

George Frideric Handel

Judas Maccabeus

FLAUTO I.

Erster Theil.

1-25. Tacet.

Zweiter Theil.

26. Chor. 27-29. 30. Duett und Chor. 31-33. 34. Chor.

35-38. 39. Chor. 40-42. 43. Arie und Chor. 44. Recitativ.

45. Arie für Bass. 46. Recitativ.

Arie.

Larghetto.

[illegible]

48. Duett. 49. Chor.

Dritter Theil.

50. Arie. 51. Chor. (Wird bei der Aufführung weggelassen.)

52. Recitativ. 53. Recitativ. 54. Arie für Sopran. 55. Recitativ.

FLAUTO I.

56. Chor. 6 Corni. 6 I 8 K 8 L

57. Marsch. 58. Solo und Chor. 59. Recitativ.

60. Arie für Tenor. 61. Recitativ.

62. Chor. 63. Recitativ.

Duett.
Allegro.

64.

65. Arie. 66. Chor.

George Frideric Handel
Judas Maccabeus

FLAUTO II.

Erster Theil.

1 - 25. Tacet.

Zweiter Theil.

26. Chor. 27 - 29. 30. Duett und Chor. 31 - 33. 34. Chor.
35 - 38. 39. Chor. 40 - 42. 43. Arie und Chor. 44. Recitativ.
45. Arie für Bass. 46. Recitativ.

Arie.

Larghetto.

The musical score for Flauto II, Arie (47-50), is written in 3/4 time and B-flat major. It consists of six staves of music. The first staff (47) begins with a forte (f) dynamic and a trill (tr). The second staff (48) begins with a piano (p) dynamic and a trill (tr). The third staff (49) begins with a piano (p) dynamic and a trill (tr). The fourth staff (50) begins with a piano (p) dynamic and a trill (tr). The fifth staff (51) begins with a piano (p) dynamic and a trill (tr). The sixth staff (52) begins with a piano (p) dynamic and a trill (tr). The score includes various musical notations such as trills (tr), slurs, and dynamics (f, p). It also includes section markers (a, b, c, d, e) and repeat signs. The piece concludes with a 'Dal Segno.' instruction.

48. Duett. 49. Chor.

Dritter Theil.

50. Arie. 51. Chor. (Wird bei der Aufführung weggelassen.)
52. Recitativ. 53. Recitativ. 54. Arie für Sopran. 55. Recitativ.

FLAUTO II.

56. Chor. 6 Corni. 6 I 8 K 8 L

M N P Q

ff *mf* *cresc.*

57. Marsch. 58. Solo und Chor. 59. Recitativ.

60. Arie für Tenor. 61. Recitativ.

62. Chor. 63. Recitativ.

Duett.

Allegro.

64. *f*

i 8 k 14

1 11 9

Adagio. a tempo

P 11 Q 13 R 7 S 6

f *p* Fine.

Da Capo.

65. Arie. 66. Chor.

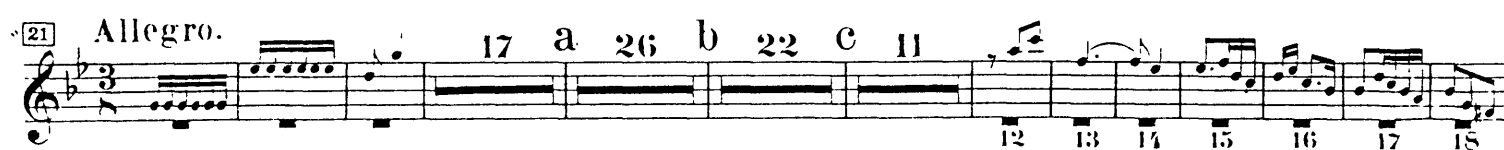
George Frideric Handel Judas Maccabeus

OBOE 1.

Erster Teil.

Ouverture.

Largo.



OBOE 1.

Chor.
Largo.

1. *Largo.*

10 17 24 30 37

A₁ B solo. C D E F G H

p mf cresc. f p cresc. f mf ff p mf f

2. Recitativ. 3. Duett. Tacet.

Chor.
Larghetto, e un poco piano.

4. *Larghetto, e un poco piano.*

9 16 23

K L₁ M₁ N

f dim. cresc. dim. p f f p cresc. f Adagio. pp

5. Recitativ 6. Arie für Sopran. Tacet.

Chor.
Larghetto.

7. *Larghetto.*

14 25

O Q

mf p f cresc. f

87 Allegro. 5 R S

49 T U

55 V 1 W

63 X

8. Recitativ. Tacet.

Arie.

Allegro.

9.

6

12 I 1 SOLO.

18 5 SOLO. III 1

30 4

39 p n

44 2

51 f 0 3

59

66 3 p 11

allacra:

Chor.

Allegro.

10. *f* *A*

7 *B* *C*

21 *D*

28 *E*

33 *F* *G*

41

11. Recitativ. 12. Arie für Tenor. 13. Recitativ. 14. Arie für Sopran.

15. Arie für Sopran. 16. Recitativ. 17. Arie für Tenor. 18. Duett.

Chor.

Allegro.

19. *f* *H*

7 *I*

12 *K*

17 *L*

20. Recitativ. 21. Terzett. 22. Recitativ.

23. Arie für Tenor. 24. Recitativ.

Chor.

A tempo giusto.

25. *f* 1 A

11 B 2 C 1 D

23 2 E

31 F

35 G

40 H *f*

47 I *p* *f*

53 K

58 L

62 M

67 N

71 O *ff* *p* 3

OBOE I.

7

117 P

129 R

142 2 T 1 3 U

159 V

168 W

180 Y

196 B

31. Recitativ. Tacet.

Arie.

Andante. *tr.*

32. 5 9 V 5 W 7 X 9 Y 5

44

49 *f* *tr.* Allegro. Z 8

Duett.

Allegro.

Fine.

Da Capo.

33. 5 a 8 b 7

34. *f* C

8 D

15 E F

22 G 2

35. Recitativ. 36 Arie für Tenor. 37. Recitativ.

OBOE I.

Arie.
Largo.

36. *Sopr. attacca:*

Chor.
Largo.

39. *mf*

46. *p*

53. *p*

60. *p* **Adagio.**

40. Recitativ. 41. Arie für Bass. 42. Recitativ.

Arie und Chor.

Allegro.

43. *ff*

50. *f*

57. *f*

64. *f*

71. *f*

OBOE I.

9

43 1 T

p *cre - - - - - seen*

52 U

do *ff*

60 V W

68 X

73 Y

78

44. Recitativ. 45. Arie für Bass. 46. Recitativ.

Arie.

Larghetto.

47. 2 *tr.* 4 *tr.*

mf

14 *tr.* *tr.* 4 8 8 6

39 b 2 7 C 12 *tr.* *tr.*

p *f*

66 *tr.* *tr.* *tr.*

75 *tr.* d 4 4 C 12

Fine. *p*

103 *tr.* *tr.* *tr.* S.

Dal Segno.

4S. Duett. Tacet.

10

Chor.

OBOE I.

Andante.

49.

Dritter Teil.

50. Arie für Alt. 51. Chor. (Wird bei der Aufführung weggelassen.) 52. Recitativ.

53. Recitativ. 54. Arie für Sopran. 55. Recitativ.

56.

OBOE I.

11

59

70

cresc.

ff

P

mf

57. Marsch. Tacet.

Solo und Chor.

Allegro.

58.

f

6

tr

b 7 c 7 R

25

S

T

29

U

34

38

V

W 1

43

X

49

Y

55

Z

A

60

B

59. Recitativ. Tacet.

12

Arie.

OBOE I.

Andante larghetto.

60. *f* *d* *f* *p* *f* *h* *f*

Chor.

64. Recitativ. Tacet.

Allegro.

62. *mf* *C* *D* *E* *F* *G* *H* *I* *K* *L* *M*

63. Recitativ. 64. Duett. 65. Arie für Bass.

Chor.

Allegro.

66. *ff* *R* *S* *T*

OBOE II.

Ouverture.

The image displays a musical score for a piece, likely a piano solo, featuring two distinct tempo sections: 'Largo' and 'Allegro'.

Largo Section: The first section, marked 'Largo', begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is indicated by the word 'Largo.' above the staff. The music is characterized by slow, flowing lines with frequent trills (marked 'tr.') and slurs. The first measure is marked with a forte dynamic (*f*). The section concludes with a repeat sign and a first ending bracket labeled '1'.

Allegro Section: The second section, marked 'Allegro', begins with a treble clef, a key signature of two flats, and a common time signature. The tempo is indicated by the word 'Allegro.' above the staff. The music is characterized by fast, rhythmic patterns, including sixteenth and thirty-second notes. The section is divided into measures numbered 12 through 18. The first measure of this section is marked with a forte dynamic (*f*). The section concludes with a repeat sign and a first ending bracket labeled '1'.

Interlude/Section: Between the 'Largo' and 'Allegro' sections, there is a section marked 'a' with measures 26, 22, and 11. This section is followed by measures 12 through 18, which are marked with a forte dynamic (*f*). The section concludes with a repeat sign and a first ending bracket labeled '1'.

Final Section: The final section of the score is marked 'e' and begins with a treble clef, a key signature of two flats, and a common time signature. The music is characterized by fast, rhythmic patterns, including sixteenth and thirty-second notes. The section concludes with a repeat sign and a first ending bracket labeled '1'.

OBOE II.

Chor.
Largo.

1. 

Chor.

2. Recitativ. 3. Duett. Tacet.

Larghetto, e un poco piano.

4. 

Chor.

5. Recitativ. 6. Arie für Sopran. Tacet.

Larghetto.

7. 

OBOE II.

3

Allegro.

5 R S T U V W X

8. Recitativ. Tacet.

Arie.

Allegro.

9. **f**

1 1 5 5 5 5 5 5 5 5 m 1 n 2 0 3 p 11

attacca;

OBOE II.

Chor.
Allegro.

10.

11. Recitativ. 12. Arie für Tenor. 13. Recitativ. 14. Arie für Sopran.
15. Arie für Sopran. 16. Recitativ. 17. Arie für Tenor. 18. Duett.

Chor.
Allegro.

19.

20. Recitativ. 21. Terzett. 22. Recitativ.
23. Arie für Tenor. 24. Recitativ.

Chor.

A tempo giusto.

25. 

The musical score for Oboe II, Chor. A tempo giusto, consists of 13 staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The score is marked with various dynamics including *f*, *p*, and *ff*, and includes articulation marks like slurs and accents. The score is divided into sections labeled A through P, with some sections having first and second endings. The piece ends with a double bar line and a repeat sign.

Zweiter Theil.

Chor.
Allegro.

26.

27. Recitativ. 28. Arie für Tenor. 29. Recitativ.

Duett und Chor.

30.

P Q R S T U V W X Y Z A B II

Arie.

31. Recitativ. Tacet.

Andante.

9 V 5 W 7 X 9 Y 5 f Allegro 8 8 Fine Da Capo.

Duett.
Allegro.

5 a 8 b 7 attacca:

Chor.
Allegro.

C D E F G 2

35. Recitativ. 36. Arie für Tenor. 37. Recitativ.

OBOE II.

Arie.

Largo.



Chor.

Largo.

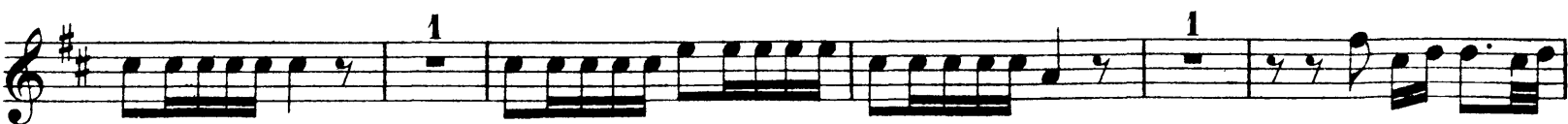


Adagio.

40. Recitativ. 41. Arie für Bass. 42. Recitativ.

Arie und Chor.

Allegro.



OBOE II.

The image shows a musical score for 'The Song of the Lark' by George Gershwin. It is a single system of music, likely a vocal and piano arrangement. The score is written in 4/4 time and the key of D major (indicated by two sharps). The vocal line is marked with 'S' (Soprano) and 'T' (Tenor) parts. The piano accompaniment includes dynamic markings such as 'p' (piano), 'cresc.' (crescendo), and 'ff' (fortissimo). The score is labeled 'U' (Unaccompanied) and 'V' (Vocal). The piano part features a prominent eighth-note pattern in the right hand, which becomes more complex in the later measures.

Arie. 44. Recitativ. 45. Arie für Bass. 46. Recitativ.
Larghetto. 

[illegible]

48. Duett. Tacet.

OBOE II.

Chor.

Andante.

49. 

A tempo giusto.

f

ff

Dritter Theil.

50. Arie für Alt. 51. Chor. (Wird bei der Aufführung weggelassen.) 52. Recitativ.
53. Recitativ. 54. Arie für Sopran. 55. Recitativ.

56. Chor. Flauto. 6 8 I 8 K 8 L 6 M 8 N 8 O

Solo und Chor.

57. Marsch. Tacet.

58. Allegro.

59. Recitativ. Tacet.

Arie.

OBOE II.

Andante larghetto.

60. *f* *d* *f* *p* *g* *1* *h* *6*

Chor.

64. Recitativ. Tacet.

Allegro.

62. *mf* *D* *E* *F* *G* *3* *I* *K* *L* *M*

63. Recitativ. 64. Duett. 65. Arie für Bass.

Chor.

Allegro.

66. *4* *N* *5* *0* *P* *Q* *R* *S* *T*

The musical score is written for a single melodic line in bass clef. It begins with a 'Largo' tempo marking and a key signature of two flats (B-flat and E-flat). The first section consists of several measures of music, including a forte (*f*) dynamic marking and a first ending bracket. This is followed by a 'Trio' section, indicated by a double bar line and the word 'Trio' in a box. The tempo changes to 'Allegro' and the key signature changes to one flat (B-flat). The Trio section includes a 3/8 time signature and a forte (*f*) dynamic marking. The score continues with several more measures of music, including a first ending bracket and a final forte (*f*) dynamic marking.

2

Chor.
Largo.

FAGOTTI.

1.

Chor.

2. Recitativ. 3. Duett. Tacet.

Larghetto, e un poco piano.

4.

5. Recitativ. 6. Arie für Sopran. Tacet.

FAGOTTI.

3

Chor.
Larghetto.

7. 

Allegro.



8. Recitativ. Tacet.

Arie
Allegro.

9. 

FAGOTTI.

4

Handwritten musical score for Bassoon (Fagotti). The score consists of seven staves of music in bass clef. It includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). There are also articulation marks like accents and slurs. The notation is in a single system, with the music spanning across the seven staves.

Chor.
Allegro.

Handwritten musical score for Bassoon (Fagotti), starting at measure 10. The score is in 3/4 time and features a series of measures with various musical notations. The dynamics include *f* (forte). The score is divided into sections labeled A, B, C, D, E, F, and G. The notation includes notes, rests, and articulation marks. The score ends with a double bar line.

11. Recitativ. 12. Arie für Tenor. 13. Recitativ. 14. Arie für Sopran.
15. Arie für Sopran. 16. Recitativ. 17. Arie für Tenor. 18. Duett.

FAGOTTI.

5

Chor.
Allegro.

19.

20. Recitativ. 21. Terzett. 22. Recitativ.
23. Arie für Tenor. 24. Recitativ.

Chor.
A tempo giusto.

25.

FAGOTTI.

Zweiter Theil.

Chor.

Allegro.

26 *ff*

1 2

Q

R 1 2 S 2

T U 4 *mf*

V

W X

Y

Z *pp* *f* *pp* A 1 *mf*

B

C 1 *f* D

E 3 *f*

F

27. Recitativ. 28. Arie für Tenor. 29. Recitativ.

FAGOTTI.

7

Duett und Chor.

Andante.

14 S 12 t 12 u 12

Sopr.

30.

G 1 f I I II K 1 L unis. 1 M N 0 3 P Q R S T U V 6 W X Y Z A B

31. Recitativ. 32. Arie für Sopran. Tacet.

Duett.
Allegro.

FAGOTTI.



40. Recitativ. 41. Arie für Bass. 42. Recitativ.

Arie und Chor.

FAGOTTI.

9

Allegro.

43. *ff* *S* 3 *f* *t* 3 *R* *S* *1* *T* *pp* *U* *cresc.* *ff* *V* *W* *X* *Y*

44. Recitativ. 45. Arie für Bass. 46. Recitativ.

Arie.

Larghetto.

47. *mf* *a* *b* 8 *c* 12 *f* *d* 4 *tr* *4* *e* 12 *Fine.* *SOLI.* *S*

48. Duett. Tacet.

Dal Segno.

Chor.

Andante.

FAGOTTI.

49. 

Dritter Theil.

50. Arie für Alt. 51. Chor. (Wird bei der Aufführung weggelassen.) 52. Recitativ.

53. Recitativ. 54. Arie für Sopran. 55. Recitativ.

56. 

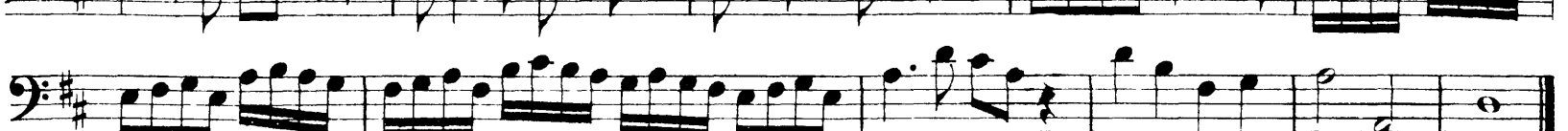
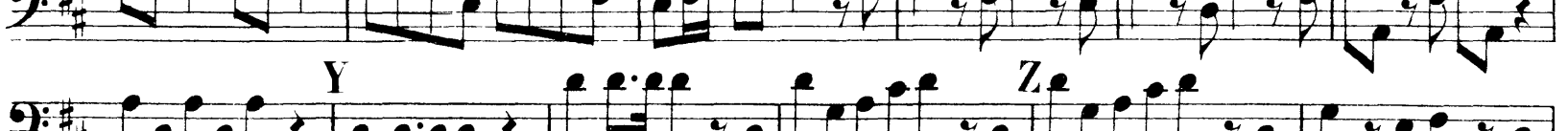
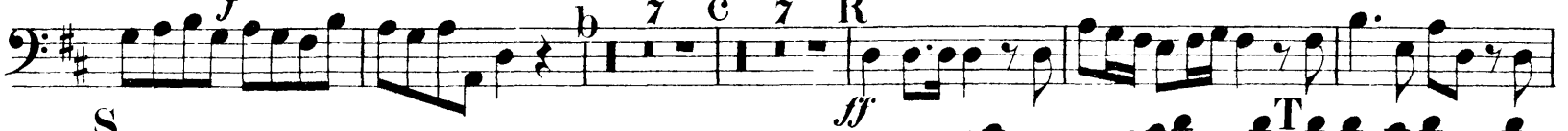
FAGOTTI.



Marsch.
Allegro.



Solo und Chor.
Allegro.



59. Recitativ. Tacet.

Arie.
Andante larghetto

FAGOTTI.

60. *f* *d* *f* *p* *f* *g* *1* *h* *5* *f*

Chor.
Allegro.

61. Recitativ. Tacet.

62. *mf* *C* *2 D 2* *E* *F 2* *G 5* *H* *I* *K 1* *L* *M*

63. Recitativ. 64. Duett. 65. Arie für Bass.

Chor.
Allegro.

66. *ff* *1* *N* *0* *1* *P* *Q* *R* *S* *T*

George Frideric Handel

Judas Maccabeus

CORNO I.

Erster Theil

1 - 25. Tacet.

Zweiter Theil.

**26. Chor. 27 - 29. 30. Duett und Chor. 31 - 33. 34. Chor.
35 - 38. 39. Chor. 40 - 42. 43. Arie und Chor. 44. Recitativ.**

45. Arie für Bass. 46. Recitativ.

Arie. in F.
Larghetto.

47.

mf

f

tr

tr

tr

tr

a 8 b 12 c 12

d 12 e 20

Fine.

Dal Segno.

