

*A Kalmus Classic Edition*

George Frideric

# HANDEL

## JOSHUA

An Oratorio

for Soli, Chorus and Orchestra  
with English text

CHORAL SCORE

K 06874

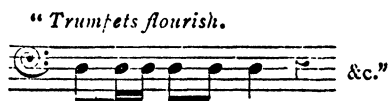




## PREFACE.

IN preparing an edition of "Joshua," one of the most unjustly neglected of Handel's oratorios, for modern performance, the editor has endeavoured as far as possible to retain all those parts of the work which are likely to prove acceptable to audiences of the present day. Like all the composer's other works (with perhaps the single exception of "Israel in Egypt") "Joshua" contains some songs written in a style now antiquated. These, to the number of six, as well as the duet preceding the final chorus, have been omitted in the present edition as being likely to prove tedious. The editor believes that the oratorio in its condensed form ought, if performed, to prove quite as effective and popular as "Judas Maccabæus" or "Samson." The large number and importance of its choruses is likely to make it an especial favourite with members of choral societies.

The text followed has throughout been that of the German Handel Society, which contains some important variations from the older editions. Chief among these may be noted the new second part to the "Hark, 'tis the linnet and the thrush" (p. 49), and the warlike Symphony (p. 107), both of which were published for the first time in the German Handel Society's edition. For the "Flourish of trumpets" preceding the recitative "The trumpet calls" (p. 57), Handel has simply written



The editor has filled up the passage with the chord of D for brass instruments.

The well-known chorus "See, the conquering hero comes" (p. 141), was originally composed for "Joshua," and subsequently inserted into "Judas Maccabæus." It is almost always incorrectly performed. In the original the first verse is marked as "Chorus of Youths" and the second as "Chorus of Virgins." It should be always so given, instead of (as usually) the first verse as a trio and the second as a duet.

EBENEZER PROUT.

*September, 1888.*

# JOSHUA.

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## CHARACTERS REPRESENTED.

**JOSHUA**, *Leader of the Israelites.*

**CALEB**, *a Ruier or Captain of the Tribe of Judah.*

**OTHNIEL**, *a youthful Warrior, betrothed to Achsah.*

**ACHSAH**, *Daughter of Caleb.*

**ANGEL.**      **CHORUS.**

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## ARGUMENT.

**PART I.**—The Children of Israel celebrate their miraculous passage over the river Jordan, and their entrance into the land of Canaan, under the guidance of Joshua. Joshua receives from an angel his commission to go up against Jericho, and prepares the people for the attack. The mutual attachment of Othniel and Achsah, and the departure of Othniel to join in the war against Jericho.

**PART II.**—The destruction of the City of Jericho. The Feast of the Passover kept. Tidings brought of the defeat of Israel at Ai. Joshua rouses the people to renew the attack. Othniel revisits Achsah. Her father, Caleb, dismisses him to the war in defence of the Gibeonites, the allies of Israel. Joshua and his army rescue Gibeon from the five confederate kings of the Amorites. The miracle of the sun and moon being stayed in their course during the battle.

**PART III.**—The wars having terminated, the people celebrate the praises of Joshua. He allots to Caleb the portion of the land which had been promised him by Moses. The gratitude of Caleb and the members of his tribe. Caleb's promise to bestow his daughter Achsah on whoever shall subdue the City of Debir. The task undertaken by Othniel, for whose success the aid of the Almighty is invoked. Othniel's triumphant return from victory. Receives the reward of his valour. The happy condition of the people, and their grateful ascription of praise to the Almighty.

# INDEX.

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## PART THE FIRST.

	PAGE		PAGE
Introduction ... ..	1	To give command... ..	32
Ye sons of Israel ... ..	2	Haste, Israel, haste ... ..	32
Behold my friends ... ..	12	The Lord commands ... ..	37
Matrons and virgins ... ..	13	In these blest scenes ... ..	42
Oh! who can tell ... ..	14	'Tis Achsah's voice ... ..	44
Caleb, attend ... ..	20	Hail, lovely virgin ... ..	44
To long posterity ... ..	21	Hark, hark! 'tis the linnet ... ..	45
So long the memory ... ..	26	O Achsah, form'd ... ..	51
But who is he ... ..	26	Our limpid streams ... ..	52
Awful pleasing being ... ..	27	The trumpet calls ... ..	57
Joshua, I come commission'd ... ..	30	May all the host of Heav'n ... ..	58
Leader of Israel ... ..	30		

## PART THE SECOND.

'Tis well... ..	62	With redoubled rage return ... ..	92
March... ..	63	We with redoubled rage return ... ..	96
Glory to God ... ..	64	Now give the army breath ... ..	100
The walls are levell'd ... ..	76	Heroes, when with glory burning ... ..	101
See the raging flames arise ... ..	77	Brethren and friends ... ..	106
Let all the seed of Abrah'm ... ..	81	Sinfonia ... ..	107
Almighty ruler of the skies ... ..	82	Thus far our cause ... ..	108
Joshua, the men dispatch'd ... ..	87	Trumpet flourish ... ..	108
How soon our tow'ring hopes ... ..	88	O, thou bright orb ... ..	109
Whence this dejection... ..	91	Behold the list'ning sun ... ..	110

## PART THE THIRD.

Hail! mighty Joshua ... ..	115	See the conquering hero ... ..	141
Happy, oh, thrice happy ... ..	124	See the godlike youth ... ..	142
Caleb, for holy Eleazer send ... ..	123	See the conquering hero ... ..	143
Shall I in Mamre's fertile plain ... ..	131	Welcome, my son ... ..	144
For all these mercies ... ..	133	Oh! had I Jubal's lyre ... ..	145
O Caleb, fear'd by foes ... ..	136	While lawless tyrants ... ..	149
Father of Mercy ... ..	138	The great Jehovah ... ..	150
In bloom of youth ... ..	140		



# JOSHUA.

No 1.

INTRODUCTION.

*Andante maestoso.*

PIANO.  
♩ = 72.

The musical score is written for piano in a single system with six systems of music. It features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante maestoso' and the dynamics range from *f* (forte) to *p* (piano). The score includes various musical notations such as slurs, trills (tr), and accents. The first system begins with a forte (*f*) dynamic and includes a trill in the right hand. The second system features a piano (*p*) dynamic followed by a forte (*f*) dynamic. The third system includes an accent (*^*) and a piano (*p*) dynamic. The fourth system continues the melodic and harmonic development. The fifth system features a forte (*f*) dynamic followed by a piano (*p*) dynamic. The sixth system concludes with a forte (*f*) dynamic and includes trills in the right hand.