

Das Autograph
des
Oratoriums „Jephtha“
von
G. S. Händel.

Fest-Ausgabe der deutschen Händel-Gesellschaft
zur
zweiten Säcularfeier
am 23. Februar 1885.

Photolithographie von Stramper & Co. in Hamburg.

Vorwort.

Hie Veröffentlichung des Zephtha-Autographs erfolgt zum zweiten Säculartage der Geburt Händel's, hat also infofern eine festliche Bedeutung. Aber weder dieser Zweck, noch viel weniger das Bestreben, eine umfangreiche Handschrift des Meisters als Rarität vorzulegen, veranlaßte die Publikation.

Ihre eigentliche Aufgabe soll sein, den sachgemäßen Anfang zu bilden zur Lösung eines Problems musikalischer Komposition, welches bei keinem Tondichter in dem Maße vorhanden ist, wie bei Händel. Seine Werke sind nachweislich in der kürzesten Zeit entstanden, nicht etwa ausnahmsweise einmal, sondern nach einer Regel, von welcher nur durch zufällige Umstände abgewichen wurde: und diese Händelschen Kompositionenfristen sind so unglaublich klein, daß sich unwillkürlich die Frage erhebt nach der Möglichkeit eines solchen Verfahrens. Auf diese Frage die Antwort zu suchen, schien daher von dem Augenblicke an, wo ich die Thatsache hinreichend erkannt hatte, eine mir auferlegte Pflicht zu sein.

Die schnelle Herstellung der Partitur ist eine verhältnismäßig einfache Sache, wenn angenommen werden kann, daß die Komposition bereits in fertigen Skizzen vorlag und die vorhandene Partitur wesentlich nur als deren Reinschrift anzusehen ist. Aber dieses war bei Händel nicht der Fall. Seine Entwürfe waren entweder brauchbar und wurden dann sofort dem betreffenden Werke einverleibt; oder sie waren an dieser Stelle nicht zweckmäßig aber an sich recht wohl zu verwenden und wurden dann für später zurück gelegt; oder aber sie wurden verworfen und waren damit beseitigt. Die Arbeit der Komposition ging schrittweise weiter; die Entwürfe bildeten nur das erste Stadium derselben bei jedem einzelnen Stücke, und hingen weder mit einander zusammen noch gingen sie insgesamt der Niederschrift der Partitur voraus. Wie sehr wir uns auch gegen die Thatsache sträuben mögen, es ist zweifellos gewiß, daß Händel's Werke in der Zeit, in welcher die vorhandene Partitur geschrieben ist, wirklich komponirt wurden. Die Zeitangaben des Autographs sind daher immer zugleich als die der Komposition der Musik anzusehen.

Es entsteht nun die Frage nach der Möglichkeit eines solchen Verfahrens. Händel's Kompositionsmethode ist es, welche uns hierüber allein Aufschluß geben kann. Um in dieselbe einen Einblick zu erhalten, sind zunächst seine eignen

Winke zu beachten. Mehrfach am Ende großer Werke findet sich bei Händel die ungewöhnliche Bemerkung „ausgefüllt den . . .“. Dieses „Ausfüllen“ muß durch besondere Bedeutung und großen Umfang weit über das hinaus gegangen sein, was man bei neuen Kompositionen wohl nachträglich an Änderungen und Verbesserungen anzubringen pflegt, denn letzteres würde ein Komponist nicht leicht in seiner Partitur anmerken, am wenigsten der von aller Kleinlichkeit freie Händel. Was also wurde von ihm nachträglich noch ausgefüllt, nachdem er das Werk bereits als beendet datirt hatte?

Die hin und wieder in seinen Partituren vorhandenen Skizzen und Entwürfe gewähren in dieser Hinsicht keinen sichern Aufschluß, wenigstens nicht für sich allein. Dagegen liefert das Schlußwerk Händel's, eben dieses Oratorium Jephtha, uns dasjenige Material, welches hier nöthig ist. Als er diese letzte oratorische Komposition am 21. Januar 1751 begann, war er trotz seiner 66 Jahre im Vollbesitz der alten Kraft und Gesundheit; als er sie ungewöhnlich spät, erst nach sieben Monaten, am 30. August jenes Jahres beendete, war er krank und nahezu erblindet. Den größten Theil des Jephtha schrieb er mit gewohnter Schnelligkeit; der erste Akt war am 2. Februar, also in 13 Tagen fertig (S. 97), und nach elf weiteren Tagen arbeitete er bereits an dem Schlüßchor des zweiten Aktes.

Über hier trat eine verhängnißvolle Störung ein. Seite 182, am Schluß des bewegten ersten Satzes: „How dark, o Lord, are thy decrees — Wie dunkel, o Herr, sind deine Rathschlüsse“, den er, wie mehreres Vorhergehende, augenscheinlich schon mit großer Mühe geschrieben hatte, lesen wir, daß er am Mittwoch den 13. Februar bis hierher kam, aber verhindert wurde weiter zu schreiben „wegen des gesichts“ seines linken Auges, nämlich wegen der Schmerzen und der zunächst auf dem linken Auge eintretenden Erblindung. Es war der erste heftige Anfall eines Leidens, welches in völliger Blindheit enden sollte, sich aber vorerst soweit besserte, daß Händel nach zehn Tagen, am 23. Februar, die Arbeit wieder aufnehmen konnte, denn er bemerk't S. 183, es sei an diesem Tage, der sein Geburtstag war, „etwas besser worden“. So fuhr er denn fort in der Komposition eines Textes, welcher auf ergreifende Weise zugleich seine eigne Lage und Stimmung schilderte „All our joys to sorrow turning, and our triumphs into mourning, as the night succeeds the day — Unsre Lust lehrt sich in Klagen, unser Sieg sich in Verzagen, wie in Nacht der Tag zergeht“. Diesen Schlüßchor beendigte er am 27. Februar (S. 193), also in fünf Tagen, in welchen er sonst einen halben Akt anzufertigen pflegte. Und dann ruhte die Arbeit beinahe vier Monate; erst am 18. Juni begann der dritte Akt (S. 194). Als der größte Theil desselben fertig war, wird abermals eine Pause eingetreten sein, denn den Schluß des Chores S. 244 hat Händel durch ein nachträgliches Datum auf den 15. oder 17. Juli gesetzt. Die noch folgenden vier Arien und der Schlüßchor beschäftigten ihn länger, als sonst wohl ein ganzes Oratorium, da er, wie die Schlußbemerkung auf der letzten Seite zeigt, erst am 30. August 1751 mit dem ganzen Werke zu Ende kam.