48. Duett. 49. Chor.

Dritter Theil.**50. Arie. 51. Chor.** (Wird bei der Aufführung weggelassen.)**52. Recitativ. 53. Recitativ. 54. Arie für Sopran. 55. Recitativ.****Chor. in G.**

56. *Sopran.* *SOLO.*

ff *mf* *cresc.* *ff*

L s M s N s O *I 8*

Marsch. in G.

57. *f* *la seconda volta piano*

a *4*

58 - 66. Tacet.

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Judas Maccabeus

CORNO II.

Erster Theil.

1 – 25. Tacet.

Zweiter Theil.

26. Chor. 27 – 29. 30. Duett und Chor. 31 – 33. 34. Chor.
35 – 38. 39. Chor. 40 – 42. 43. Arie und Chor. 44. Recitativ.
45. Arie für Bass. 46. Recitativ.

Arie. in F.
Larghetto.

47. *Corno I.*

47. *mf*

48. *f*

49. *f*

50. *f*

51. *f*

52. *f*

53. *f*

54. *f*

55. *f*

56. *f*

57. *f*

58. *f*

59. *f*

60. *f*

61. *f*

62. *f*

63. *f*

64. *f*

65. *f*

66. *f*

67. *f*

68. *f*

69. *f*

70. *f*

71. *f*

72. *f*

73. *f*

74. *f*

75. *f*

76. *f*

77. *f*

78. *f*

79. *f*

80. *f*

81. *f*

82. *f*

83. *f*

84. *f*

85. *f*

86. *f*

87. *f*

88. *f*

89. *f*

90. *f*

91. *f*

92. *f*

93. *f*

94. *f*

95. *f*

96. *f*

97. *f*

98. *f*

99. *f*

100. *f*

101. *f*

102. *f*

103. *f*

104. *f*

105. *f*

106. *f*

107. *f*

108. *f*

109. *f*

110. *f*

111. *f*

112. *f*

113. *f*

114. *f*

115. *f*

116. *f*

117. *f*

118. *f*

119. *f*

120. *f*

121. *f*

122. *f*

123. *f*

124. *f*

125. *f*

126. *f*

127. *f*

128. *f*

129. *f*

130. *f*

131. *f*

132. *f*

133. *f*

134. *f*

135. *f*

136. *f*

137. *f*

138. *f*

139. *f*

140. *f*

141. *f*

142. *f*

143. *f*

144. *f*

145. *f*

146. *f*

147. *f*

148. *f*

149. *f*

150. *f*

151. *f*

152. *f*

153. *f*

154. *f*

155. *f*

156. *f*

157. *f*

158. *f*

159. *f*

160. *f*

161. *f*

162. *f*

163. *f*

164. *f*

165. *f*

166. *f*

167. *f*

168. *f*

169. *f*

170. *f*

171. *f*

172. *f*

173. *f*

174. *f*

175. *f*

176. *f*

177. *f*

178. *f*

179. *f*

180. *f*

181. *f*

182. *f*

183. *f*

184. *f*

185. *f*

186. *f*

187. *f*

188. *f*

189. *f*

190. *f*

191. *f*

192. *f*

193. *f*

194. *f*

195. *f*

196. *f*

197. *f*

198. *f*

199. *f*

200. *f*

201. *f*

202. *f*

203. *f*

204. *f*

205. *f*

206. *f*

207. *f*

208. *f*

209. *f*

210. *f*

211. *f*

212. *f*

213. *f*

214. *f*

215. *f*

216. *f*

217. *f*

218. *f*

219. *f*

220. *f*

221. *f*

222. *f*

223. *f*

224. *f*

225. *f*

226. *f*

227. *f*

228. *f*

229. *f*

230. *f*

231. *f*

232. *f*

233. *f*

234. *f*

235. *f*

236. *f*

237. *f*

238. *f*

239. *f*

240. *f*

241. *f*

242. *f*

243. *f*

244. *f*

245. *f*

246. *f*

247. *f*

248. *f*

249. *f*

250. *f*

251. *f*

252. *f*

253. *f*

254. *f*

255. *f*

256. *f*

257. *f*

258. *f*

259. *f*

260. *f*

261. *f*

262. *f*

263. *f*

264. *f*

265. *f*

266. *f*

267. *f*

268. *f*

269. *f*

270. *f*

271. *f*

272. *f*

273. *f*

274. *f*

275. *f*

276. *f*

277. *f*

278. *f*

279. *f*

280. *f*

281. *f*

282. *f*

283. *f*

284. *f*

285. *f*

286. *f*

287. *f*

288. *f*

289. *f*

290. *f*

291. *f*

292. *f*

293. *f*

294. *f*

295. *f*

296. *f*

297. *f*

298. *f*

299. *f*

300. *f*

301. *f*

302. *f*

303. *f*

304. *f*

305. *f*

306. *f*

307. *f*

308. *f*

309. *f*

310. *f*

311. *f*

312. *f*

313. *f*

314. *f*

315. *f*

316. *f*

317. *f*

318. *f*

319. *f*

320. *f*

321. *f*

322. *f*

323. *f*

324. *f*

325. *f*

326. *f*

327. *f*

328. *f*

329. *f*

330. *f*

331. *f*

332. *f*

333. *f*

334. *f*

335. *f*

336. *f*

337. *f*

338. *f*

339. *f*

340. *f*

341. *f*

342. *f*

343. *f*

344. *f*

345. *f*

346. *f*

347. *f*

348. *f*

349. *f*

350. *f*

351. *f*

352. *f*

353. *f*

354. *f*

355. *f*

356. *f*

357. *f*

358. *f*

359. *f*

360. *f*

361. *f*

362. *f*

363. *f*

364. *f*

365. *f*

366. *f*

367. *f*

368. *f*

369. *f*

370. *f*

371. *f*

372. *f*

373. *f*

374. *f*

375. *f*

376. *f*

377. *f*

378. *f*

379. *f*

380. *f*

381. *f*

382. *f*

383. *f*

384. *f*

385. *f*

386. *f*

387. *f*

388. *f*

389. *f*

390. *f*

391. *f*

392. *f*

393. *f*

394. *f*

395. *f*

396. *f*

397. *f*

398. *f*

399. *f*

400. *f*

401. *f*

402. *f*

403. *f*

404. *f*

405. *f*

406. *f*

407. *f*

408. *f*

409. *f*

410. *f*

411. *f*

412. *f*

413. *f*

414. *f*

415. *f*

416. *f*

417. *f*

418. *f*

419. *f*

420. *f*

421. *f*

422. *f*

423. *f*

424. *f*

425. *f*

426. *f*

427. *f*

428. *f*

429. *f*

430. *f*

431. *f*

432. *f*

433. *f*

434. *f*

435. *f*

436. *f*

437. *f*

438. *f*

439. *f*

440. *f*

441. *f*

442. *f*

443. *f*

444. *f*

445. *f*

446. *f*

447. *f*

448. *f*

449. *f*

450. *f*

451. *f*

452. *f*

453. *f*

454. *f*

455. *f*

456. *f*

457. *f*

458. *f*

459. *f*

460. *f*

461. *f*

462. *f*

463. *f*

464. *f*

465. *f*

466. *f*

467. *f*

468. *f*

469. *f*

470. *f*

471. *f*

472. *f*

473. *f*

474. *f*

475. *f*

476. *f*

477. *f*

478. *f*

479. *f*

480. *f*

481. *f*

482. *f*

483. *f*

484. *f*

485. *f*

486. *f*

487. *f*

488. *f*

489. *f*

490. *f*

491. *f*

492. *f*

493. *f*

494. *f*

495. *f*

496. *f*

497. *f*

498. *f*

499. *f*

500. *f*

501. *f*

502. *f*

503. *f*

504. *f*

505. *f*

506. *f*

507. *f*

508. *f*

509. *f*

510. *f*

511. *f*

512. *f*

513. *f*

514. *f*

515. *f*

516. *f*

517. *f*

518. *f*

519. *f*

520. *f*

521. *f*

522. *f*

523. *f*

524. *f*

525. *f*

526. *f*

527. *f*

528. *f*

529. *f*

530. *f*

531. *f*

532. *f*

533. *f*

534. *f*

535. *f*

536. *f*

537. *f*

538. *f*

539. *f*

540. *f*

541. *f*

542. *f*

543. *f*

544. *f*

545. *f*

546. *f*

547. *f*

548. *f*

549. *f*

550. *f*

551. *f*

552. *f*

553. *f*

554. *f*

555. *f*

556. *f*

557. *f*

558. *f*

559. *f*

560. *f*

561. *f*

562. *f*

563. *f*

564. *f*

565. *f*

566. *f*

567. *f*

568. *f*

569. *f*

570. *f*

571. *f*

572. *f*

573. *f*

574. *f*

575. *f*

576. *f*

577. *f*

578. *f*

579. *f*

580. *f*

581. *f*

582. *f*

583. *f*

584. *f*

585. *f*

586. *f*

587. *f*

588. *f*

589. *f*

590. *f*

591. *f*

592. *f*

593. *f*

594. *f*

595. *f*

596. *f*

597. *f*

598. *f*

599. *f*

600. *f*

601. *f*

602. *f*

603. *f*

604. *f*

605. *f*

606. *f*

607. *f*

608. *f*

609. *f*

610. *f*

611. *f*

612. *f*

613. *f*

614. *f*

615. *f*

616. *f*

617. *f*

618. *f*

619. *f*

620. *f*

621. *f*

622. *f*

623. *f*

624. *f*

625. *f*

626. *f*

627. *f*

628. *f*

629. *f*

630. *f*

631. *f*

632. *f*

633. *f*

634. *f*

635. *f*

636. *f*

637. *f*

638. *f*

639. *f*

640. *f*

641. *f*

642. *f*

643. *f*

644. *f*

645. *f*

646. *f*

647. *f*

648. *f*

649. *f*

650. *f*

651. *f*

652. *f*

653. *f*

654. *f*

655. *f*

656. *f*

657. *f*

658. *f*

659. *f*

660. *f*

661. *f*

662. *f*

663. *f*

664. *f*

665. *f*

666. *f*

667. *f*

668. *f*

669. *f*

670. *f*

671. *f*

672. *f*

673. *f*

674. *f*

675. *f*

676. *f*

677. *f*

678. *f*

679. *f*

680. *f*

681. *f*

682. *f*

683. *f*

684. *f*

685. *f*

686. *f*

687. *f*

688. *f*

689. *f*

690. *f*

691. *f*

692. *f*

693. *f*

694. *f*

695. *f*

696. *f*

697. *f*

698. *f*

699. *f*

700. *f*

701. *f*

702. *f*

703. *f*

704. *f*

705. *f*

706. *f*

707. *f*

708. *f*

709. *f*

710. *f*

711. *f*

712. *f*

713. *f*

714. *f*

715. *f*

716. *f*

717. *f*

718. *f*

719. *f*

720. *f*

721. *f*

722. *f*

723. *f*

724. *f*

725. *f*

726. *f*

727. *f*

728. *f*

729. *f*

730. *f*

731. *f*

732. *f*

733. *f*

734. *f*

735. *f*

736. *f*

737. *f*

738. *f*

739. *f*

740. *f*

741. *f*

742. *f*

743. *f*

744. *f*

745. *f*

746. *f*

747. *f*

748. *f*

749. *f*

750. *f*

751. *f*

752. *f*

753. *f*

754. *f*

755. *f*

756. *f*

757. *f*

758. *f*

759. *f*

760. *f*

761. *f*

762. *f*

763. *f*

764. *f*

765. *f*

766. *f*

767. *f*

768. *f*

769. *f*

770. *f*

771. *f*

772. *f*

773. *f*

774. *f*

775. *f*

776. *f*

777. *f*

778. *f*

779. *f*

780. *f*

781. *f*

782. *f*

783. *f*

784. *f*

785. *f*

786. *f*

787. *f*

788. *f*

789. *f*

790. *f*

791. *f*

792. *f*

793. *f*

794. *f*

795. *f*

796. *f*

797. *f*

798. *f*

799. *f*

800. *f*

801. *f*

802. *f*

803. *f*

804. *f*

805. *f*

806. *f*

807. *f*

808. *f*

809. *f*

810. *f*

811. *f*

812. *f*

813. *f*

814. *f*

815. *f*

816. *f*

817. *f*

818. *f*

819. *f*

820. *f*

821. *f*

822. *f*

823. *f*

824. *f*

825. *f*

826. *f*

827. *f*

828. *f*

829. *f*

830. *f*

831. *f*

832. *f*

833. *f*

834. *f*

835. *f*

836. *f*

837. *f*

838. *f*

839. *f*

840. *f*

841. *f*

842. *f*

843. *f*

844. *f*

845. *f*

846. *f*

847. *f*

848. *f*

849. *f*

850. *f*

851. *f*

852. *f*

853. *f*

854. *f*

855. *f*

856. *f*

857. *f*

858. *f*

859. *f*

860. *f*

861. *f*

862. *f*

863. *f*

864. *f*

865. *f*

866. *f*

867. *f*

868. *f*

869. *f*

870. *f*

871. *f*

872. *f*

873. *f*

874. *f*

875. *f*

876. *f*

877. *f*

878. *f*

879. *f*

880. *f*

881. *f*

882. *f*

883. *f*

884. *f*

885. *f*

886. *f*

887. *f*

888. *f*

889. *f*

890. *f*

891. *f*

892. *f*

893. *f*

894. *f</*

Dritter Theil.

50. Arie. 51. Chor. (Wird bei der Aufführung weggelassen)

52. Recitativ. 53. Recitativ. 54. Arie für Sopran. 55. Recitativ.

Chor. in G.

56. Sopran. SOLO.

I s M s N s O

ff *mf* *p* *cresc.*

Marsch. in G.

57. *f* la seconda volta piano

f *a* *f*

58 - 66. Tacet.

George Frideric Handel
Judas Maccabeus

TROMBA I.

Erster Theil.

1 - 25. Tacet.

Zweiter Theil.

26. Chor. 27 - 29. 30. Duett und Chor. 31 - 33. 34. Chor. 35 - 38.

39. Chor. 40. Recitativ. 41. Arie für Bass. 42. Recitativ.

Arie und Chor. in D.

Allegro.

43. *Blast die Trompet.*

44 - 49. Tacet.

Dritter Theil.

50. Arie. 51. Chor. (Wird bei der Aufführung weggelassen.) 52. Recitativ.

53. Recitativ. 54. Arie für Sopran. 55. Recitativ. 56. Chor. 57. Marsch.

Solo und Chor. in D.

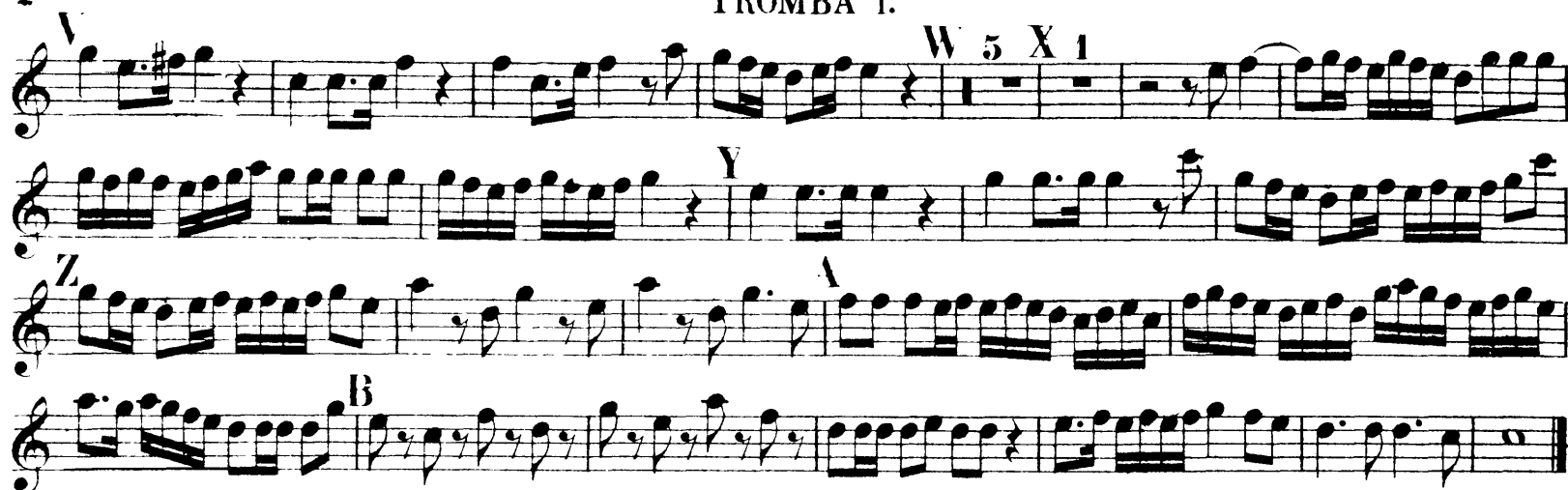
Allegro.

58. *Viol.*

59.

TROMBA I.

W 5 X 1



Arie. in D.

Andante larghetto.

SOLO.

59. Recitativ.



61. Recitativ. 62. Chor. 63. Recitativ.

64. Duett. 65. Arie für Bass.

Chor. in D.

Allegro

4 N 3

O

P



George Frideric Handel
Judas Maccabeus

TROMBA II.

Erster Theil.

1 - 25. Tacet.

Zweiter Theil.

26. Chor. 27 - 29. 30. Duett und Chor. 31 - 33. 34. Chor.
35 - 38. 39. Chor. 40. Recitativ. 41. Arie für Bass. 42. Recitativ.
Arie und Chor. in D.

Allegro.

43. 

44 - 49. Tacet.

Dritter Theil.

50. Arie. 51. Chor. (Wird bei der Aufführung weggelassen.) 52. Recitativ.
53. Recitativ. 54. Arie für Sopran. 55. Recitativ. 56. Chor. 57. Marsch.

Solo und Chor. in D.

TROMBA II.

Allegro.

58. *Viol* *f* *S* *T* *2* *U* *5* *V* *W* *5* *A* *1* *Y* *Z* *A* *B*

59. Recitativ. 60. Arie (Tromba solo). 61. Recitativ.

62. Chor. 63. Recitativ. 64. Duett. 65. Arie für Bass.

Chor. in D.

Allegro.

66. *Tromba I.* *ff* *4* *N* *3* *0* *P* *Q* *R* *S* *T*

George Frideric Handel

Judas Maccabeus

TROMBA III.

Erster Theil.

1 - 25. Tacet.

Zweiter Theil.

26. Chor. 27 - 29. 30. Duett und Chor. 31 - 33. 34. Chor.
35 - 38. 39. Chor. 40. Recitativ. 41. Arie für Bass. 42. Recitativ.

Arie und Chor. in D.

Allegro.

43. *Blast die Trompet.* *f* *S* *3* *1* *t* *3*

Rechor.

S *1* *T* *8* *U* *1*

V

W *1* *X* *3*

Y

44 - 49. Tacet.

TROMBA III.

Dritter Theil.

50. Arie. 51. Chor. (Wird bei der Aufführung weggelassen.)
 52. Recitativ. 53. Recitativ. 54. Arie für Sopran. 55. Recitativ.
 56. Chor. 57. Marsch.

Solo und Chor. in D.

Allegro.

Viol. 58. 

59. Recitativ. 60. Arie (Tromba solo). 61. Recitativ.

62. Chor. 63. Recitativ. 64. Duett. 65. Arie für Bass.

Chor. in D.

Allegro.

66. 

George Frideric Handel
Judas Maccabeus

TIMPANI.

Erster Theil.

1-25. Tacet.

Zweiter Theil.

