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NOVELLO'S ORIGINAL OCTAVO EDITION.

ATHALIAH

AN ORATORIO

COMPOSED IN THE YEAR 1733 BY

G. F. HANDEL.

EDITED, AND THE PIANOFORTE ACCOMPANIMENT REVISED FROM THAT OF THE
GERMAN HANDEL SOCIETY, BY

EBENEZER PROUT.

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EDITOR'S PREFACE.

“ATHALIAH,” Handel's third English oratorio, was composed in the year 1733, and the score was completed on June 7th of that year, rather more than three months later than “Deborah.” It was first performed at Oxford on the 10th of July. The libretto, like that of “Deborah,” is from the pen of Samuel Humphreys.

In one important respect “Athaliah” differs from the work which had preceded it. While in “Deborah” no less than twenty-five numbers were taken by the composer from his earlier compositions, (chiefly from the “Passion of Christ,” the Chandos and Coronation Anthems, and the Latin Psalm “Dixit Dominus,”) only one piece is to be found in “Athaliah” which originally belonged to any of these works. This is the chorus “The traitor if you there desery,” (No. 18.) which, with considerable extensions and alterations, is founded upon the short chorus “He shall not now escape us” in the “Passion of Christ.” It is very probable that the similarity of the situation suggested to Handel the employment of his earlier composition in this place. With this single exception, the editor has been unable to trace any portion of the music in Handel's earlier works, though it is possible that some of it may be found in the operas written between the years 1723 and 1733, which are as yet unpublished in the German Handel Society's Edition, and to which he has had no access. On the other hand, the composer made considerable use of “Athaliah” in his later works, especially in the Italian “Parnasso in Festa,” (1734,) and in the Wedding Anthem, “This is the day which the Lord hath made,” also written in 1734. With the exception of a short recitative and the final chorus the whole of this last-named work is taken from “Athaliah,” the numbers selected and adapted to different words being the chorus, “The mighty power” (No. 24), and the songs “Gentle airs” (No. 15), “Through the land so lovely blooming” (No. 25), “My vengeance awakes me” (No. 30), and “Ah, canst thou but prove me” (No. 26). The air “Hark, hark, his thunders round me roll” (No. 49), was also introduced into the English version of “The Triumph of Time and Truth.”

The pianoforte accompaniment in the present edition is mainly that of the German Handel Society. The present editor has not hesitated to modify it, where it appeared to him susceptible of improvement, but this was comparatively seldom the case. The accompaniment was for the most part of such excellence that any alteration would have been a change for the worse. The editor has therefore thought it best in most parts to retain it, and to disclaim for himself the credit justly due to the editor of the German Edition.

May the present republication of this oratorio be the means of directing the attention of lovers of Handel's music to a masterpiece which has too long been consigned to unmerited neglect.

EBENEZER PROUT.

ATHALIAH.

ARGUMENT.

The Oratorio, which is based on Racine's tragedy, opens with an air in which Josabeth, wife of Joad, the high priest, calls upon the virgins of Judah to celebrate the praise of Jehovah without fear of the enmity of the reigning queen, Athaliah, and the priests of Baal. Joad bids them cease their songs of praise, and the joyful strain changes to lamentation over the calamities of Judah, and prayer for her deliverance. Athaliah tells Mathan, the chief priest of Baal, the apprehensions of coming evil which beset her owing to a dream in which her mother Jezebel appeared to her and predicted her violent death, which in her dream she immediately suffered at the hands of a young priest near the altar of God. Mathan proposes that Athaliah should visit the Temple to assure herself whether the enemy seen in her dream were really there or not. Abner then hastens to warn Joad of Athaliah's intention of searching the Temple for a concealed enemy. Josabeth is terror-stricken on contemplating the probable fate of the young Joas, whom, under the name of Eliakim, she has brought up safely within the Temple precincts. Joad and Abner endeavour to calm and reassure her. A chorus of Hallelujah answers Joad's prediction of the coming freedom of Judah, and ends the First Part of the Oratorio.

The Second Part opens with a harvest thanksgiving. Joad then asks Abner if he would support a king of the true royal family of Judah, if such a one were to be found. Abner gives full assurance of his loyalty, but reproaches Joad with raising false hopes. Meanwhile Athaliah has arrived at the Temple, and questions Josabeth and the young Eliakim himself concerning his parentage, which appears to be involved in some mystery. Athaliah wishes to remove him to her palace under pretence of its being a more suitable place for him. Josabeth is overwhelmed by fear, but is reassured by the courage of Joas and the hopefulness of the high priest. The priests and Levites rejoice over the prospect of deliverance from the worship of Baal and the restoration of the monarchy.

Part III. opens just before the coronation of Joas, and before Joas himself is aware that he is king of Judah. After the young king is crowned, Athaliah and Mathan appear in the Temple and threaten Joad with punishment for his rebellious conduct. The high priest shows them Joas crowned as king, and Abner, in presence of Athaliah, acknowledges Joas as his lawful sovereign. Athaliah despairs on finding that her end is surely come, but bids defiance to Jehovah to the last, while Mathan sinks in terror before the just vengeance of the true God. The Oratorio ends with a thanksgiving of Joad, Josabeth, Abner, and all the people, for their deliverance from an usurping and idolatrous queen, and for the restoration of the ancient line of Judah in the person of the young Joas.

PART I.

No. 1.—SINFONIA.

No. 2.—AIR.—*Josabeth.*

Blooming virgins, spotless train,
Great Jehovah claims your lays ;
Hail the wonders of His reign,
Wake the dayspring with His praise !

No. 3.—CHORUS.—*Young Virgins.*

The rising world Jehovah crown'd
With bright magnificence around ;
He hung the radiant orbs on high,
And pour'd the sunbeams through the sky ;
He lent the flow'rs their lovely glow,
Inspir'd the fragrance they bestow ;
The plains with verdant charms array'd,
And beautified with green the glade.

Oh, mortals, if around us here
So wondrous all His works appear,
Ah ! think with awe, ye sons of men,
How wondrous is their Author then !

No. 4.—SOLO AND CHORUS.—*Josabeth.*

Tyrants would, in impious throngs,
Silence His adorers' songs ;
But shall Salem's lyre and lute
At their proud commands be mute ?
Tyrants, ye in vain conspire !
Wake the lute and strike the lyre !

No. 5.—RECITATIVE AND AIR.—*Abner.*

When He is in His wrath reveal'd
Where will the haughty lie conceal'd ?
When storms the proud to terrors doom,
He forms the dark majestic scene ;
He rolls the thunder through the gloom,
And on the whirlwind rides serene.

No. 6.—CHORUS.

O Judah, boast His matchless law,
Pronounc'd with such tremendous awe !
When tempests His approach proclaim'd,
And Sinai's trembling mountain flam'd—
All Judah then His terrors saw.

No. 7.—RECITATIVE.—*Joad.*

Your sacred songs awhile forbear,
Our festival demands your care ;
And now no longer let your stay
The due solemnities delay.
O Judah ! chosen seed !
To what sad woes art thou decreed !
How are thy sacred feasts profan'd,
Thy rites with vile pollution stain'd !
Proud Athaliah's impious hand
Sheds desolation through the land,
Bids strange unhallow'd altars flame,
And proudly braves Jehovah's name.

No. 8.—AIR.—*Joad.*

O Lord, whom we adore,
Shall Judah rise no more ?
Can this be Thy decree ?
Hear from Thy mercy-seat
The groans Thy tribes repeat,
The sighs they breathe to Thee !

No. 9.—CHORUS.

Hear from Thy mercy-seat
The groans Thy tribes repeat,
The sighs they breathe to Thee.

No. 10.—RECITATIVE.

Athaliah.

What scenes of horror round me rise !
I shake, I faint with dire surprise !
Is sleep, that frees the wretch from woe,
To majesty alone a foe ?
O Mathan ! aid me to control
The wild confusion of my soul !

Mathan.

Why shrinks that mighty soul with fear ?
What cares, what dangers can be near ?

Athaliah.

E'en now, as I was sunk in deep repose,
My mother's awful form before me rose ;
But ah ! she chill'd my soul with fear,
For thus she thunder'd in my ear :
" O Athaliah ! tremble at thy fate !
For Judah's God pursues thee with his hate,
And will, with unrelenting wrath, this day
Set all His terrors round thee in array !"

No. 11.—CHORUS.

The gods, who chosen blessings shed
On majesty's anointed head,
For thee their care will still employ,
And brighten all thy fears to joy.

No. 12.—RECITATIVE.—*Athaliah.*

Her form at this began to fade,
And seem'd dissolving into shade.
In waking starts I vainly press'd
To clasp her to my panting breast,
While she from my embrace withdrew,
And bleeding limbs lay mangled in my view ;
The horrid carnage dogs contending tore,
And drank with dreadful thirst the flowing
gore !

No. 13.—CHORUS.

Cheer her, O Baal ! with a hope serene
Protect thy votary, our noble queen !

No. 14.—RECITATIVE.

Athaliah.

Amidst these horrors that my soul dismay'd
A youth I saw in shining robes array'd,
Such as the priests of Judah wear
When they for solemn pomp prepare.
His lovely form and winning smile
Suspended all my fears awhile ;
But as the young barbarian I caress'd
He plung'd a dagger deep within my breast ;
No efforts could the blow repel—
I shriek'd, I fainted, and I fell !

Mathan.

Great queen, be calm ; these fears I deem
The birth of a delusive dream ;
Let harmony breathe soft around,
For sadness ceases at the sound.

No. 15.—ARIA.—*Mathan.*

Gentle airs, melodious strains,
Call for raptures out of woe ;
Lull the regal mourner's pains,
Sweetly soothe her as you flow !

No. 16.—ARIA.—*Athaliah.*

Softest sounds no more can ease me,
Heav'n a weight of woe decrees me,
Horrors all my hopes destroy ;
Whilst such rising torments grieve me,
Tuneful strains can ne'er relieve me—
Vain is all the voice of joy !

No. 17.—RECITATIVE.

Mathan.

Swift to the Temple let us fly to know
Where now abides this youthful foe.

Abner.

I'll haste the high priest to prepare
For this black storm of wild despair.

No. 18.—CHORUS.

The traitor if you there descry,
Oh, let him by the altar die!

No. 19.—RECITATIVE.

Joad.

My Josabeth, the grateful time appears
To bid dejected Judah end her fears.

Josabeth.

Oh, tell the people, as I oft have crav'd,
How I from death the royal infant sav'd.

Abner.

Priest of the Living God, with anxious heart
Proud Athaliah's purpose I impart :
With vengeful haste she marches here
To brave the God whom we revere ;
She says this pile conceals a youthful foe,
Whose fall she means shall end her jealous
woe.

Josabeth.

Oh, what a shock of unexpected pain !
Of innocence my tender care is vain !
Must I at last my cherish'd joys forego,
And drink, alas ! this bitter cup of woe ?

No. 20.—ARIA.—*Josabeth.*

Faithful cares in vain extended,
Love and hope for ever ended,
Rising dawn of joy, farewell !
Gentle death ! at least relieve me ;
All the cruel woes that grieve me
Thou alone canst now repel.

No. 21.—RECITATIVE.

Abner.

Oh cease, fair princess, to indulge your woe ;
No mortal to your son can prove a foe.

Joad.

This grief, O Josabeth, degrades your soul ;
Can God no longer Judah's foe control ?
I trust He will His gracious care employ
To make us close this festival with joy.

No. 22.—ARIA.—*Joad.*

Gloomy tyrants we disdain
All the terrors you intend ;
All your fury will be vain,
And in dire confusion end.

No. 23.—CHORUS.

Hallelujah !

PART II.

No. 24.—CHORUS.

The mighty Power in whom we trust
Is ever to His promise just ;
He makes this sacred day appear
The pledge of a propitious year.

Joad.

He bids the circling season shine,
Recalls the olive and the vine ;
With blooming plenty loads the plain,
And crowns the fields with golden grain.

CHORUS.

Give glory to His awful name,
Let ev'ry voice His praise proclaim.

No. 25.—ARIA.—*Josabeth.*

Through the land so brightly blooming,
Nature all her charms assuming,
Wakes the soul to cheerful praise ;
Verdant scenes around us rising,
Each delighted sense surprising,
Softly crown the circling days.

No. 26.—RECITATIVE AND AIR.

Abner.

Ah ! were this land from proud oppression
freed,
Judea would be bless'd indeed !

Joad.

O Abner, were thou certain that the sword
Had not destroy'd the race by thee deplored,
Did one dear branch of that great stem re-
main,
Would'st thou, O Abner, then his cause main-
tain ?

AIR.—*Abner.*

Ah ! could'st thou but prove me,
To vengeance I'd spring ;
No terrors should move me,
I'd die for my king.

But whilst you relieve me
Awhile from my pain,
I fear you deceive me
With joys that are vain.

No. 27.—RECITATIVE.

Joad.

Thou dost the ardour that I wish display ;
Revisit me before the close of day.
See ! the proud imperious queen
Approaches with a vengeful mien.

Athaliah.

Confusion to my thoughts ; my eyes have
view'd
My dreadful vision in this place renew'd !
Through all my veins the chilling horrors run,
Say, Josabeth, is this fair youth thy son ?

Josabeth.

Though much he merits my fond love,
Yet he is not indebted for his birth to me.

Athaliah (to Joas).

Who is thy father ? Let his name be known.

Josabeth.

He has no father, but kind heav'n alone.

Athaliah (to Josabeth).

Why so officious does thy zeal appear ?
I mean the answer from his lips to hear.
How art thou call'd ?

