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ISRAELITE THEMES  
IN THE BIBLICAL ORATORIOS  
OF GEORGE FREDERIC HANDEL

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Senior Project Submitted in Partial Fulfillment of  
Requirements for Cantorial Ordination and Master of  
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## Introduction

Since I was a young musician, I have always had a passion for baroque music. I love the structure of a da capo aria, the freedom and creativity a singer and orchestra can take with ornamentation, the purity and sweet simplicity of many of the harmonies and motifs. As a young cellist, I loved playing Bach. As a student in an undergraduate opera program, I found baroque opera and oratorio from all parts of the world and gravitated towards singing that music whenever I could. In my junior recital, I explored the art of ornamentation in baroque music with a Handel scholar. I was a soloist with my school's early music collegium, and through working with those musicians, I sang and studied baroque music of various composers, styles, and genres with the collegium, ranging from Charpentier motets to arias from Handel's *Giulio Cesare*.

As my passion for baroque music grew, my passion and interest in Judaism was growing alongside it. I wrote my final undergraduate paper for my music history minor around this time of self-discovery, and when it dawned on me that my two passions seemed to overlap, I began a preliminary study of Handel and the Jews. In my undergraduate paper, I wrote about a "scandal" at a Handel conference regarding the librettist of the *Messiah* and discussed its potential antisemitic undertones. I wrote about how the Nazis turned *Judas Maccabeus* into a tribute to Hitler. Over the last several years of graduate school, I continue to remain challenged and excited by deepening my study of Handel biblical oratorios, reveling in the intersection of Baroque and Jewish music.

I believe we are in an era where reimagining great works is popular and necessary to keep them alive. We live in a time where fans rush to see musical like *Hamilton* and *Six*, both stories retelling historical moments, and reimagining the characters of our

history through a fresh lens. Contemporary staging of operas on small and large stages worldwide helps us to envision these sometimes-antiquated stories come alive for modern audiences. Through this project, I try to determine if viewing the stories of George Frederic Handel's biblical oratorios through a lens of Jewish liturgical education makes them more enlivening to our 21<sup>st</sup> century synagogue communities.

In this thesis, I assemble an elementary guide for cantors, music directors, and lay leaders to consider a selection of Handel's biblical oratorios within the context of Jewish themes and holidays. Through this guide, I hope to create space for Handel's music in synagogues around the world, and I hope it might serve as a template or inspiration for bringing other Jewish or Jewish-adjacent classical music into the synagogue when appropriate.

Though we don't have a lot of evidence of Handel's perspectives and interaction with Jews, we do know that he wrote many oratorios using stories, texts, and characters from what he knew as the Old Testament, and what we know as our Tanakh. As part of this biblical oratorio project, I translated some of the librettos back into Hebrew. While translating our Jewish texts into the vernacular certainly helps popular understanding and comprehension, I see Hebrew as one of the most important, exciting, and uniting factors available to the Jewish community. For some of the oratorios, I have newly syllabified and re-dictated the music myself. For other oratorios, I rework existing Hebrew to be more accessible to the modern-day singer and to synagogues around the world.

Of course, this is not meant to be an exhaustive guide. It would be impossible to cover every single piece of music that connects to our Jewish calendar. Handel has dozens of other biblical works with Israelite characters and themes, as do other Jewish

and non-Jewish composers of note and merit in the classical music world. Perhaps this project can serve as a model for bringing other music into the synagogue or for Jewish audiences when appropriate.

As excited as I was to compile a repertoire guide of sorts, I felt compelled to go on step further. Jews have spent a long time translating our texts into the vernacular, writing and reading in English, and sometimes pushing Hebrew to the side in favor of understanding and comprehension. I have no problem with this, but I do see Hebrew as one of the most important, exciting, and uniting factors that we have as Jews. Across denominations and across the world, Hebrew is a unifying force.

This is why I am excited by the thought of translating the texts of Handel's oratorios back into their original Hebrew. Reform Jews have historically translated Hebrew prayer into the local vernacular so congregants can more readily understand it; here, I do the reverse, but for much the same reason. For some of the oratorios, I have newly syllabified and re-dictated the music myself. For other oratorios, Hebrew translations existed that I have reworked, or transliterated to be accessible to the modern-day singer.

## Chapter 1 – Esther and the Purim Story

At synagogues around the world, Purim stands alongside the Yamim Nora'im as one of the most popular reasons to come to shul. In the congregations I've worked at, I've seen dozens of congregants of every age and stage get involved in the Purim celebrations, from writing sketches, to performing parody songs, to chanting Megillah. While acting out characters and scenes, and bringing fun, merriment, and laughter to our congregations, I think it's a great time to bring in other musical works and let cantors, choirs, and skilled congregants have an opportunity to perform these masterful arias and chorales. The two oratorio versions of Esther in particular may provide yet another joyful dimension to our Purim story and practices.

Esther (HWV 50) is one of Handel's first known oratorios in English. It was composed in 1718 as a chamber piece and was premiered in the home of a Duke in England. This first work was likely semi-staged- for a small group of singers and chamber orchestra. Its initial title first "*Haman and Mordechai*," and in his article, Alexander Ringer, a musicologist, and educator who studied the relationship between Handel and the Jews, speculated that it may have been inspired by a trip Handel took to the Venetian ghettos, where he may have been exposed to Purim stories and plays by the same name and theme. "*Haman and Mordechai*" later became *Esther*, and after several revisions, it became the version performed today.<sup>1</sup> Now with many more singers than the additional large pieces inspired by coronation anthems, and calling for an orchestra with trumpets and drums, it premiered for London audiences in 1732.

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<sup>1</sup> Alexander L. Ringer, "Handel and the Jews." *Music and Letters* 42, no. 1 (1961): 6-8.

Though London audiences were used to Handel's Italianate operas, these English oratorios were new to them. When a member of the British Royal Family asked Handel to premiere *Esther*, the Bishop of London protested, decrying a biblical story being acted out on stage. In response, Handel decided to present *Esther* as a concert. The singers would appear in their own clothes with no set pieces, but still perform as their characters. We can thus not only credit *Esther* as being an excellent story with great drama and characters, but also as the beginning of oratorio performances in 18<sup>th</sup> century London. Sadly, *Esther* was poorly received, and because Handel used Italian singers, the English diction was poor and difficult for operagoers to understand. Still, the oratorio has withstood the test of time, and is occasionally performed today. Handel's oratorio model is a great example of what we can do in synagogues to share some of this music, even in the absence of full productions with sets and costumes. With passionate and knowledgeable singers using good diction these pieces can be communicated effectively and beautifully.

As I started looking into the history of Handel's *Esther* and the ways it could be used in the synagogue, I realized that I was not the first to consider translating it back into Hebrew! Jacob Raphael Saraval (1707-1782) was an Italian rabbi who lived in Venice and was most notable for translating Handel's libretto of *Esther* for the British and Dutch Jewish communities in 1760. This libretto later became the basis for Cristiano Giuseppe Lidarti's (1730-1795) oratorio- *Esther*, which he composed in 1774, using the Hebrew libretto to tell the Purim story.

How did this Hebrew translation end up being set to music by Lidarti an Austrian-born non-Jewish composer? Not much of Lidarti's work survives, and we don't know



much about him as a person. We also don't know how Lidarti became connected with the Jewish community of Amsterdam, but we do know that they hired him several to write music for special occasions. Many of these pieces of music were preserved in the library of the Eitz Chayim synagogue in Amsterdam, though Esther fell into obscurity for two centuries until Israel Adler, the German-born Israeli musicologist identified it through a chance discovery by a music librarian at the Cambridge University Library in 1998. Lidarti's Esther had its world premiere in May 2000 at Hebrew University in Israel and its American premiere in San Francisco in 2014.

As part of this project, in September 2022, I had the chance to interview Alicia DePaolo, the founder of the Miryam Ensemble in Boston, who gave Lidarti's Esther its East Coast premiere in 2019. Alicia shared with me how exciting it was to prepare a piece that was so rarely performed, and for which she had no previous recordings to reference. The most touching thing she shared with me was the response the community had to hearing this piece. Alicia told me that while rehearsing the piece in a large, prominent Boston synagogue, community members and religious school students wandered in and out of the room as they came from their various activities around the shul. Some kids came directly from elementary school with their own instruments in their hands and were excited to see an orchestra performing right next to where they were going to learn their Hebrew letters and holidays.

When one group of children asked a choir member in passing what the artists were singing about, the choir member explained that it was the Jewish story of Purim. The kids were shocked- they hadn't imagined their Purim story being told in such a different way! The adult community responded with the same excitement of having this

type of music in their space, and at the well-attended performances. The decision was made by the ensemble to boo Haman throughout the concert, which made the concert feel more like a community event with participation from the kahal, and not just a classical music performance.

Though Handel's original Esther libretto was a model for the Lidarti piece, they are quite different in style and substance. In a 2014 pre-concert lecture by Reuben Zallman, the rabbi and the director of music at Congregation Beth El in Berkeley, and a lecturer in the School of Music at San Francisco State, he shared that Lidarti's work was written for the Jewish community as shpiel of sorts, whereas Handel's work was written for a broader population as a more formal performance piece. Saraval's translation used biblical language and direct quotes from the Tanakh, something a Jewish and Hebrew-speaking audience would understand, but that might go over the heads of non-learned Jews.<sup>2</sup>

In addition to Handel's and Lidarti's original oratorios, I connected with a musician who thought, like I do, that Handel's Esther might do well in Jewish communities if translated into Hebrew. Composer and music theorist Peter Terry shared with me that before he knew of Lidarti's oratorio, he selected music from Handel's Esther, and aligned Rabbi Saraval's Hebrew with the music. These pieces were performed in Boston, and he was kind enough to share his scores with me. All these iterations of the Book of Esther in baroque music are worthy, beautiful, and deserving to be heard by audiences around the world. Both pieces I selected from these oratorios

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<sup>2</sup> Reuven Zellman. "Cristiano Lidarti's T'Shuat Yisrael Al Y'dei Ester (The Salvation of Israel by Esther), 1774."

highlight the moment in the Purim story when Esther hears the troubling news of Haman's plan to destroy the Jewish people. These are two, challenging, fun-to-sing, rageful arias, and would be a fantastic to any showcase, study, or recital looking into the character of Esther and her thoughts and emotions.

### Esther Musical Selections:

- 1) "Zed Yahir Mimeni" (Page 30)
  - a) Music: Cristiano Lidarti
  - b) Original Score: Purchased from the Israel Music Institute, piano reduction by Alex Guerro, commissioned by Sydney Michaeli
  - c) Hebrew Text by Rabbi Saraval and English Translation by Rabbi Reuven Zellman)<sup>3</sup>

זֶד יָהִיר מִמֶּנִּי הָרָף	Arrogant scoundrel, get away from me!
כִּי מִחֲנָף אֶזְנִי טָח	My ears are deaf to your flattery.
אִישׁ דָּמִים שֹׂאֵג לַטָּרֶף	You bloodthirsty man, looking for his prey-
אַךְ לִשְׂוֹא עָלַי תִּבְטָח:	You turn to me in vain!
גָּבַר בִּיכָלְתוֹ שׁוֹבֵב	What a man: puffed up in his moment of power,
בַּצָּר לוֹ רֵךְ הַלֵּב:	But when in distress, his heart is weak.

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<sup>3</sup>Reuven Zellman. "Cristiano Lidarti's T'Shuat Yisrael Al y'Dei Ester (The Salvation of Israel by Esther), 1774."

2) “Flattering Tongue, No More I Hear Thee!” (Page 43)

- a) Music: G.F Handel
- b) Original Score: Novello’s Original Octavo Edition in public domain
- c) Text: English Text by Samuel Humphreys (1778-1846) based on text by Jean Racine<sup>4</sup>

Flattering tongue, no more I hear thee

Vain are all thy cruel wiles

Hateful wretch no more I fear thee, no more!

Vain thy frowns, and vain thy smiles.

Tyrant, when of power possessed

Now thou tremble’st when distressed

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<sup>4</sup> “Handel's Esther, Pivotal Oratorio, Scores as Drama.” Handel's Esther, Pivotal Oratorio, Scores as Drama - Music of the Baroque. Accessed December 20, 2022.  
<https://www.baroque.org/Reviews/handel-s-esther-pivotal-oratorio-scores-as-drama>.

## Chapter 2 – Deborah the Biblical Judge

*Deborah* is another one of Handel's earlier English oratorios. With a libretto by non-Jewish poet, librettist, and translator Samuel Humphreys, the piece premiered in London in March of 1733. The oratorio and libretto are based on the stories in Judges 4 and Judges 5, which recount Deborah (Devorah), the biblical judge, warrior, and chieftain. Handel's *Deborah* was quite a popular oratorio in its day, and it used an extensive eight-part choir and a grandiose orchestra. It was revived for many seasons after its premiere, though it is not frequently performed today.