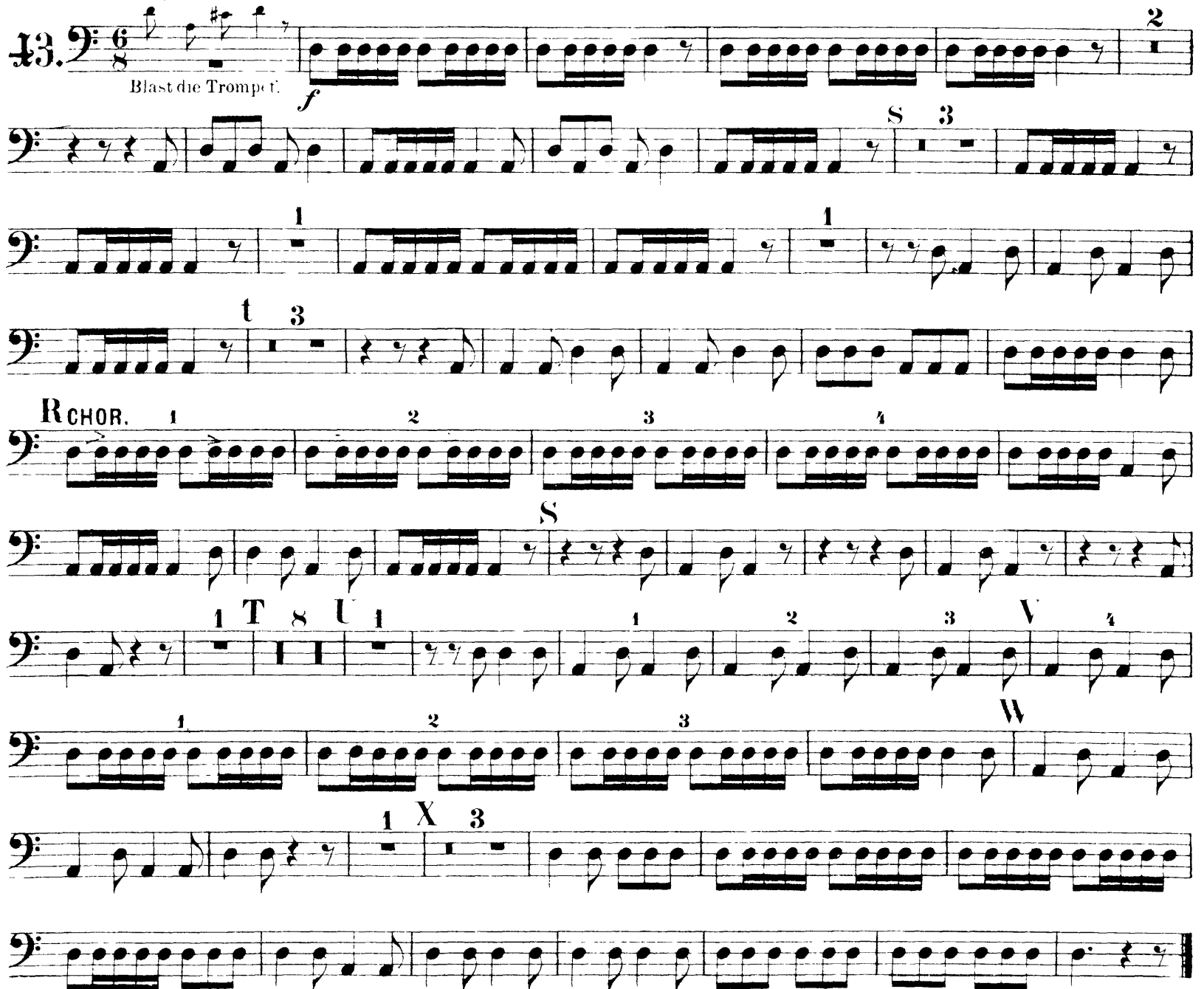
26. Chor. 27-29. 30. Duett und Chor.

31-33. 34. Chor. 35-38. 39. Chor. 40. Recitativ.

41. Arie für Bass. 42. Recitativ.

Arie und Chor. in D. A.

Allegro.

43. 

Blast die Trompet. *f*

R_{CHOR.} 1 2 3 4

S

1 T 8 U 1 1 2 3 V 4

1 2 3 W

1 X 3

44-49. Tacet.

TIMPANI.

Dritter Theil.

50. Arie. 51. Chor. (Wird bei der Aufführung weggelassen.)

52. Recitativ. 53. Recitativ. 54. Arie für Sopran. 55. Recitativ.

Chor. in G. D.

56. Sopran. Corno. 4 I 8

K s L s M s N s O *ad libitum*

P s Q *f* *tr* *tr* *tr*

57. Marsch.

Solo und Chor. in D. A.

Allegro.

58. Viol. 5 b 7 c 7 R

S T *f* 2 U 5

V W 5 X 1

Y

Z A

B

59. Recitativ. 60. Arie Tromba solo. 61. Recitativ.

62. Chor. 63. Recitativ. 64. Duett. 65. Arie für Bass.

Chor. in D. A.

Allegro.

66. Tromba. 4 N 3 0 P

Q R

S T

George Frideric Handel
Judas Maccabeus

VIOLINO I.

Erster Theil.

Ouverture.

Largo.

First system: Treble clef, key signature of two flats (B-flat and E-flat), common time signature. The music begins with a forte (*f*) dynamic. It features a series of eighth and sixteenth notes, with a trill (*tr.*) on the second measure of the second line. A fermata is placed over the first note of the third measure on the second line. The second system continues the melodic line with various ornaments and trills. The third system shows a trill on the second measure. The fourth system features a trill on the second measure and a repeat sign with two endings. The first ending leads back to an earlier section, and the second ending concludes the section with a double bar line and repeat dots.

Allegro.

Fifth system: Treble clef, key signature of two flats, 3/4 time signature. The music begins with a forte (*f*) dynamic. It features a series of eighth and sixteenth notes, with a trill (*tr.*) on the second measure. The sixth system continues the melodic line with various ornaments and trills. The seventh system features a trill on the second measure. The eighth system features a trill on the second measure and a repeat sign with two endings. The first ending leads back to an earlier section, and the second ending concludes the section with a double bar line and repeat dots.

VIOLINO I.

Violino I. score for Handel's Judas Maccabeus, page 2. The score is written in treble clef, key of B-flat major (two flats), and 2/4 time. It consists of 11 staves of music. The first staff begins with a forte (*f*) dynamic and a trill (*tr*) on the second measure. The second staff has a *b* marking above the final measure. The third staff has a *c* marking above the final measure. The fourth staff has a *mf* marking below the final measure. The fifth staff has a *mf* marking below the final measure. The sixth staff has a *d* marking above the final measure and a *f* marking below the final measure. The seventh staff has a *tr* marking above the second measure. The eighth staff has a *e* marking above the final measure. The ninth staff has a *tr* marking above the second measure. The tenth staff has a *f* marking below the final measure. The eleventh staff has a *f* marking below the final measure. The score includes various musical notations such as notes, rests, trills, and dynamics.

VIOLINO I.

8

Chor.
Largo.

1.

A

B

C

D

E

F

G

H

Recitativ.

2.

Ten.

Sopr.

4

Duett.

Andante, e staccato.

VIOLINO I.

3. *f*

SOLO.

p

2

1 e

2

9

f

p

8 g

9

h

3 *TUTTI.*

f

adagio

Chor.

Larghetto, e un poco piano.

4. *p*

I

K

f

p

cresc.

dim.

p

dolce

L

f

p

cresc.

M

f

p

N

cresc.

f

pp

Adagio.

Recitativ.

5. *p*

mf

p

VIOLINO I.



Arie.

Largo, e sostenuto.



Chor.

Larghetto.



VIOLINO I.

Recitativ.

8. **TUTTI.** *f*

p *mf* *fp* *f*

Arie.

Allegro.

9. **TUTTI.** *f*

f **TUTTI.** *f* **SOLO.** *f* *p* *n* *Ob.* *1* *5* *Ob.* *1* *3* *SOLO.* *p* *3*

VIOLINO I.

7

p SOLO.



attacca:

Chor.
Allegro.
TUTTI.

10.



A
B
C
D
E
F
G

Recitativ.

11.



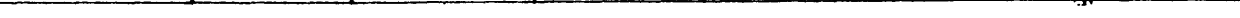
fp

VIOLINO I.

SOLO.

[illegible]

13.

13. 

Largo.

Soprano.

14. *Largo.* *Soprano.* *Vcello.* 10 t 7

Arie.

VOLINO I.

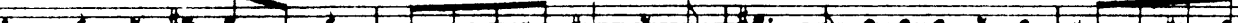
Andante.

15. *Andante.*

mf *p* *f* *p* *TUTTI.* *SOLO.* *f* *p* *TUTTI.*

Recitativ.

16. *Recitativ.*



Ario

mf

Arie.

Andante larghetto.

17. *The Merry Widow* (No. 17) by Franz Lehár. The score is in 6/8 time, key of A major (three sharps), and consists of six staves. It features various musical notations including dynamics (*p*, *f*), articulation (accents), and performance instructions like "a tempo" and "Adagio". The piece includes a repeat sign at the beginning and a double bar line near the end.

10

Duett.

VIOLINO I.

Andante.

18. *SOLO.* *p* *f* *p* *pp* *d* *e* *4*

TUTTI. *f* *H*

19. *Chor.* *Allegro.* *f* *I* *K* *L*

20. *Recitativ.* *f* *a tempo SOLO.* *fp*

VIOLINO I.

11

Chor.

Allegro.

21. *f* *M* *2* *N* *0* *P* *Q* *R* *S* *T* *p* *f* *p*

Recitativ.

22. *f*

VIOLINO I.

Arie.
Allegro.

23. 

24. 

Chor.

VIOLINO I.

13

A tempo giusto.

25. *f*

A

B

C

D

E

F

G

H

I

K

L_b

M

N

O

P

f

p

f

VIOLINO I.

Zweiter Theil.

Chor.
Allegro.

26. *ff*

cresc. *ff* *Q* *pp*

R

S

T *ff*

U *mf*

V *W* *2* *f*

X *Y* *1*

Z *p* *f* *p*

A *f*

B *1* *C*

VIOLINO I.

15

Violino I musical score, measures 24-26. The music is in G major (one sharp) and 3/8 time. Measure 24 starts with a treble clef and a key signature of one sharp. The melody is written in a single staff. Measure 25 continues the melody. Measure 26 ends with a double bar line. Dynamics include *pp* (pianissimo) and *f* (forte). Fingerings are indicated by numbers 1-5.

Recitativ.

Recitativo musical score, measures 27-28. The music is in G major (one sharp) and 3/8 time. Measure 27 starts with a treble clef and a key signature of one sharp. The melody is written in a single staff. Measure 28 continues the melody. Dynamics include *p* (piano) and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5.

Arie.

Allegro.

Arie musical score, measures 29-34. The music is in G major (one sharp) and 3/8 time. Measure 29 starts with a treble clef and a key signature of one sharp. The melody is written in a single staff. Measure 30 continues the melody. Measure 31 continues the melody. Measure 32 continues the melody. Measure 33 continues the melody. Measure 34 continues the melody. Dynamics include *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-5.

VIOLINO I.

f *p* 5 *tr* *Adagio.* *Dal Segno.*

Recitativ.

29. *p* *mf*

Duett und Chor.

Andante.

30. *f* *p* *pp* *mf* *f* *tr* *S* *SOLO.* *G TUTTI.* *H* *I* *K* *L* *M* *N* *O* *4*

VIOLINO I.

17

Violino I musical score for measures 1-30. The key signature is one sharp (F#). The score includes various musical notations such as slurs, trills (tr.), and dynamic markings. Measure numbers 1 through 30 are indicated above the staff. The notation includes eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

Recitativ.

Recitativo musical score for measures 31-35. The key signature is one sharp (F#). The score is written in a recitativo style, featuring a single melodic line with a basso continuo line below it. Measure numbers 31 through 35 are indicated on the left.

Musical score for measures 36-40. The key signature is one sharp (F#). The score is written in a recitativo style, featuring a single melodic line with a basso continuo line below it. Measure numbers 36 through 40 are indicated on the left.

Arie.

Andante. *tr.*

Arie musical score for measures 41-45. The key signature is one sharp (F#). The tempo is marked Andante. The score includes various musical notations such as slurs, trills (tr.), and dynamic markings. Measure numbers 41 through 45 are indicated on the left. The notation includes eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

VIOLINO I.

W 7 X 2

1

tr.

f

tr.

Allegro. Z 8

Fine. 8

Da Capo.

Duett.

Allegro.

33.

5 a 8 b 7

attacca:

Chor.

Allegro.

34.

C

D

E

F

G

Recitativ.

35.

p

mf

VIOLINO I.

19

Arie.

Andante.

36. *Andante.*

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

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

sc *d* *1* *e 1* *f 1* *2*

Fine. *Dal Segno.*

Dal Segno.

VIOLINO I.

Recitativ.

37.

Violino I. Recitativo. Measures 37-41. The score is in G major, 2/4 time. Measure 37 starts with a piano (*p*) dynamic. The melody is in the right hand, and the left hand provides a simple harmonic accompaniment. The piece concludes with a mezzo-forte (*mf*) dynamic in measure 41.

Arie.
Largo.

19 h 5

38.

Violino I. Arie. Largo. Measures 38-42. The score is in G major, 3/4 time. Measure 38 begins with a piano (*p*) dynamic. The melody is in the right hand, and the left hand provides a simple harmonic accompaniment. The piece concludes with a mezzo-forte (*mf*) dynamic in measure 42.

Chor.
Largo.H₂

1

39.

Violino I. Chor. Largo. Measures 39-48. The score is in G major, 3/4 time. Measure 39 begins with a mezzo-forte (*mf*) dynamic. The melody is in the right hand, and the left hand provides a simple harmonic accompaniment. The piece concludes with a piano (*p*) dynamic in measure 48.

VIOLINO I.

21

Recitativ.

40. 



Arie.
Allegro.
TUTTI.

41. 



SOLO. 



VIOLINO I.

tr *p* *f* TUTTI.

Recitativ.

42. *f*

Arie und Chor.

Allegro.

TUTTI.

43. *ff* *f* *p* *f* *p* *f* *f* *f* *f*

VIOLINO I.

23

W X Y

Recitativ.

44. *p*

Arie.
Larghetto.

45. *TUTTI* *p* (*lang*) *u* *SOLO.* *tr* *V* *W* *X* *Y* *2*

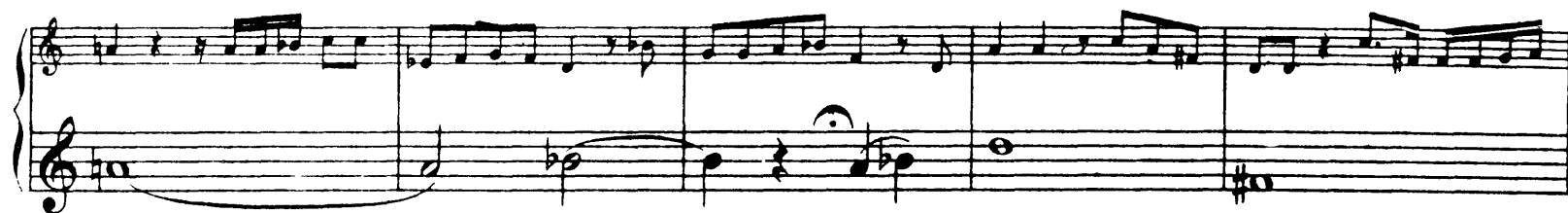
VIOLINO I.

TUTTI.



Recitativ.

46.

Arie.
Larghetto.

47.



VIOLINO I.

[illegible]

Duett.
Andante.
TUTTI.

The musical score consists of five staves of music. The first staff is marked 'TUTTI.' and begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It starts with a forte (*f*) dynamic. The second staff is marked 'SOLO.' and begins with a piano (*p*) dynamic. It features a triplet of eighth notes, followed by a quarter rest, then a half note, and finally a triplet of eighth notes. The third staff continues the melody with a half note, a quarter rest, and a half note. The fourth staff features a half note, a quarter rest, and a half note. The fifth staff features a half note, a quarter rest, and a half note. The score includes various dynamics such as *f* (forte), *p* (piano), and *h* (half note). It also includes articulations like slurs and accents. The notation is in a single system, with the staves connected by a brace on the left.

VIOLINO I.

Chor.
Andante.

49.

A

B

C

D

E

F

G

H

I

K

A tempo giusto.

L 6 M

N

O

P 4

Q

R

S

T

ff

Dritter Theil.

Arie.

Andante larghetto.

50. *TUTTI.* *fp* *cresc.* *f* *p* *SOLO.* *1* *2* *1* *2* *TUTTI.* *SOLO.* *f* *4* *p* *2* *2* *q* *3* *TUTTI.* *f*

51. Chor. (Wird bei der Aufführung weggelassen.)

Recitativ.

52. *a tempo*

Recitativ.

53. *p* *f*

Arie.

Allegro.

54. *Allegro.*

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The time signature is 2/4, and the tempo is marked *Allegro.* The key signature consists of two flats (B-flat and E-flat). The score is divided into measures, with some measures containing multiple notes (e.g., beamed eighth and sixteenth notes). Performance instructions are placed above the staff: *SOLO.* appears above measures 3, 4, 5, and 6; *TUTTI.* appears above measures 7, 8, 9, 10, and 11. Measure numbers 1 through 11 are indicated at the end of each staff. The piece concludes with a final measure (measure 11) containing a double bar line.

VIOLINO I.

29

SOLO. *y* *z* *5* (Adagio.)

TUTTI.

55. Recitativ. *p*

fp *mf*

56. Chor. Sopr. Corno.

I Sopr. K Corno.

L Sopr. M

N

VIOLINO I.

0

ff

p

ff

cresc.

Marsch.

57.

f (la seconda volta piano)

f

Solo und Chor.

Allegro.

58.

f

b *c* *R*

S *T*

U *V*

W *1*

VIOLINO I.

31

Violino I musical score, measures 54-58. The key signature is one sharp (F#). The music is written on a single staff. Measure 54 is marked with 'X'. Measure 55 is marked with 'Y'. Measure 56 is marked with 'Z'. Measure 57 is marked with 'A'. Measure 58 is marked with 'B'.

Recitativ.

Recitativo musical score, measures 59-63. The key signature is one flat (Bb). The music is written on a single staff. Measure 59 is marked with '59.'. The dynamics are *p* (piano) and *mf* (mezzo-forte).

Piano accompaniment for Recitativo, measures 59-63. The key signature is one flat (Bb). The music is written on a grand staff (treble and bass clefs). The dynamics are *mf* (mezzo-forte).

Arie.

Andante larghetto.

TUTTI.

Violino I musical score, measures 60-64. The key signature is one sharp (F#). The music is written on a single staff. Measure 60 is marked with '60.'. The dynamics are *f* (forte) and *mf* (mezzo-forte).

Violino I musical score, measures 65-69. The key signature is one sharp (F#). The music is written on a single staff. Measure 65 is marked with 'd'. Measure 66 is marked with 'SOLO.'. Measure 67 is marked with '3'. Measure 68 is marked with 'e'. Measure 69 is marked with '6'.

VIOLINO I.

Violino I musical score, measures 58-60. The music is in treble clef with a key signature of one sharp (F#). Measure 58 begins with a forte (*f*) dynamic and a solo section. Measure 59 continues the solo with a piano (*p*) dynamic. Measure 60 begins with a tutti section, marked with a forte (*f*) dynamic. Fingerings are indicated with numbers 1 and 2. A breath mark (*h*) is present in measure 60.

Recitativ.

Recitativo musical score, measures 61-62. Measure 61 is marked with a piano (*p*) dynamic. Measure 62 ends with a mezzo-forte (*mf*) dynamic. The music is in treble clef with a key signature of one sharp (F#).

Chor.
Allegro.

Chor. Allegro musical score, measures 63-66. Measure 63 begins with a forte (*f*) dynamic. Measures 64-66 are marked with a mezzo-forte (*mf*) dynamic. The music is in treble clef with a key signature of one sharp (F#). Chordal figures are labeled C, D, E, F, and G 3.

VIOLINO I.

33

Violino I musical score, measures 58-62. The music is in G minor (three flats) and 3/4 time. It features a series of eighth and sixteenth notes with various ornaments and slurs. The letters H, I, K, L, and M are placed above the staff at measures 58, 60, 61, 62, and 63 respectively.

Recitativ.

Recitativo musical score, measures 63-64. Measure 63 is marked with a piano (*p*) dynamic. The music is in G minor and 3/4 time, featuring a series of eighth and sixteenth notes with slurs.

Musical score, measures 65-66. The music is in G minor and 3/4 time, featuring a series of eighth and sixteenth notes with slurs.

Musical score, measures 67-68. The music is in G minor and 3/4 time, featuring a series of eighth and sixteenth notes with slurs. Measure 68 is marked with a mezzo-forte (*mf*) dynamic.