Joas.

Eliakim.

Athaliah.

Declare thy father's name !

Joas.

In me, alas ! behold an orphan
Left to Providence, and ne'er
As yet acquainted who his parents were.

Athaliah.

Give me to understand whose tender cares
Sustain'd and rear'd thee in thy infant years ?

No. 28.—ARIA.—*Joas.*

Will God, whose mercies ever flow,
Expose His children's youth to woe ?
The little birds His bounty taste,
All nature with His gifts is grac'd ;
Each day that I His care implore,
He feeds me from His altar's store.

No. 29.—RECITATIVE.

Athaliah.

'Tis my intention, lovely youth, that you
A scene more suited to your worth shall view ;
You to the palace shall this day repair,
And live consign'd to Athaliah's care.

Joas.

Shall I behold the God by whom I'm bless'd
Profan'd by you with rites that I detest ?

Athaliah (to Josabeth).

Princess, in discipline you must excel ;
Whate'er you dictate he remembers well.
But be assur'd but one revolving hour
Shall snatch your learned pupil from your pow'r.

No. 30.—ARIA.—*Athaliah.*

My vengeance awakes me,
Compassion forsakes me.
All softness and mercy away !
Thy foes with confusion
Shall know their delusion,
And tremble before me to-day.

No. 31.—DUET.

Josabeth.

My spirits fail ! I faint ! I die !
The grave shall hide my head !
My grief I cannot bear ;
For thee sorrows rend me ;
Thine ardours affect me ;
Whate'er this tyrant may decree,
O God, I place my trust in Thee !

Joas.

Ah ! why is hope for ever fled ?
Kind Heav'n will defend me,
And sure will protect me.

No. 32.—RECITATIVE.—*Joad.*

Dear Josabeth, I trembled whilst thy woe
Did in its first emotion wildly flow ;
But when at last thou didst the pang control,
My fading joy rekindled in my soul.

No. 33.—DUET.

Joad.

Cease thy anguish, smile once more,
Let thy tears no longer flow ;
Judah's God, whom we adore,
Soon to joy will change thy woe !

Josabeth.

All His mercies I review
Gladly with a grateful heart,
And I trust He will renew
Blessings He did once impart.

Both.

Whate'er this tyrant may decree,
Returning joys we soon shall see.

No. 34.—RECITATIVE.—*Abner.*

Joad, ere day has ended half his race,
Again expect me in this sacred place.

No. 35.—CHORUS.

The clouded scene begins to clear,
And joys before our eyes appear.

Priests and Levites.

When crimes aloud for vengeance call,
The guilty will be doom'd to fall;
Rejoice, O Judah, in thy God,
The proud alone shall feel His rod;
While blessings by His mild decree
His mercy now prepares for thee.

PART III.

No. 36.—RECITATIVE.—*Joad.*

What sacred tremblings shake my breast?
Ah! 'tis the pow'r divine confess'd!
Who can His energy control?
He comes! He comes! and fires my soul.

No. 37.—CHORUS.

Unfold, great seer, what Heav'n imparts,
And speak glad tidings to our hearts!

No. 38.—RECITATIVE.—*Joad.*

Let harmony breathe soft around,
And aid my raptures with the sound!

No. 39.—SOLO AND CHORUS.

Joad.

Jerusalem, thou shalt no more
A tyrant's guilty reign deplore;
No longer with dejected brow
Shall solitary sit as now;
Her fury soon shall cease to grieve thee;
Destin'd vengeance swiftly flies!
Heav'n itself will now relieve me!
See! she falls! she bleeds! she dies!

Chorus.

Oh, shining mercy, gracious Pow'r,
That aids us in the needful hour!

No. 40.—RECITATIVE.

Joad.

Eliakim.

Joas.

My father.

Joad.

Let me know,
Should Heav'n on thee a diadem bestow,
What reign of Judah's kings would'st thou
that day
Choose for the model of thy future sway?

Joas.

Should God such glory for my lot ordain,
Like righteous David I would wish to reign.

Joad.

O Joas! oh, my king! thus low to thee
I pay the homage of my bended knee.

Joas.

Is this reality, or kind deceit?
Ah! can I see my father at my feet?

Josabeth.

Ye sacred bands, who serve the God of truth,
Revere your sov'reign in that royal youth!

No. 41.—CHORUS.

With firm united hearts we all
Will conquer in his cause or fall.

No. 42.—RECITATIVE.

Mathan.

Oh, princess, I approach thee to declare,
How much thy welfare is my care.

Josabeth.

What means, proud Mathan, thy intrusion here?
Has Heav'n no vengeance for thy crimes to fear?

Mathan.

Fair Josabeth, though you insult me so,
Trust me, in Mathan you behold no foe!

No. 43.—AIR.—*Josabeth.*

Soothing tyrant falsely smiling!
Virtue's foes I ne'er shall fear;
Flatt'ring sounds and looks beguiling,
Lose their artful meaning here!
Go, thou vain deceiver, go!
Alike to me a friend or foe!

No. 44.—RECITATIVE.

Joad.

Apostate priest! How canst thou dare
To violate this house of pray'r?

Mathan.

Joad, I scorn thy proud insulting mien;
Prepare to answer thy offended queen.

Athaliah.

Oh, bold seducer, art thou there ?
Where is the youth, inform me where ?

Joad.

Ye priests, this youth before her bring.
Proud woman, there behold our king !

No. 45.—CHORUS WITH SOLO.

Around let acclamations ring ;
Hail, royal youth ! Long live the king !

Joad.

Reviving Judah shall no more
Detested images adore ;
We'll purge with a reforming hand
Idolatry from out the land ;
May God, from whom all mercies spring,
Bless the true faith and save the king !

Chorus.

Bless the true faith and save the king !

No. 46.—RECITATIVE.

Athaliah.

Oh, treason ! treason ! impious scene !
Abner, avenge thy injur'd queen !

Joad.

Great chief, behold the royal Joas there
Preserv'd by Josabeth's successful care !
Thy dauntless loyalty of soul I know—
Thou canst not be to David's race a foe.

Abner.

Does Heav'n this blessing then at last accord ?
Oh, royal Joas ! oh, my honour'd lord !

No. 47.—AIR.—*Abner.*

Oppression, no longer I dread thee,
Thy terrors, proud queen, I despise !
Thy crimes to confusion have led thee,
And Judah triumphant shall rise.

No. 48.—RECITATIVE.

Athaliah.

Where am I ? furies, wild despair !
Where are my guards, my vassals where ?
Mathan, invoke thy god to shed
His vengeance on each rebel's head !

Mathan.

He hears no more ! our hopes are past,
The Hebrews' God prevails at last !
Alas ! alas ! my broken vow,
His dreadful hand is on me now !

No. 49.—AIR.—*Mathan.*

Hark ! His thunders round me roll,
His angry awful frowns I see,
His arrows wound my trembling soul—
Is no more mercy left for me ?
Ah, no ! He now no more will save,
Open, O earth ! and be my grave !

No. 50.—RECITATIVE.

Joad.

Yes, proud apostate, thou shalt fall !
Thy crimes aloud for vengeance call !

Athaliah.

I see all hopes, all succours fail,
And Judah's God will now prevail ;
I see my death this day decreed,
But, traitors, I can dare to bleed !
Let Jezebel's great soul my bosom fill,
And e'en in death, proud priest, I'll triumph
still.

No. 51.—AIR.—*Athaliah.*

To darkness eternal and horrors infernal,
Undaunted, I'll hasten away ;
Oh, tyrants, your treason shall, in the due
season,
Weep blood for this barbarous day !

No. 52.—RECITATIVE AND DUET.

Joad.

Now, Josabeth, thy fears are o'er !

Josabeth.

Bless'd be His name whom we adore !

Joad.

Joys before our eyes appearing,
Heav'n does to my fair impart ;
And, to make them more endearing,
I shall share them with thy heart !

Josabeth.

Softest joys would but deceive me,
Hadst thou not thy happy part ;
Oh, my dearest lord, believe me,
Thou shalt share them with my heart !

No. 53.—RECITATIVE.—*Abner.*

Rejoice, O Judah, this triumphant day !
Let all the goodness of our God display,
Whose mercies to the wond'ring world declare
His chosen people are His chosen care !

No. 54.—CHORUS.

Give glory to His awful name !
Let ev'ry voice His praise proclaim !

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PART I.

No. 1.

SINFONIA.

Allegro.

PIANO. $\text{♩} = 138.$

First system of musical notation. The right hand (treble clef) begins with a forte (*f*) dynamic and features a series of chords and a melodic line. The left hand (bass clef) provides a rhythmic accompaniment. A mezzo-forte (*mf*) dynamic marking appears in the right hand towards the end of the system.

Second system of musical notation. The right hand continues with a forte (*f*) dynamic. The left hand features a melodic line with a piano (*p*) dynamic marking.

Third system of musical notation. The right hand has a forte (*f*) dynamic and contains a complex, rapid melodic passage. The left hand has a forte (*f*) dynamic and features a melodic line.

Fourth system of musical notation. The right hand has a forte (*f*) dynamic and features a rapid, repetitive melodic pattern. The left hand has a forte (*f*) dynamic and features a melodic line.

Fifth system of musical notation. The right hand has a forte (*f*) dynamic and features a melodic line. The left hand has a forte (*f*) dynamic and features a melodic line. The system concludes with a double bar line and a common time signature (*C*).

Sixth system of musical notation. The tempo is marked *Grave* with a quarter note equal to 60 (*♩ = 60*). The right hand has a forte (*f*) dynamic and features a melodic line. The left hand has a forte (*f*) dynamic and features a melodic line. The system concludes with a double bar line and a common time signature (*C*).

Allegro. 116

pp *f* *p* *p*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff is in bass clef and starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics include a forte (*f*) marking in the second measure and a piano (*p*) marking in the fourth measure.

The second system continues the piece. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving bass lines. A forte (*f*) dynamic is present in the second measure.

The third system shows more complex textures. The upper staff has dense chordal passages with many beamed notes. The lower staff continues with a steady accompaniment of chords and moving lines.

The fourth system is characterized by a very dense texture in the upper staff, with many notes beamed together, creating a rich harmonic sound. The lower staff maintains a consistent accompaniment.

The fifth system features a more active melodic line in the upper staff, with eighth and sixteenth notes. The lower staff continues with a steady accompaniment.

The sixth system concludes the piece. The upper staff has a melodic flourish with a long note at the end. The lower staff provides a final accompaniment line.

Handwritten musical score system 1, featuring a treble and bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with a trill (tr) in the final measure. The bass staff provides a harmonic accompaniment with chords and single notes.

Handwritten musical score system 2, featuring a treble and bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with a trill (tr) in the final measure. The bass staff provides a harmonic accompaniment with chords and single notes.

Handwritten musical score system 3, featuring a treble and bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with a trill (tr) in the final measure. The bass staff provides a harmonic accompaniment with chords and single notes.

Handwritten musical score system 4, featuring a treble and bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with a trill (tr) in the final measure. The bass staff provides a harmonic accompaniment with chords and single notes.

Handwritten musical score system 5, featuring a treble and bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with a trill (tr) in the final measure. The bass staff provides a harmonic accompaniment with chords and single notes.

Handwritten musical score system 6, featuring a treble and bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with a trill (tr) in the final measure. The bass staff provides a harmonic accompaniment with chords and single notes. The word "Adagio." is written below the bass staff.

Larghetto.

PIANO. ♩ 112.

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It begins with a *p* dynamic. The right hand features a melodic line with eighth-note patterns and some triplets, while the left hand provides a steady accompaniment. A trill (*tr*) is marked at the end of the first system.

The second system of the piano introduction continues the melodic and accompanimental lines. It includes trills (*tr*) in the right hand, a crescendo (*cres.*) in the left hand, and triplets (*3*) in the left hand. The system concludes with a *f* dynamic and a *dim.* (diminuendo) marking.

S JOSABETH. (TREBLE.)

Bloom-ing vir-gins, bloom-ing vir-gins,

The vocal entry for Josabeth begins with the lyrics "Bloom-ing vir-gins, bloom-ing vir-gins,". The melody is in the treble clef with a key signature of one sharp. The piano accompaniment starts with a *p* dynamic.

bloom-ing vir-gins, spotless train, great Je-ho-vah, great Je-ho-vah

The vocal line continues with the lyrics "bloom-ing vir-gins, spotless train, great Je-ho-vah, great Je-ho-vah". The piano accompaniment features a *pp* (pianissimo) dynamic.

claims your lays, great Je-ho-vah claims your lays,

The vocal line concludes with the lyrics "claims your lays, great Je-ho-vah claims your lays,". The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

great Je - ho - vah claims your lays, . . . great Je - ho - vah,

great Je - ho - vah claims your lays! Blooming vir-gins, blooming vir-gins,

spot-less train, great Je - ho - vah, great Je - ho - vah, great Je - ho -

- vah claims your lays, . . . great Je -

Adagio. *Tempo lmo.*

- ho - vah, . . . great Je - ho - vah claims your lays.

Adagio. *Tempo lmo.*

p *f*

tr *tr*

FINE.

Hail the won - ders of His reign, wake the dayspring with His praise, . . .

p

tr

Adagio. Dal Segno. 8

wake the day - spring with His praise!

Adagio. 8

TREBLES.

A tempo ordinario.

PIANO.

A tempo ordinario.

f

♩ = 92.

CHORUS OF YOUNG VIRGINS.

