

DEBORAH.

CHARACTERS REPRESENTED.

DEBORAH, *a Prophetess, and Judge of Israel.*
 BARAK, *Son of Abinoam, and Leader of the Army of Israel.*
 Jael, *Wife of Heber the Kenite.*
 ABINOAM, *Father of Barak.*
 ISRAELITISH WOMAN

SISERA, *Commander of the Army of Jabin, King of Canaan.*
 HERALD, *attached to the Canaanitish Army.*
 CHORUS—*Priests of Baal.*
Priests of the Israelites.
People and Army of Israel.

Part the First.

No. 1.—OVERTURE.

SCENE I.—*Mount Ephraim.*

DEBORAH, BARAK, ISRAELITISH PRIESTS, and
People.

No. 2.—DOUBLE CHORUS.

Immortal Lord of earth and skies,
 Whose wonders all around us rise,
 Whose anger, when it awful glows,
 To swift perdition dooms thy foes ;
 O grant a leader to our host,
 Whose name, with honour, we may boast,
 Whose conduct may our cause maintain,
 And break our proud oppressors' chain.

No. 3.—RECIT.—*Deborah.*

O Barak, favour'd of the skies,
 O son of Abinoam, rise !
 Heav'n by thy arm his people saves,
 And dooms our tyrants for our slaves.

Barak.

O Deborah, with wise prediction blest,
 To whom futurity stands forth confest,
 Will Heav'n on me a gift so great bestow,
 And grace the meanest of his servants so ?

No. 4.—DUET.

Barak.

Where do thy ardours raise me ?
 How shall I soar to fame ?
 Shall then my conduct praise me,
 And thus adorn my name ?

Deborah.

Trust in the God that fires thee,
 To vindicate his laws ;
 Act now as he inspires thee,
 Thou shalt revive our cause.

No. 5.—CHORUS.

Forbear thy doubts ! to arms ! away !
 Thy God commands ; do thou obey.

No. 6.—RECIT.—*Barak.*

Since Heav'n has thus his will express'd,
 Submission, now, becomes me best ;
 But ere we stand in arms array'd,
 O Prophetess, implore his aid ;
 And let uniting Judah join
 To supplicate the pow'r divine.

No. 7.—SOLI & CHORUS

For ever to the voice of pray'r
 Jehovah lends a gracious ear.

No. 8.—RECIT. ACCOMP.—*Deborah.*

By that adorable decree,
 That chaos cloth'd with symmetry ;
 By that resistless power that made
 Refulgent brightness start from shade,
 That still'd contending atoms' strife,
 And spake Creation into life ;
 O thou supreme, transcendent Lord,
 Thy succour to our cries afford !

No. 9.—DOUBLE CHORUS.

O hear thy lowly servants' pray'r,
 And grant them thy propitious care.

No. 10.—RECIT.—*Deborah.*

Ye sons of Israel, cease your tears,
 Jehovah your petition hears ;
 The impious Chief of Canaan's host,
 Who made our fall his daring boast,
 Shall perish on the crimson sand,
 Ignobly by a woman's hand.

No. 11.—CHORUS.

O blast, with thy tremendous brow,
 The tyrants that insult us now.

No. 12.—RECIT.—*Barak.*

To whomso'er his fate the tyrant owes,
 My trust no pangs of pining envy knows.
 Thy lovely sex, O Deborah, may claim
 Equal prerogative with man in fame ;
 And none, but savage breasts alone,
 Their charming merit can disown.

No. 13.—AIR.—*Barak.*

How lovely is the blooming fair,
 Whose beauty virtue's laws refine,
 She well may claim our softest care,
 For sure she almost seems divine.

SCENE II.—*Kedesh Naphtali.*

No. 14.—RECIT.—*Jael.*

O Deborah ! where'er I turn my eyes,
 Grim scenes of war, in all their horrors, rise.
 O grant me in my green retreat,
 Where solitude has fix'd her seat,
 To live in peace, sequester'd far,
 From dire alarms and sanguine war.

Deborah.

Hear me then, Jael!—let no fear
Of proud hostility thy peace impair;
For Heav'n has made thee its peculiar care. }
*[Thy virtue, ere the close of day,
Shall shine with such a bright display,
That thou shalt be, by all, confess'd
Thy sex's pride, divinely bless'd.]

No. 15.—AIR.*

Choir of Angels, all around thee,
Lest oppression should confound thee,
Watchful wait in radiant throngs;
Judah's God, array'd in splendour,
Deigns to be thy great defender
From all meditated wrongs.

No. 16.—RECIT.*—*Jael.*

My transports are too great to tell;
On the dear theme I could for ever dwell.
God does not only condescend
My life from danger to defend,
But keeps for me such joys in store
Ambition could not ask for more.

No. 17.—AIR.*

To joy he brightens my despair,
No rising pangs my peace control;
He guards us with a father's care,
And pours his mercy on my soul.

SCENE III.—*Kedesh.*

ABINOAM, BARAK, and ISRAELITES.

No. 18.—RECIT.—*Abinoam.*

Barak, my son, the joyful sound
Of acclamations all around,
Gives me to know the glorious weight of cares
God for thy fortitude prepares.
Swift may thy virtue Judah's hopes outrun,
And make thy father boast of such a son!

No. 19.—AIR.

Awake the ardour of thy breast,
For victory, or death, prepare;
Let all thy virtue shine confess'd,
And leave the rest to Heaven's care.
Should conquest crown thee in the field,
Be humble; or if death's thy doom,
Thy life with resignation yield,
And crowds may envy thee thy tomb.

No. 20.—RECIT.—*Barak.*

I go where Heav'n and duty call,
Prepar'd to conquer or to fall.

No. 21.—AIR.

All danger disdaining,
For battle I glow;
Thy glory maintaining,
I'll rush on the foe.

Though death all around me
Stalks dreadfully pale,
No fears shall confound me,
My cause shall prevail.

No. 22.—CHORUS.

Let thy deeds be glorious,
And thy right hand victorious.

* The latter part of this Recitative is usually omitted, and also those pieces marked thus, *.

SCENE IV.—*Mount Tabor.*

DEBORAH, BARAK, and ISRAELITES.—*To them a
HERALD from the Camp of SISERA.*

No. 23.—RECIT.—*Herald.*

My charge is to declare
From Sisera, a name renown'd in war,
That he with indignation knows
How you presume to be his foes:
Yet such compassion in his bosom reigns,
That ere he galls you with redoubled chains,
He condescends to offer these your chiefs
An interview, that he may learn your griefs;
And the sad waste of human blood to save,
Will grant you all that slaves may dare to crave.

* [*Barak.*

Proud infidel!—Go, let the boaster hear
He breathes no wrath we condescend to fear.
Tell him, besides, that Judah now prepares
For interview, or battle, as he dares.]

Deborah.

Let him approach pacific or in rage,
We in the cause of liberty engage.

Barak.

Whilst that bright motive in our bosom glows,
We dread no menace, and we shun no foes.

Herald retires.]

No. 24.—CHORUS.

Despair all around them,
Shall swiftly confound them.
Whilst transports of joy
Our praise shall employ.

No. 25.—CHORUS.

ALLELUJAH!

Part the Second.

SCENE.—*Mount Tabor.*

DEBORAH, BARAK, ABINOAM, and ISRAELITES.

No. 26.—CHORUS.

See the proud chief advances now,
With sullen march and gloomy brow:
Jacob, arise, assert thy God,
And scorn oppression's iron rod.

SISERA approaches, attended by the PRIESTS and
WORSHIPPERS of BAAL.

No. 27.—RECIT.—*Sisera.*

That here rebellious arms I see,
Proud Deborah, proceeds from thee!
But, wouldst thou yet thy vain ambition cease,
Whilst our affronted mercy offers peace,
Bow down submissive, ere th' impending blow
Lays thee and all thy lost associates low.

No. 28.—AIR.

At my feet extended low,
Favour by thy tears engage;
Or thou soon shalt, trembling, know
Slighted mercy turns to rage.

No. 29.—RECIT.—*Deborah.*

Go frown, Barbarian, where thou art fear'd!
None but our God is here rever'd;

Our breasts his inspiration warms,
To vindicate our cause by arms ;
And, to thy ruin, thou shalt know
What 'tis to find that God thy foe.

No. 30.—AIR.

In Jehovah's awful sight
Haughty tyrants are but dust ;
Those who glory in their might,
Place in vanity their trust.

No. 31.—RECIT.*—*Sisera*.

Yes, how your God in wonders can excel,
Your low captivity demonstrates well.

No. 32.—AIR.*

Whilst you boast the wondrous story
Of your God's transcendent glory,
Has he freed you from our chain ?
Think, O think, to your confusion,
All you trust in, is illusion ;
All your flatt'ring hopes are vain.

No. 33.—AIR.*—*Barak*.

Impious mortal, cease to brave us ;
Great Jehovah soon will save us,
And his time we wait with pleasure ;
All his people he'll defend,
And on their oppressors send
Plagues and vengeance without measure.

No. 34.—RECIT.—*Chief Priest of Baal*.

Behold the nations all around,
What God like Baal is renown'd ?
To him your stubborn Tribes would bow,
Did but the slaves their duty know.

No. 35.—CHORUS.—*Priests, &c., of Baal*.

O Baal, Monarch of the skies !
To whom unnumber'd temples rise ;
From thee the Sun, immensely bright,
Receiv'd his radiant robes of light :
By thee with stars the Heavens glow,
The ocean swells and rivers flow ;
The vales with verdure are array'd,
The flow'rs perfume the thicket's shade ;
And 'tis by the event, confess'd
Thy votaries alone are bless'd.

No. 36.—RECIT.—*Chief Priest of the Israelites*.

No more, ye infidels, no more !
False is the God whom ye adore ;
A dull brute idol, whose detested shrine
None but such wretches can believe divine.

No. 37.—DOUBLE CHORUS.—*Israelites*.

Lord of Eternity, who hast in store
Plagues for the proud, and mercy for the poor ;
Look down, look down from thy celestial throne,
And let the terrors of thy wrath be known !

No. 38.—CHORUS.

Plead thy just cause, thy awful power disclose,
Avenge thy servants, and confound their foes.

No. 39.—RECIT.

Deborah (to Sisera and his followers).
By his great Name, and his alone,
Whose Deity ye dare disown,

Whose kindled wrath ye soon shall know
Will prove him a tremendous foe ;
Fly, I conjure ye, from this place,
Too sacred for a throng so base.

Sisera.

We go, but ye shall quickly mourn,
In tears of blood, our dire return.

No. 40.—SOLI & DOUBLE CHORUS.

Deborah.

All your boast will end in woe.

Sisera.

Farewell, despicable foe.

Baal's Priest.

Mighty Baal's aid we crave.

Barak.

Baal has no power to save.

Baal's Priests, &c.

Baal's pow'r ye soon shall know.

Israelites.

Poor deluded mortals, go !

[*Sisera and his followers depart.*]

No. 41.—RECIT.—*Barak*.

Great Prophetess, my soul's on fire
To execute the ardours you inspire ;
O that the fight were now begun !
My father should not blush to call me son.

No. 42.—AIR.

In the battle, fame pursuing,
We'll with slaughter float the plains ;
And our tyrants, low in ruin,
Soon shall wear their captives' chains.

No. 43.—RECIT.*—*Abinoam*.

Thy ardours warm the winter of my age,
Its weakness strengthens and its pains assuage ;
And well dost thou our impious foes deride,
Justice is thine, and God is on thy side.

No. 44.—AIR.*

Swift inundation of desolation,
Pour on the nation of Judah's foes ;
Can fame delight thee, can heav'n delight thee
They now invite thee to end our woes.

No. 45.—RECIT.*—*Israelitish Woman*.

O Judah, with what joy I see
The blessings heav'n preserves for thee.

No. 46.—AIR.*

No more disconsolate I'll mourn,
No more sad sackcloth wear ;
From chains to freedom we return,
To transport from despair.

No. 47.—RECIT.*—*Deborah*.

Now, Jael, to thy tent retire ;
Our bosoms for the battle fire ;
But know, thy solitude will thee supply
With glory that shall never die.

No. 48.—AIR.*—*Jael*.

O the pleasure my soul is possessing
At the prospect of mercies so dear.
May my bosom be ever expressing
With what raptures my God I revere.

No. 49.—RECIT.*—*Deborah*.

Barak, we now to battle go,
And rush with ruin on the foe.

No. 50.—DUET.*

Deborah.

Smiling freedom, lovely guest,
Balmy source of softest joy,
Mortals by thy aid are blest
With such charms that never cloy.

Barak.

Thy dear presence to obtain,
Sweetly smoothing ev'ry care,
Who would dread the hostile plain,
Who each danger would not dare?

No. 51.—CHORUS.

The great King of Kings will aid us to-day;
His praises let all with transport display.

Part the Third.

SCENE.—*Kedesh.*

A MILITARY SYMPHONY.

DEBORAH and BARAK with the victorious army of
the Israelites, returned from the pursuit of
the Canaanites, and attended by Israelitish
Priests and Women, and by Captives, amongst
whom are the Priests of Baal.

No. 52.—CHORUS.—*Israelites.*

Now the proud insulting foe
Prostrate in the dust lies low;
Broken chariots, hills of slain,
Load the wide extended plain.

No. 53.—RECIT.—*Israelitish Woman.*

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

No. 54.—AIR.

Now sweetly smiling peace descends,
And waves her downy wings;
Each blessing in her train attends,
Each joy around her springs.