Duett.
Allegro.
TUTTI.

Musical score, measure 64. The music is in G major (one sharp) and 6/8 time. It features a series of eighth and sixteenth notes with slurs. The measure is marked with a forte (*f*) dynamic.

Musical score, measures 65-66. The music is in G major and 6/8 time, featuring a series of eighth and sixteenth notes with slurs. Measure 66 is marked with a forte (*f*) dynamic. The letters i 8 k 12 and Sopr. are placed above the staff at measures 65 and 66 respectively.

Musical score, measures 67-68. The music is in G major and 6/8 time, featuring a series of eighth and sixteenth notes with slurs. Measure 67 is marked with a piano (*p*) dynamic. The letters SOLO. and l are placed above the staff at measures 67 and 68 respectively. The letters tr and m 8 are placed above the staff at measures 67 and 68 respectively.

VIOLINO I.

Adagio. TUTTI. a tempo

f

p 11 *q* 13 *r* 7 *s* 6

Fine. *Da Capo.*

Arie.

Andante allegro.

65. *f*

p

cresc.

f

p

tr.

t 4

u

f

p

v

VIOLINO I.

35

cresc. *ff* *dim.* *p* *pp* *attacca subito* *W*

Chor. Allegro.

66. *f* *2* *N* *0* *P* *ff* *Q* *R* *S* *T*

George Frideric Handel
Judas Maccabeus

VIOLINO II.

Erster Theil.

Ouverture.

Largo.

The musical score for Violino II, Part I, Overture, Largo section, consists of ten staves of music. The key signature is B-flat major (two flats). The time signature is common time (C). The first staff begins with a forte (f) dynamic. The music is characterized by a slow, grandiose tempo. The second staff continues the melodic line. The third staff features a trill (tr) on the eighth measure. The fourth staff marks the beginning of the Allegro section, indicated by a double bar line and the tempo change. The fifth staff continues the Allegro section, marked with a mezzo-forte (mf) dynamic. The sixth staff features an accent (a) on the eighth measure. The seventh staff continues the Allegro section. The eighth staff features an accent (a) on the eighth measure. The ninth staff continues the Allegro section. The tenth staff features an accent (a) on the eighth measure and a first ending (1) on the final measure.

VIOLINO II.

Violino II musical score, measures 1-10. The key signature is B-flat major (two flats). The time signature is common time (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A trill (tr) is marked above a note in measure 6. A first ending bracket (1) is shown at the end of measure 10.

Chor.
Largo.

Chor. Largo musical score, measures 11-15. The key signature is B-flat major (two flats). The time signature is common time (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte), *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo). Section markers A, B, and C are indicated above the staff.

VIOLINO II.

3

Violino II musical score, measures 1-16. The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The score is divided into four systems, each with a letter above it: D, E, F, G, and H. The dynamics are marked as *cresc.*, *f*, *p*, *mf*, *f*, *p*, *f*, *ff*, *p*, *f*, *p*, and *pp*.

Recitativ.

Recitativo musical score, measures 17-32. The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The score is divided into two systems. The first system is marked with a *2.* and a *p* dynamic. The second system is marked with a *Sopr.* and a *mf* dynamic. The score is divided into two systems, each with a letter above it: D, E, F, G, and H.

Duett.

Andante, e staccato.

Duett musical score, measures 33-42. The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The score is divided into two systems. The first system is marked with a *3.* and a *f* dynamic. The second system is marked with a *SOLO.* and a *p* dynamic. The score is divided into two systems, each with a letter above it: D, E, F, G, and H.

4

VIOLINO II.

f *4* *1* *7* *g* *9* *h* *Adagio.* *3*

TUTTI.

Chor.

Larghetto, e un poco piano.

p *I* *K* *f* *p* *L* *f* *p* *M* *f* *p* *N* *cresc.* *Adagio.* *f* *pp*

Recitativ.

5. *p* *fp* *mf* *p* *p*

Arie.

Largo, e sostenuto.

6. *mf* *tr.*

VIOLINO II.

5

p

TUTTI.

p

Chor.

Larghetto.

7.

mf

P

f

Q

p

Allegro.

f

cresc.

R

S

T

U

V

W

X

Recitativ.

8.

TUTTI.

f

mf

fp

f

VIOLINO II.

Arie.

Allegro.

9. *f*

1 4 7 m 4

p 4 n 8 *f*

0 3 *p*

3 *p* *f*

2 *attacca:*

Chor.

Allegro.

10. *f*

A

B

C

D

E

F *p*

VIOLINO II.

7



Recitativ.



Arie.

Allegro.



VIOLINO II.

SOLO. *p*

1 TUTTI. *f*

Recitativ.

13. *mf*

Arie.

Largo.

14. *mf*

Soprano.

Violoncello.

Arie.

Andante.

15. *mf*

11 9 4 1

f *p*

W 1

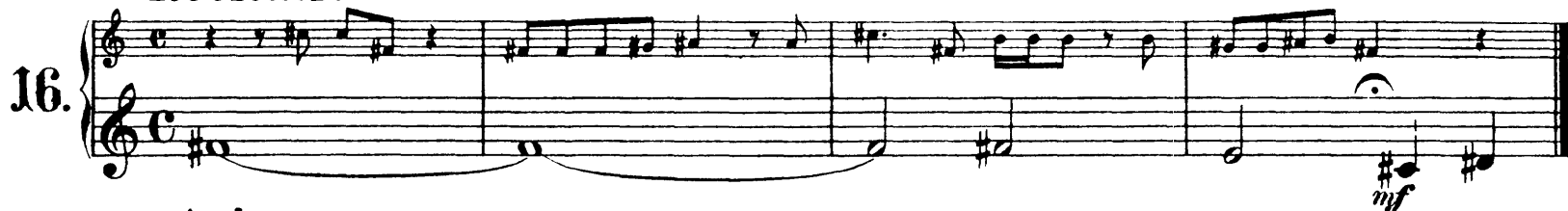
7 X

VIOLINO II.

9



Recitativ.



Arie.

Andante larghetto.



Duett.

Andante.



Chor.
Allegro.

20. **Recitativ.**

The musical score is written for a voice and piano. It begins with a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Recitativ.' and the time signature is common time (C). The key signature has one sharp (F#). The score is divided into two systems. The first system consists of two staves. The second system consists of four staves. The tempo changes from 'Recitativ.' to 'a tempo' in the second system. Dynamics include 'f' (forte) and 'fp' (fortissimo piano). The piano part features a prominent sixteenth-note pattern in the right hand and a more active bass line.

VIOLINO II.

11

Chor.
Allegro.

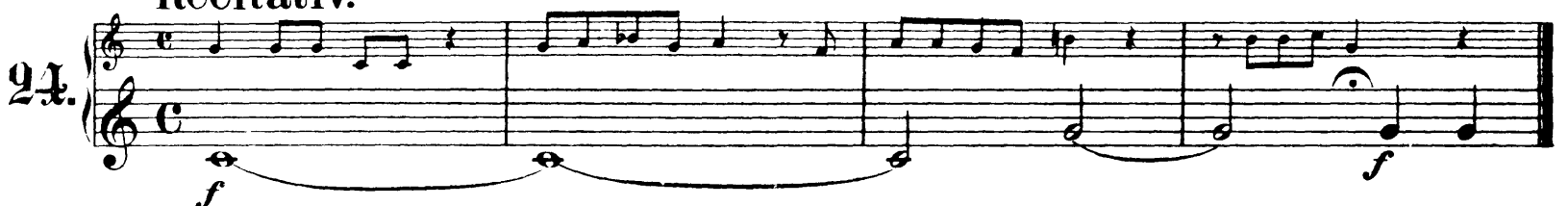
21.

VIOLINO II.

Recitativ.

Arie.
Allegro.

Recitativ.



VIOLINO II.

Chor.

A tempo giusto.

25. *f* *A* *B* *C* *D* *E* *F* *G* *H* *I* *K* *L* *M* *N* *O* *P*

f *ff* *mf* *p* *f* *f*

VIOLINO II.

Zweiter Theil.

Chor.

Allegro.

26. *ff*

pp *cresc.*

ff *f*

R

S

T U 2

mf V

W

X

Y Z

p A 1

B

The musical score is for Violino II, Zweiter Theil, Chor. Allegro. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff is marked with a forte dynamic (ff) and a measure number of 26. The music is written in a single system with 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. There are also markings for 'R', 'S', 'T', 'U 2', 'V', 'W', 'X', 'Y', 'Z', 'A 1', and 'B'.

VIOLINO II.

15

Violino II musical score for measures 24-29. The music is in G major (one sharp) and 3/8 time. It features a series of sixteenth-note patterns. Measure 24 starts with a C-clef and a whole rest, followed by a sixteenth-note scale. Measure 25 has a D-clef above the staff. Measure 26 has a pp (pianissimo) dynamic marking. Measure 27 has an E-clef above the staff and a p (piano) dynamic marking. Measure 28 has an F-clef above the staff. Measure 29 ends with a double bar line.

Recitativ.

Recitativo musical score for measures 30-34. The music is in G major and 3/8 time. Measure 30 starts with a 27. measure number and a p (piano) dynamic marking. The score consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Measure 34 ends with a double bar line and a mf (mezzo-forte) dynamic marking.

Arie.
Allegro.

Arie musical score for measures 35-39. The music is in G major (one sharp) and 3/8 time. Measure 35 starts with a 28. measure number. The score consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Measure 39 ends with a double bar line.

16

I

VIOLINO II.

Violino II musical score, measures 16-28. The key signature is one sharp (F#). The time signature is 3/4. The score includes various dynamics: *p* (piano), *f* (forte), *tr* (trill), and *pp* (pianissimo). Fingerings are indicated by numbers 1-5. A measure rest of 5 measures is shown. The section concludes with a repeat sign and a measure rest of 5 measures.

Adagio.

Dal Segno.

Recitativ.

Recitativo musical score, measures 29-30. The key signature is one sharp (F#). The time signature is common time (C). The score includes dynamics: *p* (piano) and *mf* (mezzo-forte).

Duett und Chor.

Andante.

Duett und Chor musical score, measures 30-34. The key signature is one sharp (F#). The time signature is 3/4. The score includes dynamics: *f* (forte), *tr* (trill), *p* (piano), and *pp* (pianissimo). Fingerings are indicated by numbers 1-5. A measure rest of 2 measures is shown. The section concludes with a repeat sign and a measure rest of 2 measures.

VIOLINO II.

17

2 u

5 G TUTTI. 1

H 3

I K

L 1

M 3 N

2 O 4 P 2 Q 1

R S

T 3 U 2

V W

X 1

Y Z

A

B tr.

tr.

tr.

VIOLINO II.

Recitativ.

31.



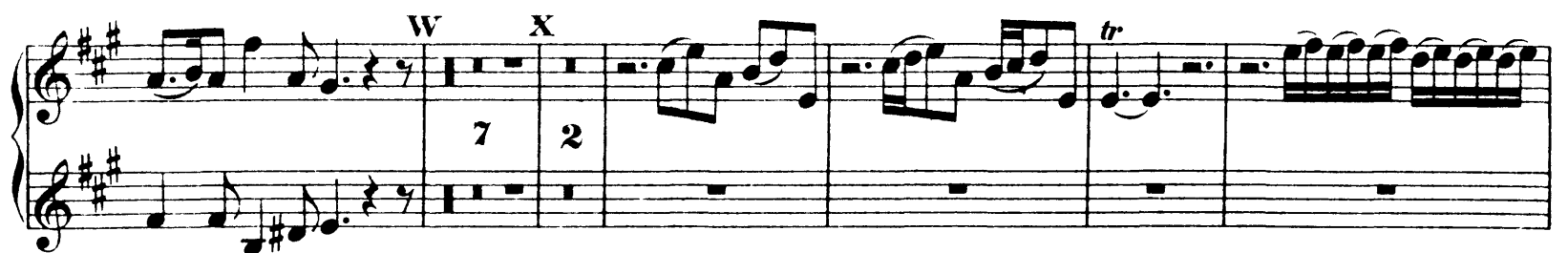
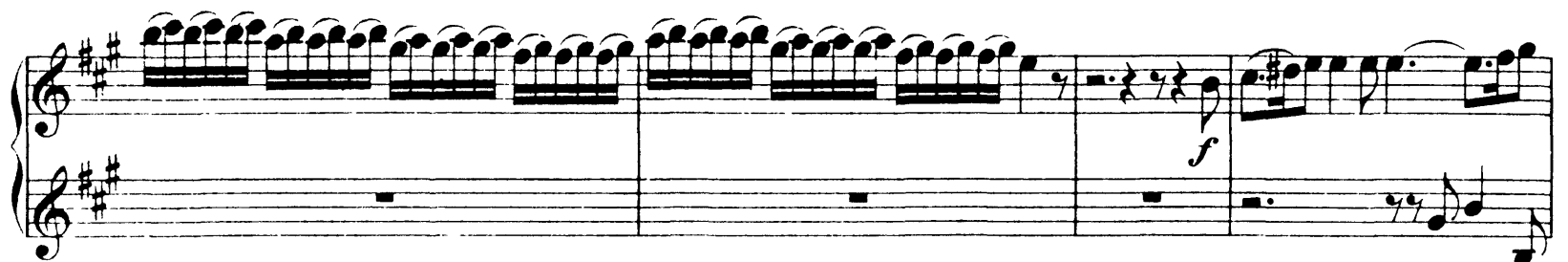
Arie.

Andante.

Viol. II. *tr.*

Viol. III.

32.



VIOLINO II.

19

Allegro. Z

Fine. Da Capo.

Duett.

Allegro.

33. C 5 a s b 7 *attacca*

TUTTI.

Chor.

34. C *TUTTI.*

C D

E

F

G

VIOLINO II.

Recitativ.

35.

Measures 35-40 of the Recitativo. The music is in C major, 2/4 time. The upper staff features a recitativo melody with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with half notes and whole notes. Dynamics include *p* (piano) at the start and *mf* (mezzo-forte) at the end.

Arie.
Andante.

36.

Measures 36-45 of the Arie. The tempo is Andante. The music is in C major, 2/4 time. The upper staff contains the vocal melody with various ornaments (trills, mordents) and slurs. The lower staff provides a complex accompaniment with sixteenth-note patterns and slurs. Dynamics include *f* (forte) at the start and *p* (piano) at the end. Fingerings (1, d, e) and breath marks (tr) are indicated throughout the piece.

VIOLINO II.

21

Violino II musical score, measures 1-36. The piece is in G minor (three flats) and 3/4 time. It features a variety of musical textures, including melodic lines, arpeggiated figures, and trills. Dynamics range from *f* (forte) to *p* (piano). The section concludes with a trill on a G note, marked "Fine." and "Dal Segno." with a repeat sign.

Recitativ.

Recitativo musical score, measures 37-48. This section is in common time (C) and begins with a piano (*p*) dynamic. It consists of a single melodic line with a steady eighth-note accompaniment. The piece ends with a forte (*f*) dynamic.

VIOLINO II.

Arie.

Largo.

38. *19 h 5* *i 1*

pp *k*

Chor.

Largo.

39. *mf* *H 2* *1*

mf *H 2* *1*

I *K mf* *p* *f* *p*

L *M* *N* *0* *P* *Q* *Adagio.* *a tempo*

Recitativ.

40. *p*

p *f*

Arie.

Allegro.

41. *f*

f

VIOLINO II.

1 1 SOLO. *p* *tr*

p *f* *m* *p* *n* 5 *f*

0 1 *p*

tr *f*

p 1 *tr*

1 *f* *p* 1 *p*

tr

f *TUTTI.*

VIOLINO II.

42.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which is a simple tune with a key signature of one sharp (F#) and a common time signature (C). The bass staff provides a simple harmonic accompaniment, primarily using whole and half notes. The melody consists of several phrases, some of which are repeated. The score ends with a double bar line.

43

Allegro.

TUTTI.

Blast die Trompet

 $\frac{1}{2} \pi$

The image displays a page from a musical score, likely for a symphony or concert band, titled "Allegro. TUTTI." The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The score consists of ten staves. The first staff begins with the tempo marking "Allegro." and the instruction "TUTTI." followed by the dynamic "ff". A specific instruction "Blast die Trompet" is written above the first few notes. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. Dynamics like "ff", "f", "p", and "cresc." are used throughout. Articulation marks such as accents (^), slurs, and breath marks (S, R, T, U, V, W, X, Y) are present. Some notes have fingerings indicated by numbers 1 and 2. The overall style is classical orchestral notation.

Recitativ.

44.

p

f

Arie.

Larghetto.

45.

p TUTTI.

u

SOLO.

tr

V

W

X

y

2

TUTTI.

VIOLINO II.

Recitativ.

46.

f *mf*

Arie.

Larghetto.

47.

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

a 3 b c d 12 e

2

Dal Segno.

Duett.
Andante.

VIOLINO II.

27

48. *f* TUTTI. SOLO. *p* *f*

3 4 3 8 3 8 h 11 i tr 8 k 9

Chor.

Andante.

49. *f*

A B C D E F G H I K L M N O P Q R S T

A tempo giusto.

3 0 3

ff

Dritter Theil.

Andante larghetto.

50. *Andante larghetto.*

p TUTTI.

1 SOLO.

f

p

p

1 1 2 1

tr In 1 1

n 2 TUTTI.

f

0 1 SOLO.

4 P 2

2

TUTTI.

q 3 *f*

51. Chor. (Wird bei der Aufführung weggelassen.)

a tempo

52. **Recitativ.** *a tempo*

This musical score is for a recitativo section, marked 'a tempo'. It consists of two systems of music, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The first system contains three measures, and the second system contains four measures. The piano accompaniment features a prominent bass line with long, flowing notes and some triplets. The vocal line is more melodic, with some slurs and ties. The piece concludes with a double bar line.

53. **Recitativ.**

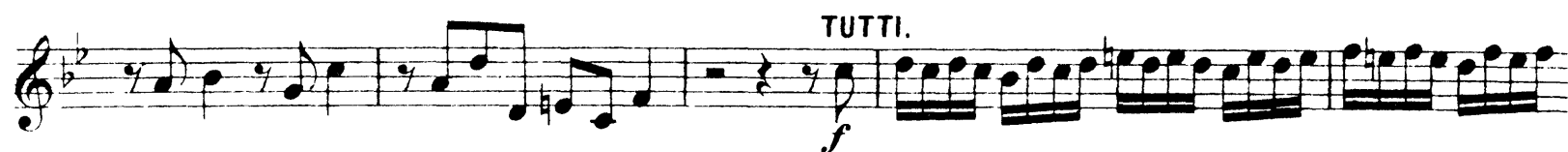
The musical score for exercise 53, titled "Recitativ.", is written for piano. It consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The right hand part features a melodic line with eighth and sixteenth notes, while the left hand part provides a simple harmonic accompaniment with a piano (p) dynamic marking.

VIOLINO II.

29



Arie.
Allegro.



VIOLINO II.

TUTTI.

W

X

2

2

SOLO.

5

Z

Adagio.

TUTTI.

Recitativ.

55.

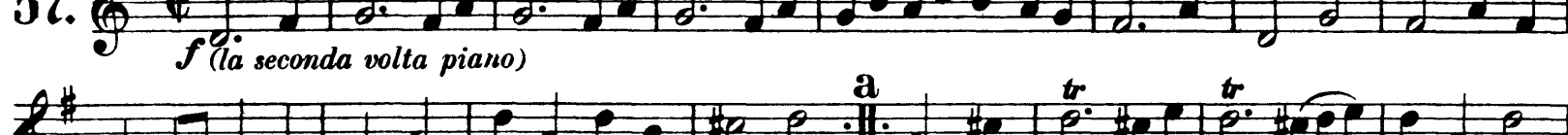
p

VIOLINO II.

31



Chor.



Solo und Chor.

Allegro.



32

VIOLINO II.

R S T U V W X Y Z A B

Recitativ.

59.

R S T U V W X Y Z A B

VIOLINO II.

