

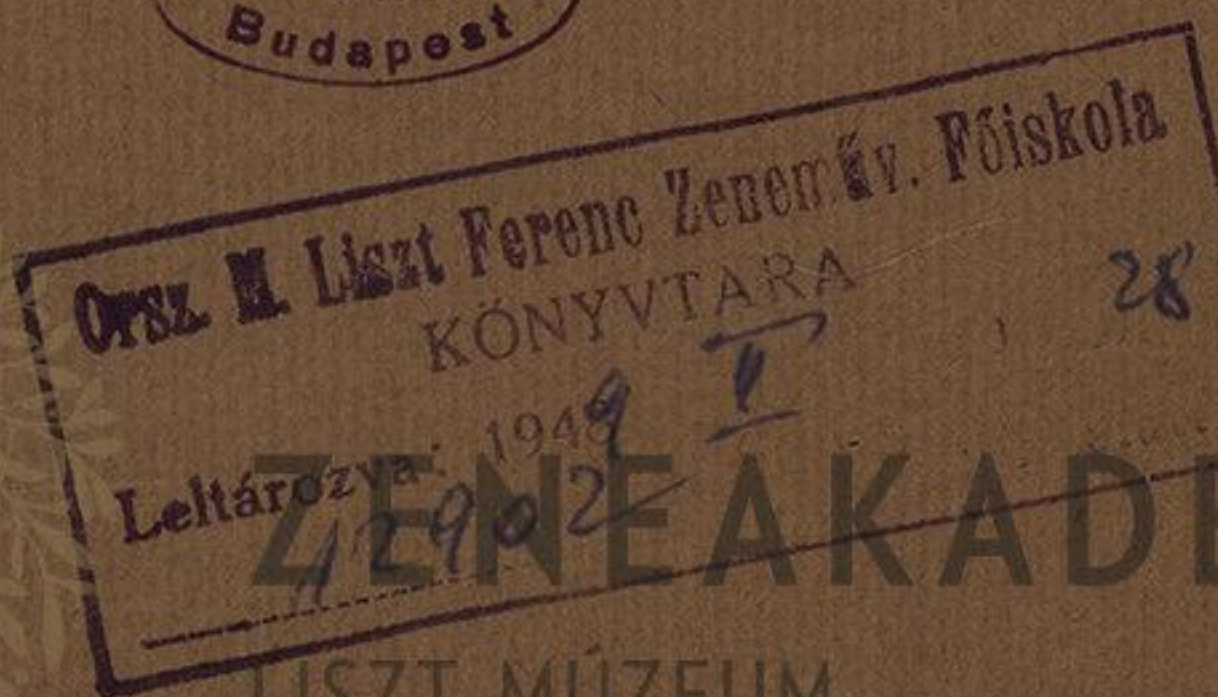




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NOVELLO'S CENTENARY EDITION.



HANDEL'S



ORATORIO,

JOSHUA,

(COMPOSED IN THE YEAR 1747.)

IN VOCAL SCORE, WITH A SEPARATE ACCOMPANIMENT FOR THE ORGAN OR PIANOFORTE,



ZENEAKADEMIA

ARRANGED BY

LISZT MÚZEUM
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JOSHUA.

CHARACTERS REPRESENTED.

JOSHUA, *Leader of the Israelites.*

CALEB, *a Ruler or Captain of the Tribe of Judah.*

OTHNIEL, *a youthful warrior, betrothed to Achsah.*

ACHSAH, *Daughter of Caleb.*

ANGEL.

CHORUS.

ARGUMENT.

PART I.—The Children of Israel celebrate their miraculous passage over the river Jordan, and their entrance into the land of Canaan, under the guidance of Joshua. Joshua receives from an angel his commission to go up against Jericho, and prepares the people for the attack. The mutual attachment of Othniel and Achsah, and the departure of Othniel to join in the war against Jericho.

PART II.—The destruction of the City of Jericho. The feast of the passover kept. Tidings brought of the defeat of Israel at Ai. Joshua rouses the people to renew the attack. Othniel revisits Achsah. Her father, Caleb, dismisses him to the war in defence of the Gibeonites, the allies of Israel. Joshua and his army rescue Gibeon from the five confederate kings of the Amorites. The miracle of the sun and moon being stayed in their course during the battle.

PART III.—The wars having terminated, the people celebrate the praises of Joshua. He allots to Caleb the portion of the land which had been promised him by Moses. The gratitude of Caleb and the members of his tribe. Caleb's promise to bestow his daughter Achsah on whoever shall subdue the City of Debir. The task undertaken by Othniel, for whose success the aid of the Almighty is invoked. Othniel's triumphant return from victory. Receives the reward of his valour. The happy condition of the people, and their grateful ascription of praise to the Almighty.

Part I.

INTRODUCTION.

CHORUS.

Ye sons of Israel, ev'ry tribe attend,
Let grateful songs and hymns to heav'n ascend :
In Gilgal, and on Jordan's banks proclaim
One first, one great, one Lord Jehovah's name.

RECIT.—Joshua.

Behold, my friends, what vast rewards are giv'n
To all the just, who place their faith in heav'n !
Oh ! had your sires obey'd divine command,
They too, like you, had reach'd the promis'd land ;
But rebels to the laws th' Almighty gave,
They, in the Desert, met an early grave.

Caleb.

O Joshua, both to rule and bless ordain'd ;
When Moses the eternal mansions gain'd,
What boundless gratitude to heav'n we owe,
Who did, in thee, a chief so wise bestow !
Courage and conduct shine in thee complete,
Justice and mercy fill thy judgment seat.

AIR.

O first in wisdom, first in pow'r,
Jehovah, ev'ry blessing show'r
Around thy sacred head !
The neighb'ring realms with envy see
The happiness and liberty
O'er all thy people spread.

RECIT.—*Achsah*.

Matrons and virgins, with unwearied pray'r,
Solicit heav'n for thee, their fav'rite care.
The first lawgiver broke th' Egyptian chain;
And, by thy hallow'd aid, we Canaan gain.

AIR.

Oh! who can tell, oh! who can hear
Of Egypt, and not shed a tear?
Or, who will not on Jordan smile,
Releas'd from bondage on the Nile?

RECIT.—*Joshua*.

Caleb, attend to all I now prescribe;
One righteous man select from ev'ry tribe,
To bear twelve stones from the divided flood,
Where the priests' feet, and holy cov'nant stood;
In Gilgal place them: hence twelve more provide,
And fix them in the bosom of the tide:
These when our sons shall view with curious eye,
Thus the historic columns shall reply:

SOLO AND CHORUS.

To long posterity we here record
The wondrous passage, and the land restor'd:
In wat'ry heaps affrighted Jordan stood,
And backward to the fountain roll'd his flood.

RECIT.—*Accomp.*—*Joshua*.

So long the memory shall last,
Of all the tender mercies past.

AIR.

While Kedron's brook to Jordan's stream
Its silver tribute pays;
Or while the glorious sun shall beam
On Canaan golden rays:
So long the memory shall last
Of all the tender mercies past.

RECIT.—*Othniel*.

But, who is he?—Tremendous to behold!
A form divine in panoply of gold!
With dignity of mien, and stately grace,
He moves in solemn, slow, majestic pace:
His auburn locks his comely shoulders spread,
A sword his hand, a helmet fits his head;
His warlike visage, and his sparkling eye
Bespeak a hero, or an angel nigh.

AIR.

Awful, pleasing being, say,
If from heav'n thou wing'st thy way?
Deign to let thy servant know,
If a friend, or pow'ful foe?

RECIT.—*Angel*.

Joshua, I come commission'd from on high,
The captain of the host of God am I;
Loose from thy feet thy shoes, for all around
The place whereon thou stand'st, is holy ground.

Joshua.

Low on the earth, Oh! prostrate let me bend,
And thy behests with reverence attend.

RECIT.—*Accomp.*—*Angel*.

Leader of Israel, 'tis the Lord's decree,
That Jericho must fall, and fall by thee:
The tyrant king, and all his heathen train,
At their own idol-altars shall be slain:
Th' embattl'd walls, and tow'rs, that reached the
Shall perish, and in dusty ruin lie; [sky,
Scatter'd in air, their ashes shall be tost,
The place, the name, and all remembrance lost.

RECIT.—*Joshua*.

To give command, prerogative is thine:
And humbly to obey, the duty's mine.

AIR.

Haste, Israel, haste, your glitt'ring arms prepare
With valour abounding,
The city surrounding,
Deal death and dreadful war.

CHORUS.

The Lord commands, and Joshua leads,
Jericho falls, the tyrant bleeds.

RECIT.—*Accomp.*—*Othniel*.

In these blest scenes, where constant pleasure
reigns,
And herds and bleating flocks, adorn the plains:
Where the soft season all its blessings sheds,
Refreshing rivers, and enamell'd meads;
Here, in the covert of some friendly shade,
Direct me, Love, to Achsah, blooming maid.

Achsah.

O Othniel, Othniel!

Othniel.

'Tis my name I hear!

Othniel, in melting accents, strikes my ear.

AIR.—*Achsah.*

O Othniel, Othniel! valiant youth,
May heav'n reward thy love and truth!

RECIT.—*Othniel.*

'Tis Achsah's voice; who, but that heav'nly fair,
Could breathe so tender and so sweet a pray'r?

Achsah.

But see! he comes—he heard, and knows his
pow'r.

AIR.—*Othniel.*

Hail! lovely virgin of this blissful bow'r;
How sweet the music of thy tuneful tongue!

RECIT.—*Achsah.*

These praises to the feather'd choir belong.

AIR.

(Violin and Flute obligato.)

Hark! 'tis the linnet and the thrush;
In dulcet notes
They pour their throats,
And wake the morn on ev'ry bush:
From morn to eve they chaunt their love,
And fill with melody the grove.

RECIT.—*Othniel.*

O Achsah, form'd for ev'ry chaste delight,
T'inspire the virtuous thought and charm the sight;
Thy presence gilds the variegated scene,
To the green olive adds a brighter green;
White to the lily, blushes to the rose,
With deeper red the rich pomegranate glows;
The fruits their flavour, flow'rs their odour prove,
And here we taste true liberty and love.

DUET.

Our limped streams with freedom flow,
And feel no icy chains;
No moulded hail, no fleecy snow,
Pollute our fruitful plains:
The years one vernal circle move,
And still the same {like Othniel's love.
 like Achsah's love.

RECIT.—*Othniel.*

The trumpet calls; now Jericho shall know
What 'tis to have a lover for a foe.
The city conquer'd, I shall hope to find
Thy father Caleb, like his Achsah, kind.

CHORUS.

May all the host of heav'n attend him round,
And angels waft him back with conquest crown'd!

Part II.

RECIT.—*Joshua.*

'Tis well; six times the Lord hath been obey'd;
Low in the dust the town shall soon be laid.
Now the seventh sun the gilded domes adorns,
Sound the shrill trumpets, shout, and blow the
horns.

MARCH.

SOLO AND CHORUS.

Joshua.

Glory to God! the strong cemented walls,
The tottering tow'rs, the pond'rous ruin falls:
The nations tremble at the dreadful sound,
Heav'n thunders, tempests roar, and groans the
ground.

RECIT.—*Caleb.*

The walls are levell'd, pour the chosen bands,
With hostile gore imbrue your thirsty hands:
Set palaces and temples in a blaze,
Sap the foundations, and the bulwarks raze.
But, oh! remember, in the bloody strife,
To spare the hospitable Rahab's life.

AIR.

See, the raging flames arise ;
Hear, the dismal groans and cries !
The fatal day of wrath is come,
Proud Jericho hath met her doom.

AIR.—*Achsah*

To Vanity and earthly Pride,
How short a date is giv'n !
The firmest rock, that shall abide,
Is confidence in heav'n.

RECIT.—*Joshua*.

Let all the seed of Abrah'm now prepare
To celebrate this feast, with pious care.
Ages unborn, by this example led, [bread.
Shall bleed the lamb, and bake th' unleaven'd

SOLO AND CHORUS.

Almighty ruler of the skies,
Accept our vows, and sacrifice,
Thy mercy did with Israel dwell,
When the first-born of Egypt fell.
But, oh ! what wonders did the Lord
At the Red Sea to us afford !
He made our passage on dry ground,
While Pharaoh and his host were drown'd.
He thro' the dreary Desert led,
He slaked our thirst, with manna fed :
His glory did on Sinai shine,
When we receiv'd the law divine.

RECIT.—*Caleb*.

Joshua, the men dispatch'd by thee to learn
The strength of Ai, and country to discern ;
Elate with pride, deluded by success,
Despised their pow'r, and made the people less.
Easy of faith, we trust what they relate,
And now the hasty error find too late ;
Our troops with shame repuls'd !—Oh, fatal day !
Hark ! Israel mourns ; triumphs the King of Ai.

CHORUS of the defeated Israelites.

How soon our tow'ring hopes are cross'd !
The foe prevails, our glory's lost !
Again shall Israel bondage know,
Oh ! sheathe the sword, unbend the bow.

RECIT.—*Joshua*.

Whence this dejection ? Rouse your coward
hearts,
Let courage edge your swords, and point your
darts.
Remember Jerico ! and sure success
Shall crown your arms ; the Lord our cause shall
bless.

AIR.

With redoubled rage return,
Ev'ry breast with fury burn :
And the heathen soon shall feel
Tho force of your avenging steel.

CHORUS.

We with redoubled rage return,
All our breasts with fury burn :
The heathen nations soon shall feel
The force of our avenging steel.

RECIT.—*Othniel*.

Now give the army breath ; let war awhile
Smooth his rough front, and wear a cheerful
The interval, if Achsah but approve, [smile.
I'll consecrate to virtue and to love.

AIR.

Heroes when with glory burning,
All their toil with pleasure bear ;
And believe, to love returning,
Laurel wreaths beneath their care :
War to hardy deeds invites,
Love the danger well requites.

RECIT.—*Achsah*.

Indulgent heav'n hath heard my virgin pray'r,
And made my Othniel its peculiar care ;
When he is absent, sighs my hours employ,
When he returns, transporting is the joy.

AIR.

As cheers the sun the tender flow'r,
That sinks beneath a falling show'r,
And rears its drooping head ;
Thy presence doth my pow'rs controul,
Darts Joy, like lightning, through my soul,
And all my cares are fled.

RECIT.—*Caleb.*

Sure I'm deceiv'd, with sorrow I behold—
Let not this folly in the camp be told;
Now all the youth of Israel are in arms,
That Othniel, lost in dalliance, shuns th' alarms.

Othniel.

Oh! why will Caleb my fix'd passion blame?
This spotless object justifies my fame.

Caleb.

No more. It wounds thy fame—Daughter,
retire—
Oh! let thy bosom glow with warlike fire.
Thou know'st what craft the men of Gibeon us'd
To obtain their league, which else had been
refus'd:

Soon did that treaty thro' the heathen riag;
Adoni zedeck, of Jerus'lem king,
With the confed'rate pow'rs of most renown,
Have sworn to ruin the revolted town.
Firm to our faith, it never shall be said,
That our allies in vain implored our aid.

Othniel.

Perish the thought! while honour hath a name,
Israel's, or Gibeon's cause is still the same.

AIR.

Nations, who in future story,
Would recorded be with glory;
Let them thro' the world proclaim,
Friendship is the road to fame.

RECIT.—*Joshua.*

Brethren and friends, what joy this scene im-
parts,
To meet such brave, such firm united hearts!
What tho' the tyrants, an unnumber'd host,
Their strength in horse, and iron chariots, boast!
Now shines the sun, that fixeth Canaan's doom;
Trust in the Lord, and you shall overcome.

(FLOURISH OF WARLIKE INSTRUMENTS.)

RECIT.—*Caleb.*

Thus far our cause is favour'd by the Lord.
Advance, pursue; Jehovah is the word!

(FLOURISH OF WARLIKE INSTRUMENTS.)

RECIT.—ACCOMP.—*Joshua.*

Oh! thou bright orb, great ruler of the day!
Stop thy swift course, and over Gibeon stay.
And, Oh! thou milder lamp of light, the moon,
Stand still, prolong thy beams in Ajalon.

CHORUS.

Behold! the list'ning sun the voice obeys,
And in mid heav'n his rapid motion stays.
Before our arms the scatter'd nations fly, [die.
Breathless they pant, they yield, they fall, they

Part III.

CHORUS.

Hail! mighty Joshua, hail! thy name
Shall rise into immortal fame.
Our children's children shall rehearse
Thy deeds in never-dying verse;
And grateful marbles raise to thee,
Great guardian of our liberty!

AIR.—*Achsah.*

Happy, Oh, thrice happy we,
Who enjoy sweet liberty!
To your sons this gem secure,
As bright, as ample, and as pure.

RECIT.—*Joshua.*

Caleb, for holy Eleazer send,
And bid the chiefs of Israel all attend,
To execute th' Almighty's great command,
And lot among the tribes the conquer'd land.

Caleb.

With thee, great leader, when Jephunneh's son
Was sent to view the nations thou hast won;
Hebron obtain'd, we all its produce sought,
Thick-cluster'd grapes, figs, and pomegranates
bought;
The men, their prowess carefully survey'd,
And deem'd the conquest easy to be made.

Here would I stop—but, oh! unhappy fate!
The tim'rous spies a diff'rent tale relate,
Increas'd the danger, multiplied the foe,
And fill'd some dastard souls with panic woe.

Joshua.

Firm as a rock, when billows lash'd its side,
Thou didst persist, and all their threats defied.
The men appeas'd; said Moses, man of God,
Caleb, the land whereon thy feet have trod,
Mark what I say! for tis the will of heav'n,
Shall be to thee, and to thy children giv'n.
Behold! the promise of the man divine
I ratify, and Hebron now is thine.

Caleb.

My cup is full; how blest is this decree!
How can my thanks suffice the Lord, and thee?

AIR.

Shall I in Mamre's fertile plain,
The remnant of my days remain?
And is it giv'n to me to have
A place with Abrah'm in the grave?
For all these mercies I will sing
Eternal praise to heav'n's high king.

CHORUS of the Tribe of Judah.

For all these mercies we will sing
Eternal praise to heav'n's high king.

RECIT.—*Othniel.*

O Caleb, fear'd by foes, by friends ador'd,
Well have we paid this tribute to thy sword;
But still, to make thine heritage complete,
Debir remains, Debir the giant's seat.

Caleb.

Worn out in war, I find my strength decline;
Counsel alone, the gift of age, is mine.
Is there a warrior willing to pursue
The conquest, and that stubborn town subdue?
For him, for his, I amply will provide,
And to crown all, Achsah shall be his bride.

Othniel.

Glorious reward! the task be mine alone;
Transporting thought! Caleb, the town's thy own.

AIR.

Place danger around me,
The storm I'll despise;
What arm shall confound me,
When Achsah's the prize?

CHORUS.

Father of Mercy, hear the pray'r we make,
And save the hero for his country's sake?

RECIT.—*Joshua.*

In bloom of youth, this stripling hath achiev'd
What scarce, in future times, shall be believ'd.
Mankind no sooner did pronounce his name,
But he stood foremost in the rolls of fame:
Tyrants he humbled, with the world's applause,
And sav'd his country's liberty and laws.

CHORUS of Youths.

See, the conqu'ring hero comes!
Sound the trumpets, beat the drums.
Sports prepare, the laurel bring,
Songs of triumphs to him sing.

CHORUS of Virgins.

See the godlike youth advance!
Breathe the flutes, and lead the dance;
Myrtle wreaths, and roses twine,
To deck the hero's brow divine

FULL CHORUS.

See the conqu'ring, &c.

RECIT.—*Caleb.*

Welcome! my son, my Othniel, good and great!
The ornament and champion of the state.
Take thy reward, the noblest heav'n can raise,
And lasting love adorn your happy days.

Othniel.

What tongue can utter, or what heart conceive
The joy with which this blessing I receive?

Achsah.

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

AIR.

Oh! had I Jubal's lyre,
Or Miriam's tuneful voice!
To sounds like his I would aspire,
In songs like her's rejoice:
My humble strains but faintly show,
How much to heav'n and thee I owe.

RECIT.—*Othniel*.

While life shall last, each moment we'll improve
In equal gratitude, and mutual love.

DUET.

Othniel.

O peerless maid, with beauty blest,
Of ev'ry pleasing charm possesst;
As first in virtue thou art deem'd,
For truth thou art no less esteem'd.

Achsah.

O gen'rous youth, whom virtue fires,
And love and liberty inspires;
As first in valour thou art deem'd,
For truth thou art no less esteem'd.

RECIT.—*Caleb*.

While lawless tyrants, with ambition blind,
Mock solemn faith, waste worlds, and thin man-
Israel can boast a leader, just and brave, [kind;
A friend to freedom, and ordain'd to save.

Thus bless'd, to heav'n your voices raise
In songs of thanks, and hymns of praise.

CHORUS.