No. 55.—RECIT.—*Abinoam.*

My pray'rs are heard, the blessings of this day
All my past cares and anguish will repay;
The soldiers to each other tell
My Barak has performed his duty well.

Barak.

My honour'd father!

Abinoam.

O my son, my son,
Well has thy youth the race of honour run.

No. 56.—AIR.

Tears, such as tender fathers shed,
Warm from my aged eyes descend,
For joy to think, when I am dead,
My son shall have mankind his friend.

No. 57.—RECIT.—*Jael.*

O Deborah, my fears are o'er;
Proud Sisera is now no more.

No. 58.—CHORUS.—*Baal's Priests.*
Doleful tidings, how ye wound;
Despair and death are in that sound.

No. 59.—AIR.*—*Israelitish Woman.*

Our fears are now for ever fled,
Our eyes no more shall flow;
Swift vengeance has laid low the head
Of our imperious foe.

No. 60.—RECIT.*—*Barak.*

I saw the tyrant breathless in her tent,
Her arm his soul to endless darkness sent.
But see, the glad assembly wait to know
How thou didst rid them of so fierce a foe:
Already thou hast told it me;
But the relation will please more from thee.

Jael.

When from the battle that proud Captain fled,
Vengeance divine to my pavilion led
The trembling fugitive; who, pale with care,
Besought me, panting, to conceal him there;
With flaming thirst, and anguish in his look,
He ask'd for water from the limpid brook;
But milk I gave him in a copious bowl;
With ecstasy he quaff'd, and cool'd his soul,
And then, with his laborious flight oppress'd,
In some few moments he sank down to rest.
Then was I conscious, Heav'n, that happy hour
Had placed the foe of Judah in my pow'r:
The workman's hammer and a nail I seiz'd,
And whilst his limbs in deep repose he eas'd,
I through his bursting temples forc'd the wound,
And rivetted the tyrant to the ground.

No. 61.—AIR.*

Tyrant, now no more we dread thee,
All thy insolence is o'er;
Justice to thy ruin led thee;
Thou art fall'n to rise no more.

No. 62.—RECIT.*—*Deborah.*

If, Jael, I aught divine,
When men hereafter would proclaim
All that is noble by one name,
O Jael, they will mention thine.

No. 63.—AIR.*

The glorious sun shall cease to shed
His beamy treasures from the skies;
And merit shall be virtue's dread
Whene'er thy bless'd memorial dies.

No. 64.—RECIT.*—*Barak.*

May Heav'n, with kind profusion, shed
Its chosen joys on Jael's head.

No. 65.—AIR.*

Low at her feet he bow'd, he fell,
And laid in dust his haughty head;
And late posterity shall tell
That where he bow'd, he fell down dead.

No. 66.—RECIT. (ACCOMP.)—*Deborah.*

O great Jehovah! may thy foes
Thus perish, who thy laws oppose.
But O let all who love thy praise,
And dedicate to thee their days,
Shine like the sun, divinely bright,
When forth he marches in his might,
To run his radiant race of light.

No. 67.—DOUBLE CHORUS.

Let our songs to heav'n ascend,
For Judah's God is Judah's friend.

CHORUS.

O celebrate his sacred name;
With gratitude his praise proclaim.

ALLELUJAH!

No. 1.

OVERTURE.

ALLEGRO.
Met. ♩ = 132.

GRAVE.
Met. ♩ = 66.

Poco ALLEGRO.
Met. $\text{♩} = 84$.

SOLI. TUTTI.

Handel — Deborah Part I

ALLEGRO.
Met. ♩ = 88.

The first system of music features a treble and bass clef with a key signature of two flats and a 3/8 time signature. The treble staff begins with a melodic line of eighth notes, while the bass staff provides a rhythmic accompaniment of eighth notes.

The second system continues the melodic and rhythmic patterns from the first system, with the treble staff showing more complex rhythmic figures and the bass staff maintaining a steady eighth-note accompaniment.

The third system shows the continuation of the piece, with the treble staff featuring a series of eighth-note runs and the bass staff providing a consistent accompaniment.

The fourth system continues the musical development, with the treble staff showing a mix of eighth and sixteenth notes and the bass staff providing a steady accompaniment.

The fifth system features a more active treble staff with frequent sixteenth-note passages, while the bass staff continues with its eighth-note accompaniment.

The sixth system includes a dynamic marking of *p* (piano) in the bass staff, indicating a change in volume. The treble staff continues with its melodic and rhythmic patterns.

The seventh system continues the piece, with the treble staff showing a mix of eighth and sixteenth notes and the bass staff providing a steady accompaniment.

The eighth system concludes the page, with the treble staff showing a final melodic phrase and the bass staff providing a steady accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music includes a forte (*f*) dynamic marking.

Second system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music includes a piano (*p*) dynamic marking.

Third system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music includes a pianissimo (*pp*) dynamic marking.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two flats.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music includes a forte (*f*) dynamic marking.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of two flats.

Seventh system of musical notation, featuring a treble and bass clef with a key signature of two flats.

Eighth system of musical notation, featuring a treble and bass clef with a key signature of two flats.

No. 2.

CHORUS.—IMMORTAL LORD OF EARTH AND SKIES.

ANDANTE.

Met. $\text{♩} = 80$.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music begins with a series of chords in the upper staff, followed by a melodic line in the lower staff. The tempo is marked 'ANDANTE' and the metronome is set to 80 quarter notes per minute.

The second system of musical notation continues the piece. The upper staff features a complex, flowing melodic line with many sixteenth notes. The lower staff provides a steady accompaniment with quarter and eighth notes.

The third system of musical notation shows the continuation of the melodic and accompanimental lines. The upper staff has a dense texture of sixteenth notes, while the lower staff maintains a rhythmic accompaniment.

The fourth system of musical notation continues the musical development. The upper staff's melodic line remains intricate, and the lower staff's accompaniment provides a solid foundation.

The fifth system of musical notation shows the progression of the chorus. The upper staff's melodic line is highly active, and the lower staff's accompaniment is consistent.

The sixth system of musical notation continues the piece. The upper staff's melodic line is highly active, and the lower staff's accompaniment is consistent.

The seventh system of musical notation concludes the chorus. The upper staff's melodic line ends with a final chord, and the lower staff's accompaniment provides a steady ending.

skies ; Whose won - ders all around us rise ;

skies ; Whose won - ders all around us rise ;

skies ; Whose won - ders all around us rise ;

skies ; Whose won - ders all around us rise ;

skies ; Whose won - ders all around us rise ;

skies ; Whose won - ders all around us rise ;

skies ; Whose won - ders all around us rise ;

skies ; Whose won - ders all around us rise ;

skies ; Whose won - ders all around us rise ;

p *f*

Whose won - ders all a-round us rise, all around us

Whose won - ders all a-round us rise, all around us

Whose won - ders all a-round us rise, all around us rise,

Whose won - ders all a-round us rise, all around us rise,

Whose won - ders all a-round us rise, all around us

Whose won - ders all a-round us rise, all around us rise,

Whose won - ders all a-round us rise, all a-round us rise,

Whose won - ders all a-round us rise, all a-round us rise,

Whose won - ders all a-round us rise, all a-round us rise,

p *f*

rise, all a-round us rise.
all a-round us rise, all a-round us rise.
all a-round us rise, all a-round us rise.
all a-round us rise, . . .

rise, all a-round us rise.
all a-round us rise, all a-round us rise.
all a-round us rise, all a-round us rise.
all a-round us rise, . . .

Im - mor - tal Lord of earth and
Im - mor - tal Lord of earth and
Im - mor - tal Lord of earth and
Im - mor - tal Lord of earth and

p *Loud.*

Im - mor - tal Lord, Im - mor - tal Lord of earth and skies,
Im - mor - tal Lord of earth and skies,
skies, of earth and skies,
skies, of earth and skies,
Im - mor - tal Lord, Im - mor - tal Lord of earth and skies,
Im - mor - tal Lord of earth and skies,
skies, of earth and skies,
skies, of earth and skies,
skies, of earth and skies,

Whose won - ders, whose won - ders
Whose won - ders, whose won - ders all around us,
Whose won - ders, whose won - ders all around us rise,
Whose won - ders, whose won - ders all around us rise,
Whose won - ders, whose won - ders
Whose won - ders, whose won - ders all around us,
Whose won - ders, whose won - dens all around us rise,
Whose won - ders, whose won - ders all around us rise,

all around us rise. Im - mor - tal

all around us rise. Im - mor - tal

all around us rise. Im - mor - tal

all around us rise. Im - mor - tal

all around us rise. Im - mor - tal

all around us rise. Im - mor - tal

all around us rise. Im - mor - tal

all around us rise. Im - mor - tal

all around us rise. Im - mor - tal

p *pp* *f*

Detailed description: This system contains ten staves of music. The first nine staves are vocal parts, each with the lyrics 'all around us rise.' and 'Im - mor - tal'. The music is in G major and 2/4 time. The bottom two staves are the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamic markings *p*, *pp*, and *f* are present in the piano part.

Lord of earth and skies, Whose won-ders all a - round us

Lord of earth and skies, Whose won-ders all a - round us

Lord of earth and skies, Whose won-ders all a - round us

Lord of earth and skies, Whose won-ders all a - round us

Lord of earth and skies, Whose won-ders all a - round us

Lord of earth and skies, Whose won-ders all a - round us

Lord of earth and skies, Whose won-ders all a - round us

Lord of earth and skies, Whose won-ders all a - round us

Lord of earth and skies, Whose won-ders all a - round us

Lord of earth and skies, Whose won-ders all a - round us

Detailed description: This system contains ten staves of music. The first nine staves are vocal parts, each with the lyrics 'Lord of earth and skies, Whose won-ders all a - round us'. The music is in G major and 2/4 time. The bottom two staves are the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

To swift perdition dooms thy foes, to swift per-di - tion

To swift perdition dooms thy foes, to swift per-di - tion

foes, to swift perdi - tion

foes, to swift per-di - tion

foes, to swift perdi - tion

foes, to swift per -

dooms thy foes. Whose an - ger

dooms thy foes. Whose an - ger

dooms thy foes. Whose an - ger

- di - tion, to swift per-di - tion dooms thy foes. Whose an - ger

- di - tion, to swift per-di - tion dooms thy foes. Whose an - ger

8ves.

when it aw - ful glows, whose an - - ger when it aw - ful
when it aw - ful glows, whose an - - ger when it aw - ful
when it aw - ful glows, whose an - - ger when it aw - ful
when it aw - ful glows, whose an - - ger when it aw - ful
when it aw - ful glows, whose an - - ger when it aw - ful
when it aw - ful glows, whose an - - ger when it aw - ful
when it aw - ful glows, whose an - - ger when it aw - ful
when it aw - ful glows, whose an - - ger when it aw - ful

Sves.

glows, To swift perdition dooms thy foes,
glows, To swift perdition dooms thy
glows, To swift perdition dooms thy foes,
glows, To swift perdition dooms thy foes,
glows, To swift perdition dooms thy
glows, To swift perdition dooms thy
glows, To swift perdition dooms thy foes,

to swift per - di - tion

To swift per - di - tion dooms thy foes, to swift per - di - tion

foes, to swift per - di - tion

to swift per - di - tion

to swift per - di - tion

To swift per - di - tion dooms thy foes, to swift per - di - tion

foes, to swift per - di - tion

to swift per - di - tion

dooms thy foes, to swift per - di - tion dooms thy

dooms thy foes, to swift per - di - tion dooms thy

dooms thy foes, to swift per - di - tion dooms thy

- - di - tion, to swift per - di - tion dooms thy foes, to swift per - di - tion dooms thy

dooms thy foes, to swift per - di - tion dooms thy

dooms thy foes, to swift per - di - tion dooms thy

dooms thy foes, to swift per - di - tion dooms thy

- - di - tion, to swift per - di - tion dooms thy foes, to swift per - di - tion dooms thy

we may boast, with honour, with ho-nour, a leader to our host, Whose name . . .
may boast, with ho-nour, with ho-nour, O grant a leader to our host, Whose
O grant a leader to our host, Whose
we may boast, with honour, with ho-nour, a leader to our host, Whose name . . .
may boast, with ho-nour, with honour, O grant a leader to our host, Whose
O grant a leader to our host, Whose

8ves.

. with ho - - nour we may boast; O grant a
we may boast, Whose name . . . with ho - - nour we may boast, with
name we may boast, Whose name . . . with ho - - nour we . . .
name with ho - - nour we may boast,
. with ho - - nour we may boast; O grant a
we may boast, Whose name . . . with ho - - nour we may boast,
name we may boast, Whose name . . . with honour we . . .
name with ho - - nour we may boast,

lead-er to our host, Whose name with ho - nour we may boast, with
ho-nour, Whose name, . . . whose name with ho - nour we may boast, with
. . . may boast, Whose name with ho - - - nour we may boast, with
Whose name . . . with ho - - - nour we . . . may boast, with
lead-er to our host Whose name with ho - nour we may boast,
with ho-nour, Whose name with ho - nour we may boast,
. . . may boast, Whose name with ho - - - nour we may boast,
Whose name . . . with ho - - - nour we . . . may boast,

honour, Whose name we may boast, with
with honour, Whose name we may boast,
with honour, Whose name we may boast,
with honour, Whose name we may boast,
with honour, Whose name we may boast,

ho-nour, Whose name we may boast,
 ho-nour; O grant a lead-er, grant
 ho-nour, Whose name we may boast; O grant a
 ho-nour; O grant a
 with ho-nour, Whose name we may boast,
 with ho-nour; O grant a lead-er, grant
 with ho-nour, Whose name we may boast; O grant a
 with ho-nour; O grant a

8ves.