33

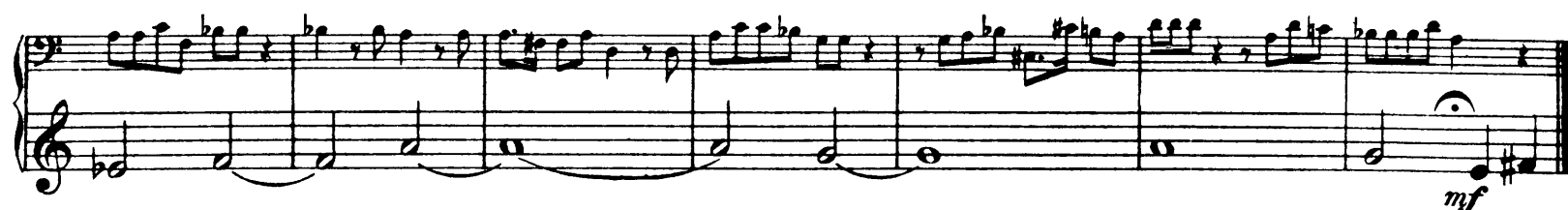


Arie.

Andante larghetto.



Recitativ.



VIOLINO II.

Chor.

Allegro.

62.

C
D
E
F
G
H
I
K
L

63.

Recitativ.

p
mf

Duett.

VIOLINO II.

Allegro.

64. *f* TUTTI. *i* 8 *k* 12 *Sopr.* *SOLLO.* *m* 8 *n* 10 *p* *Sopr.* *Alt.* *p*

Adagio. *TUTTI. a tempo* *f* *p* *11* *q* *13* *r* *7* *s* *6* *Fine.* *Da Capo.*

Arie.

Andante allegro.

65. *f* *p* *cresc.* *f* *p* *v* *cresc.* *ff* *dim.* *pp* *attacca subito*

VIOLINO II.

Chor.

Allegro.

66. 

N

O

P

Q

R

S

T

George Frideric Handel
Judas Maccabeus

VIOLA.

Erster Theil.

Ouverture.

Largo.

The musical score is written for Viola in G minor (one flat) and common time (C). It begins with a forte (*f*) dynamic. The first section is marked 'Largo.' and consists of 16 measures. The second section is marked 'Allegro.' and begins with a first ending (1.) and a second ending (2.). The third section is marked 'mf' and begins with a first ending (1.) and a second ending (2.). The fourth section is marked 'f' and begins with a first ending (1.) and a second ending (2.). The fifth section is marked 'b' and begins with a first ending (1.) and a second ending (2.). The sixth section is marked 'c' and begins with a first ending (1.) and a second ending (2.).

f

1. 2. Allegro.

17 a *mf*

f 3

b

c 2

VIOLA.

Violino part of the first section of Handel's Judas Maccabeus, measures 1-12. The music is in 3/8 time, key of B-flat major. It features a continuous eighth-note pattern in the right hand and a more melodic line in the left hand. Dynamics include *mf* and *f*. There are two fingerings marked 'd' and 'e'.

Chor.
Largo.

Violino part of the Chorus section of Handel's Judas Maccabeus, measures 1-12. The music is in 3/8 time, key of B-flat major. It features a continuous eighth-note pattern in the right hand and a more melodic line in the left hand. Dynamics include *f*, *p*, *cresc.*, *pp*, *mf*, and *ff*. There are seven fingerings marked A through G.

VIOLA.

3

f *p*

Recitativ.

Ten. *Sopr.* *p* *mf*

3. Duett. Tacet.

Chor.

Larghetto, e un poco piano.

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

VIOLA.

Recitativ.

5.

p *mf* *p*

Arie.

Largo, e sostenuto.

6.

mf *p* *mf*

Chor.

Larghetto.

7.

mf *p* *mf*

VIOLA.

5

Allegro.

2

Violin part of the 'Allegro' section, measures 1-5. The music is in G major, 2/4 time. It features a series of eighth-note patterns. The notes are: R (Re), S (Sol), T (Ti), U (Ut), V (Vi), W (Wi), X (Xi).

Recitativ.

8.

TUTTI.

Piano accompaniment for the 'Recitativ' section, measures 8-12. The music is in G major, 2/4 time. It features a series of eighth-note patterns. The notes are: R (Re), S (Sol), T (Ti), U (Ut), V (Vi), W (Wi), X (Xi).

Arie.

Allegro.

9.

Violin part of the 'Arie' section, measures 9-13. The music is in G major, 2/4 time. It features a series of eighth-note patterns. The notes are: R (Re), S (Sol), T (Ti), U (Ut), V (Vi), W (Wi), X (Xi).

VIOLA.

7 *f* m 4

4 n 8 *f*

0 18 *p* *f* *p*

5 *attacca:*

Chor.
Allegro.

10. *f* A

B

C

D E

F *p*

G

Recitativ.

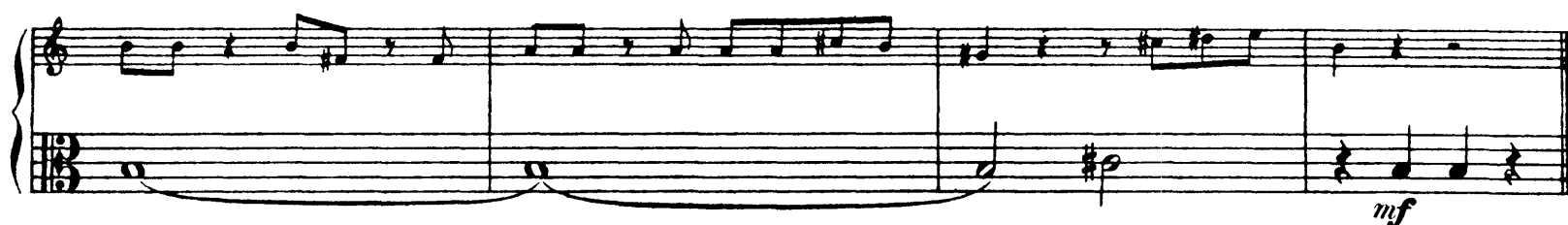
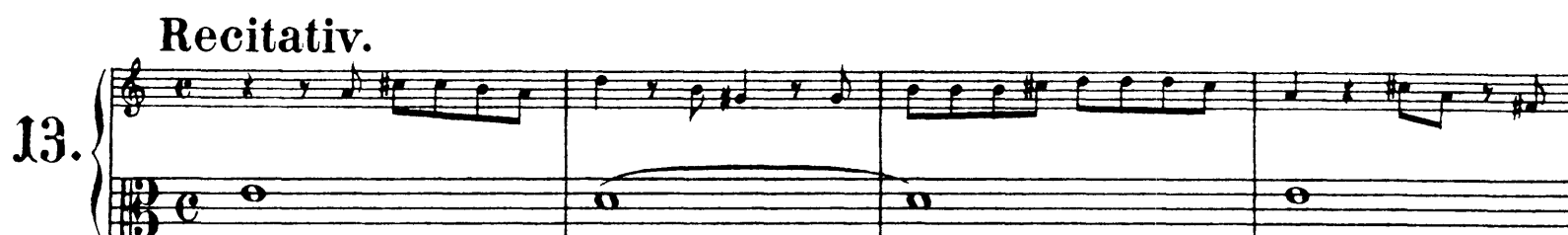
11. *fp*

VIOLA.

7



12. Arie für Tenor. Tacet.



15. Arie für Sopran. Tacet.



17. Arie für Tenor. 18. Duett. Tacet.

VIOLA.

Chor.
Allegro.

19. *f* *2* *H* *I* *K* *L*

Recitativ.

20. *f* *a tempo* *fp* *f*

Chor.
Allegro.

21. *f* *M* *p* *mf*

VIOLA.

9

N

0

f

P

1

Q

R

S

T

p

f

p

f

Recitativ.

22.

f

23. Arie für Tenor. Tacet.

Recitativ.

24.

f

f

VIOLA.

Chor.

A tempo giusto.

25. *f* *A* *B* *C* *D* *E* *F* *G* *H* *I* *K* *L* *M* *N* *P* *O*

The musical score is written for Viola, Chor. A tempo giusto. It begins with measure 25. The music is in 3/4 time. The score includes a variety of musical notations such as eighth notes, sixteenth notes, and rests. The dynamics are marked as *f*, *ff*, *mf*, *p*, and *ff*. The letters A through P are placed above the staves, indicating different sections or measures. The score is written in a single system, with each staff containing a letter and a measure number. The letters are A, B, C, D, E, F, G, H, I, K, L, M, N, P, and O. The measure numbers are 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, and 41. The score is written in a single system, with each staff containing a letter and a measure number. The letters are A, B, C, D, E, F, G, H, I, K, L, M, N, P, and O. The measure numbers are 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, and 41.

Zweiter Theil.

Chor.
Allegro.

26. *ff*

pp *Q* *cresc.*

ff *R* *f*

S *T* *ff*

U *4* *mf*

V

W

X *f* *Y*

Z *p*

A *1*

VIOLA.

f

pp

p

f

Recitativ.

27.

p

mf

28. Arie für Tenor. Tacet.

Recitativ.

29.

p

mf

Duett und Chor.
Andante.

30. *f*

S 12 t 12 u 18 G 1

f

II 3

I K

1 L 1 M

3 N 1 3 O 4

P 1 3 Q 1 R

S 1 T

U

V W

X Y

Z 1 A

B

VIOLA.

Recitativ.

31.

Measures 31 and 32 of the Recitativo. The key signature is one sharp (F#). Measure 31 is in common time (C). Measure 32 is in 12/8 time. The music features a recitativo style with a melodic line in the treble and a supporting bass line in the bass. The tempo is marked 'Andante'.

Arie.
Andante.

32.

Measures 32 through 41 of the Arie. The key signature is one sharp (F#). The tempo is marked 'Andante'. The music is in 12/8 time. It features a melodic line in the treble and a supporting bass line in the bass. The tempo is marked 'Andante'. The piece concludes with a 'Fine.' marking and a 'Da Capo.' instruction.

Duett.
Allegro.

33.

Measures 33 and 34 of the Duett. The key signature is one sharp (F#). The tempo is marked 'Allegro'. The music is in common time (C). It features a melodic line in the treble and a supporting bass line in the bass. The piece concludes with an 'attacca:' marking.

VIOLA.

15

Chor.
Allegro.

34. 

Recitativ.

35. 

36. Arie für Tenor. Tacet.

VIOLA.

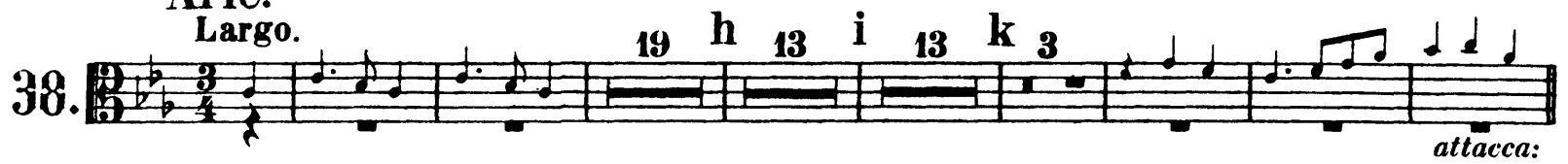
Recitativ.

37. 





Arie.
Largo.

38. 

Chor.
Largo.

39. 









VIOLA.

17

Adagio. a tempo

p *dim.* *p*

40. **Recitativ.**

p

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and contains the melody, which includes a key signature change to one flat (B-flat) in the second measure. The bottom staff is in bass clef and contains a simple harmonic accompaniment, primarily using whole notes and half notes. The music is divided into four measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, using a grand staff with a bass clef and a soprano clef. The voice part is in the upper register, using a soprano clef. The key signature is one sharp (F#), and the time signature is 3/4. The piano part features a series of chords in the left hand and a melodic line in the right hand. The voice part consists of a single melodic line. The score is divided into four measures. The first measure contains the first line of the song, the second measure contains the second line, the third measure contains the third line, and the fourth measure contains the fourth line. The piano part is marked with a 'mf' (mezzo-forte) dynamic.

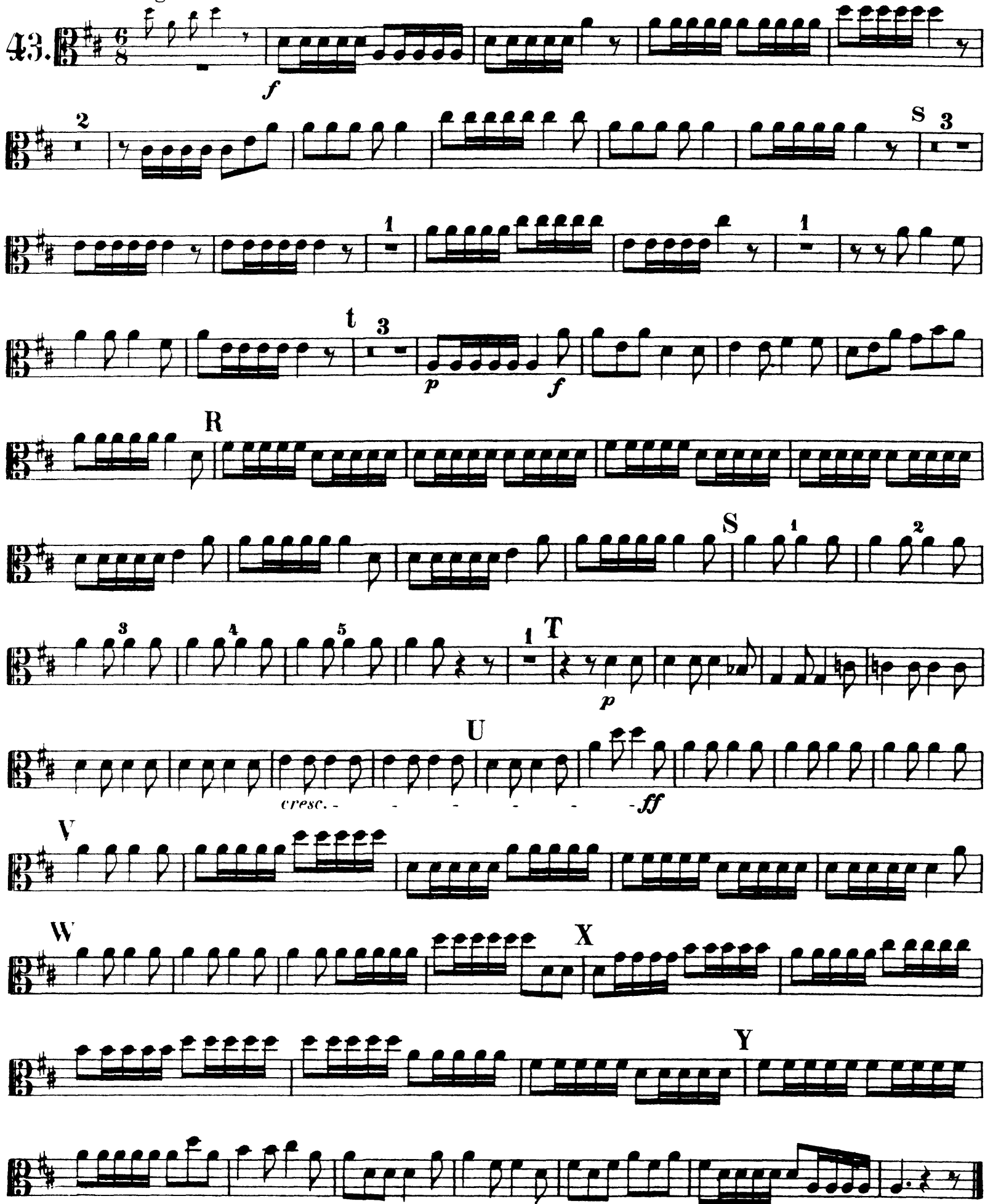
41. Arie für Bass. Tacet.

42. **Recitativ.**

Arie und Chor.

VIOLA.

Allegro.

43. 

f

p

f

p

ff

cresc.

ff

Rehearsal letters: R, S, T, U, V, W, X, Y

Recitativ.

44.

p *f*

45. Arie für Bass. Tacet.

Recitativ.

46.

mf *mf*

VIOLA.

Arie.

Larghetto.

47. 

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

a *b* *c* *d* *e*

Fine. *p*

2 *Dal Segno.*

48. Duett. T a c e t.

Chor.

Andante.

TUTTI.

49. 

f *f* *f*

A *B* *C*

VIOLA.

21

D

E

F

G

H

I

K

A tempo giusto.

L

M

N

1

5

0

P

Q

R

S

1

T

VIOLA.

Dritter Theil.

Arie.

Andante larghetto.

50. *Andante l'arghetto.*

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Andante l'arghetto.' The score consists of ten staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics include *p* (piano), *f* (forte), and *tr* (trill). There are also fingering numbers (1, 2, 3, 4) and articulation marks (accents, slurs). The score ends with a double bar line.

51. Chor. (Wird bei der Aufführung weggelassen.)

Recitativ.

52. **Recitativ.**

The musical score for measure 52 consists of two systems. The first system has a treble staff with a melody starting on G4, moving through A4, Bb4, and C5, with various rests and eighth notes. The bass staff has a whole note G3, followed by a half note F#3, and then a triplet of eighth notes (G3, A3, Bb3) marked 'a tempo'. The second system continues the melody in the treble staff and features a bass line with a half note Bb2, followed by two half notes (G2, F#2), and ends with a half note G2.

VIOLA.

23

Recitativ.

53.

p *f*

54. Arie für Sopran. Tacet.

Recitativ.

55.

p

p

p

p

fp

mf

VIOLA.

Chor.

56.

Marsch.

57.

Solo und Chor.

Allegro.

58.

VIOLA.

25

W X Y Z A B

Recitativ.

59.

Arie.

Andante larghetto.

60. d f p g 1 1

VIOLA.

Two staves of music in 3/4 time. The first staff begins with a measure rest, followed by a melodic line with a sharp sign above it. Above the staff, the letter 'h' and the number '6' are written. The second staff continues the melodic line.

Recitativ.

Measures 61-68. Measure 61 is marked with a piano 'p' dynamic. The first staff shows a recitativo melody. The second staff is a piano accompaniment with long, sustained notes. The third staff continues the recitativo melody. The fourth staff is a piano accompaniment with long, sustained notes. The piece ends with a mezzo-forte 'mf' dynamic.

Chor.

Allegro.

Measures 69-76. Measure 69 is marked with a forte 'f' dynamic. The first staff begins with a measure rest, followed by a melodic line. Above the staff, the number '2' and the letter 'C' are written. The second staff continues the melodic line. The third staff continues the melodic line. The fourth staff continues the melodic line. The fifth staff continues the melodic line. The sixth staff continues the melodic line. The seventh staff continues the melodic line. The eighth staff continues the melodic line. The piece ends with a measure rest.

K L

M

Recitativ.

63.

p

mf

Duett.

Allegro.

64.

mf

i 8 k 12 l

Sopr.

p

6 m 8 n 15 o 5 Adagio. a tempo

3

f

P 11 q 13 r 7 s 6

Fine.

Da Capo.

Arie.

Andante allegro.

VIOLA.

65.

Chor.

Allegro.

66.

George Frideric Handel Judas Maccabeus

VIOLONCELLO e BASSO.

Erster Theil.

Ouverture.

Largo.

First system of the Ouverture, Largo tempo. The music is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a forte (f) dynamic. The notation includes various note values, rests, and slurs. The second system continues the melodic line. The third system concludes with a first ending (1.) and a second ending (2.) leading to a repeat sign.

Allegro.

Second system of the Ouverture, Allegro tempo. The music is in bass clef with a key signature of one flat (B-flat) and a 3/8 time signature. It begins with a forte (f) dynamic. The notation includes various note values, rests, and slurs. The system is marked with a '17 a' and a '5' above the staff. The third system continues the melodic line. The fourth system concludes with a first ending (1.) and a second ending (2.) leading to a repeat sign. The fifth system continues the melodic line. The sixth system concludes with a first ending (1.) and a second ending (2.) leading to a repeat sign. The seventh system continues the melodic line. The eighth system concludes with a first ending (1.) and a second ending (2.) leading to a repeat sign. The ninth system continues the melodic line. The tenth system concludes with a first ending (1.) and a second ending (2.) leading to a repeat sign.

VIOLONCELLO e BASSO.

Handwritten musical score for Violoncello and Bass, measures 1-10. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation is in bass clef. Measure 1 starts with a dynamic of *f* and a finger number 'd' above the first note. Measure 4 has a dynamic of *f* and a finger number 'e' above the first note. The piece concludes with a double bar line in measure 10.

