown this Conquest
 crown this Conquest with un-measur'd Praise. to crown this Conquest with unmeasur'd
 6 7 7 7 6 7 6 6 5 6 6 5

unmea-sur'd Praise - - - to crown this Conquest , this Conquest,
 -mea- sur'd Praise to crown , to crown , to crown - - - this Conquest , this Conquest,
 with unmeasur'd Praise. to crown , to crown - - - this Conquest , this Conquest,
 with unmeasur'd Praise. to crown , to crown , to crown , to crown this Conquest , this Conquest,
 7 7 7 7 7 6 6

The first system of music consists of six staves. The top two staves are vocal parts, and the bottom four staves are for keyboard accompaniment. The music is in a major key and features a variety of rhythmic patterns, including eighth and sixteenth notes.

with unmea-fur'd Praise. Sing unto God, Sing unto God, and high Affections raise, and
 with un-meafur'd Praise. Sing unto God, Sing unto God, and high Affections raise, and
 with un-meafur'd Praise. Sing unto God, Sing unto God, and high Affections raise, and
 with un-meafur'd Praise. Sing un-to God, Sing unto God, and high Affections raise, and

The second system of music consists of six staves. The top two staves are vocal parts with lyrics, and the bottom four staves are for keyboard accompaniment. The lyrics are repeated across the four vocal staves.

The third system of music consists of six staves. The top two staves are vocal parts, and the bottom four staves are for keyboard accompaniment. The music continues with similar rhythmic patterns as the previous systems.

high Affections raise, to crown, to crown, to crown, to crown this Conquest with unmeafur'd Praise - -
 high Affections raise, to crown, to crown, to crown this Conquest with un-meafur'd Praise - -
 high Affections raise, to crown, to crown, to crown, to crown this Conquest with unmeafur'd Praise - -
 high Affections raise, to crown, to crown, to crown this Conquest with un-meafur'd Praise - -

The fourth system of music consists of six staves. The top two staves are vocal parts with lyrics, and the bottom four staves are for keyboard accompaniment. The lyrics are repeated across the four vocal staves.

to crown
to crown
with unmeasur'd Praise to crown
with unmeasur'd Praise to crown

this Conquest with unmeasur'd Praise.
this Conquest with unmeasur'd Praise.
this Conquest with unmeasur'd Praise.
this Conquest with unmeasur'd Praise.

6 6 6 5 3 4

61
No. 67.

186

Recit :

Judas Maccabeus

Sweet flow the Strains, that strike my feasted Ear. Angels might stoop from Heav'n, to

hear, the comely Songs ye sing, to Israels 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 Elephant, and, whelm'd be-

-neath the stabbed Monster, triumph'd in a glorious Death.

No. 62. Strings, Oboes, Trumpet Obligato

62

Tromba

Andante Larghetto

V. e H.
1^{mo}

V. e H.
2

Viola

- 80

With Honour let desert be Crownd the Trumpet ne'er in vain shall found the

Trumpet ne'er in vain shall found the Trumpet ne'er in vain shall found with

The first system of music consists of four staves. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in treble clef. The fourth staff is piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a common time signature.

Honour let desert be Crownd with Honour let de --

The second system of music consists of four staves, continuing the vocal and piano parts from the first system.

-fert be Crownd the Trumpet ne'er in vain shall found the Trumpet ne'er in vain shall found

The third system of music consists of four staves, continuing the vocal and piano parts.

Tr: e Hautb.

Viol. Uniff^o

The fourth system of music consists of four staves, continuing the vocal and piano parts.

but all at-tentive to alarms but all at --

H. 1 and 2 Col Violini

- tentative to alarms the willing nations flie to Arms to Arms to Arms and Conquering or

Conquer'd and Conquering or Conquer'd Claim - - - - - the prize and Conquering or

H. e V. 1 Col Tromba

H. e V. 2

Con - quer'd Claim the prize of happy Earth or far more happy Skies

and Conquering or Conquer'd Claim and Claim the prize of hap - py Earth or far more happy

Skies and Claim the prize of hap - -py Earth or far more happy Skies

The musical score consists of two systems of staves. The first system includes a vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes and rests. The vocal line has lyrics: "and Conquering or Conquered Claim and Claim the prize of happy Earth or far more happy". The second system also includes a vocal line and piano accompaniment. The piano part continues with similar rhythmic complexity. The vocal line has lyrics: "Skies and Claim the prize of happy Earth or far more happy Skies". The score is written in a key with one sharp (F#) and a common time signature (C). There are various musical notations such as slurs, ties, and dynamic markings throughout.

