

ART SONG TRANSPOSITIONS

George Frideric Handel (1685-1759)

O lovely Peace

from *Judas Maccabaeus*, HWV 63 | Librettist: Thomas Morell (1703-1784)

in G-flat major

Israelitish woman



Israelitish man



O lovely peace

Thomas Morell

from *Judas Maccabaeus*, HWV 63

George Frideric Handel

Allegro

The piano introduction consists of two systems of music. The first system (measures 1-4) features a treble clef staff with a 6/8 time signature and a key signature of three flats (B-flat major). The bass clef staff has a 6/8 time signature and a key signature of three flats. The melody in the treble clef is composed of chords and eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

ISRAELITISH WOMAN

A single musical staff for the Israelitish Woman, showing a melodic line with a few notes in the final measure.

ISRAELITISH MAN

O love - ly Peace, _with

A single musical staff for the Israelitish Man, which is mostly empty, indicating a rest.

The piano accompaniment continues from the previous system, providing harmonic support for the vocal entries. It features a treble clef staff with chords and a bass clef staff with a steady eighth-note accompaniment.

A musical staff for the vocal line starting at measure 14, showing a melodic line with lyrics.

Plen - ty crown'd, _ O love - ly love - ly Peace, _ Come, spread _

A musical staff for the vocal line, which is mostly empty, indicating a rest.

The piano accompaniment continues, providing harmonic support for the vocal line. It features a treble clef staff with chords and a bass clef staff with a steady eighth-note accompaniment.

18

thy — bless - ings, thy — bless - ings all — a-round.

O love - ly Peace, — with

22

Plen - ty crown'd, — O love - ly love - ly Peace, — Come spread —

26

thy — bless - ings thy — bless - ings all — a-round. O

O love - ly,

30

love - ly Peace, — O love - ly Peace, O love - ly,

O love - ly, love - ly Peace, — O

34

love - ly Peace, Let flee - cy flocks the

love - ly Peace, Let flee - cy flocks the

38

hills a - dorn, And val - leys smile with

hills a - dorn, And val - leys smile with

42

wa - vy corn, Let flee - cy flocks the

wa - vy corn, *tr*

46

hills a - dorn, And val - leys smile

And val - leys smile with wa - vy corn, And val - leys smile

50

with wa - vy corn, And smile

with wa - vy corn, And

54

with wa - vy corn, with wa - vy corn, smile

with wa - vy

59

with wa - vy corn, corn, with wa - vy corn, with wa - vy

with wa - vy

63

with wa - vy corn, corn, with wa - vy corn

with wa - vy

67

Let flee - cy flocks — the hills a - dorn, — the

Let flee - cy flocks — the hills — a - dorn, the

Adagio

71

hills — a - dorn, And smile

hills — a - dorn, And smile

74

with wa - vy corn.

with wa - vy corn.

78

81 *Fine*

85 Let the shrill trum - pet cease, nor

89 Let the shrill trum - pet cease,
nor o - ther sound, But Na - ture's song - sters

94 wake the cheer - ful morn, nor o - ther
But Na - ture's song - sters

98

sound, nor o - ther sound wake the the
wake the cheer - - - ful morn, the

101

cheer - ful morn, But Na - ture's song - sters wake the
cheer - ful morn, But Na - ture's song - sters wake the

105

cheer - ful morn, nor
cheer - ful morn, nor o - ther sound

109

o - ther sound But Na - ture's song - - - - -
But Na - ture's song - - - - -

113

sters, Na - ture's song - sters wake the cheer - ful

sters, Na - ture's song - sters wake

117

morn, But Na - ture's song - sters wake the cheer -

the cheer - ful morn, But Na - ture's song - sters wake the

121

Da capo

ful, wake the cheer - ful morn.

cheer - ful, wake the cheer - ful morn.