

PART THE THIRD.

No. 52.

CHORUS.—NOW THE PROUD INSULTING FOE.

ANDANTE.
Met. $\text{♩} = 116$.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and begins with a series of chords and moving lines in both hands.

The second system of the piano introduction continues the musical theme from the first system, with similar chordal textures and melodic lines.

The third system of the piano introduction shows further development of the musical material, including some more complex chordal structures.

The fourth system of the piano introduction features a more active bass line and continues the harmonic progression.

The fifth system of the piano introduction concludes with a final chordal cadence. The word "Sves." is written below the bass staff.

TREBLE.

The Treble vocal line begins with a rest, followed by the lyrics "Now the proud in - sult - ing foe, Pros - trate".

ALTO.

The Alto vocal line begins with a rest, followed by the lyrics "Now the proud in - sult - ing foe, Pros - trate".

TENOR. (Sve lower.)

The Tenor vocal line begins with a rest, followed by the lyrics "Now the proud in - sult - ing foe, Pros - trate".

BASS.

The Bass vocal line begins with a rest, followed by the lyrics "Now the proud in - sult - ing foe, Pros - trate".

The piano accompaniment for the vocal section consists of two staves. It provides harmonic support for the vocal lines, featuring chords and moving lines in both hands. The word "Cornl." is written above the upper staff, and "h_r" is written above the final measure.

in the dust lies low; - Bro-ken
 in the dust lies low;
 in the dust lies low;
 in the dust lies low;

This system contains four vocal staves and a piano accompaniment. The lyrics are repeated across the vocal parts. The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line in the left hand.

chariots, hills of slain, Load the
 Bro-ken chariots, hills of slain, Load the
 Bro-ken chariots, hills of slain, of slain, Load the
 Bro-ken chariots, hills of slain, hills of slain, Load the

Sves.

This system continues the musical score with four vocal staves and piano accompaniment. The lyrics are repeated across the vocal parts. The piano accompaniment continues with a similar rhythmic pattern. A 'Sves.' (Soprano voice) marking is present at the bottom of the piano part.

wide ex - tend - ed plain. Now the proud in - sult - ing
 wide ex - tend - ed plain. Now the proud in - sult - ing
 wide ex - tend - ed plain. Now the proud in - sult - ing
 wide ex - tend - ed plain. Now the proud in - sult - ing

This system contains four vocal staves and piano accompaniment. The lyrics are repeated across the vocal parts. The piano accompaniment continues with a similar rhythmic pattern.

Load the wide ex - tend - - - ed plain. Now the proud in - sult - ing foe,
 slain, Load the wide ex - tend - - - ed plain. Now the proud in - sult - ing foe,
 slain, Load the wide ex - tend - - - ed plain. Now the proud in - sult - ing foe,
 . Load the wide ex - tend - - - ed plain. Now the proud in - sult - ing foe,

Pros - trate in the dust lies low, Pros - trate in the dust lies
 Pros - trate in the dust lies low, Pros - trate in the dust lies
 Pros - trate in the dust lies low, Pros - trate in the dust lies
 Pros - trate in the dust lies low, Pros - trate in the dust lies

low. Bro - ken chariots, hills . . of slain, Bro - ken
 low. Bro - ken chariots, hills . . of slain,
 low. Bro - ken chariots, hills . . of
 low. . . hills . . of slain, Broken chariots,

cha-riots, hills of slain, Load the wide . . . ex-tend-ed plain;
 hills of slain, hills of slain, Load the wide . . . extended plain;
 slain, hills of slain, Load the wide . . . ex-tended plain;
 hills . . . of slain, . . . Load the wide . . . ex-tended plain;

Load, load, load the wide ex-tend-ed plain. . .
 Load, load, load the wide ex-tend-ed plain. . .
 Load, load, load the wide ex-tend-ed plain. . .
 Load, load, load the wide ex-tend-ed plain. . .

Sforz.

Corni.

No. 53. Récit.—THE HAUGHTY FOE WHOSE PRIDE TO HEAV'N DID SOAR.

ISRAELITISH WOMAN.

SOPRANO VOICE.