Whose name . . . with ho - - nour we . . . may boast, with honour,
 . . . a lead - - er to our host, Whose name with honour we may boast, with
 leader to our host, to our host, Whose name,
 leader to our host, Whose name with ho - - nour we may boast; O
 Whose name . . . with ho - - nour we . . . may boast, with honour,
 . . . a lead - - er to our host, Whose name with honour we may boast, with
 leader to our host, to our host, Whose name
 leader to our host, Whose name with ho - - nour we may boast; O

with ho - nour, with honour we may boast, Whose name with honour we may boast,
 honour, with honour, with honour we may boast, Whose name .
 with honour, with ho - nour, Whose name . . with ho - nour we . .
 grant a lead - er, grant . . . a leader
 with ho - nour, with honour we may boast, Whose name with honour we may boast,
 honour, with honour, with honour we may boast, Whose name .
 with honour, with ho - nour, Whose name . . with ho - nour we . .
 grant a lead - er, grant . . . a leader

Whose name, . . whose name . . with ho - - - - - nour
 . with ho - - - - - nour we . . may boast; O grant a lead - er to our host, Whose
 . . . may boast, Whose name with ho - - - - - nour we may boast, Whose name .
 to our host, Whose name . .
 Whose name, . . hose name . . with ho - - - - - nour
 . with ho - - - - - nour we . . may boast; O grant a lead er to our host, - Whose
 . . may boast, Whose name with ho - - - - - nour we may boast, Whose name .
 to our host, Whose name . .

we may boast; with ho-nour, with ho-nour, Whose name with
name with ho-nour we may boast, Whose name with ho-nour
with ho-nour we may boast, with honour, Whose name with
. . . with ho-nour we . . . may boast, with honour, Whose name with
we may boast; with ho-nour, with honour, Whose name with
name with ho-nour we may boast, Whose name with ho-nour
with ho-nour we may boast, with honour, Whose name with
. . . with ho-nour we . . . may boast, with honour, Whose name with

honour we may boast; Whose con-duct may our
we may boast; Whose con-duct may our
honour we may boast; Whose con-duct may our
honour we may boast; Whose con-duct may our
we may boast; Whose con-duct may our
honour we may boast; Whose con-duct may our
honour we may boast; Whose con-duct may our

cause maintain, And break our proud op-press-ors' chain, and break our
cause maintain, And break our proud op-press-ors' chain, and break our
cause maintain, And break our proud op-press-ors' chain, and break our
cause maintain, And break our proud op-press-ors' chain, and break our
cause maintain, And break our proud op-press-ors' chain, and break our
cause maintain, And break our proud op-press-ors' chain, and break our
cause maintain, And break our proud op-press-ors' chain, and break our
cause maintain, And break our proud op-press-ors' chain, and break our

proud op-press-ors' chain, and break, and break our proud, our proud op-press-ors'
proud op-press-ors' chain, and break, and break our proud, our proud op-press-ors'
proud op-press-ors' chain, and break, and break our proud, our proud op-press-ors'
proud op-press-ors' chain, our proud op-press-ors'
proud op-press-ors' chain, and break, and break our proud, our proud op-press-ors'
proud op-press-ors' chain, and break, and break our proud, our proud op-press-ors'
proud op-press-ors' chain, and break, and break our proud, our proud op-press-ors'
proud op-press-ors' chain, our proud op-press-ors'

No. 3.

RECIT.—O BARAK, FAVOUR'D OF THE SKIES

DEBORAH.

SOPRANO VOICE.

O Ba - rak, favour'd of the skies, O Son of A - bi - no - am,

ACCOMP.

rise; Heav'n by thy arm his peo - ple saves, And dooms our ty - rants for our

BARAK.

slaves. O De-bo-rah, with wise pre - dic - tion blest, To whom fu - tu - ri - ty

stands forth con - fest; Will Heav'n on me a gift so great be - stow,

And grace the mean - est of his ser - vants so?

No. 4.

DUET.—WHERE DO THY ARDOURS RAISE ME.

SOPRANO VOICE. DEBORAH

CONTRALTO VOICE. BARAK.

ACCOMP. Met. ♩=126.

Larghetto. *f* *p* *f* *p* *f* *p*

Where do thy ardours raise me, How shall I soar to fame?

f *p* *p*

How, how shall I soar, How soar to fame? Shall then my conduct praise me, And

f *p* *f* *p* *f* *p*

thus a-dorn my name? Where, where do thy ar-dours raise me, How shall I soar to

f *p*

fame; Shall then my conduct praise . . . me, And thus a-dorn my name!

Trust in the God that fires thee, To vin-di cate his laws; Act now as he inspires thee, Act

as he inspires thee, Act as he inspires thee, Thou shalt re-vive our cause.

Trust, trust in the God that fires thee, Thou shalt re-vive our cause, Act, act now as he in-

spires . . . thee, Thou shalt re-vive our cause.

Where do thy ardours raise me,

Trust in the God that fires thee, To vin-dicate his laws; Trust in the God

How shall I soar to fame? Where,

As he inspires thee, Thou shalt revive our cause,

How; Shall then my conduct praise me, shall . .

Thou, thou shalt revive, Thou shalt revive our cause. Act,

. . . then my con-duct praise me, And thus adorn my name. How, how shall I soar,

Trust, Trust in the God that fires thee, Thou shalt re-vive our cause, re-vive our
How soar to fame? How, how shall I soar, . . . how soar to fame, how soar to

cause. Act as he in-spires thee, Thou shalt revive our cause. Thou . .
fame? Shall then my conduct praise me, And thus a-dorn my name? Shall then my con-duct ,

. . . shalt revive our cause, revive our cause; Thou shalt re - vive our cause.
praise me, shall . then my conduct praise me, And thus a - dorn my name.

This system contains only the piano accompaniment for the fourth system of the score.

No. 5. CHORUS.—FORBEAR THY DOUBTS, TO ARMS AWAY.

TREBLE. *Allegro.*
 For - bear thy doubts, to arms a - way; for - bear thy
 ALTO.
 For - bear thy doubts, to arms; for - bear thy doubts,
 TENOR. (8ve lower.)
 For - bear thy doubts, to arms; for - bear thy doubts,
 BASS.
 For - bear thy doubts, to arms a - way; for - bear thy

ACCOMP. *Allegro.*
 Met. ♩ = 112.

doubts, to arms, to arms, to arms a - way; Thy God com -
 for - bear thy doubts, to arms, to arms a - way;
 for - bear thy doubts, to arms, to arms a - way; Thy
 doubts, for - bear thy doubts, a - way;

- mands, thy God com-mands, do thou o - bey;
 Thy God com - mands, thy God commands, do
 God commands, do thou o - bey, . . . do thou o - bey; Thy God com -
 Thy God com - mands, do thou o - bey; Thy God commands, do thou o -

Thy God com-mands, do thou, do thou o - bey. For-bear thy
thou o - bey. For-bear thy doubts,
- mands, do thou o - - bey, do thou, do thou o - bey; to
- bey, do thou o - bey; to arms,

doubts, Thy God commands, do thou o - bey,
Thy God com - mands, do thou o - bey,
arms, Thy God com - mands,
Thy God com - mands,

do thou o - bey. For - bear thy doubts, to arms, to
do thou o - bey. For - bear thy doubts, to arms, to
do thou o - bey. For - bear thy doubts, to arms, to
For - bear thy doubts, to arms, to arms, to

arms, a - way, a - way. Thy
arms, a - way. Thy God com - mands, thy God commands, do thou o
arms, a - way, a - way. Thy God com - mands, do
arms. a - way, a - way. Thy God commands do thou o

This system contains the first four staves of music. The first three staves are vocal parts, and the fourth is a piano accompaniment. The lyrics are: 'arms, a - way, a - way. Thy arms, a - way. Thy God com - mands, thy God commands, do thou o arms, a - way, a - way. Thy God com - mands, do arms. a - way, a - way. Thy God commands do thou o'

God commands, do thou o - bey, do thou o - bey. Thy God com - mands, do
- bey, do thou o - - bey. Thy God com -
thou o - bey. Thy God com - mands, thy God commands, do thou o -
- bey, . . . do thou o - bey. Thy God com - mands, do

This system contains the next four staves of music. The lyrics are: 'God commands, do thou o - bey, do thou o - bey. Thy God com - mands, do - bey, do thou o - - bey. Thy God com - thou o - bey. Thy God com - mands, thy God commands, do thou o - - bey, . . . do thou o - bey. Thy God com - mands, do'

thou o - bey, do thou o - bey.
- mands, do thou o - bey.
- bey, . . . do thou o - bey.
thou o - bey, do thou o - bey.

This system contains the final four staves of music. The lyrics are: 'thou o - bey, do thou o - bey. - mands, do thou o - bey. - bey, . . . do thou o - bey. thou o - bey, do thou o - bey.'

No. 6. RECIT.—SINCE HEAV'N HAS THUS HIS WILL EXPRESS'D.

CONTRALTO VOICE. *BARAK.*
 Since Heav'n has thus his will ex - press'd, Sub - mis - sion

ACCOMP.

now becomes me best; But e'er we stand in arms ar-ray'd, O Pro-phetess, im-plore his

aid, And let u - ni - ting Ju - dah join, To sup - pli - cate the pow'r di - vine.

No. 7. CHORUS.—FOR EVER TO THE VOICE OF PRAY'R.

TREBLE. *Larghetto.*

ALTO. *Solo.*
 For e - ver to the voice of pray'r, for e - ver, for

TENOR. (8ve. lower.) *Solo.*
 Je - ho - vah lends a gracious

BASS.

ACCOMP. *Larghetto.*
 Met. ♩ = 88.

Solo.

Je-ho-vah lends a gra-cious ear. For e-ver to the voice of

e-ver, Je-ho-vah lends . . a gracious ear, Je-ho-vah lends . . .

ear.

pray'r for e-ver, for e-ver Je-ho-vah lends . . a gra - - cious, a

. . . a gracious ear, Je-ho-vah lends a gracious ear.

Solo.

Je-ho-vah lends a gracious ear.

Chorus.

gra - cious ear. For e-ver to the voice . . . of pray'r, Je - ho - vah lends .

Tutti.

For e-ver to the voice of pray'r, Je-ho-vah lends, lends a

Tutti.

For e-ver to the voice of pray'r, Je-ho-vah lends, lends a

Tutti.

For e-ver to the voice of pray'r, Je-ho-vah for e-ver lends,

a gracious ear, Je-ho - vah lends . . . a . . . gra-cious ear.
 gra - cious ear. a gra - cious ear, Je-ho-vah, Je - ho - vah lends a gracious ear.
 gra - cious ear, a gra-cious ear, Je-ho-vah, Je - ho-vah lends a gra-cious ear.
 Je-ho-vah lends a gra-cious ear, Je-ho-vah, Je - ho - vah lends a gra-cious ear.

No. 8.

RECIT. (ACCOMP.)—BY THAT ADORABLE DECREE.

DEBORAH.

SOPRANO VOICE.

By that a - dor - a - ble de - cree, That Cha - os cloth'd with

ACCOMP.

symmetry; By that resist-less pow'r that made Refulgent brightness start from shade; That

still'd con - tend - ing a - toms strife, And spake cre - a - tion in - to life;

O thou supreme transcendant Lord! Thy succours to our cries af - ford.

No. 9. CHORUS.—O HEAR THY LOWLY SERVANTS' PRAY'R.

Largo.

1st TREBLE. O hear thy
2nd TREBLE. O hear thy
1st ALTO. O hear thy
2nd ALTO. O hear thy
1st TENOR (8ve. lower.) O hear thy
2nd TENOR (8ve lower.) O hear thy
1st BASS. O hear thy
2nd BASS. O hear thy

Accomp. Met. ♩ = 80

lowly servants' pray'r, O hear
lowly servants' pray'r, O hear
lowly servants' pray'r, thy low-ly servants' pray'r, thy low-ly servants' pray'r,
lowly servants' pray'r, thy low-ly, low-ly servants' pray'r,
lowly servants' pray'r, thy low-ly servants' pray'r, thy low-ly servants'
lowly servants' pray'r, thy low-ly, low-ly ser-vants' pray'r,
lowly servants' pray'r, And
lowly servants' pray'r, And

thy low-ly servants' pray'r, O hear thy low-ly servants' pray'r,
 thy low-ly, low-ly servants' pray'r, O hear thy low-ly servants' pray'r,
 O hear, O hear thy low-ly servants' pray'r,
 O hear, O hear thy low-ly servants' pray'r,
 pray'r, O hear, O hear thy low-ly servants' pray'r,
 O hear, O hear thy low-ly servants' pray'r,
 grant them thy pro-pi - - tious care, O hear thy low-ly servants' pray'r,
 grant them thy pro-pi - - tious care, O hear thy low-ly servants' pray'r,

And grant them thy pro-pi - - tious care. O hear,
 And grant them thy pro-pi - - tious care, thy pro - pi - - tious care.
 And grant them
 And grant them thy pro-pi - - tious care, thy . .
 And grant them thy pro-pi - - tious care, thy . .
 O hear, And grant them
 O hear, And grant them

O hear, And grant them thy pro-pi-tious care.