Unlike *Esther* and some of Handel's other oratorios, *Deborah* does not have a natural or obvious niche in the Jewish calendar. Though Deborah's story is not chanted or used as part of a special holiday, it does have its moment to shine. On Shabbat B'shalach, when we celebrate the importance of sound and music in our synagogues through the Song of the Sea and retell the the Exodus from Egypt, we also chant the story of Devorah as our Haftarah for the week. We also hearken to Judges every single week during Kabbalat Shabbat, in one of our most notable verses of Lecha Dodi, and in other sections of our weekly and daily liturgy.

The following are two pieces from Handel's *Deborah* that I think could serve our Jewish community well, whether on Shabbat B'shalach, in a teaching about the book of Judges, or perhaps in a concert highlighting leadership in our Jewish texts. Unlike some of Handel's other Israelite librettos, Samuel Humphrey's did not do an exact translation from the biblical source. The contents of this oratorio are a more poetic version of the sequence of events from Judges 4 and 5. For this reason, I have done my own translation and text selection for the duet between Barak and Devorah. I also rearranged and edited

the score for Handel's "Oh Celebrate God's Great Name," because despite proclaiming God's name, the piece begins and ends in minor, giving it a modal flavor. I rewrote some of the parts, and added in solos and duets to make the piece more useable for congregations.

Because we don't have the chance to highlight Devorah as a character in a specific holiday, the music of *Deborah* may be one of the most compelling pieces to share in a concert setting. Rather than a once-a-year Haftarah that some may miss in translation, the music and dramatic nature of this stunning oratorio provide us with a way to share and use Devorah's story, and to bring the voice of a powerful Jewish woman into our midst in a new way.

### **Deborah Musical Selections:**

- 3) "Azamer L'Adonai Elohei Yisrael" (Page 48) based on "Smiling Freedom, Lovely Guest" (Page 56)
- a) Music: G.F. Handel, transcribed and edited by Sydney Michaeli
  - b) Original Score: Novello's Original Octavo Edition in public domain
  - c) Text: Judges 5:3, 5:12

שְׁמַעוּ מְלָכִים הֶאֱזִינוּ רוֹזְנִים    Hear, O kings! Give ear, O potentates!

אֶנְכִי לִיהוָה אֶנְכִי אֲשִׁירָה    I will sing, will sing to Good,

אֶזְמַר לִיהוָה אֱלֹהֵי יִשְׂרָאֵל:    Will hymn God, the God of Israel.

עוֹרִי עוֹרִי דְּבוֹרָה    Awake, awake, O Deborah!

עוֹרִי עוֹרִי דְּבָרִי-נָשִׁיר    Awake, awake, strike up the chant!

קוּם בָּרַק וְנִשְׁבֵּה נַפְשֵׁיךָ בְּנֵי-אֲבִינוֹם:    Arise, O Barak; Take your captives, O son of Abinoam!

**4) “Celebrate God’s Name” (Page 60) and “Oh, Celebrate His Name (Page 70)**

- a) Music: G.F. Handel, transcribed and edited by Sydney Michaeli
- b) Original Score: Novello’s Original Octavo Edition in public domain
- c) Text: Samuel Humphreys

Oh, celebrate [His] God’s sacred same!

With gratitude [His] God’s praise proclaim!

### Chapter 3 – Crossing the Sea with Israel in Egypt

Handel's *Israel in Egypt* premiered in London in April 1739. The libretto was prepared by Charles Jennens, who also wrote the libretto for Handel's most famous work, *Messiah*. The two Jennens libretti share a unique feature in that unlike other Handel oratorios, they do not have casts of named characters singing the dialogues and performing the dramas. Instead, the story is told from the perspective of unnamed Israelites, giving us the freedom to hear the music and texts in the voices of different characters and perspectives.

While most of Handel's oratorios are based on "Old Testament" stories, *Israel in Egypt* and *Messiah* are the only two that are drawn directly and exclusively from the biblical text, with no paraphrases, interpolations, or interpretations. For *Israel in Egypt*, Handel adapted music from his previous compositions, as well as from those of his colleagues, Stradella, Kerl and Erba, drawing on inspiration from his contemporaries works.<sup>5</sup> Through three acts, the story of the Exodus is told, from the death of Joseph to the new Pharaoh coming to the throne, to the plagues, and finally the Israelites' crossing of the sea to safety and freedom.

*Israel in Egypt* offers many possibilities for inclusion in synagogue life. Because it directly quotes the text of Exodus, albeit in an English translation, we can use excerpts from this work whenever these Torah portions read and most obviously during Passover. Indeed, Handel's clever, vivid, even humorous writing lends itself well to the festive nature of the occasion. Musical depictions of the plagues heighten dramatic story-telling

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<sup>5</sup> Joshua. Jacobson "Israel in Egypt - Program Notes." zamir.org, May 2, 2022.  
<https://zamir.org/concerts/past-seasons/israel-in-egypt-program-notes/>.



moments, some of them scary, and some of them so absurd as to be outright laughable! In “The Land Brought Forth Frogs,” Handel’s typically beautiful vocal line is paired with jaunty instrumentation which virtually begs the listener to “hop along.” This could be a fun aria for any cantor looking for a show piece around Passover time. The great Exodus, dramatic scenes, and plagues gave Handel a chance to do some of his most creative writing and would give any musician the chance to have fun and shine in some of these great arias and chorales.

### Israel in Egypt Musical Selections:

#### 5) “Part I Number 5 - Their Land Brought Forth Frogs” (Page 75)

- a) Music: G.F. Handel
- b) Original Score: Schirmer Edition, in public domain
- c) Text: Translations from Exodus 7:28, 8:2, 9:3, 9:9

וְשָׂרְזַן הַיָּאֵר צִפְרָדַיִם וְעָלוּ The Nile shall swarm with frogs, and they shall come up  
וַיָּבֹאוּ בְּבֵיתָהּ וּבְחֶמְרָהּ מִשְׁכָּבָהּ וְעַל־מִטָּתָהּ and enter your palace, your bedchamber, and your bed,  
וּבְבֵית עֲבָדֶיהָ וּבְעַמָּהּ the houses of your courtiers, your people,  
וּבְתִנּוּרֶיהָ וּבְמִשְׁאָרוֹתֶיהָ: your ovens and kneading bowls.

וַיִּט אֶהְרֹן אֶת־יָדוֹ עַל יַמֵּי מִצְרַיִם Aaron held out his arm over the waters of Egypt,  
וַתֵּלֶעַל הַצִּפְרָדִּים וַתִּכָּס אֶת־אֶרֶץ מִצְרַיִם: and the frogs came up and covered the land of Egypt.

וְהָיָה יַד־יְהוָה הַיּוֹהָה בְּמִקְנֶהְךָ אֲשֶׁר בַּשָּׂדֶה בַּסּוּסִים בַּחֲמֹרִים בַּגְּמָלִים Then the hand of Adonai will strike your livestock  
in the fields, the horses, the asses, the camels,  
בַּבָּקָר וּבַצֹּאן דָּבָר כָּבֵד מְאֹד: the cattle, and the sheep- with a very severe pestilence.

וְהָיָה לְאַבֶּקָה עַל כָּל־אֶרֶץ מִצְרַיִם It shall become a fine dust all over the land of Egypt  
וְהָיָה עַל־הָאָדָם וְעַל־הַבְּהֵמָה And cause an inflammation breaking out in boils  
לְאִישׁוֹ וּלְבְּהֵמָתוֹ אֲבַעֲבֹעֶת בְּכָל־אֶרֶץ מִצְרַיִם: on human and beast throughout the land of Egypt.

Yea, even in their king's chambers.

The land brought forth frogs

He gave their cattle over to the pestilence.

Blotches and blains broke forth on man and beast.

6) “Act III Finale from *Israel in Egypt*” in Hebrew (Page 78) and in English (Page 102)

a) Music: G.F. Handel, Hebrew version edited and transcribed by Sydney Michaeli

b) Original Score: Original Score: Schirmer Edition, in public domain

c) Text: Exodus 15:18, 15:20-21

וּתְקַח מִרְיָם הַנְּבִיאָה אֶחָת מֵאֲחֵרֶן And Miriam the prophetess, the sister of Aaron,  
אֶת־הַתֶּף בְּיָדָהּ וַתֵּצֵאנָה כָּל־הַנָּשִׁים אַחֲרֶיהָ took a timbrel in her hand; and all the women went out after her  
בַּתָּפִים וּבַמְחֹלִת: with timbrels and with dances.

וַתַּעַן לָהֶם מִרְיָם And Miriam answered them  
שִׁירוּ לַיהוָה כִּי־גָאֹה גָּאָה שִׁירוּ Sing to the Adonai, for God has triumphed gloriously.  
סוּס וְרֹכֶבּוֹ יָרָם בַּיָּם: The horse and his rider hath God thrown into the sea.  
יְהוָה יִמְלֹךְ לְעֹלָם וָעֶד Adonai shall reign forever and ever

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand;  
and all the women went out after her, with timbrels and with dances.

And Miriam answered them:  
Sing ye to the Lord for he Hath triumphed gloriously.  
The horse and his rider hath He thrown into the sea.

The Lord shall reign forever and ever

## Chapter 4 – The Triumph of Judas Maccabeus

Handel's *Judas Maccabeus* tells the famous story of Hanukkah through song. Interestingly enough, it is the only oratorio I have selected that is not based on a Jewish text. Thomas Morrell adapted the libretto from the Book of Maccabees- as well as Josepus' *Antiquities of the Jews*. In three acts, *Judas Maccabeus* depicts the saga of the Maccabees from the death of Mattathias, through the great battles with Antiochus and his army, and ultimately concluding with a celebration of peace. The work premiered in April 1747 in London and quickly gained great popularity, which has continued to this day. Though not frequently performed in its entirety, it has many notable excerpts; indeed, the chorale "See, the Conqu'ring Hero Comes!" and aria "Sound an alarm" are two of the only Handel pieces I have heard performed in a synagogue.

This inspiration for this oratorio has an interesting backstory as well. Handel composed *Judas Maccabeus* as a compliment to the Duke of Cumberland upon his victorious return from Scotland. But why a Jewish character for this compliment? Why not something more universal? Ringer wrote that *Judas Maccabeus* wasn't just to honor the duke and his armies, but that Handel had very purposefully chosen a Jewish hero as a nod to the Jewish community. Around the time that *Judas Maccabeus* was written, the Jews of London had been particularly devoted and courageous in their devotion to the British Homefront.<sup>6</sup> In 1753, the Jewish Naturalization Bill was being discussed in London, which would help Jews become naturalized in British society.<sup>7</sup> Many British

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<sup>6</sup> Alexander L. Ringer "Handel and the Jews." 10-13

<sup>7</sup> Smith, Ruth. *Handel's Oratorios and Eighteenth-Century Thought*. Cambridge: Cambridge University Press, 2005.

authors wrote in favor of the Jews and like the content of *Judas Maccabeus*, detailed the selfless manner in which they helped stop disaster through financial means, imports, supplies, and participation in the army.

The history of *Judas Maccabeus* continues to unfold in an interesting manner. In her book Lily Hirsch writes that Handel was at first seen as inferior by the Nazi party because of his Old Testament stories.<sup>8</sup> However, Handel's music, as well as many of his themes, were still appealing to the Nazi party, so an attempt was made at the "Aryanization" of Handel's oratorios.

The Nazi party ironically loved the themes of the oppressed masses rising against injustice, and the power that was given to the common people in many of Handel's oratorios, like *Judas Maccabeus*. So rather than doing away with the oratorio because of its centrally Jewish story and characters, the NS-Kulturgemeinde (League for German Culture) changed it to *Held und Friedenswerk (Hero and Labor of Peace)*, a tribute to Hitler, in which Judas Maccabeus became an anonymous hero. In another version of *Judas Maccabeus*, the story was changed to depict the liberation of the Netherlands from the Spanish. The character Judas Maccabeus became William of Orange, and the aria "Rejoice O Judah" became "Rejoice Holland."

While many Nazis advocated for the word and character changes in Handel's oratorios in order to make them more useful for their own purposes, some of the Nazis believed that Handel should be left to the Jews. The Jüdischer Kulturbund (Jewish Culture League) was an organization that was formed by the Nazis. Made up of talented

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<sup>8</sup> Hirsch, Lily E. *A Jewish Orchestra in Nazi Germany: Musical Politics and the Berlin Jewish Culture League*. University of Michigan Press, 2012.

Jews, the Nazis encouraged the Jews to perform “Jewish works” for their own entertainment, including oratorios like *Judas Maccabeus*. It is reported that some of Handel’s oratorios were even performed at the Terezin concentration camp by the Jews.<sup>9</sup> I find it quite ironic that the Nazis appreciated stories of Jewish people overcoming oppression and struggle. The Nazi’s misuse of Handel’s oratorios gives me even more inspiration to reclaim Handel’s music.