The great Jehovah is our awful theme,
Sublime in Majesty, in pow'r supreme.
Hallelujah!



ZENEAKADÉMIA
LISZT MUZEUM



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NOVELLO'S EDITION.

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INTRODUCTION.

No. 1.

A tempo ordinario. Met. 72 = ♩



ZENEAKADEMIA

LISZT MÚZEUM



Go on to Chorus.

Handel's "Joshua."—Novello's Edition.

No. 2

CHORUS.—YE SONS OF ISRAEL.

A Tempo ordinario.

TREBLE.

ALTO.

TENOR.
(8va.lower.)

BASS.

ACCOMP.
Met. 144=

The musical score for the chorus 'Ye Sons of Israel' is presented in a four-part vocal setting (Treble, Alto, Tenor, Bass) and an accompanying piano part. The tempo is marked 'A Tempo ordinario'. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The vocal parts are initially silent, while the piano accompaniment begins with a rhythmic pattern of eighth and sixteenth notes.

Ye sons of Is - ra - el, ye sons of

Ye sons of Is - ra - el,

Ye sons of Is - ra - el, Ye sons of

The musical score continues with the vocal parts entering. The lyrics are: 'Ye sons of Is - ra - el, ye sons of'. The piano accompaniment continues with a similar rhythmic pattern. A large watermark 'ZENEA KADÉMIA' is visible across the page.

Is-ra-el, ye sons of Is - ra - el; ye sons of Is - ra - el,

Ye sons of Is - ra - el, ye sons of Is - ra - el, ye sons of Is - ra - el, ev'-ry tribe at -

Is-ra-el, of Is - ra - el, ye sons of Is - ra - el, ye sons of Is - ra - el,

Ye sons of Is - ra - el, ye sons of Is - ra - el, ye sons of Is - ra - el, ev'-ry tribe at -

8va. 8va.

The musical score continues with the vocal parts. The lyrics are: 'Is-ra-el, ye sons of Is - ra - el; ye sons of Is - ra - el, Ye sons of Is - ra - el, ye sons of Is - ra - el, ye sons of Is - ra - el, ev'-ry tribe at -'. The piano accompaniment continues with a similar rhythmic pattern. The vocal parts are marked with '8va.' (octave) at the end of the section.

ev'-ry tribe at - tend, ye sons of Is - ra-el. Let grateful
 - tend, ye sons of Is - ra-el. Let grateful songs to heav'n ascend,
 ev' - ry tribe at-tend, ye sons of Is - ra-el. Let grateful
 - tend, ye sons of Is-ra-el. Let grateful songs to heav'n as-

8va.

songs to hea'vn as-cend,
 and hymns to heav'n as - cend, and hymns to heav'n as-cend, and hymns to heav'n as -
 songs,
 - - cend,

8va.

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

8va. 8va.

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

Is - ra - el, at - tend, ye Sons of Is - ra - el, ev' - ry tribe at - tend, ev' - ry
 - tend, ye Sons of Is - ra - el, ev' - ry tribe at - tend, at -
 at - tend, ye Sons of Is - ra - el, ev' - ry tribe at -
 Is - ra - el, ye Sons, ye Sons of Is - ra - el

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

8va.

- tend, let grate-ful songs to heav'n ascend, let grate-ful songs to heav'n as-cend,
 - tend, ev'-ry tribe at-tend, and hymns to heav'n as-cend,
 - tend, ev'-ry tribe at-tend, let grate-ful songs to heav'n as-cend, to heav'n as-cend,
 tribe ev'-ry tribe at-tend, let grate-ful songs to heav'n as-cend,
 8va.

Let grateful songs, Let grate-ful songs and hymns to heav'n as -
 Let grateful songs, Let grate-ful songs . . . to heav'n as - cend,
 Let grateful songs, let grate-ful songs and hymns to heav'n as - cend, and
 Let grateful songs, let grate-ful songs,
 LISZT MUSEUM

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

to heav'n as-cend, to heav'n as-cend, Let grate-ful songs as-cend, and
 heav'n as-cend, to heav'n, to heav'n as-cend, Let grate-ful songs as-cend, and
 to heav'n as-cend, to heav'n as-cend, Let grate-ful songs as-cend, and
 heav'n as - cend, Let grate-ful songs as-cend, and

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

heav'n as-cend,
 heav'n as-cend, in
 heav'n as-cend,
 heav'n as-cend,
 8va.

One first, one great, one
Gilgal, and on Jordan's banks pro-claim, one
One first, one great, one
One first, one great, one

Lord Je-ho - vah's name. In Gilgal, and on Jordan's banks pro-claim,
Lord Je-ho - vah's name, one first,
Lord Je-ho - vah's name. Ye sons of
Lord Je-ho - vah's name.

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

ye sons of Is - ra - el, let grateful songs to heav'n as-cend, . . . pro -

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

songs . . . to heav'n . . . as - cend, proclaim, pro -

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

Sva.

- - claim, one first, one great,

name, one first, one great,

- - claim, one first, one great,

one first, one great,

Sva.

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

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

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

one Lord Je - ho - vah's name,

Sva.

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

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

one Lord Je - ho - vah's name,
 - ho - vah's name, Je - ho - vah's name,
 - claim, pro-claim, Je - ho - vah's name,
 Is - ra - el, proclaim, pro-claim, Je - ho - vah's name, In Gil-gal, and on Jordan's banks pro-

one first, one

one first, one

In Gilgal, and on Jordan's banks pro-claim, on Jor - dan's banks pro -

claim, one first, one

This system contains the first four staves of the musical score. The first two staves are vocal parts with lyrics. The third staff continues the vocal line with lyrics. The fourth staff is a basso continuo line. The bottom two staves form a piano accompaniment with a treble and bass clef.

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

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

claim, Lord, one Lord Je - ho - vah's name, one

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

This system contains the next four staves. It continues the vocal and piano parts from the first system. The lyrics are repeated and expanded. A large watermark 'ZENAKADÉMIA LISZT MŰZEUM' is visible across the middle of the page.

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

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

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

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

This system contains the final four staves of the musical score on this page. It concludes the vocal and piano parts with repeated lyrics. The piano accompaniment continues with chords and moving lines.

No. 3.

RECIT.—BEHOLD, MY FRIENDS.

RECIT. JOSHUA.

Behold, my friends, what vast rewards are giv'n To all the just, who place their faith in heav'n,

p

Oh! had your sires o-bey'd divine command, They too, like you, had reach'd the promis'd land; But

rebels to the laws th'Almighty gave, They in the desert met an ear-ly grave. O Joshua, both to

CALEB.

rule and bless ordain'd, When Moses the e-ter-nal mansions gain'd, What boundless grati-tude

to heav'n we owe, That did in thee a chief so wise be-stow. Courage and

conduct shine in thee complete, Jus-tice and mercy fill thy judgment seat.

No. 4. *K*

AIR.—O FIRST IN WISDOM.

VOICE. AIR. CALEB.

ACCOMP.

$\text{♩} = 80$

p

first in wis - dom, first in pow'r, Je - ho - vah ev' - ry bless - ing show'r, A - -

Adagio.

- - round thy sa - cred, sa - cred head, O first in wis - dom, first in pow'r, Je -

Adagio. *Tempo.*

- - ho - vah ev' - ry bless - ing show'r, A - round thy

sa - cred head, The

p

neighb'ring realms with en - vy see, the hap - pi - ness and li - ber - ty, o'er

all, o'er all thy peo - ple spread, . . . o'er

all . . . thy peo - ple spread, *p* The neighb'ring realms with en - vy see, the

hap - pi - ness o'er all . . . thy peo - ple spread, The neighb'ring realms with

en - vy see, the hap - pi - ness and li - ber - ty, the

neigh'bring realms with en-vy see the happiness and li-ber-ty o'er all thy people spread, the hap

pi-ness, the neigh-b'ring realms with en - vy see, the hap-pi-ness and li - ber-ty,

Adagio.
o'er all thy peo-ple spread.

No. 5.

RECIT.—MATRONS AND VIRGINS.

ACHSAH.
VOICE.
Matrons and virgins with unwearied pray'r, so - li - cit heav'n for thee, their fav'rite care,
ACCOMP.

the first law - gi - ver broke th'Egyp-tian chain, and by thy hallow'd aid, we Ca - na-an gain.



No. 6.

AIR.—OH! WHO CAN TELL.

ACHSAH. *Larghetto*.—Met. 72 = ♩

VOICE. Oh, who can tell, Oh, who can hear of E-gypt and not shed a tear.

ACCOMP. *Larghetto*.

Oh! who can tell, Oh! who can hear of E - gypt, and not shed a

tear, Oh! who can tell, Oh! who can hear of E - gypt, and not shed a tear,

and not shed a tear.

Adagio.

Tempo 1mo.

Or who will not on

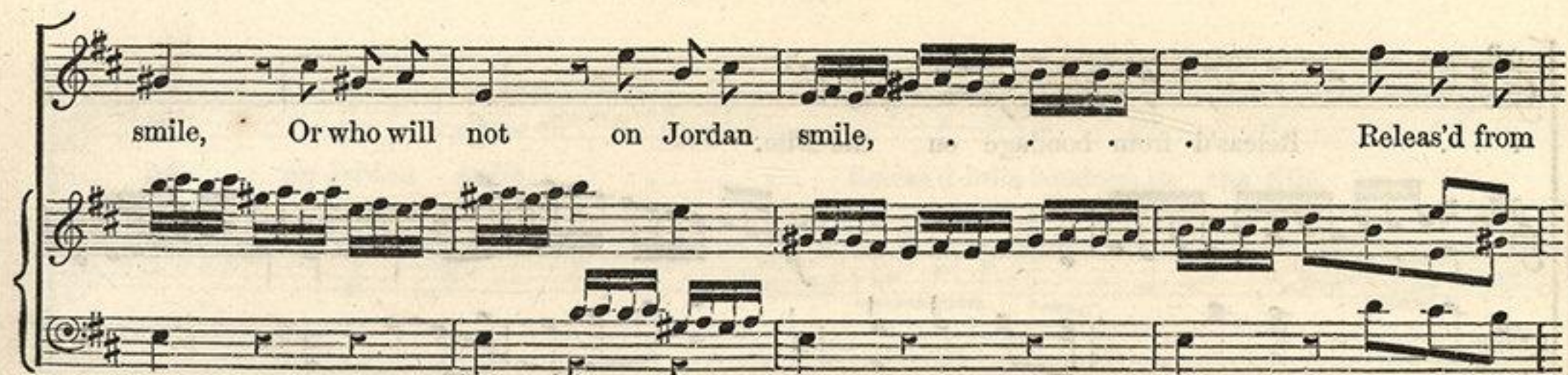
(Voice.)

Jor - dan smile, Or who will

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

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

smile, Who will not



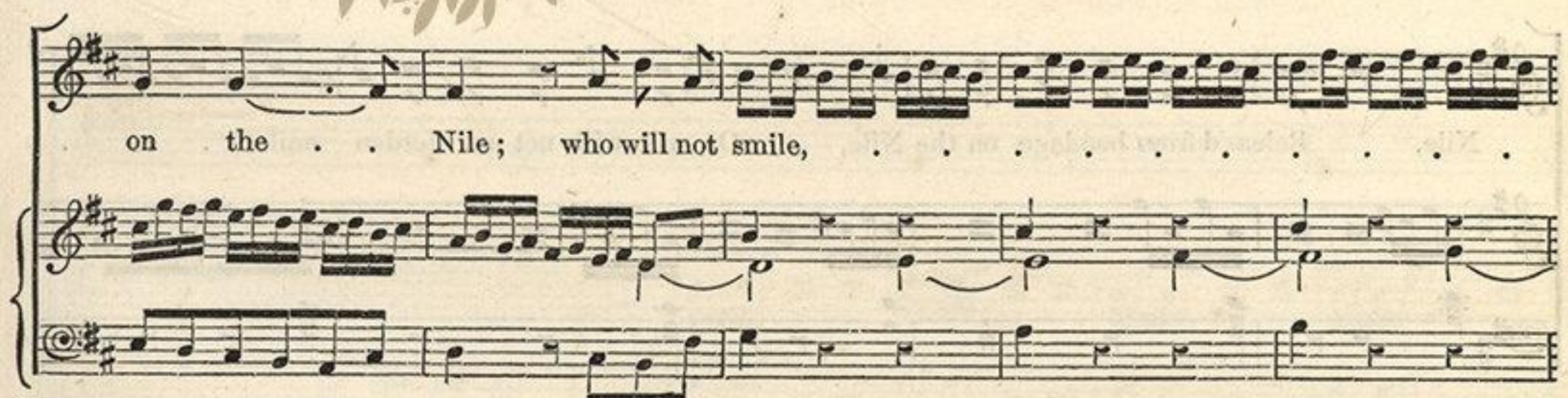
smile, Or who will not on Jordan smile, Releas'd from



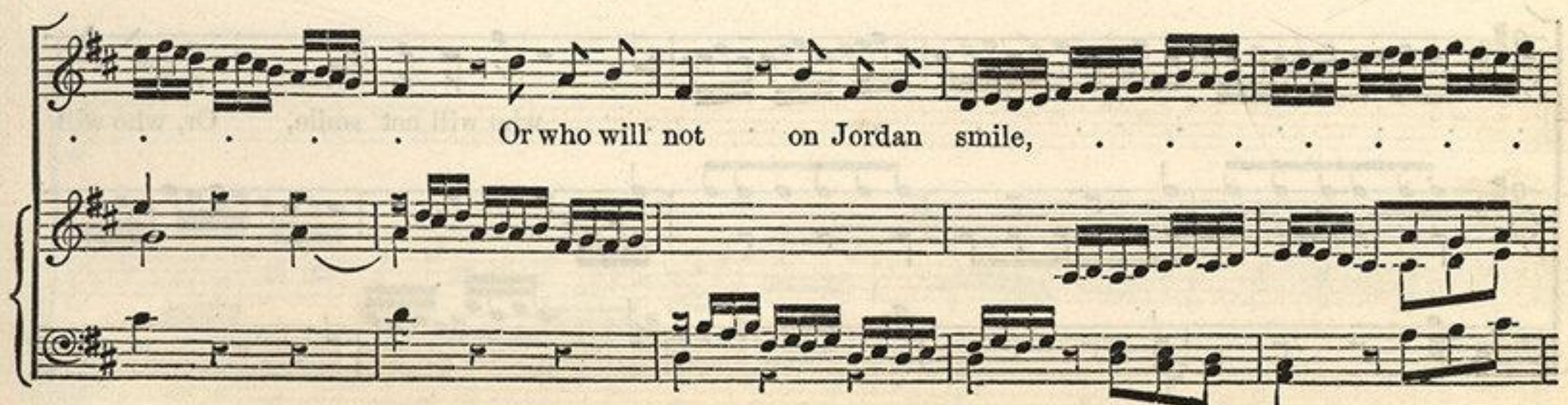
bondage on the Nile.



Or who will not on Jor-dan smile, Releas'd from bond - - age



on the . . Nile; who will not smile,



. Or who will not on Jordan smile,

... Releas'd from bondage on the Nile.

Oh! who can tell, Oh! who can hear of Egypt and not shed a tear;

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

Nile, Releas'd from bondage on the Nile, Or, who will not on Jordan smile. . . .

who will not smile, Or, who will

not on Jordan smile, Releas'd from bondage on the Nile,

Adagio.
Or, who will not on Jordan smile, Releas'd from bondage on the Nile.

Adagio.
cello.

No. 7. RECIT.—CALEB, ATTEND TO ALL I NOW PRESCRIBE.

RECIT. JOSHUA.

VOICE. Ca-leb, attend to all I now prescribe; One righteous Man se-lect from ev'ry tribe

ACCOMP.

to bear twelvestones from the divid-ed flood, where the Priests' feet and ho-ly cov'nant stood,

in Gil-gal place them: hence twelve more pro-vide, and fix them in the bo-som of the

tide: These when our sons shall view with curious eye, Thus the his-to-ric columns shall reply

ZENEAKADÉMIA

LISZT MŰZEUM

No. 8. CHORUS.—TO LONG POSTERITY.

TREBLE. CHORUS. *Allegro.*

ALTO. CHORUS. *Allegro.*

TENOR, Sva. lower. JOSHUA.

BASS. CHORUS. *Allegro.*

ACCOMP. CHORUS. *Allegro.*

Met. 116 = ♩

To long pos-te-ri-ty we here re-cord the wond'rous pas-sage and the

In wat' - ry heaps af - frighted Jor - dan stood,
 In wat' - ry heaps af - frighted Jor - dan stood, and
 land re - stor'd. In wat' - ry heaps af - frighted Jor - dan stood,
 In wat' - ry heaps af - frighted Jor - dan stood,

and back - ward
 backward to the foun - tain roll'd his flood, . . . af - fright - ed
 and back - ward to the
 and back - ward to the foun - tain roll'd his flood, af - fright ed

to the foun - tain roll'd
 Jor - dan stood, and back - ward to the
 foun - tain roll'd his
 Jor - dan stood, and back - ward to the

his flood, and roll'd his flood in wat' - ry
 foun - tain roll'd his flood, and roll'd his flood in wat' - ry
 flood and roll'd his flood in wat' - ry
 foun - tain roll'd his flood in wat' - ry

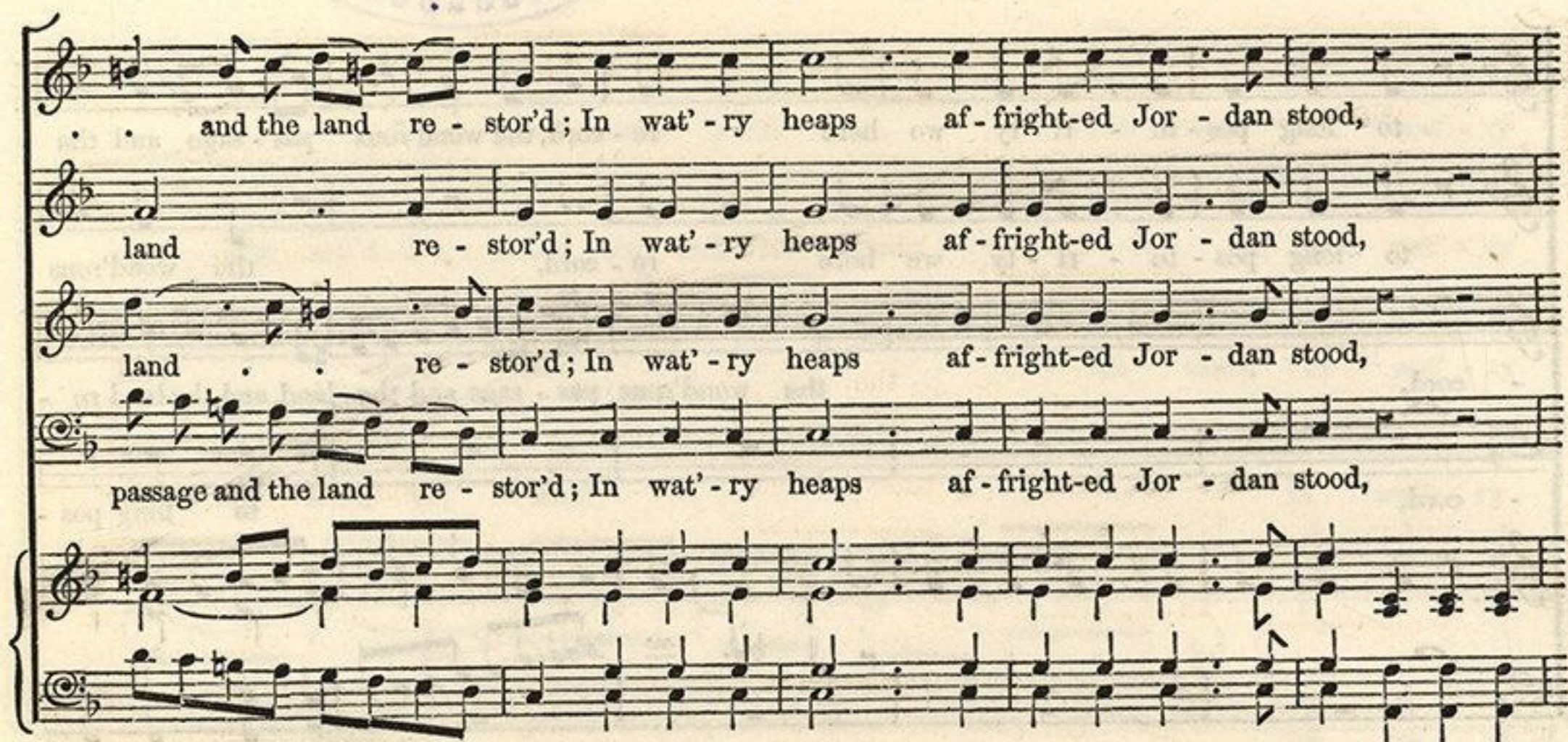
heaps, af - fright - ed Jor - dan roll'd
 heaps, af - fright - ed Jor - dan stood, af - fright - ed
 heaps, af - fright - ed Jor - dan roll'd his
 heaps, af - fright - ed Jor - dan stood, and back - ward to the