O hear, And grant them thy pro-pi-tious care, thy pro-pi-tious care.

thy pro-pi-tious care, And grant them thy propi-tious care. O

pro-pi-tious care. O hear, and grant them thy pro-pi-tious care.

pro-pi-tious care. O

thy pro-pi-tious care. O

thy pro-pi-tious care. O

8ves.

hear thy low-ly ser-vants' pray'r,

O hear,

O hear thy low-ly servants' pray'r, thy low-ly ser-vants' pray'r.

hear thy lowly ser-vants'

O hear thy low-ly ser vants'

hear, O hear,

hear, O hear thy low-ly ser-vants' pray'r, And

hear, O hear thy low-ly ser-vants' pray'r, And

8ves.

And grant them thy pro-pi-tious care.

And grant them thy pro-pi-tious care.

hear, And grant them thy pro-pi-tious care.

pray'r, And grant them thy pro-pi-tious care.

pray'r, And grant them thy pro-pi-tious care.

No. 10. RECIT.—YE SONS OF ISRAEL, CEASE YOUR TEARS.

DEBORAH.

SOPRANO VOICE.

Ye Sons of Israel, cease your tears, Je-ho-vah your pe-ti-tion hears; The impious

ACCOMP.

Chief of Ca-naan's host, That made our fall his da-ring boast, Shall

pe-rish on the crim-son sand, Ig-no-bly by a woman's hand.

No. 11. CHORUS.—O BLAST WITH THY TREMENDOUS BROW.

Allegro.

TREBLE. O blast with thy tre - men - dous brow The Ty-rants that in - sult us

ALTO. O blast with thy tre - men - dous brow The Ty-rants that in - sult us

TENOR. (8ve lower.) O blast with thy tre - men - dous brow The Ty-rants that in - sult us

BASS. O blast with thy tre - men - dous brow The Ty-rants that in - sult us

ACCOMP. *Allegro.*
Met. ♩ = 80.

now; blast, blast the Tyrants; O blast the Tyrants with thy tremendous brow, with

now; blast, blast the Tyrants; O blast the Tyrants with thy tremendous brow, the

now; blast, blast the Tyrants; O blast the Tyrants with thy tremendous brow, the

now; blast, blast the Tyrants; O blast the Tyrants with thy tremendous brow, with

thy tre-mendous brow; O blast the Ty-rants that . . in - sult us now;

Tyrants with thy tre-mendous brow; the Tyrants that in - sult us now;

Tyrants with thy tre-mendous brow; the Tyrants that in - sult us now;

thy tre-mendous brow; O blast the Ty-rants that . . in - sult us now;

blast, O blast, O blast the Ty - rants with thy tre-men-dous brow, with
blast, O blast, O blast the Ty - rants with thy tre-men-dous brow, with
blast, O blast, O blast the Ty - rants with thy tre-men-dous brow, with
blast, O blast, O blast the Ty - rants with thy tre-men-dous brow, with

the Tyrants that in - sult . . us now : blast,
thy tre-men-dous brow, the Tyrants that in-sult us now : blast,
the Tyrants that in - sult us now : blast,
thy tre-men-dous brow, the Tyrants that in-sult us now : blast,

O blast the Ty - rants with thy tremendous brow ; O blast the Tyrants that in - sult us now.
O blast the Ty - rants with thy tremendous brow ; O blast the Tyrants that in - sult us now.
O blast the Ty - rants with thy tremendous brow ; O blast the Tyrants that in - sult us now.
O blast the Ty - rants with thy tremendous brow ; O blast the Tyrants that in - sult us now.

No. 12.

RECIT.—TO WHOMSOE'ER HIS FATE THE TYRANT OWES.

CONTRALTO VOICE. **BARAK.**

To whom - so - e'er his fate the Ty-rant owes, My

ACCOMP.

breast no pangs of pi - ning en - vy knows; Thy love-ly sex, O

De-bo-rah, may claim, E - qual pre - ro - ga - tive with man in fame; And

none but savage breasts a - lone, Their charming me - rit can dis - own.

No. 13.

AIR.—HOW LOVELY IS THE BLOOMING FAIR.

CONTRALTO VOICE. **BARAK.**

Largo. How lovely is the blooming fair, the blooming fair

ACCOMP. *Largo.* *p*

Mct. ♩ = 88.

Whose beau - ty vir - tue's laws refine, whose beauty vir-tue's laws re - fine.

She well may claim our softest care, For sure she al-most seems divine; she

well may claim our soft - est care, she well may claim our soft-est, soft-est, softest care, For sure she almost

seems divine, for sure she al-most seems divine, for sure she almost seems divine.

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

No. 14. RECIT.—O DEBORAH! WHERE'ER I TURN MY EYES.

SOPRANO VOICE.

JAEI.
O De-bo-rah! where'er I turn my eyes, Grim scenes of war in
all their hor-rors rise. O grant me in my green retreat, Where So-li-tude has fix'd her
DEBORAH.
seat, To live in peace, sequester'd far, From dire a-larms and sanguine war. Hear me then,
Ja-el, let no fear of proud hos-ti-li-ty thy peace impair, For Heav'n has made thee its pe-cu-liar care. Thy
vir-tue, ere the close of day, Shall shine with such a bright dis-play, That thou shalt
be by all con-fest, Thy sex-es pride di-vine-ly blest.

ACCOMP.

No. 15.

AIR.—CHOIRS OF ANGELS ALL AROUND THEE.

DEBORAH.

SOPRANO
VOICE.

ACCOMP.
Met. $\text{♩} = 80.$

The first system of music features a Soprano Voice line in treble clef and an Accompaniment line in bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is common time. The tempo is marked 'Allegro.' and the metronome marking is 'Met. ♩ = 80.' The Soprano line begins with a whole rest, followed by a melodic phrase. The Accompaniment consists of a rhythmic pattern of eighth and sixteenth notes.

The second system continues the accompaniment from the first system. It features a complex rhythmic pattern in the bass clef, with many sixteenth and thirty-second notes. The Soprano line remains silent.

The third system includes the Soprano voice line with the lyrics: "Choirs of An - gels all . . a - round thee,". The music is marked with a piano (*p*) dynamic. The Soprano line has a melodic line with some grace notes. The accompaniment continues with its rhythmic pattern.

The fourth system continues the lyrics: "Lest op-press - sion should con - found thee; Watch - ful wait . in ra - diant throngs." The Soprano line has a melodic line with some grace notes. The accompaniment continues with its rhythmic pattern.

The fifth system includes the lyrics: "Choirs of An - gels". The Soprano line has a melodic line with some grace notes. The accompaniment continues with its rhythmic pattern.

all around thee, Lest oppres - sion should con - found

. thee, Watchful wait in ra - diant throngs, Watch - ful wait in

ra - diant throngs. Choirs of an - gels all a - round thee, . . Lest oppres - sion

should con - found thee, Watch - ful wait in

ra - diant throngs, Watch - ful wait in ra - diant throngs.

The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are a piano accompaniment with a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes.

The second system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are a piano accompaniment with a grand staff. The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

The third system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are a piano accompaniment with a grand staff. The piano part continues with a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *p* (piano) is present at the beginning of the piano part.

Ju - dah's God ar-ray'd in splendour, Deigns to be thy great de-fender, From all me - di -

The fourth system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are a piano accompaniment with a grand staff. The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

- ta - ted wrongs, From all me - di - ta - - - - - ted wrongs,

The fifth system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are a piano accompaniment with a grand staff. The piano part continues with a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *f* (forte) is present at the beginning of the piano part. The system concludes with a double bar line and a repeat sign. The text *Dal Segno.* is written above the piano part.

From all me - di - ta - ted wrongs.

Dal Segno.

No. 16. RECIT.—MY TRANSPORTS ARE TOO GREAT TO TELL

SOPRANO VOICE. *JAEI.*

My trans - ports are too great to tell, On the dear

ACCOMP.

theme I could for e - ver dwell; God does not on - ly con - de - scend, My life from

dan - ger to de - fend; But keeps for me such joys in store, Am - bi - tion could not ask for more.

No. 17. AIR.—TO JOY HE BRIGHTENS MY DESPAIR.

Accomp. *Ardito.*

Met $\text{♩} = 168.$

JAEI.

To joy he brightens my despair, . . . No rising pangs my peace controul;

p

No rising pangs my peace con-troul. To joy he bright - - -

f *p*

- - - - - ens my des-pair, No

ris - ing pangs my peace controul, No rising pangs . . . my peace controul. To joy he brightens my des -

- pair, No rising pangs my peace controul, No ris-ing pangs my peace con - troul,

Adagio. *A tempo.*
... No ris-ing pangs my peace con - troul. To joy he brightens my des -

Adagio. *A tempo.*

- - pair, . No rising pangs my peace controul, No rising pangs my peace con-troul

f

He guards us with a Fa - ther's care, And pours his mercý on my soul, And pours his

mer-cy on my soul. He guards us with a Father's care, And pours his mercy on my soul,

And pours his mer - cy on my soul, . . . And pours his mer - cy on . . my soul.

No. 18.

RECIT.—BARAK, MY SON; THE JOYFUL SOUND.

ABINOAM.

BASS VOICE.

Ba-rak, my son, the joy-ful sound Of ac-cla-mations all around, Gives me to know the

ACCOMP.

glorious weight of cares God for thy for - ti-tude pre - pares; Swift may thy vir - tue

Ju-dah's hopes out - run, And make thy Fa-ther boast of such a Son.

No. 19.

AIR.—AWAKE THE ARDOUR OF THY BREAST.

ACCOMP.

Met. ♩=138.

Allegro.

Allegro.

Allegro.

Allegro.

ABINOAM.

Awake the ar - dour of . . thy breast, Awake the

ar - dour of thy breast, Awake the ar-dour, Awake the ar - -

dour, For vic-to - ry . . or death pre - pare, . . .

For vic-to - ry . . or death prepare;

Let all thy virtue, let all thy vir - tue shine . . . con -

- - fest, And leave the rest . . . to Hea-ven's care,

. . . And leave the rest . . . to Heaven's care.

Should conquest crown thee in the field, Be

hum - ble, be hum - ble, or if death's the doom, Thy life with re - - sig - nation

yield, And crowds will en - vy thee thy tomb, And crowds will en - vy thee thy tomb.

Da Capo.

No. 20. RECIT—I GO WHERE HEAV'N AND DUTY CALL.

CONTRALTO VOICE.

BARAK.

I go where Heav'n and du-ty call, Prepar'd to conquer or to fall.

ACCOMP

No. 21. AIR.—ALL DANGER DISDAINING, FOR BATTLE I GLOW.

ACCOMP.

Met. $\text{♩} = 88.$

BARAK.

All dan-ger dis-dain-ing, All dan-ger dis-dain-ing, for bat-tle I glow, for bat-tle I

glow ; All danger disdain-ing, for battle I glow, All danger disdain-ing, for bat-tle I

glow ; for bat-tle, for bat-tle I glow,

fr
I glow,

All dan-ger dis - dain - ing, All dan-ger dis - dain - ing, for bat - tle, for

bat - tle, for bat - tle I glow, for bat - tle I glow.

Thy glo - ry main - tain - ing, I'll rush on the

foe; Thy glo - ry main - tain - ing, Thy glo - ry main - tain - - -

- ing, Thy glo - - - - ry main - tain - ing,

I'll rush on the foe, I'll rush on the foe; Thy glory maintaining, I'll rush on the foe;

This system contains the first vocal line and the first two staves of the piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of a right-hand staff in a treble clef and a left-hand staff in a bass clef. The music features a rhythmic pattern of eighth and sixteenth notes.

Thy glo - ry maintaining, I'll rush on the foe.

This system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* (piano). The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

This system shows the continuation of the piano accompaniment with a complex, rhythmic texture of sixteenth and thirty-second notes.

Tho' death all around me stalks dread-ful-ly pale, No fear shall con-found

This system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* (piano). The piano accompaniment also has a dynamic marking of *p* (piano).

me, my cause, . . .

This system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *hr* (hairpins).

my cause shall prevail, my cause shall pre-vail.

Adagio. *Tempo.* *Adagio.* *Dal Segno.*

This system concludes the vocal line and piano accompaniment. It includes tempo markings: *Adagio.*, *Tempo.*, and *Adagio.*, and a performance instruction *Dal Segno.* at the end.

No. 22.

CHORUS.—LET THY DEEDS BE GLORIOUS.

ACCOMP.
Met. ♩ = 84.

*Allegro.**

TREBLE.

1st ALTO.

2nd ALTO.

Let thy deeds be glo - -

TENOR (8ve lower.)

Let thy deeds be glo - -

BASS.

Let thy deeds be

Let thy deeds be

to - rious, And thy right hand vic - to - rious.
to - rious, And thy right hand vic - to - rious.
to - rious, And thy right hand vic - to - rious.
to - rious, And thy right hand vic - to - rious.
to - rious, And thy right hand vic - to - rious.

This system contains five staves of music. The top four staves are vocal parts, each with the lyrics "to - rious, And thy right hand vic - to - rious." The bottom two staves are piano accompaniment.

Let thy deeds be glo - - rious, And thy right hand vic - to -
Let thy deeds be glo - - rious, And thy right hand vic - to -
Let thy deeds be glo - - rious, And thy right hand vic - to -
Let thy deeds be glo - - rious, And thy right hand vic - to -
Let thy deeds be glo - - rious, And thy right hand vic - -

This system contains five staves of music. The top four staves are vocal parts, each with the lyrics "Let thy deeds be glo - - rious, And thy right hand vic - to -". The bottom two staves are piano accompaniment. A fermata is placed over the first vocal staff.