The haughty foe whose pride to Heav'n did soar, Is fall'n, is fall'n, and Canaan is no more

ACCOMP.

No. 54. Air.—NOW SWEETLY SMILING PEACE DESCENDS.

ISRAELITISH WOMAN.

SOPRANO VOICE.

Larghetto.

ACCOMP.

Met. $\text{♩} = 84$

Now sweet-ly smil - ing

p

Peace de - scends, Now sweet - ly smil - ing Peace de - scends, And waves her dow - ny

wings, her dow - - ny wings; Now sweetly smil - ing

Peace de - - scends, And waves . . . her dow - - ny wings, And waves her

dow-ny wings. Each bless - ing in her train at -

- - tends, Each joy . a - round her springs; Each bless - ing in her train at - tends,

Each joy a - round her, Each joy a - round . . . her springs; Each bless - ing in her

train at - tends, Each joy, each joy a - round . . . her, . around her springs.

Adagio. *Tempo.* *Adagio.* *f*

No. 55.

RECIT—MY PRAY'RS ARE HEARD.

ABINOAM.

BASS VOICE. My pray'rs are heard, The blessings of this day, All my past cares, And

ACCOMP.

BARAK.

angulah, well repay; The soldiers to each other tell, My Ba-rak has perform'd his du-ty well. My honor'd

ABINOAM.

Fa-ther! O my son, my son, Well has thy youth the race of ho-nor run.

No. 56.

AIR.—TEARS SUCH AS TENDER FATHERS SHED.

AIR.—ABINOAM.

BASS VOICE. Tears,

ACCOMP. *Largo. pp*

Met. ♩ = 60.

Tears such as ten-der Fa-thers shed, Warm from my a - ged eyes de -

- - scend, Warm from my a - - - ged eyes descend,

For joy to think, when I am dead, My Son shall have man-kind his

friend, For joy, for joy to think, when I am dead, My Son shall

8veca.

have man - kind his friend

No. 57

RECIT.—O DEBORAH! MY FEARS ARE O'ER.

SOPRANO VOICE.

JARL.

O De-bo-rah! my fears are o'er, Proud Si-se-ra is now no more.

ACCOMP.

No. 58.

CHORUS.—DOLEFUL TIDINGS.

BAAL'S PRIESTS. *Larghetto.*

TREBLE.

ALTO.

TENOR, (8ve lower.)

BASS.

Larghetto.

ACCOMP.

Met. J = 60.

Staccato.

Org.

Dole - ful ti - dings how ye

ti - dings, Dole - ful ti - dings how ye wound,

ti - dings, Dole - ful ti - dings how ye wound,

Dole - ful ti - dings how ye wound,

wound, Des - pair and Death, Despair and Death, Despair and

Des-pair and Death, Despair and Death, . . .

Despair and Death, Death, Des - pair

Despair and Death, Death, Des - -

8ves.

Death, and Death . . . are in that sound. Des -
 . . . and Death . . . are in that sound. Des -
 and Death . . . are in that sound. Des -
 - pair and Death . . . are in that sound. Des -

pp voices alone.

- pair and Death are in that sound. Dole - ful ti - dings, how ye
 - pair and Death are in that sound. Dole - ful ti - dings, how ye
 - pair and Death are in that sound. Dole - ful ti - dings, how ye
 - pair and Death are in that sound. Dole - ful ti - dings, how ye

wound, Death, Des-pair and
 wound, Des-pair and Death, Des-pair and Death,
 wound, Death, Des-pair and Death,
 wound, Des - pair and Death, Des -

Death, and Death, are in that sound. Des-pair and
 Des-pair and Death, are in that sound. Des-pair and
 Death are in that sound. Des-pair and
 Des-pair and Death are in that sound. Des-pair and

pp
Voices alone.

Death are in that sound.
 Death are in that sound.
 Death are in that sound.
 Death are in that sound.

Organ Solo.
p

No. 59. AIR.—OUR FEARS ARE NOW FOR EVER FLED.

3rd ISRAELITISH WOMAN.

SOPRANO VOICE.

Allegro.

ACCOMP. Met. J. v. 84.