To our great God, be all, be all the Honour giv'n, To our great God, be
 - - nour giv'n, To our great God, be all the Honour giv'n, To our great God, be
 - - - nour giv'n, To our great God, be all the Honour giv'n, To our great God, be
 our great God, be all the Ho - - nour, all the Honour giv'n,

7 6 # 6 6 6 6 7 6 6 6 5 # 6

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

Col Viol: 1^o

5 7 # # 4/2 6 6 7 6 7 # 6 4

givr, To our great God be all the Honour, all the Honour givr, To
 givr, To our great God be all the Honour givr, be all the Honour givr,
 givr, To our great God be all the Honour, all the Honour givr, To our great
 To our great God be all the Honour givr, be all the Honour givr,

5 # 7 6 # 6 6 b 4 6 6 5 6 6

our great God be all the Ho - - - - - nour, all - - - - - the Honour
 To our great God, be all the Honour
 God be all the Ho - - - - - nour givr, be all, be all the Honour
 To our great God, be all, be all the Honour

7 6 6 6 5

Col Viol: 1^o

giv'n, that grate-ful Hearts can send from Earth to Heav'n. that grate-ful Hearts can

giv'n, that grate-ful Hearts can send, can send from Earth to

giv'n,

6 6 #

send from Earth to Heav'n. that grate-ful Hearts can send - - from Earth to

send from Earth to Heav'n. from Earth to Heav'n that grate-ful

Heav'n from Earth to Heav'n. from Earth to Heav'n. that grate-ful

that grate-ful Hearts can send from Earth to Heav'n. that grate-ful

6 6 6 # 6 7 6 6 4 3 6 7 6 7 6

The first system of music consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The second and third staves are piano accompaniment, with the second staff in treble clef and the third in bass clef. The fourth staff is empty.

Heav'n . from Earth to Heav'n . that grate - - - ful Hearts can fend from Earth to

Hearts can fend to Heav'n . that grateful Hearts can fend from Earth to

Hearts can fend to Heav'n . that grateful Hearts can fend from Earth to

Hearts can fend to Heav'n . that grateful Hearts can fend from Earth to

7 # 6 4 6 7 5 # # 6 6 5 # 8

The second system of music consists of four staves. The top staff is a vocal line in G major. The second and third staves are piano accompaniment, with the second staff in treble clef and the third in bass clef. The fourth staff is empty.

Heav'n . that grateful Hearts can fend from Earth to Heav'n . To our great God, be Honour

Heav'n . that grateful Hearts can fend from Earth to Heav'n . To our great God, be

Heav'n . that grateful Hearts can fend from Earth to Heav'n . To our great God, be

Heav'n . that grate - ful Hearts can fend from Earth to Heav'n .

6 7 6 5 6 5 6 6 6 b 5 6 6 # 6 6 5 3 8

The first system of music consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one flat. The second staff is a piano accompaniment in G major, starting with a treble clef and a key signature of one flat. The third staff is a piano accompaniment in G major, starting with an alto clef and a key signature of one flat. The fourth and fifth staves are empty.

The second system of music consists of five staves. The top staff is a vocal line with lyrics: "giv'n, To our great God, be all - - -, be all the Honour giv'n, that grate - - ful". The second staff is a piano accompaniment with lyrics: "all the Honour giv'n, To our great God, be all the Honour giv'n, that grate - - ful". The third staff is a piano accompaniment with lyrics: "all the Honour giv'n, To our great God, be all the Honour giv'n, that grate - - ful". The fourth staff is a piano accompaniment with lyrics: "To our great God, be all, be all - - - the Honour giv'n, that grate - - ful". The fifth staff is a piano accompaniment with lyrics: "To our great God, be all, be all - - - the Honour giv'n, that grate - - ful". Below the fifth staff are the following figures: 6 6 4 6 6 4 6 6 4 5 6 5 #3 4 6 4.