- rious; Let thy deeds be glo - -
- rious, vic - to - rious, vic - to - rious; Let thy deeds be glo - -
- rious, vic - to - rious, vic - to - rious; Let thy deeds be glo - -
- rious, vic - to - rious, vic - to - rious; Let thy deeds be glo - -
to - rious; Let thy deeds be glo - -

This system contains five staves of music. The top four staves are vocal parts, each with the lyrics "- rious; Let thy deeds be glo - -", "- rious, vic - to - rious, vic - to - rious; Let thy deeds be glo - -", "- rious, vic - to - rious, vic - to - rious; Let thy deeds be glo - -", and "to - rious; Let thy deeds be glo - -". The bottom two staves are piano accompaniment.

No. 23.

RECIT.—MY CHARGE IS TO DECLARE.

HERALD.

TENOR VOICE.

My charge is to de - clare, From Si - se - ra, A

ACCOMP.

name renown'd in war; That he with in - dig - nation knows, How you presume to be his

foes; Yet such compas - sion in his bo - som reigns, That e'er he galls ye with re-doubled

chains, He condescends to of - fer these your Chiefs, An in - ter - view, that he may learn your

griefs; And the sad wasto of human blood to save, Will grant you all that slaves may dare to

BARAK.

crave. Proud In - fi - del! go; let the boast-er hear, He breathes no

The first system of the musical score for Barak. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "crave. Proud In - fi - del! go; let the boast-er hear, He breathes no".

wrath we condescend to fear; Tell him besides, that Judah now prepares for interview or

The second system of the musical score for Barak. It continues the vocal line and piano accompaniment. The lyrics are: "wrath we condescend to fear; Tell him besides, that Judah now prepares for interview or".

DEBORAH.

bat - tle, as he dares. Let him ap - proach, pa - ci - fic or in

The first system of the musical score for Deborah. It consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "bat - tle, as he dares. Let him ap - proach, pa - ci - fic or in".

BARAK.

rage, We in the cause of li - ber - ty engage. Whilst that bright mo - tive

The third system of the musical score for Barak. It continues the vocal line and piano accompaniment. The lyrics are: "rage, We in the cause of li - ber - ty engage. Whilst that bright mo - tive".

in our bo - som glows, We dread no menace, and we shun no foes.

The fourth system of the musical score for Barak. It concludes the vocal line and piano accompaniment. The lyrics are: "in our bo - som glows, We dread no menace, and we shun no foes." The system ends with a double bar line.

No. 24.

CHORUS.—DESPAIR ALL AROUND THEM.

LARGHETTO.
Met. ♩ = 76.

TREBLE.

1st ALTO.

2nd ALTO.

TENOR (8ve. lower.)

BASS.

Des - pair all a -

Des - pair all a ' - round them, shall swiftly, shall swift-ly con-found . . .

Des - pair all a - round them, shall swiftly, shall swiftly con-found . . .

Des - pair all around them, shall swiftly con-found . . .

Des - pair all around them, shall swiftly confound them ; all a -

- round them, shall swift-ly con-found them ; Des - pair all around them ; Despair all a -

. . . them ; Despair all around them, all a -

. . . them ; Des - pair all around them, all a -

. . . them ; Des - pair all around them, all a -

round them, shall swiftly con-found . . . them;

- round them, shall swift-ly con - found . . . them; While

- round them, . . . swiftly, swiftly con-found . . . them;

round them, . . . swiftly, swiftly con-found . . . them; While

- round them, . . . swiftly, swiftly con-found . . . them; con - - found . . .

While transports of joy, our praise shall em - ploy, While transports,

transports of joy, . . . our praise . . . shall employ, While transports

While transports of joy, our praise shall em-ploy, While

transports of joy, . . . our praise shall em - ploy,

. . . them; While transports of joy, our praise shall em - ploy, While transports of

while transports of joy our praise shall em - ploy.

of joy, our praise shall em - - - ploy. Des-pair all a -

transports, while transports of joy, our praise shall, our praise shall em - ploy. Des-pair all a -

While transports of joy, our, . . . our praise shall em - ploy. Des-pair all a -

joy, . . . of joy, our praise shall . . . em-ploy. Des-pair all a -

De-spair all a-round them, de-spair all around them shall swiftly con - found

round them, de-spair all a-round them, shall swift-ly con-found

- round them, de-spair all a-round them, shall swift-ly con - found

round them, de-spair all a-round them, shall swift-ly con-found

- round them, de-spair all a-round them, shall swift-ly con-found

This system contains five vocal staves and two piano accompaniment staves. The vocal parts are in G major and 2/4 time. The lyrics are: "De-spair all a-round them, de-spair all around them shall swiftly con - found". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

them; Whilst transports swiftly, transports our . . . praise shall em -

them; Whilst transports swiftly, transports our . . . praise shall em -

them; Whilst transports swiftly, transports our . . . praise shall em -

them; Whilst transports swiftly, transports our . . . praise shall em -

them; Whilst transports swiftly, transports our . . . praise shall em -

This system contains five vocal staves and two piano accompaniment staves. The lyrics are: "them; Whilst transports swiftly, transports our . . . praise shall em -". The piano accompaniment continues with the same rhythmic pattern as the first system.

ploy.

ploy.

ploy.

- ploy.

- ploy.

This system contains five vocal staves and two piano accompaniment staves. The lyrics are: "ploy.", "ploy.", "ploy.", "- ploy.", "- ploy.". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

No. 25.

CHORUS.—ALLELUJAH.

Allegro.

TREBLE. All - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah,

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

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

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

BASS. Al - le - lu - jah, Al - le - lu - jah,

ACCOMP. *Allegro.*

Mct. ♩ = 88.

8ves.

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

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

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

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

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

Al - le - lu - jah,

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

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

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

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

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

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

Al - le - lu - jah, . . .

Al - le - lu - jah, . . .

Al - le - lu - jah, . . .

8ves

Al - le - lu - jah,

Al - le - lu - jah,

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

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

Al - le - lu - jah,

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

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

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

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

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

8ves.

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

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

8ves.

Adagio.
Al - le - lu - jah, Al - le - lu - jah.
jah, Al - le - lu - jah, Al - le - lu - jah.
jah, Al - le - lu - jah, Al - le - lu - jah.
Al - le - lu - jah, Al - le - lu - jah.
Al - le - lu - jah, Al - le - lu - jah.
Adagio.

END OF THE FIRST PART.

G. F. Handel
Deborah
PART THE SECOND.

CHORUS.—SEE THE PROUD CHIEF.

Poco
ALLEGRO.
Met. ♩=144.



1st TREBLE. See, See, See the proud Chief advances

2nd TREBLE. See, See, See the proud Chief advances

ALTO. See, See, See the proud Chief advances now,

TENOR. (8ve lower.) See, See, See the proud Chief advances

BASS. See, See, See the proud Chief advances



now, now. See the proud Chief, the proud Chief

now, now. See the proud Chief, the proud Chief

now. See the proud Chief, the proud Chief

now, now. See the proud Chief, the proud Chief

now, now. See the proud Chief, the proud Chief

ad-van-ces now, ad-van-ces now. See, the proud

ad-van-ces now, ad-van-ces now. See, the proud

ad-van-ces now, ad-van-ces now. See,

ad-van-ces now, ad-van-ces now. See,

ad-van-ces now, ad-van-ces now. See,

Chief advan-ces now, now. See the proud Chief advances now.

Chief ad-van-ces now, now. See the proud Chief ad-vances now.

the proud chief advan-ces now, now. See the proud Chief advances now.

the proud chief advan-ces now, now. See the proud Chief advances now.

the proud chief ad-van-ces now, now. See the proud Chief advances now.

See the proud Chief advan-ces now, the proud Chief advan-ces now, With sul - len
 See the proud Chief advan-ces now, the proud Chief advan-ces now, With sul - len
 With sul - len
 With sul - len
 With sul - len

march, and gloo - my, gloo - - my brow.
 march, and gloo - my, gloo - - my brow.
 march, and gloo - my brow. See the proud Chief ad-vances now, ad - van - ces
 march, and gloo - my brow. See the proud Chief advan -
 march, and gloo - my brow.

See the proud Chief, see the proud Chief ad - van - ces now, See the proud
 See the proud Chief, see the proud Chief ad - van - ces now, See the proud
 now, With sul - len
 ces now, With sul - len
 See the proud Chief, see, see the proud Chief ad - van - ces

Chief ad - van - ces now, See the proud Chief ad - van - ces
 Chief ad - van - ces now, See the proud Chief ad - van - ces
 march, and gloo - my brow.
 march, and gloo - my brow. See the proud Chief ad - van - ces
 now, See the proud Chief ad - van - ces now, See the proud Chief ad - van - ces now, ad - van

now, See the proud Chief ad - van ces now, With sul - len
 now, ad - van - ces now, With sul - len
 See, See the proud Chief ad - van - ces now,
 now, See the proud Chief ad - van - ces
 ces now With sul - len
 - len march, and gloo - my brow,
 - len march, and gloo - my brow,
 With sullen march, and gloomy brow,
 now, With sul - len march, and gloomy, gloo - my brow, With sul - len march, and gloomy
 march, and gloo - my, gloo - my

With sullen march, and gloomy brow,
 now, With sul - len march, and gloomy, gloo - my brow, With sul - len march, and gloomy
 march, and gloo - my, gloo - my

With sullen march, and gloomy brow, With sul - len march, and gloo - - my
 With sullen march, and gloomy brow, With sul - len march, and gloo - - my
 With sul-len march, and gloomy brow, and gloo - my
 brow, and gloo - my brow, With sul-len march, and gloomy
 brow,
 brow,

brow, With sul - len march, and gloo - my brow. Ja - cob a-rise,
 brow, With sul - len march, and gloo - my brow. Ja - cob a-rise,
 brow, With sul - len march, and gloo - - my brow. Ja - cob a-rise,
 brow, With sul - len march, and gloo - my brow. Ja - cob a-rise,
 With sul - len march, and gloo - - my brow. Ja - cob a-rise,
 8ves.

Ja - cob a - rise, as - sert thy God, And scorn op - pres - sion's i - ron rod,
 Ja - cob a - rise, as - sert thy God, And scorn op - pres - sion's i - ron rod,
 Ja - cob a - rise, as - sert thy God, And scorn op - pres - sion's i - ron rod,
 Ja - cob a - rise, as - sert thy God, And scorn op - pres - sion's i - ron rod,
 Ja - cob a - rise, as - sert thy God, And scorn op - pres - sion's i - ron rod,

Ja - cob, Ja - cob a - rise, as - sert thy God, And scorn, . . . And scorn

Ja - cob, Ja - cob a - rise, as - sert thy God, And scorn op - pres - sion's i - ron

op - pres sion's i - ron

rod oppression's i-ron rod, op - pres - sion's i - - ron

Ja - - cob, Ja - cob a - rise, as - sert thy God, And scorn . .

rod, And scorn op - - pres - sion's i - - ron

rod, And scorn op - - pres - sion's i - - ron

Aud scorn op - pres - sion's i - ron rod, oppres - sion's i - ron rod, oppression's i - ron

. . . And scorn op - pres - - sion's i - ron

rod,
rod, op - pression's i - ron rod, And scorn op - pres-sion's i - - ron
rod, op - pres - - sion's i - - ron rod,
rod, op - pres - - sion's i - ron rod, op - pression's i - - ron
Ja - - cob, Ja - cob a - rise, as - sert thy God, and scorn

And scorn op - pression's i - ron rod, oppres-sion's i - ron rod,
rod,
And scorn op - pres - sion's i - ron
rod, And scorn, and scorn op - pression's i - ron
And scorn op - pres - sion's i - - ron

And scorn op - pression's i - ron rod, And scorn oppres - sion's i - ron
And scorn op - pression's i - ron rod, And scorn op - pres sion's i - ron
rod, And scorn op - pres - sion's i - ron rod, and scorn op - pres - sion's i - ron
rod, And scorn op - pres - sion's i - ron rod, and scorn op - pres sion's i - ron
rod,

rod. Ja - cob, as - sert thy God, as - sert thy
 rod. Ja - cob, as - sert thy God, as - -
 rod. a - rise, And scorn op - pression's i - ron
 rod. Ja - cob, as - sert thy God,
 Ja - - cob, Ja - cob, a - rise, as - sert thy God, And scorn

God, And scorn op-pression's i - ron
 - rise, And scorn op-pression's i - ron rod,
 rod; a - rise, as - sert thy God, a - -
 And scorn op-pression's i - ron rod, a - rise,
 And scorn op - pres - - - - sion's i - - - - ron

rod, And scorn op - pression's i - ron rod, And scorn op - pres - - -
 A - - rise, a - -
 - rise, as - sert thy God,
 a - rise, as - sert thy God, And scorn op -
 rod, And scorn, And scorn op - pres

sion's i - ron rod, And scorn op -
 rise, as - sert thy God, And scorn op - pres - sion's i - ron
 And scorn . . . op -
 pres - sion's i - ron rod.
 sion's i - ron rod.

pres - sion's, scorn op - pres - sion's i - ron rod, op - pres - sion's i - ron
 rod, And scorn . . . op - pres - sion's i - ron rod, op - pres - sion's i - ron
 - pression's i - ron rod, And scorn, . . .
 And scorn . . . op - pres - sion's i - ron

rod, And scorn oppression's i - ron
 rod, A - rise, And scorn oppression's i - ron
 And scorn op - pres - sion's i - ron rod, A - rise,
 rod, op - pres - sion's i - ron rod, And scorn oppression's i - ron rod, A - rise,
 And scorn op - pres - sion's i - ron rod, And scorn op - pres - sion's i - ron

rod, oppression's i-ron rod, op-pression's i-ron rod, And scorn op-pres-sion's i-ron
rod, oppression's i-ron rod, And scorn op-pres-sion's i-ron
as-sert thy God, And scorn op-pression's i-ron-rod, A-rise,
as-sert thy God, A-rise, A-rise,
God, op-pres-sion's i-ron rod, op-pres-sion's i-ron rod, A-

rod, And scorn . . .
rod, And scorn op-pres-sion's i-ron rod,
And scorn op-pres-sion's i-ron rod, And scorn op-pres-sion's i-ron rod,
And scorn op-pres-sion's i-ron rod,
- rise, And scorn op-pres-sion's i-ron rod, A-

op-pres-sion's i-ron rod, And scorn . . . op-pres-sion's i-ron rod, And scorn, . . . and scorn . . . op-pres-sion's i-ron rod, And scorn, . . . and scorn . . . op-pres-sion's i-ron rod, And scorn, . . . and scorn . . . op-pres-sion's i-ron rod, as-sert thy God, And scorn . . .