The ris - ing world Je - ho - vah

p

crown'd, With bright mag - ni - fi - cence, with bright mag - ni - fi - cence a -

round. He hung the ra - diant

f *p* *tr*

orbs on high, And pour'd, and pour'd . . . the sun - beams through the

sky; He lent the flow'rs their love - ly

glow, In - spir'd the fra - - - grance they be - stow;

The plains with ver - dant charms ar - ray'd, And

beau - - ti - fied with green the glade, and beau - - ti - fied, . .

. . . and beau - - ti - fied, . . . and beauti - fied . . . with green . . the

glade. Oh mor-tals, if a-round us here

Oh mor-tals, mor-tals, oh mor-tals, if a-round us here So wondrous

Oh mor-tals, mor-tals, oh mor-tals, if a-round us here

Oh mor-tals, mor-tals, oh mor-tals, if a-round us here

So won-drous all His works ap-pear,

all, all His works ap-pear, so won-

So wondrous all His works, all . . . His works ap-pear,

So wondrous all His works ap-pear, so won-drous

so won-drous, won-drous all, . . . all, . .

-drous all, all . . . His works ap-pear, so

all, all His works ap-pear, so won-drous,

all His works ap-pear, all, all, so

so wondrous all His . . works ap - pear, Ah!

won - drous all . . His works ap - pear, Ah!

won - drous all . . His works ap - pear, Ah!

won - drous all His works ap - pear, Ah!

think with awe, . . . ye sons of men, How

think with awe, . . . ye sons of men, How

think with awe, . . . ye sons of men, How

think with awe, . . . ye sons of men, How

won-drous, how won-drous is their Au - thor then, how wondrous, how

won-drous, how won-drous is their Au - thor then, how won - -

won-drous, how won-drous is their Au - thor then, how wondrous, how

won-drous, how won-drous is their Au - thor then, how wondrous, how

won-drous, how won - - - drous, won - - -
 drous, won - - - drous, how wondrous is, how
 won-drous, how won-drous, how won-drous, won
 drous, how won -

- - - drous is their Au - thor then!
 won - - - drous is their Au - thor then!
 - - - drous is their Au - thor then!
 - - - drous is their Au - thor then!

Ah! ah, think with
 Ah, think, ah, think with awe,
 Ah, think, ah, think with awe,
 Ah, think, ah, think with awe,

awe, ye sons of men, how wondrous, how
 ah think, ye sons of men, how won - drous is their
 ah think, ye sons of men, how wondrous, how
 ah think, ye sons of men, how wondrous is their Au - - -

won - - drous is their Au - thor then, how won - drous
 Au - - thor then, how won - drous is, how won - drous
 won-drous is their Au - thor, their Au - thor then, how won - drous
 - - - thor then, how won - drous is, how won - drous

is their Au - thor then!
 is their Au - thor then!
 is their Au - thor then!
 is their Au - thor then!

Handেল's "Athaliah."—Novello, Ewer and Co.'s Octavo Edition.

No. 4. SOLO AND CHORUS.—“TYRANTS WOULD, IN IMPIOUS THRONGS.”

Allegro.

PIANO. *f*

JOSABETH.

Ty - rants would, in im - pious . . . throngs, Si - lence His .. a -

p

- do - rers' . . . songs; But shall . . . Sa - lem's . . . lyre and . . .

lute, At their . . proud com - mands be mute?

cres.

CHORUS.

TREBLE. *A. f.*

Ty-rants! ty - rants! ye in vain con - -

ALTO.

Ty-rants! ty - rants! ye in vain con - -

TENOR. (8ve. lower.) *f.*

Ty-rants! ty - rants! ye in vain con - -

BASS. *f.*

Ty-rants! ty - rants! ye in vain con - -

f.

spire! Wake the lute and strike the lyre,

spire Wake the lute and strike the lyre,

spire! Wake the lute and strike the lyre,

spire! Wake the lute and strike the lyre,

wake the lute and strike the lyre!

wake the lute and strike the lyre!

wake the lute and strike the lyre!

wake the lute and strike the lyre!

JOSABETH.

Why should Sa - lem's.. lyre and .. lute At their.. proud com -

p

- mands be mute?

CHORUS.

wake the lute and strike the lyre!

wake the lute and strike the lyre!

wake the lute and strike the lyre!

wake the lute and strike the lyre!

cres. *f*

Ty - rants would, in . .

wake the lute and strike the lyre!

wake the lute and strike the lyre!

wake the lute and strike the lyre!

wake the lute and strike the lyre!

p

im - pious . . throngs, Si - lence His a - do - rers'

B

songs.
CHORUS.

Ty - rants! y'in vain con - spire! Wake the lute

Ty - rants! y'in vain con - spire! Wake the lute

Ty - rants! y'in vain con - spire! Wake the lute

Ty - rants! y'in vain con - spire! Wake the lute

B

f

and strike the lyre! Why, why should Sa-lem's lyre and lute

and strike the lyre! Why, why should Sa-lem's lyre and lute

and strike the lyre! Why, why should Sa-lem's lyre and lute

and strike the lyre! Why, why should Sa-lem's lyre and lute

At their proud com-mands be mute? Ty - rants! why?

At their proud com-mands be mute? Ty - rants! why?

At their proud com-mands be mute? Ty - rants! why?

At their proud com-mands be mute? Ty - rants! why?

wake the lute and strike the lyre, wake the lute

at their proud com - - mands,

wake the lute and strike the lyre, wake the lute

wake the lute and strike the lyre, wake the lute

and strike the lyre! Why should Sa - - lem's lyre and
 Why should Sa - - lem's lyre and
 and strike the lyre! Why should Sa - - lem's lyre and
 and strike the lyre! Why should Sa - - lem's lyre and

lute At their proud com - mands be
 lute At their proud com - mands be
 lute At their proud com - mands be
 lute At their proud com - mands be

JOSABETH.
 mute? Ty - rants! Why should . .
 mute? Ty - rants!
 mute? Ty - rants!
 mute? Ty - rants!

dim. *p*

Sa-lem's . . lyre and . . lute At their . . proud com - mands be

why?

why?

why?

why?

f *p*

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are vocal lines with the word "why?" repeated. The fifth staff is a piano accompaniment with dynamics *f* and *p*.

d *C*

mute, at their proud com - - -

at their proud com - - -

why should Sa - lem's lyre and lute,

why should Sa - lem's lyre and lute,

why should Sa - lem's lyre and lute,

C

cres. *f*

Detailed description: This system contains six staves. The top staff is a vocal line with lyrics and dynamic markings *d* and *C*. The second and third staves are vocal lines with lyrics. The fourth and fifth staves are vocal lines with lyrics. The sixth staff is a piano accompaniment with dynamic markings *C*, *cres.*, and *f*.

- mands, . . . at their proud com - mands be mute,
 - mands, . . . at their proud com - mands be mute,
 why should Sa - lem's lyre and lute be mute, be mute,
 why should Sa - lem's lyre and lute be mute, be mute,
 at their proud com - mands be mute,

JOSABETH WITH TREBLES.

at . . their proud . . com - mands be mute?
 at their proud com - mands,
 at their proud com - mands,
 at . . their proud . . com - mands be mute?

why should Sa - lem's lyre and lute, why should Sa -
 at their proud com - - mands,

why should Sa - lem's lyre and lute, why should Sa -
 why should Sa - lem's lyre and lute, why should Sa -

- lem's lyre and lute at their proud . . . com-mands be mute?
 . . . at their proud . . . com-mands be mute?
 - lem's lyre and lute at their proud . com-mands be mute?
 - lem's lyre and lute at their proud . . . com-mands be mute?

ABNER.

BASS VOICE.

When He is in His wrath reveal'd, where will the haugh-ty lie conceal'd?

PIANO.

Allegro. $\text{♩} = 76.$

f p f p f p

f p f

When storms the proud to ter - rors doom, to ter - rors doom, He

forms the dark ma - jes - tic scene, He forms, He

forms the dark ma - jes - tic scene; when storms the proud to

ter - rors doom, to ter - rors doom, He forms the dark ma -

- jec - tic scene, He forms, He

forms the dark . . ma - jes - tic scene : He rolls the

thun - der through the gloom, He rolls,

cres. *mf*

He rolls the

p

thun - der through the gloom, and on the whirl - wind,

and on the whirl - - - - wind rides se -

rene, He rolls the

thun - der, He rolls the

thun - der, He rolls

the thunder through the gloom, and on the

whirl-wind, on the whirlwind rides se - rene, on the whirlwind rides se -

- rene, and on . . . the whirlwind rides se - rene, He rolls the

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "- rene, and on . . . the whirlwind rides se - rene, He rolls the". A trill (tr) is indicated above the word "se".

thun - der, He rolls the thun - - - der through the gloom,

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat (Bb). The piano accompaniment is in bass clef. The lyrics are: "thun - der, He rolls the thun - - - der through the gloom,". A trill (tr) is indicated above the word "thun".

and on the whirl - wind, on the whirl-wind rides se -

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat (Bb). The piano accompaniment is in bass clef. The lyrics are: "and on the whirl - wind, on the whirl-wind rides se -".

- rene, and on the whirl - wind rides se - rene, . . .

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat (Bb). The piano accompaniment is in bass clef. The lyrics are: "- rene, and on the whirl - wind rides se - rene, . . .".

. . . and on the whirl - wind rides se - rene.

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat (Bb). The piano accompaniment is in bass clef. The lyrics are: ". . . and on the whirl - wind rides se - rene." A trill (tr) is indicated above the word "se", and a forte (f) dynamic marking is present at the end of the piano part.

Allegro.

TREBLE.
Oh Ju-dah, boast His match-less law, His match-less law, Pro -

ALTO.
Oh Ju-dah, boast His match-less law, His match-less law, Pro -

TENOR
(Sve. lower).
Oh Ju-dah, boast His match-less law, His match-less law, Pro -

BASS.
Oh Ju-dah, boast His match-less law, His match-less law, Pro -

PIANO.
Allegro.
♩ - 76.

-nounc'd with such tre - men - dous awe, pro - nounc'd, . . . pro -

-nounc'd with such tre - men - dous awe, pro - nounc'd, . . . pro -

-nounc'd with such tre - men - dous awe, pro - nounc'd, . . . pro -

-nounc'd with such tre - men - dous awe, pro - nounc'd, . . . pro -

-nounc'd with such tre - men - dous awe! When tem - pests His ap -

-nounc'd with such tre - men - dous awe! When tem - pests His ap -

-nounc'd with such tre - men - dous awe! When tem - pests His ap -

-nounc'd with such tre - men - dous awe! When tem - pests His ap -

A

-proach pro-claim'd, And Si-nai's trem-bling moun-tain flam'd, All
 -proach pro-claim'd, And Si-nai's trem-bling moun-tain flam'd, All
 -proach pro-claim'd, And Si-nai's trem-bling moun-tain flam'd, All
 -proach pro-claim'd, And Si-nai's trem-bling moun-tain flam'd, All

Ju-dah then His ter-rors saw; When tem-pests His ap-
 Ju-dah then His ter-rors saw; When tem-pests His ap-
 Ju-hah then His ter-rors saw; When tem-pests His ap-
 Ju-dah then His ter-rors saw;

-proach pro-claim'd, And
 -proach pro-claim'd, when tem-pests His. ap-proach pro-claim'd, And
 -proach pro-claim'd, when tem-pests His ap-proach pro-claim'd, And
 When tem-pests His. ap-proach pro-claim'd, And

Si - nai's trem - bling moun - tain flam'd, All Ju - dah then His

Si - nai's trem - bling moun - tain flam'd, All Ju - dah then His

Si - nai's trem - bling moun - tain flam'd, All Ju - dah then His

Si - nai's trem - bling moun - tain flam'd, All Ju - dah then His

ter - rors saw, all Ju - dah then His . . ter - rors saw.

ter - rors saw, all Ju - dah then His ter - rors saw.

ter - rors saw, all Ju - dah then His ter - rors saw.

ter - rors saw, all Ju - dah then His ter - rors saw.

p *f*

ALTO VOICE. *JOAD.*

Your sa-cred songs awhile for -bear, Our fes - ti - val demands your care;

PIANO.

And now no long-er let your stay The due so-lem-nities de-lay, *Recit. Accomp.* Oh Ju-dah,

Ju - dah! cho-sen seed! To what sad woes art thou de-creed! How are thy

sacred feasts profan'd, Thy rites with vile pollution stain'd! Proud A-tha-li-ah's impious hand Sheds de-so -

- - la-tion thro' the land, Bids strange unhallow'd altars flame, And proudly braves Je-ho-vah's name.

ALTO VOICE.

Largo.

PIANO. $\text{♩} = 112.$

JOAD.

O Lord! O Lord, whom we a -

cres. *pp* *pp*

- dore, whom we a - dore, whom we a - dore, shall Ju-dah rise no more, shall

p

Ju - dah rise no more? can this be Thy de-cree, . . can this be Thy de-cree?

O Lord, . . can this be Thy de-cree?

mf

O Lord, whom we a-dore, shall Ju-dah rise no more? no

more, no . . more, no . . more? shall Ju-dah rise no

more, . . no more? O . . Lord, can this be Thy de- cree? O . . .

Lord, shall Ju-dah rise no more? can this be Thy de- cree? . . can this be Thy de-

- cree? O Lord, . . can this be Thy de-cree, can this be Thy . . de-

Adagio. *tempo lmo.*
dim. *f*

cree ?