Our fears are now for e ver fled, Our eyes no

more shall flow; Our fears are now for

The first system of music shows a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The lyrics are "more shall flow; Our fears are now for". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

e - ver fled, Our eyes no more shall flow, no more shall flow,

The second system continues the vocal line with the lyrics "e - ver fled, Our eyes no more shall flow, no more shall flow,". The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

. . . Our fears are now . . . for e - ver fled, Our eyes no more . . .

The third system shows the vocal line with lyrics ". . . Our fears are now . . . for e - ver fled, Our eyes no more . . .". The piano accompaniment continues to support the vocal line with its characteristic rhythmic accompaniment.

. . . Our eyes no more shall flow;

The fourth system concludes the phrase with the lyrics ". . . Our eyes no more shall flow;". The piano accompaniment provides a clear harmonic and rhythmic foundation for the vocal line.

Swift vengeance has laid low the head,

The fifth system begins a new phrase with the lyrics "Swift vengeance has laid low the head,". The piano accompaniment continues with its rhythmic accompaniment, supporting the vocal melody.

Swift vengeance has . . . laid low the head Of our im - pe - rious foe, Of our im -

The sixth system continues the phrase with the lyrics "Swift vengeance has . . . laid low the head Of our im - pe - rious foe, Of our im -". The piano accompaniment provides harmonic support throughout the system.

pe - rious foe, Of our . . im-pe - rious foe, Of our im-pe - - rious foe

Swift vengeance has laid low the head Of our im-

- pe - ri - ous foe, Of our imperious, Of our im-pe - - - rious foe; Swift vengeance has . .

. . laid low the head Of our iu - pe - rious foe, Of our im - pe - rious, Of our im -

- pe rious foe, . . Of our im - pe - - rious

foe; Swift ven - geance has laid low the head of our im - pe

rious foe, Of our im-pe - - rious foe.

No. 60.

RECIT.—I SAW THE TYRANT BREATHLESS IN HER TENT.

CONTRALTO VOICE.

BARAK.

I saw the Ty-rant breathless in her tent, Her arm, his soul to

ACCOMP.

endless darkness sent; But see, the glad assembly wait to know, How thou didst rid them of so fierce a

foe; Al-rea-dy thou hast told it me, But the re - la - tion will please more from

J A E L.

thee. When from the bat - tle that proud cap - tain fled, Vengeance di - vine to

my pa - vilion led The trembling fu - gitive, who pale with care, Besought me, panting, to conceal him

there; With flaming thirst, and anguish in his look, He ask'd for wa - ter from the limped brook, But

milk I gave him in a copious bowl, With ec - sta - cy he quaff'd, and cool'd his soul; And

then, with his la - borious flight op - pres'd, In some few moments, he sunk down to rest;

Then was I conscious, Heav'n that happy hour, Had plac'd the foe of Judah in my pow'r, The workman's

hammer, and a nail I seiz'd, And whilst his limbs in deep re - pose he eas'd, I thro' his bursting

temples forc'd the wound, And ri - vetted the Ty - rant to the ground.

No. 61.

AIR.—TYRANT, NOW NO MORE WE DREAD THEE.

SOPRANO
VOICE.

JARL.

ACCOM.
Met. ♩ = 152.

Allegro.

Ty - rant, now no more we dread thee,

All thy in - solence is o'er, All thy in - so - lence is o'er. Ty - rant,

now no more we dread thee, All thy in - solence is o'er, . . . All thy

in - solence is o'er, All thy in - solence is o'er, . . .

. All thy in - solence is o'er.

Ty - rant, now no more we dread thee, All thy in - solence is o'er, is

o'er, All thy in - solence is o'er. Ty - rant, now no more we dread thee, All thy

in - solence is o'er, . . . All thy in - solence is o'er, All thy

in - so - lence is o'er,

Adagio.
All thy in - - so - lence is o'er.

Adagio. *Tempo. f*

Jus-tice to thy ru-in led thee, Thou art fall'n, Thou art fall'n to rise no

p

more, to rise no more, Thou art fall'n to rise no more, to

Adagio. *Da Capo.*
rise no more, . . to rise no more, Thou art fall'n to rise . . no more

Adagio. *Da Capo.*

No. 62.