Given all that history, where does *Judas Maccabeus* fit in for contemporary audiences? I suggest it may be one of the most attractive oratorios here. Many congregations look forward to the sermon anthems and Hanukkah Hallel tunes that quote melodies from this great work, but why not take it a step further by mounting a full performance? The historic reform synagogue, KAM Isaiah Israel in Chicago used to host a once-a-year *Judas Maccabeus* sing-along, like the annual well-attended Messiah sings held around the country.

This past year, I also had the chance to see an extremely well-attended concert with Handelian excerpts at Temple Emanu-El in New York City which featured great singers and an incredible orchestra doing excerpts from various Handel works, including *Judas Maccabeus*. While Emanu-El NYC admittedly had the resources to hire some of the best baroque singers and orchestra in the world, I propose smaller congregations could readily do the same with less. Many baroque artists and cantors with whom I have spoken have an interest in performing *Judas Maccabeus* within their communities.

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<sup>9</sup> P. M. Potter. “The Politicization of Handel and His Oratorios in the Weimar Republic, the Third Reich, and the Early Years of the German Democratic Republic.”

Perhaps this is also a chance for interdenominational work, and for smaller congregations to band together to create an exciting concert opportunity for their memberships.

As part of my research, I discovered a friend from the past who also dreamed of a world where Jews might use sacred oratorios reflecting biblical stories in Hebrew. Born in Russia, Aharon Ashman (1896-1981) was a poet and playwright who was active in the Jewish resistance units during pogroms at the end of World War I. He arrived in Palestine in 1921 and wrote many poems, plays, and stories, focusing especially on the ideas of the young immigrants building the State of Israel. He also became a primary translator for the opera company that was established there, which may have been what led him to create his book of oratorio translations.

Among Ashman's translations, published in 1958, were Mendelssohn's *Elijah*, Haydn's *The Creation*, a few Psalm settings, and two of Handel's biblical oratorios: *Samson* and *Judas Maccabeus*. It's no surprise these oratorios all tell the stories of Jewish heroes and sources of Israelite joy and pride. These oratorios, especially *Judas Maccabeus* gained popularity in Israel by relating to Zionism.

In the preface to this book, the editor, S.H. Kaplan wrote that Ashman created these Hebrew librettos to spread the literature of Handelian oratorios around the country, to help conductors find works to use with their choirs, and to expand the musical culture and repertoire of Jewish composers<sup>10</sup>. Though "See the Conquering Hero" is already performed in synagogues around the world, I think it would be even more authentic and

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<sup>10</sup>Aharon Ashman. *Oratorio Selections* פרקי אורטוריה (Tel Aviv: The Education and Culture Centre of the General Federation of Labour-Histradrut, 1958.)

exciting for a choir to share “Shir HaNitsachon,” its Hebrew counterpart that highlights the same themes.

### **Judas Maccabeus Musical Selections:**

7) “Sound An Alarm” (Page 119)

- a) Music: G.F. Handel
- b) Original Score: Schirmer Edition, in public domain
- c) Text: Thomas Morrell based on Book of Maccabees and *Antiquities of the Jews*

Sound an alarm – your silver trumpets sound,  
And call the brave, and only brave around,  
Who listeth, follow: - To the field again-  
Justice with courage is a thousand men.

8) “See the Conquering Hero” (Page 128)

- a) Music: G.F. Handel
- b) Original Score: Schirmer Edition, in public domain
- c) Text: Thomas Morrell based on Book of Maccabees and *Antiquities of the Jews*

See, the conqu'ring hero comes!  
Sound the trumpets! Beat the drums!  
Sports prepare! The laurel bring!  
Songs of triumph to him sing!  
See the godlike youth advance!  
Breathe the flutes and lead the dance!  
Myrtle wreaths and roses twine  
to deck the hero's brow divine!

9) “Shir HaNitsachon” based on “See the Conquering Hero”<sup>11</sup> (Page 134)

a) Music: G.F. Handel

b) Original Score: Oratorio Selections by Aharon Ashman, edited by S.H. Kaplan

c) Text: Translation into Hebrew by Aharon Ashman

הִנֵּה הוּא בָּא עִם צָבָא חֵילוֹ Here he comes with his army

בְּשׁוֹפָר נָרִיעַ לוֹ With shofar cheering for him

זֶר דִּפְנֵה וְשִׁבַּח רַב A wreath of laurel and great praises

לַמְנַצֵּחַ בַּקָּרֶב To the winner of the battle

הִנֵּה הוּא בָּא נֶאֱפָד כְּבוֹד Here he comes girded with honor

בְּתִרְעָה בְּשִׁפְעֵי הוֹד With glorious blasts of shofar

d) Another Hebrew translation of “See the Conquering Hero” exists, “Hava Narimah” by Levin Kipnis (1894- 1990) who was an author of children’s stories and songs in pre-state Israel.<sup>12</sup> He wrote these lyrics in 1936.<sup>13</sup>

הִבֵּה נְרִימָה נֶס וְאַבּוּקָה Let it rise miracle and enlightenment -

יַחַד פֹּה נְשִׁירָה נְשִׁירָה-הַתְּהִלָּה Together here is a song, the dedication song.

מַכְבִּים אֲנַחְנוּ דִּגְלָנוּ רֵם, נָכוֹן We are Maccabis. Yes, raise the banner high.

בִּיּוֹנִים נִלְחַמְנוּ וְלָנוּ הַנִּצָּחוֹן The Greeks fought, but we have the victory.

פֶּרַח אֶל פֶּרַח זֶר גָּדוֹל נִשְׁזָר Flower to flower large, braided wreath,

לְרֹאשׁ הַמְנַצֵּחַ מַכְבִּי גִבּוֹר On the head of the victor, Maccabi, a hero.

<sup>11</sup> הנה הוא בא (הנה הוא בא).” זמרשת - פרויקט חירום להצלת הזמר העברי המוקדם

<sup>12</sup> “הבה נרימה (הבה נרימה נס ואבוקה) זמרשת - פרויקט חירום להצלת הזמר העברי המוקדם

<sup>13</sup> Seth Ward. “See, the Conquering Hero Comes and the Hebrew Hanukkah Tradition.”



## Chapter 5 – Solomon and the Jewish Librettist

Amid the plethora of Handelian biblical oratorios, Solomon stands out to me given its position as perhaps the only one Handel worked on with someone Jewish. Though the librettist remains unknown British organist and scholar Andrew Pink offers some conjectures in a recent article on the authorship of two of Handel's oratorios, Solomon and Susanna. He points out that there is little contemporary information about these two works, including no known references to the texts' authorship, autograph, print, press reports, or financial records to the librettist. Yet, we do know they were profitable and successful pieces for Handel.<sup>14</sup>

Pink rules out Handel's other usual librettists as possible authors of Solomon based on style and access to texts. He proposes instead that Moses Mendes, a wealthy Jewish financier, and poet was possibly the author. Mendes was born to a Portuguese-Sephardic Jewish family based in London. The Mendes family had owned property, and Moses' grandfather was a well-known and important court physician.<sup>15</sup>

According to Pink's scholarship, it's very likely that Mendes was the anonymous librettist for both Solomon and Susanna. In his research, Pink came across a poem about Mendes in the notebook of Mendes' friend John Ellis. In this poem, it is implied that

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<sup>14</sup> Pink, Andrew. "Solomon, Susanna and Moses: Locating Handel's Lost Librettist." *Eighteenth Century Music* 12, no. 2 (2015): 211–22. <https://doi.org/10.1017/s1478570615000317>.

<sup>15</sup> "Mendes (Mendez), Moses." Essay. In *The Jewish Encyclopedia* 6, 6:488. New York: Funk and Wagnalls, 1964. <https://www.jewishencyclopedia.com/articles/10672-mendes-mendez-moses>.

Mendes was involved with Handel, and more specifically with the libretto of *Solomon*.<sup>16</sup> Further, *Solomon* and *Susanna* have a lot of natural imagery, with overlapping images and phrases in both librettos, and utilize an unusual rhyme scheme of AAAB-CCCB, which could be found in many of Mendes' other works. If Pink is right in his assertion, then it proves Handel didn't just have a relationship with the occasional Jewish merchant or musician, as is often speculated, but that he collaborated somewhat closely with a prominent British Jew on two of his great works.<sup>17</sup>

*Solomon* uses texts from I Kings and II Chronicles, with additional materials again adapted from Josephus' *Antiquities of the Jews*. The piece premiered in March of 1749 in London and contains some of Handel's most famous works, including the instrumental movement known as "The Arrival of the Queen of Sheba." Act One begins with Solomon and his subjects celebrating the consecration of the temple in Jerusalem and ends with rich duets between Solomon and his wife. These beautiful love songs might be suitable for occasions like Tu B'Av, a sermon anthem, or even in the context of Kabbalat Shabbat.

The second act tells a story on its own, and one many Jews know well. In this act, we see the wisdom of Solomon when the two mothers come forward, each claiming a baby as their own. The music and stories of this second act can be used as a storytelling device for this story, and would make a nice, short, thirty-minute concert that would pair well with a discussion on its own if somewhere didn't have the means to put on a full

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<sup>16</sup> Pink, Andrew. "Solomon, Susanna and Moses: Locating Handel's Lost Librettist." 212.

<sup>17</sup> Pink, Andrew. "Solomon, Susanna and Moses: Locating Handel's Lost Librettist." 221.

oratorio. This section could also be shared in a year where Shabbat Mikeitz doesn't fall on Hanukkah, when this passage is highlighted as the weekly Haftarah.

The musical selection that stood out to me most in *Solomon*, is the beautiful solo and chorale "Music Spread Thy Voice Around." There is nothing inherently "Jewish" about this text, but I think it is a great connection between Solomon and his legacy of poetry and song. It could also be used for a sermon anthem, performance, or a special musical Shabbat, like Shabbat Shirah. The other piece I selected is a recitative that I believe Mendes based closely on the scene in I Kings 3:7-10, where Solomon asks God for gifts to help him rule his people. Being so impressed by his humility, God grants Solomon these gifts and more. This feels like Solomon's "Hineini" moment, where he comes before God, wondering how to rule his people, and asking for the tools to do so in a worthy manner.

### **Solomon Musical Selections:**

#### **10) "Music Spread Thy Voice Around" (Page 137)**

- a) Music: G.F. Handel
- b) Original Score: Novello's Original Octavo Edition, in public domain
- c) Text: Moses Mendes

Music, spread thy voice around,

Sweetly flow the lulling sound.

#### **11) "Natata Lev Shomeiah" (Page 144) based on "Almighty Power" (Page 146)**

- a) Music: G.F. Handel edited and transcribed by Sydney Michaeli
- b) Original Score: Novello's Original Octavo Edition, in public domain
- c) Text: Moses Mendes' Lyrics based on I Kings 3:7-10

Almighty pow'r, who rul'st the earth and skies,  
 And bade gay order from confusion rise;  
 Whose gracious hand reliev'd Thy slave distress'd,  
 With splendour cloath'd me, and with knowledge bless'd;  
 Thy finish'd temple with Thy presence grace,  
 And shed Thy heav'nly glories o'er the place.

וְעַתָּה יְהוָה אֱלֹהֵי אֲתָהּ הַמְלִכָה אֶת־עַבְדְּךָ And now, my God, You have made Your servant king  
 תַּחַת דָּוִד אָבִי וְאֲנֹכִי גֶעֶר קָטָן In place of my father David; but I am a young lad  
 לֹא אֲדַע צֶאֱת וְבָא: with no experience in leadership.  
 וְעַבְדְּךָ בְּתוֹךְ Your servant finds himself in the midst  
 עַמְּךָ אֲשֶׁר בָּחַרְתָּ of the people You have chosen,  
 עַם־רַב אֲשֶׁר לֹא־יִמְנָה וְלֹא יִסְפָּר מְרֹב: a people too numerous to be numbered or counted.  
 וְנָתַתָּ לְעַבְדְּךָ לֵב שֹׁמֵעַ Grant, then, Your servant an listening heart  
 לְשַׁפֵּט אֶת־עַמְּךָ to judge Your people,  
 לְהַבְדִּיל בֵּין־טוֹב לְרָע to distinguish between good and bad;  
 כִּי מִי יוּכַל לְשַׁפֵּט אֶת־עַמְּךָ הַכָּבֵד הַזֶּה: for who can judge this vast people of Yours?