Chor.

Largo.

Handwritten musical score for Violoncello and Bass, measures 11-20, marked "Chor. Largo.". The key signature remains two flats, and the time signature is common time. The notation is in bass clef. Measure 11 begins with a first ending bracket labeled "1." and a dynamic of *f*. The piece features various dynamics including *f*, *p*, *mf*, *cresc.*, *pp*, and *ff*. It includes several marked sections: A, B, C, D, E, F, G, and H. The score ends with a double bar line in measure 20.

VIOLONCELLO e BASSO.

3

Recitativ.

9. *Ten.*
p

Sopr.
mf *p* *mf*

Duett.

Andante e staccato.

3. *f*

SOLO.
p

e

f

g

h *(Adagio.)*
p *p*

TUTTI.
f

4

Chor.**VIOLONCELLO e BASSO.***Larghetto, e un poco piano.*

4.

p *cresc.* *f* *mf* *f* *p* *p* *cresc.* *dim.* *p* *f* *p* *p* *cresc.* *f* *p* *Adagio.* *pp*

Recitativ.

5.

p *mf* *p*

Arie.*Largo, e sostenuto.*

6.

mf *p* *cresc.* *SOLO.* *i* *k* *TUTTI.* *f* *p*

VIOLONCELLO e BASSO.

5

Chor.
Larghetto.

7. *mf* *p* *cresc.* *Allegro.* *f* *f* *R* *1* *S* *T* *U* *V* *W* *X*

Recitativ.

8. *TUTTI.* *f* *mf* *fp* *f*

VOLONCELLO e BASSO.

7

C D

E

F 1 G



Recitativ.

11.

p



Arie.

Allegro.

TUTTI.

12.

f

SOLO.

p

q

f

p

TUTTI.

f

SOLO.

p

TUTTI.

f

S 1



VIOLONCELLO e BASSO.

SOLO.

p

TUTTI.

f

Recitativ.

13.

mf

Arie.

Largo.

Violoncello.

14.

tr.

t

Bassi.

f

VIOLONCELLO e BASSO.

Arie.
Andante.

15. *mf* TUTTI.

SOLO. *p* *u*

f *p* *v*

TUTTI. *f*

W SOLO.

x

2 TUTTI.

16. Recitativ.

mf

Arie.

VIOLONCELLO e BASSO.

Andante larghetto.

17.

Duett.

Andante.

18.

Chor.

Allegro.

19.

VIOLONCELLO e BASSO.

11

Recitativ.

20.

Chor.
Allegro.

21.

VIOLONCELLO e BASSO.

Recitativ.

22.

f

Arie.

Allegro.

23.

f

h

i

k

f

VIOLONCELLO e BASSO.

Recitativ.

94. 

Chor.

A tempo giusto. Vcello.

Bassi.

95. 



















VIOLONCELLO e BASSO.

Chor.
Allegro.

Zweiter Theil.

26. *ff*

Q *pp* *cresc.*

R *ff* *Vcello.* *2* *S Bassi.* *2* *T*

U *3* *Vcello.* *mf*

V *Bassi.* *mf*

W *f* *X* *Vcello.*

Y *Bassi.* *Z* *p* *f*

A *1* *Vcello.* *mf*

B *Bassi.* *mf* *C* *1*

D *f*

E *p* *cresc.* *pp*

F *dim.*

Arie.
Allegro.

Dal Segno.

VIOLONCELLO e BASSO.

Recitativ.

99. 

Duett und Chor.

Andante.

TUTTI.

30. 

















Violoncello.



VIOLONCELLO e BASSO.

17

Handel's *Judas Maccabeus*, measures 1 through 24 for Violoncello and Bass. The score is written in G major (one sharp) and 4/4 time. It consists of two staves: the upper staff for Violoncello and the lower staff for Bass. The music is divided into measures, each labeled with a letter from O to Z. Measure 1 (O) begins with a treble clef and a key signature of one sharp. Measure 2 (P) continues the melody. Measure 3 (Q) features a change to a bass clef. Measure 4 (R) is marked 'unis.' (unison). Measure 5 (S) continues the unison. Measure 6 (T) features a change to a treble clef. Measure 7 (U) continues the melody. Measure 8 (V) is marked 'Vcello. Solo.' (Violoncello Solo). Measure 9 (W) is marked 'Bassi.' (Bass). Measure 10 (X) continues the melody. Measure 11 (Y) continues the melody. Measure 12 (Z) is marked 'unis.' (unison). Measure 13 (A) continues the melody. Measure 14 (B) continues the melody. Measure 15 (C) continues the melody. Measure 16 (D) continues the melody. Measure 17 (E) continues the melody. Measure 18 (F) continues the melody. Measure 19 (G) continues the melody. Measure 20 (H) continues the melody. Measure 21 (I) continues the melody. Measure 22 (J) continues the melody. Measure 23 (K) continues the melody. Measure 24 (L) continues the melody.

0

P

Q

unis.

R

S

T

unis.

U

V

Vcello. Solo.

W

Bassi.

X

Y

unis.

Z

1

A

B

VIOLONCELLO e BASSO.

Recitativ.

31.

Arie.
Andante.

39.

Allegro.

Fine.

VIOLONCELLO e BASSO.

19



Duett.

Allegro.

Solo.



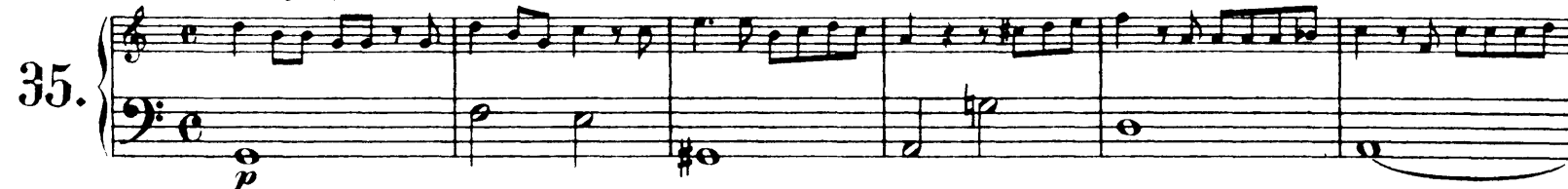
Chor.

Allegro.

attacca:



Recitativ.



Arie.

Andante.

Dal Segno.

Recitativ.

37.

p

VIOLONCELLO e BASSO.

21

mf

Arie.

Largo.

Violoncello per tutto.

38. *dolce*

Chor.

Largo.

Bassi.

attacca:

39. *mf*

Adagio.

a tempo

Recitativ.

40. *p*

Arie.

Allegro.

VIOLONCELLO e BASSO.

TUTTI. *tr*

41. *f*

1 1 *SOLO.* *p*

f *p* *m*

f *p* *n*

f *p* *o*

f *p*

p *p*

f *p* *q* *p*

f *p*

r *TUTTI.* *f*

f

Recitativ.

42. 

Arie und Chor

Allegro.

43. 

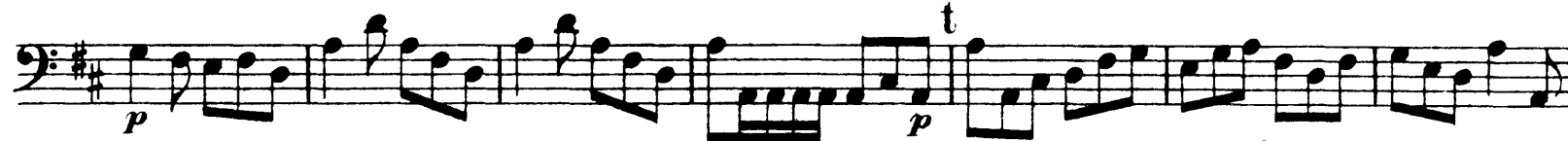
Blast die Trompet



2



1



p



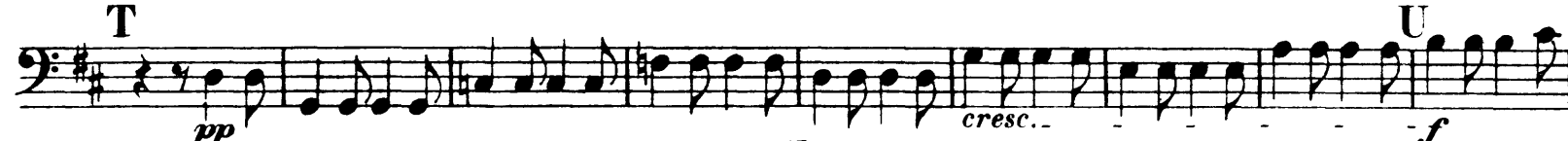
f



f



f



f



f



f



f



f

VIOLONCELLO e BASSO.

Recitativ.

44.

p *f*

Arie.

Larghetto.

U SOLO.

45.

p TUTTI. *f*

Recitativ.

46.

mf

VIOLONCELLO e BASSO.

SOLO.

p

f

g *1*

h

i

k

Vcello.

Bassi.

Chor.

Andante.

49. TUTTI.

A

B *1*

C

D

E

F

Vcello.

G

Bassi.

H

Vcello.

Bassi.

I

K

A tempo giusto.

f

L

Vcello.

M

Bassi.

N

Bassi.

O

Bassi.

Vcello.

VIOLONCELLO e BASSO.

27

P Vcello. **Bassi.** **Q** **R** **S** **T** **ff**

Arie.

Dritter Theil.

Andante larghetto.

TUTTI.

50. **p** **1** **SOLO.** **cresc.**

Vcello. **1** **B**

Bassi. **1**

m Vcello. **n**

TUTTI. **SOLO.** **0** **p**

Vcello. **B**

p **2** **Bassi.**

Vcello. **q**

Bassi. **f**

51. Chor. (Wird bei der Aufführung weggelassen.)

VIOLONCELLO e BASSO.

Recitativ.

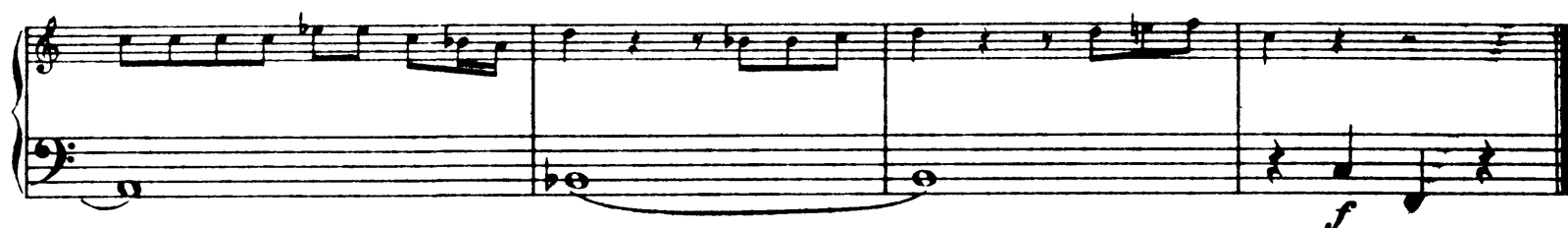
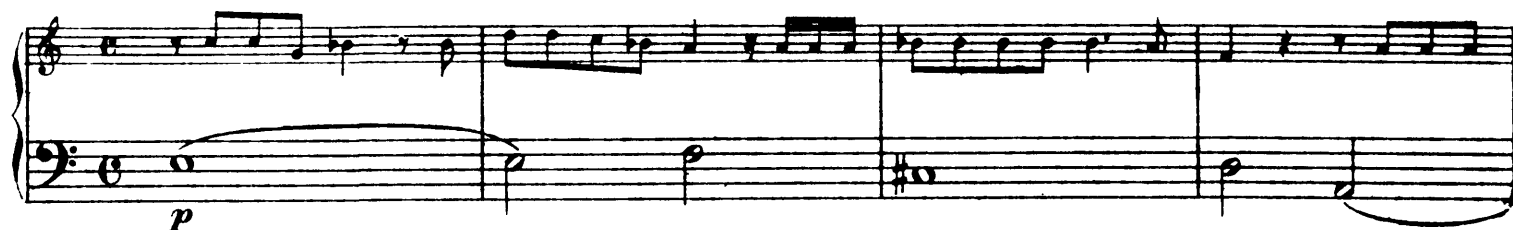
a tempo

52.



Recitativ.

53.



Arie.

Allegro.

54.



t

u

2

v

2

w

x

y 2

z 2

Adagio.

VIOLONCELLO e BASSO.

Recitativ.

55.

p

f *fp* *mf*

Chor.
Vcello.

56.

f *mf* *cresc.*

8 I

K

L M

N

0 unis.

P

Q

VIOLONCELLO e BASSO.

31

Marsch.

57. *f* (la seconda volta piano)

Solo und Chor.

Allegro.

58. *f*

SOLO. *p*

TUTTI. R *ff*

S

T

Vcello.

U

unis.

V

Vcello.

W.

unis.

X

Y

Z

A

B

VIOLONCELLO e BASSO.

Recitativ.

59.

p *mf* *p* *mf*

Arie.

Andante larghetto.

TUTTI.

60.

f *d* *SOLO.* *c* *f* *g* *f* *h*

f

Recitativ.

61.

p

mf

Chor.

Allegro.

62.

f

C

f

E

f

G

f

H

f

K

f

M

f

VIOLONCELLO e BASSO.

Recitativ.

63.

p

mf

Duett.

Allegro.

TUTTI.

64.

f

p

mf

p

Adagio.

1

II 1

0

1

VIOLONCELLO e BASSO.

35

a tempo
TUTTI.

64. Fine.

Da Capo.

Arie.

Andante allegro.

65. *f*

p *cresc.*

f *p*

f *p*

cresc. *f*

f *dim.* *attacca subito*

VIOLONCELLO e BASSO.

Chor.

Allegro.

66. *f* *Vcello.*

unis.

N

O *Vcello.*

unis. *ff* *p*

Vcello.

Q *unis.*

R *S*

T

George Frideric Handel
Judas Maccabeus

Erster Theil.

Ouverture.
Largo.

Manuale.

Pedale.

The Ouverture, Largo, is written for three staves: Manuale (right hand), Pedale (left hand), and a third staff (likely a second left hand or a specific organ register). The key signature is one flat (B-flat), and the time signature is common time (C). The music begins with a forte (f) dynamic. The Manuale part features a series of chords and moving lines, while the Pedale part provides a steady bass accompaniment.

This section continues the Ouverture, Largo, with the same three-staff arrangement. The music maintains the slow, grand character of the Largo tempo, with rich harmonic textures and a steady bass line.

1. 2. Allegro.

3 7

3 7

The Allegro section begins with a first ending (1.) and a second ending (2.). The key signature changes to two flats (B-flat and E-flat), and the time signature remains common time (C). The music is marked with a forte (f) dynamic. The first ending leads to a section with triplets (3) and septets (7), while the second ending leads to a different section. The score includes repeat signs and first/second ending markings.

Handel — Judas Maccabeus

4

a

System 'a' consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and contains whole rests. The middle staff is a bass clef with the same key signature, featuring a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is a bass clef with the same key signature and contains whole rests. The system concludes with a double bar line and a '5' in the right margin.

b

System 'b' consists of three staves. The top staff is a treble clef with a key signature of two flats and contains whole rests. The middle staff is a bass clef with the same key signature, continuing the melodic line from system 'a'. The bottom staff is a bass clef with the same key signature and contains whole rests. The system concludes with a double bar line.

System 3 consists of three staves. The top staff is a treble clef with a key signature of two flats and contains whole rests. The middle staff is a bass clef with the same key signature, continuing the melodic line. The bottom staff is a bass clef with the same key signature and contains whole rests. The system concludes with a double bar line.

c

System 'c' consists of three staves. The top staff is a treble clef with a key signature of two flats and contains whole rests. The middle staff is a bass clef with the same key signature, continuing the melodic line. The bottom staff is a bass clef with the same key signature and contains whole rests. The system concludes with a double bar line and a '2' in the right margin.

Handel — Judas Maccabeus

5

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains whole rests for the first nine measures, followed by a measure with a half note D (labeled 'd') and a quarter note G-sharp. The middle staff is a bass clef with a key signature of one flat. It contains a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 9, followed by a measure with a half note D (labeled '1') and a quarter note G-sharp. The bottom staff is a bass clef with a key signature of one flat, containing whole rests for the first nine measures, followed by a measure with a half note D (labeled '1') and a quarter note G-sharp.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat. It contains a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 11, followed by a measure with a half note D (labeled '1') and a quarter note G-sharp. The middle staff is a bass clef with a key signature of one flat, containing a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 11, followed by a measure with a half note D (labeled '1') and a quarter note G-sharp. The bottom staff is a bass clef with a key signature of one flat, containing whole rests for the first nine measures, followed by a measure with a half note D (labeled '1') and a quarter note G-sharp.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat. It contains a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 21, followed by a measure with a half note D (labeled 'e') and a quarter note G-sharp. The middle staff is a bass clef with a key signature of one flat, containing a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 21, followed by a measure with a half note D (labeled 'e') and a quarter note G-sharp. The bottom staff is a bass clef with a key signature of one flat, containing whole rests for the first nine measures, followed by a measure with a half note D (labeled 'e') and a quarter note G-sharp.

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat. It contains a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 31, followed by a measure with a half note D (labeled 'e') and a quarter note G-sharp. The middle staff is a bass clef with a key signature of one flat, containing a series of eighth and sixteenth notes, including a triplet of eighth notes in measure 31, followed by a measure with a half note D (labeled 'e') and a quarter note G-sharp. The bottom staff is a bass clef with a key signature of one flat, containing whole rests for the first nine measures, followed by a measure with a half note D (labeled 'e') and a quarter note G-sharp.

6

1. Chor.
Largo.

Manuale.

Pedale.

A

B

C

D

E

F

G

This musical score is for the first chorale of Handel's Judas Maccabeus, marked 'Largo'. It is written for a three-part organ setting: Manuale (Right Hand), Pedale (Left Hand), and a lower Pedale part. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into seven systems, each containing a system of three staves. The first system includes the 'Manuale.' and 'Pedale.' labels. The music features a variety of dynamics, including *f* (forte), *p* (piano), and *mf* (mezzo-forte), as well as articulation marks like accents and slurs. The piece is marked with letters A through G, indicating specific sections or measures. The notation includes various note values, rests, and chordal textures typical of Baroque organ music.

A piano introduction in G minor, 3/4 time. The music features a dramatic, descending melodic line in the right hand, often marked with a forte (f) dynamic, and a more active, rhythmic accompaniment in the left hand. The piece concludes with a very soft (pp) chord.

2. Recitativ.

Tenor.

The Tenor part begins with the lyrics: "Ja, Brüder! Klagt um seinen Tod, mit seufzen-der, beklemmter Brust! Werft ab das Fei-er-kleid, legt Trau-er-klei-der an und A-sche streut auf eu-er". The keyboard accompaniment (Manuale) provides a harmonic support with sustained chords and moving bass lines.

Sopran.

The Soprano part continues with the lyrics: "Haupt, und von der Wan-ge quill' ein Thrä-nen - strom. O weint! und eu-er Kla-ge-schrei er-he-be sich zum Himmel hin! Schlagt ächzend an die". The keyboard accompaniment continues with sustained harmonic support.

The Soprano part concludes with the lyrics: "Brust, und rauft mit will'-gen Hän-den das ge-lös-te Haar! Denn blass und a-them-los liegt Ma-ta - thi - as: so liegt auch sei-nes Vol-kes Hoffnung." The keyboard accompaniment provides a final harmonic setting for the passage.

3. Duett.

Andante e staccato.

Manuale.

The musical score is written for a Manual and a Piano. The Manual part is in the treble clef, and the Piano part is in the bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Andante e staccato.' The score consists of six systems of music. The first system is marked 'mf' and 'p'. The second system is marked 'e'. The third system is marked 'f'. The fourth system is marked 'g'. The fifth system is marked 'h' and 'Adagio.' The sixth system is marked 'Tempo I.' and 'f'. The score ends with a double bar line.

4. Chor.

Larghetto, un poco piano.

Manuale. *p*

Pedale.

I

K

L M

N Adagio. *pp*

5. Recitativ.

Bass.

Nicht ganz umsonst ist eu-re Kla-ge, sie lin-dert eu-res Herzens Gram. Ach, welch ein Gram! Doch nein, ver-zweifelt nicht an des-sen

Manuale.