Hear from Thy mercy-seat the groans Thy tribes re-peat, the

pp

sighs they breathe to Thee, the groans, the sighs, the groans Thy tribes re-peat, the

groans Thy tribes repeat, the sighs they breathe to Thee; hear from Thy mer-cy seat the

groans, the sighs, the groans Thy tribes repeat, the sighs they breathe to Thee.

Largo. f

TREBLE. Hear, . . . hear from Thy mer-cy-seat the groans Thy tribes re-

ALTO. Hear, . . . hear from Thy mer-cy-seat the groans Thy tribes re-

TENOR (Sve. lower). Hear, . . . hear from Thy mer-cy-seat the groans Thy tribes re-

BASS. Hear, . . . hear from Thy mer-cy-seat the groans Thy tribes re-

PIANO. *Largo. f*

- peat, the sighs they breathe to Thee, to Thee, hear from Thy mer-cy-seat the

- peat, the sighs they breathe to Thee, to Thee, hear from Thy mer-cy-seat the

- peat, the sighs they breathe to Thee, to Thee, hear from Thy mer-cy-seat the

- peat, the sighs they breathe to Thee, to Thee, hear from Thy mer-cy-seat the

groans, the sighs, the groans, hear from Thy mer-cy-seat the groans Thy tribes re-

groans, the groans, hear from Thy mer-cy-seat the groans Thy tribes re-

groans, the sighs, the groans, hear from Thy mer-cy-seat the groans Thy tribes re-

groans, the sighs, the groans, hear from Thy mer-cy-seat the groans Thy tribes re-

- peat, . . the sighs they breathe to Thee, the groans, the sighs, hear from Thy mercy -

- peat, . . the sighs they breathe to Thee, the groans, the sighs, hear from Thy mercy -

- peat, the sighs they breathe to Thee, the groans, the sighs, hear from Thy mercy -

- peat, the sighs they breathe to Thee, the groans, the sighs, hear from Thy mercy -

- seat the groans, . . . the groans Thy tribes re-peat, the sighs they breathe to

- seat the groans, the groans, the groans Thy tribes re-peat, the sighs they breathe to

- seat the groans, the groans, the groans Thy tribes re-peat, the sighs they breathe to

- seat the groans, the groans, the groans Thy tribes re-peat, the sighs they breathe to

Thee!

Thee!

Thee!

Thee!

pp

Andante larghetto.
PIANO. $\text{♩} = 92.$
p

cres. *f* *pp*

ATHALIAH. (TREBLE.)
What scenes of hor-ror round me rise! I

p

shake, I faint with dire sur-prise! Is sleep, . . .

. . . that frees the wretch from woe, To Ma-jes-ty a-lone a foe?

cres. *f*

RECIT. ATHALIAH.

O Ma-than, aid me to con-trol The wild con-fu-sion of my

MATHAN. (TENOR.)

soul! Why shrinks that migh-ty soul with fear? What cares, what dangers can be

ATHALIAH.

near? E'en now, as I was sunk in deep re- pose, My mother's aw-ful

form be-fore me rose; But ah! she chill'd my soul with fear, For thus she thunder'd in my ear:

ATHALIAH.

Andante larghetto.

O . . . A - tha - li - ah, trem - ble at thy fate!

Andante larghetto. $\text{♩} = 92.$

p

For Ju - dah's God pur - sues thee with His hate,

And will with un - re - lent - ing wrath this day Set all his

cres.

ter - rors round thee in ar - ray.

f

No. 11. CHORUS.—“THE GODS, WHO CHOSEN BLESSINGS SHED.”

Allegro.
 PIANO. $\text{♩} = 72.$
mf
col. 8ve.

TREBLE.
 ALTO.
 TENOR (8ve. lower).
 BASS.

The gods, . . . who cho - - sen

The gods, . . . who cho - - sen

The gods, . . . who cho - - sen

The gods, . . . who cho - - sen

bless - - ings shed On ma - - jes - ty's . . . a -

bless - - ings shed On ma - - jes - ty's . . . a -

bless - - ings shed On ma - - jes - ty's . . . a -

bless - - ings shed On ma - - jes - ty's . . . a -

noint - ed head, For thee, for thee their care will

noint - ed head, For thee, for thee their care will

noint - ed head, For thee, for thee their care will

noint - ed head, For thee, for thee their care will

still . . . em - ploy, And bright - - - en all . . . thy

still . . . employ, And bright - en all thy

still . . . em - ploy, And bright - en all thy

still . . . employ, And bright - - - en all . . . thy

fears . . . to joy, to joy . . . thy fears, thy

fears . . . to joy, to joy . . . thy fears, thy

fears . . . to joy, to joy . . . thy fears, thy

fears . . . to joy, to joy . . . thy fears, thy

fears . . . to joy, and bright ^{tr} - - en all, all,

fears . . . to joy, and bright - - en all, all,

fears . . . to joy, and bright - - en all, all,

fears . . . to joy, and bright - - en all, all,

all thy fears to joy, and bright - - en all, all,

all thy fears to joy, and bright - en all, all,

all thy fears to joy, and bright - en all,

all thy fears to joy, and bright - - en all,

all . . thy fears to joy.

all thy fears to joy.

all thy fears to joy.

all thy fears to joy.

The gods, who cho - - - sen

The gods, who cho - - - sen

The gods, who cho - - - sen

The gods, who cho - - - sen

bless - - ings shed On ma - jes - ty's a - -

bless - - ings shed On ma - jes - ty's a - -

bless - - ings shed On ma - jes - ty's a - -

bless - ings shed On ma - jes - ty's a - -

- noint - ed head, For thee, for thee their care will

- noint - ed head, For thee, for thee their care will

- noint - ed head, For thee, for thee their care will

- noint - ed head, For thee, for thee their care will

still, will still em-ploy, And bright *tr* - - - en all, all,
 still, will still em-ploy, And bright - - - en all, all,
 still, will still em-ploy, And bright - - - en all, all,
 still, will still em-ploy, And bright - - - en all, all,

all thy fears to joy, and bright - - - en all, all,
 all thy fears to joy, and bright - - - en all, all,
 all thy fears to joy, and bright - - - en all,
 all thy fears to joy, and bright - - - en all,

all thy fears to joy.
 all thy fears to joy.
 all thy fears to joy.
 all thy fears to joy.

ATHALIAH.

TREBLE VOICE.

Her form at this began to fade, And seem'd dis -

PIANO.

- solv - ing in - to shade. In waking starts I vain - ly press'd To

clasp her to my panting breast; While she from my embrace withdrew, And bleeding

limbs lay mangled in my view; The hor-rid car-nage dogs con-tend-ing

tore, And drank with dreadful thirst the flow-ing gore.

Allegro, ma non presto.

PIANO. $\text{♩} = 80.$

f

tr

TREBLE. *mf*

Cheer her, O Ba - al, with a hope se-rene, O

ALTO.

TENOR (8ve. lower).

BASS. *mf*

Cheer her, O Ba - al, with a hope se -

Ba - - al, cheer her with a hope se-rene,

Cheer her, O Ba - al, *mf*

Cheer her, O *mf*

- - rene, O Ba - al, cheer her with a hope se-rene,

cheer her, O Ba - al, with a hope se - rene, . . .

with a hope se - rene,

Ba - al, . . . with a hope se - rene, . . . O Ba - al,

cheer her, O Ba - al, with a hope se -

cheer her, cheer her, Ba - - - al,

cheer her, O Ba - al, . . . cheer her, cheer her, cheer her, O Ba - al,

cheer her, O Ba - al, cheer her, cheer her, cheer her, O Ba - al,

- rene, cheer her, cheer her, cheer her, O Ba - al, with a

cheer her, O Ba - al, with a hope se - rene, Protect thy vo - ta -

cheer her, O Ba - al, with a hope se - rene, Protect thy

cheer her, O Ba - al, cheer her, O Ba - al, with a hope se - rene,

hope se - rene, Protect thy

Detailed description: This is a page of a musical score for Handel's 'Athaliah'. It features a vocal line with lyrics and a piano accompaniment. The score is written in G major (one sharp) and 3/4 time. The lyrics are: 'cheer her, O Ba - al, with a hope se - rene, . . . with a hope se - rene, Ba - al, . . . with a hope se - rene, . . . O Ba - al, cheer her, O Ba - al, with a hope se - . cheer her, cheer her, Ba - - - al, cheer her, O Ba - al, . . . cheer her, cheer her, cheer her, O Ba - al, cheer her, O Ba - al, cheer her, cheer her, cheer her, O Ba - al, - rene, cheer her, cheer her, cheer her, O Ba - al, with a cheer her, O Ba - al, with a hope se - rene, Protect thy vo - ta - cheer her, O Ba - al, with a hope se - rene, Protect thy cheer her, O Ba - al, cheer her, O Ba - al, with a hope se - rene, hope se - rene, Protect thy'. The piano part includes dynamic markings like 'f' and 'ff'.

ry, thy vo-ta-ry, pro- tect our no- - ble queen, cheer her,
 vo- ta- ry our no- - - ble queen, cheer her,
 Pro- tect thy vo- ta- ry, our no- - - ble queen, cheer her,
 vo- ta- ry, our no-ble queen, our no- ble queen, cheer her,

Ba- al, cheer her, cheer her, Ba- al,
 Ba- al, cheer her, cheer her, Ba- al, protect, O Ba- al,
 Ba- al, cheer her, cheer her, Ba- al, Ba- al, pro- tect our
 Ba- al, cheer her, cheer her, Ba- al,

Ba- al, pro- tect our queen, pro- tect our queen, protect thy
 pro- tect, protect our queen, pro- tect . . our no- ble queen,
 queen, pro- tect our queen, pro- tect our no- ble queen, pro- tect thy
 Ba- al, pro- tect our queen, Ba- - al, pro- tect our queen,



vo - - - ta - ry, pro-TECT our
 pro-TECT thy vo - ta - ry, pro-TECT our queen, our
 vo - - - ta - ry, pro-TECT our
 pro-TECT thy vo - ta - ry, pro - tect our queen,



no - - - ble queen, pro-TECT . . . thy vo - ta - ry, our no - ble queen!
 no - - - ble queen, pro-TECT thy vo - ta - ry, our no - ble queen!
 no - ble queen, pro-TECT thy vo - ta - ry, our no - ble queen!
 pro-TECT thy vo - ta - ry, our no - ble queen!



no - - - ble queen, pro-TECT . . . thy vo - ta - ry, our no - ble queen!

ATHALIAH.

TREBLE VOICE.

PIANO.

A-midst these hor-rors that my soul dis-may'd, A youth I
 saw in shining robes ar-ray'd, Such as the priests of Ju-dah wear, When they for solemn pomp pre-
 - pare. His love-ly form and winning smile Suspended all my fears a-while; But
 as the young bar-barian I ca-ress'd, He plung'd a dagger deep within my breast.
 No ef-forts could the blow re-pel, I shriek'd, I faint-ed, and I

MATHAN.

fell. Great queen, be calm; these fears I deem The birth of a de-lu-sive dream. Let

har-mo-ny breathe soft a-round, For sad-ness ceas-es at the sound.

No. 15.

ARIA.—“GENTLE AIRS, MELODIOUS STRAINS.”

Larghetto. Cello solo.

PIANO.
♩ = 88.

p

MATHAN.

Gentle airs, melodious strains, Call for rap-tures out of woe;

Gentle airs, me - lo - dious strains, Call for rap - tures out of

Adagio. Tempo lmo.
 woe, . . Call for rap - tures out of woe,

Adagio. Tempo lmo.

Lull the re - gal mourn - er's pains, Lull the re - gal . mourn - er's

pains, Sweetly soothe . . her as you flow, . . . Sweetly

tr tr tr

soothe her as . you flow, . . . as you flow. Gen-tle airs, . . . melodious

strains, Call for rap - - tures out of woe;

. Gentle airs, me-lo - dious strains, Call for rap - tures out of

woe, . . . Call for rap - - tures out of woe.

Adagio. *Tempo 1mo.*

ad lib.

p *f*

cres.

Andante larghetto.

PIANO.
♩ = 66.

pp
senza 8ve.

ATHALIAH.

Soft - est sounds no more can ease me,

Heav'n a weight of woe de - crees me, Hor - rors

all my hopes de-stry, hor - rors all my hopes de - stroy, hor - rors

all my hopes de - stroy;

cres. *f* *tr*

Soft - est sounds no more, no more can ease me,

pp *mf*

heav'n a weight of woe de - - crees me, Hor - rors

pp *f* *p*

all my hopes de - stroy, hor - rors all my hopes de-stry, all, all my

hopes, hor - rors all my hopes de - stroy. Whilst such

ris - ing torments grieve me, Tune - ful strains can ne'er re -

- lieve me, Vain is all the voice of joy, vain is

all the voice of joy, Tune - ful strains can ne'er re - lieve me, Vain is

all, . . . vain is all the voice of joy, vain . . .

mf *pp*

cres. *p* *tr.*

tr.

tr.

Adagio.

... vain is all the voice .. of joy!

Adagio. *f* *mo. Tempo.*

p

ad lib. *f*

No. 17.

RECIT.—“SWIFT TO THE TEMPLE LET US FLY.”

MATHAN.

TENOR VOICE.

Swift to the tem-ple let us fly, to know Where now a-bides this youth-ful

PIANO.

ABNER.

foe. I'll haste the high priest to prepare, For this black storm of wild des-pair.

Allegro moderato.

TREBLE. The trai - tor if you there des -

ALTO. The trai - tor if you there des - cry,

TENOR (Sve. lower). The trai - tor if you there des - cry,

BASS. The trai - tor if you there des -

PIANO. *Allegro moderato.*
♩ = 84.