## Conclusion

I came into this project with several questions and have arrived on the other side with a few answers- but also a few open-ended ideas. What sort of a relationship did a non-Jewish baroque composer like G.F. Handel have with the Jews in the world around him? As I wrote earlier, we have no definitive ruling on how Handel felt about the Jews. But in my opinion, based on research and conversations with Handelian experts, Handel largely portrayed Jewish characters favorably- a remarkable choice during a time and place where society rarely did so. He collaborated with Jewish musicians, Jewish merchants, and perhaps even a Jewish librettist. Perhaps he even visited and gained inspiration from Jewish communities.

This possibility gives me a sense of hope, despite the history of unkind and unfavorable portrayal by non-Jewish scholars, creatives, and musicians, that there were many who saw the beauty in Jewish stories and Jewish characters, who brought them into the light and onto the stage.

Something else I wondered about was if Jewish musical modes, themes, and ideas impacted Handel in his writing. Though we don't know for sure, I hear moments of potential "Jewishness" in Handel's writing. In the great work "Let The Bright Seraphim," I have always heard the trumpets as shofar blasts. In the grand finale of Israel in Egypt, the Israelite Woman's opening notes mirror the structure of our Song of the Sea tune. Whether these were intentional or not, I think this demonstrates that our Jewish music is unique and special, but not that distant from the music of the concert halls and secular world.

Finally, I wondered if we could lift up that overlap between the secular, sacred, and classical, and repurpose some of this music for use in our own Jewish spaces. As I conclude this study, my answer remains a resounding yes. I believe this link between music by great masters and our personal Jewish stories can deeply touch these people.

I sought to prove this point by offering the finale of *Israel in Egypt* at my senior recital on November 2, 2022, at HUC-JIR. A choir of around twenty gifted singers lifted their voices to share the music of Handel, but instead of King James English, we sang it with Hebrew text and proper syllabification. The response I got from this experiment was astounding. Many people told me they loved hearing the text through a new and different musical texture. Some were thrilled to hear classical music in a Jewish space. Classical musicians, cantors, family, and friends, some Jewish, and some not, all expressed excitement and joy at this new interpretation of the piece, all for different reasons.

Even as a very secular, cultural, and largely uneducated Jew, I remember my astonishment when I sang a motet by Charpentier for the first time, and my conductor explained that this was the story of the Jews weeping at Babylon after their expulsion. I felt excited and proud to be sharing a Jewish story through a medium that made sense to me at the time. These stories belong to us, and we have the privilege and responsibility to keep them alive and keep telling them in as many creative ways as we can: chazzanut, sermons, folk song, art song, and yes- even oratorio and opera.

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# Zed Yahîr

from the oratorio תשועת ישראל על ידי אסתר (*The Salvation of Israel by the Hands of Esther*)

Rabbi Jacob Saraval

Cristiano Lidarti  
(Keyboard reduction by Alex Guerrero)

**Allegro con spirito**

ESTER

KEYBOARD

4

7

11

14



Measures 14-16. The top staff is empty. The middle staff contains a melody with eighth and sixteenth notes, including slurs and ties. The bottom staff contains a continuous sixteenth-note accompaniment.

17



Measures 17-19. The top staff is empty. The middle staff contains chords and some melodic fragments. The bottom staff contains a melody with eighth and sixteenth notes.

20



Measures 20-22. The top staff is empty. The middle staff contains a complex melody with many sixteenth notes. The bottom staff contains a melody with eighth and sixteenth notes.

23



Measures 23-25. The top staff is empty. The middle staff contains a melody with eighth and sixteenth notes. The bottom staff contains a melody with eighth and sixteenth notes.

26

Zed ya - hîr, ya - hîr mim - men - ni

*p*

29

he - ref, mim - men - nî he - ref, kî me -

*f* *p*

33

ho - nef oz - nî taḥ,

36

oz nî - taḥ.

*f*

39

îsh da - mîm sho - 'eg la

42

te - - - ref, îsh da - mîm sho - 'eg la -

45

te - ref akh la - shaw' 'a -

48

la - y tiv - tah, akh la -

51

shaw' 'a - la - y tiv - tah

54

akh la -

56

shaw' a - la - - -

58

y tiv - - - tah.

60



63



66



69



72

Zed ya - hîr, ya - hîr, mim - men - ni

*p*

75

he - ref, ya - hîr, zed ya - hîr, mim -

78

men - nî, mim - men - nî he -

81

ref, kî me - hô - nef, me - hô - nef, me -

84

hô - nef oz - nî tah. Zed ya - hîr, îsh da -

87

mim, zed ya - hîr îsh da - mîm, sho -

90

'eg la te - - - ref, sho -

92

'eg la te - - - ref, la te - - -



95

- - ref, la te - - ref, akh la -

98

shaw'

101

104

'a - la - y tiv - tah,

107

akh la - shaw' a - la - y tiv - tah,

*p*

111

akh la - shaw' 'a - la - y tiv -

114

tah akh la - shaw' 'a -

117

la - y tiv - tah,

*f*

120

la - shaw, 'a -

123

lay — tiv - tah.

127

130

132

135

138

141

*Fine* Andante

Ge - ver biy-khol-tô shô - vav

*Fine* *p*

145

biy-khol-tô shô - vav ba - tsar lo rakh hal - le - vav, -

150

rakh hal - le - vav, - Ge - ver biy - khol-tô sho-vav, ba - tsar

155

lô rakh, ba - tsar lô rakh,

159

ba - tsar lô rakh hal - le - vav. D.C. al Fine

No. 32. . Air.—“FLATTERING TONGUE, NO MORE I HEAR THEE.”

Allegro. ESTHER. (TREBLE.)

VOICE.

Flat-t'ring tongue, no more I hear thee,

Allegro.

PIANO.

$\text{♩} = 80.$

The first system of the musical score. It features a voice part on a single treble staff and a piano accompaniment on two staves (treble and bass). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro'. The lyrics 'Flat-t'ring tongue, no more I hear thee,' are written under the voice staff. The piano part begins with a forte (f) dynamic. The tempo is also indicated as 80 beats per minute.

The second system of the musical score. It continues the voice and piano parts from the first system. The piano part features a more active melody in the right hand, with eighth and sixteenth notes, while the left hand provides a steady accompaniment.

The third system of the musical score. The voice part continues with a melodic line, and the piano accompaniment maintains its rhythmic pattern with flowing sixteenth notes in the right hand.

The fourth system of the musical score. This system concludes the piece. The voice part ends with a final note, and the piano accompaniment finishes with a series of descending notes in the right hand and a sustained bass line.

Flat-t'ring tongue, no more I hear thee, Vain are all thy cru-el

*p*

wiles, vain are all thy cru-el wiles, vain . . are all . . thy cru-el wiles,

Hate - ful wretch, no more I fear thee, no more,

no more, no more I fear thee, Vain thy

frowns, . . and vain thy smiles, Flat - t'ring tongue, no more I



hear thee, no more, no more, no more, no more I

fear thee, Vain are all thy cru - el wiles, Hate - ful

wretch, hate - ful wretch, no more I fear thee, Vain thy

frowns and vain . . thy smiles, hate - ful wretch, no more I

fear thee, no more, no more, no



more, no more I fear thee, no, no,

This system contains the first three measures of the vocal line. The vocal line is in treble clef with a key signature of two flats. The lyrics are 'more, no more I fear thee, no, no,'. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both with a key signature of two flats. The right hand plays a continuous eighth-note pattern, while the left hand plays a simpler bass line.

vain thy frowns and vain thy smiles, vain thy frowns . . and

This system contains measures 4 to 6. The vocal line continues with the lyrics 'vain thy frowns and vain thy smiles, vain thy frowns . . and'. The piano accompaniment continues with the same patterns as the first system.

vain thy smiles.

*f*

This system contains measures 7 to 9. The vocal line ends with 'vain thy smiles.' in measure 9. The piano accompaniment features a forte (*f*) dynamic marking in measure 8. The right hand of the piano part has a more active melody in this system, while the left hand remains steady.

This system contains measures 10 to 12. The vocal line is silent (rests) for all three measures. The piano accompaniment continues with the established patterns, providing a rhythmic and harmonic foundation.

This system contains measures 13 to 15. The vocal line is silent for all three measures. The piano accompaniment continues, with the right hand playing a more complex, flowing melody. The page number 46 is visible at the bottom right of the system.

Ty-rant, ty - rant,

when of pow'r pos-sess'd, Now thou trem-blest, now thou

trem-blest when dis-tress'd, Ty - rant, when of pow'r pos-

- sess'd, Now thou trem-blest, now thou trem-blest

when dis-tress'd, now thou trem-blest when dis-tress'd. D.C.

# Azamer l'Adonai Elohei Yisrael

Based on "Smiling Freedom" from *Deborah*

Judges 5:3 and 5:12

Edited by Sydney Michaeli and Cantor Josh Breitzer

G. F. Handel

Edited by Sydney Michaeli

Devorah

Barak

Piano

*Larghetto*

*p*

*mf*

8

*mf*

Shim' u, shim'-u m' - la chim ha-a - zi - nu\_\_ roz - nim

17

*ff*

Shim'-u, shim-u m' la - chim ha' a - zi - nu roz - nim

25

*mp*

Shim'-u, shim-u m' la-chim A-za-mer l'A - do-nai, a - shi -

33

- ra\_ a - shi - ra

*mf*  
U-ri u - ri dab-ri shir

41

A-za - mer, a - za-mer U-ri u - ri dab-ri

*f*

48

shir A-za - mer\_\_\_\_ l'A - do - nai *mp* U-ri u - ri dab-ri

56

shir A-za - mer\_\_\_\_ l'A - do nai, a - shi - ra,

63

Kum Ba - rak\_ush'-vey shev-y' - cha\_\_\_\_

a - shi - ra U - ri u-ri De - vo -

70

Ben A - vi - no - am Kum Ba - rak\_

rah U-ri r - ri dab - ri shir U-ri

78 *mf*

Kum Ba - rak\_ush'-vey shev-y'-cha A - shi -

*mf*

u - ri De - vo - rah U-ri u - ri

85

- ra Kum Ba - rak, — Kum Ba - rak ben

dab - ri shir U - ri u - ri De - vo - rah U-ri



92

A - vi - no - am Kum Ba - rak\_ush'

u - ri da-bri - shir U-ri u - ri De - vo - rah

99

vey shev y' cha A - za - mer, a - za - mer\_l'A-do - nai E-lo

A - za - mer, a - za - mer\_l'A-do - nai E-lo

106 *Adagio*

hei Yis-ra - el

hei Yis-ra - el

*Adagio* *a tempo* *a tempo*

112

3 trill

No. 50.

DUET.—SMILING FREEDOM, LOVELY GUEST.

SOPRANO VOICE.

DEBORAH.

ACCOMP.

Met. ♩ = 88

*Larghetto.*

*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.

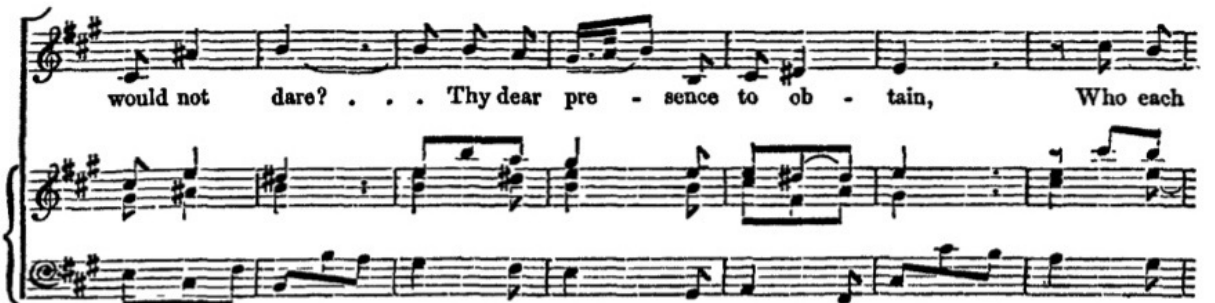
BARAK.



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 -

The first system of the musical score features a vocal line and a keyboard accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with the lyrics 'dan - ger would not dare, . . . . . Thy dear' and continues with 'dan - ger would not dare, Smil - ing free - dom to ob -'. The keyboard accompaniment provides a steady harmonic foundation with a mix of eighth and sixteenth notes.

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

The second system continues the vocal melody and keyboard accompaniment. The vocal line has the lyrics 'pre - - sence to ob - tain, Who each dan - - - ger would not' and '- tain, Who each dan - - - ger would not'. The keyboard accompaniment maintains the same rhythmic and harmonic pattern.

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

The third system introduces a tempo change to *Adagio.* The vocal line has the lyrics 'dare, . . . . . Who each dan - - ger would not dare?' and 'dare, . . . . . Who each dan - - ger would not dare?'. The keyboard accompaniment also changes to *Adagio.* and includes a dynamic marking of *f* (forte). The system concludes with a tempo change back to *Tempo.*

The fourth system shows the continuation of the musical piece. The vocal line is mostly silent, while the keyboard accompaniment features a more active and rhythmic pattern, including triplets and sixteenth notes. The system ends with a double bar line and a page number '59' at the bottom right.