Seit der Erkrankung und vorübergehenden Erblindung verliert Händel's Handschrift die frühere Sicherheit und Klarheit in einem Grade, daß dadurch das, was er nach dem 15. Februar 1751 geschrieben hat, von dem früheren mehr oder weniger deutlich unterschieden werden kann. Und dies gewährt uns die Handhabe zur Lösung eines Problems, welches bisher nicht zu erfassen war. Nahm Händel die Ausfüllung seiner Komposition erst vor, wenn das ganze Werk bereits im Wesentlichen fertig war, bei Jephtha also nach der Schwächung seiner Sehkraft: so muß es sich hier durch die verschiedene Handschrift kundgeben. Solches ist denn auch der Fall. Seite 97 ist der erste Akt als am 2. Februar „geendiget“ angegeben, daneben aber steht, daß derselbe erst nach sechs Monaten, am 15. August, „völlig“ zu Ende kam. „Völlig“ bedeutet hier soviel wie „ausgefüllt“. Was mit einem solchen Ausfüllen gemeint war, läßt sich nach Art und Umfang schon aus dieser Schlußseite des ersten Aktes ersehen; in dem ganzen Chorabsatz S. 88—97 sind die beiden Handschriften, die der ersten Komposition und die des späteren Ausfüllens, bis auf die einzelnen Noten deutlich zu unterscheiden.

Was lehren sie uns? Sie zeigen, daß Händel zuerst bloß den Bass und die vier Singstimmen zu Papier brachte und sich hier später auf einzelne Verbesserungen (z. B. die merkwürdige Verstärkung des Tenor-Einsatzes durch den Bass S. 91, Takt 1—2) beschränkte, von den gesammten oberen Begleitstimmen aber nur Seite 91, Takt 3—5 ein Motiv der Violinen anmerkte, alles übrige dagegen dem späteren Ausfüllen überließ. So verfuhr er überall bei Chören von ähnlicher Anlage. Etwas abweichend ist die erste Hälfte dieses großen Chores, S. 79—88. Hier wurden Singstimmen und Orchester gleich anfangs bis S. 84 nahezu vollständig eingetragen; erst von S. 85 an blieben größere Räume für die Ausfüllung frei; Seite 86 notierte er von den Singstimmen nur noch Bass und Oberstimme, bis zuletzt (S. 87, T. 6) auch der Sopran aufhörte und lediglich die Bässe den Chortheil vorläufig zu Ende führten.

Dasselbe Verfahren ist bei dem ähnlich gestalteten Chor S. 105 beobachtet und dort noch deutlicher zu ersehen. Fünf Seiten lang wurde alles beinah vollständig ausgeschrieben; von Seite 110 an blieben zuerst die oberen Begleitstimmen, sodann von Takt 5 an auch die oberen Singstimmen fort, und Händel machte wieder mit den Bässen allein den Schluß, doch so, daß er S. 111 in der ersten Violine die lebhafte Begleitung zugleich mit andeutete. Die zweite Hälfte dieses Chores (S. 112—119) ist ähnlich der zweiten Hälfte des vorigen (S. 88—97), aber in der Gestaltung noch etwas einfacher; dementsprechend hat Händel auch den Bass und die vier Singstimmen sofort vollständig ausgeschrieben, die Begleitung aber erst bei der Ausfüllung eingetragen, oder wenn man die Sache äußerlich betrachtet, so hat er die fünf unteren Linien der Partitur zuerst für sich, und die fünf oberen ebenfalls für sich geschrieben. Im Ganzen war sein Verfahren bei den Chören dieses, daß er zu Anfang sämtliche Motive andeutete und eine zeitlang fortführte, aber mit der einzelnen Stimme einhielt, sobald sie aus dem Voraufgegangenen zu entnehmen war. In Folge dessen wurde

seine Partitur gegen das Ende hin immer leerer, und wie er die Komposition des Chores im Vollen begann, so beschloß er sie oft mit der bloßen Bassstimme, denn gleich wesentlich war ihm, sowohl den Grundgang des Stücks anzudeuten wie auch hinsichtlich der Gestaltung des Ganzen sich volle Freiheit zu bewahren, namentlich in den auf Gesamtwirkung abzielenden Ausgängen. Besonders deutlich und lehrreich ist in dieser Hinsicht der Chor S. 134—143.

Die Einzelgesänge, Arien und sonstige Solostücke, erfuhren da, wo sie eine irgendwie volle, wenn auch nur vierstimmige Begleitung hatten, im Ganzen dieselbe Behandlung, was an den Beispielen S. 156—158, S. 164—167 und namentlich an dem durchstrichenen Theil der Arie S. 197—200 zu ersehen ist. Trotzdem lässt sich eine Verschiedenheit in dem Kompositionsverfahren bei den Arien und den Chören nicht verkennen. Die Arien sind meistens gleich anfangs vollständig ausgeschrieben, namentlich wenn durch wenige Begleitstimmen solistische oder durch besondere Akkorde harmonische Wirkungen erzielt werden sollen (z. B. S. 28. 42. 100. 120). Das Ausfüllen bestand dann hauptsächlich im Andern und Korrigiren, was bei den Chören weit weniger der Fall war.

Von dem einfachen Recitativ schrieb Händel zuerst gewöhnlich nur die Worte in die Notenlinien (wie man es hier an der verschiedenen Handschrift und noch deutlicher S. 78 und 104 wahrnehmen kann), und fügte die Musik erst beim Ausfüllen hinzu, wo er bereits über den Umfang und die Verbindung dieses Recitativs entscheiden konnte.

Händel's Partituren entstanden demnach durch eine Doppelarbeit, die jedesmal das ganze Werk durchlief. Die erste dieser Arbeiten ist als die grundlegende Komposition anzusehen; sie enthält bereits sämtliche Tongedanken in derjenigen Gestalt, welche für die spätere Ausarbeitung auch formell maßgebend war. Der andern Arbeit, dem Ausfüllen, blieb dann noch ein großer Theil der Partitur im Einzelnen und die Kritik des Ganzen überlassen. Zwei Male, von verschiedenen Standpunkten aus, also mit voller Frische und der ganzen Kraft der Initiative, ging der Komponist an dasselbe Werk, und beide Male nahm er in seiner Thätigkeit diejenige Stellung ein, in welcher er die Gesamtkomposition stets im Auge behalten mußte. —

Diese Bemerkungen sollen den Gegenstand nicht erschöpfen, sondern nur vorläufig als Wegweiser dienen. Erst wenn wir die Absicht, das in den übrigen Handschriften Händel's enthaltene Material ähnlich wie sein Jephtha-Autograph zu publiciren, ausgeführt haben, wird eine eingehende Untersuchung Verständniß finden und die Überzeugung verbreiten, daß diese Kompositionsmethode für die Kunst von weitgreifender Bedeutung ist.

Bergedorf bei Hamburg,
am 15. Februar 1885.

Friedrich Chrysander.

Jupiter

Overture

~~del' Oraford o. Gebla~~ — 1

A handwritten musical score for orchestra, consisting of six staves of music. The instruments listed are Violin (V. I), Violin (V. II), Viola, Cello (C. I), Cello (C. II), and Double Bass (D. B.). The score includes various musical markings such as dynamic signs (e.g., f, ff, p), articulation marks (e.g., dots, dashes), and rests. The music is divided into measures by vertical bar lines. The score is written on five-line staff paper.

1.