The third system of music consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one flat. The second staff is a piano accompaniment in G major, starting with a treble clef and a key signature of one flat. The third staff is a piano accompaniment in G major, starting with an alto clef and a key signature of one flat. The fourth and fifth staves are empty.

The fourth system of music consists of five staves. The top staff is a vocal line with lyrics: "Hearts can fend from Earth to Heav'n. that grate - - ful Hearts can fend from Earth to". The second staff is a piano accompaniment with lyrics: "Hearts can fend from Earth to Heav'n. that grateful Hearts can fend from Earth to". The third staff is a piano accompaniment with lyrics: "Hearts can fend from Earth to Heav'n. that grateful Hearts can fend from Earth to". The fourth staff is a piano accompaniment with lyrics: "Hearts can fend from Earth to Heav'n. that grateful Hearts can fend from Earth to". The fifth staff is a piano accompaniment with lyrics: "Hearts can fend from Earth to Heav'n. that grateful Hearts can fend from Earth to". Below the fifth staff are the following figures: # 6 5 4 #3 6 6 5 #.

Heav'n can fend from Earth to Heav'n .

Heav'n can fend from Earth to Heav'n .

Heav'n can fend from Earth to Heav'n .

Heav'n can fend from Earth to Heav'n .

Heav'n can fend from Earth to Heav'n .

6 4 #3 6 4 #3

*W. 65.
65.*

Recit:

Israelitish Woman .

Again to Earth let Gratitude descend. Praise worthy is our Hero and our Friend. Come, then my

Daughters, choicest Art be - stow, To weave a Chaplet for the Victor's Brow; And in your

Songs for ever, be confes'd, The Valour that preserv'd, the Pow'r that blest'd, Blest'd you with

Hours, that scatter, as they fly, Soft Quiet, gentle Love, and boundless Joy .

6 b5 6 b5 6b

6 #5 6

#2 #6 6

#2 6 # #

No. 66. Strings, Flutes, Oboes & Bassoons.

198

Duet

Viol: e
Trav: 1^o

Viol: e
Trav: 2^o

Viola

Allegro

$\gamma = 144$

Trav: Solo

O lovely Peace, with Plenty crown'd, O lovely, lovely Peace, come, spread

Trav:

thy Blessings thy Blessings all around.

O lovely Peace, with Plenty Crown'd, O lovely, lovely Peace, come, spread

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

thy Blessings, thy Blessings all around. O - - - O lovely, lovely Peace, O lovely Peace,

First system of musical notation, featuring treble and bass staves with a piano accompaniment. The music is in a major key and 4/4 time.

Second system of musical notation, including vocal lines and piano accompaniment. The lyrics are: "Let fleecy flocks the Hills adorn. - - - - - And Vallies smile with wa-vy Corn." The piano part includes fingerings 6, 7, 3 and 6, 5, 6, 5 / 4, 3, 4, 3.

Third system of musical notation, primarily piano accompaniment for the first two staves.

Fourth system of musical notation, including vocal lines and piano accompaniment. The lyrics are: "Let fleecy flocks the Hills adorn. - - - - - And Vallies smile - - - - - And Vallies smile with wa-vy Corn. And Vallies smile - - - - -". The piano part includes fingerings 6, 4, 5, 3, 6, 4, 3, 6, 6, 6, 6, 6.

Fifth system of musical notation, primarily piano accompaniment for the first two staves. The word "Trav." is written above the first staff.

Sixth system of musical notation, including vocal lines and piano accompaniment. The lyrics are: "- - with wa-vy Corn. And smile - - - - - with wa - - vy Corn with wa - - vy Corn." and "- - with wa-vy Corn. And smile - - - - - with wa - - vy Corn. with". The piano part includes fingerings 7, 6, 6, 6, 6.

Viol. Trav. 182

with wa - - vy Corn. with wavy Corn. Let fleecy flocks the

wa - - vy Corn. with wa - - vy Corn. with wavy Corn. Let

tutti

Ad^o

Hills a - - dorn. - - the Hills - adorn. And smile - - - with wa - - vy Corn.

fleecy flocks the Hills adorn. the Hills - adorn. And smile - - - - - with wa - - vy Corn.