# Celebrate God's Sacred Name

Based on "O Celebrate His Sacred Name" from *Deborah*

Samuel Humphreys

Edited by Sydney Michaeli and Cantor Josh Breitzer

G.F. Handel

Edited by Sydney Michaeli

♩=96 *Allegro*

Soprano

Alto Solo *mf*

Alto

Tenor

Bass

Piano

Oh ce - le - brate God's sac - red name, with

*trill*

6

gra - ti tude God's praise

Tenor Solo *mf*

Oh ce - le -

11

proclaim pro - claim

brate God's sac - redname With gra - ti-tude God's praise

16

Oh ce - le - brate Oh pro - claim God's

pro claim with gra - ti -

Bass Solo  
*mf*

Oh ce - le -



21

praise With gra - ti - tude God's praise proclaim

tude - God's praise\_ proclaim

brate God's sa - cred name with

26

Soprano Solo *mf*

Oh ce - le - brate

Oh ce - le - brate

with gra - ti - tude God's praise pro - claim

gra-ti-tude God's praise

30

God's sac - red name With gra-ti-tude God's

God's sac - red name Oh pro -

with gra-ti - tude God's praise proclaim

God' praise pro claim

35

praise

claim pro-claim God's praise Oh ce - le - brate

God's

Oh ce - le - brate

40

proclaim Oh

Oh ce - le - brate Oh

sa - cred name, God's sa - cred name Oh

God's sac - red name, God's sa - cred name Oh

*Tutti f*

45

ce - le - brate, ce - le - brate

ce - le - brate, ce - le - brate

ce - le - brate, ce - le - brate

ce - le - brate, ce - le - brate

*Tutti f*

50

God's sac - red name

Alto Solo

God's sac - red name with gra - ti - tude God's praise proclaim

God's sac - red name

Bass Solo

God's sac - red name with gra - ti - tude...

55

Tutti *ff*

Oh ce - le - brate,

Tutti *ff*

Oh ce - le - brate,

Tutti *ff*

Oh ce - le - brate,

Tutti *ff*

God's praise proclaim Oh ce - le - brate,

60

Soprano Solo

ce - le - brate God's sac - red name Oh ce - le -

ce - le - brate God's sac - red name

ce - le - brate God's sac - red name

ce - le - brate God's sac - red name

66

Alto Solo

brate God's sac - red name

With gra - ti - tude God's praise proclaim, God's praise

71

God's praise

pro-claim pro-claim, God's

76

*Tutti ff* pro-claim, ce-le-brate God's sac-red

*Tutti ff* praise pro-claim, pro-claim, ce-le-brate God's sac-red

*Tutti ff* Oh ce-le-brate God's sac-red

Oh ce-le-brate God's sac-red

81

name Ce - le - brate God's sa - credname

name Ce - le - brate God's sa - credname

name Ce - le - brate God's sa - credname

name Ce - le - brate God's sa - credname

87

with gra - ti - tude\_ God's\_praise pro - claim

with gra - ti - tude\_ God's\_praise pro - claim

with gra - ti - tude\_ God's\_praise pro - claim

with gra - ti - tude\_ God's\_praise pro - claim

91

The image shows a musical score for measures 91 through 95. Measures 91, 92, 93, and 94 are represented by four empty staves (three treble clefs and one bass clef) with a key signature of two sharps (F# and C#). Measure 95 contains a piano accompaniment. The treble staff of measure 95 has a melody starting on G4, moving to A4, then B4, and ending on A4. The bass staff of measure 95 has a bass line starting on G3, moving to F3, then E3, and ending on D3. The piano part is marked with a 'p' (piano) dynamic.



*Allegro.*

TREBLE.

1st & 2nd.  
ALTO,

TENOR,  
(8ve lower.)

BASS.

ACCOMP.  
Met. ♩ = 96.

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 - tudo  
 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,

This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the keyboard accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "pro-claim; O ce - le - brate, O ce - - le - brate . . . his sa - cred name, his sa - - cred name, . . . ce - - le - brate . . . his sa - cred name, his sa - - cred name,"

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

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

. . . O ce - - - le - - - brate, ce - - lo - brate

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

This system contains five staves. The top four staves are vocal parts and the bottom staff is the keyboard accompaniment. The lyrics are: "O ce - - - le - - - brate, ce - - le - brate O ce - - - le - - - brate, ce - - le - brate . . . O ce - - - le - - - brate, ce - - lo - 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 -

This system contains five staves. The top four staves are vocal parts and the bottom staff is the keyboard accompaniment. The lyrics are: "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 -"

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "O ce - - - le - - - brate, ce - - le - brate". The piano part consists of a rhythmic pattern of eighth and sixteenth notes.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "his sa - cred name, O ce - le - brate . . . his sa - cred name, his sa - cred name, With gra - ti-tudo". The piano part continues with a similar rhythmic pattern.

Third system of the musical score. It introduces the 1st Alto and 2nd Alto parts. The lyrics are: "his praise pro-claim, his praise . . . pro - claim, his praise proclaim, his praise . . pro - claim,". The piano part continues with a similar rhythmic pattern.

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

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



## Nº 5. AIR. — "Their land brought forth frogs."

Andante. (♩ = 104.)

Alto.

PIANO.

*spieggiro**mf*  
Their*p*

land brought forth frogs, their land brought forth frogs, yea,

*pp*

e - ven in their kings' chambers, yea, e - ven

*cresc.*

in their kings' cham -

*espr.**cresc.*

- bers, Their

land brought forth frogs, frogs, their land brought forth frogs, yea,

e-ven in their kings' cham - bers, in their

kings' cham - bers. He gave their cattle

o - ver to the pes-ti-lence; blotches and blains broke forth on man and beast,

blotches and blains, blotches and blains broke forth on man and beast, broke

forth, broke forth on man and beast;

blotches and blains, blotches and blains broke forth

on man and beast, broke forth

*Adagio.*  
on man and beast.  
*Adagio.* *a tempo*  
*f poco marc.*



# Act III Finale from Israel in Egypt

for Double SATB Chorus and Piano

Exodus 15:18, 20-21

Edited by Sydney Michaeli and Cantor Josh Breitzer

G.F. Handel

Edited by Sydney Michaeli

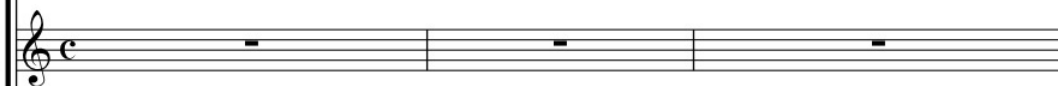
Soprano Chorus 1

Ilana  
Emma  
Cantor Benjie  
Sydney



Alto Chorus 1

Ella  
Becky  
Marsha



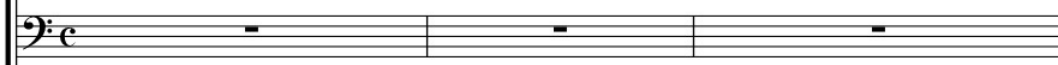
Tenor Chorus 1

Cantor Josh  
Jordan  
Kalix



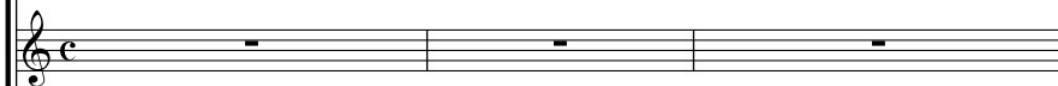
Baritone Chorus 1

Isaac  
Gabe  
Pedro



Soprano Chorus 2

Cantor Jill  
Emily  
Shayna  
Rokhl



Alto Chorus 2

Sierra  
Ze'evi  
Agnes



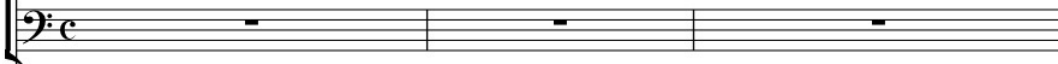
Tenor Chorus 2

Justin  
Kevin

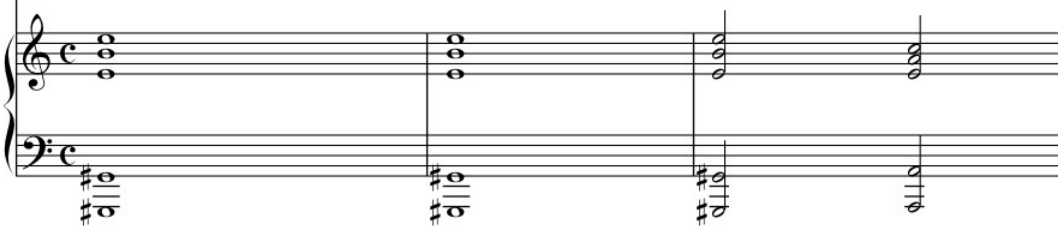


Baritone Chorus 2

Cantor Todd  
CRC



Piano



A

Soprano Solo

*mf* ♩ = 120

4

tse-na kol ha-na-shim a-cha-rei-ha b' tu-pim u' vim-cho-lot va - ta-an la-hem Mir-i-am