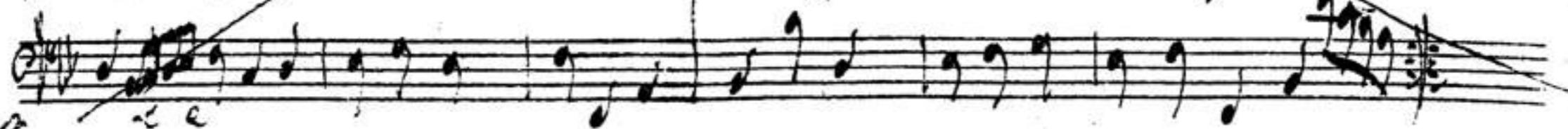
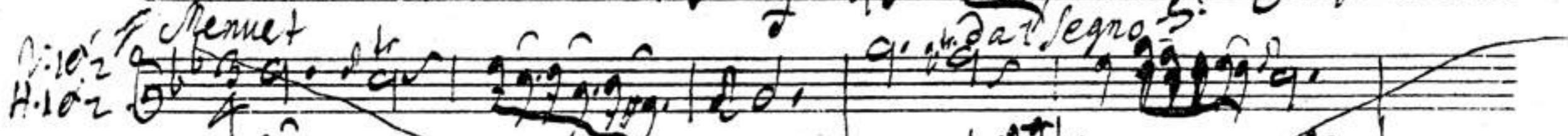
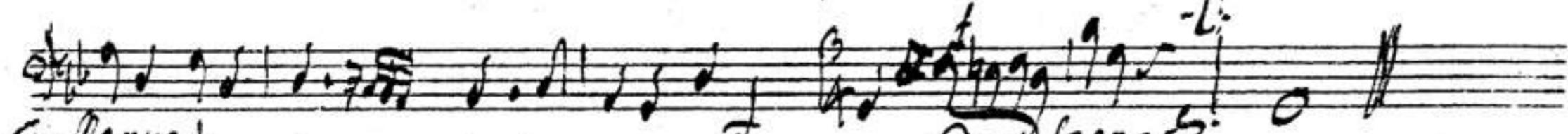
Violoncello













Clement

Oratorio Gephtha.

angefangen 21 Jan. 1751.

Violin I:

Violin II

Cello

Double Bass

Oboe

Bassoon

Strings

Accomp. Largo e Puccato

Vcl 1

Violin 2

Percussion

Violoncello

Bassoon

Double Bass

Orchestra

Accompaniment

Largo e Puccato

or the evil Ammorites (our lonely tyrants now have eighteen
years to rule us) -

It must be so. - Years will crush the race of Israel. Since Heaven's voice has not
yet, with immediate choice, appointed us a leader; as before; our selves must take it. - a man fit a man, as God has done our
brother, valiant Jephtha. - True we have slighted, scorned, expelled him hence, as a stranger born; but well know him his
fiercous soul abhors a mean revenge, when his distressful country calls his aid - and second, Heaven may favour our race,

and if with repentant hearts we sue for mercy.

Village

pianoforte

Zebulon

pianoforte

Bethel

pianoforte

Violin

pianoforte

pianoforte

pianoforte

pianoforte

pianoforte

forth no more unheeded pray'r's

: to God's deaf and vain - ^ - to God's deaf dead and a

pianoforte

pianoforte

- ii -

Vi 6 | forte
 V2 6 |
 Viol 6 |
 rain - - - to 9 - does die and vain
 P 6 |
 pianissimo
 pian
 power forth no more unheeded prayer's power forth no more unheeded prayer's unheeded prayer's to jodly

8

(He) holds dear and vain
- - - - -
- to / holds dear and
- - - - -
- - - - -
(He) holds dear and vain
- - - - -
- - - - -
- - - - -
- - - - -
rain, poor for the more, unheeded prayers.
to / holds dear to look vain.
to / holds dear and vain to;
and away.

solo

(no more with vile unhol^{ed} firs the sacred Rites profane no more no

vain

pian

pian

more no more no more the sacred Rites profane with vile unhallow'd airs no more the sacred

Rites profane no more with vile unhallow'd airs the sacred Rites profane the sacred Rites profane

andante

V. 1

V. 2

Violin

H. 1.

H. 2.

C.

A.

F.

B.

C.

fierce moloch shallour Cymbals ring

fierce moloch

no more to Ammon's God and King fierce moloch, shallour Cymbals ring no more to Ammon's God and King fierce moloch or shallour Cymbals

13

ring
in dismal dance around the furnace blue around
in dismal dance a-

prose

no

fierce throb

round the furnace blue a dismal dance a round the furnace blue
no more to amonis god am

more
 no more

fierce moloch Shallour Cymbals ring, indimedance around the furnace
 fierce moloch Shallour Cymbals ring, indimedance around the furnace

as more to amons god and king, fierce moloch, Shallour Cymbals ring, indimedance

King fierce moloch, Shallour Cymbals ring
 indimedance — around the furnace

6 5 6 8

no more no more
blue in flight dance no more to amnis godan ring fierce moloch shall our symbols ring in dismance around - the ground the fun

andante

Violin 1 2nd ending

Violin 2 2nd ending

Viola 2nd ending

Trombones 2nd ending

Harps 2nd ending

Alto 2nd ending

Tenor 2nd ending

Bass 2nd ending

Organ 2nd ending

Organ 3rd ending

Chemosh no more will adore with timbrel

bass

27

andante

V.1 | 

 V.2 | 

 Viol | 

 S.10hr | 

 H.10hr | 

 C. | 

 A. | 

 S. | 

 B. | 

 Cor. | 

f with timbrell dan-thms to Jehovah due. ~~with timbrell~~ ~~dan-thms to Jehovah~~ one, with
 anthems, to Jehovah due, with
 due with timbrell dan-thms to Jehovah due with timbrell
 Chemosh no more will we adore with timbrell dan-thms, to Jehovah due, with timbrell dan-thms
 Chemosh no

Chemosh no more will we adore with timbrels & anthems
 to Jehovah alone with anthems to Jehovah alone with
 Chemosh no
 more will we adore with timbrels & anthems to Jehovah alone with

V.1

V.2

Viol

Cello

Double Bass

Harp

Organ

Soprano

Alto

Bass

Chorus

No more will we adore Chemosh with anthems to the one
No more will we adore Chemosh with anthems to the one
No more will we adore Chemosh with anthems to the one
No more will we adore Chemosh with anthems to the one
No more will we adore Chemosh with anthems to the one
No more will we adore Chemosh with anthems to the one
No more will we adore Chemosh with anthems to the one
No more will we adore Chemosh with anthems to the one

4

with fibred an-thems to Jehovah due with fibred
 we adore with an-thems to with fibred an-thems with an-thems to Jehovah due with fibred
 Chemosh no more we adore with fibred an-thems, no more with an-thems to Jehovah due with fibred
 an-thems Chemosh Chemosh no more we adore

Jan-thems to Jehovah to Jehovah one Chemosh no more will me adore with timbrels an-thems to Jehovah one
 With timbrels an-thems to Jehovah to Jehovah one - With timbrels an-thems to Jehovah one with an-thems to Jehovah one
 With timbrels an-thems to Jehovah one with an-thems with timbrels an-thems to Jehovah one.
 With timbrels an-thems to Jehovah one with an-thems to Jehovah one

Enter Septa. & Storgé.