- sion's i - ron rod, And scorn op - pres - sion's i - ron rod.
 - sion's i - ron rod, And scorn op - pres - sion's i - ron rod.
 pres - sion's i - ron rod, And scorn op - pres - sion's i - ron rod.
 - pres - sion's i - ron rod, And scorn op - pres - sion's i - ron rod.
 . . . op - pres - sion's i - ron rod, And scorn op - pres - sion's i - ron rod.

No. 27.

RECIT.—THAT HERE REBELLIOUS ARMS I SEE.

ALTO VOICE. *SISERA.*

That here re - bel - lious arms I see, Proud De - bo - rah,

ACCOMP.

pro-ceeds from thee; But would'st thou yet thy vain am - bi - tion cease, Whilst

our af - front - ed mer - cy of - fers peace, Bow down sub - mis - sive, e'er th'impending

blow, Lays thee and all thy lost as - so - ciates low.

No. 28.

AIR.—AT MY FEET EXTENDED LOW

ALTO VOICE. *SISERA.*

ACCOMP. *Moderato.*
Met. ♩ = 88.

At my feet ex - tend - ed low, ex - tend - ed low,

Voice. *p* *f*

At my feet ex - tend - ed . . low, Fa - vour by thy tears engage, Fa - vour by thy

p *hr*

tears en - gage, Fa - vour by thy tears en - gage,

hr *hr* *hr*

by thy tears en-gage, Or thou soon shalt trembling know,

Slight-ed mer-cy turns to rage, slight-ed mer-cy turns to rage, . . . slihtged mer - cy

turns to rage, . . . turns to rage;

Or thou soon shalt trem - bling know, Slighted mer-cy turns to rage,

turns to rage, . . . slight-ed mer - cy turns to rage, turns to rage, .

Adagio.
 slighted mercy, slighted mer - - cy turns to rage.
Adagio. *f* *Tempo.*

Adagio.

No. 29. RECIT.—GO FROWN, BARBARIAN, WHERE THOU ART FEAR'D.

SOPRANO VOICE. *DEBORAH.*
 Go frown, Bar - ba - ri - an, where thou art fear'd, None but our
 ACCOMP.

God is here rever'd; Our breasts his in - spi - ra - tion warms, To vin-di-cate our cause by

arms; And to thy ru - in thou shalt know, What 'tis to find that God thy foe.

No. 30.

AIR.—IN JEHOVAH'S AWFUL SIGHT.

SOPRANO
VOICE.

DEBORAH.—*Adagio.*

In Je - ho - vah's aw - ful sight, Haughty tyrants are but dust, Haugh - ty

Adagio. p

ACCOMP.
Met. ♩ = 92.

tyrants are but dust; Those who glo - ry in their might,

Place in va - - - - ni - ty . . their trust; Those who

f *p*

glo - ry, who glo - ry in their might, Place in va - ni - ty their trust, Place in

va - ni - ty . . their trust.

No. 31. RECIT.—YES, HOW YOUR GOD IN WONDERS CAN EXCEL.

ALTO VOICE. *SISERA.*

Yes, how your God in wonders can ex-cel, Your low cap-ti-vi-ty demonstrates well.

ACCOMP.

No. 32. AIR.—WHILST YOU BOAST THE WOND'ROUS STORY.

ALLEGRO.
Met. $\text{♩} = 80$.

SISERA.

Whilst you boast the wond'rous sto-ry, Of your God's transcendant glo-ry, Has he freed you

p

from our chain? from our chain? Has he freed you,

from our chain? Whilst you boast the wond'rous sto - ry . . . of your God's trans-

- een - dant glo - ry, Has he freed you from our chain?

Think, O think, to your confu - sion, All you trust in is il - lu - sion; All your flat - t'ring

hopes are vain, your flatt'ring hopes are vain. Think, O think, to your con - fu - sion

All you trust in is il - lu - sion, All your flat - t'ring hopes are vain, are

vain, are vain, Your flat-t'ring hopes, all, all, all your flat-t'ring

f *p* *p*

hopes are vain. Think, O think, to your con - fu - sion,

f *p*

All you trust in is il - lu - sion, All your flat - t'ring hopes are vain, are

f *p*

vain, are vain. Your flat-t'ring hopes, all, all are vain,

f *p* *f* *p*

Adagio.
All your flatt'ring hopes are vain.

Tempo.

Adagio. *f*

No. 33.

AIR.—IMPIOUS MORTAL, CEASE TO BRAVE US.

CONTRALTO VOICE.

BARAK.

Largo e staccato.

ACCOMP. ♩ = 72.

Impious mortal, cease to brave us, Great Je-ho-vah soon will

p

8ves.

save us, Great Je - ho - vah soon will save us, And his time we wait with pleasure, And his

p

time we wait with plea - sure; All his peo-ple he'll de -

r *p*

- - fend, And on their op - press-ors send Plagues and vengeance without mea - sure.

r

All his peo - ple he'll de - fend, And on their oppress - ors

send Plagues . . and ven - geance without measure, Plagues . . and ven -

- - geance without mea - - sure.

No. 34.

RECIT.—BEHOLD THE NATIONS ALL AROUND.

CHIEF PRIEST OF BAAL.

BASS VOICE.

Be-hold the na-tions all a - round, What God, like Ba-al, is renown'd; To

ACCOMP.

him your stub-born tribes would bow, Did but the slaves their du - ty know.

No. 35.

CHORUS.—O BAAL! MONARCH OF THE SKIES.

Poco Allegro.

1st TREBLE.
2nd TREBLE.
ALTO.
TENOR. (8ve lower)
BASS.

ACCOMP.
Met. ♩. = 80.

Ba - al! Mon - arch of . . the skies, Ba - al O!

Ba - al! Mon - arch of . . the skies, Ba - al O!

Ba - al! Mon - arch of the skies, Ba - al O!

Ba - al! Mon - arch of the skies, Ba - al O!

Ba - al! Mon - arch of the skies, Ba - al O!

O Ba - al! Monarch of the skies, To whom un-num - ber'd Tem - ples

O Ba - al! Monarch of the skies, To whom un-num - ber'd Tem - ples

O Ba - al! Monarch of the skies, To whom un-num - ber'd Tem - ples

O Ba - al! Monarch of the skies, To whom un-num - ber'd Tem - ples

O Ba - al! Monarch of the skies, To whom un-num - ber'd Tem - ples

rise; unnum-ber'd, unnum - ber'd, To whom un - num-ber'd Tem-ples

rise; unnum-ber'd, unnum - ber'd, To whom un - num-ber'd Tem-ples

rise; unnum-ber'd, unnum - ber'd, To whom un - num-ber'd Tem-ples

rise; unnum-ber'd, unnum - ber'd, To whom un - num-ber'd Tem-ples

rise; unnum-ber'd, unnum - ber'd, To whom un - num-ber'd Tem-ples

rise. O Ba - al! From

thee the sun im-mense - - ly bright, Receiv'd his ra - - diant robes of
 thee the sun im - mense - - ly bright, Receiv'd his ra - - - diant robes of

By thee with stars the heavens glow; The O - cean swells, and Ri - vers
 By thee . with stars the hea - vens glow; The O . - cean swells, and Ri - vers
 light. The O - - cean swells, and Ri - vers
 light. The O - - cean swells, and Ri - vers
 The O - - cean swells, and Ri - vers

flow; O Ba - al! Ba - al O!
 flow; O Ba - al! Ba - al O!
 flow; O Ba - al! Ba - al O!
 flow; O Ba - al! Ba - al O!
 flow; O Ba - al! Ba - al O!

The flow'rs per -
The flow'rs per -
The vales with ver - dure, with ver - - dure are . . ar - ray'd,

- - fume, the flow'rs perfume the thick - est shade ;
- fume, the flow'rs perfume the thick - est shade ;
And 'tis by the event confess'd, Thy vo - - ta -
And 'tis by the event confess'd, Thy vo - - ta -

O Ba - al! O Ba - al!
O . . Ba - al! O Ba - al!
- - ries a - lone . . are bless'd. O Ba - al! O Ba - al!
- - ries a - lone . . are bless'd, O Ba - al! O Ba - al!
O Ba - al! O Ba - al!

Ba - al O! And 'tis by
Ba - al O! And 'tis by

the e - vent con - fess'd, Thy vo - ta - ries, thy vo - ta - ries
the e - vent con - fess'd, Thy vo - ta - ries, thy vo - ta - ries
the e - vent con - fess'd, Thy vo - ta - ries, thy vo - ta - ries
the e - vent con - fess'd, Thy vo - ta - ries, thy vo - ta - ries
the e - vent con - fess'd, Thy vo - ta - ries, thy vo - ta - ries

ries a - lone are bless'd.
ries a - lone are bless'd.

No. 36.

RECIT.—NO MORE, YE INFIDELS! NO MORE.

CHIEF PRIEST OF THE ISRAELITES.

BASS VOICE.

Accomp.

No more, ye In - fi - dels! no more. False is the God whom ye a -

- - dore, A dull brute I-dol, whose de-tasted shrine, None but such wretches can believe di - vine.

No. 37.

CHORUS.—LORD OF ETERNITY, WHO HAST IN STORE

Grave.

1st TREBLE.

2nd TREBLE.

1st ALTO.

2nd ALTO.

1st TENOR. (8ve lower.)

2d TENOR. (8ve lower.)

1st BASS.

2nd BASS.

Accomp.

Met. ♩ = 66.

Grave.

Lord of E - ter - ni - ty, who hast in store, Plagues

Lord of E - ter - ni - ty, who hast in store, Plagues

Lord of E - ter - ni - ty, who hast in store, Plagues

Lord of E - ter - ni - ty, who hast in store, Plagues

Lord of E - ter - ni - ty, who hast in store, Plagues

Lord of E - ter - ni - ty, who hast in store, Plagues

Lord of E - ter - ni - ty, who hast in store, Plagues

Lord of E - ter - ni - ty, who hast in store, Plagues

No. 38.

CHORUS.—PLEAD THY JUST CAUSE.

Andante.

1st TREBLE. Plead thy just cause, thy

2nd TREBLE. Plead thy just cause, thy

ALTO A - venge thy servants, thy servants,

TENOR, & lower. Avenge thy servants, thy servants,

BASS. A - venge thy servants, thy servants,

ACCOMP. *Andante.*
Met $\text{♩} = 144$.

aw - - ful pow'r dis - close ;

aw - - ful pow'r dis - close ;

A - venge thy servants and con - found their foes, confound their foes, con -

A - venge thy servants and confound . . . their foes, con - found their foes, con -

A - venge thy servants and con - found . . . their foes,

A - - venge thy

A - - venge thy

- - found their foes ; A - venge . . . thy ser - vants, con -

- found their foes ; A - venge thy ser - vants con -

con - found their foes ; A - venge thy ser - vants, con -

ser - vants, and con - found, con -
ser - vants, and con - found, con -
- found their foes ; A - venge thy servants, confound their foes ; a - venge thy servants, and con -
- found their foes ; A - venge thy servants, confound their foes ; a - venge thy servants, and con -
- found their foes ; A - venge thy servants, confound their foes ; a - venge thy servants, and con -

- found their foes, confound their foes, con - found their
- found their foes, confound their foes, con - found their
- found, confound their foes, con - found their foes,
- found, confound their foes, confound their
- found their foes, con -

foes, con - found their foes. Plead thy just cause, plead thy just cause, thy
foes, con - found their foes. Plead thy just cause, plead thy just cause, thy
Plead thy just cause, plead thy just cause, thy
foes, con - found their foes. Plead thy just cause, plead thy just cause, thy
- found their foes. Plead thy just cause, plead thy just cause, thy

aw - ful pow'r dis - close, thy aw - ful pow'r dis - close; Plead thy just

aw - ful pow'r dis - close, thy aw - ful pow'r dis - close; Plead thy just

aw - ful pow'r dis - close, thy aw - ful pow'r dis - close;

aw - ful pow'r dis - close, thy aw - ful pow'r dis - close;

aw - ful pow'r dis - close, thy aw - ful pow'r dis - close;

cause, Plead thy just cause;

cause, Plead thy just cause;

A - venge thy servants, A - venge thy servants,

A - venge thy servants, A - venge thy servants,

A - venge thy servants, A - venge thy servants, Plead

Avenge thy ser - vants, and . . . con - found their foes, . . .

A - venge thy ser - vants, and con - found their foes, . . .