RECIT.—IF, JAEI, I ARIGHT DIVINE.

DEBORAH.

SOPRANO.
VOICE.

If, Ja-el, I a-ri-ght di-vine, When men here-after would proclaim, All that is

no-ble by one name, O Ja-el; they will men-tion thine.

No. 63.

AIR.—THE GLORIOUS SUN SHALL CEASE TO SHED.

ACCOMP. *
Met. ♩ = 160.

DEBORAH.

The glorious sun . . . shall cease to shed, shall cease to

shed, His beamy tree

sures from the skies;

And me - - - rit shall

be vir-tue's dread, . . . whene'er thy blest . . . me-mo - rial dies.

The glo - rious

sun . . . shall cease to shed, His bea - my tree . . .

- - - sures from the skies, And me - rit, shall

be vir - - - tue's dread,

Whene'er thy blest me - mo - ri - al dia.

And me - rit shall be vir - tue's dread, And me - rit

shall . . . be vir - tue's dread, Whene'er thy blest . . . me - - mo - rial

Adagio.

Adagio.

dia.

Tempo.

No. 64. RECIT.—MAY HEAV'N WITH KIND PROFUSION SHED.

CONTRALTO VOICE. **BARAK.**
 May heav'n with kind pro-fu-sion shed, Its chosen joys on Jael's head.

ACCOMP.

No. 65. AIR.—LOW AT HER FEET.

CONTRALTO VOICE. **BARAK.**

ACCOMP. *Andante.*
 Met. ♩ = 92.

Low at her feet

Low at her feet he bow'd, he bow'd, he

bow'd, he fell, he fell, he fell; Low at her

feet he bow'd, he fell, And laid in dust his haugh-ty head, And laid in dust,

And laid in dust his haugh . . . ty head, his haugh - ty head.

Low at her feet he bow'd, he fell,

And laid in dust . . his haughty head;

And late pos - te - ri - ty shall tell, That where he bow'd . he fell down dead.

That where he bow'd, he fell down dead. And late pos - te - ri - ty shall

tell, That where he bow'd, That where he bow'd, he fell down dead, . . .

That where he bow'd, he fell down dead. . . .

Adagio.

Adagio. *Tempo.*

No. 66

RECIT (*Accomp.*)—O GREAT JEHOVAH! MAY THY FOES.

SOPRANO VOICE.

DEBORAH.

O great Je - ho - vah! may thy foes, thus pe - rish, who thy laws op - pose;

ACCOMP.

But, oh! let all who love thy praise, And de - dicato to thee their days, Shine like the sun,

di - vine - ly bright, When forth he marches in his might, To run his radiant race of light.

No. 67.

CHORUS.—LET OUR GLAD SONGS.

ANDANTE.
Met. $\text{♩} = 68.$

1st SOPRANO.
Let our glad songs to Heav'n as - cend, to Heav'n as - cend, . . .

2nd SOPRANO.
Let our glad songs to Heav'n as - cend, to Heav'n as - cend, . . .

1st ALTO.
Let our glad songs to Heav'n as - cend, to Heav'n as - cend, . . .

2nd ALTO.
Let our glad songs to Heav'n as - cend, to Heav'n as - cend, . . .

1st TENOR. (8ve lower.)
Let our glad songs to Heav'n as - cend, to Heav'n as - cend, . . .

2nd TENOR. (8ve lower.)
Let our glad songs to Heav'n as - cend, to Heav'n as - cend, . . .

1st BASS.
Let our glad songs to Heav'n as - cend, to Heav'n as - cend, . . .

2nd BASS.
Let our glad songs to Heav'n as - cend, to Heav'n as - cend, . . .