Arm, der schon so oft euch half. Auch jetzt sollt ihr von eu-ren Thränen, eh' ihr es glaubt, das En-de sehn. Denn so spricht Gott: Ich

bin der Herr, der Wun-der thut; wenn du mich ehrst, mir flehst, und in der Noth mein suchst, so hör' ich mei-nes Volks Ge - bet.

6. Arie für Sopran.
Largo e sostenuto.

Manuale.

Handwritten musical score for three systems of a keyboard instrument, likely a harpsichord or spinet. The key signature is one sharp (F#). The first system includes a vocal line with lyrics 'i' and 'k' above it. The second system continues the vocal line. The third system is a purely instrumental keyboard part. The notation includes various musical symbols such as notes, rests, and accidentals.

7. Chor.
Larghetto.

Handwritten musical score for a three-part setting of "7. Chor. Larghetto." in 3/4 time. The key signature is two flats (Bb, Eb). The parts are labeled "Manuale." (upper staves) and "Pedale." (lower staff). The score includes a forte (*f*) dynamic marking. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for a three-part setting of "7. Chor. Larghetto." in 3/4 time. The key signature is two flats (Bb, Eb). The parts are labeled "Manuale." (upper staves) and "Pedale." (lower staff). The score includes a forte (*f*) dynamic marking. The notation includes various musical symbols such as notes, rests, and accidentals.

Handel — Judas Maccabeus

12

Q

Section Q is a 12-measure piece in G minor, 3/4 time. It begins with a treble clef and a key signature of two flats. The melody is in the treble, starting with a half rest, followed by a quarter note G, a quarter note A, and a half note B. The bass line is in the bass, starting with a half rest, followed by a quarter note G, a quarter note A, and a half note B. The piece ends with a double bar line.

Allegro. **R**

Section R is a 12-measure piece in G minor, 3/4 time. It begins with a treble clef and a key signature of two flats. The melody is in the treble, starting with a half rest, followed by a quarter note G, a quarter note A, and a half note B. The bass line is in the bass, starting with a half rest, followed by a quarter note G, a quarter note A, and a half note B. The piece ends with a double bar line.

S **T**

Sections S and T are 12-measure pieces in G minor, 3/4 time. Section S begins with a treble clef and a key signature of two flats. The melody is in the treble, starting with a half rest, followed by a quarter note G, a quarter note A, and a half note B. The bass line is in the bass, starting with a half rest, followed by a quarter note G, a quarter note A, and a half note B. Section T begins with a treble clef and a key signature of two flats. The melody is in the treble, starting with a half rest, followed by a quarter note G, a quarter note A, and a half note B. The bass line is in the bass, starting with a half rest, followed by a quarter note G, a quarter note A, and a half note B. The piece ends with a double bar line.

U **V** **W**

Sections U, V, and W are 12-measure pieces in G minor, 3/4 time. Section U begins with a treble clef and a key signature of two flats. The melody is in the treble, starting with a half rest, followed by a quarter note G, a quarter note A, and a half note B. The bass line is in the bass, starting with a half rest, followed by a quarter note G, a quarter note A, and a half note B. Section V begins with a treble clef and a key signature of two flats. The melody is in the treble, starting with a half rest, followed by a quarter note G, a quarter note A, and a half note B. The bass line is in the bass, starting with a half rest, followed by a quarter note G, a quarter note A, and a half note B. Section W begins with a treble clef and a key signature of two flats. The melody is in the treble, starting with a half rest, followed by a quarter note G, a quarter note A, and a half note B. The bass line is in the bass, starting with a half rest, followed by a quarter note G, a quarter note A, and a half note B. The piece ends with a double bar line.

X



8. Recitativ tacet.

9. Arie.
Allegro.

Manuale.



Handel — Judas Maccabeus

14

This image shows a handwritten musical score for Handel's Judas Maccabeus, measures 14 through 19. The score is written on six systems of grand staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (measures 14-15) features a melodic line in the treble and a more active bass line. The second system (measures 16-17) includes a trill marked with 'n' in the treble. The third system (measures 18-19) shows a complex texture with many chords and moving lines. The fourth system (measures 20-21) begins with a forte 'f' dynamic and includes a trill. The fifth system (measures 22-23) features a piano 'p' dynamic marking. The sixth system (measures 24-25) concludes the passage with a final cadence. The handwriting is clear and professional, typical of a composer's or arranger's manuscript.

10. Chor.
Allegro.

Manuale.

Pedale.

A

B

C

D

E

F

G

The musical score is written for a three-part organ setting. The top staff is labeled 'Manuale.' and the bottom staff is labeled 'Pedale.'. The time signature is 3/4. The key signature has one sharp (F#). The music is marked 'Allegro.' and includes section letters A through G. The score is divided into four systems of staves. The first system (A) has a treble and bass staff. The second system (B, C) has a treble and bass staff. The third system (D, E, F) has a treble and bass staff. The fourth system (G) has a treble and bass staff. The music is marked with various dynamics (f, p) and includes section letters A through G. The score ends with a double bar line.

11. Recitativ.

Tenor.

Wie sehr, o Volk, ent - zückt mich die - ser Muth! Es ruht auf dir noch dei - ner Vä - ter Geist; sei auch, wie sie, be -

Manuale. *p*

glückt! Dort von den Höh'n der Kin - der Got - tes schaut ihr Blick auf uns: so stand in strah - ler - vol - ler Pracht,

als Jo - su - a für Ja - kob stritt, er - staunt die Son - ne da, und wich nicht eh', bis er die Völ - ker zwang und Sie - ger ward.

**12. Arie.
Allegro.**

Manuale. *f*

Handwritten musical score for Handel's *Judas Maccabeus*, page 17. The score is written for a grand staff (treble and bass clef) in the key of D major (one sharp). The tempo is marked *q* (quasi). The score features complex rhythmic patterns, including many sixteenth and thirty-second notes, and various ornaments. The notation includes dynamic markings such as *p* (piano) and *r* (ritardando). The score is divided into five systems, with a first ending bracket labeled *1* in the fourth system. The piece concludes with a double bar line at the end of the fifth system.

13. Recitativ.

Sopran.

Wir wenden uns zu Gott und flehn um seinen Schutz, o Held, für deinen Arm. Schütz ihn, Je-hova! schütz ihn und gieb uns, gieb deinem Is-ra-el der Freiheit Schutz!

Manuale. *p*

14. Arie.

Largo.

Manuale. *f*

**15. Arie.
Andante.**

Manuale.

mf *p*

u

v

w

16. Recitativ.

Tenor.

0 Ju - das! Die - ser E - del - muth be - lebt ganz Is - ra - el und je - des Krie - gers Brust.

Manuale.

17. Arie.

Andante larghetto.

Manuale.

First system of the musical score, featuring a treble and bass staff in D major. The treble staff begins with a repeat sign and a fermata over the first measure. A first ending bracket labeled 'a' spans the final two measures of the system. The bass staff contains a continuous eighth-note accompaniment.

Second system of the musical score, continuing the melody in the treble staff and the eighth-note accompaniment in the bass staff.

Third system of the musical score, marked with a 'b' above the treble staff. It continues the melodic and accompanimental lines.

Fourth system of the musical score, marked with a 'c' above the treble staff. It continues the melodic and accompanimental lines.

Fifth system of the musical score, featuring a tempo change. The text 'Adagio.' is positioned above the first measure, and 'Tempo I.' is positioned above the fifth measure. The treble staff has a fermata over the first measure. The bass staff continues with a more active accompaniment.

18. Duett.
Andante.

Manuale.

p

d

e

19. Chor.
Allegro.

Manuale.

Pedale.

H

I

K

20. Recitativ.

Tenor.

So sprach mein Vater, der jetzt dort vom Sitz der Sel'gen auf uns niederschaut: „Könnt ihr sie sehn, die Noth, die Skla-ve-rei, das E-lend und die Noth, die Ju-da

Manuale.

drückt? Könnt ihr sie sehn, die bittre Schmach, und denkt doch nicht auf ihre Rettung? Wählt!“ sprach er, und sein Auge brach: „Ihr Kinder, wählet Freiheit oder Tod!“ Und

nun, und nun blick' her! Hier steht dein Volk mit Krieges - rüstung angethan, mit tapferm Herzen, racherfülltem Arm, be-reit zu dem Befehl, den du uns gabst.

21. Terzett. (Chor.)
Allegro.

Manuale. Viol. I.

M

N

O

P

Q

R

S

The first system of the musical score consists of two staves. The upper staff is a vocal line, likely for a Tenor, marked with a 'T' at the beginning. It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a whole rest. The lower staff is a keyboard accompaniment, featuring a bass line with eighth and sixteenth notes and a treble line with chords and single notes. The key signature is one sharp (F#), and the time signature is common time (C).

22. Recitativ.

Tenor.

The second system of the musical score consists of two staves. The upper staff is a vocal line for a Tenor, with the lyrics: "Hat je von Ei - fer eu - re Brust ge-glüht, so glüh' sie jetzt; die Eh - re Got - tes ru - fet euch zur Schlacht!". The lower staff is a keyboard accompaniment, marked "Manuale." and "p". It features a bass line with whole and half notes and a treble line with chords and single notes. The key signature is one sharp (F#), and the time signature is common time (C).

**23. Arie.
Allegro.**

The third system of the musical score consists of two staves. The upper staff is a vocal line, marked "Manuale." and "f". It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a whole rest. The lower staff is a keyboard accompaniment, marked "Manuale." and "p". It features a bass line with eighth and sixteenth notes and a treble line with chords and single notes. The key signature is one sharp (F#), and the time signature is common time (C).

Handel — Judas Maccabeus

26

g

f

h

1

i

p

1

k

**24. Recitativ.**

Tenor.

Eilt nun, ihr Brü - der, eilt mit mir zur Schlacht, denn Gott ist un - sre Kraft, ist Sonu' und Schild.

Manuale.

The piano accompaniment for the recitative consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature is one flat, and the time signature is common time. The piece begins with a piano (p) dynamic and ends with a forte (f) dynamic.**25. Chor.**
A tempo giusto.

Manuale.

Pedale.

The piano accompaniment for the chorus consists of three staves: Manuale (right hand), Pedale (left hand), and a third staff (likely for a second manual or organ). The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature is one flat, and the time signature is common time. The piece begins with a forte (f) dynamic and ends with a piano (p) dynamic.

The piano accompaniment for the chorus continues on three staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature is one flat, and the time signature is common time. The piece begins with a forte (f) dynamic and ends with a piano (p) dynamic.

Handel — Judas Maccabeus

28

D

E **F**

G **H**

I

K

Musical score for section K, measures 1-6. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). The music features a melodic line in the Treble staff and a more active line in the Bass staff, with the lower Bass staff mostly containing rests.

L **M**

Musical score for sections L and M, measures 7-12. The system consists of three staves. Section L (measures 7-10) shows a continuation of the melodic and bass lines. Section M (measures 11-12) introduces a new melodic phrase in the Treble staff.

N **O**

Musical score for sections N and O, measures 13-18. The system consists of three staves. Section N (measures 13-16) features a more complex melodic line with some grace notes. Section O (measures 17-18) concludes with a final melodic flourish in the Treble staff.

P

Musical score for section P, measures 19-24. The system consists of three staves. This section is marked with dynamic changes: *f* (forte) at measure 19, *p* (piano) at measure 21, and *f* (forte) at measure 23. The music features a strong rhythmic pattern in the Bass staff.

Ende des ersten Theils.

Zweiter Theil.

26. Chor.
Allegro.

Manuale.

Pedale.

Q

R

S

Handwritten musical score system 1, measures 1-5. The system is marked with a large 'T' above the first measure and a large 'U' above the fifth measure. It features a treble and bass staff with a grand staff configuration. The music is in G major (one sharp) and 3/4 time. The first measure contains a treble staff with a whole note chord and a bass staff with a half note. The second measure has a treble staff with a half note and a bass staff with a half note. The third measure has a treble staff with a half note and a bass staff with a half note. The fourth measure has a treble staff with a half note and a bass staff with a half note. The fifth measure has a treble staff with a half note and a bass staff with a half note.

Handwritten musical score system 2, measures 6-10. The system is marked with a large 'V' above the tenth measure. It features a treble and bass staff with a grand staff configuration. The music is in G major (one sharp) and 3/4 time. The sixth measure has a treble staff with a half note and a bass staff with a half note. The seventh measure has a treble staff with a half note and a bass staff with a half note. The eighth measure has a treble staff with a half note and a bass staff with a half note. The ninth measure has a treble staff with a half note and a bass staff with a half note. The tenth measure has a treble staff with a half note and a bass staff with a half note.

Handwritten musical score system 3, measures 11-15. The system is marked with a large 'W' above the thirteenth measure. It features a treble and bass staff with a grand staff configuration. The music is in G major (one sharp) and 3/4 time. The eleventh measure has a treble staff with a half note and a bass staff with a half note. The twelfth measure has a treble staff with a half note and a bass staff with a half note. The thirteenth measure has a treble staff with a half note and a bass staff with a half note. The fourteenth measure has a treble staff with a half note and a bass staff with a half note. The fifteenth measure has a treble staff with a half note and a bass staff with a half note.

Handwritten musical score system 4, measures 16-20. The system is marked with a large 'X' above the sixteenth measure and a large 'Y' above the eighteenth measure. It features a treble and bass staff with a grand staff configuration. The music is in G major (one sharp) and 3/4 time. The sixteenth measure has a treble staff with a half note and a bass staff with a half note. The seventeenth measure has a treble staff with a half note and a bass staff with a half note. The eighteenth measure has a treble staff with a half note and a bass staff with a half note. The nineteenth measure has a treble staff with a half note and a bass staff with a half note. The twentieth measure has a treble staff with a half note and a bass staff with a half note.

Handel — Judas Maccabeus

32

This musical score is for measures 32 through 39 of a piece by Handel from the oratorio Judas Maccabeus. The score is written for three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but is 4/4. The score is divided into five systems, each labeled with a letter: Z, A, B, C, and E. The first system (Z) contains measures 32-35, the second (A) contains measures 36-37, the third (B) contains measures 38-39, the fourth (C) contains measures 40-41, and the fifth (E) contains measures 42-43. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (*f*, *p*, *pp*). The handwriting is in a clear, professional style.

Z

A

B

C

E

27. Recitativ.

Tenor.

Sieg-rei-cher Held, der spät'-ste Ruf sagt En-keln noch den Fall des Ap-pol-lo-ni-us, die Flucht Sa-ma-ri-ens, von dir ver-

Manuale. *p*

folgt durch Lei-chen-hü-gel und ein Meer des Blut's, in-dess du mu-thig des Be-sieg-ten Schwert um-her schwingst, Wun-den

ü-ber-all vertheilst. Auch er fiel, des-sen Sy-ri-en so stolz sich rühm-te: Se-ron fiel mit sei-nem Heer.

28. Arie.
Allegro.

Manuale.

mf

§1
1 *p*

m

f

f

0

p *a tempo* *colla parte* *q* *Fine.*

r *Adagio.* *Dal Segno. %*

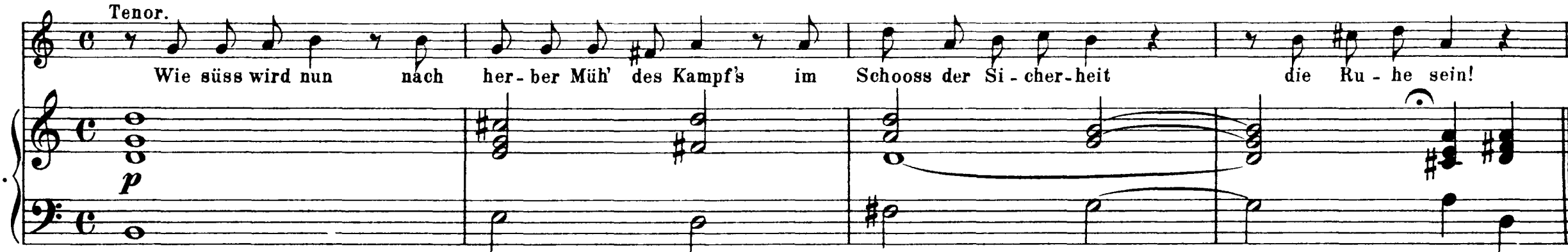
**29. Recitativ.**

Tenor.

Manuale.

Wie süß wird nun nach her-ber Müh' des Kampf's im Schooss der Si-cher-heit die Ru-he sein!

p



30. Duett und Chor.
Andante.

Manuale. *mf*

Pedale.

pp

10

10

1

1

den Ju-bel - chor

Handwritten musical score system 1, measures 1-10. The system is labeled with a large 'H' at the beginning and a large 'I' at the end. It features a treble and bass staff with a key signature of one sharp (F#). The music includes various note values, rests, and slurs.

Handwritten musical score system 2, measures 11-20. The system is labeled with a large 'K' at the beginning and a large 'L' at the end. It features a treble and bass staff with a key signature of one sharp (F#). The music includes various note values, rests, and slurs.

Handwritten musical score system 3, measures 21-30. The system is labeled with a large 'M' at the beginning and a large 'N' at the end. It features a treble and bass staff with a key signature of one sharp (F#). The music includes various note values, rests, and slurs.

Handwritten musical score system 4, measures 31-40. The system is labeled with a large 'O' at the beginning. It features a treble and bass staff with a key signature of one sharp (F#). The music includes various note values, rests, and slurs.

This musical score is for a 24-letter alphabet song from Handel's *Judas Maccabeus*. The piece is written for three staves: a treble clef staff and two bass clef staves. The key signature is one sharp (F#), and the time signature is common time (C). The letters of the alphabet are indicated by large capital letters above the notes: P, Q, R, S, T, U, V, W, X, Y, and Z. The melody is primarily in the treble staff, while the two bass staves provide a harmonic accompaniment. The piece concludes with a final chord in the treble staff.

P **Q** **R**

S **T**

U **V** **W**

X **Y** **Z**

A **B**

31. Recitativ.

Sopran.

Dich, Held des Herrn, krönt e - wig Lob und Ruhm; spät red' es die Ge - schich - te, was du thatst; sie sag': Er zog in sei - nem

Manuale.

Har - nisch wie ein Held, und schützte mit dem Schwerte sein Heer, un - verzagt stürzt' er in die Schlachten, war kühn dem Löwen gleich, der nach Beute jagt.

32. Arie.
Andante.

Manuale.

mf

p *pp*

V

W

X

First system of musical notation, measures 1-6. The key signature is two sharps (F# and C#). The first measure contains a fermata and a first ending bracket labeled '1'. The music features a mix of eighth and sixteenth notes in both staves.

Second system of musical notation, measures 7-12. The first measure contains a fermata and a first ending bracket labeled 'y'. The music continues with a mix of eighth and sixteenth notes.

Third system of musical notation, measures 13-18. The music continues with a mix of eighth and sixteenth notes. The system ends with a double bar line and a repeat sign.

Fine.

Fourth system of musical notation, measures 19-24. The tempo marking **Allegro.** is present above the first measure. The music features a mix of eighth and sixteenth notes. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation, measures 25-30. The first measure contains a fermata and a first ending bracket labeled 'z'. The music continues with a mix of eighth and sixteenth notes.

Da Capo.

42

33. Duett.
Allegro.

Manuale.

Pedale.

a

b

attacca

34. Chor.
Allegro.

C

First system of piano accompaniment, featuring treble, bass, and a lower bass staff. The key signature is D major (two sharps). The first system includes a treble staff with a D chord marking above it, and a second system with an E chord marking above it. The music consists of arpeggiated chords and moving lines in the treble and bass staves.

35. Recitativ.

Tenor.

Dank meinen Brüdern! Doch Gott war's al-lein, nur ihm gebührt des Sieges Ruhm, nur ihn er-hebt, nicht ei-nes Menschen Arm, und rühmet nicht wie

Manuale.

Manuale accompaniment for the recitativo section, featuring treble and bass staves. The key signature is D major. The music consists of sustained chords and moving lines in the treble and bass staves.

eu-re Vä-ter in Midian: das Schwert des Herrn und Gideon! Es ist der Herr, der euch den Sieg gewährt und eu-re Zuversicht mit Se-gen krönt.