- cry, Oh, let him by the al - tar die, Oh, let him by the

Oh, let him by the al - tar die, by the al - - - - tar

Oh, let him by the al - tar, by the al - tar

- cry,

al - tar die, Oh, let him die, Oh, let him by the
 die, by the al - tar die, Oh, let him by the al - tar die, Oh, let him
 die, the traitor if you there des - cry, Oh, let him by the al - tar
 the trai - tor if you there des - cry, Oh, let him by the al - tar die, Oh,

al - tar, by the al - tar die, The trai - tor, the trai - tor,
 by the al - tar die, The traitor if you there des - cry, Oh, let him by the al - tar
 die, by the al - tar die, The traitor if you there des - cry, Oh, let him by the al - tar
 let him by the al - tar die, The trai - tor, the trai - tor,

the trai - tor if you there des - cry, Oh, let him by the al - tar die, The
 die, the trai - tor, Oh, let him by the al - tar die, The
 die, the trai - tor, Oh, let him by the al - tar die, The
 the trai - tor if you there des - cry, Oh, let him by the al - tar die, The

tra-i-tor, the tra-i-tor, the tra-i-tor if you there des-cry, Oh, let him

tra-i-tor, the tra-i-tor, the tra-i-tor if you there des-cry, Oh, let him

tra-i-tor, the tra-i-tor, the tra-i-tor if you there des-cry, Oh, let him

tra-i-tor, the tra-i-tor, the tra-i-tor if you there des-cry, Oh, let him

by the al-tar die, The tra-i-tor, the tra-i-tor if you there des-

by the al-tar die, The tra-i-tor, the tra-i-tor if you there des-

by the al-tar die, The tra-i-tor, the tra-i-tor if you there des-

by the al-tar die, The tra-i-tor, the tra-i-tor if you there des-

cry, Oh, let him by the al-tar die.

- cry, Oh, let him by the al-tar die.

- cry, Oh, let him by the al-tar die.

- cry, Oh, let him by the al-tar die.

JOAD.

VOICE. *My Jo - sa-beth! the grate-ful time ap-pears To bid de-ject-ed Ju-dah end her*

PIANO.

JOSABETH.

fears. Oh, tell the peo-ple, as I oft have crav'd, How I from death the roy-al in-fant

Enter ABNER.

sav'd. Priest of the liv - ing God! with an-xious heart Proud A - tha - li - ah's

purpose I im-part: With vengeful haste she marches here, To brave the God whom we re -

vere. She says this pile con-ceals a youth-ful foe, Whose fall she means shall end her jealous

JOSABETH.

woe. Oh, what a shock of un- expect- ed pain! Of in- nocence my tender care is vain!

Must I at last my cherish'd joys forego, And drink, a-las, this bit- ter cup of woe?

No. 20. ARIA.—“FAITHFUL CARES IN VAIN EXTENDED.”

Largo. *p* *tr tr tr tr tr tr tr tr* *cres.*

PIANO. ♩ = 54.

JOSABETH.

Faithful cares in vain ex -

pp *f* *pp*

- tend - ed, Love and hope for e - ver end - ed, Ris - ing dawn of joy, fare -

well, . . Rising dawn of joy, farewell, fare-well, farewell, Rising dawn of joy, fare-

- well, Ris-ing dawn . . . of joy, farewell! Faithful

cares in vain ex - tended, Love and hope for e - ver ended, Love and hope for ever ended, Ris-ing

dawn of joy farewell, Ris-ing dawn of joy farewell, farewell, . . Ris-ing dawn, ris-ing

Adagio.
dawn . . . of joy, . . farewell!

Adagio.

tr tr tr *pp* *f* FINE.

Gen - tle death! at last re - lieve me From the cru - el woes that

pp

grieve me, the cru - el woes that grieve me, Thou a - lone can'st now re -

- pel, thou, . . a - lone, gen - tle death, all the cru - el woes that grieve me, thou a -

- lone, thou a - lone can'st now . . re - pel.

f tr tr

Dal segno X

RECIT.—“O CEASE, FAIR PRINCESS.”

VOICE. ABNER.

O cease, fair princess, to indulge your woe; No mor-tal to your

PIANO.

JOAD.

son can prove a foe. This grief, O Jo-sa-beth, degrades your soul; Can

God no long-er Ju-dah's foe con-trol? I trust, He will His gracious care em-

- ploy, To make us close this fes-ti-val with joy.

ALTO VOICE.

PIANO.

Come alla breve.

f

JOAD.

Glo - my ty - rants, gloo - my ty - rants, we dis -

p

- dain, . . we dis - dain . . All the ter - rors, all the

ter - rors you in - tend, All the ter - - - - -

rors

you in - tend; Gloo - my ty - rants, we . . dis - dain,

we dis - dain all the ter - - - - -

rors, all the ter - rors you in - tend.

f *tr*

All your fu - ry will be vain,

p *tr*

And in dire con - fu - sion end, All your fu - ry,

all your fu - ry will .. be .. vain,

And in dire . . con - fu - sion end,

And . in . . dire . con - fu - sion,

Adagio.
in dire con - fu - sion, and in dire con -

Adagio.

- fu - sion end.

Tempo lmo.

f

Allegro moderato.

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

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

TENOR (Sve. lower). Hal - le - lu - jah, Hal - le - lu - jah,

BASS.

PIANO. *Allegro moderato.*
♩ = 76.

- jah, Hal - le - lu -

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PART II.

No. 24. CHORUS—"THE MIGHTY POWER IN WHOM WE TRUST."

Allegro moderato.

PIANO.
♩ = 72.

f *p* *tr* *f* *p* *p*

A

1ST SOPRANO. The migh - - -

2ND SOPRANO. The migh - - -

1ST ALTO. The migh - - -

2ND ALTO. The migh - - -

1ST TENOR (8ve. lower). The migh - - -

2ND TENOR (8ve. lower). The migh - - -

1ST BASS. The migh - - -

2ND BASS. The migh - - -

The migh - - -

- ty pow'r in whom we

- ty pow'r in whom we

- ty pow'r in whom . . . we

- ty pow'r in whom we

- ty pow'r in whom we

- ty pow'r in whom we

- ty pow'r in whom we

- ty pow'r in whom we

trust.

trust.

trust.

trust.

trust.

trust.

f Is e - ver to His pro - mise

f Is e - ver to His pro - mise

f Is e - ver, is ever, e - ver to His pro - mise

f Is ever, e - ver, is ever, e - ver to His pro - mise

f Is ever, e - ver, for e - ver to His pro - mise

f Is ever, e - ver, for e - ver to His pro - mise

f Is, is e - - ver, ever to His pro-mise

f Is, is e - - ver, ever to His pro-mise

- pear.
- pear.
- pear.
- pear.
- pear.
- pear.
- pear.
- pear.

The pledge of
The pledge of
The pledge of
The pledge of
The pledge
The pledge

a pro - - pi - - tious year.

a pro - - pi - - tious year.

The pledge of a pro-pi - tious year.

The pledge of a pro-pi - tious year.

a pro - pi - - - - tious year.

a pro - pi - - - - tious year.

of a pro - pi - tious year.

of a pro - pi - tious year.

C JOAD.

He bids the cir - cling sea - son shine.

p

Re - calls the o - live and the vine.

With bloom-ing plen - ty loads the plain, And crowns . .

. . . the fields with gol - den

grain, He bids the circling sea - son shine,

Re - calls the o - live and the vine,

With blooming plen - ty loads the plain, And crowns . .

and crowns the fields with gol

den

D

Give glo

Give glo

grain. Give glo

Give glo

Give glo

Give glo

Give glo

Give glo

D

f

ry, Give glo - - ry to His

ry, Give glo - - ry to His

ry, Give glo - - ry to His

ry, Give glo - - ry to His

ry, Give glo - - ry to His

ry, Give glo - - ry to His

ry, Give glo - - ry to His

ry, Give glo - - ry to His

aw - - ful Name, Let ev' - - ry voice His

aw - - ful Name, Let ev' - ry voice His

aw - - ful Name, Let ev' - ry voice His praise . . .

aw - - ful Name, Let ev' - ry voice His praise . . .

aw - - ful Name, Let

aw - - ful Name, Let

aw - - ful Name, Let

aw - - ful Name, Let

praise pro - claim, Let ev'-ry voice His praise proclaim,
 praise pro - claim, Let ev'-ry voice His praise proclaim,
 pro - claim, Let ev'-ry voice His praise pro -
 pro - claim, Let ev'-ry voice His praise pro -
 ev' - ry, ev'-ry voice, Let ev'-ry voice, let
 ev' - ry, ev'-ry voice, Let ev'-ry voice, let
 Let ev' - - ry voice, let
 ev' - ry, ev'-ry voice, Let ev' - - ry voice, let

let ev'-ry voice His praise . . . pro - claim, pro -
 let ev'-ry voice His praise . . . pro - claim, pro -
 claim, let ev'-ry voice His praise . . . pro - claim, pro -
 claim, let ev'-ry voice His praise . . . pro - claim, pro -
 ev' - - ry voice His praise . . . pro - claim, pro -
 ev' - - ry voice His praise . . . pro - claim, pro -
 ev' - - ry voice His praise pro - - claim, pro -
 ev' - - ry voice His praise pro - - claim, pro -

E

- claim His praise. Give glo - ry, praise, glo - ry,
 - claim His praise. Give glo - ry, praise, glo - ry,
 - claim His praise. Give glo - ry, praise,
 - claim His praise. Give glo - ry, praise,
 - claim His praise. Give glo - ry, praise,
 - claim His praise. Give glo - ry, praise,
 - claim His praise. Give glo - ry, praise,
 - claim His praise. Give glo - ry, praise,
 - claim His praise. Give glo - ry, praise,

praise, glo - ry, Let ev' - ry voice His praise pro -
 praise, glo - ry, Let ev' - ry voice His praise pro -
 praise, glo - ry, Let ev'ry voice His praise . . . pro -
 praise, glo - ry, Let ev'ry voice His praise . . . pro -
 praise, glo - ry, Let ev'ry voice His praise pro -
 praise, glo - ry, Let ev'ry voice His praise pro -
 praise, glo - ry, Let ev'ry voice His praise pro -
 praise, glo - ry, Let ev'ry voice His praise pro -

- claim, pro - claim His praise, Give glo - ry, praise,
 - claim, pro - claim His praise, Give glo - ry, praise,
 - claim, pro - claim His praise, Give glo - ry,
 - claim, pro - claim His praise, Give glo - ry,
 - claim, pro - claim His praise, Give glo - ry,
 - claim, pro - claim His praise, Give glo - ry,
 - claim, pro - claim His praise, Give glo - ry,
 - claim, pro - claim His praise, Give glo - ry,

glo - ry, praise, glo - ry, Let ev'ry
 glo - ry, praise, glo - ry, Let ev'ry voice . .
 praise, praise, glo - ry, Let ev' - - ry
 praise, praise, glo - ry, Let ev' - - ry
 praise, praise, glo - ry,
 praise, praise, glo - ry,
 praise, praise, glo - ry,
 praise, praise, glo - ry

voice, His praise, His praise pro-claim. Give glo - ry,
 His praise, His praise pro-claim. Give glo - ry,
 voice, His praise pro-claim. Give glo - ry,
 voice, His praise . . . pro-claim, Give glo - ry,
 Let ev'-ry voice His praise pro-claim. Give glo - ry,
 Let ev'-ry voice His praise pro-claim. Give glo - ry,
 Let ev'-ry voice His praise pro-claim. Give glo - ry,
 Let ev'-ry voice His praise pro-claim. Give glo - ry,

glo - ry, Give glo - - ry to His aw - - ful
 glo - ry, Give glo - - ry to His aw - ful
 glo - ry, Give glo - - ry to His aw - ful
 glo - ry, Give glo - - ry to His aw - ful
 glo - ry, Give glo - - ry to His aw - ful
 glo - ry, Give glo - - ry to His aw - ful
 glo - ry, Give glo - - ry to His aw - ful
 glo - ry, Give glo - - ry to His aw - ful

Name, Let ev'-ry voice His praise . . . pro -
 Name, Let ev'-ry voice His praise . . . pro -
 Name, Let ev' - ry voice His praise . . . pro -
 Name, Let ev' - ry voice His praise . . . pro -
 Name, Let ev'-ry voice . . . His praise pro -
 Name, Let ev'-ry voice . . . His praise pro -
 Name, Let ev'-ry voice His praise . . . pro -
 Name, Let ev'-ry voice His praise . . . pro -

claim, Let ev' - ry voice His praise . . . pro - claim.
 claim, Let ev' - ry voice His praise . . . pro - claim.
 claim, Let ev' - ry voice His praise . . . pro - claim.
 claim, Let ev' - ry voice His praise . . . pro - claim.
 - claim, Let ev' - ry voice His praise . . . pro - claim.
 - claim, Let ev' - ry voice His praise . . . pro - claim.
 - claim, Let ev' - ry voice His praise . . . pro - claim.
 - claim, Let ev' - ry voice His prais . . . pro - claim.

No. 25. ARIA.—“THROUGH THE LAND SO BRIGHTLY BLOOMING.”

TREBLE VOICE.

Allegretto.

PIANO.

$\text{♩} = 126.$

f

Allegretto.

JOSABETH.