Let the shrill Trumpet

let the shrill Trumpet cease, nor other sound, But Nature's Song - - fters

cease, nor other sound,

wake the chear - - ful Morn . nor o - - ther found, nor other found, wake the

But Nature's Song - fters wake the chear - - ful Morn . the

chear - - ful Morn . But Na - - - tures Songsters wake the chear - - ful Morn .

chear - - ful Morn . But Na - - - tures Songsters wake the chear - - ful Morn . nor

nor o - - ther found, But Nature's Song

o - - ther found, But Nature's Song

fters, Nature's Song - - fters wake the chearful Morn . But Nature's Songsters wake the

- - fters, Nature's Song - - fters wake the chearful Morn . But Nature's

chear - - ful, wake the chear - ful Morn . Sy Da Capo

Songsters wake the chear - - ful, wake the chearful Morn . Da Capo

Viol

No. 64. Strings. Flutes. Oboes. Clarinets. Bassoons. Horns
Trumpets 3 Trombones & Drums.

♩ = 84

Andante Allegro

Rejoice o Judah and in songs divine with Cherubim and

Seraphim harmonious join re-joice o Judah re-joice re-

joice ----- o Judah rejoice and in fongs divine with Cherubim and Seraphim har-

re po

-mo-nious join and in fongs-divine har-mo-nious join rejoice o Judah re--

--joice o Judah re-joice ----- re-joice ----- with Cherubim and Se-ra-phim

har - mo - nious join in songs di - vine

with Cherubim and Seraphim har - monious har - monious join .

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The score is divided into two systems. The first system contains the vocal line and the first system of piano accompaniment. The second system contains the vocal line and the second system of piano accompaniment. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal line is a simple melody with some rests. The lyrics are printed below the vocal line. The score ends with a double bar line.

Bass

Alts

le - lu - jah, Hal - - le - lu - jah, Halle - lujah, Amen. Amen. Hallelujah, Amen. Oh Judah re -
 Halle - lujah, Amen. Amen. Hallelujah, A - men. Oh Judah re -
 Hal - le - lu - jah, Hal - le - lujah, Amen. Amen. Hallelujah, Amen. Oh Judah re -
 Hal - le - lujah, Amen. Amen. Hallelujah, A - men. Oh Judah re -

6 6 6 6 6 6 6 6 6 6 3 4 6 5

- joice, re - joice - - - , re - joice Oh Judah, in Songs di - vine, With Cherubim and
 - joice, rejoice, re - - joice, rejoice Oh Judah, in Songs di - vine, With Cherubim and
 - joice, re - joice - - - , re - joice, Oh Judah in Songs di - vine, With Cherubim and
 - joice, re - joice - - - , re - joice, Oh Judah in Songs di - vine,

4 6 4 6 8 7 5 6

Seraphim har - mo - nious join . With Cherubim and Seraphim har - mo - nious
 Seraphim har - mo - nious join . . With Cherubim and Seraphim har - mo - nious
 Seraphim har - mo - nious join . With Cherubim and Seraphim har - mo - nious
 With Cherubim and Seraphim har - mo - nious

join. Halle - lujah, Amen. Amen. Hallelujah, A - - - men . and in Songs di - - -
 join. Har - mo - nious join . Hal - le - lu - - - jah , and in Songs di - - -
 join. Halle - lujah, Amen. Amen. Hallelujah, A - - - men . and in Songs di - - -
 join. Har - - - mo - - - nious join . and in Songs di - - -

vine, har - mo - nious join. Halle - lujah, Amen. Amen. Halle - lujah, A - men .

vine, har - mo - - - nious join. Halle - lujah, Amen. Amen. Halle lujah, A - men .

vine, har - mo - - - nious join. Halle lujah, Amen. Amen. Halle lujah, A - men .

vine, har - mo - - - nious join. Halle lujah, Amen. Amen. Halle lujah, A - men .

4/2 6/5 6 6 6 6

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

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

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

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

6/5 7 6 6 4 3 Finis

Slower