Let our glad songs to Heav'n as - cend, to Heav'n as - cend, . . .

p *piu p* *pp*

to Heav'n as - cend. . .

to Heav'n as - cend. . .

to Heav'n as - cend. . .

to Heav'n as - cend. . .

to Heav'n as - cend. . .

to Heav'n as - cend. . .

to Heav'n as - cend. . .

p *piu p* *pp*

Let our glad songs

Let our glad songs

Let our glad songs

Let our glad songs

Let our glad songs

Let our glad songs

Let our glad songs

Let our glad songs

p *dim* *pp* *f*

8ves.

to Heav'n as - cend, to Heav'n as - cend,
 to Heav'n as - cend, to Heav'n as - cend.
 to Heav'n as - cend, to Heav'n as - cend,
 to Heav'n as - cend, to Heav'n as - cend,
 to Heav'n as - cend, to Heav'n as - cend,
 to Heav'n as - cend, to Heav'n as - cend,
 to Heav'n as - cend, to Heav'n as - cend,
 to Heav'n as - cend, to Heav'n as - cend,

Grave. J=60.

For Judah's God is Ju-dah's friend.
 For Judah's God is Judah's friend.
 For Judah's God is Ju-dah's friend.
 For Judah's God is Judah's friend.
 For Judah's God is Ju-dah's friend.
 For Judah's God is Judah's friend.
 For Judah's God is Ju-dah's friend.
 For Judah's God is Judah's friend.
 For Judah's God is Ju-dah's friend.

p *piu p* *pp* *Grave. J=60.*

Allegro.

TREBLE.

1st & 2nd.
ALTO,

TEKOR,
(sve lower.)

BASS.

ACCOMP.

Met. ♩ = 66.

O ce - le - brate . . his sa - cred name, With gra - titude his praise . .

pro - claim, pro -

O ce - - le - brate . . . his sa - cred name, With

claim; O . . . ce - le - brate, O . . . pro . . .

gra - titude his praise pro - claim, . . . With

claim his . . . praise, With gra - ti - tude his praise proclaim;
 gra - ti - tude his praise proclaim;
 ce - le - brate . . . his sa - - cred name, With

O ce - - le - brate his sa - cred name,
 O ce - le - brate his sa - cred name,
 With gra - titude his praise pro - claim; With gra - ti - tude
 gra - titude his praise, his praise pro-claim;

8ves.

With gra - titude his praise
 O pro - claim, pro - claim his praise;
 his praise pro-claim;

O

8ves.

pro-claim;

O ce - le - brate, O ce - le - brate

his sa - cred name, his sa - cred name,

ce - - le - brate . . . his sa - cred name, his sa - - cred name,

O ce - - le - - brate, ce - - le - brate

O ce - - le - - brate, ce - - le - brate

O ce - - le - - brate, ce - - le - brate

O ce - - le - - brate, ce - - le - brate

his sa - cred name,

his sa - cred name, With gra - ti-tude his praise pro-claim;

his sa - cred name,

his sa - cred name, With gra - ti-tude his praise pro -

O ce - - le - - brate, ce - - le - brate

O ce - - le - - brate, ce - - le - brate

O ce - - le - - brate, ce - - le - brate

- claim; O ce - - le - - brate, ce - - le - brate

his sa - cred name, O ce - le - brate . . . his sa - cred name,

his sa - cred name, With gra - ti-tude

his sa - cred name,

his sa - cred name,

his

1st Alto. his praise pro-claim, his praise . . . pro - claim,

2nd Alto. his praise proclaim, his praise . . . pro - claim,

praise pro - claim ; ce - le - brate his sa - - cred
 - claim ; O ce - le - brate his sa - - cred
 his praise pro - claim, his praise pro - claim ; ce - le - brate his sa - - cred
 O ce - lo - brate his sa - - cred
 O ce - le - brate his sa - - cred

name, ce - le - brate his sa - cred name, With
 name, ce - le - brate his sa - cred name, With
 name, ce - le - brate his sa - cred name, With
 name, ce - le - brate his sa - cred name, With
 name, ce - le - brate his sa - cred name, With

gra - ti - tude . . his praise pro - claim.
 gra - ti - tude his praise pro - claim.
 gra - ti - tude his praise pro - claim.
 gra - ti - tude his praise pro - claim.
 gra - ti - tude his praise pro - claim.

ALLELUJAH.

Allegro.

SOPRANO. Al -

1st ALTO. Al - le - lu - jah, Al - le - lu - jah,

2nd ALTO. Alle - lu - jah, Al - lo - lu - jah, Al - le - lu - jah, Al - lo - lu - jah,

TENOR (8ve lower.) Alle - lu - jah, Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah, Al -

1st BASS. Alle - lu - jah, Al - le - lu -

2nd BASS.