But Neptia comes - kind Heav'n, aifour flea - O Septa, with an Eye of Pity, look, on thy repentant
 Brother in Distress. Forget full of thy wrongs, redress thy Sire, thy Friends, thy Country, in extreme Distress

Septa

pair with; Soplae it Heav'n and these the Terms of command in War, the like command (Should Heaven wond'r
 If we a victorious Peace) shall still be mine. agreed. - be witness Heav'n -

a tempo giusto e facendo

V. vni

Soprano

Alto

Bass

Soprano

Alto

Bass

Virtue my soul shall still embrace, godnes shall make me great, godnes shall make me great
men

pian.

Virine

Virine

Virine my soul shall still embrace

pian.

softe ballado

goodness/hall make me great
 ~~virtue my soul~~
 virtue my soul/shall embrase goodness/hall make me great
 ~~virtue my soul~~
 great shall make me
 and goodness

goodness/hall make great

goodness/hall make great -

great shall make me

6 bars

forte

am Goodness that make me great great

who

builds upon this steady base, dreads no Event of fate

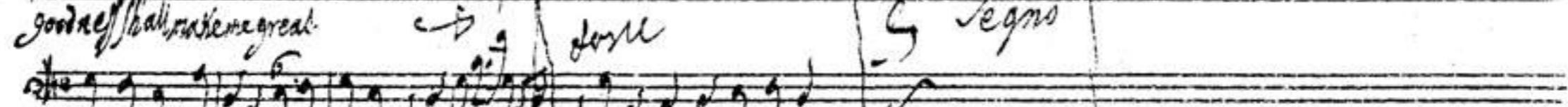
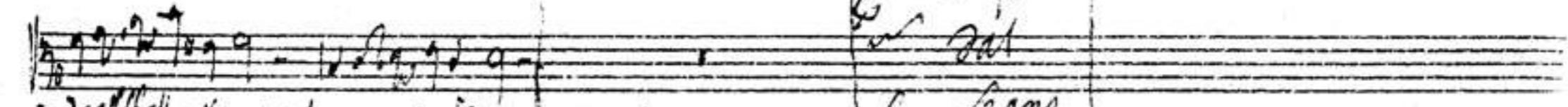
who builds upon this steady base, dreads no Event of fate

impoforce

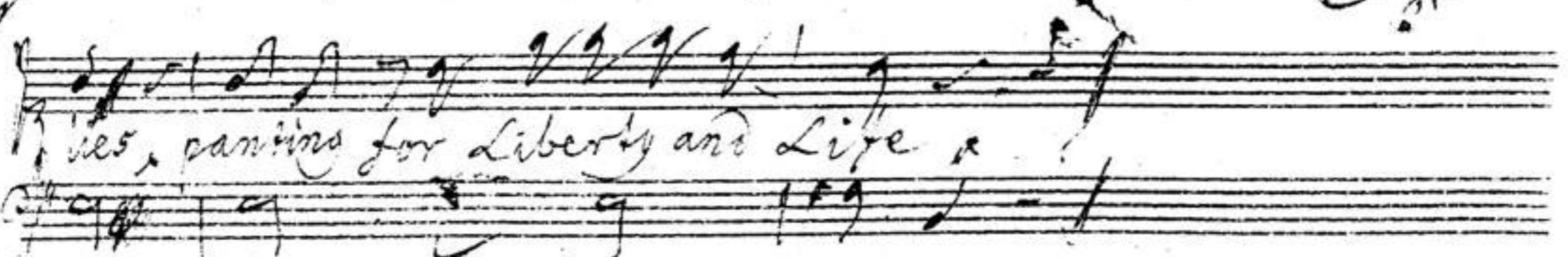
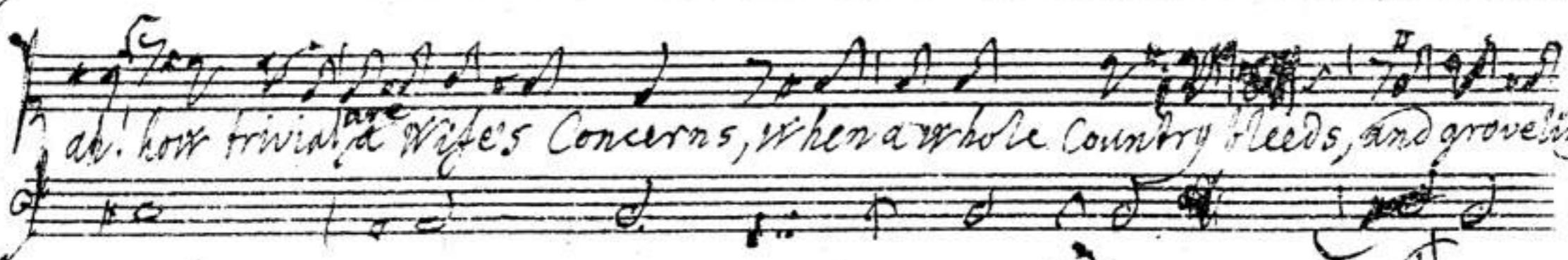
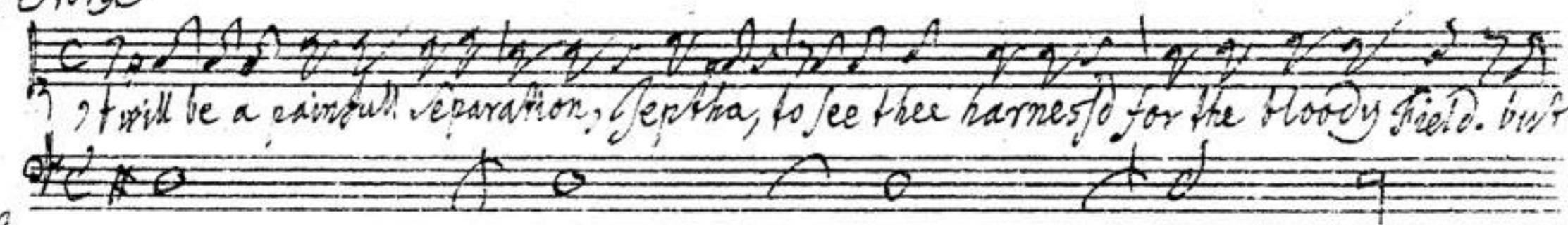
impoforte

parte

2.



George



piargheto e piano:

pianiss

5

Violin
un.

Flute

Organ

Bass

Cello

Bassoon

In gentle murmurs will I mourn as

A handwritten musical score for voice and piano. The score consists of four systems of music, each with two staves. The top staff is for the voice and the bottom staff is for the piano. The vocal parts are in common time, while the piano parts are in 2/4 time. The key signature changes frequently, including G major, F# major, E major, D major, C major, B major, A major, and G major. The vocal parts contain lyrics in italics. The piano parts include dynamic markings like forte (f), piano (p), and sforzando (sf). The score is written on five-line staff paper.

mourns the mate for forsaken dove
gentle murmurs Will mourn as mourns the mate for

pian.

forsaken dove. as mourns as mourns the mate for forsaken

un poco forte

Love as mourns the nain forsaken Love.

ff

and sighing with that year de - turn to Li - berty and lasting Love -- and

f

Sighing, sighing, and sighing with thy dear return to Liberty of Love
 and sighing with thy dear return to

Liberty, and lasting Love
 and lasting Love

Gentle murmur will mourn, as mournsthe mate forsake her love and sighing wifely dear Return to
so Liberty

V.1 etravertiere

V.2

To Liberty and lasting love To Liberty and lasting Love
forke

Enter Hamor and Iphis

Music score for three voices (Soprano, Alto, Bass) and piano.