Through the land . . so bright - ly bloom - ing, Na - ture all her

p

charms as - - suming, Wakes the soul . . to cheer - ful praise,

mf

to cheerful praise,

p *pp*

wakes the soul . . to cheerful praise,

wakes the . . soul, wakes the . . soul to cheerful praise, . .

tr

wakes, . . . wakes the

tr tr *tr tr*

tr *tr*

soul to cheer-ful praise.

f

Through the land . . so bright - ly blooming,

p

so bright - ly . . blooming,

Na-ture all . . her charms as - sum - ing, Wakes the soul . . to

cheer - ful . . praise, wakes,

wakes the . . . soul to . . . cheer - ful praise,

. . . to cheer - ful praise. Through the

land . . so . . bright - ly - - bloom - ing, . . Na - ture . all . . her charms as -

- sum - ing, Wakes the soul . . . to cheer - ful praise, wakes the

soul, wakes the soul . . . to cheer - ful praise.

Adagio. *Tempo 1mo.*

The musical score is arranged in six systems. Each system contains a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part is highly textured, featuring numerous triplets and trills. The vocal line includes the following lyrics:

Verdant scenes a -
 - round us ris - - ing, Each de - light - ed sense sur - -
 - pris - ing, Soft - ly . . crown . . the cir - cling days, . . .

soft - ly . . crown the cir - cling days.

Ver - dant scenes . . . a - round us ris - ing,

Each de - light - ed sense sur - - - prising, Soft - ly . .

crown

the cir - cling days, soft - ly crown the cir - cling days.

tr *Adagio.* *D.C.*

Adagio. *D.C.*

No. 26. RECT. AND AIR.—“AH! COULD’ST THOU BUT PROVE ME.”

ABNER.

VOICE. Ah! were this land from proud op - pres - sion freed, Ju -

PIANO.

JOAD.

- de - a would be bless'd in-deed! Oh, Ab - ner, wert thou cer - tain that the

sword Had not destroy'd the race by thee de-plor'd; Did one dear branch of

that great stem re - main; Wouldst thou, oh, Ab - ner, then his cause maintain?

Allegro moderato.

ABNER. 8 Ah, couldst thou but prove me! To ven - geance I'd spring, No

Allegro moderato. ♩ = 88.

p

ter - rors should move me, I'd die for my king, I'd die for my king, I'd

die, I'd die, I'd die for my king, No

ter - - rors should move me, no ter - - rors should move me, I'd

die . . for my king, I'd die . . for my king, No

ter - - rors should move me, I'd die . . for my king. Ah,

could'st thou but prove me! To ven - geance I'd spring, No

ter - rors should move me, I'd die . . for my king, I'd

die, I'd die, no ter - rors should move me, I'd

die for my king, no ter - rors should move me, no ter - rors should move me, I'd

die for my king.

The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

The second system continues the musical notation and concludes with a *Fine.* marking in both the vocal and piano parts.

But whilst you re - lieve me A - while from my pain, I

The third system includes the vocal line with the lyrics and the piano accompaniment. A piano dynamic marking (*p*) is present at the beginning of the piano part.

fear you de - ceive me, I fear you de - ceive me With

The fourth system continues the vocal line and piano accompaniment with the lyrics.

joys . . that are vain, I fear you de - ceive me, I

The fifth system concludes the vocal line and piano accompaniment with the lyrics.

fear you de-ceive me With joys that are vai, that are

vain,

tr *Adagio.*

fear you de-ceive me With joys that are vain.

Tempo 1mo.

D.S.
Ah,
D.S.
p

JOAD.

VOICE.

Thou dost the ardour that I wish display; Re - vis - it me be - fore the close of

PIANO.

day. See, see, the proud imperious queen Approaches with a vengeful mien.

ATHALIAH.

Con - fu - sion to my thoughts! my eyes have view'd My dreadful vi - sion in this place re -

- new'd! Through all my veins the chilling horrors run, Say, Jo - sa - beth, is this fair youth thy son?

JOSABETH.

Though much he me - rits my fond love, yet he is not in - debted for his birth to me.

ATHALIAH.

Who is thy

JOSABETH. ATHALIAH (to Josabeth).

father? let his name be known! He has no father but kind heav'n alone. Why so of - fi - cious

(to Joas.) JOAS.

does thy zeal appear? I mean the answer from his lips to hear. How art thou call'd? E -

ATHALIAH. JOAS.

- li - a - kim. Declare thy fa - ther's name! In me, a - las! be - hold an orphan, left to

ATHALIAH.

Providence, and ne'er as yet ac - quainted who his parents were! Give me to un - der -

- stand whose ten - der cares Sustain'd and rear'd thee in thy in - fant years?

Larghetto.

TREBLE
VOICE.

PIANO.
♩ = 66.

Larghetto.

JOAS.

Will God, whose mer-cies e-ver flow, Ex-pose His children's youth to

senza Sve.

woe?

Will God, whose mer-cies e-ver flow, Ex-pose His

children's youth to woe? The lit-tle birds His boun-ty taste, All na-ture

with His gifts is grac'd, all na-ture with His gifts is grac'd; The lit-tle

birds His bounty taste, All na - - - - -

- - - - - ture with His gifts is grac'd; Each day that I His care im-plore, He feeds me

from His al - tar's store, Each day that I His care im - plore, He feeds me from His al - - tar's

store, He feeds me, He feeds me from His al - tar's store.

Adagio. *Tempo 1mo.*

tr *tr* *3*

ATHALIAH.

VOICE. — 'Tis my in-tention, lovely youth, that you A scene more suited to your worth shall view ;

PIANO.

JOAS.

You to the palace shall this day re-pair, And live consign'd to A - tha - li - ah's care. Shall

I behold the God by whom I'm bless'd, Profan'd by you with rites that I detest?

ATHALIAH (to Josabeth).

Princess, in dis-ci-pline you must ex-cel ; Whate'er you dic-tate he remembers well. But be assur'd that

one re - vol - ving hour Shall snatch your learn - ed pu - pil from your pow'r.

Allegro. ♩

PIANO. f

ATHALIAH.

My vengeance a-wakes me, Com - pas - sion for-sakes me,

p

com - pas - sion for-sakes me, All

soft - ness and mer - cy, a - way, a - way, com - pas - -

- - sion for-sakes me, all soft - - - ness, a - way, a - way, a -

- way, a - way, all soft - ness and mer - cy, a - way, a - way, a - way,

a - way, all soft - - - ness and mer - cy, a - way, a - way, a - way,

My ven - geance a - wakes me, Com -

pas - sion forsakes me, My vengeance awakes me, Com - pas - sion forsakes me, All

soft - ness, a - way, all mer - cy, a - way, a - way, compassion,

all softness, all mercy, away, away, away, all soft - -

- - ness and mer - cy, a - way, away, all soft - -

- - - ness, all softness and mer - cy, a - way, away, away!

ritard. *a tempo.*

ritard. *a tempo. f*

My foes with con-fu - sion Shall know their de - lu - sion, shall know their de - lu - sion, And

p

trem-ble be-fore me, and trem

ble be - fore me to-day, and trem-ble be - fore me to-day.

Adagio. *D.S.*

Adagio. *D.S.*

f

A tempo ordinario, ma un poco lento.

JOSABETH.

My spi - rits . . fail, I faint, I die, my

JOAS.

PIANO.

A tempo ordinario, ma un poco lento.

pp

$\text{♩} = 66.$

spi - rits . . fail, I faint, I die, the

Ah why! ah why!

grave shall hide my head!

is hope for e - ver fled? is hope for e - ver, for

my grief I can - not bear, I faint, I
e - ver fled? Ah why! ah why!

die, the grave shall hide my head!
is hope for e - ver fled?

For thee sorrows rend me, thine ar - dours af - fect me,
Kind heav'n will de - fend me, and sure will pro -

my grief I can - not, can - not
 - tect me; kind heav'n will de- fend me, and sure will pro-

bear, my grief I can-not bear, . . . I can - not..
 - tect me, kind heav'n will de- fend me, and sure will pro- tect me,

bear.
 kind heav'n will de- fend me, and sure will pro- tect me: is hope for e - ver fled?

What-
 is hope for e - ver fled? for e - ver fled?

Andante.

- e'er this ty - rant may de-ree, O God, I place my trust, my trust in

Thee, O God, I place my trust in Thee, O God, O God, I

place my trust . . . in Thee!

f

No. 32.

RECITATIVE.—“DEAR JOSABETH.”

ALTO VOICE. *JOAD.*

Dear Jo - sabeth, I trembled whilst thy woe Did in its first e - motions wildly

PIANO.

flow; But when at last thou didst the pang control, My fading joy re-kindled in my soul.

No. 33.

DUET.—“CEASE THY ANGUISH.”

ALTO VOICE. *Larghetto.*

PIANO. *Larghetto.*

♩ = 108.

p

JOAD.

Cease thy an - guish, smile . . once more, Let . . thy tears no long-er

pp

tr

flow smile once more, Cease thy . .

an - guish, smile once more, Let . . thy tears no long-er flow,

no, no, let thy tears no long-er flow:

Ju - dah's God, whom

we . . a - dore, Soon to joy will change thy woe, . .

... soon to joy will change thy . . . woe, smile once more!

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted line, followed by the lyrics "soon to joy will change thy . . . woe, smile once more!". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

cease thy . . . an - guish,

mf *p* *mf*

The second system continues the vocal line with the lyrics "cease thy . . . an - guish,". The piano accompaniment includes dynamic markings: *mf* at the beginning, *p* in the middle, and *mf* at the end. The piano part has a consistent rhythmic pattern in the bass and a more complex texture in the treble.

Ju - dah's God, whom we a - - dore, Soon to joy will

p

The third system features the vocal line with lyrics "Ju - dah's God, whom we a - - dore, Soon to joy will". The piano accompaniment starts with a *p* dynamic marking. The piano part has a steady bass line and a treble line with chords and melodic lines.

change thy woe, smile once more!

mf

The fourth system continues the vocal line with lyrics "change thy woe, smile once more!". The piano accompaniment includes a *mf* dynamic marking. The piano part maintains its rhythmic and harmonic structure from the previous systems.

Ju - dah's God whom we a - - dore, Soon to joy will

p

The fifth system features the vocal line with lyrics "Ju - dah's God whom we a - - dore, Soon to joy will". The piano accompaniment starts with a *p* dynamic marking. The piano part has a steady bass line and a treble line with chords and melodic lines.

change thy woe, will change thy woe,

let . . thy tears . . no long - er flow, no, no,

let thy tears no long - er flow!

JOSABETH.
All . . His mer - cies I re - - view,

Glad - ly, with a grate - ful heart, I . . re - view,

all . His mer - cies I . . re - view,

Glad - ly, with a grate - ful heart, glad - ly,

glad - ly with a grate - ful heart,

And I trust He will re - - new

Bless - ings He did once im - part, . . . blessings He . did

once im - part, I . . re - view

all His . . mer - cies, and I trust He

will re - new bless-ings He did once im - part,

I . . re - view all . . His mer - cies, and I trust He

will re - new bless-ings He did once im - part, He did

once im - part, . . . bless - ings He . . did

once im - part, bless - ings, bless - ings He did

Adagio. Tempo 1mo.
once im - part.

Adagio. Tempo 1mo.
mf

JOAD. JOSABETH.

What-e'er this ty - rant may de - - cree, What-e'er this ty - rant

p

JOAD.

may de - - cree, Re - turn - ing joys we soon shall see,

tr

JOSABETH.

Re - turn - ing joys we soon shall see, we soon shall see,
 JOAD.
 we soon shall see,

re - turn - ing joys;
 re - turn - ing joys; what - e'er this ty - rant may . . de - cree,

re - turn - ing joys we soon shall see,
 re - turn - ing joys we

re - turn - ing joys
 soon shall see, re - turn - ing joys, re - turn - ing

we shall see, re - turn - ing joys we soon shall
joys we soon shall see, joys . . . we shall

see, soon, soon, we soon shall
see, soon, soon, we soon shall

Adagio.
see, re - turn - ing joys . . . we soon shall see.
see, re - turn - ing joys . . . we soon shall see.
Adagio.
mf *p*

Tempo 1mo.

No. 34.

RECITATIVE.—“ JOAD, ERE DAY HAS ENDED.”

ABNER.

BASS VOICE.

Jo - ad, ere day has end-ed half his race, Again expect me, in this sa-cred place.

PIANO.

No. 35.

CHORUS.—“ THE CLOUDED SCENE BEGINS TO CLEAR.”

Allegro.

PIANO.

f

mf *f*

1st TREBLE.

The cloud-ed scene be-gins to . . clear,

2nd TREBLE.

The cloud-ed scene be-gins to clear,

3rd TREBLE.

The cloud-ed scene be-gins to clear,

And joys be - fore our eyes ap - pear, the

And joys be - fore our eyes ap - pear,

And joys be - fore our eyes ap - pear, the cloud . . .

mf

tr

cloud - - ed scene be - gins to clear, and joys be -

the cloud - ed scene be - gins to clear,

. . . . ed scene be - gins to clear, and joys be -

- fore our eyes ap - pear, be - fore our eyes, and joys be -

and joys be - fore . . . our eyes, and joys be -

- fore our eyes ap - pear, be - fore our eyes, and joys be -

- fore our eyes, be - fore our eyes ap - pear.

- fore our eyes, be - fore our eyes ap - pear.

- fore our eyes, be - fore . our eyes ap - pear.

ALTO. PRIESTS AND LEVITES.

When crimes a - loud for ven - geance call,

TENOR (Sve. lower).

When crimes a - loud for ven - geance call,

BASS.