♩ = 120

A

8

l'A-do-nai ki ga - oh ga - ah A - do - nai yim - loch l' - o -

A - do - nai yim - loch l' - o -

A - do - nai yim - loch l' - o -

A - do - nai yim - loch l' - o -

A - do - nai yim - loch l' - o -

A - do - nai yim - loch l' - o -

A - do - nai yim - loch l' - o -

A - do - nai yim - loch l' - o -

A - do - nai yim - loch l' - o -

*f* **Tutti**

*f*

**B**

Sydney

*mf* Solo

14

lam va - ed \_\_\_\_\_ Sus v' roch - vo ra - ma \_\_\_\_\_ va-

lam va - ed \_\_\_\_\_

lam va - ed \_\_\_\_\_

lam va - ed \_\_\_\_\_

lam va - ed \_\_\_\_\_

lam va - ed \_\_\_\_\_

lam va - ed \_\_\_\_\_

lam va - ed \_\_\_\_\_

lam va - ed \_\_\_\_\_

lam va - ed \_\_\_\_\_

**B**

82

25 C

*mf*  
*brillante*

ed \_\_\_\_\_ Ki ga -

*mf*  
♩=110 *brillante*

ed \_\_\_\_\_ Ki ga-oh \_\_\_\_\_ ga - ah

*mf*  
*brillante*

ed \_\_\_\_\_ Ki ga - oh \_\_\_\_\_ ga - ah

ed \_\_\_\_\_

ed \_\_\_\_\_

*mf*  
♩=110 *brillante*

ed \_\_\_\_\_ Ki ga-oh \_\_\_\_\_ ga - ah

*mf*  
*brillante*

ed \_\_\_\_\_ Ki ga - oh \_\_\_\_\_ ga - ah

ed \_\_\_\_\_

C *brillante*

♩=155

♩=155

29

oh\_\_ ga - ah

Ki ga-oh ga - ah

Ki ga-oh Ki ga-oh ga - ah

*mf*  
*brillante*  
Ki ga-oh ga - ah

Ki ga-oh ga -

Ki ga-oh ga -

Ki ga-oh

Ki ga -

D

D

ah Ki ga - oh Ki ga-oh ga - ah Ki ga - oh

ah Ki ga-oh ga - ah ga ah, ga - ah Sus v'-roch-

Ki ga-oh ga - ah, Ki ga-oh ga - ah Ki ga-oh Sus v'-roch-

oh ga - ah



35 E

Ki ga - oh ga - ah

Ki ga - oh ga - ah

ga-ah

vo ra - ma va - yam

vo ra - ma va - yam A-do

Sus v' roch-voh A-do

E

38 F

A - shi - - - - ra l'A - do

A - shi-ra ra - ma - va - yam

Sus v' roch-vo ra-ma va-yam, a - shi - ra

Sus v' roch-vo ra-ma va yam a - shi - ra

A-do-nai yim-loch l' o-lam va-ed

A-do-nai yim-loch l' o-lam va-ed

nai yim-loch l'o - lam va - ed

nai yim-loch l'o - lam va - ed

F

42 G

nai, a - shi - - ra Ki ga -

a-shi - - ra Ki ga -

a-shi - - ra

a-shi - - ra

A - shi - - - - - ra l'A - do -

A-shi-ra l'A-do-nai, a - shi - ra l'A-do - nai, a-shi - ra\_l'A-do -

A - shi - - ra l'A-do-nai, a - shi - ra l'A-do - nai, a-shi - - ra l'A-do -

A - shi - - - - - ra l'A - do -

G

46 H

oh\_\_\_\_ ga-ah

oh\_\_\_\_ ga - ah\_\_\_\_\_ Ki ga-oh ga - ah

A - shi - - ra Ki ga-oh ga - ah

A - shi - - - ra\_\_\_\_\_ Ki\_\_\_\_ ga - oh\_\_\_\_\_ ga - ah

nai

nai

nai

nai

nai

Ki ga - oh\_\_\_\_ ga -

Ki ga - oh\_\_\_\_ ga -

Ki ga -

H

49

I

*ff*

Sus v' roch-vo

*ff*

Sus v' roch-vo ra

*ff*

Sus v' roch-vo

*ff*

Sus v' roch-vo ra

Ki ga-oh Ki ga-oh Ki ga - oh ga - ah

ah

ah

oh ga - ah

I

90

ra - ma va-yam\_\_

ma va - yam

ra - ma va-yam\_\_

ma va - yam

Sus v-roch-vo ra - ma va-yam ra - ma ba - yam\_\_ ra - ma\_\_ va

A - shi - - - - ra l'A - do - nai a-shi -

A - shi - - - - ra l'A - do - nai a-shi -

Sus v-roch-vo ra - ma va-yam, ra - ma va-yam\_\_ ra - ma va -

56 **J**

A - shi - - - - ra l'A - do - nai, a - shi -

A - shi - ra l'A-do - nai, a - shi - ra l'A-do - nai A - shi - ra

l'A-do - nai, a - shi-ra l'A-do - nai, a-shi - ra l'A-do - nai, a - shi -

A - shi - - - - - ra l'A - do - nai

yam Ki ga-

ra

ra Ki ga-

yam

**J**

60

*mp*

-ra Ki ga - oh\_\_\_\_ ga-ah

*mp*

A - shi - ra

*mp*

-ra Ki ga - oh ga - ah\_\_\_\_

*mp*

A - shi - -

oh\_\_\_\_ ga - ah

Ki ga - oh\_\_\_\_ Ki ga-oh Ki ga-oh ga - ah

oh\_\_\_\_ ga - ah Ki ga-oh ga - ah

Ki ga-oh\_\_\_\_ ga - ah ga - ah



63 K

Sus v' roch-vo ra-ma

l'A - do-nai ki ga-oh ga - ah Sus v' roch-vo ra-ma

Ki ga-oh ga - ah Sus v' roch-vo ra-ma

- ra Sus v' roch-vo ra-ma

Sus v' roch - vo ra-ma va -

Sus v' roch - vo ra-ma va -

Sus v' roch - vo ra-ma va -

Sus v' roch - vo ra-ma va -

K

66

va - yam Sus v' roch-vo ra-ma va-yam Sus v-roch-vo\_\_ ra -

va - yam Sus v' roch-vo ra-ma va-yam Sus v-roch-vo\_\_ ra -

va - yam Sus v' roch-vo ra-ma va-yam Sus v-roch-vo\_\_ ra -

va - yam Sus v' roch-vo ra-ma va-yam Sus v-roch-vo\_\_ ra -

yam Sus v' roch-vo ra-ma va-yam Sus v-roch-vo\_\_ ra -

yam Sus v' roch-vo ra-ma va-yam Sus v-roch-vo\_\_ ra -

yam Sus v' roch-vo ra-ma va-yam Sus v-roch-vo\_\_ ra -

yam Sus v' roch-vo ra-ma va-yam Sus v-roch-vo\_\_ ra -

69

ma va - yam. Sus v' roch-vo ra - ma va - yam, ra - ma\_\_\_\_ va yam

ma va - yam. Sus v' roch-vo ra - ma va - yam, ra - ma\_\_\_\_ va yam

ma va - yam. Sus v' roch-vo ra - ma va - yam, ra - ma\_\_\_\_ va yam

ma va - yam. Sus v' roch-vo ra - ma va - yam, ra - ma\_\_\_\_ va yam

ma va - yam. Sus v' roch-vo ra - ma va - yam, ra - ma\_\_\_\_ va yam

ma va - yam. Sus v' roch-vo ra - ma va - yam, ra - ma\_\_\_\_ va yam

ma va - yam. Sus v' roch-vo ra - ma va - yam, ra - ma\_\_\_\_ va yam

ma va - yam. Sus v' roch-vo ra - ma va - yam, ra - ma\_\_\_\_ va yam

72 *ff* L *mp*

Sus v' roch-vo ra-ma va-yam, ra - ma va - yam A -

*ff*

Sus v' roch-vo ra-ma va-yam, ra - ma va - yam

*ff*

<sup>8</sup> Sus v' roch-vo ra-ma va-yam, ra - ma va - yam

*ff* *mp*

Sus v' roch-vo ra-ma va-yam, ra - ma va - yam A - - shi - -

*ff* *mp*

Sus v' roch-vo ra-ma va-yam, ra - ma va - yam A -

*ff*

Sus v' roch-vo ra-ma va-yam, ra - ma va - yam

*ff*

<sup>8</sup> Sus v' roch-vo ra-ma va-yam, ra - ma va - yam

*ff* *mp*

Sus v' roch-vo ra-ma va-yam, ra - ma va - yam A - - shi - -

L

76

-shi - - - ra l'A - do - nai\_\_\_\_\_ Ki ga - oh\_\_\_\_\_ ga - ah\_\_\_\_\_

*mp*

A - shi - ra l'A - do - nai Ki ga - oh\_\_\_\_\_ ga - ah\_\_\_\_\_

*mp*

A - shi - - - ra A - shi - ra

- ra l'A - do - nai Ki ga - oh\_\_\_\_\_ ga - ah\_\_\_\_\_

-shi - - - ra l'A - do - nai\_\_\_\_\_ Ki ga - oh\_\_\_\_\_ ga - ah\_\_\_\_\_

*mp*

A - shi\_\_\_\_\_ ra l'A - do - nai Ki ga - oh\_\_\_\_\_ ga - ah\_\_\_\_\_

*mp*

A - shi - - - ra A - shi - ra

- ra l'A - do - nai Ki ga - oh\_\_\_\_\_ ga - ah\_\_\_\_\_



80 M

Sus v' roch - vo ra-ma va - yam Sus v' roch-vo\_\_ ra-

Ki ga-oh Sus v' roch - vo ra-ma va - yam Sus v' roch-vo\_\_ ra-

l'A - do nai Sus v' roch vo ra-ma va - yam Sus v' roch-vo\_\_ ra-

Sus v' roch - vo ra-ma va - yam Sus v' roch-vo\_\_ ra-

Ki ga-oh Sus v' roch - vo ra-ma va - yam Sus v' roch-vo\_\_ ra-

l'A - do nai Sus v' roch vo ra-ma va - yam Sus v' roch-vo\_\_ ra-

Sus v' roch - vo ra-ma va - yam Sus v' roch-vo\_\_ ra-

M

$$ff$$

86 *rall.*

shi - ra l'A - do - nai

*rall.*

shi - ra - l'A - do - nai

*rall.*

shi - ra l'A - do - nai

*rall.*

shi - ra l'A - do - nai

*rall.*

shi - ra - l'A - do - nai

*rall.*

shi - ra l'A - do - nai

*rall.*

shi - ra l'A - do - nai

*rall.*

shi - ra l'A - do - nai

*rall.*

shi - ra l'A - do - nai



Nº 38. RECIT.—“And Miriam, the Prophetess.”

Recit.

Tenor. And Mir-i - am, the pro-phe-tess, the sis - ter of Aa - ron,

PIANO. *mf*

took a tim-brel in her hand, and all the wo - men went out af - ter her with

tim - brels and with danc - es, and Mir - iam an - swer - ed them:

15900

# Nº 39. SOLO and DOUBLE CHORUS. — "Sing ye to the Lord?"

A tempo giusto.

*Solo.*

Soprano I. Sing ye to the Lord, for He hath tri - umph - ed glo - rious -

Alto I.

Tenor I.

Bass I.

Soprano II.

Alto II.

Tenor II.

Bass II.

A tempo giusto. (♩ = 88.)

PIANO.

*Tutti.*

ly: The Lord shall reign for ev - - er and

The Lord shall reign for ev - - er and

The Lord shall reign for ev - - er and

The Lord shall reign for ev - - er and

The Lord shall reign for ev - - er and

The Lord shall reign for ev - - er and

The Lord shall reign for ev - - er and

The Lord shall reign for ev - - er and

The Lord shall reign for ev - - er and

*marcato*

Solo.

ev - - - er. The horse and his rider bath Hethrown in-

ev - - - er.

ev - - - er.

ev - - - er.

ev - - - er.

ev - - - er.

ev - - - er.

ev - - - er.

Tutti.

*f allarg.*

-to the sea. The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

The Lord shall reign for

*f brillante marcato*

ev - er and ev - er, *f* *brillante*  
 ev - er and ev - er, For He hath triumph-ed *f* *brillante*  
 ev - er and ev - er, For He  
 ev - er and ev - er.  
 ev - er and ev - er, *f* *brillante*  
 ev - er and ev - er, For He hath triumph-ed *f* *brillante*  
 ev - er and ev - er, For He  
 ev - er and ev - er,  
*f* *brillante*

For He hath triumphed glor -  
 glor - iously,  
 hath triumphed glor - iously,  
 For He hath triumphed  
 glor - iously,  
 hath triumphed glor - iously,  
 For He hath triumphed

iously,  
 glor - iously,  
 glor - iously,  
 glor - iously,  
 glor - iously,  
 for He hath triumph - ed  
 for He hath triumph - ed  
 for He hath triumph - ed  
 for He

glor - iously, glor - iously, glor - iously,  
 glor - iously, glor - iously, glor - iously,  
 glor - iously, glor - iously, glor - iously,  
 hath triumph - ed glor - iously,



for He hath tri-umphed

for He

glor - ious-ly, glor - ious-ly, He hath tri - umph-ed glor-ious-ly,

glor - ious-ly, glor - ious - ly, He hath tri - umph-ed glor-ious-ly,

glor - ious-ly, glor - ious-ly, He hath tri - umph-ed glor-ious-ly,

glor - ious-ly, glor - ious - ly, He hath tri - umph-ed glor-ious-ly,

the

marc.

the

marc.

the

- iously, *f* I will  
 - iously, *f* I will  
 the  
 the  
*marc.*  
 the horse and his rid - er hath He thrown in - to the sea.  
*marc.*  
 the horse and his rid - er hath He thrown in - to the sea.  
 horse and his rid - er hath He thrown in - to the sea.  
 horse and his rid - er hath He thrown in - to the sea.  
*marcato*

sing un - to the  
 sing, the horse and his rid - er hath He thrown in - to the  
 horse and his rid - er, the horse and his rid - er hath He thrown in - to the  
 horse and his rid - er, the horse and his rid - er hath He thrown in - to the

Lord, un- - to the Lord,  
 sea, in-to the sea,  
 sea, in-to the sea,  
 sea, in-to the sea,

*f rinfz.*  
 I will sing  
 the horse, the horse and his rid-er, the horse and his rid-er  
 the horse and his rider, the horse and his rid-er, the horse and his rid-er

*f rinfz.*  
 I will sing

*marcato*

He hath tri-umph-ed glor -  
 He hath tri-umph-ed glor - iously,  
 He hath tri-umph - ed  
 He hath tri-umph - ed

un - - to the Lord,  
 hath He thrown in - to the sea,  
 hath He thrown in - to the sea,  
 un - - to the Lord,



glor - iously, glor - iously, glor - iously, glor - iously, glor - iously,

He  
He hath tri-umph-ed  
He hath tri-umph-ed  
He

the  
the  
the  
hath tri-umph-ed glor - iously, He hath tri-umph-ed glor - iously,  
glor - iously,  
glor - iously,  
hath tri-umph-ed glor - iously,  
the

the horse and his rider hath He thrown in - to the sea,  
 horse and his rider hath He thrown in - to the sea,  
 the horse and his rider hath He thrown in - to the sea,  
 horse and his rider hath He thrown in - to the sea,

*f rinfz.* the  
*f rinfz.* will  
 will  
 the

horse and his rider, the horse and his rider hath He thrown in - to the sea, in-to the  
 sing un - to the Lord, un-to the  
 sing un - to the Lord, un-to the  
 horse and his rider, the horse and his rider hath He thrown in - to the sea, in-to the

*f rinfz.*

I will sing

the horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

*f rinfz.*

the horse and his rid - er, the horse and his rid - er

I will sing

sea.

Lord.

Lord.

sea.

*f rinfz.*

un - to the Lord, un - to the Lord,

He thrown in - to the sea, hath He thrown in - to the sea.

hath He thrown in - to the sea, in - to the sea.

un - to the Lord.