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

to long pos - te - ri - ty we here re - cord, the wond'rous pas - sage and the
to long pos - te - ri - ty we here re - cord, the wond'rous
- cord, the wond'rous pas - sage and the land, and the land re -
- cord, to long pos -

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

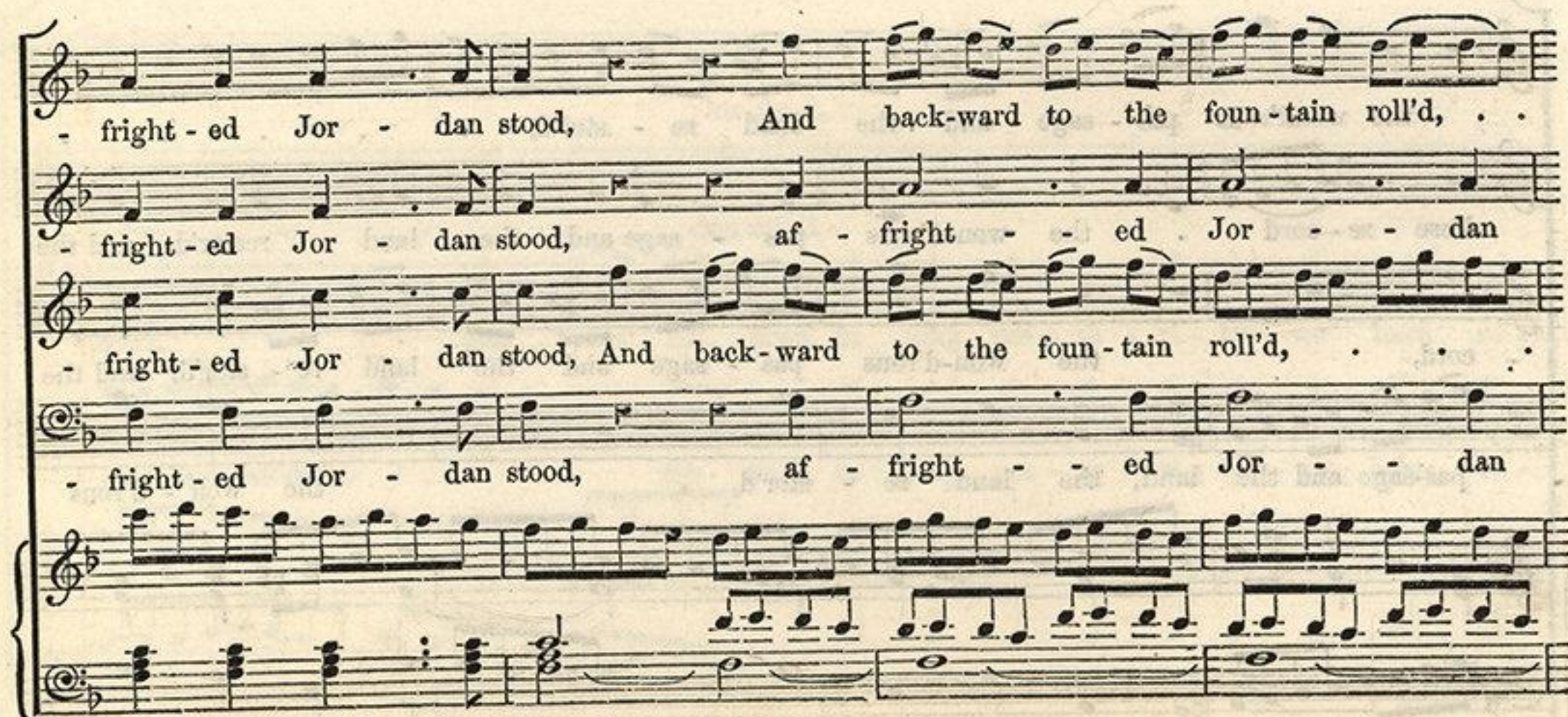
the wond'rous pas - sage and the land re - stor'd,
here re - cord the won - d'rous pas - sage and the land restor'd, and the
- cord, the won - d'rous pas - sage and the land re - stor'd, and the
pas - sage and the land, the land re - stor'd, the won - d'rous



Handwritten musical score for Handel's "Joshua". The score is written on five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. The lyrics are: "and the land re - stor'd; In wat' - ry heaps af - fright - ed Jor - dan stood, land re - stor'd; In wat' - ry heaps af - fright - ed Jor - dan stood, land re - stor'd; In wat' - ry heaps af - fright - ed Jor - dan stood, passage and the land re - stor'd; In wat' - ry heaps af - fright - ed Jor - dan stood,"



Handwritten musical score for Handel's "Joshua". The score is written on five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. The lyrics are: "in wat' - ry heaps af - in wat' - ry heaps af - in wat' - ry heaps af - in wat' - ry heaps af -"



Handwritten musical score for Handel's "Joshua". The score is written on five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. The lyrics are: "fright - ed Jor - dan stood, And back - ward to the foun - tain roll'd, . . . fright - ed Jor - dan stood, af - fright - ed Jor - dan fright - ed Jor - dan stood, And back - ward to the foun - tain roll'd, . . . fright - ed Jor - dan stood, af - fright - ed Jor - dan"

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

This system contains the first two staves of music. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves.

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

This system contains the next two staves of music. The vocal staves continue the melody with the lyrics. The piano accompaniment provides harmonic support. A large watermark 'ZENAKADEMIA' is visible across the middle of the page.

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

This system contains the final two staves of music on the page. The vocal staves conclude the phrase with the lyrics. The piano accompaniment ends with a final chord. A large watermark 'LISZT MŰZEUM' is visible across the middle of the page.

No. 9.

RECIT. (*Accomp.*)—SO LONG THE MEMORY.

VOICE. RECIT. JOSHUA.

So long the me - mory shall last, Of all the ten - der mercies past, So long the

me - mory shall last, Of all the ten - der mer - - - cies past.

ACCOMP.

No. 10.

AIR.—WHILE KEDRON'S BROOK.

VOICE. AIR. JOSHUA. *Andante.*

While Kedron's brook to Jor - dan's stream its sil - ver tribute pays.

Or while the glo

ACCOMP. *Andante.*

116 =

rious sun, or while the glo-rious sun shall beam on Ca-naan golden rays, on Canaan golden

rays; While Kedron's Brook to Jor-dan's stream, its sil-ver tri-bute

pays; or while the glorious sun shall beam, on Ca-naan gold-en rays

on Canaan gold-en rays,

so long the me-mo-ry shall

last, so long the me-mo-ry shall last, of all the

ten - der mer - cies past, of all . . .

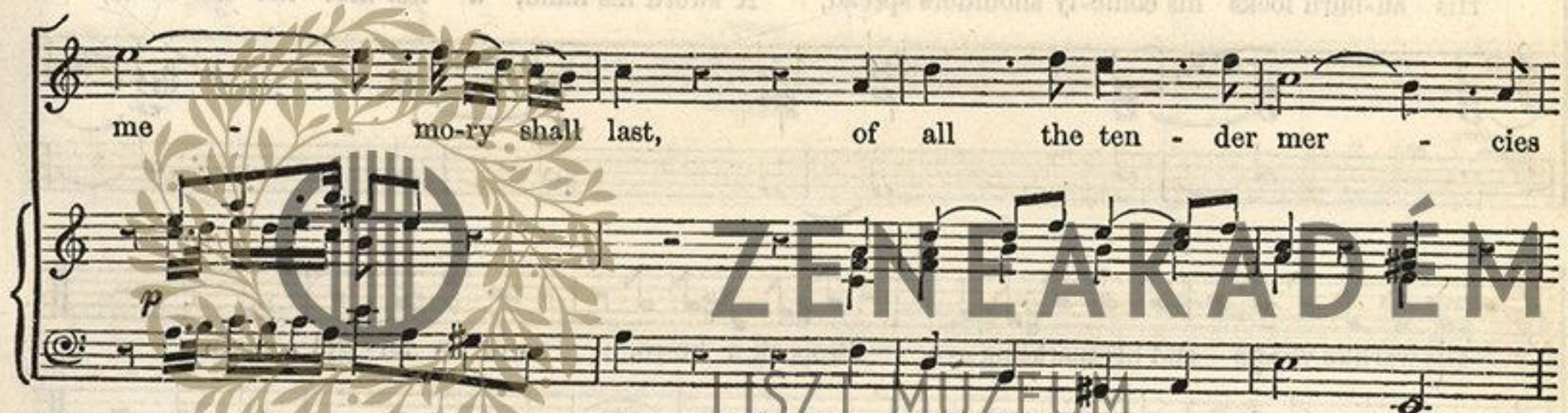
the

ten - der mer - cies past,

So long the

me - - mo - ry shall last, So long the me - - mo - ry shall

last, of all the ten - der mer - cies past, of all . . .



No. 11.

RECIT.—BUT WHO IS HE.

RECIT.—OTHNIEL.

VOICE. But who is he? tremendous to behold! A form divine, in pa-no-ply of gold. With

ACCOMP. dig-ni-ty of mein and state-ly grace, He moves in so-lemn, slow, ma-jes-tic pace;

His au-burn locks his come-ly shoulders spread, A sword his hand, a hel-met fits his head;

His warlike visage and his sparkling eye Bespeak a he-ro, or an an-gel nigh.

No. 12.

AIR.—AWFUL PLEASING BEING, SAY.

AIR.—OTHNIEL. *Largo. Met. 66 = J*

VOICE.

ACCOMP. *Un poco piano.*

Aw-ful



plea - sing be - ing say, If from heav'n thou wing'st thy

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

Dolce.
If a friend or pow'rful foe,

or pow'rful foe, or pow'rful foe,

or pow'r-ful foe?

Aw - ful pleasing Be-ing say, Deign to let thy ser - vant know,

If from heav'n thou wing'st thy way, If from heav'n thou wing'st thy way; Deign to

let thy ser - vant know, If a friend or pow'rful foe,

or pow'rful foe,

p

or pow'rful foe; Deign to let thy servant

hr *hr*

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

hr *f*

No. 13.

RECIT.—JOSHUA, I COME COMMISSION'D.

RECIT. ANGEL.

VOICE. Joshua, I come commission'd from on high; The cap-tain of the host of God am

ACCOMP.

I. Loose from thy feet thy shoes; for all around The place whereon thou stand'st is holy ground.

JOSHUA. Low on the earth, Oh! prostrate let me bend, And thy behests with reverence attend.

No. 14.

RECIT. (*Accomp.*)—LEADER OF ISRAEL.

RECIT. ANGEL.

VOICE. Leader of Is-ra-el, 'tis the Lord's decree That Je-ri-cho must fall,

ACCOMP.

and fall by thee; the tyrant king and all his heathen train, at their own

idol altars shall be slain; Th' embattled walls, and tow'rs that reach the sky, Shall perish

and in dus - ty ru - in lie; Scatter'd in air, their ash - es shall be
tost, The place, the name, and all remembrance lost.

No. 15.

RECIT.—TO GIVE COMMAND.

RECIT. JOSHUA.

VOICE.

To give command, pre-ro-gative is thine; and humbly to o-bey the du - ty's mine.

ACCOMP.

No. 16.

AIR.—HASTE, ISRAEL, HASTE.

Allegro, ma non troppo.

VOICE.

Allegro, ma non troppo.

ACCOMP.

Met. 132 —

JOSHUA.
Haste, Is - rael, haste!

haste, Is - rael, haste, your glitt'ring arms pre-pare, with va-lour abounding, the

ci - ty sur - round - - - - -

- - - ing, the ci - ty sur-rounding, deal death, deal death and dreadful

war, and dread - - - ful

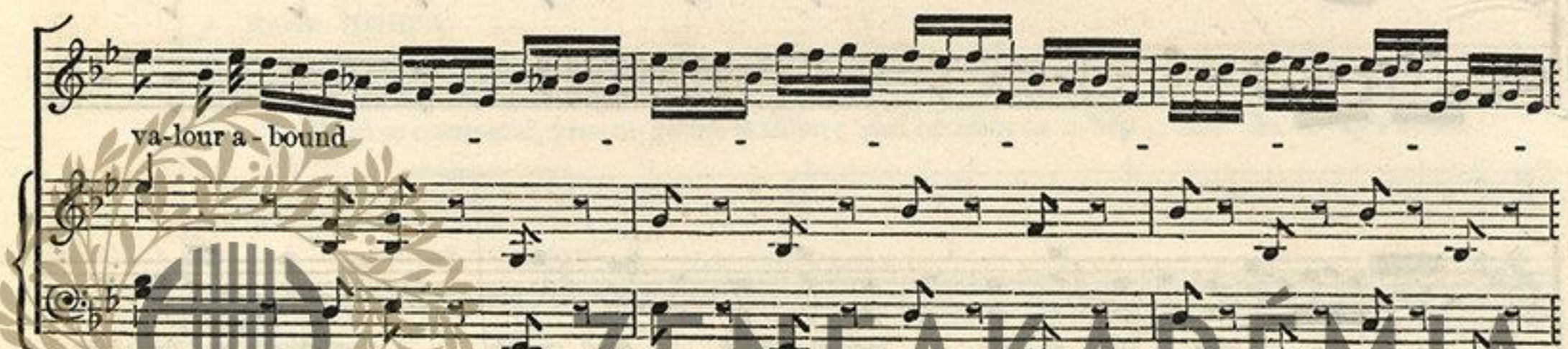
dread - ful war.



Haste, Is-rael, haste, your



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



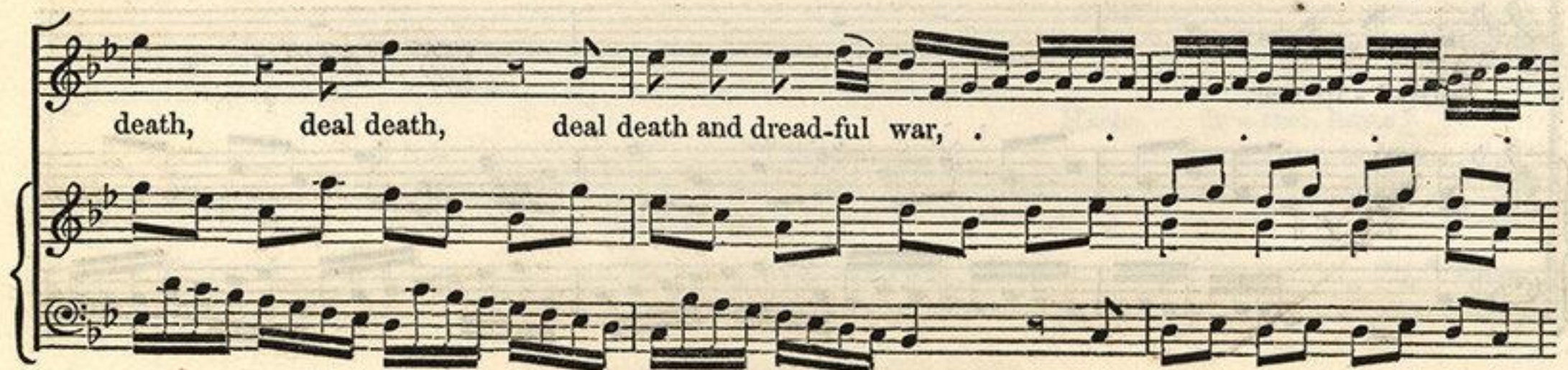
va-lour a - bound



ing, the ci - ty sur-round -



ing, deal



death, deal death, deal death and dread-ful war, .

deal death and dread - ful war,

Haste, Is - rael haste, your glitt'ring arms pre-pare, With va-lour abound-ing, the ci - ty surrounding, deal

death and dread-ful war, With va-lour abounding, the ci - ty surrounding, deal death and dreadful war, - - -

deal death and dread - ful war.

No. 17.

CHORUS.—THE LORD COMMANDS.

CHORUS. *Allegro.*

TREBLE.

ALTO.

TENOR.
(Sva. lower.)

BASS.

Accomp.
Met. 88 = ♩

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

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

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

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

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

8va.

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

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

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

The Lord com-mands, and Jo - shua

8va.

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

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

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

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

Sva.

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

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

leads; Je - ri-cho falls, the ty - rant bleeds, the ty - rant bleeds, . . .
 ty - rant bleeds, . . . Je - richo falls . . .
 Je - ri-cho falls; the Lord commands, and Jo - shua
 the Lord commands, the Lord commands, and Jo - shua
 8va.

the Lord commands, and Jo - shua leads; the Lord com -
 the ty - rant bleeds; the Lord commands, and Jo - shua
 leads; the Lord com -
 leads; Je - richo falls,
 the Lord commands, and Jo - shua leads; the Lord com -

mands, . . . the ty - rant bleeds, the Lord com -
 leads; the ty - rant bleeds, the Lord com -
 - mands, the ty - rant bleeds, the ty - rant bleeds; the Lord com -
 the ty - rant bleeds, the Lord com -

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

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

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

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

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The bottom staff is a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C).

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

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

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

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

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C).

The third system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C).

No. 18.

RECIT. (*Accomp.*)—IN THESE BLEST SCENES.

RECIT.—OTHNIEL. *Largo.* Met. 76 = ♩

VOICE.

ACCOMP.

Un poco piano.

In these blest scenes, where constant plea-sure reigns, and herds and bleat-ing flocks a-dorn the

plains; where the soft sea-son all its bless-ing sheds, refreshing ri-vers, and en-a-mel'd

meads; here, in the co-vert of some friendly shade, here in the co-vert of some friendly

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

ACHSAH. OTHNIEL.

maid, to Achsah, blooming maid. O Oth-ni-el, Oth-ni-el! 'Tis my name I hear,

Voice.

ACHSAH.

Oth-ni-el, in melting accents, strikes my ear. O Oth-ni-el, valiant youth, may heav'n re-

Largo.

p

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

No. 19.

RECIT.—'TIS ACHSAH'S VOICE.

RECIT.—OTHNIEL.

VOICE. 'Tis Ach-sah's voice, who but that heav'nly fair, could breathe so ten-der

ACCOMP.

ACHSAH.

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

No. 20.

AIR.—HAIL! LOVELY VIRGIN.

AIR.—OTHNIEL. *Largo. Met. 80*—

VOICE. Hail, lovely virgin of this blissful bow'r! how sweet the music of thy tuneful tongue! Hail, lovely vir-gin

ACCOMP. *p*

RECIT.—ACHSAH.

of this blissful bow'r, how sweet the mu-sic of thy tune - ful tongue. These praises to the feather'd choir belong.

RECIT.

No. 21.

AIR.—HARK, HARK! 'TIS THE LINNET.

Allegro. Met. 88—

VOICE.

ACCOMP. *Violin. Flute. Tutti. p*

LISZT MŰZEUM

ACHSAH.

Hark, hark! 'tis the

Voice.

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

in dul-cet notes, they pour their throats, and wake the morn,

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

and wake, and wake the morn on

ev' - ry bush. Hark, hark ! 'tis the

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

thrush, in dul-cet notes, they pour their throats,

and wake the morn,

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

the morn on ev'-ry bush, in dul-cet notes they pour their throats,

and wake, and wake the morn, and wake the morn on

ev'-ry bush.

f *p*

From morn to eve they chant their love, From morn to eve they chant their love, and

p

fill with me - lo - dy the grove,

ZENEAKADEMIA
LISZT MŰZEUM

Adagio.

And fill with me - lo - dy the

Adagio.

grove.

f

Da capo dal Segno.

No. 22. RECIT.—O ACHSAH! FORM'D FOR EV'RY CHASTE DELIGHT.

RECIT.—OTHNIEL.

VOICE. O Achsah! form'd for ev'ry chaste delight, T'inspire the virtuous thought, and charm the sight,

ACCOMP.

thy presence gilds the va-rie-ga-ted scene, To the green o - live adds a bright-er green,

White to the li - ly, blush-es to the rose, With deep-er red the rich pomegranate glows,

The fruits their fla-vour, Flow'rs their o-dours prove, And here we taste true li - ber-ty and love.

No. 23.

DUET.—OUR LIMPID STREAMS.

DUET.—Andante. Met. 144 = ♩

ACHSAH.

OTHNIEL

ACCOMP.

der Ras- e Stromm
 Our lim - pid streams with free-dom flow, with free-dom flow, and

p

Our lim - pid streams with
 feel no i - cy chains, and feel no i-cy chains,

f *p*

free - dom flow, with free - dom flow, and feel no i - cy chains, and

feel no i - cy chains,

Nicht Hagel schlag nicht
 no moulded hail, no *starrer Schnee* - cy snow, *zer- set* - lute our fruit - ful

p

no moulded hail, no flee - cy snow pol -
 plains, . . . pol - lute our fruit - ful plains,

- lute our fruit - ful plains, . . . pol - lute our fruit - ful plains. The years one ver - nal
ein Stet' er
 The years one

cir - cle move, das Jahr and still the same . . . like
frühling
 ver - nal cir - cle move, . . . and still the same, and still the same, .