Soprano part (top line):

Alto part (middle line):

Bass part (bottom line):

Piano part (rightmost line):

Text (from top to bottom):

- Haste this Embassy, my charming Iphis, which once more
- gives Thee to my longing Eyes, as Cynthia breaking from heriving
- Clouds on the benighted Traveller; the sight of Thee, my love, drives Dardine fand despair, again alive, in
- thy sweet smiles I live; as in thy Fathers ever-wat'ful care, our wretched nation feels now life near
- joy - chafe, and make my Happiness complete.

andante mezzo piano

V.1

V.2

Violin

Horn

Bassoon

Trombone

anguish, bids the faithful lover languish bids the faithful lover languish while he pants for bliss in vain — while he

partly, while he pants for Blif in vain, while he pants for Blif in vain
 partly, while he pants for Blif in vain, while he pants for Blif in vain

— 40 —

un poco forte

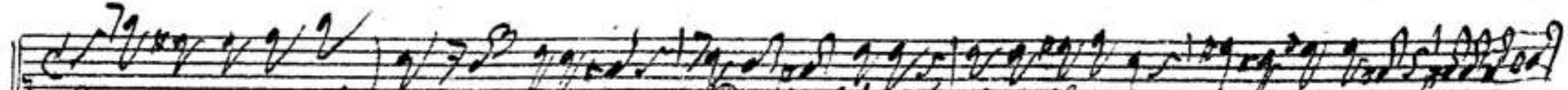
6

with gentle smiles relieve
let no more false hope deceive, nor vain fears now vain fears inflict a
vain

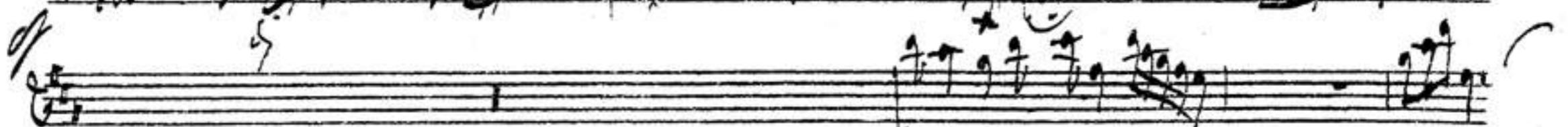
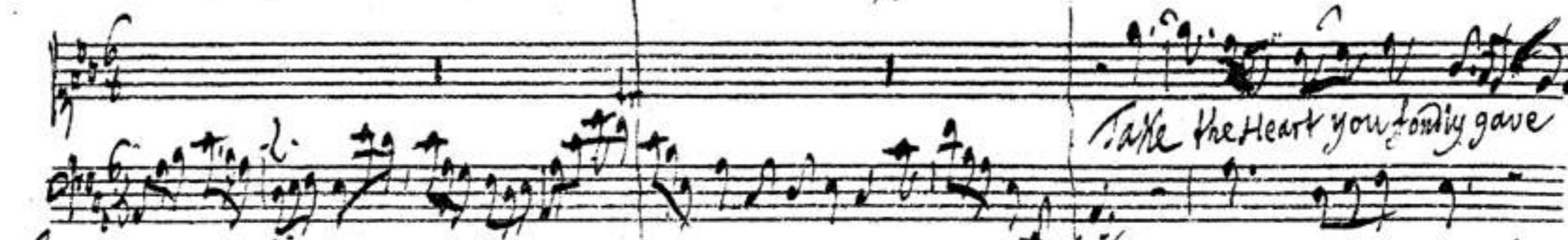
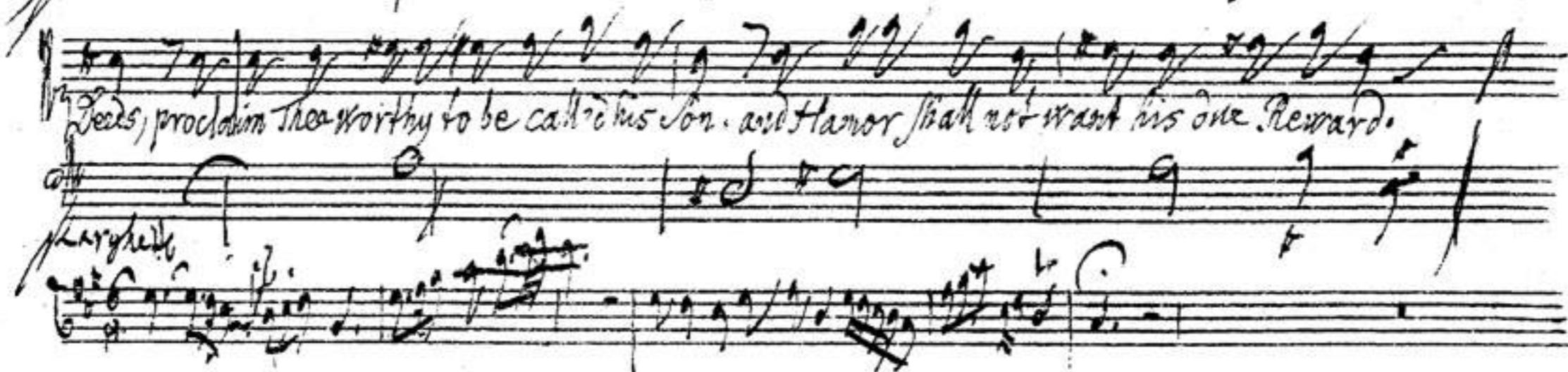
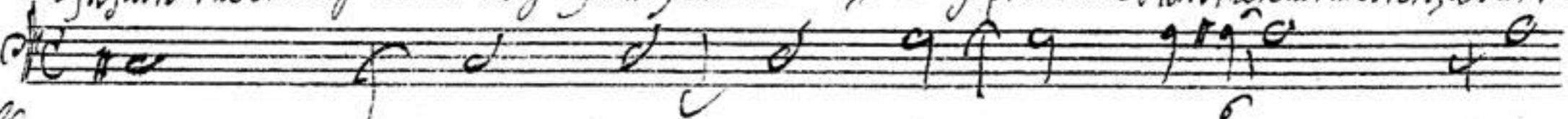
O with gentle smiles relieve let no more false hope deceive, nor vain fears now vain fears inflict a
vain

let no more false hope deceive nor vain fears inflict pain, nor vain fears inflict pain.