Avenge thy ser - vants, and con - found, . . . con -

Avenge thy ser - vants, and con - found, . . .

thy just cause, . . . thy

- venge, Avenge thy ser - vants, thy servants, and confound their
 Avenge, avenge thy ser - vants, Avenge thy ser - vants A-venge thy
 - - found their foes; A-venge thy ser - vants and con - found their
 - - vants, Avenge, avenge thy servants, and con - found, con - found . . . their
 aw - - - ful pow'r dis - -

foes; confound their foes, confound their foes, A -
 servants, and con - found . . . their foes, . . . confound their foes. A -
 foes, confound their foes, confound their foes; thy aw - - -
 foes, confound their foes, confound their foes, confound their foes. A -
 - - close. A -

- - venge, avenge, avenge thy servants, and confound, confound, confound their foes; A -
 - - venge, avenge, avenge thy servants, and confound, confound, confound their foes; A -
 - - ful pow'r dis - close, thy
 - - venge, avenge, avenge thy servants, and confound, confound, con-found their foes; A -
 - - venge, avenge, avenge thy servants, and confound, confound, con-found their foes; A -

- venge thy ser-vants, and con-found their foes. A - venge thy servants, and con -
 - venge thy servants, and con-found their foes. A - venge thy servants, and con -
 aw - - - ful pow'r dis - close, Avenge thy servants, and con -
 - venge thy servants, thy aw - - - ful
 - - venge thy servants, and con - found their foes. A - venge, avenge thy servants, and con -

- found, confound, and confound, confound their foes. A - venge, avenge thy ser-vants,
 - found, confound, and confound, confound their foes. A - venge, avenge thy ser-vants,
 - found, confound, and confound, confound their foes. A - venge, avenge thy ser-vants,
 pow'r dis - - close, thy pow'r, thy
 - - found, con - found, and confound, confound their foes. A - venge, avenge thy ser-vants,

and confound their foes. A - venge thy ser - vants, and con - found their foes.
 and confound their foes. A - venge thy ser - vants, and con - found their foes.
 and confound their foes. A - venge thy ser - vants, and con - found their foes.
 pow'r dis - close, A - venge thy ser - vants, and con - found their foes.
 and confound their foes. A - venge thy ser - vants, and con - found their foes.

No. 39.

RECIT.—BY HIS GREAT NAME.

DEBORAH.

VOICE. By his great name, and his a-lone; Whose De-i-ty you dare dis-

ACCOMP.

- - own: Whose kindled wrath ye soon shall know, Will prove him a tre-mendous foe.

SISERA.

Fly, I con-jure ye, from this place, Too sa-cred for a throng so base. We go, but

ye shall quick-ly mourn, In tears of blood, our dire re-turn.

No. 40.

SOLI AND CHORUS.—ALL YOUR BOAST WILL END IN WOE.

ANDAN T.

Met. ♩ = 92.

DEBORAH. Solo.

All your boast,

all your boast will end in woe;

SISERA. Solo.

Farewell, des - pi - ca - ble . . foe!

BAAL'S PRIEST. Solo.

Mighty Ba - al's

BARAK. Solo.

Ba-al has no pow'r to save; no, no,

des - pi -

aid . . we crave,

Mighty Baal's aid we crave,

All your boast
no, no. Ba-al has no pow'r to save,
ca - ble foe! Mighty Baal's aid we crave.
Farewell foe! Mighty Baal's aid we

will end in woe,
Baal has no pow'r to save,
Farewell foe! Mighty Baal's aid we crave.
crave, Fare - well foe! Mighty Baal's aid we

All your boast
Ba-al has no pow'r to save. All your
Farewell foe! Mighty Baal's aid we crave.
crave. Farewell foe! Mighty Baal's aid we

will end in woe, . . . will end in woe.
 boast will end in woe, . . . will end in woe.

grave.

CHORUS.

Ba - al's pow'r ye soon shall know.
 Ba - al's pow'r ye soon shall know.
 Ba - al's pow'r ye soon shall know.
 Ba - al's pow'r ye soon shall know.

3ves.

CHORUS.

Poor de - lu - ded mor - tals go, go,
 Poor de - lu - ded mor - tals go, go,
 Poor de - lu - ded mor - tals go, go,
 Poor de - lu - ded mor - tals go, go,

Ba - al's pow'r ye soon shall
 Ba - al's pow'r ye soon shall
 Ba - al's pow'r ye soon shall
 Ba - al's pow'r ye soon shall

go, go, go, go, go, go,

know, Baal's pow'r ye soon shall know,

know, Baal's pow'r ye soon shall know,

Poor de - lu - ded mor - tals, Poor de - lu - ded mor - tals go, Poor de - lu - ded mor - tals go, Poor de - lu - ded mor - tals go, Poor de - lu - ded mor - tals go, Poor de - lu - ded mor - tals go,

know. know. know. know.

go, Poor de -
go, Poor de -
go, Poor de -
go, Poor de -
Ba - al's pow'r ye soon shall know, ye soon shall know,
Ba - al's pow'r ye soon shall know, ye soon shall know,
Ba - al's pow'r ye soon shall know, ye soon shall know,
Ba - al's pow'r ye soon shall know, ye soon shall know,
Piano accompaniment

- - lu - ded mor - tals go, - go, de - lu - ded mor - tals,
- - lu - ded mor - tals go, go, de - lu - ded mor - tals,
- - lu - ded mor - tals go, go, de - lu - ded mor - tals,
- - lu - ded mor - tals go, go, de - lu - ded mor - tals,
ye soon shall know,
ye soon shall know,
ye soon shall know,
ye soon shall know,
Piano accompaniment

go poor mor-tals, go poor mor-tals,
 go poor mor-tals, go poor mor-tals,
 go poor mor-tals, go poor mor-tals,
 go poor mor-tals, go poor mor-tals,

Ba-al's pow'r ye soon shall know, ye soon shall know, ye soon shall
 Ba-al's pow'r ye soon shall know, ye soon shall know, ye soon shall
 Ba-al's pow'r ye soon shall know, ye soon shall know, ye soon shall
 Ba-al's pow'r ye soon shall know, ye soon shall know, ye soon shall

go poor mor-tals. Poor de-
 go poor mor-tals. Poor de-
 go poor mor-tals. Poor de-
 go poor mor-tals. Poor de-

know, ye soon shall know, Ba-al's pow'r ye soon shall know.
 know, ye soon shall know, Ba-al's pow'r ye soon shall know.
 know, ye soon shall know, Ba-al's pow'r ye soon shall know.
 know, ye soon shall know, Ba-al's pow'r ye soon shall know.

lu - ded mor-tals go, go, Poor de - lu - ded mor-tals go.
- lu - ded mor-tals go, go, Poor de - lu - ded mor-tals go.
- lu - ded mor-tals go, go, Poor de - lu - ded mor-tals go.
- lu - ded mor-tals go, go, Poor de - lu - ded mor-tals go.

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "lu - ded mor-tals go, go, Poor de - lu - ded mor-tals go." The piano part features a complex texture with many sixteenth-note passages in the right hand and a more rhythmic bass line in the left hand. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C).

No. 41. RECIT.—GREAT PROPHETESS, MY SOUL'S ON FIRE.

CONTRALTO VOICE. **BARAK.**
 Great Pro-phetess, my soul's on fire, To ex-e-cute the ardours you in -

ACCOMP.

spire; O that the fight were now be - gun, My Fa-ther should not blush to call me son.

No. 42. AIR.—IN THE BATTLE FAME PURSUING.

ACCOMP. *
 Met. ♩ = 116

BARAK.
 In . . the bat-tle fame . pur - su - ing,

p

* There is no time marked to this movement in the Score.

The first system of music shows a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line contains several rests.

In . . . the bat-tle fame pur - su - ing, We'll with slaughter

p

The second system continues the vocal line with the lyrics "In . . . the bat-tle fame pur - su - ing, We'll with slaughter". The piano accompaniment features a dynamic marking of *p* (piano).

float . the plains; We'll with slaugh

hr

The third system continues the vocal line with the lyrics "float . the plains; We'll with slaugh". The piano accompaniment features a dynamic marking of *hr* (ritardando).

ter float

The fourth system continues the vocal line with the lyrics "ter float".

the plains; We'll with slaugh

p

The fifth system continues the vocal line with the lyrics "the plains; We'll with slaugh". The piano accompaniment features a dynamic marking of *p* (piano).

ter float the plains.

The sixth system concludes the vocal line with the lyrics "ter float the plains."

In the bat-tle fame pur - -

- - su - ing We'll with slaughter float the plains; We'll with slaugh - -

ter,

We'll with slaugh - -

- - ter float the plains, float the plains. In the

bat - tle fame pur - su - ing, We'll with slaugh - ter float the . .

plains; We'll with slaugh

Adagio.
ter, We'll with slaugh - ter float the plains.

Tempo. *f*

And our ty - rants, low in ru - ins, Soon shall

wear, soon shall wear their cap - tives' chains. And our ty - rants, low in

ru - ins, low in ru - ins, Soon shall wear their cap - tives' chains, soon shall

wear, soon shall wear . . . their Cap-tives' chains,

Adagio. *Tempo.* *f*

Adagio. *f*

Dal Segno.

No. 43. RECIT.—THY ARDOURS WARM THE WINTER OF MY AGE

ABINOAM.

BASS VOICE.

Thy ardours warm the win - ter of my age, Its weakncss strengthens

ACCOMP.

and its pains assuage; And well dost thou our im - pious foes de - ride,

Jus - tice is thine, and God is on thy side.

No. 44.

AIR.—SWIFT INUNDATION OF DESOLATION.

ACCOMP. *
Met. ♩: 168.

Allegro.

ABINOAM.

Swift in-un-da - tion of de-so - la - tion, Pour on the na - tion of Ju - dah's

foes. Swift in-un-da - tion of de - so-la - tion, Pour on the na - tion of

Ju - dah's foes. Swift in-un -

- da - tion of de-so - la - tion, Pour on the na - tion, Pour on the

* The wide skips of the Violin Accompaniment in this Song have been facilitated by being brought more within the compass of the hand on a keyed Instrument.

na - tion, Pour on . : the

na - tion of Ju - dah's foes. Swift de - so - la - tion pour on . the na - tion of Ju - dah's

foes.

Can Fame de - light thee, Can Heav'n in - cite thee, They now in -

- vite, They now in - vite thee, to end our woes. They now in -

- vite thee, They now in - vite thee, to end our woes.

Da Capo.

No. 45.

RECIT.—OH JUDAH, WITH WHAT JOY I SEE.

ISRAELITISH WOMAN.

SOPRANO VOICE.

Oh Judah with what joy I see, The blessings Heav'n preserves for thee.

ACCOMP.

No. 46.

AIR.—NO MORE DISCONSOLATE I'LL MOURN,

ISRAELITISH WOMAN.

SOPRANO VOICE.

ACCOMP.

Met. ♩ = 92.

Adagio.

No, no, no more,

no more dis-con - so - late I'll mourn, No, no more,

no more sad sack-cloth wear, No more, no more sad sack - cloth

wear, No, no more sad sack - - cloth, sad sack - cloth wear,

From chains to free - dom we re - turn, To trans

- - port from des - pair; From chains to free - dom

we re - turn, To trans

- - port . . from des - pair. No more, no more dis - con - so -

- - late I'll mourn, From chains . . to free - dom we re - turn, To trans - -

port from des-pair. From chains to free-dom we re - turn, To trans - port,

to trans - port from des - pair, . . . To trans-port from des - pair.

No. 47.

RECIT.—NOW, JAEL, TO THY TENT RETIRE.

DEBORAH.

SOPRANO VOICE.

Now, Ja - el, to thy tent re - tire; Our bosoms for the battle fire! But know, thy

ACCOMP.

so - li - tude will thee sup - ply With glo - ry that shall ne - ver die.

No. 48.

AIR.—O THE PLEASURE MY SOUL IS POSSESSING.

Larghetto.

ACCOMP.
Met. ♩ = 80.

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

The first system of musical notation includes a vocal line for Jael and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4. The piano accompaniment continues from the introduction.

JAEI.

O the

The second system of musical notation includes a vocal line and piano accompaniment. The vocal line has lyrics: "plea-sure my soul is pos-sess-ing, At the prospect of mer-cies so dear, At the". The piano accompaniment features a dynamic marking of *p*.

plea-sure my soul is pos-sess-ing, At the prospect of mer-cies so dear, At the

The third system of musical notation includes a vocal line and piano accompaniment. The vocal line has lyrics: "prospect of mercies so dear. O the plea-sure, O the".

prospect of mercies so dear. O the plea-sure, O the

The fourth system of musical notation includes a vocal line and piano accompaniment. The vocal line has lyrics: "plea-sure, O the pleasure my soul is pos-sess-ing, my soul is pos-sess-".

plea-sure, O the pleasure my soul is pos-sess-ing, my soul is pos-sess-

The fifth system of musical notation includes a vocal line and piano accompaniment. The vocal line has lyrics: "ing, At the pros-pect of mer-cies so dear. O the".

ing, At the pros-pect of mer-cies so dear. O the

plea-sure my soul is pos-sess-ing, my soul is pos-sess-ing, At the

pros-pect of mercies so dear.

May my bo-som be e-ver ex-press-ing, With what rap-tures my God I re-

- vere, With what rap-tures my God I revere, With what

rap-tures my God I re-vere. O the

No. 49.

RECIT—BARAK, WE NOW TO BATTLE GO.

DEBORAH.

SOPRANO VOICE.

Barak, we now to bat-tle go, And rush with ru-in on the foe

ACCOMP.

No. 50.

DUET.—SMILING FREEDOM, LOVELY GUEST.

DEBORAH.