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

Ach - sah's love, like Ach - sah's love, the years one ver - nal cir - cle move, and
 Oth - niel's love, like Oth - niel's love, the years one ver - nal cir - cle move, and

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

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

No. 24.

RECIT.—THE TRUMPET CALLS.



VOICE. RECIT. OTHNIEL.
The trum-pet calls, now Je-richo shall know, What'tis to have a lov-er for a foe.

ACCOMP.

The ci-ty conquer'd, I shall hope to find, Thy father Ca-leb, like his Ach-sah, kind.

No. 25.

CHORUS.—MAY ALL THE HOST OF HEAV'N.

CANTO. CHORUS. *Allegro.*
May all the host of heav'n at-tend him round, May all the host of

ALTO. CHORUS. *Allegro.*
May all the host of

TENOR. CHORUS. *Allegro.*
May all the host of

BASS. CHORUS. *Allegro.*
May all the host of

ACCOMP. CHORUS. *Allegro.*
♩ = 144.

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

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

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

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

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

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

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

gels waft . . . him back . . . with con - quest

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

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

May all the host of heav'n at - tend him, at - tend him

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

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

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

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

round, May all the host of heav'n attend, May all the host of heav'n at - tend him

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

round, and an - gels waft . . . him back . . . with con - quest

round, and an - gels waft . . . him back . . . with con - quest

round, and angels waft him back with conquest crown'd, with conquest crown'd,
 round, and angels waft him back with conquest crown'd, with conquest crown'd,
 crown'd, and angels waft him back with conquest crown'd, with conquest crown'd,
 crown'd, and angels waft him back with conquest crown'd, with conquest crown'd,

with conquest crown'd, May all the host of heav'n at-tend him
 with conquest crown'd, May all the host of heav'n at-tend him
 with conquest crown'd, May all the host of heav'n at-tend him
 with conquest crown'd, May all the host of heav'n at-tend him

round, and an - gels waft him back with con - quest crown'd.
 round, and an - gels waft him back with con - quest crown'd.
 round, and an - gels waft him back with con - quest crown'd.
 round, and an - gels waft him back with con - quest crown'd.

Adagio.

PART THE SECOND.

No. 26.

RECIT.—'TIS WELL, SIX TIMES THE LORD.

VOICE. RECIT.—JOSHUA.

'Tis well, six times the Lord hath been o-bey'd; Low in the dust the

ACCOMP.

town shall soon be laid: Now the sev'nth sun the gild-ed domes a-dorns,

Sound the shrill trum-pets, shout, and blow the horns.

No. 27.

MARCH

Met. 96=

No. 28.

CHORUS.—GLORY TO GOD.

CHORUS.—*Allegro.*

ACCOMP. 184 = 



SOLO.—JOSHUA.

Glo - ry to God,

Glo - ry to

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

glo - ry to God,
glo - ry to God,
Solo.
glo -
glo - ry to God,
glo - ry to God,
glo - ry to God,

glo - ry,
glo - ry,
- ry, glo -
glo - ry,
glo - ry,
glo - ry,
glo - ry, glo - ry to
glo - ry, glo - ry to
glo - ry, glo - ry to
glo - ry, glo - ry to
glo - ry, glo - ry to

God, the strong ce-ment-ed walls, . the tot-t'ring tow'rs, . the pon-d'rous

God, the strong ce-ment-ed walls, . the tot-t'ring tow'rs, . the pon-d'rous

God, the strong ce-ment-ed walls, . the tot-t'ring tow'rs, . the pon-d'rous

God, the strong ce-ment-ed walls, . the tot-t'ring tow'rs, . the pon-d'rous

8va.

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

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

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

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

p

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

p

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

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

God,

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

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

8va.

walls, the tot-t'ring tow'rs, the pond'rous ru - in, the pon - d'rous ru - in

walls, the tot-t'ring tow'rs, the pond'rous ru - in, the pon - d'rous ru - in

walls, the tot-t'ring tow'rs, the pond'rous ru - in, the pon - d'rous ru - in

walls, the tot-t'ring tow'rs, the pond'rous ru - in, the pon - d'rous ru - in

walls, the tot-t'ring tow'rs, the pond'rous ru - in, the pon - d'rous ru - in

falls, glo - ry to

falls, glo - ry to

falls, glo - ry, glo - ry to

falls, glo - ry to

8va.

God,
God,
Solo.
glo - ry,
God,
God,

This system contains six staves. The first two staves are vocal parts with the lyrics "God,". The third staff is a solo instrumental part with the lyrics "glo - ry,". The fourth staff is another vocal part with the lyrics "God,". The fifth and sixth staves are a piano accompaniment, with the fifth staff starting with a treble clef and the sixth with a bass clef.

glo - ry, glo - ry, glo - ry,
p

This system contains six staves. The first two staves are vocal parts with the lyrics "glo - ry,". The third staff is a solo instrumental part with the lyrics "glo - ry,". The fourth staff is another vocal part with the lyrics "glo - ry,". The fifth and sixth staves are a piano accompaniment, with the fifth staff starting with a treble clef and the sixth with a bass clef. A watermark "ZENAKADEMIA LISZT MŰZEUM" is visible across the middle of the system.

glo - ry to
glo - ry to
glo - ry to
glo - ry to
glo - ry to
glo - ry to

This system contains six staves. The first two staves are vocal parts with the lyrics "glo - ry to". The third staff is a solo instrumental part with the lyrics "glo - ry to". The fourth staff is another vocal part with the lyrics "glo - ry to". The fifth and sixth staves are a piano accompaniment, with the fifth staff starting with a treble clef and the sixth with a bass clef.

God, glo - ry to God, the strong ce - ment-ed walls, the tot-t'ring

God, glo - ry to God, the strong ce - ment-ed walls, the tot-t'ring

God,

God, glo - ry to God the strong ce - ment-ed walls, the tot-t'ring

God, glo - ry to God, the strong ce - ment-ed walls, the tot-t'ring

tow'rs, the tot-t'ring tow'rs, the pond'rous ru - in falls, the pond'rous ru - in

tow'rs, the tot-t'ring tow'rs, the pond'rous ru - in falls, the pond'rous ru - in

tow'rs, the tot-t'ring tow'rs, the pond'rous ru - in falls, the pond'rous ru - in

tow'rs, the tot-t'ring tow'rs, the pond'rous ru - in falls, the pond'rous ru - in

falls.

falls.

falls.

falls.

Andante. Met. 92 = ♩

The na-tions trem-ble, tremble, trem-ble, the

The na-tions trem-ble, tremble, trem-ble, the

The na-tions trem-ble, tremble, trem-ble, the

The na-tions trem-ble, tremble, trem-ble, the

Andante.

Sva.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

groans, and groans the ground; the nations trem - - -

groans, and groans the ground; the nations trem - - -

groans, and groans the ground; the nations trem - - -

groans, and groans the ground; the nations trem - - -

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in G major and 2/4 time. The lyrics are: "groans, and groans the ground; the nations trem - - -". The piano accompaniment consists of a treble and bass staff with a rhythmic pattern of eighth and sixteenth notes.

- - - ble at the dread - ful sound, at the dread-ful sound. Heav'n

- - - ble at the dread - ful sound, at the dread-ful sound. Heav'n

- - - ble at the dread - ful sound, at the dread-ful sound. Heav'n

- - - ble at the dread - ful sound, at the dread-ful sound. Heav'n

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "- - - ble at the dread - ful sound, at the dread-ful sound. Heav'n". The piano accompaniment continues with the same rhythmic pattern.

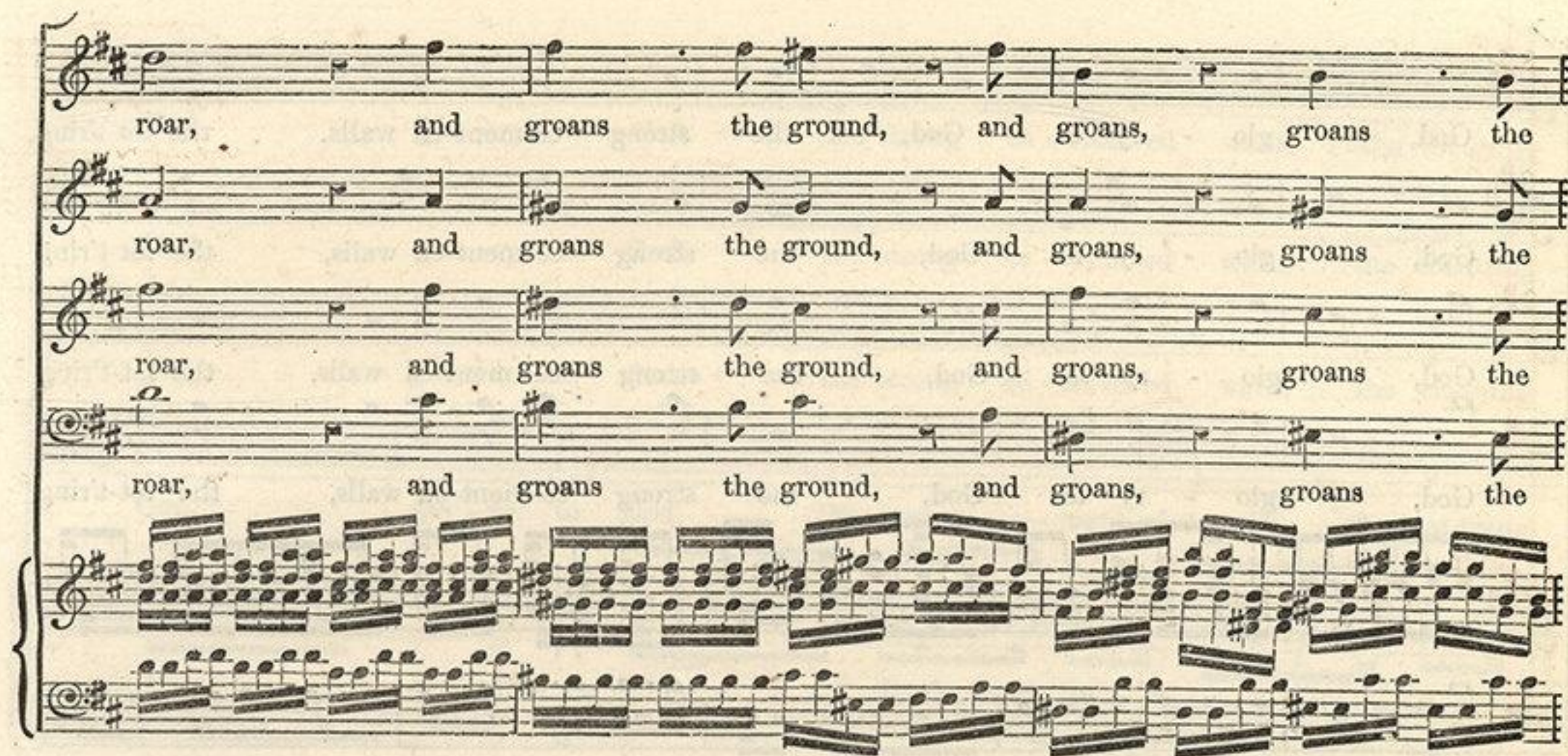
thun - ders, Heav'n thun-ders, tem-pests roar, Heav'n thun-ders, tem-pests

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

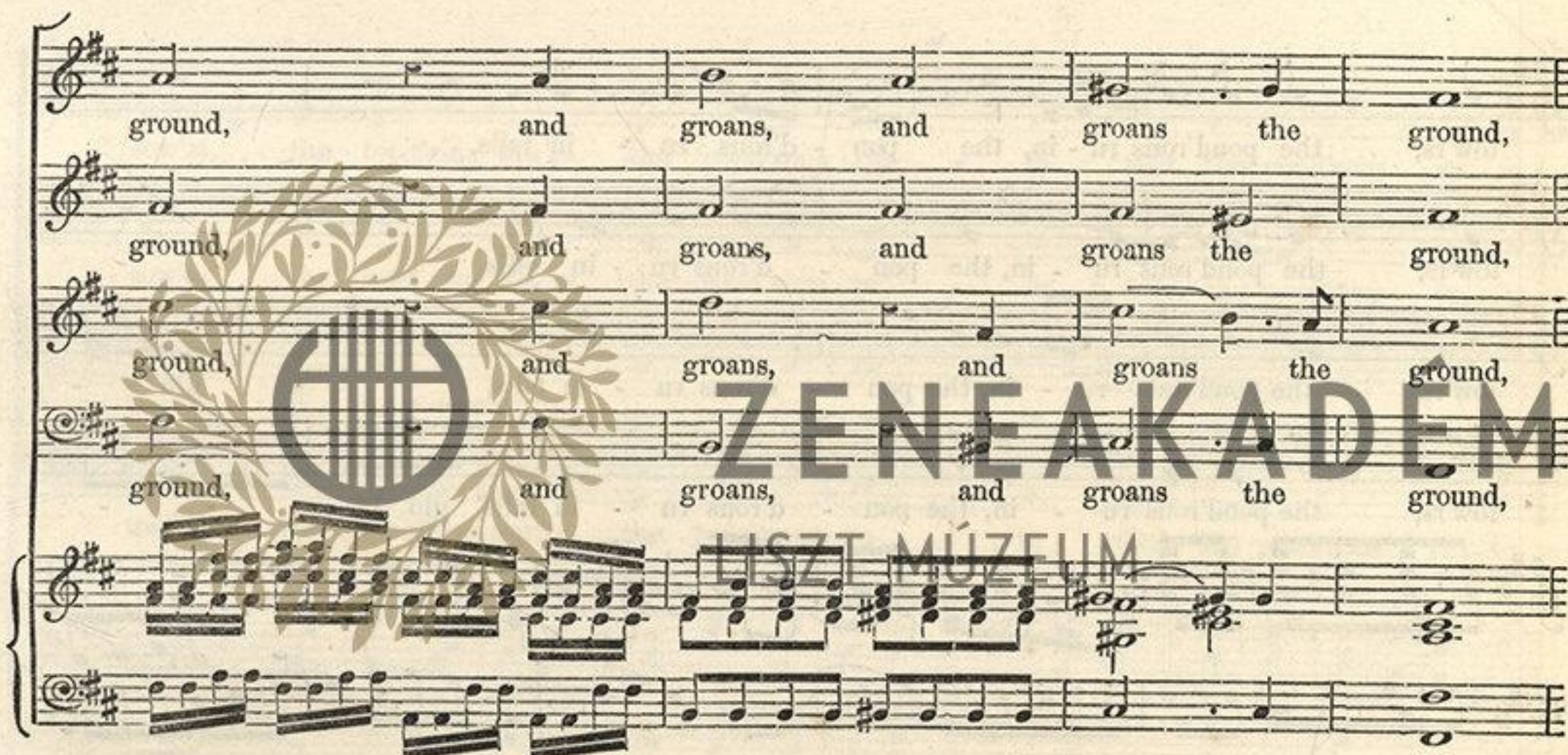
thun - ders, Heav'n thun-ders, tem-pests roar, Heav'n thun-ders, tem-pests

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

The third system of the musical score features four vocal staves and piano accompaniment. The lyrics are: "thun - ders, Heav'n thun-ders, tem-pests roar, Heav'n thun-ders, tem-pests". The piano accompaniment continues with the same rhythmic pattern.



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



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



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

God, glo - ry to God, the strong ce-ment-ed walls, the tot-t'ring
 God, glo - ry to God, the strong ce-ment-ed walls, the tot-t'ring
 God, glo - ry to God, the strong ce-ment-ed walls, the tot-t'ring
 God, glo - ry to God, the strong ce-ment-ed walls, the tot-t'ring

8va.

tow'rs, the pond'rous ru - in, the pon - d'rous ru - in falls,
 tow'rs, the pond'rous ru - in, the pon - d'rous ru - in falls,
 tow'rs, the pond'rous ru - in, the pon - d'rous ru - in falls, glo -
 tow'rs, the pond'rous ru - in, the pon - d'rous ru - in falls, glo -

8va.

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

God, glo - ry to God, the strong ce - ment-ed walls, . the tot-t'ring

God, glo - ry to God, the strong ce - ment-ed walls, the tot-t'ring

God, glo - ry to God, the strong ce - ment-ed walls, the tot-t'ring

God, glo - ry to God, the strong ce - ment-ed walls, the tot-t'ring

8va.

tow'rs, . the tot-t'ring tow'rs, the pond'rous ru - in falls, the pond'rous ru - in

tow'rs, the tot-t'ring tow'rs, the pond'rous ru - in falls, the pond'rous ru - in

tow'rs, the tot-t'ring tow'rs, the pond'rous ru - in falls, the pond'rous ru - in

tow'rs, the tot-t'ring tow'rs, the pond'rous ru - in falls, the pond'rous ru - in

falls.

falls.

falls.

falls.

No. 29.

RECIT.—THE WALLS ARE LEVELL'D.

RECIT. CALEB.

VOICE. The walls are levell'd, pour the cho-sen bands, with hostile gore im -

ACCOMP.

- brue your thirsty hands; set palaces and temples in a blaze, sap the foundations, and the bulwarks raze, But

oh! remember in the bloody strife, to spare the hos - pi - ta - ble Rahab's life.

No. 30.

AIR.—SEE THE RAGING FLAMES ARISE.

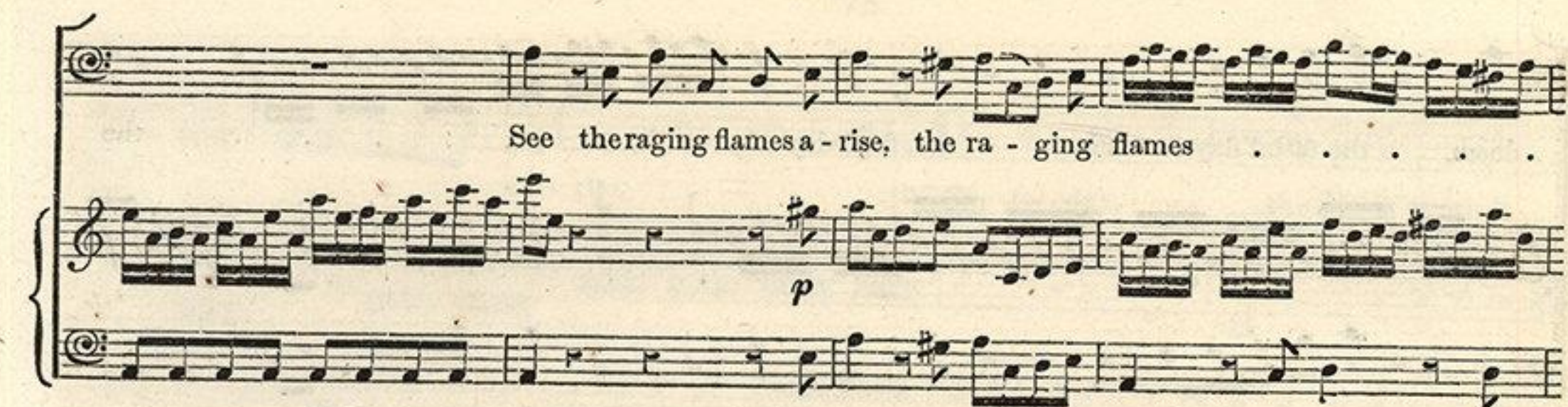
Allegro.

ACCOMP. Met. 192=

See the raging flames a - rise,

CALEB.