When crimes a - loud for ven - geance call,

The guil - ty will be . doom'd to fall, to fall, to

The guil - ty will be doom'd to fall, to fall, to

The guil - ty will be doom'd to fall, to fall, to

Col. Sva. ad lib.

fall; when crimes a - loud, a - loud, a - loud for ven-geance

fall; when crimes a - loud, a - loud, a - loud for ven-geance

fall; when crimes a - loud, a - loud, a - loud for ven-geance

call, the guil - ty will be doom'd to

call, the guil - ty will be doom'd to

call, the guil - ty will be doom'd to

fall, doom'd to fall, will be doom'd, the

fall, doom'd to fall, will be doom'd, the

fall, to fall, will be doom'd, the

First system of musical notation. It includes three vocal staves (Soprano, Alto, Tenor) and a grand staff for piano accompaniment. The lyrics are: "guil - ty will be doom'd to fall, to fall, . . ."

Second system of musical notation. It includes three vocal staves and a grand staff for piano accompaniment. The lyrics are: "the guil-ty will be doom'd to fall."

Third system of musical notation. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "Re-joice, O Ju - dah, in . . thy God,"

The proud a - lone shall feel His rod, the proud a -
 The proud a - lone shall feel His rod, the proud a -
 The proud a - lone shall feel His rod, the proud a -
 The proud a - lone shall feel His rod, the proud a -

Sves. ad lib.

- lone shall feel His rod, shall feel His rod, While
 - lone shall feel His rod, shall feel His rod, While bless
 - lone shall feel His rod, shall feel His rod,
 - lone shall feel His rod, shall feel His rod,

bless - - - ings, by His mild de - - -
 - ings, by His mild de -
 While
 While

- cree, His mer - cy now pre - pares for

- cree, His mer - cy now pre - pares for

bles - sings His mer - cy now pre - pares for

bles - sings His mer - cy now pre - pares . . . for

thee, while bles - sings, by . . . His mild de - cree, His mer -

thee, while bles - sings, by His mild de - cree, His

thee, while bles - sings, by His mild de - cree, His

thee, while bles - sings, by His mild de - cree, His

cy now pre - pares for thee. Re - joice, O

mer - cy now pre - pares for thee. Re - joice, O

mer - cy now pre - pares for thee. Re - joice, O

mer - cy now pre - pares for thee. Re - joice, O

Ju - dah, in thy God! The proud a - lone shall feel His rod, the proud a -

Ju - dah, in thy God! The proud a - lone shall feel His rod, the proud a -

Ju - dah, in thy God! The proud a - lone shall feel His rod, the proud a -

Ju - dah, in thy God! The proud a - lone shall feel His rod, the proud a -

- lone shall feel His rod, the proud a - lone shall feel His rod, While

- lone shall feel His rod, the proud a - lone shall feel His rod, While

- lone shall feel His rod, the proud a - lone shall feel His rod, While

- lone shall feel His rod, the proud a - lone shall feel His rod, While

bless-ings, while bless - - ings, by His mild de -

bless-ings, while bless - - ings, by His mild de -

bless-ings, while bless - - ings, by His mild de -

bless-ings, bless - - ings, by His mild de -

by His mild de - cree, His mer - - - cy

by His mild de - - cree, His mer - - cy

- cree, by His mild de - cree,

- cree, by His mild de - cree,

now, His mer - cy now pre - - pares for thee.

now, His mer - cy now pre - - pares . . for thee.

His mer - cy now pre - - pares for thee.

His mer - cy now . . . pre - pares for thee.

mf

con Sve.

PART III.

No. 36.

RECIT.—“WHAT SACRED TREMBLINGS.”

ALTO. VOICE.

PIANO. ♩ = 76.

Adagio.

Adagio.

f *p* *tr* *pp* *f* *p*

JOAD.

What sa-cred tremblings shake my breast! Ah,

... 'tis the pow'r di-vine con-fess'd! Who can His en-er-gy con-

- trol? He comes, He comes, and fires my soul.

Grave.

TREBLE. 1st CHORUS.
 ALTO.
 TENOR (8ve. lower).
 BASS.

Unfold, great seer, . . . what heav'n im - parts, and speak glad

TREBLE. 2nd CHORUS.
 ALTO.
 TENOR (8ve. lower).
 BASS.

Unfold, great seer, what heav'n im - parts,

PIANO. *f* = 56.

ti - dings, and speak glad ti - dings, glad ti - dings to our hearts!

ti - dings, and speak glad ti - dings, glad ti - dings to our hearts!

ti - dings, and speak glad ti - dings, glad ti - dings to our hearts!

ti - dings, and speak glad ti - dings, glad ti - dings to our hearts!

and speak glad ti - dings, and speak glad ti - dings to our hearts!

and speak glad ti - dings, and speak glad ti - dings to . . our hearts!

and speak glad ti - dings, and speak glad ti - dings to our hearts!

and speak glad ti - dings, and speak glad ti - dings to our hearts!

No. 38.

RECIT.—“LET HARMONY BREATHE SOFT AROUND.”

ALTO VOICE. *JOAD.*

Let har-mony breathe soft a - round, and aid my raptures with the sound !

PIANO.

No. 39.

SOLO AND CHORUS.—“OH, SHINING MERCY.”

ALTO VOICE. *Andante.*

ACCOMP. *Andante.*
♩ = 100.

JOAD.

Je - ru - sa - lem,

thou shalt no more A ty - rant's guil - ty reign de -

plore; No lon-ger with de-ject-ed brow Shall so - li - ta - ry sit as now, shall so - li - ta - ry, so - li - ta - ry sit . . as now.

Her fu - ry soon shall cease to grieve thee,

Destin'd vengeance swiftly flies! Heav'n it-self will now re-lieve me!

CHORUS. TREBLE.
Oh, shining mer-cy, oh, shining

ALTO.
Oh, shining mer-cy, oh, shining

TENOR (8ve. lower).
Oh, shining mer-cy, oh, shining

BASS.
Oh, shining mer-cy, oh, shining

Oh, shining mer-cy, oh, shining

See! she falls! she bleeds! she dies!

mer - cy, gra - cious pow'r, gracious pow'r, Oh, shi - ning

mer - cy, gracious pow'r, gracious pow'r, Oh, shi - ning

mer - cy, gracious pow'r, gracious pow'r, Oh, shi - ning

mer - cy, gracious pow'r, gracious pow'r, Oh, shi - ning

See! she

mer - cy, gra - cious pow'r, That aids us in the . need - ful hour,

mer - cy, gra - cious pow'r, That aids us in the need - ful hour,

mer - cy, gra - cious pow'r, That aids us in the need - ful hour,

mer - cy, gra - cious pow'r, That aids us in the need - ful hour,

falls! she bleeds! she dies! gra-cious

gracious pow'r, shining mercy, Oh, shi-ning mer-cy, gra-cious

gracious pow'r, shining mercy, Oh, shi-ning mer-cy, gra-cious

gracious pow'r, shining mercy, Oh, shi-ning mer-cy, gra-cious

gracious pow'r, shining mercy, Oh, shi-ning mer-cy, gra-cious

pow'r, That aids us in the need-ful hour!

pow'r, That aids us in the need-ful hour!

pow'r, That aids us in the need-ful hour!

pow'r, That aids us in the need-ful hour!

pow'r, That aids us in the need-ful hour!

VOICE. JOAD. JOAS. JOAD.

E - li - a - kim! My fa - ther! Let me know: Should heav'n on Thee a

di - adem bestow, What reign of Judah's Kings would'st thou that day Choose for the model of thy future

JOAS.

sway? Should God such glo - ry for my lot or - dain, Like righteous Da - vid I would wish to

JOAD.

reign. Oh, Jo - as! oh, my king! thus low to thee I pay the hom - age of my bended

JOAS. JOSABETH.

knee! Is this re - a - li - ty, or kind de - ceit? Ah, can I see my father at my feet? Ye sacred

bands, who serve the God of truth, Re - vere your sov'reign in that roy - al youth!

Andante allegro.

1st TREBLE. With firm u - ni - ted hearts, we all, with firm u - ni - ted

2nd TREBLE. With firm u - ni - ted hearts, we all, with firm u - ni - ted

1st ALTO. With firm u - ni - ted hearts, we all Will conquer, will

2nd ALTO. With firm u - ni - ted hearts, we all Will conquer, will

1st TENOR (Sve.lower). With firm u - ni - ted hearts, we all Will conquer, will

2nd TENOR (Sve.lower). With firm u - ni - ted hearts, we all Will conquer, will

1st BASS. With firm u - ni - ted hearts, we all Will conquer, will

2nd BASS. With firm u - ni - ted hearts, we all Will conquer, will

PIANO. *Andante allegro.*
 ♩ = 84. *f*

hearts, we all Will con-quer in his cause, or

hearts, we all Will con-quer in his cause, or

conquer, will conquer, conquer, conquer, will conquer in his cause, or

conquer, will conquer, conquer, conquer, will conquer in his cause, or

conquer, will conquer, conquer, conquer, will conquer in his cause, or

conquer, will conquer, conquer, conquer, will conquer in his cause, or

conquer, will conquer, conquer, conquer, will conquer in his cause, or

conquer, will conquer, conquer, conquer, will conquer in his cause, or

fall, will con-quer, will con-quer, will con-quer in his cause, or fall.

fall, will con-quer, will con-quer, will con-quer in his cause, or fall.

fall, we all . . . will con-quer in his cause, or fall.

fall, we all . . . will con-quer in his cause, or fall.

fall, will con-quer, will con-quer, will con-quer in his cause, or fall.

fall, will con-quer, will con-quer, will con-quer in his cause, or fall.

fall, will con-quer, will con-quer, will con-quer in his cause, or fall.

fall, will con-quer, will con-quer, will con-quer in his cause, or fall.

fall, will con-quer, will con-quer, will con-quer in his cause, or fall.

fall, will con-quer, will con-quer, will con-quer in his cause, or fall.

No. 42. RECIT.—“OH PRINCESS, I APPROACH THEE TO DECLARE.”

MATHAN.

VOICE.

Oh prin-cess, I ap-proach thee to de-clare, How much thy

PIANO.

JOSABETH.

wel-fare is my care. What means, proud Ma-than, thy in-tru-sion here? Has heav'n no

MATHAN.

vengeance for thy crimes to fear? Fair Jo - sa - beth, though you in - sult me

so, Trust me, in Ma - than you be - hold no foe!

No. 43.

AIR.—“SOOTHING TYRANT.”

TREBLE VOICE.

Andante.

PIANO.

$\text{♩} = 60.$

Andante.

f

JOSABETH.

Soothing ty - rant, false - ly smi - ling! Vir - tue's

p

foes I ne'er shall fear, Vir - tue's foes I ne'er shall

pp *p*

fear, vir - tue's foes I ne'er shall fear, I ne'er shall fear; Flat - t'ring

sounds and looks be - gui - ling, flat-t'ring sounds and looks be - gui - - -

ling, Lose their

art - ful mean-ing here!

Go, thou vain de - cei-ver, go, go, thou vain de-cei-ver,

go! A-like to me a friend or foe, a friend or foe, a -

- like a friend or foe; go, thou vain de-cei-ver, go, go, go! a-like to

me a friend or foe,

. . . go, thou vain de-cei-ver, go! a-like to me . . . a

friend or foe!

VOICE. JOAD.

A - pos - tate priest! how canst thou dare To vi - o - late

PIANO.

MATHAN.

this house of pray'r? Jo - ad, I scorn thy proud in - sult - ing

ATHALIAH.

mien; Prepare to an - swer thy of - fend - ed queen! Oh, bold se - du - cer, art thou

JOAD.

there? Where is the youth, in - form me where? Ye priests, the

youth be - fore her bring! proud wo - man, there, be - hold our king!

CHORUS.—“AROUND LET ACCLAMATIONS RING.”

A tempo ordinario.

1st
TREBLE.

2nd
TREBLE.

1st
ALTO.

2nd
ALTO.

1st
TENOR
(Sve. lower).

2nd
TENOR
(Sve. lower).

1st
BASS.

2nd
BASS.

PIANO.
♩ = 84.

Arround let ac - cla - ma - tions ring :

Arround let ac - cla - ma - tions ring :

Arround let ac - cla - ma - tions ring :

Arround let ac - cla - ma - tions ring :

Arround let ac - cla - ma - tions ring :

Arround let ac - cla - ma - tions ring :

Arround let ac - cla - ma - tions ring :

A tempo ordinario.

f

Hail, roy - al youth, hail, roy - al youth, hail, roy - al

Hail, roy - al youth, hail, roy - al youth, hail, roy - al

Hail, roy - al youth, hail, roy - al youth, hail, roy - al

Hail, roy - al youth, hail, roy - al youth, hail, roy - al

Hail, roy - al youth, hail, roy - al youth, hail, roy - al

Hail, roy - al youth, hail, roy - al youth, hail, roy - al

Hail, roy - al youth, hail, roy - al youth, hail, roy - al

Hail, roy - al youth, hail, roy - al youth, hail, roy - al

Hail, roy - al youth, hail, roy - al youth, hail, roy - al

f

Sves. ad lib.

youth, hail, roy-al youth, roy-al youth, hail, hail,
youth, hail, roy-al youth, roy-al youth, hail, hail,
youth, hail, roy-al youth, roy-al youth, hail, hail,
youth, hail, roy-al youth, roy-al youth, hail, hail,
youth, hail, roy-al youth, roy-al youth, hail, hail,
youth, hail, roy-al youth, roy-al youth, hail, hail,
youth, hail, roy-al youth, roy-al youth, hail, hail,
youth, hail, roy-al youth, roy-al youth, hail, hail,

hail, hail, roy-al youth! long live the king, long live the
hail, hail, roy-al youth! long live the king, long live the
hail, hail, roy-al youth! long live the king, long live the
hail, hail, roy-al youth! long live the king, long live the
hail, hail, roy-al youth! long live the king, long live the
hail, hail, roy-al youth! long live the king, long live the
hail, hail, roy-al youth! long live the king, long live the
hail, hail, roy-al youth! long live the king, long live the

Joad.

