

PERFORMANCE NOTES

George Frideric Handel, one of the greatest composers of the Baroque period (1600–1750), was born in Halle, Germany, in 1685—the same year Johann Sebastian Bach was born. Although Handel spent some time in Italy, the majority of his career was spent in London, England.

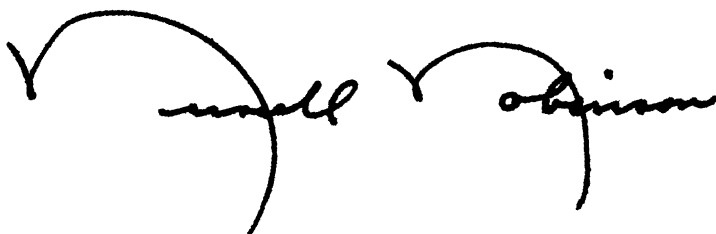
Perhaps Handel's greatest contribution to music was the development of the dramatic oratorio, of which *Judas Maccabaeus* is one. (An oratorio is a sacred work for chorus, soloists, and orchestra.) This outstanding oratorio was written in London in 1746 and tells the story of the Jewish victory over the Syrians. Although not written specifically for the Jewish community, *Judas Maccabaeus* became widely popular with England's Jewish population at the time and remains a popular dramatic work today. Handel used the biblical story of Judas Maccabaeus as a metaphor to celebrate the victory of the English Duke of Cumberland over Scottish Bonnie Prince Charlie in 1746.

Written in an exuberant style, "Hallelujah, Amen" is the final chorus of this oratorio and is reminiscent of Handel's most famous work, the "Hallelujah" chorus from *Messiah*. "Hallelujah, Amen" is more strophic than its counterpart in *Messiah* and lacks the counterpoint found in that monumental work.

This arrangement of "Hallelujah, Amen" makes this masterwork accessible for younger voices by changing the key (from D major to F major), limiting vocal ranges, and shifting some of the vocal parts while still maintaining the flavor and sound of Handel's original chorus.

When singing this piece, try to achieve beautiful, pure vowel sounds. For more information and assistance with vocal production and blend, please consult *Warm-ups by the Dozen*, Sets I and II.

Enjoy this beautiful Handel masterwork!



The image shows two handwritten signatures in black ink. The signature on the left is 'Small' and the signature on the right is 'Johnson'. Both signatures are written in a cursive, flowing style.

HALLELUJAH, AMEN

Three-Part Mixed, accompanied

Text by
THOMAS MORELL (1703-1784)

Music by
GEORGE FRIDERIC HANDEL (1685-1759)
(from *Judas Maccabaeus*, Part 3)
Arranged by Russell Robinson (ASCAP)

Performance time: approx. 1:45

Maestoso (♩ = ca. 92)

PART I *mf* Hal - le - lu - jah, A - men,

PART II *mf* Hal - le - lu - jah, A - men,

PART III *mf* Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men.

ACCOMP. *mf*

4

5 A - men, Hal - le - lu - jah, A - men. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

A - men, Hal - le - lu - jah, A - men. Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

5

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Amen,
 men. A - men, A - men, Hal - le - lu - jah, Hal - le - lu - jah.
 jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Amen

A - men, Hal - le - lu - jah, A - men. Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -
 Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -
 A - men, Hal - le - lu - jah, A - men.

14

f

men. O Ju-dah, re-joice, re-joice, re - joice! Re-joyce, O

f

men. O Ju-dah, re-joice, re - joice! Re - joice, O

f

O Ju-dah, re-joice, re - joice! Re - joice, O

14

f

17

mp

Ju - dah, in songs di - vine, with cher - u - bim and

mp

Ju - dah, in songs di - vine, with cher - u - bim and

Ju - dah, in songs di - vine,

18

mp

19

mf

ser - a - phim har - mo - nious join, with cher - u - bim and

mf

ser - a - phim har - mo - nious join, with cher - u - bim and

mf

with cher - u - bim and

mf

21

ser - a - phim har - mo - nious join, Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -

ser - a - phim har - mo - nious join, Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -

ser - a - phim har - mo - nious join, har - mo - nious

24

f

men. And in songs di - vine, har -

f

men. And in songs di - vine, har -

f

join. And in songs di - vine, har -

24

f

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a 4/4 time signature. The lyrics are: 'men. And in songs di - vine, har -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. A dynamic marking of *f* (forte) is present above the first vocal staff and below the piano part.

27

28 *mf*

mo - nious join. Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -

mf

mo - nious join. Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -

mf

mo - nious join. Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -

28 *mf*

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a 4/4 time signature. The lyrics are: 'mo - nious join. Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present above the first vocal staff and below the piano part.

30

men. A - men. A -

men. A - men. A -

men. A - men. A -

30

34

35

f rit. al fine

men. Hal - le - lu - jah, A - men.

men. Hal - le - lu - jah, A - men.

men. Hal le - lu - jah, A - men.

35

rit. al fine

*Cued note is optional.