See the raging flames a - rise,

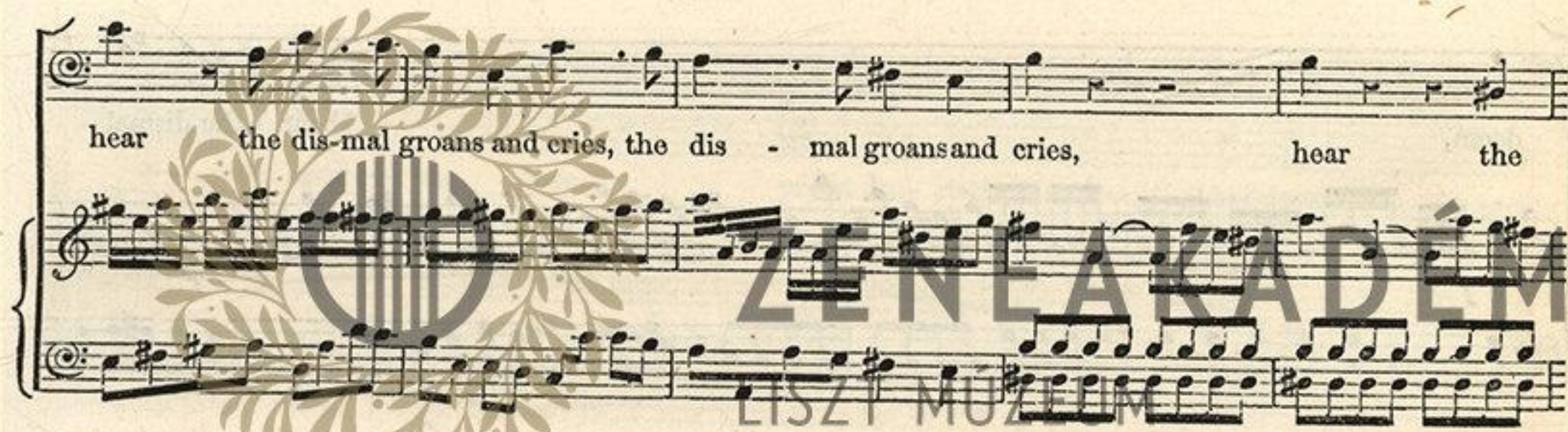


See the raging flames a - rise, the ra - ging flames

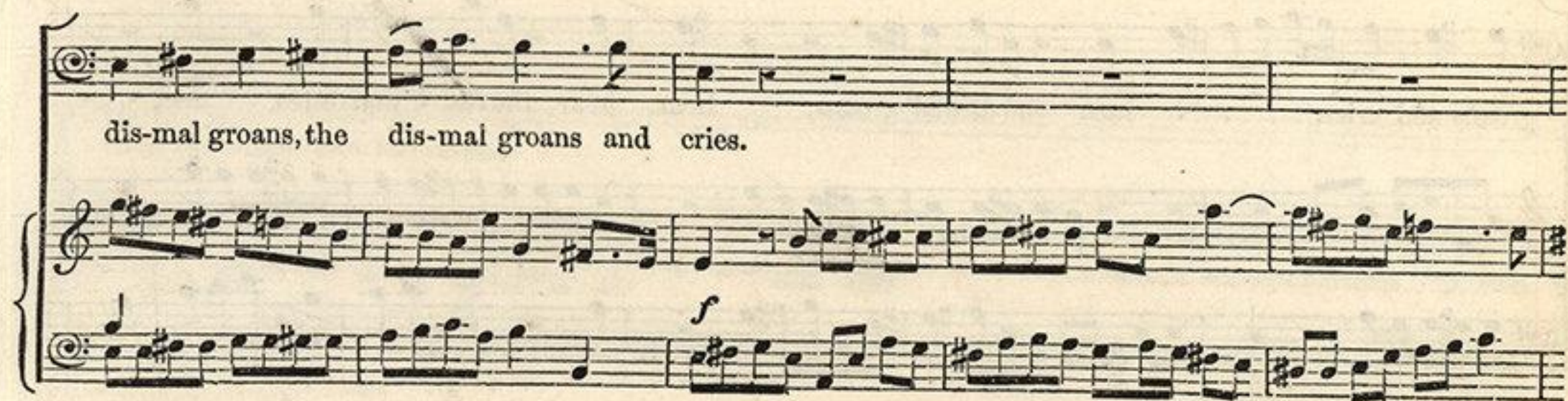
p



. a - rise, hear,

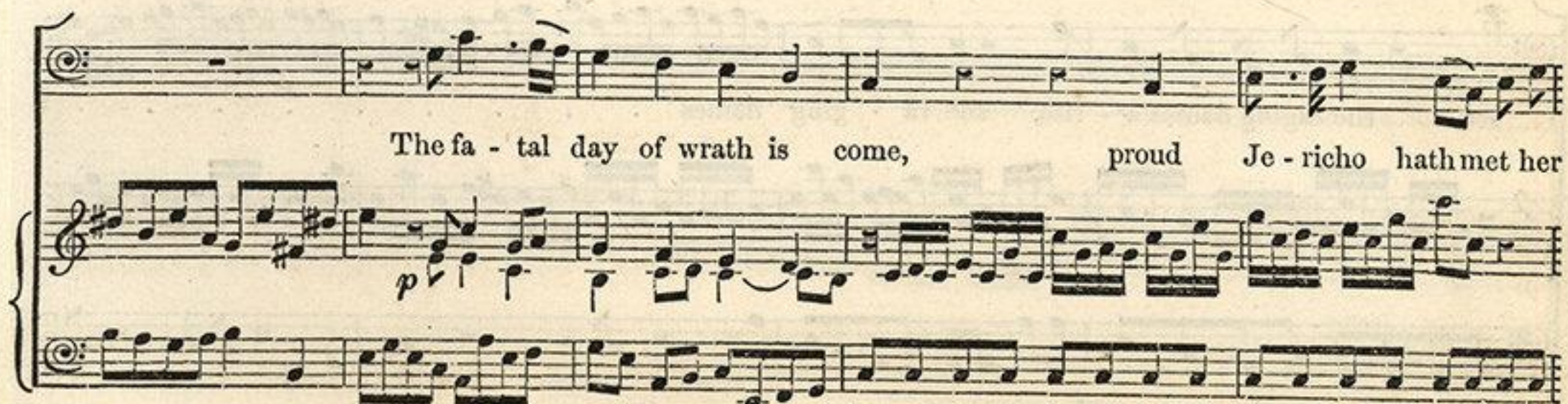


hear the dis-mal groans and cries, the dis - mal groans and cries, hear the



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

f



The fa - tal day of wrath is come, proud Je - richo hath met her

p

doom, the fa-tal day is come, the fatal day of wrath, . . . the

fa-tal day of wrath is come, proud Je-ri-cho hath met her doom, proud Je - richo hath met her

doom, hear the dismal

groans and cries, . . . hear the dismal groans, hear, hear the dis - mal cries, See,

see the raging flames a - rise, the ra - ging flames . . .

a - rise, the fa - tal day, the day of wrath is

come, the day of wrath is come; proud

Je - richo hath met her doom, proud Je - richo hath met her doom, proud

Adagio.
Je-richo hath met her doom.

Adagio.

No. 31.

AIR.—TO VANITY AND EARTHLY PRIDE.

VOICE. AIR.—ACHSAH. *Larghetto.*

ACCOMP. *Larghetto.*

Met. 144 = ♩

To va - ni - ty

and earth - ly pride, how short a date is

giv'n, how short a date is giv'n, to va - ni - ty and earth - ly pride, how

short a date is giv'n, how short a date is giv'n,

the firm - est rock that shall a - bide is

con - fidence in heav'n, is con - fi - dence in heav'n,

to va - ni - ty, to va - ni - ty and earthly pride how short a date is

giv'n, how short a date is giv'n, how short a date is

giv'n, to va - ni - ty and earth - ly pride how short a date is giv'n.

the firm - est rock, . . the firm - - est rock that

shall . . a - bide, is con - fi - dence in heav'n, is con - fi - dence in heav'n, the

firm - est rock is con - fi - dence in Heav'n, the firm - est rock . . is

con - fi - dence in heav'n, the firm - - est rock . . that shall . . a -

bide, is con - fi - dence in heav'n, . . is con - fi - dence in heav'n, . .

is con - fi - dence in heav'n.

No. 32.

RECIT.—LET ALL THE SEED OF ABRAHAM.

VOICE. RECIT.—JOSHUA.

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

ACCOMP.

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

led, shall bleed the lamb and bake th'unlea-ven'd bread.

No. 33.

CHORUS.—ALMIGHTY RULER OF THE SKIES.

CHORUS. Andante.

TREBLE

ALTO.

JOSHUA.

TENOR.
(8va. lower,)

BASS.

ACCOMP.

Met. 112=

Solo.
Almighty ruler of the skies,

p

Almighty ruler of the skies, accept our vows, accept our

LISZT-MŰZEUM

CHORUS.

Thy mer-cy did with Is-ra-el dwell when the

vows, our vows and sa - cri-fice.

p

first-born . . of Egypt fell, when the first-born of E - gypt fell,
thy mercy did with Israel dwell, when the first-born . . . of E - gypt
thy mercy

fell, when the first-born, the first-born of E - gypt fell,
did with Israel dwell, when the first-born . . of Egypt fell,
but oh! what wonders, oh! what won -

ders did the Lord at the Red Sea to us afford, he made our passage on dry ground, while Pharaoh and his host, his

He thro' the drea - ry de - sert led, He
 He thro' the drea - - ry de - sert led, He
 He thro' the drea - - ry de - sert led, He
 host were drown'd.

slak'd our thirst, with man - - na fed; His glo - - ry did on Si-nai shine, . . His
 slak'd our thirst, with man - - na fed; His glo - - ry did on Si-nai shine, His
 slak'd our thirst, with man - - na fed; His glo - - ry did on Si-nai shine, His
 His glo - - ry did on Si-nai shine, . . His

glo - ry did shine when we re-ceiv'd the law . . di - vine, . . the law . . di -
 glo - ry did shine when we re-ceiv'd the law di - vine, the law di -
 glo - ry did shine when we re-ceiv'd the law di - - vine, the law di - -
 glo - ry did shine when we re-ceiv'd the law . . di - vine, . . the law . . di -

- - vine, his glo - ry did on Si - nai shine, his glo - ry did shine when
 - - vine, his glo - - ry did on Si - nai shine, his glo - ry did shine
 - - vine, his glo - - ry did on Si - nai shine, his glo - ry did shine
 - - vine, his glo - - ry did on Si - nai shine, . . his glo - ry did shine

we receiv'd the law . . . di - vine, . . when
 when we receiv'd the law di -
 when we re-ceive'd the law . . . di - vine, the law . . di -
 when we receiv'd the law . . di -

we re-ceive'd the law di - vine, when we re-ceive'd the law di - - vine.
 - - vine, the law di - vine, when we re-ceive'd the law di - vine.
 - - vine, the law di - vine, when we re-ceive'd the law di - vine.
 - - vine, . . the law . . di - vine, when we re-ceive'd the law di - vine.

No. 34.

RECIT.—JOSHUA, THE MEN.

RECIT. CALEB.

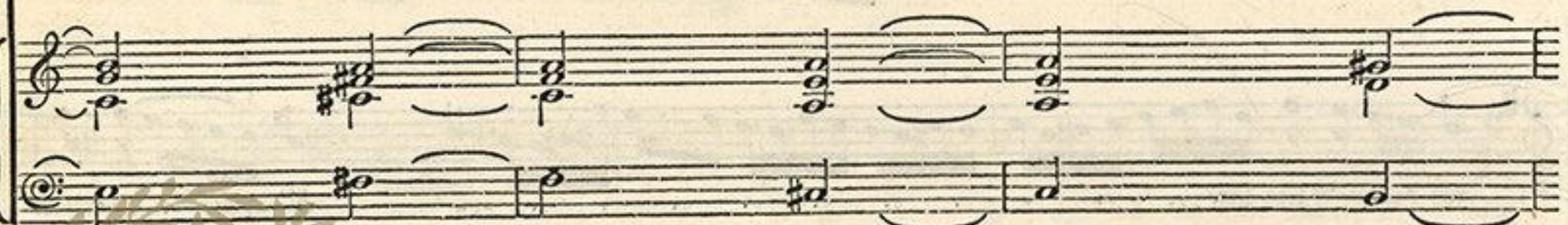
VOICE. 

Joshu - a, the men, dispatch'd by thee to learn the strength of A - i, and

ACCOMP. 

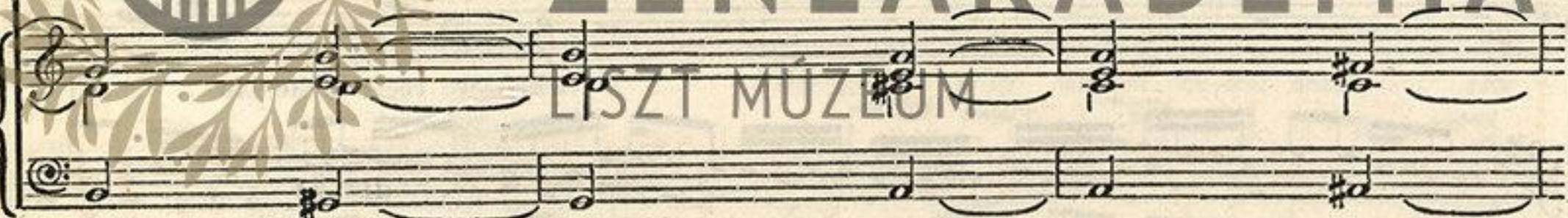


country to dis - cern; e - late with pride, de - lu - ded by suc - cess,





despis'd their pow'r, and made the peo - ple less ea - sy of faith, we





trust what they re - late, and now the hasty error find too late, our troops with shame re -





- puls'd, oh! fa - tal day; Hark! Israel mourns, triumphs the king of A - i,



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

CHORUS—*Largo*.

TREBLE.

ALTO.

TENOR,
8va. lower.

BASS.

Tutti.
How soon, how soon

CHORUS.—*Largo*.

ACCOMP.
Met. ♩ = 80.

un poco p

the foe prevails, our glo - - ry's lost, our tow'r -

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

the foe pre - vails, our glory's lost, is

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

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

our hopes are cross'd, the foe prevails

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

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

8va.

the foe prevails, our glo-ry's lost. Again shall
our glo - ry's lost.
- vails, our glory's lost, our glo - ry's lost,
our glory's lost, is lost.

Is-rael bond-age know, oh! sheath the sword, un - bend . . the bow, sheath the sword, unbend the
Again shall Israel bond-age know, oh! . . sheath the sword, un - bend . . the

bow, un - bend, unbend the bow, oh! un-bend the
oh! sheath the sword, unbend the bow, again shall Israel bondage know,
bow, un-bend, unbend the bow,
un-bend, unbend the bow, again shall Israel bond - age

bow, un-bend the bow and sheath

unbend the bow, oh,

un - bend the bow, unbend, oh,

know, unbend the bow, oh,

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

sheath the sword, un - bend the bow, un - bend the bow, un - bend the bow.

sheath the sword, un - bend the bow, un - bend the bow, un - bend the bow.

sheath the sword, un - bend the bow, un - bend the bow, un - bend the bow.

No. 36.

RECIT.—WHENCE THIS DEJECTION!

RECIT. JOSHUA.

VOICE.

Whence this de-jec-tion! rouse your coward hearts, let courage edge your swords, and point your

ACCOMP.

darts, remember Jericho, and sure success shall crown your arms, the Lord our cause shall bless.

No. 37.

AIR.—WITH REDOUBLED RAGE RETURN.

VOICE. *AIR.—JOSHUA, Allegro.*

ACCOMP. *Allegro.*
Met. ♩ = 176.

With redoubled rage re-turn, ev'ry breast with fu-ry

burn, With re-dou - bled rage . . . re - turn, ev' - ry

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

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

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

of your a - veng - ing steel.

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

Second system of the musical score, featuring a vocal line and piano accompaniment in G major.

With re-dou-bled rage re - turn, with re - dou - bled rage . . .

Third system of the musical score, featuring a vocal line and piano accompaniment in G major.

re - turn, *f*

Fourth system of the musical score, featuring a vocal line and piano accompaniment in G major.

Ev'-ry breast with fu-ry burn, ev'-ry breast with fu-ry

Fifth system of the musical score, featuring a vocal line and piano accompaniment in G major.

burn, and the hea - then soon shall feel the force of your

a - veng - ing steel, and the heathen soon shall feel,
and the heathen soon shall feel the force of your a - veng -
ing steel, the force of your a - veng - ing steel.

No. 38.

CHORUS.—WE WITH REDOUBLED RAGE RETURN.

TREBLE. CHORUS.
We with re - dou-bled rage re - turn, we with re - dou-bled rage re -

ALTO. CHORUS.
We with re - dou-bled rage re - turn, we with re - dou-bled rage re -

TENOR.
(8ve. lower.) CHORUS.
We with re - dou-bled rage re - turn, we with re - dou-bled rage re -

BASS. CHORUS.
We with re - dou-bled rage re - turn, we with re - dou-bled rage re -

ACCOMP. CHORUS.
We with re - dou-bled rage re - turn, we with re - dou-bled rage re -

8ve.

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

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

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

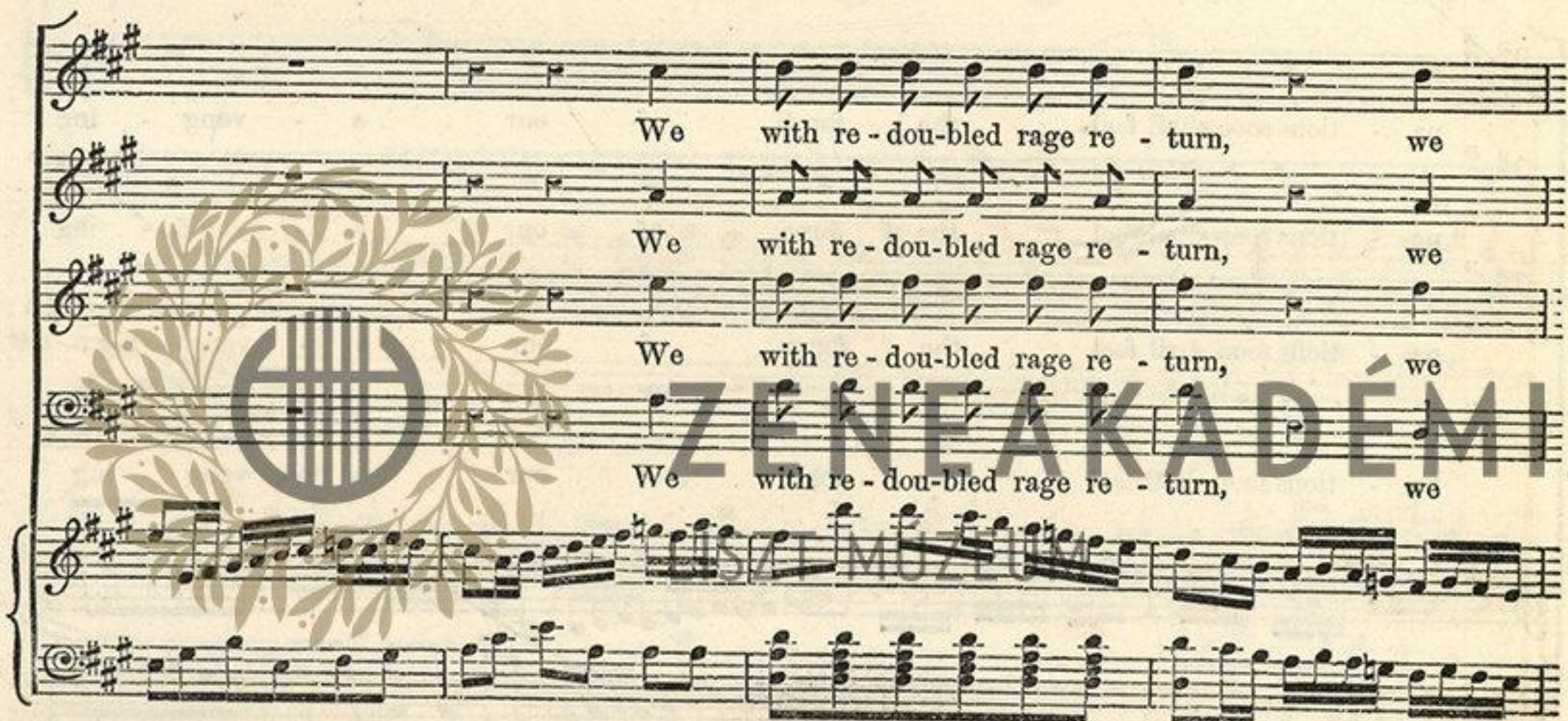


burn, the heathen na - tions soon shall feel the force of our a-veng-ing steel.

burn, the heathen na - tions soon shall feel the force of our a-veng - ing steel.

burn, the heathen na - tions soon shall feel the force of our a-veng - ing steel.

burn, the heathen na - tions soon shall feel the force of our a-veng - ing steel.