ACCOMP. *Allegro.*
Met. ♩ = 92.

- le - lu - jah, Al - le - lu - jah, Alle - lu - jah, Al - le - lu - jah, Al - le - lu - jah, Al - le - lu -

Allo - lu - jah, Al - lo - lu - jah, Al - le - lu -

Alle - lu - jah, Al - le - lu - jah, Al - le - lu -

- lo - lu - jah, Al - le - lu - jah, Alle - lu - jah, Al - le - lu - jah, Al - le - lu - jah, Al - le - lu -

- jah, Alle - lu - jah, Al - le - lu - jah, Al - le - lu - jah, Al - le - lu -

Alle - lu - jah, Al - le - lu - jah, Al - le - lu - jah, Al - le - lu -

8ves.

- - jah, Al-le-lu-jah, Al-le-lu-jah, Al-lo-lu-jah, Al-le-lu-jah, . . . Al-le-lu-
 - - jah, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, . . . Al-le-lu-jah,
 - - jah, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, . . . Al-le-lu-jah,
 - - jah, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, . . . Al-le-lu-jah,
 - - jah, . . . Al-le-lu-jah, . . . Al-le-lu-jah,
 - - jah, . . . Al-le-lu-jah, . . . Al-le-lu-jah,

- - jah, . . . Al-le-lu-jah, . . . Al-le-lu-jah, . . . Al-le-lu-
 Al-le-lu-jah, . . . Al-le-lu-jah, . . . Alle-lujah, Al-le-lu-jah, . . . Al-le-lu- -
 Alle-lujah, . . . Al-le-lu-jah, . . . Alle-lujah, Al-le-lu-jah, . . . Al-le-lu- -
 Alle-lujah, . . . Al-le-lu-jah, . . . Alle-lujah, Al-le-lu-jah, . . . Al-le-lu-
 Alle-lujah, . . . Al-le-lu-jah, . . . Alle-lujah, Al-le-lu-jah, . . . Al-le-lu-
 Alle-lujah, . . . Al-le-lu-jah, . . . Alle-lujah, Al-le-lu-jah, . . . Al-le-lu-

- jah, Al-le - - - lu - jah, Al-le - - - lu - jah, Alle - lu - jah, Al-le - lu -
 - jah, Al-le - - - lu - jah, Al-le - - - lu - jah, . . . Al - le - lu -
 - jah, Al-le - lu - jah, Al - le - lu - jah, Al-le - - - - lu - jah,
 - jah, Al-le - lu - jah, Al - le - lu - jah, Al-le - - - - lu - jah,
 - jah, Al-le - lu - jah, Al - le - lu - jah, Al-le - - - - lu - jah,
 - jah, Al-le - lu - jah, Al - le - lu - jah, Al-le - - - - lu - jah,

- - jah, . . .
 - - jah, . . .
 Al-le-lu - jah,
 Al - lo - lu - jah, . . .
 Al - le - lu - jah, . . .
 Al - le - lu - jah, . . .

Al - le - lu - jah, Al - le - lu - jah, . . .
 Al - le - lu - jah, . . . Al - le - lu - jah, Al - le - lu - jah, Alle - lu - jah, . . .
 Al - le - lu - jah, . . . Al - le - lu - jah, Al - le - lu - jah, Al -
 Al - le - lu - jah, . . . Al - le - lu - jah, Al - le - lu - jah, . . . Al -
 Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah, Al -
 Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah, Al -

Al - le - lu - jah, Al - le - lu - jah, . . .
 . . . Al - le - lu - jah, Alle - lu - jah, Alle - lu - jah, Alle - lu - jah, Al - le - lu - jah,
 - - le - lu - jah, . . . Alle - lu - jah, Alle - lu - jah, . . . Al - le - lu - jah,
 - - le - - lu - jah, Al - le - lu - jah, . . . Al - le - - lu - jah, . . . Al - le - lu - jah,
 - - le - lu - jah, . . . Al - le - lu - jah, . . .
 - - le - lu - jah, . . . Al - le - lu - jah, . . .