SOPRANO VOICE.

Larghetto.

ACCOMP.

Met. ♩ = 88

mf

Smil-ing Free-dom, love-ly guest, Bal-my source . . .

of soft-est joy; Mor-tals by thy aid are blest, With such charms that

ne-ver cloy. Smil-ing Free-dom, love-ly guest, Bal-my

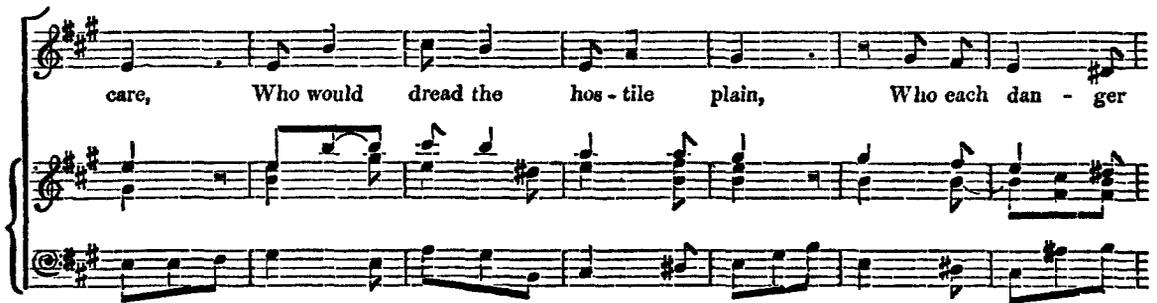


source . . of soft - est joy, . . Bal - my source of soft-est joy.

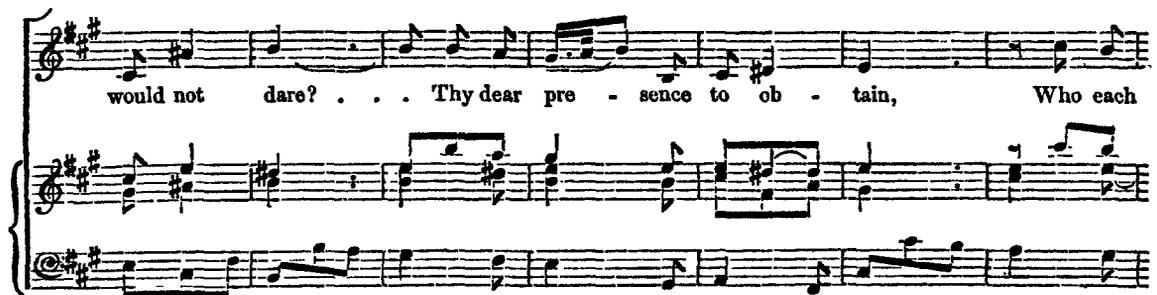
BARAK.



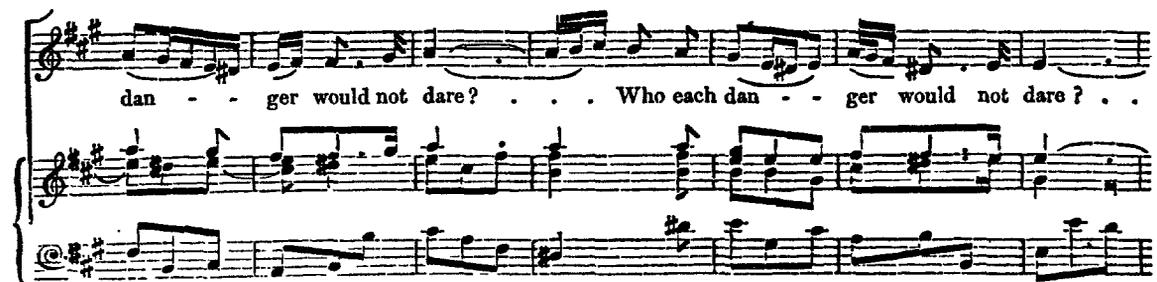
Thy dear pre - sence to ob - tain, Sweet - ly smooth - - ing . ev - ry



care, Who would dread the hos - tile plain, Who each dan - ger



would not dare? . . . Thy dear pre - sence to ob - tain, Who each



dan - - ger would not dare? . . . Who each dan - - ger would not dare? . .

DEBORAH.

Smiling free - dom to ob - tain, . . . Sweet - ly
 Thy dear presence to ob - tain, Sweet - ly

smooth - - ing ev - 'ry care; Smi - ling free - dom,
 smooth - - ing ev - 'ry care; Thy dear

smi - - - ling free - dom to ob - tain, Sweetly smooth -
 presence to ob - tain, Sweetly smooth - -

- - ing ev - 'ry care; Who would dread tho hos - tile plain, Who each
 - - ing ev - 'ry care; Who would dread tho hos - tile plain, Who each

dan - ger would not dare, . . . Thy dear
dan - ger would not dare, Smil - ing free - dom to ob -

pre - - sence to ob - tain, Who each dan - - - ger would not
- tain, Who each dan - - - ger would not

Adagio.
dare, . . . Who each dan - - ger would not dare?
dare, . . . Who each dan - - ger would not dare?

Adagio. *Tempo. f* *hr*

pre - - sence to ob - tain, Who each dan - - - ger would not
- tain, Who each dan - - - ger would not

No. 51.

CHORUS.—THE GREAT KING OF KINGS.

ALLEGRO.
Met. ♩ = 160.

SOPRANO.
1st ALTO.
2nd ALTO.
TENOR. (8ve lower.)
1st BASS.
2nd BASS.

The great King of
The great King of

The great King of Kings, King of Kings, King of
 The great King of Kings, The great King of Kings,
 The great King of Kings, The great King of Kings,
 The great King of Kings, The great King of Kings, King of Kings, King of
 The great King of Kings, The great King of Kings,
 The great King of Kings, The great King of Kings,

Kings, King of Kings . . . will aid us to - day. His prais - es let
 King of Kings will aid us to - day. His prais - es let
 King of Kings will aid us to - day. His prais - es let
 Kings, King of Kings, King of Kings will aid us to - day. His prais - es let
 will aid us to - day. His prais - es let
 will aid us to - day. His prais - es let

day; The great King of Kings,

His prais - es let all with trans - port dis - play.

His prais - es let all with trans - port dis - play.

His prais - es let all with trans - port dis - play.

His prais - es let all with trans - port dis - play.

His prais - es let all with trans - port dis - play.

His prais - es let all with trans - port dis - play.

His prais - es let all with trans - port dis - play.

His prais - es let all with trans - port dis - play.

END OF THE SECCND PART.

G. F. Handel
Deborah

PART THE THIRD.

No. 52.

CHORUS.—NOW THE PROUD INSULTING FOE.

133

ANDANTE.
Met. ♩ = 116.

Corn.

8ves.

TREBLE.

ALTO.

TENOR, (8ve lower.)

BASS.

Now the proud in - sult - ing foe, Pros - trate

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

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

8ves.

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

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

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

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

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

low. . . .

low. . . . Bro - ken cha - riots,

low. . . . Bro - ken cha - riots, hills of slain,

low. . . .

Bro - ken cha - riots, hills of slain. of slain, . . .

hills of slain, of slain, . . . of

of slain, . . . of

Bro - ken chariots, hills of slain . . .

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

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

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

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

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

8ves.

Corn.

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

ISRAELITISH WOMAN.

SOPRANO VOICE.

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

ACCOMP.

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

ISRAELITISH WOMAN.

SOPRANO VOICE.

Larghetto.

ACCOMP. Met. $\text{♩} = 84$

Now sweet-ly smil - ing

p

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

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

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

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

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

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

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

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

No. 55.

RECIT—MY PRAY'RS ARE HEARD.

ABINOAM.

BASS VOICE.

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

ACCOMP.

BARAK.

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

ABINOAM.

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

No. 56.

AIR.—TEARS SUCH AS TENDER FATHERS SHED.

Air.—ABINOAM.

BASS VOICE.

Tears,

ACCOMP.

Largo pp

Met. ♩ = 60.

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

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

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

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

8ves.

have man - kind his friend

hr

No. 57

RECIT.—O DEBORAH! MY FEARS ARE O'ER.

SOPRANO VOICE.

JAEL.

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

ACCOMP.

No. 58.

CHORUS.—DOLEFUL TIDINGS.

BAAL'S PRIESTS, *Larghetto.*

TREBLE.

ALTO.

TENOR, (8ve lower.)

BASS.

ACCOMP. Met. ♩ = 60.

Larghetto.

Staccato.

Org.

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

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

8ves.

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

pp Voices alone.

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

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

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

pp
Voices alone.

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

Organ Solo.
p

No. 59.

AIR.—OUR FEARS ARE NOW FOR EVER FLED.

SOPRANO
VOICE.

3rd ISRAELITISH WOMAN.

ACCOMP.
Met. ♩ = 84.

Allegro.

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

p

more shall flow; Our fears are now for

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

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

. . . Our eyes no more shall flow ;

Swift vengeance has laid low the head,

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

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

Swift vengeance has laid low the head Of our im-

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

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

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

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

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

No. 60.

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

CONTRALTO VOICE.

BARAK.

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

Accomp.

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

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

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

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

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

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

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

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

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

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

No. 61.

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

SOPRANO VOICE.

JAEI.

Allegro.

ACCOM .
Met. ♩ = 152.

Ty - rant, now no more we dread thee,

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

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

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

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

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

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

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

in - so - lence is o'er,

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

Adagio. *Tempo. f*

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

p

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

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

Adagio. *Da Capo.*

No. 62.

RECIT.—IF, JAEI, I ARIGHT DIVINE.

DEBORAH.

SOPRANO VOICE.

ACCOMP.

If, Ja-el, I aright di-vine, When men here-af-ter would proclaim, All that is
no-ble by one name, O Ja-el; they will men-tion thine.

No. 63.

AIR.—THE GLORIOUS SUN SHALL CEASE TO SHED.

ACCOMP.*

Met. $\text{♩} = 160$.

DEBORAH.

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

* There is no time marked to this movement in the Score.

shed, His beamy trea

sures from the skies;

And mo - - rit shall

bo vir-tue's dread, . . . whenc'er thy blest . . . me-mo - rial dies.

The glo - rious

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

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

be vir - - - tue's dread,

When'er thy blest me - mo - ri - al dies.

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

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

Adagio.

dies.

Tempo.

No. 64.

RECIT.—MAY HEAV'N WITH KIND PROFUSION SHED.

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

ACCOMP.

No. 65.

AIR.—LOW AT HER FEET.

CONTRALTO VOICE. **BARAK.**

ACCOMP. *Andante.*
 Met. ♩ = 92.

Low at her feet

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

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

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

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

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

And laid in dust . . his haughty head;

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

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

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

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

Adagio. *Adagio.* *Tempo.*

No. 66 RECIT (*Accomp.*)—O GREAT JEHOVAH! MAY THY FOES.

SOPRANO VOICE.

DEBORAH.

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

ACCOMP.

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

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

No. 67.

CHORUS.—LET OUR GLAD SONGS.

ANDANTE.
Met. $\text{♩} = 88$.

8ves.

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

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

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

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

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

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

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

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

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

p *piu p* *pp*

to Heav'n as - cend.

p *piu p* *pp*

Let our glad songs

p *dim* *pp* *f*

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

Grave. $\text{♩} = 60.$

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

p *piu p* *pp* *Grave.* $\text{♩} = 60.$ *f*

Allegro.

TREBLE.

1st & 2nd.
ALTO,

TENOR,
(SVC LOWER.)

BASS.

ACCOMP.

Met. ♩ = 96.

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

Detailed description: This system contains the first five staves of the musical score. The top staff is for Treble. The second staff is for 1st & 2nd Alto, Tenor, and Bass, with lyrics 'O ce - le - brate . . his sa - cred name, With gra - titude his praise . .'. The third staff is Bass. The fourth and fifth staves are for the Accompaniment, with a tempo marking 'Allegro.' and a metronome marking 'Met. ♩ = 96.'. The key signature is one sharp (F#) and the time signature is 3/4. A fermata is placed over the first measure of the vocal line.

pro - claim, pro -

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

Detailed description: This system contains the next five staves. The vocal line continues with 'pro - claim, pro -' and 'O ce - - le - brate . . . his sa - cred name, With'. The accompaniment continues with a similar rhythmic pattern. A fermata is placed over the first measure of the vocal line.

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

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

O

Detailed description: This system contains the final five staves. The vocal line continues with '- - claim; . . . O . . . ce - le - brate, O . . . pro . . .' and 'gra - titude his praise . . . pro - claim, . . . With'. The accompaniment continues. A fermata is placed over the first measure of the vocal line.

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

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

8ves,

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

O

8ves.

pro-claim ;
 O ce - le - brate, O ce - le - brate . . .
 his sa - cred name, his sa - cred name, . . .
 ce - - le - brate . . . his sa - cred name, his sa - cred name,

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

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

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

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

1st ALTO. his
his praise pro-claim, his praise . . . pro - -
2nd ALTO.
his praise proclaim, his praise . . pro - claim,

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

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

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

ALLELUJAH.

Allegro.

SOPRANO. Al -

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

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

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

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

2nd BASS.

ACCOMP. *Allegro.*
Met. ♩ = 92.

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

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

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

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

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

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

8ves.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- - jah, . . . Al - le - lu - jah, . . . Al-lelu - jah,

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

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

Allelu-jah, . . . Al-le - lu - jah, . . . Al-le-lujah, Al-lelu-jah,

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

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

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

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

. Al - le -

. Al - le -

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

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

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

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