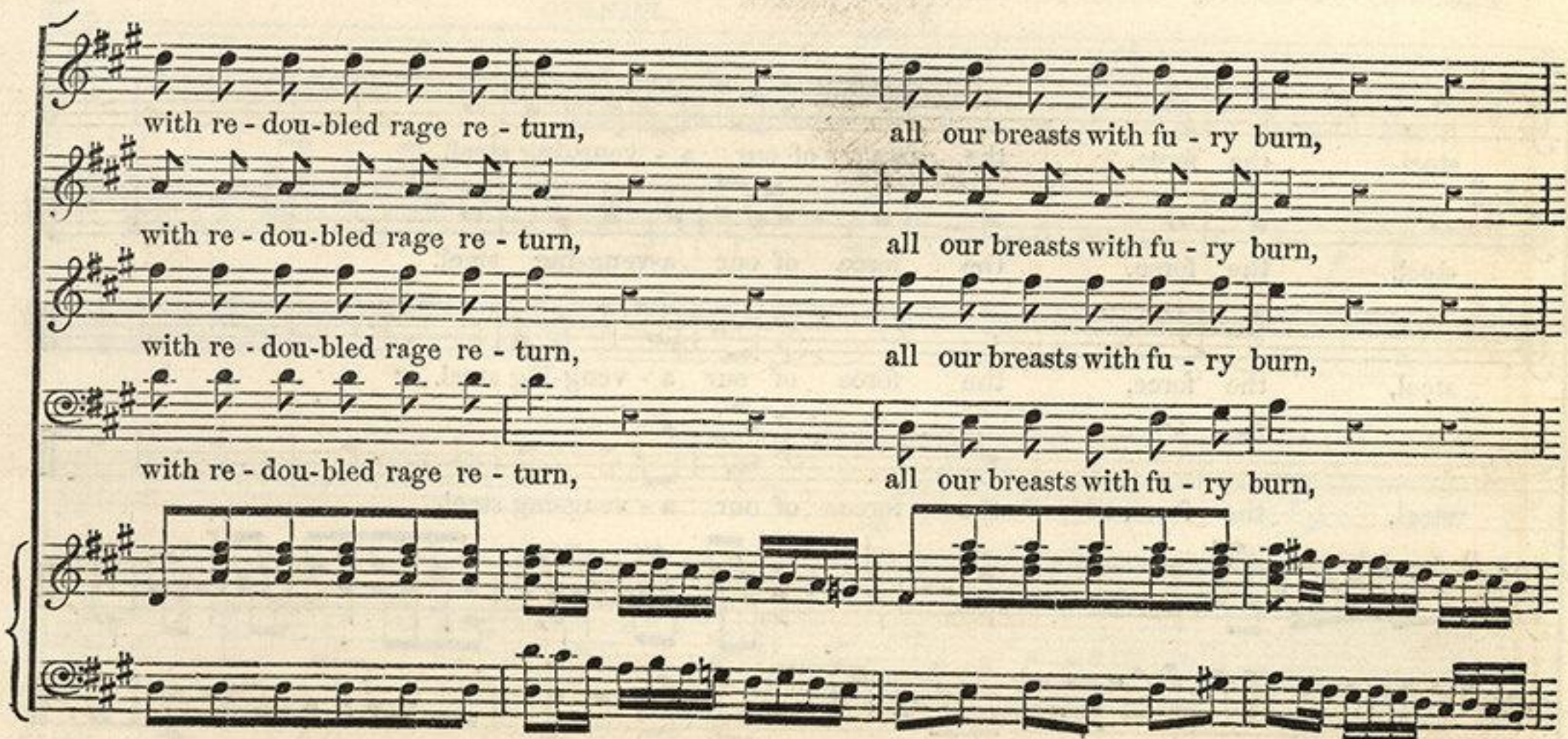


We with re - dou-pled rage re - turn, we

We with re - dou-pled rage re - turn, we

We with re - dou-pled rage re - turn, we

We with re - dou-pled rage re - turn, we



with re - dou-pled rage re - turn, all our breasts with fu - ry burn,

with re - dou-pled rage re - turn, all our breasts with fu - ry burn,

with re - dou-pled rage re - turn, all our breasts with fu - ry burn,

with re - dou-pled rage re - turn, all our breasts with fu - ry burn,

all our breasts with fu - ry burn, the heathen na - tions soon shall feel, the heathen

all our breasts with fu - ry burn, the heathen na - tions soon shall feel, the heathen

all our breasts with fu - ry burn, the heathen na - tions soon shall feel, the heathen

all our breasts with fu - ry burn, the heathen na - tions soon shall feel, the heathen

na - tions soon shall feel the force of our a - veng - ing

na - tions soon shall feel the force of our a - veng - ing

na - tions soon shall feel the force of our a - veng - ing

na - tions soon shall feel the force of our a - veng - ing

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

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

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

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

No. 39.

RECIT.—NOW GIVE THE ARMY BREATH.

RECIT.—OTHNIEL.

VOICE

Now give the army breath, let war a-while smooth his rough front and wear a cheer-ful

ACCOMP.

smile; the in-ter-val, if Achsah but approve, I'll consecrate to virtue and to love.

No. 40.

HEROES, WHEN WITH GLORY BURNING.

*A tempo di Gavotta.*ACCOMP.
Met. 116=

Hautbois.

tutti.

OTHNIEL.

Heroes, when with glory burning, all their toil with pleasure bear;

Voice.

and be-lieve to love, returning laurel wreath beneath their

Voice.

less *Hogyha int...*

care, Heroes, when with glo-ry burning, all their

f *p*

Óthon sereg ide parja *edus parja elvinnél*

toil with pleasure bear, and be-lieve, to love re - turn-ing, to love re - turning, lau - rel

hr *hr*

less *Hogyha...*

wreaths be-neath their care. Heroes, when with glo-ry

f *p*

ZENEAKADÉMIA
LISZT MŰZEUM

Óthon...

burning, all their toil with pleasure bear and be-lieve, to love re-turn-ing, lau-rel wreaths be-neath their

less *Óthon...*

care, and be-lieve, to love re - turn-ing, lau - rel wreaths beneath their

f *p*

leis a herei rest 97 *Olthon vaj bedes paja duntun, duntun-*

care, beneath their care, and be-lieve to love, re-turn-ing, laurel wreaths, laurel

leis a herei rest

wreaths be-neath their care,

Olthon vaj vaj tetre hui *herei*

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

vaj vaj tetre hui, boldog a merelmer hui boldog a merelmer

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

hui *boldog a merelmer hui*

- quites, love the dan-ger-well requites,

Boldog a

98

merelmes szív haren bely my tethis

Love the dan - ger well re-quotes, War to har-dy deeds in -

hiv

Boldog a...

haren bely...

- vites, love the dan - ger well re - quotes, war to hardy deeds in -

Boldog a

Adagio.

- vites, love the dan - ger well re - quotes.

Adagio.

LISZT MŰZEUM

Hoyle int.

Olthon

He - roes when with glo - ry burning, all their toil with plea - sure bear; And be -

Voice.

p

- lieve, to love re - turn-ing, lau - rel wreaths be-neath their care, lau - rel wreaths beneath their care.

No. 41.

RECIT.—INDULGENT HEAV'N HATH HEARD.

VOICE. RECIT. ACHSAH.
In - dul - gent heav'n hath heard my vir - gin pray'r,

ACCOMP.

and made my Othniel its pe - cu - liar care: when he is ab-sent,

sighs my hours employ; when he re - turns, trans - port - ing is the joy.

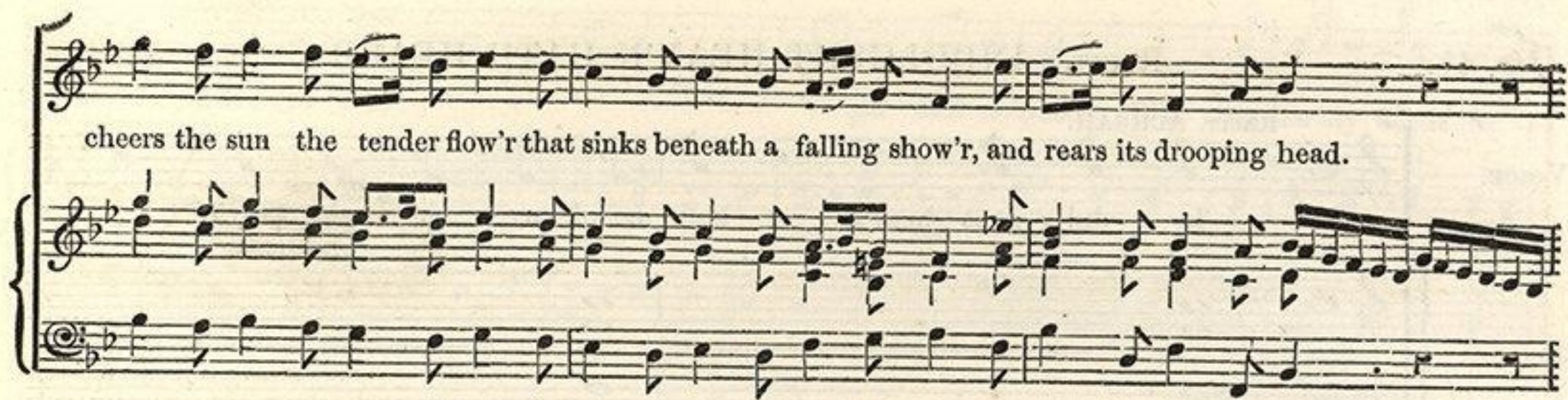
No. 42.

AIR.—AS CHEERS THE SUN.

VOICE. AIR. ACHSAH. *Larghetto*.
As cheers the sun as cheers the sun the ten-der flow'r that

ACCOMP. Met. 144= ♩

sinks be-neath a fall - ing show'r, and rears its drooping head; as cheers the sun, as



cheers the sun the tender flow'r that sinks beneath a falling show'r, and rears its drooping head.



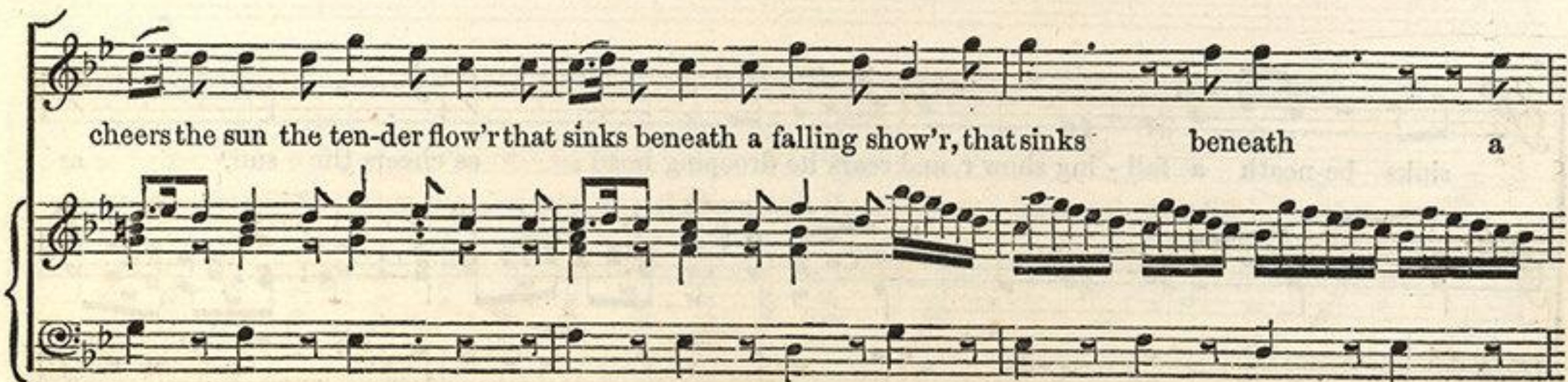
Thy presence doth my pow'rs control,



darts joy like lightning thro' my soul, and all my cares are fled,



As cheers the sun, as



cheers the sun the ten-der flow'r that sinks beneath a falling show'r, that sinks beneath a

fall - - ing show'r, and rears its droop-ing head. Thy

pre - sence doth my pow'r controul, Darts joy like light'ning thro' my soul, and

p

al my cares are fled, and all my cares are fled, and all my cares are fled, are

fled, and all my cares are fled,

Adagio.

f

No. 43.

RECIT.—SURE I'M DECEIV'D.

RECIT.—CALEB.

VOICE. Sure I'm de-ceiv'd, with sor-row I be-hold, let not this fel-ly

ACCOMP.

in the camp be told; Now all the youth of Is-rael are in arms, That Othniel, lost in

OTHNIEL.

dal-li-ance, shuns th'a-larms. Oh! why will Ca-leb my fix'd pas-sion blame,

CALEB.

this spot-less ob-ject jus-ti-fies my flame. No more, it wounds thy fame, Daughter re-

-tire, Oh! let thy bo-som glow with war-like fire, Thou know'st what craft the



men of Gi-beon us'd, To ob-tain their league, which else had been refus'd: Soon did that treaty,

thro' the heathen ring; A-do-ni-ze-deck, of Je-ru-sa-lem king, with

the confed'rate pow'rs of most re-nown, have sworn to ru-in the re-volted town, firm to our

faith, it ne-ver shall be said, that our al-lies in vain implor'd our aid. Pe-rish the

thought, while ho-nour hath a name, Is-ra-el's or Gibeon's cause is still the same.

No. 44.

AIR.—NATIONS WHO IN FUTURE STORY.

AIR.—OTHNIEL. *Andante Larghetto.*

VOICE.

ACCOMP. Met. 72 = 

Andante Larghetto.

Nations who in future

sto - ry, would re - cord - ed be with glo - ry, let them thro' the world pro

- - claim, let them thro' the world pro - claim Friendship is the road to

fame, friendship is the road to fame, friendship is the road to



fame, friendship, friendship is the road to fame,

... friendship is the road to fame.

Nations who, in fu-ture sto-ry, would re-cord-ed be with

Glo-ry; let them thro' the world pro-claim,

... friend-ship, friend-ship, friend-ship is the road to fame,

friendship is the road to fame, . . . friendship, friendship,

friendship is, friend - ship is the road . . . to

fame.

No. 45.

RECIT.—BRETHREN AND FRIENDS.

RECIT.—JOSHUA.

VOICE. Brethren and friends, what joy this scene imparts, to meet such brave, such

ACCOMP.

firm u - ni - ted hearts! What tho' the ty-rants, an un - number'd host, their strength in

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

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

Flourish of Warlike Instruments. &c.

No. 47.

RECIT.—THUS FAR OUR CAUSE.

VOICE. RECIT.—CALEB.

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

ACCOMP.

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

Flourish of Warlike Instruments. &c.

No. 49.

SOLO AND CHORUS.—O, THOU BRIGHT ORB!

VOICE.

ACCOMP.

Met. 88=

Allegro, un poco piano.

Solo.—JOSHUA.

O! thou bright orb, great ru - ler of the

day! stop thy swift course, and o - ver Gi-deon stay.

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

CHORUS.

Be-hold! the list'ning sun the voice o -

CHORUS.

Be-hold! the list'ning sun the voice o - beys, the list'n - ing sun the voice o -

CHORUS.

A - ja-lon. Be - hold! the list'ning sun the voice . o - beys, the voice o -

CHORUS.

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

- beys, and in mid Heav'n his ra - pid mo - tion stays, be - fore our

- beys, and in mid Heav'n his ra - pid mo - tion stays, be - fore our

- beys, and in mid Heav'n his ra - pid mo - tion stays, be - fore our

- beys, and in mid Heav'n his ra - pid mo - tion stays, be - fore our

arms the scatter'd na-tions fly, the scatter'd nations fly, the

arms the scatter'd nations fly, the scatter'd na-tions fly, the

arms the scatter'd nations fly, the scatter'd na-tions

arms the scatter'd na-tions fly, the scatter'd na-tions

scatter'd nations fly, Breath - less they pant, they yield, they fall, they

scatter'd nations fly, Breath - less they pant, they yield, they fall, they

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

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

die, they yield, they fall, they die, they yield, they fall, they

die, they yield, they fall, they die, they yield, they fall, they

die, they yield, they fall, they die, they yield, they fall, they

die, they yield, they fall, they die, they yield, they fall, they

die, be-fore our arms the scatter'd na-tions fly, the scatter'd nations

die, be-fore our arms the scatter'd na-tions fly, the scatter'd nations

die, be-fore our arms the scatter'd na-tions fly, the scatter'd nations

die, be-fore our arms the scatter'd na-tions fly, the scatter'd nations

fly, the scatter'd nations fly, the scatter'd na-tions fly, the scatter'd nations

fly, the scatter'd na-tions fly, the scatter'd nations fly, the

fly, the scatter'd na-tions fly, the scatter'd nations fly, the

the scatter'd nations fly, the scatter'd na-tions fly, the scatter'd nations

fly, the scatter'd na-tions fly, the scatter'd na-tions fly. Breathless they
 scatter'd nations fly, the scatter'd na-tions, scatter'd na-tions fly. Breathless they
 scatter'd nations fly, the scatter'd na-tions, scatter'd na-tions fly. Breathless they
 fly, the scatter'd na-tions fly, the scatter'd na-tions fly. Breathless they

pant, they yield, they yield, they fall, they die, be-fore our arms, be-fore our
 pant, they yield, they fall, they die, be-fore our arms, be-fore our
 pant, they yield, they fall, they die, be-fore our arms, be-fore our
 pant, they yield, they fall, they die, be-fore our arms, be-fore our

arms the scatter'd nations fly, they fly, they fly, they fly,
 arms the scatter'd nations fly, they fly, they fly, they fly, they
 arms the scatter'd nations fly, they fly, they fly, they
 arms the scatter'd nations fly, they fly, they fly they fly,

they fly, they fly, they fly. Breath - less they pant, they fall, they
 fly, they fly, they fly. Breath - less they pant, they fall, they
 fly, they fly, they fly. Breath - less they pant, they fall, they
 they fly, they fly, Breath - less they pant, they fall, they

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

yield, they fall, they die.
 yield, they fall, they die.
 yield, they fall, they die.
 yield, they fall, they die.

PART THE THIRD.

No. 50.

CHORUS.—HAIL! MIGHTY JOSHUA.

CHORUS. *Allegro.*

TREBLE.

ALTO.

TENOR,
Sve. lower.

BASS.

ACCOMP.
Met. ♩ = 80.

CHORUS. *Allegro.*

The musical score for the chorus is written for four voices (Treble, Alto, Tenor, Bass) and an accompaniment. The tempo is marked 'Allegro'. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

This section of the musical score continues the chorus. It includes staves for the four voices and the accompaniment. The tempo remains 'Allegro'. The key signature and time signature are consistent with the previous section.

This section of the musical score continues the chorus. It includes staves for the four voices and the accompaniment. The tempo remains 'Allegro'. The key signature and time signature are consistent with the previous section.

hail migh - ty Joshua, hail, mighty Joshua, mighty Joshua, hail, thy

hail, migh - ty Joshua, hail, mighty Joshua, mighty Joshua, hail, thy

hail, migh - ty Joshua, hail, mighty Joshua, mighty Joshua, hail, thy

hail, migh - ty Joshua, hail, mighty Joshua, mighty Joshua, hail, thy

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

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

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

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

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

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

- - - tal fame, thy name, thy name shall rise in - to immortal fame,

- - - tal fame, . thy name, thy name shall rise . . in - to immortal fame,

hail, hail mighty Joshua, hail, migh - ty Joshua, -

hail, hail mighty Joshua, hail, migh - ty Joshua, -

hail, hail mighty Joshua, hail, migh - ty Joshua, -

hail, hail mighty Joshua, hail, migh - ty Joshua, -

The first system of the musical score features four vocal staves and a grand piano accompaniment. The vocal parts enter with the lyrics 'hail, hail mighty Joshua, hail, migh - ty Joshua, -'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal entries.

hail mighty Joshua, mighty Joshua, hail, thy name shall rise in -

hail mighty Joshua, mighty Joshua, hail, thy name . . shall rise in -

hail mighty Joshua, mighty Joshua, hail, thy name . . shall rise in -

hail mighty Joshua, hail, thy name . . shall rise in -

The second system continues the musical piece. The vocal parts now sing 'hail mighty Joshua, mighty Joshua, hail, thy name shall rise in -'. The piano accompaniment continues with a steady rhythm, supporting the vocal lines.