Sophie



V. mif



forte

the Heart you
take the Heart you fondly gave lodg'd in your Breast with mine
lodg'd in your Breast with mine

the Heart you fondly gave
- if it in your Breast with mine, take the Heart you fondly gave lodg'd in your Breast with mine, lodg'd in your Breast with

mine

Sure & present
thus with double ardour brace certain conquest shall be

ffanor

So - my soul, inspired by thy Com-

mane thoughts for the battle - I'm already crowned, with the victorious wreath; and those fair, wise, more worth, than any, thou art
mine.

awmide

Iphisi

Hamer

cccc



A handwritten musical score for orchestra and choir. The score consists of six staves. The top two staves are for strings (Violin I, Violin II, Viola, Cello) and the bottom four staves are for woodwind instruments (Flute, Oboe, Clarinet, Bassoon). The music is in common time. The vocal parts are written in soprano, alto, tenor, and bass. The lyrics are written below the vocal staves. The score includes dynamic markings like *pianissimo* (pianiss.) and *fortissimo* (fortiss.). The vocal parts are heavily annotated with ink, with many words crossed out and new ones written in. The lyrics include:

These labours past how happy we
how glorious will they prove, the labours past how happy we
will they prove how glo -

The annotations include:

- These labours past* crossed out.
- how happy we* crossed out.
- how glorious* crossed out.
- will they prove, the labours past* crossed out.
- how happy we* crossed out.
- will they prove how glo -* crossed out.

A handwritten musical score for four voices (SATB) on ten staves. The music consists of mostly eighth-note patterns. The lyrics are written below the notes:

mons with they prove
These labours part how happy we now glorious glorious with they
glow
4 part.
rious with they
The labours part
stove how go
now with they prove how

how glorious will they prove
 how happy we, the labours past, how happy happy we,
 how glorious will they prove, the labours past, how happy happy we
 how happy happy we
 how glorious how glo -
 how glorious how happy how glo -

fork

pianissimo

rious will they prove
rious will they prove

The labours pull
These labours pull

how happy we how happy we
how happy we how happy we
how glorious we how glorious we
how glorious we how glorious we

How glorious will they prove, how happy
how happy we
how glorious how happy are how
glorious will they prove

3 how glorious how happy happy we how glorious with they prove how glorious *Ami*

happy how happy happy how glorious with they prove how glorious *in* how

forte

way.

glor - o - rious with they prove

glor - o - rious with they prove

andante

v. max

V. viv.

When gathering fruit from Conquer's tree we deck the feast of love
the feast of love

C tree

when gathering fruit from

we deck the feast of love — we deck

when gathering fruit from Conquer's tree we

Conquer's tree we deck the feast of love we deck the feast of love

we deck when gathering fruit from Conquer's tree we

Conquer's tree we deck the feast of love we deck the feast of love

A handwritten musical score for a six-string guitar. The score consists of four staves of music with various note heads and rests. Below the music, the lyrics "We deck - the feast of Love" are written twice in a cursive hand. The score is divided into sections by vertical bar lines and measures. The first section ends with a repeat sign and a "Capo" instruction. The second section begins with a "Dad" instruction. The third section begins with a "Segn." instruction. The fourth section begins with a "G." instruction. The score concludes with a final section ending with a "G." instruction.

Leopold S. Weiss

what mean these doubtfull Fancies of the Brain - Visions of Joy rise in my raptur'd Souls There play awhile
 and set in darksome Night - Strange Arror fires my Breast - my Arms seem Strung with tenfold vigour
 and my crested Helm to reach the Skies - Be humble still, my soul - it is the spirit of god - in whose great
 Name, I offer up my vow
 if Lord, sustained by thy almighty Pow'r,

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score consists of five systems of music, each with a vocal line and a piano line below it.

System 1:

- Soprano:** $\text{G} \downarrow \text{G} \uparrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$.
- Alto:** $\text{D} \downarrow \text{D}$, $\text{D} \downarrow \text{D}$, $\text{D} \downarrow \text{D}$, $\text{D} \downarrow \text{D}$.
- Tenor:** $\text{C} \downarrow \text{C}$, $\text{C} \downarrow \text{C}$, $\text{C} \downarrow \text{C}$, $\text{C} \downarrow \text{C}$.
- Bass:** $\text{F} \downarrow \text{F}$, $\text{F} \downarrow \text{F}$, $\text{F} \downarrow \text{F}$, $\text{F} \downarrow \text{F}$.
- Piano:** $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$.

System 2:

- Soprano:** $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$.
- Alto:** $\text{D} \downarrow \text{D}$, $\text{D} \downarrow \text{D}$, $\text{D} \downarrow \text{D}$, $\text{D} \downarrow \text{D}$.
- Tenor:** $\text{C} \downarrow \text{C}$, $\text{C} \downarrow \text{C}$, $\text{C} \downarrow \text{C}$, $\text{C} \downarrow \text{C}$.
- Bass:** $\text{F} \downarrow \text{F}$, $\text{F} \downarrow \text{F}$, $\text{F} \downarrow \text{F}$, $\text{F} \downarrow \text{F}$.
- Piano:** $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$.

System 3:

- Soprano:** $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$.
- Alto:** $\text{D} \downarrow \text{D}$, $\text{D} \downarrow \text{D}$, $\text{D} \downarrow \text{D}$, $\text{D} \downarrow \text{D}$.
- Tenor:** $\text{C} \downarrow \text{C}$, $\text{C} \downarrow \text{C}$, $\text{C} \downarrow \text{C}$, $\text{C} \downarrow \text{C}$.
- Bass:** $\text{F} \downarrow \text{F}$, $\text{F} \downarrow \text{F}$, $\text{F} \downarrow \text{F}$, $\text{F} \downarrow \text{F}$.
- Piano:** $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$.

System 4:

- Soprano:** $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$.
- Alto:** $\text{D} \downarrow \text{D}$, $\text{D} \downarrow \text{D}$, $\text{D} \downarrow \text{D}$, $\text{D} \downarrow \text{D}$.
- Tenor:** $\text{C} \downarrow \text{C}$, $\text{C} \downarrow \text{C}$, $\text{C} \downarrow \text{C}$, $\text{C} \downarrow \text{C}$.
- Bass:** $\text{F} \downarrow \text{F}$, $\text{F} \downarrow \text{F}$, $\text{F} \downarrow \text{F}$, $\text{F} \downarrow \text{F}$.
- Piano:** $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$.

System 5:

- Soprano:** $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$.
- Alto:** $\text{D} \downarrow \text{D}$, $\text{D} \downarrow \text{D}$, $\text{D} \downarrow \text{D}$, $\text{D} \downarrow \text{D}$.
- Tenor:** $\text{C} \downarrow \text{C}$, $\text{C} \downarrow \text{C}$, $\text{C} \downarrow \text{C}$, $\text{C} \downarrow \text{C}$.
- Bass:** $\text{F} \downarrow \text{F}$, $\text{F} \downarrow \text{F}$, $\text{F} \downarrow \text{F}$, $\text{F} \downarrow \text{F}$.
- Piano:** $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$, $\text{G} \downarrow \text{G}$.

Lyrics:

Ammon's drive, and his consulting bands, from these our long-uncultivated
Lands, and safe return, a glorious Conqueror - what or who-ever shall

first salute mine Eyes, Shall be forever Thine; or - fall a sacrifice!

