

ART SONG TRANSPPOSITIONS

Art Songs and Arias in Any Key

George Frideric Handel (1685-1759)
Oh! had I Jubal's lyre

from *Joshua*, HWV 64 | Librettist: Thomas Morell (1703-1784)

in A-flat major



Edited by Dr. Jonathan Edward Mann
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Oh! had I Jubal's lyre

from *Joshua*, HWV 64

Thomas Morell

George Frideric Handel

Allegro

The piano accompaniment consists of two staves, treble and bass clef. It begins with a forte (*f*) dynamic. The right hand features a series of eighth-note patterns and chords, while the left hand provides a steady bass line with eighth notes. Trills are indicated in measures 4, 5, and 7.

ACHSAH

The vocal line begins at measure 10 with the lyrics "Oh! had I Ju - bal's lyre, or". The piano accompaniment continues with chords and a bass line. The vocal melody is simple and follows the natural inflection of the lyrics.

12

Mi - riam's _ tune - ful _ voice; oh! had I Ju - bal's lyre, or

14

Mi - riam's _ tune - ful _ voice! to _ sounds like _ his I _

16

would as - pire, to sounds like his I

18

would as - pire, in songs _ like _ her's, in

20

songs like her's re - joyce,

22

24

in songs like her's re -

26

-joyce, in songs like

28

her's — re-joyce.

f

31

Oh!

33

had I Ju - bal's lyre, or Mi - riam's — tune - ful — voice, oh!

35

had I Ju - bal's lyre, or Mi - riam's — tune - ful — voice! to

37

sounds like his I would as - pire, in

39

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

41

-jice,

43

in

45

songs like her's re - joyce,

47

in songs like her's re-joyce.

49

My

51

hum - ble strains but faint - ly show, how

53

much to heav'n and thee I owe, my

55

hum - ble strains but faint - ly show, how

57

much to heav'n and thee I owe, how

Adagio

N.B. -----

59

much to heav'n and thee I owe.

f

N.B.: possible variant for mm. 59-60

Adagio

much to heav'n and thee I owe.

a tempo **f**