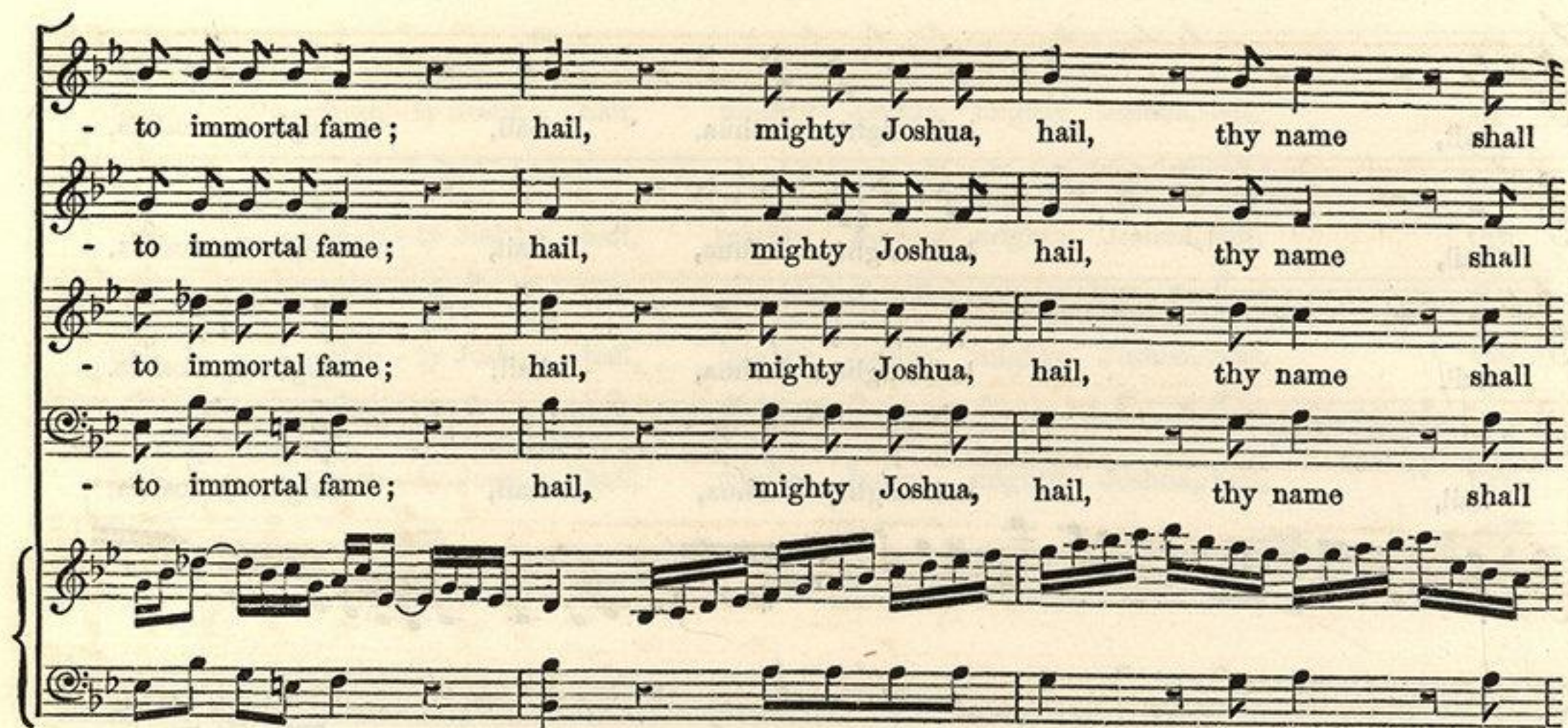
- to im-mor-tal fame, shall rise in-to im-mor - - - - tal fame, in -

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

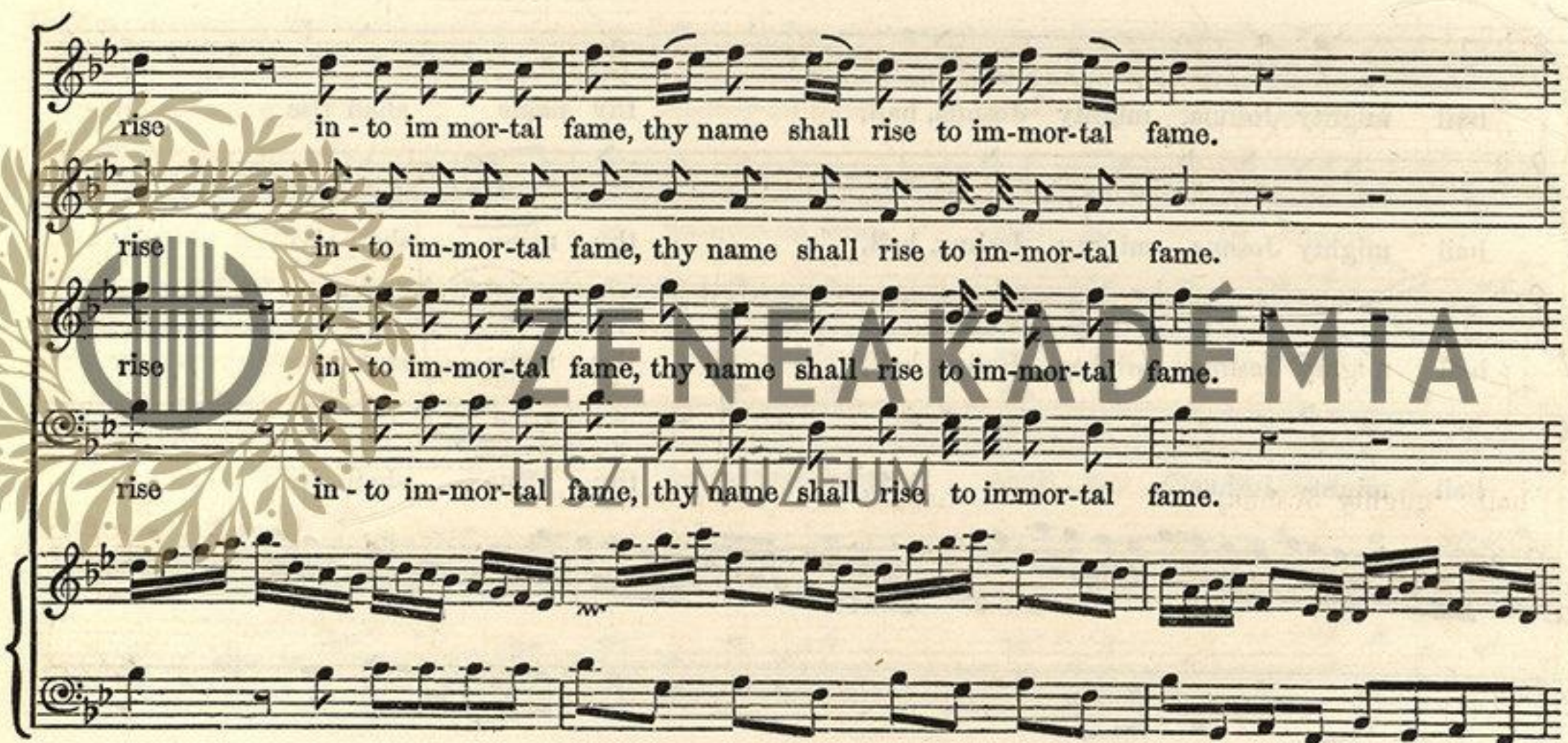
- to im-mor-tal fame, shall rise in-to im-mor - - - - tal fame, in -

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

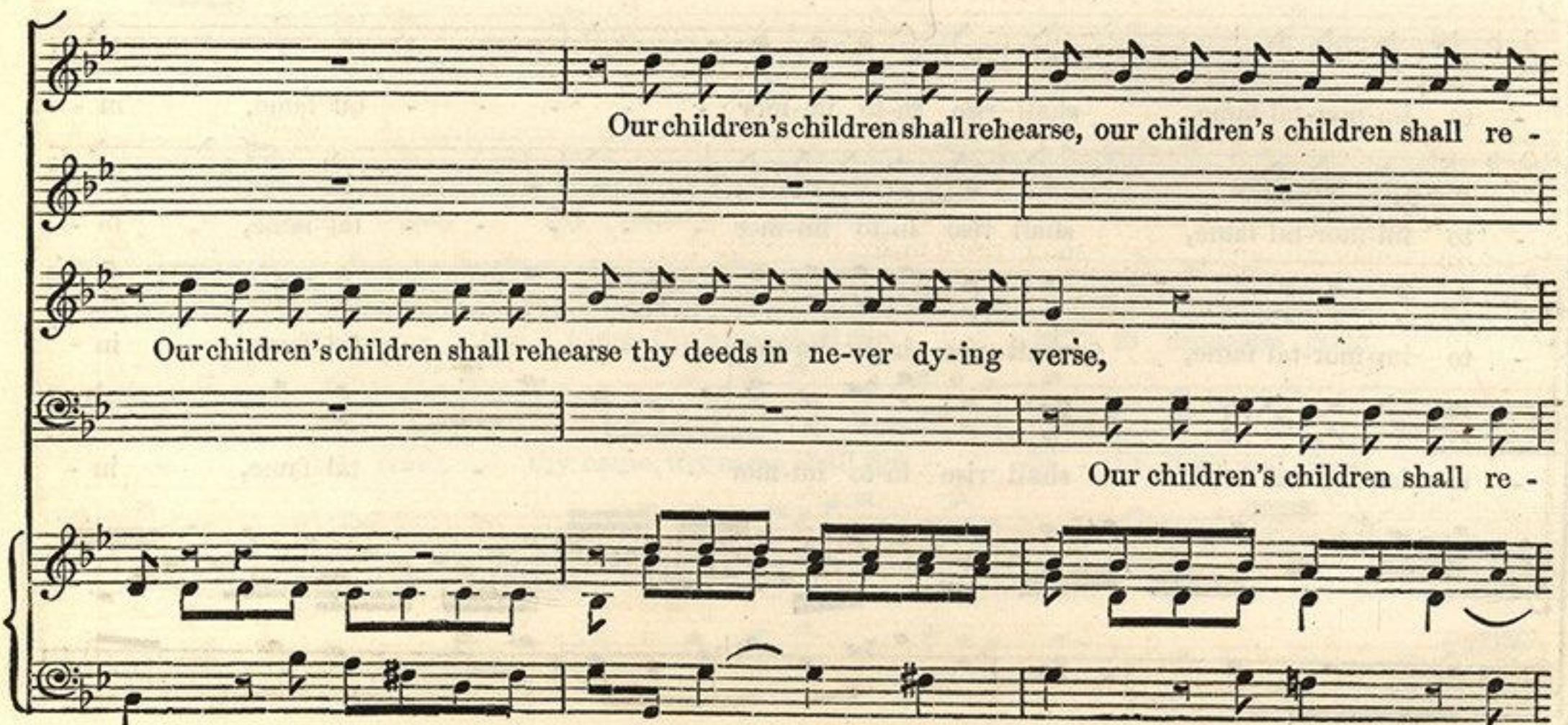
The third system concludes the musical piece. The vocal parts sing '- to im-mor-tal fame, shall rise in-to im-mor - - - - tal fame, in -'. The piano accompaniment provides a final harmonic resolution.



- to immortal fame; hail, mighty Joshua, hail, thy name shall
 - to immortal fame; hail, mighty Joshua, hail, thy name shall
 - to immortal fame; hail, mighty Joshua, hail, thy name shall
 - to immortal fame; hail, mighty Joshua, hail, thy name shall



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



Our children's children shall rehearse, our children's children shall re -
 Our children's children shall rehearse thy deeds in ne - ver dy - ing verse,
 Our children's children shall re -

- hearse, our children's children shall re -

Our children's children shall rehearse, our children's children shall rehearse in ne - - - ver dy-ing

our children's children shall rehearse thy deeds in ne - ver dy-ing

- hearsethydeeds in ne - ver dy-ing verse, in ne - - - ver dy-ing verse, our

- hearse thy deeds in ne - ver dy - ing verse, in ne - - - ver, ne - - - - ver dy - - ing

verse, they shall re - hearse thy deeds in ne - ver dy - ing

verse, they shall re - hearse thy deeds in ne - ver - dy - - ing

children's children shall re - hearse thy deeds in ne - ver - dy - - ing

verse,

verse,

verse,

verse,

and grateful mar - bles raise . . .

and grateful mar - bles raise

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

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

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

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

guardian of our li - ber-ty, . . . to thee, and grateful mar - bles
guardian of our li - ber-ty, to thee, to thee, and grateful mar - bles
to thee, to thee, to thee, and grateful mar - bles
great guardian of our li - ber-ty, and grateful mar - bles

raise to thee, great guar - dian of our li - ber-ty, hail,
raise to thee, great guar - dian of our li - ber-ty, hail,
raise to thee, great guar - dian of our li - ber-ty, hail,
raise to thee, great guar - dian of our li - ber-ty, hail,

hail mighty Joshua, hail, migh - ty Joshua, hail mighty Joshua, mighty

hail mighty Joshua, hail, migh - ty Joshua, hail mighty Joshua, mighty

hail mighty Joshua, hail, migh - ty Joshua, hail mighty Joshua, mighty

hail mighty Joshua, hail, migh - ty Joshua, hail mighty Joshua, mighty

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

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

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

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

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

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

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

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



rise in - to im - mor - - tal fame; hail, migh - ty Joshua,
 rise in - to im - mor - - tal fame; hail, migh - ty Joshua,
 rise in - to im - mor - - tal fame; hail, migh - ty Joshua,
 rise in - to im - mor - - tal fame; hail, migh - ty Joshua,



hail, thy name . . shall rise in-to immortal fame, thy name shall rise in-to immortal
 hail, thy name shall rise in-to immortal fame, thy name shall rise in-to immortal
 hail, thy name . . shall rise in-to immortal fame, thy name shall rise in-to immortal
 hail, thy name . . shall rise in-to immortal fame, thy name shall rise in-to immortal



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

8ve.

No. 51.

AIR.—HAPPY, OH, THRICE HAPPY.

VOICE. *AIR.—ACHSAH.*

ACCOMP. *Allegro.*

Met. 132 =

Happy, oh, thrice happy we, hap-py, happy, hap-py, happy, oh, thrice

hap - - - py we who enjoy sweet li - ber - ty, hap-py,

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

we who enjoy sweet li - ber - ty, oh, thrice happy, happy, happy, happy, oh, thrice happy

we who en-joy sweet li - ber-ty.

To your sons this gem se-cure, to your sons this gem se -

Fine.

- cure, to your sons this gem se - cure, as bright, as ample, and as pure, as bright, . . .

. . . as bright, . . . as ample, and . as pure.

To your sons this gem, this gem . . se-cure, as bright, as ample, and as pure, as

bright, as am - - - ple, as bright, as

am - ple, and as pure. Happy, oh thrice happy

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

Da Capo dal Segno. 8.

No. 52.

RECIT.—CALEB, FOR HOLY ELEAZER SEND.

RECIT.—JOSHUA.

VOICE. Caleb, for holy E - le - a - zer send, and bid the chiefs of Israel all attend, to

ACCOMP.

CALEB.

execute th' Almighty's great command, and lot among the tribes the conquer'd land. With thee, great leader,

when Jephunneh's son, was sent to view the nationsthou hast won; Hebron obtain'd, we all its produce

sought, thick cluster'd grapes, figs, and pomgranates brought; the men their prowess

care-fully survey'd, and deem'd the conquest ea-sy to be made; here would I stop, but oh!

un-happy fate the tim'rous spies a diff'rent tale relate; increas'd the danger, multiply'd the

X JOSHUA.
foe, and fill'd some dastard souls with pa-nic woe. Firm as a rock, when billows lash its side,

thou did'st per-sist, and all their threats defy'd! the men appeas'd, said Moses, man of God,

Caleb, the land whereon thy feet have trod. Mark, what I say! for 'tis the will of heav'n,

shall be to thee, and to thy children giv'n. Be-hold! the promise of the Man divine, I

CALEB.
ra-ti-fy, and Hebron now is thine. My cup is full; how blest in this de-

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

No. 53.

AIR.—SHALL I IN MAMRE'S FERTILE PLAIN.

AIR.—CALEB.

VOICE.

ACCOMP.

Met. ♩ = 72.

Largo, un poco. p

Shall I in Mamre's fer-tile plain, the remnant of my days re-main,

and is it giv'n to me to have a place with Abrah'm in the grave,

... a place with Abrah'm in the grave, and is it giv'n to me, to

have a place with Abrah'm in the grave? For all these mercies I will

sing e - ter - nal praise, e - ter - nal praise to heav'n's high King, for all these

mer-cies I will sing, e - ter - nal praise to heav'n's high King, to

heav'n's high King.

No. 54.

CHORUS.—FOR ALL THESE MERCIES WE WILL SING.

CHORUS. *Largo.*

TREBLE. For all these mercies we will sing, e - ter - nal praise to heav'n's high King,

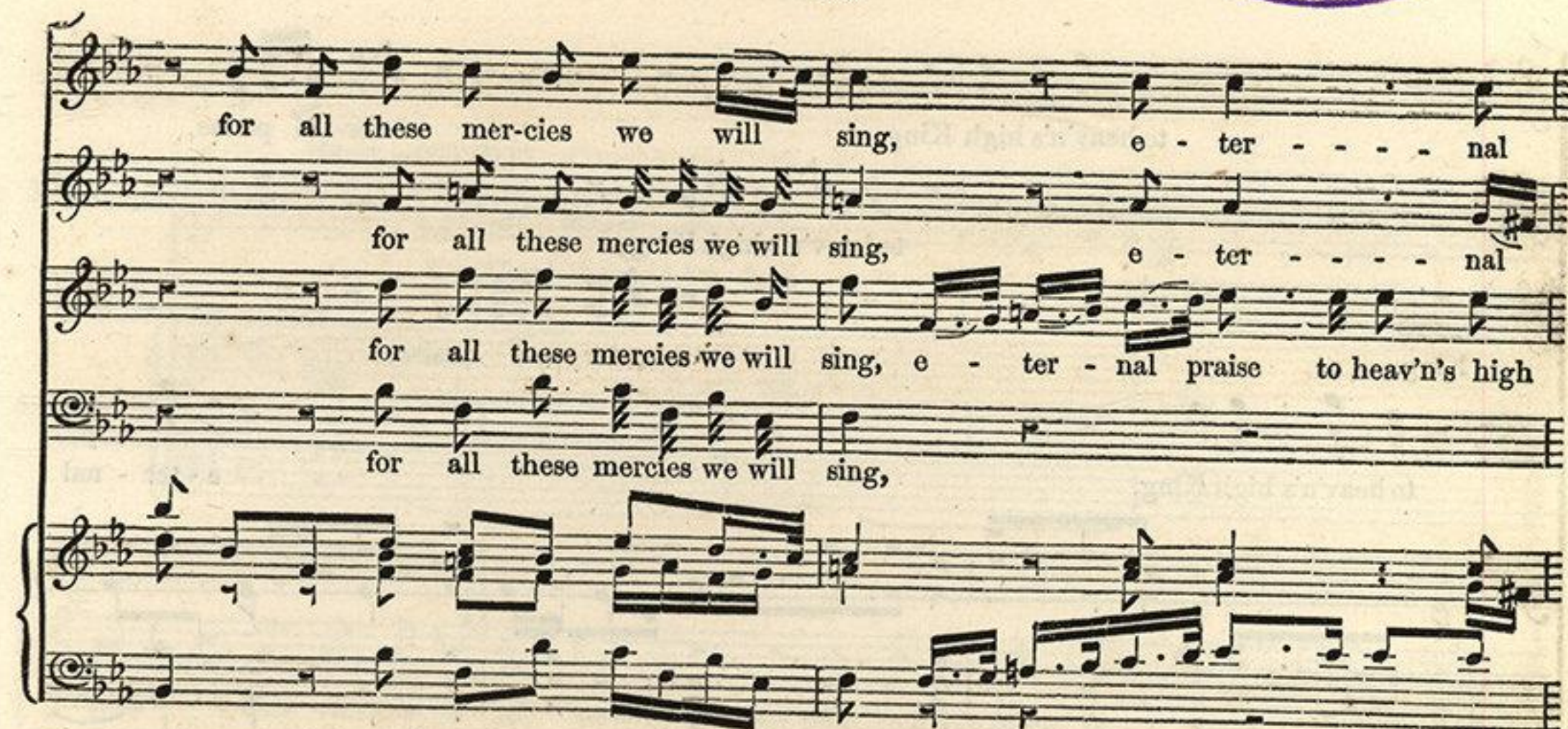
ALTO. For all these mercies we will sing, e - ter - nal praise to heav'n's high King,

TENOR, (8ve. lower.) For all these mercies we will sing, e - ter - nal praise to heav'n's high King,

BASS. For all these mercies we will sing, e - ter - nal praise to heav'n's high King,

ACCOMP. *Largo.*

Met. 72 = 8ve.



for all these mercies we will sing, e - ter - - - - - nal
for all these mercies we will sing, e - ter - - - - - nal
for all these mercies we will sing, e - ter - nal praise to heav'n's high
for all these mercies we will sing,



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



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

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

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

for all these mer-cies we will sing, e-ter-nal praise to heav'n's high King.
 for all these mer-cies we will sing, e-ter-nal praise to heav'n's high King.
 for all these mer-cies we will sing, e-ter-nal praise to heav'n's high King.
 for all these mer-cies we will sing, e-ter-nal praise to heav'n's high King.

No. 55.

RECIT.—O CALEB, FEAR'D BY FOES.

RECIT.—OTHNIEL.

VOICE.

O Ca- leb, fear'd by foes, by friends a - dor'd, well have we

ACCOMP.

paid this tri-bute to thy sword; but still to make thine he - ri - tage com-plete,

CALEB.

De - bir re-mains, De-bir the gi ants seat. Worn out in war, I

find my strength de-cline, coun - sel a - lone, the gift of age is mine.