 'tis said. - , attend, ye chiefs, and with united voice, invoke

 the holy Name of Israel's God. -

Grave a tempo ordinario

V.1

V.2

Viol

A.

H.2

C.

A.

A.

B.

Cont.

behold our sore affl.

O god, behold our sore affl.

F G C F G C G C

6 7 6 7 3 7 5

Handwritten musical score for three voices (SSB) on five-line staves. The music consists of two systems. The lyrics are written below the notes.

System 1:

- Top Voice (Soprano):** The lyrics are "O God behold our sore distress". The vocal line starts with a half note, followed by eighth-note pairs.
- Middle Voice (Mezzo-Soprano):** The lyrics are "O God behold our sore distress". The vocal line starts with a half note, followed by eighth-note pairs.
- Bottom Voice (Bass):** The lyrics are "O God behold our sore distress". The vocal line starts with a half note, followed by eighth-note pairs.

System 2:

- Top Voice (Soprano):** The lyrics are "O God behold our sore distress". The vocal line starts with a half note, followed by eighth-note pairs.
- Middle Voice (Mezzo-Soprano):** The lyrics are "O God behold our sore distress". The vocal line starts with a half note, followed by eighth-note pairs.
- Bottom Voice (Bass):** The lyrics are "O God behold our sore distress". The vocal line starts with a half note, followed by eighth-note pairs.

Performance Instructions:

- The first system has a tempo marking of "6-8" at the bottom left.
- The second system has a tempo marking of "6-8" at the bottom right.
- A rehearsal mark "59" is located at the bottom center.

Handwritten musical score for four voices (SATB) on ten staves. The music consists of mostly eighth-note patterns with occasional sixteenth-note figures. The lyrics are written below each staff.

Top Staff:

- Line 1: *O God behold our sore distress*
- Line 2: *behind our forefathers*
- Line 3: *behold our sore distress*
- Line 4: *O God be not behind us*
- Line 5: *behind our forefathers*
- Line 6: *behold our sore distress*
- Line 7: *O God be not behind us*
- Line 8: *behind our forefathers*
- Line 9: *behold our sore distress*
- Line 10: *O God be not behind us*

Middle Staff:

- Line 1: *O God be not behind us*
- Line 2: *behind our forefathers*
- Line 3: *behold our sore distress*
- Line 4: *O God be not behind us*
- Line 5: *behind our forefathers*
- Line 6: *behold our sore distress*
- Line 7: *O God be not behind us*
- Line 8: *behind our forefathers*
- Line 9: *behold our sore distress*
- Line 10: *O God be not behind us*

Bottom Staff:

- Line 1: *O God be not behind us*
- Line 2: *behind our forefathers*
- Line 3: *behold our sore distress*
- Line 4: *O God be not behind us*
- Line 5: *behind our forefathers*
- Line 6: *behold our sore distress*
- Line 7: *O God be not behind us*
- Line 8: *behind our forefathers*
- Line 9: *behold our sore distress*
- Line 10: *O God be not behind us*

Bottom Bass Staff:

- Line 1: *O God be not behind us*
- Line 2: *behind our forefathers*
- Line 3: *behold our sore distress*
- Line 4: *O God be not behind us*
- Line 5: *behind our forefathers*
- Line 6: *behold our sore distress*
- Line 7: *O God be not behind us*
- Line 8: *behind our forefathers*
- Line 9: *behold our sore distress*
- Line 10: *O God be not behind us*

Key Signatures:

- Staff 1: $\text{G} \ \text{F#}$
- Staff 2: $\text{G} \ \text{F#}$
- Staff 3: $\text{G} \ \text{F#}$
- Staff 4: $\text{G} \ \text{F#}$
- Staff 5: $\text{G} \ \text{F#}$
- Staff 6: $\text{G} \ \text{F#}$
- Staff 7: $\text{G} \ \text{F#}$
- Staff 8: $\text{G} \ \text{F#}$
- Staff 9: $\text{G} \ \text{F#}$
- Staff 10: $\text{G} \ \text{F#}$

116. 44 2 6 3 1

omnipotent to plague or bles
omnipotent to plague or bles
omnipotent to plague or bles

... 61 ...

omnipotent
 (omnipotent to plague or bles)
 omnipotent to plague or bles
 (omnipotent to plague or bles)
 omnipotent to plague or bles
 - - or bles to plague or bles
 omnipotent to plague or bles, omnipotent to plague or bles
 - - or bles, omnipotent to plague or bles, omnipotent to plague - - to plague or bles
 6 6 6 omnipotent

— 62 —

plague - or blesf to plague to plague - - or blesf to plague or blesf

 omnipotent to plague or blesf, omnipotent to plague or blesf

 Well ~ to plague or blesf omnipotent omniscient to plague or blesf, omnipotent to plague or blesf

 turn thy face to plague and blesf, turn thy face to plague and blesf

 Omnipotent - to plague, or blesf, but turn thy

?

Wrath am Iles once more thy servants, who thy name are
 thy servants, who thy name are turn thy Wrath am Iles once more
 Wrath am Iles once more thy servants, who thy name adore
 thy servants, who thy name are turn thy Wrath am Iles once more

done turn thy wrath and bles^s once more and bles^s once more
 more turn thy wrath and bles^s once more

turn thy wrath and bles^s once more and bles^s once more, turn thy wrath and bles^s once more, turn thy wrath and bles^s once more
 thy servants who thy name ad^{ore} but durst not

turn thy wrath and bles^s once more and bles^s once more, turn thy wrath and bles^s once more, turn thy wrath and bles^s once more

— 65 —

65 2.

Handwritten musical score for three voices (SSB) on five staves. The music consists of various rhythmic patterns and rests. The lyrics are written in Gothic script and include:

Blest once more turn thy Wrath and bles

^{the servants who thy name adore,} but

dore who thy name adore - ^{more thy servants who thy name adore,} but

more thy servants who thy name ad ore but

^{more} once more turn thy Wrath and bles

^{- once more thy servants who thy name ad ore, but turn thy Wrath and bles once}

My servants who thy Name adore turn thy wrath, and beseech
 thy servants who thy Name adore - thy servants whose name - adore, turn thy
 turn thy wrath and beseech thy servant who thy
 more turn thy wrath and beseech thy servants, thy servants who thy name adore - turn thy wrath and beseech

George Cola

Some dire Event hangs o'er our heads,

None we full e'en we have to sing, in misery ex-

trene. - O never, never was my foreboding

more thy servants who thy name adore thy servants who thy name adore -

more thy servants who thy name adore mind disturb'd before, with

name adore turn thy afflictions - once more thy servants who thy name thy name adore

- once more thy servants who thy Name thy name adore such instant Pang's.

as Soprano Alto Bass

68 - 3

con/pirro

10

piano

Scenes of Horror

Scenes of Woe

A handwritten musical score for orchestra and choir, featuring six staves of music. The music is in common time, with various key signatures (F major, C major, G major, D major, A major, E major) indicated by sharp or flat symbols. The vocal parts are written in soprano, alto, tenor, and bass clefs. The score includes dynamic markings such as forte, piano, and sforzando. Handwritten lyrics are integrated into the music, appearing below the vocal staves. The lyrics include "rising from the shades below", "to new Terrors to the night, add new Terrors", "to the right scenes of horrors", and "Scenes of woe add new Terrors to the Night". The score is written on five-line staff paper with vertical bar lines separating measures.

rising from the shades below
to new Terrors to the night, add new Terrors
to the right scenes of horrors
Scenes of woe add new Terrors to the Night

wre

f.