He hath triumph-ed glor -

He hath triumphed

He hath triumph-ed glor - iously,

He hath triumphed

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He hath triumph-ed glor -

He hath triumph - ed

He hath triumph-ed glor - iously,

He hath triumph - ed

glor - iously, glor - iously, glor - iously,

glor - iously, glor - iously,

glor - iously,

glor - iously, the horse

glor - iously, glor - iously, glor - iously, the horse

glor - iously, glor - iously, the horse

glor - iously, the horse

the horse and his

the horse and his

the horse and his

the horse and his



and his rid - er, the horse and his rid - er hath He thrown

and his rid - er, the horse and his rid - er hath He thrown

and his rid - er, the horse and his rid - er hath He thrown

and his rid - er, the horse and his rid - er hath He thrown

rid - er, the horse and his rid - er hath He thrown, hath He

rid - er, the horse and his rid - er hath He thrown, hath He

rid - er, the horse and his rid - er hath He thrown, hath He

rid - er, the horse and his rid - er hath He thrown, hath He

in - to the sea, the horse and his rid - er, the

in - to the sea, the horse and his rid - er, the

in - to the sea, the horse and his rid - er, the

in - to the sea, the horse and his rid - er, the

thrown in - to the sea, the horse and his rid - er, the

thrown in - to the sea, the horse and his rid - er, the

thrown in - to the sea, the horse and his rid - er, the

thrown in - to the sea, the horse and his rid - er, the

*ff rinfz.*

The musical score is for the hymn "The Horse and His Rider." It features a vocal solo and a four-part choir. The solo part is written for a single voice, while the choir part is written for four voices (Soprano, Alto, Tenor, and Bass). The music is in 4/4 time and begins with a key signature of one flat (B-flat). The tempo is marked "Moderato." The score includes a "cresc." (crescendo) marking at the beginning of the solo part. The lyrics are: "The horse and his rider, the horse and his rider, the horse and his rider hath." The score is arranged for a single voice and a four-part choir.

*cresc.*

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

*cresc.*

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

*cresc.*

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath

[illegible]

He thrown in-to the sea. *f rinfz.* I will

He thrown in-to the sea.

He thrown in-to the sea. *f rinfz.* I will sing

He thrown in-to the sea. *f rinfz.* I will

He thrown in-to the sea.

He thrown in-to the sea. *f rinfz.* I will sing

He thrown in-to the sea. *f rinfz.*

sing *f rinfz.* un-to the Lord, for He

I will sing *f rinfz.* un-to the Lord, for He hath triumphed

I will sing un-to the Lord,

un-to the Lord, for He

sing *f rinfz.* un-to the Lord, for He

I will sing *f rinfz.* un-to the Lord, for He hath triumphed

I will sing un-to the Lord,

un-to the Lord, for He

hath triumph-ed glor- iously, He  
 glor- iously, glor- iously, glor- iously, He  
 for He hath tri- umph-ed glor- ious- ly, glor- iously, He  
 hath triumph-ed glor- iously, He  
 hath triumph-ed glor- iously, He  
 glor- iously, glor- iously, glor- iously, He  
 for He hath tri- umph-ed glor- ious- ly, glor- iously, He  
 hath triumph-ed glor- iously, He

hath tri- umph-ed glor- iously, the horse and his rid- er hath  
 hath tri- umph-ed glor- iously, the horse and his rid- er hath  
 hath tri- umph-ed glor- iously, the horse and his rid- er hath  
 hath tri- umph-ed glor- iously, the horse and his rid- er hath  
 hath tri- umph-ed glor- iously, the horse and his rid- er hath  
 hath tri- umph-ed glor- iously, the horse and his rid- er hath  
 hath tri- umph-ed glor- iously, the horse and his rid- er hath  
 hath tri- umph-ed glor- iously, the horse and his rid- er hath



*ff.*

He thrown in - to the sea, the horse and his rid - er, the horse and his rid - er hath

He thrown in - to the sea, the horse and his rid - er, the horse and his rid - er hath

He thrown in - to the sea, the horse and his rid - er, the horse and his rid - er hath

He thrown in - to the sea, the horse and his rid - er, the horse and his rid - er hath

He thrown in - to the sea, the horse and his rid - er, the horse and his rid - er hath

He thrown in - to the sea, the horse and his rid - er, the horse and his rid - er hath

He thrown in - to the sea, the horse and his rid - er, the horse and his rid - er hath

He thrown in - to the sea, the horse and his rid - er, the horse and his rid - er hath

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

He thrown in - to the sea, hath He thrown in - to the sea.

*allarg.*

*allarg.*

*allarg.*

*allarg.*

*allarg. e rinfz.*

# NO 28. AIR AND CHORUS.—"Sound an alarm!"

JUDAS MACCABÆUS  
Allegro marziale

Sound an a-larm, sound an a-larm! your sil-ver trumpets

*mf*

sound, And call the brave, and on-ly brave, and

*mf* *cresc.* *f*

*p* *cresc.* *mf*

on-ly brave, a-round, call the brave, call the

*cresc.*

brave, and on-ly brave, a-round!

*f*

Sound an a - larm! ——— your

sil-ver trum-pets sound, your trum-pets sound, your trum-pets\_ sound, And

call the\_ brave, and\_ on-ly\_ brave, and call the\_ brave, and\_ on-ly\_ brave, and

on - ly brave, a - round, call the brave, call the brave, \_\_\_\_\_

*cresc.* and on - ly brave, a -

*cresc.* *mf*

round!

*f*

*mf* Who list - eth, fol-low: to the field a - gain!

*mp*

*mp* Jus-tice, with cour-age, is a — thou - sand — men, is a — thou - sand —

*p*

*f* men, jus-tice, with cour-age, jus-tice, with cour-age, is a thou-sand men, is a

*mf* *p*

*f*, Più largo

thou - sand men, is a thou - sand men. Sound an a-larm! —  
*a piacere*

*mf*

*f* **B** *a tempo*

*f* Sound an a-larm, your sil - ver trumpets sound! —  
*a piacere* *a tempo*

*mf* And

*mp*

*f* call the brave, and on - ly brave, and on - ly brave, a -

*cresc.*

round! Sound an a - larm!

*a piacere*

*f*

*a tempo* your sil - ver trum - pets sound,

*mf*

*mp*

And call the \_\_\_\_\_ brave, and \_\_\_\_\_

*mp*

*più largo* on - ly \_\_\_\_\_ brave, and on - ly brave, a - round!

*a tempo*

*f*



*Soprano*

*Alto*

*Tenor*

*Bass*

**CHORUS**

We hear, we hear, we

We hear, we hear, we

We hear, we hear, we

We hear, we hear, we

hear, we hear the pleas - ing, dread - ful

hear, we hear the pleas - ing, dread - ful

hear, we hear the pleas - ing, dread - ful

hear, we hear the pleas - ing, dread - ful

*(divisi ad lib.)*

call, the pleas-ing, dread-ful call, And fol - low thee,

call, the pleas-ing, dread-ful call, And fol - low thee,

call, the pleas-ing, dread-ful call, And fol - low thee,

call, the pleas-ing, dread-ful call, And fol - low thee,

*ff*

*cresc.*  
and fol-low thee, and fol-low thee to con-quest:-  
*cresc.*  
and fol-low thee, and fol-low thee to con-quest:-  
*cresc.*  
and fol-low thee, and fol-low thee to con-quest:-  
*cresc.*  
and fol-low thee, and fol-low thee to con-quest:-

*f* *ff* *f*

*pp* *cresc.*  
If to fall, if to fall, For  
*mp* *cresc.*  
If to fall, if to fall, For  
*mp* *cresc.*  
If to fall, if to fall, For  
*pp* *cresc.*  
If to fall, if to fall, For

*pp* *cresc.*

*mf* *f*  
laws, re-li-gion, lib-er-ty, we fall! We  
*mf* *f*  
laws, re-li-gion, lib-er-ty, we fall! We  
*mf* *f*  
laws, re-li-gion, lib-er-ty, we fall! We  
*mf* *f*  
laws, re-li-gion, lib-er-ty, we fall! We

*f*



fol - low thee, we fol - low thee! We fol - low thee! We

fol - low thee, we fol - low thee! We fol - low thee! We

fol - low thee, we fol - low thee! We fol - low thee! We

fol - low thee, we fol - low thee! We fol - low thee! We

hear, we hear the pleas-ing, dread-ful call, And

hear, we hear the pleas-ing, dread-ful call, And

hear, we hear the pleas-ing, dread-ful call, And

hear, we hear the pleas-ing, dread-ful call, And

*cresc.* fol - low thee, and fol - low thee to con-quest:— *p* If to

*cresc.* fol - low thee, and fol - low thee to con-quest:— *p* If to

*cresc.* fol - low thee, and fol - low thee to con-quest:— *p* If to

*cresc.* fol - low thee, and fol - low thee to con-quest:— *p* If to

*cresc.*  
 fall, For laws, re - li - gion, for lib - er - ty, we  
*cresc.*  
 fall, For laws, re - li - gion, for lib - er - ty, we  
*cresc.*  
 fall, For laws, re - li - gion, for lib - er - ty, we  
*cresc.*  
 fall, For laws, re - li - gion, for lib - er - ty, we  
*cresc.*  
 fall, for laws, re - li - gion, for lib - er - ty, we  
*ff poco rit.*  
 fall, for laws, re - li - gion, for lib - er - ty, we  
*ff poco rit.*  
 fall, for laws, re - li - gion, for lib - er - ty, we  
*ff poco rit.*  
 fall, for laws, re - li - gion, for lib - er - ty, we  
*ff poco rit.*  
 fall.  
 fall.  
 fall.  
 fall.  
*a tempo*  
 fall.

\* Optional version in small type

Nº 35. CHORUS. — "See, the conqu'ring hero comes!"

**\* YOUTHS**

*Soprano I*  
*mf*  
See, the con - qu'ring he - ro comes! Sound the

*Soprano II*  
*mf*  
See, the con - qu'ring he - ro comes! Sound the

*Alto*  
*mf*  
See, the con - qu'ring he ro comes! Sound the

*CHILDREN'S CHOIR*

The musical score is written for Soprano I, Soprano II, Alto, and a Children's Choir. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "See, the con - qu'ring he - ro comes! Sound the". The Soprano I and II parts have a melodic line with a crescendo leading to a forte dynamic. The Alto part has a simpler melodic line. The Children's Choir part is indicated by a bracket on the left and has a simple harmonic accompaniment.

trum-pets, beat the drums.

trum-pets, beat the drums.

trum-pets, beat the drums.

*p*

*mf* Sports pre-pare, the lau-rels

*mf* Sports pre-pare, the lau-rels

*mf* Sports pre-pare, the lau-rels

*mp*

*f* bring, Songs of tri-umph to him sing, *mf* Sports pre -

*f* bring, Songs of tri-umph to him sing, *mf* Sports pre -

*f* bring, Songs of tri-umph to him sing, *mf* Sports pre -

*mf* *p*

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

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

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

*p*

**VIRGINS**

*Sop. I.*

*Sop. II.*

**CHORUS**

See the god - like youth ad - vance! Breathe the

See the god - like youth ad - vance! Breathe the

flutes, and lead the dance; Myr - tle-wreaths and

flutes, and lead the dance; Myr - tle-wreaths and

*p*

*cresc.*

ros - es twine, To deck the he - ro's brow di -

*cresc.*

ros - es twine, To deck the he - ro's brow di -

*mf*

vine; Myr - tle - wreaths and ros - es twine, To

*mf*

vine; Myr - tle - wreaths and ros - es twine, To

*mp*

deck the he - ro's brow di - vine.

deck the he - ro's brow di - vine.

(Children's Choir, with Sopranos and Altos)  
Soprano

See, the con-quring he - ro comes! Sound the trum-pets,

See, the con-quring he - ro comes! Sound the trum-pets,

See, the con-quring he - ro comes! Sound the trum-pets,

See, the con-quring he - ro comes! Sound the trum-pets,

(Without Children's Choir)

beat the drums. Sports pre-pare, the lau - rels bring,

beat the drums. Sports pre-pare, the lau - rels bring,

beat the drums. Sports pre-pare, the lau - rels bring,

beat the drums. Sports pre-pare, the lau - rels bring,



(With Children's Choir)

*cresc.* *ff*

Songs of tri-umph to him sing. See, the

*cresc.* *ff*

Songs of tri-umph to him sing. See, the

*cresc.* *ff*

Songs of tri-umph to him sing. See, the

*cresc.* *ff*

Songs of tri-umph to him sing. See, the

*rit.*

con-qu'ring he - ro comes! Sound the trumpets, beat the drums.

*rit.*

con-qu'ring he - ro comes! Sound the trumpets, beat the drums.

*rit.*

con-qu'ring he - ro comes! Sound the trumpets, beat the drums.

*rit.*

con-qu'ring he - ro comes! Sound the trumpets, beat the drums.