Second system of piano accompaniment, featuring treble and bass staves. The key signature is D major. The music consists of sustained chords and moving lines in the treble and bass staves.

36. Arie.
Andante.

Manuale.

The musical score is written for the 'Manuale' (organ) and is in G major, 3/4 time. It consists of five systems of two staves each. The first system begins with a forte (f) dynamic. The second system includes a section marked 'c' (crescendo) and a section marked 'p' (piano). The third system includes a section marked 'd' (diminuendo). The fourth system includes a section marked 'e' (ritardando). The fifth system includes a section marked '8' (ritardando). The score is characterized by its flowing, melodic lines and harmonic richness, typical of Handel's style.

f

Fine. g

p

D. S. al Fine. %

37. Recitativ.

Alt.

Manuale.

0 Ju - das! o mein Volk! Mit neu-en Stür-men dringt auf uns Ver-der-ben ein. Fasst Muth zum Kampf, sonst fal-len wir, ein

0 - pfer des An-ti - o - chus! Fern von E-gyp-ten her, wo Pto - lo-meus jüngst Mem-phis und Pe - lu - si - um ver - lor, schickt er den ta - pfern

Gor-gi - as, mit ihm ein zahl-los star-kes Heer, um dich, du Volk des Herrn, ganz zu ver - til - gen und zu stür-zen un-sers Tempels Bau.

38. Arie.
Largo.

Manuale.

Violonc. *p dolce*

h i k

41 43

attacca.

39. Chor. H I

Manuale.

p *f* *pp* *f*

K L M

p *f* *p* *f*

N

p *f* *p*

O P

f

Q Adagio.

Adagio.

40. Recitativ.

Bass.

Manuale.

Noch sterb' in euch die Hoff-nung nicht, die eu-re Brust bis-her mit Muth be-feu-ert. Aus Gna-de straft der Him-mel oft,
 dass sich das Herz zu ihm er-he-be, dass es nicht im Glü-cke sein ver-ges-se. Kehrt zu Gott! und Huld und Wohlthat wird sein Ei-fer dann.

41. Arie.

Allegro.

Manuale.

1

7 1 *mf* *p*

m

n

p

0

p

q

r

q

42. Recitativ.

Tenor.

Manuale.

Wohlan! Auf's Neu-e rü-stet euch mit Muth! Auch die-sen Feind giebt Gott in eu-re Hand. Wie schwach, wie bald ge-beugt ist sein Vertrau'n: Ihn weckt die

43. Arie und Chor.
Allegro.

Rach-gier, uns der Ruhm des Herrn.

Manuale.

Pedale.

R

S **T**

U **V** **W**

X **Y**

44. Recitativ.

Bass.

Manuale.

Ge-nug! Der Ew'-ge sei mit euch! Wenn ihr auf ihn mit gan-zer See-le traut, so lohnt er euch mit

Sieg. Das Feld sei dein, o Ju-das, und das Hei-lig-thum sei mein! Der Tem-pel Got-tes steht ent-weiht vom Gö-tzen-

dienst, ihn füllt der Hei-den Gräul: Wie kann Je-ho-va uns den Sieg ver-leihn, wenn wir ge-las-sen die-se Gräu-el sehn!

45. Arie.
Larghetto.

Manuale.

u

V

Handwritten musical notation for system V. The system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the system.

W

Handwritten musical notation for system W. The system consists of a grand staff with a treble and bass clef. The key signature has two flats. The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the system.

X

Handwritten musical notation for system X. The system consists of a grand staff with a treble and bass clef. The key signature has two flats. The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the system.

Y

Handwritten musical notation for system Y. The system consists of a grand staff with a treble and bass clef. The key signature has two flats. The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the system.

Handwritten musical notation for system Z. The system consists of a grand staff with a treble and bass clef. The key signature has two flats. The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the system.

46. Recitativ.

Tenor.

Manuale.

Die ihr dem Ew'gen dient, vertilgt des A-berglaubens tod-te Götzen! Stürzt sei-nen Zeus vom goldnen Thron her - ab, von Ba-chus Haup-te

The first system of the recitative features a Tenor vocal line and a Manuale accompaniment. The Tenor part begins with a series of eighth and sixteenth notes, while the Manuale provides a harmonic foundation with sustained chords and moving bass lines.

reisst den E-pheukranz, und feiert ihn nicht mehr! Nie kannten ihn eu-re Vä-ter, nie sein üp-pi-ges Ge - folg, und die ihn kannten, fluchten sol-chem Gräul!

The second system continues the recitative. The Tenor line shows more rhythmic variation, including some dotted rhythms. The Manuale accompaniment uses a variety of chordal textures, including some with multiple ledger lines in the bass.

Sopran.

Hin-weg in Zi-on mit dem Götzendienst der As-tho-reth, der nächtli-che Ge - sang be-thörter Wei-ber schall' ihr nun nicht mehr! Tand ist die Wunderkraft und

The third system introduces the Soprano voice. The Soprano line starts with a series of eighth notes. The Manuale accompaniment continues with sustained chords, providing a steady harmonic background.

blinder Wahn der Göt-ter-spruch, den ih-re Prie-ster ge-ben. Du Volk des Gotts der Wahr-heit lässt dich län-ger nicht durch Trug und Lü-ge äf - fen!

The fourth system concludes the recitative. The Soprano line features a mix of eighth and sixteenth notes. The Manuale accompaniment includes some more active bass lines with eighth notes.

47. Arie.
Larghetto.

Manuale.

mf

p

f

Fine.

f

Dal Segno al Fine. §

§ a

b

c

d

e

48. Duett.
Andante.

Manuale.

The musical score is for a single manual part, labeled "Manuale.", in 3/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked "Andante." and the dynamics range from *f* (forte) to *p* (piano). The score consists of five systems of music. The first system begins with a forte (*f*) dynamic and a first ending bracket. The second system includes a second ending bracket and a forte (*f*) dynamic. The third system features a second ending bracket and a forte (*f*) dynamic. The fourth system is marked with a forte (*f*) dynamic. The fifth system is marked with a forte (*f*) dynamic and a forte (*f*) dynamic. The score concludes with a final chord.

First system of music, measures 1-10. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The music is written for a grand staff (treble and bass clefs). The melody in the treble clef features a series of eighth and sixteenth notes, with a fermata over the final measure. The bass clef provides a harmonic accompaniment with eighth and sixteenth notes. A fermata is placed over the final measure of the treble staff.

Second system of music, measures 11-20. The key signature remains three flats. The time signature is common time. The melody in the treble clef continues with eighth and sixteenth notes, featuring a fermata over the final measure. The bass clef provides a harmonic accompaniment with eighth and sixteenth notes. A fermata is placed over the final measure of the treble staff.

Third system of music, measures 21-30. The key signature remains three flats. The time signature is 3/4. The music is written for a grand staff (treble and bass clefs). The melody in the treble clef features a series of eighth and sixteenth notes, with a fermata over the final measure. The bass clef provides a harmonic accompaniment with eighth and sixteenth notes. A fermata is placed over the final measure of the treble staff.

49. Chor.
Andante.

Manuale.

Pedale.

Fourth system of music, measures 31-40. The key signature remains three flats. The time signature is 3/4. The music is written for a grand staff (treble and bass clefs). The melody in the treble clef features a series of eighth and sixteenth notes, with a fermata over the final measure. The bass clef provides a harmonic accompaniment with eighth and sixteenth notes. A fermata is placed over the final measure of the treble staff.

A

B

Handel — Judas Maccabeus

58



Handel — Judas Maccabeus, page 58. This system contains measures 1 through 10. The music is in G major (one sharp) and 3/4 time. It features a treble and bass staff. Measures 1-2 show a rapid sixteenth-note melody in the treble. Measures 3-4 are marked with a 'C' above the staff. Measures 5-6 are marked with a 'D' above the staff. Measures 7-8 are marked with an 'E' above the staff. The system ends with a repeat sign.



Handel — Judas Maccabeus, page 58. This system contains measures 11 through 20. Measures 11-12 are marked with an 'F' above the staff. Measures 13-14 are marked with a 'G' above the staff. Measures 15-16 are marked with an 'H' above the staff. The system ends with a repeat sign.



Handel — Judas Maccabeus, page 58. This system contains measures 21 through 30. Measures 21-22 are marked with an 'I' above the staff. Measures 23-24 are marked with a 'K' above the staff. The system ends with a repeat sign.



Handel — Judas Maccabeus, page 58. This system contains measures 31 through 40. It begins with the tempo marking "A tempo giusto." above the staff. Measures 31-32 are marked with an 'L' above the staff. The system ends with a repeat sign.

M N

O P

Q R

S T

Ende des zweiten Theils.

Dritter Theil.

50. Arie.

Andante Larghetto.

Manuale.

The musical score is written for a single manual on a harpsichord. It consists of five systems of two staves each (treble and bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Andante Larghetto'. The score begins with a piano (*p*) dynamic. The first system includes a first ending bracket labeled '1'. The second system also includes a first ending bracket labeled '1'. The third system includes a first ending bracket labeled '1' and a measure marked with an 'm'. The fourth system includes a measure marked with an 'n'. The fifth system includes a first ending bracket labeled '1' and a measure marked with an 'O'. The score concludes with a final cadence.

61

p

51. Chor. Wird bei der Aufführung weggelassen.

53. Recitativ.

52. Recitativ tacet.

Sopran.

Manuale.

Er - hör' es Gott, dass ein - mal un - sre Schmach und un - sre Dienst - bar - keit ihr En - de

seh', dass auf den Wan-gen je - den Kummers Zäh-re ver - sieg', und Freu-de wein' und hei-sses Lob!

54. Arie.
Allegro.

Manuale.

Manuale.

f

p *r*

s *t*

f *p* *u*

2

First system of musical notation, measures 1-8. The key signature is two flats (B-flat and E-flat). The music is in 2/4 time. The upper staff features a melodic line with various ornaments and a repeat sign. The lower staff provides a harmonic accompaniment. A fermata is placed over the eighth measure of the upper staff.

Second system of musical notation, measures 9-16. The music continues with similar melodic and harmonic patterns. A fermata is placed over the sixteenth measure of the upper staff.

Third system of musical notation, measures 17-24. The music continues with similar melodic and harmonic patterns. A fermata is placed over the twenty-fourth measure of the upper staff.

Fourth system of musical notation, measures 25-32. The music continues with similar melodic and harmonic patterns. A fermata is placed over the thirty-second measure of the upper staff.

Fifth system of musical notation, measures 33-40. The music continues with similar melodic and harmonic patterns. A fermata is placed over the fortieth measure of the upper staff. The tempo changes from Adagio to Allegro.

55. Recitativ.

Alt.

Von Ka - phar - sa - la - ma eil' ich mit Ad - ler - flug, und bring' euch ü - berschwenglich Glück. Mit sei - nem Heer kam

Manuale.

Ly - sias, in gold - nem Pan - zer - schmuck, mit eh - r - nem Schild und schwerem Arm; es blitz - te durch das Feld, und

vor ihm zog der E - le - phan - ten Reich, ein schrecklich Heer. Doch Ju - das, un - geschreckt, kam, focht und ü - berwand die gan - ze

Macht. Noch mehr! Ni - ca - nor liegt mit Tausenden, der trotzen - de Ni - ca - nor, der so frech den Herrn verwarf, und

schon ein Mo - nu - ment noch un - er - focht'ner Sieg' in sei - nem Stolz sich träumte. Doch seht, der Sie - ger kommt! Auf sei - nem Speer der



eh - ren - voll - ste Raub! Er trägt des Fein - des Haupt und Hand, die dir, o Volk des Herrn, Ver - der - ben dräut.



56. Chor.
Allegro.

Manuale.

I



K L



M N



Handel — Judas Maccabeus

66

0 P

f *mf*

Pedale.

Q

ff

58. Solo und Chor.
Allegro.

57. Marsch tacet.

Manuale.

f *p*

b

C

Handwritten musical notation for the Cello part. The staff is in treble clef with a key signature of two sharps (F# and C#). The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings.

R **S**

Handwritten musical notation for the Recorder (R) and Soprano (S) parts. The Recorder part is in treble clef with a key signature of two sharps. The Soprano part is in bass clef with a key signature of two sharps. The Recorder part has a forte (f) dynamic marking. The Soprano part has a Pedale. marking. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings.

T

Handwritten musical notation for the Tenor part. The staff is in bass clef with a key signature of two sharps. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings.

U

Handwritten musical notation for the Viola part. The staff is in treble clef with a key signature of two sharps. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings.

Handel — Judas Maccabeus

68

Handwritten musical score for Handel's *Judas Maccabeus*, measures 68 through 73. The score is written for three staves (Treble, Bass, and a lower Bass staff) in D major (two sharps) and 3/4 time. The music features a variety of note values, rests, and dynamic markings.

The score is divided into measures 68 through 73, with letter markings V, W, X, Y, Z, A, and B indicating specific sections or phrases.

Measure 68: Treble staff begins with a whole note chord (V). Bass staff has a half note rest. Lower Bass staff has a half note rest.

Measure 69: Treble staff has a half note chord. Bass staff has a half note rest. Lower Bass staff has a half note rest.

Measure 70: Treble staff has a half note chord. Bass staff has a half note rest. Lower Bass staff has a half note rest.

Measure 71: Treble staff has a half note chord. Bass staff has a half note rest. Lower Bass staff has a half note rest.

Measure 72: Treble staff has a half note chord. Bass staff has a half note rest. Lower Bass staff has a half note rest.

Measure 73: Treble staff has a half note chord. Bass staff has a half note rest. Lower Bass staff has a half note rest.

59. Recitativ.

Tenor.

Süss ist das Lied, und eu - er Sai-ten-spiel süß mei-nem Ohr, noch vom Ge - räusch der ehr-nen Schlacht be -

Manuale.

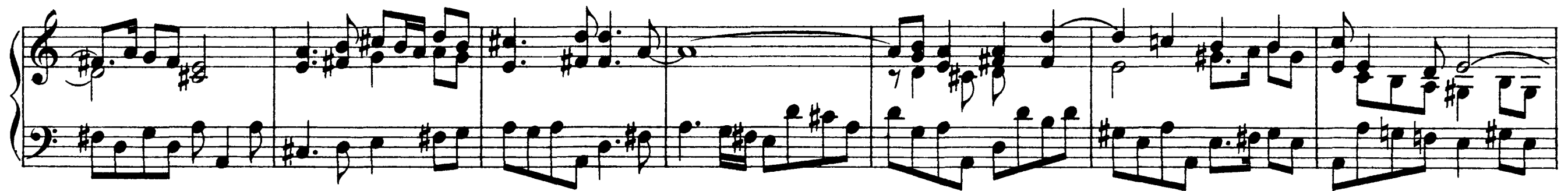
täubt. Dies Lob ge - bührt dem Herrn. Doch Brü - der, kommt! Euch ruft noch ei - ne Pflicht für

je - ne, die mit Ruhm den Tod ge - sehn. Vor al - lem fei - ert E - le - a - zars Tod! Er bahn-te kühn durch Lei-chen sich den

Pfad, hin zum be - thürm-ten E - le - phan-ten, starb, ne-ben dem er - würg-ten Un-ge-heur, mit E-del-muth den Hel-den-tod.

60. Arie.
Andante Larghetto.

Manuale.



61. Recitativ.

Bass.

Fried' ü-ber Ju-da! Fried' und Sicherheit! Mich sendet Roms Senat. und trägt euch Bund und Freundschaft an. Wenn wider euch die Völker sich empören.

Manuale.

p

dann wird Rom, die Herrscherin der Welt, euch Sieg und Ruh' erkämpfen. Die Stolzen beugt die Welt-bezwingerin, und Unterdrücktenhilft ihr Arm.

mf

72

62. Chor.
Allegro.

Manuale.

Pedale.

The musical score is written for three parts: Manuale, Pedale, and a three-staff system. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into four systems, each with a letter C, D, E, and G above it. The first system (Manuale and Pedale) shows the beginning of the piece with a forte (f) dynamic. The second system (three-staff) continues the piece with various chordal textures. The third system (three-staff) features more complex harmonic structures. The fourth system (three-staff) concludes the piece with a final cadence.

Handel — Judas Maccabeus, page 73. This system contains measures 1 through 8. The music is in G minor (three flats) and 3/4 time. It features a treble and bass staff. Measure 1 has a treble staff with a half note G4 and a bass staff with a half note G2. Measure 2 has a treble staff with a half note A4 and a bass staff with a half note A2. Measure 3 has a treble staff with a half note B4 and a bass staff with a half note B2. Measure 4 has a treble staff with a half note C5 and a bass staff with a half note C3. Measure 5 has a treble staff with a half note D5 and a bass staff with a half note D3. Measure 6 has a treble staff with a half note E5 and a bass staff with a half note E3. Measure 7 has a treble staff with a half note F5 and a bass staff with a half note F3. Measure 8 has a treble staff with a half note G5 and a bass staff with a half note G3. The system is marked with a large 'H' above the treble staff in measure 4.

Handel — Judas Maccabeus, page 73. This system contains measures 9 through 16. The music is in G minor (three flats) and 3/4 time. It features a treble and bass staff. Measure 9 has a treble staff with a half note A4 and a bass staff with a half note A2. Measure 10 has a treble staff with a half note B4 and a bass staff with a half note B2. Measure 11 has a treble staff with a half note C5 and a bass staff with a half note C3. Measure 12 has a treble staff with a half note D5 and a bass staff with a half note D3. Measure 13 has a treble staff with a half note E5 and a bass staff with a half note E3. Measure 14 has a treble staff with a half note F5 and a bass staff with a half note F3. Measure 15 has a treble staff with a half note G5 and a bass staff with a half note G3. Measure 16 has a treble staff with a half note A5 and a bass staff with a half note A3. The system is marked with a large 'I' above the treble staff in measure 9 and a large 'K' above the treble staff in measure 15.

Handel — Judas Maccabeus, page 73. This system contains measures 17 through 24. The music is in G minor (three flats) and 3/4 time. It features a treble and bass staff. Measure 17 has a treble staff with a half note B4 and a bass staff with a half note B2. Measure 18 has a treble staff with a half note C5 and a bass staff with a half note C3. Measure 19 has a treble staff with a half note D5 and a bass staff with a half note D3. Measure 20 has a treble staff with a half note E5 and a bass staff with a half note E3. Measure 21 has a treble staff with a half note F5 and a bass staff with a half note F3. Measure 22 has a treble staff with a half note G5 and a bass staff with a half note G3. Measure 23 has a treble staff with a half note A5 and a bass staff with a half note A3. Measure 24 has a treble staff with a half note B5 and a bass staff with a half note B3. The system is marked with a large 'L' above the treble staff in measure 21.

Handel — Judas Maccabeus, page 73. This system contains measures 25 through 32. The music is in G minor (three flats) and 3/4 time. It features a treble and bass staff. Measure 25 has a treble staff with a half note C5 and a bass staff with a half note C3. Measure 26 has a treble staff with a half note D5 and a bass staff with a half note D3. Measure 27 has a treble staff with a half note E5 and a bass staff with a half note E3. Measure 28 has a treble staff with a half note F5 and a bass staff with a half note F3. Measure 29 has a treble staff with a half note G5 and a bass staff with a half note G3. Measure 30 has a treble staff with a half note A5 and a bass staff with a half note A3. Measure 31 has a treble staff with a half note B5 and a bass staff with a half note B3. Measure 32 has a treble staff with a half note C6 and a bass staff with a half note C4. The system is marked with a large 'M' above the treble staff in measure 25.

63. Recitativ.

Sopran.

Manuale.

Vom Himmel kehrt der Dank zur Er-de wie-der, preis - wür-dig ist er, un-ser Held und Freund! Be-singt ihn,

Jüng-lin-ge, und ahmt ihm nach! Be-kränzt. ihr Jung-frau'n, des Er-ob'-rers Haupt! Und kei-ner sei zu kalt, sie zu er-höh'n, die

Stär-ke, die uns half, die Macht, die uns be-glück-te, mit Sicher-heit und Frei-heit uns be - glück-te. mit un-ge-stör-ter Ruh' und heitern Freuden.

64. Duett.

Allegro.

Manuale.

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*Dal Segno al Fine. §***65. Arie.****Andante. Allegro.****Manuale.**

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66. Schlusschor.
Allegro.

Manuale. *f*

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Ende.