Re - vi - ving Ju - dah shall no

king! hail, roy - al youth! long live the king!

king! hail, roy - al youth! long live the king!

king! hail, roy - al youth! long live the king!

king! hail, roy - al youth! long live the king!

king! hail, roy - al youth! long live the king!

king! hail, roy - al youth! long live the king!

king! hail, roy - al youth! long live the king!

king! hail, roy - al youth! long live the king!

more de - test - ed im - a - ges a - dore; We'll purge with a re - form - ing hand i - dol - a -

- - try from out the land. May God, from whom all mer - cies spring, Bless the true

faith, and save the king!

Bless the true faith, bless the true faith, the true faith,

Bless the true faith, bless the true faith, the true faith,

Bless the true faith, bless the true faith, the true faith,

Bless the true faith, bless the true faith, the true faith,

Bless the true faith, bless the true faith, the true faith,

Bless the true faith, bless the true faith, the true faith,

Bless the true faith, bless the true faith, the true faith,

Bless the true faith, bless the true faith, the true faith,

f

JOAD.

May God, from

and save the king, bless the true faith, and save the king!

and save the king, bless the true faith, and save the king!

and save the king, bless the true faith, and save the king!

and save the king, bless the true faith, and save the king!

and save the king, bless the true faith, and save the king!

and save the king, bless the true faith, and save the king!

and save the king, bless the true faith, and save the king!

and save the king, bless the true faith, and save the king!

whom all . . mer - cies spring, Bless the true faith, bless the true faith, and save, . .

bless, bless, bless, bless the true faith, and save the
 bless, bless, bless, bless the true faith, and save the
 bless, bless, bless, bless the true faith, and save the
 bless, bless, bless, bless the true faith, and save the
 bless, bless, bless, bless the true faith, and save the
 bless, bless, bless, bless the true faith, and save the
 bless, bless, bless, bless the true faith, and save the
 bless, bless, bless, bless the true faith, and save the

king, and save the king, bless the true faith, and save the king!
 king, and save the king, bless the true faith, and save the king!
 king, and save the king, bless the true faith, and save the king!
 king, and save the king, bless the true faith, and save the king!
 king, and save the king, bless the true faith, and save the king!
 king, and save the king, bless the true faith, and save the king!
 king, and save the king, bless the true faith, and save the king!
 king, and save the king, bless the true faith, and save the king!

ATHALIAH.


VOICE. 

Oh, trea-son, trea-son! impious scene! Ab-ner, a-venge thy in-jur'd

PIANO. 

JOAD.

queen! Great chief, be-hold the roy-al Jo-as there, Pre-serv'd by Jo-sa-



-beth's suc-cess-ful care! Thy daunt-less loy-al-ty of soul I know, Thou canst not



ABNER.

be to Da-vid's race a foe. Does heav'n this bless-ing



then at last ac-cord? Oh, roy-al Jo-as, oh, my hon-our'd Lord!



Allegro.

BASS VOICE.

PIANO. *f*

♩ = 104.

ABNER.

Op - pres - sion, no long - er I dread thee, Thy ter - rors, proud queen, I des -

p

- pise, I des - pise, Thy ter - rors, proud queen, I des -

- pise! Thy crimes to con- fu - sion have

led thee, Thy crimes to con- fu - sion have led thee, And

Ju - dah tri - um - phant shall rise, And Ju - dah tri - um - phant shall

rise, And Ju - dah tri - um - phant shall

rise!

ATHALIAH.

VOICE. *Where am I? fu - ries, wild des - pair! Where are my*

PIANO.

guards, my vas - sals, where? Ma - than, in - voke thy god to

MATHAN.

shed His ven - geance on each re - bel's head! He hears no more!

our hopes are past! The He - brew's God pre - vails at last! A - las, a -

- las! my bro - ken vow! His dread - ful hand is on me now!

Andante.

PIANO. $\text{♩} = 66.$

p

f

MATHAN.

Hark, hark, hark! His thun - ders round me

p

roll, His an-gry, aw-ful frowns I see, His ar-rows

cres. *p*

wound my trembling soul—

pp

Is no more mer - cy left, . . . is no more mer - - - -

- - cy left for me? Ah, no! he

now no more will save, O - pen, oh earth, and be my

grave ! Ah! He now no more will

save, O - - - pen, oh earth, and be my grave, o - pen,

o - pen, oh earth, o - pen, oh earth, He now no

more will save, o - pen, oh earth, and be my grave, . . .

. . . and be . . . my grave!

JOAD.

VOICE.

Yes, proud a - pos - tate, thou shalt fall, Thy crimes a - loud for vengeance

PIANO.

ATHALIAH.

call ! I see, all hopes, all succours fail, And Judah's God will now pre -

- vail; I see my death this day de - creed, But, traitors, I can dare to bleed ! Let

Je - ze - bel's great soul my bo - som fill, And ev'n in death, proud priest, I'll triumph still.

TREBLE VOICE.

PIANO.

Allegro.

♩. = 58.

ATHALIAH.

To dark-ness e - ter-nal, and hor-rors in - fer-nal,

Un - daunt

- ed, un-daunt-ed I'll hasten a - way, un-daunt-ed, un -

daunt - ed I'll hast - en a - way, Oh,

f *p*

ty - rants, your trea - son shall in the due sea - son weep blood, weep

cres.

blood for this bar - bar - ous day ' Oh, ty - rants, your trea - son shall

f *p*

in the due sea - son weep blood, weep blood, weep blood for this bar - bar - ous

f

day!

No. 52. RECIT. AND DUET—"JOYS BEFORE OUR EYES APPEARING."

VOICE. JOAD. JOSABETH.

Now, Jo-sa-beth, thy fears are o'er! Bless'd be His name whom we a-dore!

PIANO.

Andante. $\text{♩} = 72.$

JOAD.

Joys be-fore our eyes ap-pear-ing, Heav'n does to my fair im-part; Joys be-fore our eyes ap-

Andante.

p

- pear-ing, Heav'n does to my fair im-part; And, to make them more en-dear-ing, I shall

share them with thy heart, And, to make them more en-dear-ing, I shall share them with thy

heart, And, to make them more en-dear-ing, I shall share them with thy heart!

JOSABETH.

Soft - est joys would but de - ceive me, Hadst thou not thy hap - py part;

Soft - est joys would but de - ceive me, Hadst thou not thy hap - py part;

Oh, my dear - est lord, be - lieve me, Thou shalt share them with my heart, Oh, my

JOAD.

dear - est lord, be - lieve me, Thou shalt share them with my heart. I shall

JOSABETH.

Thou shalt share them with my heart! And, to share them with thy heart! And, to

make them more en-dear-ing, And, to make them more en-dear-ing, Thou shalt share them with my

make them more en-dear-ing, And, to make them more en-dear-ing, I shall share them with thy

heart, Thou shalt share them with my heart!

heart, I shall share them with thy heart!

No. 53.

RECIT.—“REJOICE, O JUDAH.”

BASS VOICE. **ABNER.**

Rejoice, O Judah, this triumphant day! Let all the goodness of our God dis-

PIANO.

- play, Whose mercies to the wond'ring world declare; His cho-sen peo-ple are His chosen care!

Allegro moderato.

1st TREBLE. *f* Give glo - - - - ry,

2nd TREBLE. *f* Give glo - - - - ry,

1st ALTO. *f* Give glo - - - - ry,

2nd ALTO. *f* Give glo - - - - ry,

1st TENOR (8vs. lower). *f* Give glo - - - - ry,

2nd TENOR (8vs. lower). *f* Give glo - - - - ry,

1st BASS. *f* Give glo - - - - ry,

2nd BASS. *f* Give glo - - - - ry,

PIANO. *f* *Allegro moderato.* ♩ = 72.

Give glo - - - ry to His

Give glo - - - ry to His

Give glo - - - ry to His

Give glo - - - ry to His

Give glo - - - ry to His

Give glo - - - ry to His

Give glo - - - ry to His

Give glo - - - ry to His

Give glo - - - ry to His

aw - - ful Name, Let ev' - - ry voice His

aw - - ful Name, Let ev' - ry voice His

aw - - ful Name, Let ev' - ry voice His praise . . .

aw - - ful Name, Let ev' - ry voice His praise . . .

aw - - ful Name, Let

aw - - ful Name, Let

aw - - ful Name, Let

aw - - ful Name, Let

praise pro - claim, Let ev'-ry voice His praise proclaim,
 praise pro - claim, Let ev'-ry voice His praise proclaim,
 pro - claim, Let ev'-ry voice His praise pro -
 pro - claim, Let ev'-ry voice His praise pro -
 ev' - ry, ev'-ry voice, Let ev'-ry voice, let
 ev' - ry, ev'-ry voice, Let ev'-ry voice, let
 Let ev' - - ry voice, let
 ev' - ry, ev'-ry voice, Let ev' - - ry voice, let

let ev'-ry voice His praise . . . pro - claim, pro -
 let ev'-ry voice His praise . . . pro - claim, pro -
 claim, let ev'-ry voice His praise . . . pro - claim, pro -
 claim, let ev'-ry voice His praise . . . pro - claim, pro -
 ev' - - ry voice His praise . . . pro - claim, pro -
 ev' - - ry voice His praise . . . pro - claim, pro -
 ev' - - ry voice His praise pro - - claim, pro -
 ev' - - ry voice His praise pro - - claim, pro -

- claim His praise. Give glo - ry, praise, glo - ry,
 - claim His praise. Give glo - ry, praise, glo - ry,
 - claim His praise. Give glo - ry, praise,
 - claim His praise. Give glo - ry, praise,
 - claim His praise. Give glo - ry, praise,
 - claim His praise. Give glo - ry, praise,
 - claim His praise. Give glo - ry, praise,
 - claim His praise. Give glo - ry, praise,

praise, glo - ry, Let ev' - ry voice His praise pro -
 praise, glo - ry, Let ev' - ry voice His praise pro -
 praise, glo - ry, Let ev'ry voice His praise . . . pro -
 praise, glo - ry, Let ev'ry voice His praise pro -
 praise, glo - ry, Let ev'ry voice His praise pro -
 praise, glo - ry, Let ev'ry voice His praise pro -
 praise, glo - ry, Let ev'ry voice His praise pro -
 praise, glo - ry, Let ev'ry voice His praise pro -

- claim, pro - claim His praise, Give glo - ry, praise,
 - claim, pro - claim His praise, Give glo - ry, praise,
 - claim, pro - claim His praise, Give glo - ry,
 - claim, pro - claim His praise, Give glo - ry,
 - claim, pro - claim His praise, Give glo - ry,
 - claim, pro - claim His praise, Give glo - ry,
 - claim, pro - claim His praise, Give glo - ry,
 - claim, pro - claim His praise, Give glo - ry,

B
 glo - ry, praise, glo - ry, Let ev'ry
 glo - ry, praise, glo - ry, Let ev'ry voice . . .
 praise, praise, glo - ry, Let ev' - - ry
 praise, praise, glo - ry, Let ev' - - ry
 praise, praise, glo - ry,
 praise, praise, glo - ry,
 praise, praise, glo - ry,
 praise, praise, glo - ry

B

voice, His praise, His praise pro-claim. Give glo-ry,
 His praise, His praise pro-claim. Give glo-ry,
 voice, His praise pro-claim. Give glo-ry,
 voice, His praise . . . pro-claim, Give glo-ry,
 Let ev'-ry voice His praise pro-claim. Give glo-ry,
 Let ev'-ry voice His praise pro-claim. Give glo-ry,
 Let ev'-ry voice His praise pro-claim. Give glo-ry,
 Let ev'-ry voice His praise pro-claim. Give glo-ry,

glo-ry, Give glo-ry to His aw-ful
 glo-ry, Give glo-ry to His aw-ful
 glo-ry, Give glo-ry to His aw-ful
 glo-ry, Give glo-ry to His aw-ful
 glo-ry, Give glo-ry to His aw-ful
 glo-ry, Give glo-ry to His aw-ful
 glo-ry, Give glo-ry to His aw-ful

Name, Let ev'-ry voice His praise . . . pro -
 Name, Let ev'-ry voice His praise . . . pro -
 Name, Let ev' - ry voice His praise . . . pro -
 Name, Let ev' - ry voice His praise . . . pro -
 Name, Let ev'-ry voice . . . His praise pro -
 Name, Let ev'-ry voice . . . His praise pro -
 Name, Let ev'-ry voice His praise . . . pro -
 Name, Let ev'-ry voice His praise . . . pro -

claim, Let ev' - ry voice His praise . . . pro - claim.
 claim, Let ev' - ry voice His praise . . . pro - claim.
 claim, Let ev' - ry voice His praise . . . pro - claim.
 - claim, Let ev' - ry voice His praise . . . pro - claim.
 - claim, Let ev' - ry voice His praise . . . pro - claim.
 - claim, Let ev' - ry voice His praise . . . pro - claim.
 - claim, Let ev' - ry voice His prais . . . pro - claim.
 - claim, Let ev' - ry voice His prais . . . pro - claim.