Is there a warrior will-ing to pur - sue the conquest, and that stubborn town sub -

- due? for him, for his, I am - ply will pro - vide; and, to crown

OTHNIEL.
all, Ach-sah shall be his bride. Glo - rious re - ward! the task be mine a -

- lone; transport-ing thought! Ca - leb, the town's thy own.

No. 56.

AIR.—PLACE DANGER AROUND ME.

VOICE. AIR.—OTHNIEL. *Allegro.*

ACCOMP. *Allegro.*

Met. 132 =

Place dan-ger around me, the storm I'll de -

- - spise, the storm I'll despise. Place dan-ger around me, the storm I'll de -

- spise, the storm I'll de-spise; place

danger a-round me, the storm I'll despise, the storm I'll despise; place

dan - ger a - round me, the storm . . I'll de - spise;

place dan-ger a-round me, the storm I'll de - spise, the storm I'll despise;

the storm I'll despise, the storm I'll de - spise.

What arm shall con-found me, when Ach - sah's the prize, what arm shall con -

- found me, when Ach - - -

- - - sah's, when Ach - sah's the prize.

Da Capo.

Da Capo.

No. 57.

CHORUS.—FATHER OF MERCY.

CHORUS. *Grave.*

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

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

TENOR. (Sve. lower.) Fa - ther of mer-cy, hear the

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

ACCOMP. *Grave.*

Met. 72=

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

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

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

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

and save the e-ro for his coun - try's sake. Fa - - ther of

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

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

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

8ve.

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

we make, and save the he - ro, save the he - ro, save the
 pray'r, the pray'r we make, and save the he - ro for his coun - try's sake, and save the
 pray'r, the pray'r we make, and save the
 pray'r, the pray'r we make, and save the he - ro, save the

8va.

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

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

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

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

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

No. 58.

RECIT.—IN BLOOM OF YOUTH,

VOICE. **RECIT.**

In bloom of youth, this stripling hath achiev'd What scarce, in future times shall be be -

ACCOMP.

ZENEAKADEMIA
LISZT MŰZEUM

- liev'd. Man-kind no soon-er did pronounce his name, But he stood foremost in the rolls of

fame. Tyrants he humbled, with the world's applause, And sav'd his country's li-berty, and laws.

No. 58.

CHORUS.—SEE THE CONQU'RING HERO COMES.

CHORUS OF YOUTHS.*

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

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

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

ACCOMP. *mp*

Solo Horns. *mf*

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

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

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

mp

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

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

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

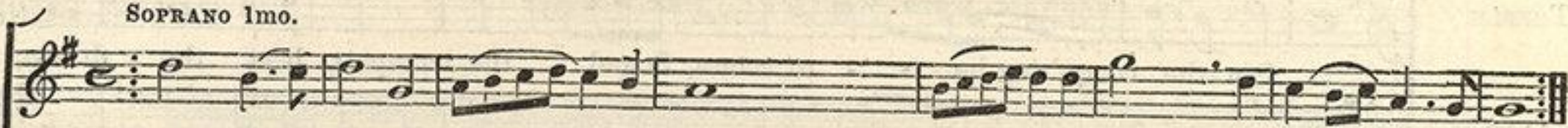
mf

Handel's "Joshua."—Novello's Edition.

* Generally sung as a Trio.

DUET, OR CHORUS OF VIRGINS.

SOPRANO 1mo.



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

Breathe the flutes, and lead . . the dance;

SOPRANO 2do.



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

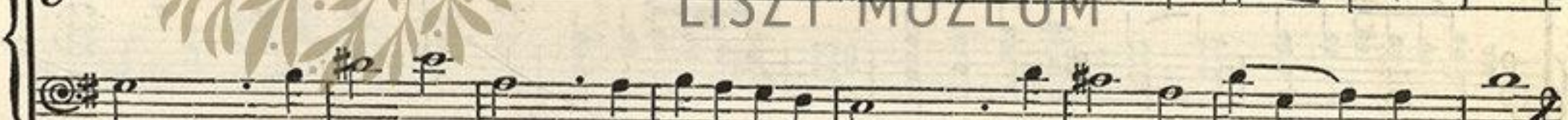
Breathe the flutes, and lead . . the dance;

Flutes. *p*

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



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



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



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



FULL CHORUS.

TREBLE. *f* See the conqu'ring he - - ro comes, Sound . . the trumpets, beat the drums;

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

TENOR, 8ve lower. *f* See the conqu'ring he - - ro comes, Sound . . the trumpets, beat the drums;

BASS. *f* See the conqu'ring he - - ro comes, Sound . . the trumpets, beat . . the drums;

ACCOMP. *f*

Sports . . pre - pare, the lau - rels bring, Songs . . of triumph to . . him sing.

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

Sports pre - pare, the lau - rels bring, Songs of triumph to . . him sing.

Sports pre - pare, the lau - rels bring, Songs of triumph to . . him sing.

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

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

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

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

No. 60.

RECIT.—WELCOME, MY SON.

RECIT.—CALEB.

VOICE. Welcome my son, my Othniel good and great; the or - nament and champion of the

ACCOMP.

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

OTHNIEL.

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

ACHSAH.

- ceive the joy with which this bless-ing I re - ceive. Blest be the

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

No. 61.

AIR.—OH! HAD I JUBAL'S LYRE.

VOICE. AIR.—ACHSAH. *Allegro.*

ACCOMP. *Allegro.*

Met. ♩=160.

O bar arak hangen *hachain* *lamma mit hajden in*

Oh! had I Jubal's lyre, or Miriam's tuneful voice; oh!

bale shigau e' oh nippu *solt El zen-gemem in is* *solt el*

had I Ju-bal's lyre, or Miriam's tuneful voice, to sounds like his I would as-pire, to

song meim in is *solt El hangemem* *in most e salt e*

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



da

- - joice,

It elzen - genen e da

. in songs like hers re - joice,

in songs . . . like hers re-joice.

in songs . . . like hers re-joice.

Oh bárcsak hangom lenne mint hajdani

Oh! had I Jubal's lyre, or Miriam's tuneful voice, oh!

p

had I Jubal's lyre, or Miriam's tuneful voice, to sounds like his I would . as-pire, in

p

sem ge nem cu most e dalt e da 144

songs like her's, in songs like her's re-joice,

lt el

in

sem ge nem e da lt el

songs like her's re-joice, in songs like

sem e dalt De my nem melle

her's . . rejoice. My hum-ble strains but

David e dalt me get the end lt sem rangok de

faint . . ly show how much to heav'n and thee . . I owe, my

ny nem mel- to' dicsad, dal ne hat ne ked u-

hum - ble strains but faint - ly show, how much to heav'n and

ram zengok er meg'et ne ked o. Uram zengok er

thee . . I owe, how much to heav'n and thee I owe,

rit

K

No. 62.

RECIT.—WHILE LIFE SHALL LAST.

RECIT. OTHNIEL.

While life shall last each moment we'll improve; In equal gratitude, and mutual love.

No. 63.

DUET.—O PEERLESS MAID.

ACHSAH.

OTHNIEL.

ACCOMP.

Met. 88=

O peer - less maid, with beau - ty blest, of ev' - ry . . pleas - ing

p

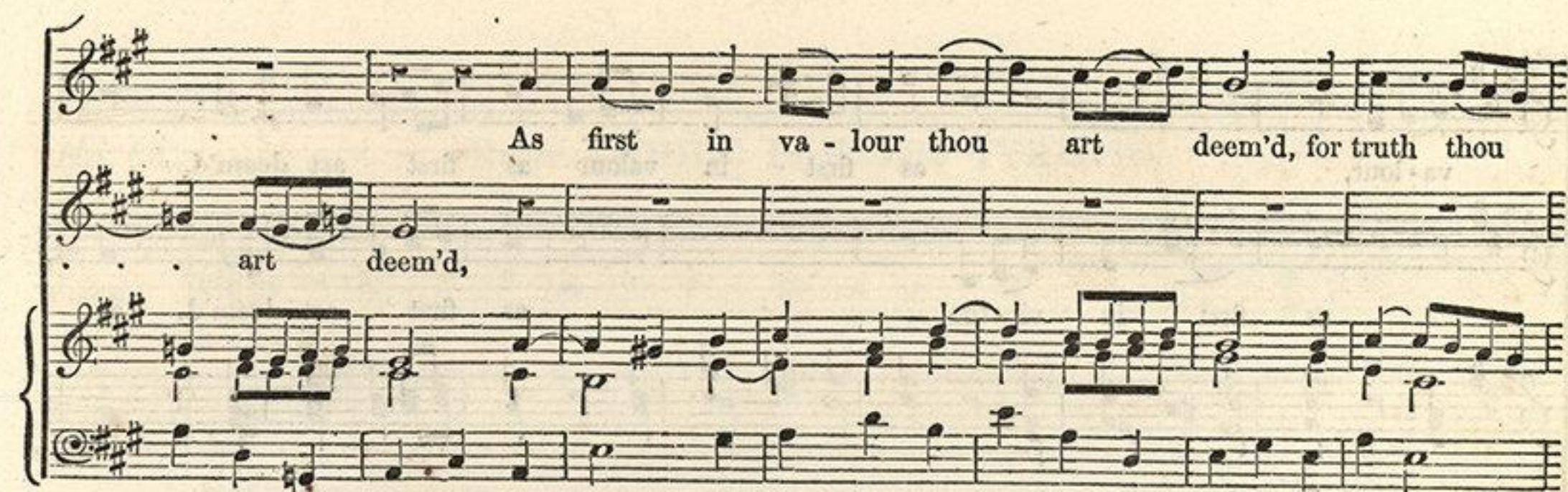
Voice.

O gen' - rous youth, whom vir - tue

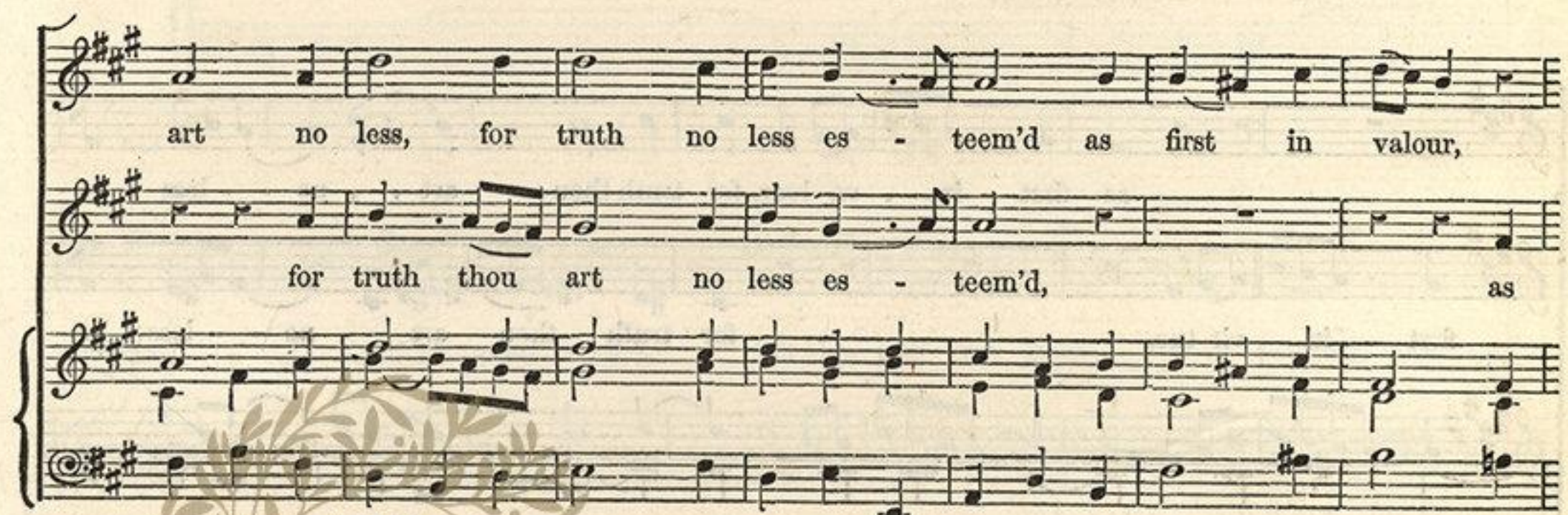
charm pos - sest,

fires, and love and li - ber - ty in - - spires,

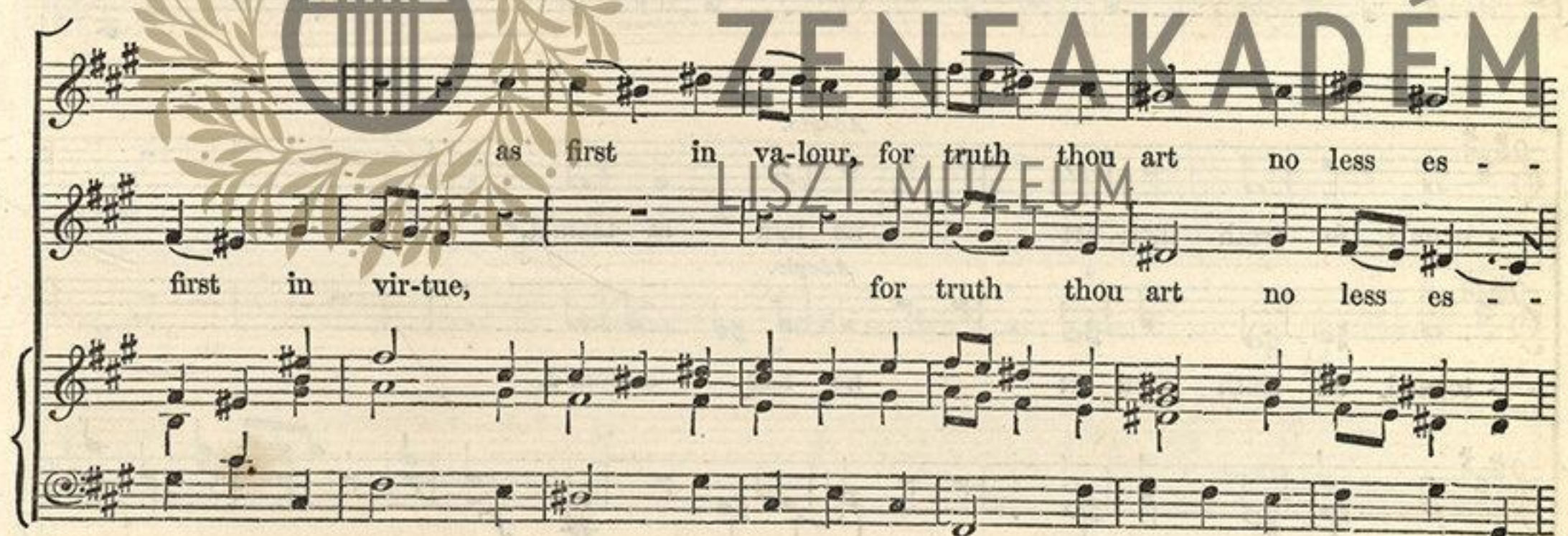
as first in vir - tue thou



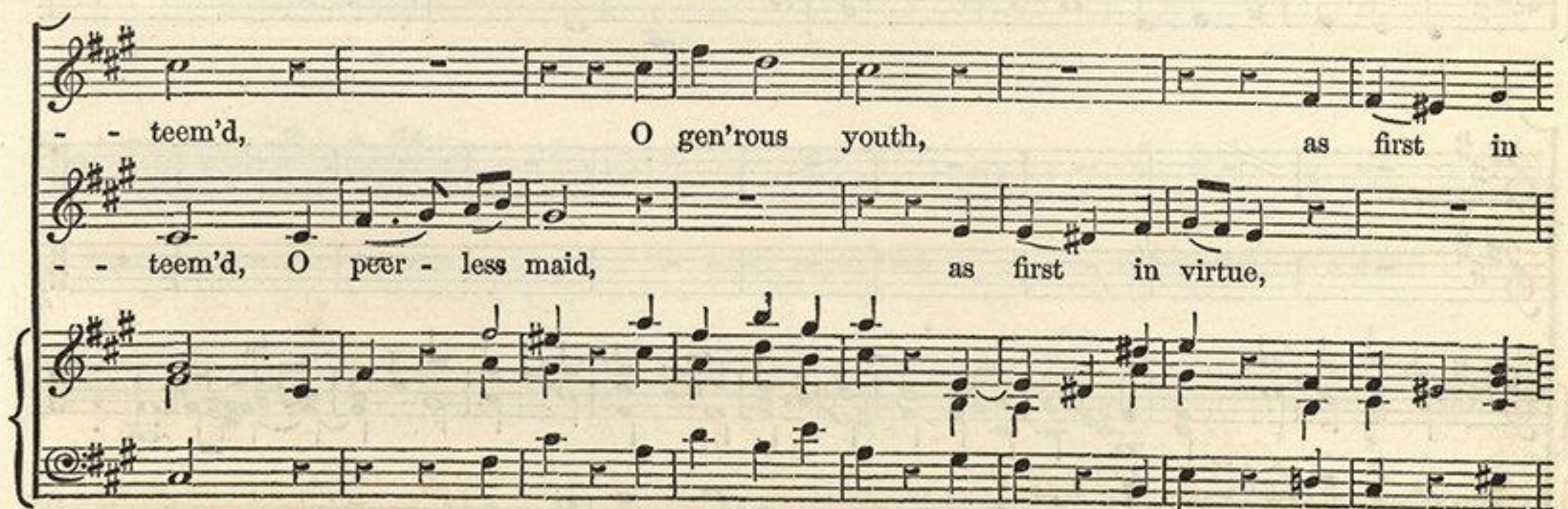
As first in va-lour thou art deem'd, for truth thou
art deem'd,



art no less, for truth no less es-teem'd as first in valour,
for truth thou art no less es-teem'd, as



as first in va-lour, for truth thou art no less es-
first in vir-tue, for truth thou art no less es-



- - deem'd, O gen'rous youth, as first in
- - deem'd, O peer-less maid, as first in virtue,

va-lour, as first in valour as first art deem'd,
as first in vir-tue as first art deem'd, as

as first in . . va-lour, for truth thou art . . no - - less es -
first in vir-tue, for truth thou art no - - less es -

- - deem'd, for truth thou art no less es - deem'd,
- - deem'd, for truth thou art no less esteem'd,

Adagio.

No. 64.

RECIT.—WHILE LAWLESS TYRANTS.

RECIT.—CALEB.

VOICE.

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

ACCOMP.

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

brave, A friend to freedom and or-dain'd to save. Thus bless'd, to

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

No. 65.

CHORUS.—THE GREAT JEHOVAH.

CHORUS. *A tempo ordinario.*

TREBLE. The great Je - ho - vah is our aw - - - ful theme,

ALTO. The great Je - ho - vah is our aw - - - ful theme, sublime in

TENOR, Sve lower. The great Je - ho - vah is our aw - - - ful theme, subli me in

BASS. The great Je - ho - vah is our aw - - - ful theme,

CHORUS. *A tempo ordinario.*

ACCOMP. Met. 80. =  Sve.

sublime in ma - jesty, in pow'r su - preme,

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

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

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

Sve.

the great Je - ho - - vah is our aw - - - ful theme,

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

- - preme, sublime in ma - jes-ty,

- - preme, the

sublime in ma - jesty, supreme in pow'r, su - preme, supreme in
 pow'r . . . supreme, supreme, in pow'r, in pow'r supreme, in pow'r supreme,
 The great Je -
 great Je - ho - - vah is our aw - - - ful theme,
 Sve.

pow'r supreme, supreme, in pow'r, in pow'r supreme, sublime in ma - jesty,
 sublime in ma - jesty, supreme in pow'r, supreme, sublime in ma - jesty, sublime in
 - ho - - vah is our aw - - - ful theme sublime in ma - jesty, sublime in
 sublime in ma - jesty, sublime in

sublime in ma - jes-ty, sublime in ma - jes-ty, sublime in ma - jes-ty, in
 ma - jesty, sublime in ma - jes-ty, sub-lime in ma - jes-ty, in
 ma - jesty, sublime in ma - jes-ty, sublime in ma - jes-ty, in
 ma - jes-ty, sublime in ma - jes-ty, sublime in ma - jes-ty, in



pow'r, in pow'r su - preme, in pow'r su - preme, sublime in
 pow'r, in pow'r su - preme, in pow'r su - preme, snblime in
 pow'r, in pow'r su - preme, in pow'r su - preme, sublime in
 pow'r, in pow'r su - preme, in pow'r su - preme, sublime in

ma - jes - ty, in pow'r su - preme, the great Je - ho - vah is our aw - ful
 ma - jes - ty, in pow'r su - preme, the great Je - ho - vah is our aw - ful
 ma - jes - ty, in pow'r su - preme, the great Je - ho - vah is our aw - ful
 ma - jes - ty, in pow'r su - preme, the great Je - ho - vah is our aw - ful

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



ZENEAKADÉMIA
LISZT MÚZEUM

1996 JUN - 4



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