# HIR HANITSACHON

# שִׁיר הַנִּצְחָוֹן

ג. פ. הנדל (1685-1759) G. F. HÄNDEL (1685-1759)

5

S. לוֹ עַל רִי נֶפֶשׁ שׁוֹ-פָר נָא רִי לֹא חֵי צָבָא עִם בָּא הוּא נֶה הִי-נֶה הוּא נֶה

S. לוֹ עַל רִי נֶפֶשׁ שׁוֹ-פָר נָא רִי לֹא חֵי צָבָא עִם בָּא הוּא נֶה הִי-נֶה הוּא נֶה

A. לוֹ עַל רִי נֶפֶשׁ שׁוֹ-פָר נָא רִי לֹא חֵי צָבָא עִם בָּא הוּא נֶה הִי-נֶה הוּא נֶה

mp

10

mf

15

20

LA - GI - BOR NASH - MI - A RON SHIR HA - CHO - FESH HA - NI - TSA - CHON

LA - GI - BOR NASH - MI - A RON SHIR HA - CHO - FESH HA - NI - TSA - CHON

LA - GI - BOR NASH - MI - A RON SHIR HA - CHO - FESH HA - NI - TSA - CHON

25

30

LA - GI - BOR NASH - MI - A RON SHIR HA - CHO - FESH HA - NI - TSA - CHON

LA - GI - BOR NASH - MI - A RON SHIR HA - CHO - FESH HA - NI - TSA - CHON

LA - GI - BOR NASH - MI - A RON SHIR HA - CHO - FESH HA - NI - TSA - CHON

35

הָ - בּוֹ - דֵּל - שֶׁ - נָחַר לָ - בֵּיד - מַד - בִּיר אֶ -  
HA - VU GO - DEL SHE - VACH RAV LA - MAD - BIR O -

40

יָ - קָרַב - זֶר - עֵן - דּוֹ - לוֹ - כֶּ - תֵּר הוֹד זָמ -  
YEV - BA - KRAV ZER IN - DU LO KE - TER HOD ZAM -

45 50

רוֹ - לוֹ - זֶ - מֶר שִׁיר בּוֹד - זֶר דַּף - נָה - וֶ -  
RU LO ZE - MER SHIR KA - VOD ZER DAF - NA VE -

55

כֶּ - תֵּר הוֹד זָמ - רוֹ - לוֹ - זֶ - מֶר שִׁיר בּוֹד -  
CHE - TER HOD ZAM - RU LO ZE - MER SHIR KA - VOD

60

ה - נה בא עט צבא לוי - שו פר - רי - ע - לו  
 HI - NE HU BA IM TSYA CHEI - LO BA - SHO - FAR NA - RI - A LO

ה - נה בא עט צבא לוי - שו פר - רי - ע - לו  
 HI - NE HU BA IM TSYA CHEI - LO BA - SHO - FAR NA - RI - A LO

ה - נה בא עט צבא לוי - שו פר - רי - ע - לו  
 HI - NE HU BA IM TSYA CHEI - LO BA - SHO - FAR NA - RI - A LO

ה - נה בא עט צבא לוי - שו פר - רי - ע - לו  
 HI - NE HU BA IM TSYA CHEI - LO BA - SHO - FAR NA - RI - A LO

65 70

חון - פש - ח - ה - שיר רן - ג - בור - נש - מי - ע - א  
 LA - GI - BOR NASH - MI - A RON SHIR HA - CHO - FESH HA - NI - TSA - CHON

חון - פש - ח - ה - שיר רן - ג - בור - נש - מי - ע - א  
 LA - GI - BOR NASH - MI - A RON SHIR HA - CHO - FESH HA - NI - TSA - CHON

חון - פש - ח - ה - שיר רן - ג - בור - נש - מי - ע - א  
 LA - GI - BOR NASH - MI - A RON SHIR HA - CHO - FESH HA - NI - TSA - CHON

חון - פש - ח - ה - שיר רן - ג - בור - נש - מי - ע - א  
 LA - GI - BOR NASH - MI - A RON SHIR HA - CHO - FESH HA - NI - TSA - CHON

75 80

קרב - יב - או - ביר - מד - רב - נח - ש - דל - ג - בו - נה  
 HA - VU GO - DEL SHE - VACH RAV LA - MAD - BIR O - YEV BA - KRAV

קרב - יב - או - ביר - מד - רב - נח - ש - דל - ג - בו - נה  
 HA - VU GO - DEL SHE - VACH RAV LA - MAD - BIR O - YEV BA - KRAV

קרב - יב - או - ביר - מד - רב - נח - ש - דל - ג - בו - נה  
 HA - VU GO - DEL SHE - VACH RAV LA - MAD - BIR O - YEV BA - KRAV

קרב - יב - או - ביר - מד - רב - נח - ש - דל - ג - בו - נה  
 HA - VU GO - DEL SHE - VACH RAV LA - MAD - BIR O - YEV BA - KRAV

No. 46. AIR AND CHORUS.—MUSIC SPREAD THY VOICE AROUND.

*Andante.*

1st TREBLE.

2nd TREBLE. Solo.—SOLOMON.

Mu - sic spread thy voice a - round, . . . Sweetly flow . . .

ALTO.

TENOR.  
(Sve lower)

BASS.

ACCOMP.  
Met 108 = ♩

*Andante. p*

CHORUS.

Mu - sic spread thy

CHORUS.

... sweetly flow . . . the lulling sound Mu - sic spread thy

CHORUS.

Mu - sic spread thy

CHORUS.

voice a - round, mu - sic spread thy voice a - round,  
 voice a - round, mu - sic spread, thy voice a - round,  
 mu - sic spread thy voice a - round, spread thy voice a - round, mu - sic  
 voice a - round, mu - sic  
 mu - sic spread thy voice a - round, mu - sic

*8 res.*

mu - sic spread . . thy voice a - round, . . spread thy  
 mu - sic spread . . thy voice a - round, . . spread thy  
 spread thy voice a - round, a - round, mu - sic spread thy  
 spread thy voice a - round, spread thy voice a - round, mu - sic spread thy  
 spread thy voice a - round, mu - sic spread thy

*8 res.*

voice a - round. Sweet - ly flow the  
 voice a - round. Sweet - ly flow the  
 voice a - round, thy voice a - round.  
 voice a - round, thy voice a - round.  
 voice a - round, thy voice a - round.



lull - ing . . sound, sweet - ly, sweet - ly  
 lull - ing . . sound, sweet - ly, sweet - ly  
 Sweet - ly flow the lull - ing . . sound, sweet - ly  
 Sweet - ly flow the lull - ing . . sound,  
 Sweet - ly,

flow . . the lull - ing sound,  
 flow . . the lull - ing sound,  
 flow . . the lull - ing sound, sweet - ly flow the lull - ing  
 sweet - ly,  
 sweet - ly, sweet - ly flow the lull - ing sound, the  
*legato.*

sweet - ly flow the lull - ing sound,  
 sweet - ly flow the lull - ing sound,  
 sound, the lull - ing sound, flow the lull ing sound, sweet - ly,  
 sweet - ly flow the lull - ing sound, sweet - ly,  
 lull - ing sound, sweet - ly flow the lull - ing sound, sweet - ly,  
 sweet - ly,

sweet - ly, sweet - ly flow the lull - ing sound, the lull - ing

sweet - ly, sweet - ly flow the lull - ing sound, the lull - ing

sweet - ly flow the lull - ing sound, the lull - ing sound,

*p*

sound, flow the lull - ing sound. Mu - sic spread thy voice a - round, . .

sound, flow the lull - ing sound. Mu - sic spread thy voice a - round, . .

sweet - ly flow the lull - ing sound Mu - sic

sweet - ly flow the lull - ing sound. Mu - sic spread thy voice a - round,

sweet - ly flow the lull - ing sound. Mu - sic

*f*

8ves.

mu - sic spread thy voice a - round, mu - sic

mu - sic spread thy voice a - round, mu - sic

spread thy voice a - round, spread thy voice a - round, mu - sic spread thy voice a -

mu - sic spread thy voice a -

spread thy voice a - round, mu - sic spread thy voice a -

8ves.

spread thy voice a - round, spread thy voice a - round,  
 spread thy voice a - round, spread thy voice a - round,  
 - round, a - round, mu - sic spread thy voice a - round, sweet - ly  
 - round, thy voice a - round, mu - sic spread thy voice a - round, sweet - ly  
 - round, mu - sic spread thy voice a - round,  
 8ves.

The image shows a page from a musical score for the song "The Lull-Ing Sound". It features five vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "sweet - ly, sweet - ly flow the lull - ing sound, flow the lull - ing sound, sweet - ly flow the lull - ing sound, flow the lull - ing sound, sweet - ly flow the lull - ing sound, sweet - ly, sweet - ly flow the lull - ing sound,". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

sweet - ly, sweet - ly flow the lull - ing sound,  
 sweet - ly, sweet - ly flow the lull - ing sound,  
 flow the lull - ing sound, sweet - ly flow the lull - ing sound,  
 flow the lull - ing sound, sweet - ly flow the lull - ing sound,  
 sweet - ly, sweet - ly flow the lull - ing sound,  
 sweet - ly, sweet - ly flow the lull - ing sound,

sweet - ly, sweet - ly flow the lull - ing  
 sweet - ly, sweet - ly flow the lull - ing  
 sweet - ly,  
 sweet - ly, sweet - ly flow the lull - ing sound, the  
 sweet - ly

p

1



sound, the lull - ing sound, sweet - ly flow the lull - ing  
 sound, the lull - ing sound, sweet - ly flow the lull - ing  
 sweet - ly flow the lull - ing sound, sweet - ly flow the lull - ing  
 lull - ing sound, the lull - ing sound, sweet - ly flow the lull - ing  
 sweet - ly flow the lull - ing sound, sweet - ly flow the lull - ing

sound, mu - sic spread thy voice a - round, sweet-ly

sound, mu - sic spread thy voice a - round, sweet-ly

sound; mu - sic spread thy voice a - round, mu - sic spread thy voice a -

sound, mu - sic spread thy voice a - round, mu - sic spread thy voice a -

sound, mu - sic spread thy voice a - round, mu - sic spread thy voice a -

8ves.

flow, sweet-ly flow the lull-Ing  
 flow, sweet-ly flow the lull-Ing  
 - round, sweet-ly flow the lull-Ing  
 - round, sweetly flow, sweet-ly flow the lull-Ing sound, the lull -  
 - round, sweetly flow, sweet-ly flow, sweet-ly flow the lull-Ing

The musical score for page 157 consists of five staves. The first four staves are each labeled 'sound.' and contain a single eighth note followed by a whole rest. The fifth staff is also labeled 'sound.' and contains a single eighth note followed by a whole rest. Below these five staves is a grand staff (piano accompaniment) consisting of two staves. The grand staff begins with a treble clef and a key signature of one sharp (F#). The right hand plays a series of chords and single notes, while the left hand plays a bass line. The score ends with a double bar line.

# Natata Lev Shomeiah

Based on "Almighty Power" from Solomon

I Kings 3:9

Edited by Sydney Michaeli and Cantor Josh Breitzer

G.F. Handel

Arranged by Sydney Michaeli

♩=84

*Largo assai*

*p*

5

*p*

V' na-ta-

9

*mp*

ta - l' - av - de - cha lev sho-mei-ah lish-pot et a-m' cha

The musical score is written for voice and piano. It begins with a tempo marking of ♩=84 and a dynamic of *p*. The piano part features a complex, arpeggiated accompaniment. The vocal line enters at measure 5 with the lyrics 'V' na-ta-'. At measure 9, the tempo changes to *mp* and the vocal line continues with the lyrics 'ta - l' - av - de - cha lev sho-mei-ah lish-pot et a-m' cha'. The piano accompaniment continues with a steady, rhythmic pattern.

older]

2  
13

*pp* *mf*

l'-ha-vin bein tov l' rah ki mi yu -

17

chal lish - pot, lish-pot et am-cha ha-ka-ved ha-zeh

*f*

21

*mp*

Ki mi yu-chal lish-pot, lish-pot et am-cha ha-ka-ved ha -

25

zeh

RECIT (*Accomp.*)—ALMIGHTY POW'R.

SOLOMON.

VOICE.

*Largo assai.*

ACCOMP.

84 = ♩

Almighty pow'r, who

rul'st the earth and skies, And bade gay order from confusion rise, Whose gracious hand re-

- liev'd thy slave distress'd, With splendour cloath'd me, and with knowledge bless'd;

with splendour cloath'd me, and with knowledge bless'd.

Thy finish'd tem·ple with thy presence grace, And shed thy heav'nly glo-ries o'er the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in a treble clef, with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the vocal line. The piano accompaniment is written on two staves (treble and bass clefs) and is bracketed together. It features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

place

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment continues with a similar rhythmic pattern, ending with a double bar line. The lyrics "place" are written below the vocal line.