1 add new terrors to the night wre

2. Scenes of sorrow

3. Scenes of Woe scenes of Woe rising from the seabed below

Handwritten musical score for orchestra and choir, page 72. The score consists of eight staves of music. The vocal parts include Soprano, Alto, Tenor, and Bass. The instrumentation includes Flute, Clarinet, Bassoon, Trombone, and Cello/Bass. The music features complex rhythms and dynamic markings. Handwritten lyrics are integrated into the score, such as "Add new Terrors to the night Scenes of Horror. Scenes of woe Riling from the shades below add new Terrors to the night" and "for he". The score concludes with a final section: "Add new Terrors to the Night and new Terrors to the Night".

Add new Terrors to the night Scenes of Horror. Scenes of woe Riling from the shades below add new Terrors to the night
 for he

Add new Terrors to the Night and new Terrors to the Night



joyless flow - - - Joyless flow the hours of light

a day

a day

while it never ceasing that of all the service chain Joyless flow the hours of light

a day

74 -

The image shows a handwritten musical score for a piece titled "The Black Mass". The score consists of four staves of music, each with a unique rhythmic pattern. The first three staves begin with a key signature of one sharp (F#) and a common time signature. The fourth staff begins with a key signature of one flat (B-flat) and a common time signature. The music includes several markings: "Da" at the end of the first section, "Capo" at the start of the second section, "dat" at the start of the third section, "Soprano" above the fourth staff, "f." (fortissimo) below the fourth staff, "George" above the fourth staff, and "Jehus" above the fourth staff. The lyrics are written in English and include:

Scenes of Horror, Scenes of Woe, Scenes of Horror, Scenes of Woe.
 I say, my dear mother, whence these piercing cries, that force me like a frightened Bird, to fly, my place of Rest? - for
 Thee, dear, my Child; such ghastly Dreams last night surpriz'd my soul. If e'er not these black Missions of the night
 The mocking of unquiet Slumbers, heed them not, my Father toucht with a Diviner fire, already

seems to triumph in success - nor doubt but Jehovah hears our prayers.

a tempo di Bourrée

Y-unif

Y-unif

Y-unif

Y-unif

Y-unif

Spinis

collaparte

The smiling Dawn of happy Days dispels each gloomy fear Diffus'd - each gloomy fear each

prefers a prospect clear, presents a

Pigalle

In gloomy fear dispels each gloomy fear

the *smiling* *Dawn* *of* *happy* *Days* *the*

a prospect clear, presents a prospect clear

and pleasing hope's all brightening Ray'd

bliss in hope all brightening rays
 smiling dawn of happy days dispel search gloomy fear, of pell-mell - each gloomy fear each gloomy fear the smiling dawn of happy days dispel

news - each gloomy fear dispel - each gloomy fear

and while ev'ry charm - that peace dispels - makes springtime all the year makes springtime all the year, makes

plays - makes springtime all the year makes springtime all the year, makes

all the year all the

Kakko Ottawa

comes a *cantata*

year while ev'ry charm that peace dispels - makes springtime all the year makes springtime all the year

Da Capo.

~~exhortation~~ Zebul & Jeptah

Jeptah

Hark! Jeptah with his mighty Kings & levy - no terms, but Ruin, Slavery and Death. - Sound then the last Alarm; and to the

Zebul While our great General waits fresh Immor's bryter, once more, Gear-john, hath come to life, th' inspiration

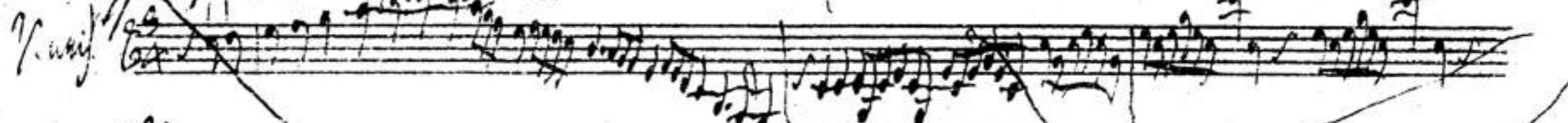
of the field ye sons of Israel, with intrepid hearts, dependant on the right of Israel's God.

Segre il Coro

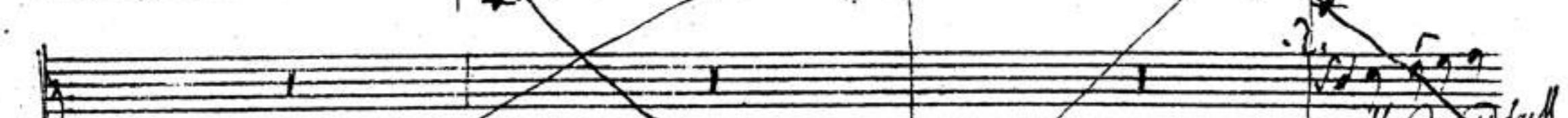
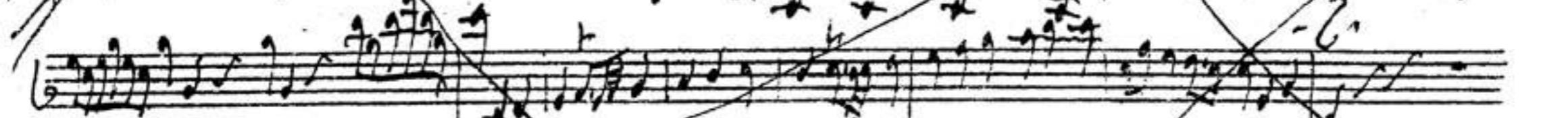
of thy heavenly eyes, set of the craggy steep of Time a-fend.

When His loud voice
In Thunder spoke.

Allegro ma non tanto e Pizzicato



Hanno



up the dreadful

allegro
Chorus

A handwritten musical score for orchestra and choir. The score consists of ten staves. The top three staves represent the orchestra: V.1 (Violins), V.2 (Violins), and V.3 (Violins). The next three staves represent the brass section: C. 10² (Trombones), C. 10² (Trombones), and H. 10² (Horns). The bottom four staves represent the choir: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is written in common time, with various dynamics and performance instructions. The first page of the score includes the title "allegro Chorus".

When His loud voice in Thunder spoke in Thunder when His loud

- 80 -

with conscious fear the Billows broke, with the Billows broke

voice in thunder spoke with conscious fear the Billows broke with conscious fear the Billows broke, the Billows

When His loud voice in Thunder spoke, in Thunder, when His loud voice in Thunder

with fear ob servant of his dread com
 ob servant of his dread com

spoke with conscious fear the Billows broke with ~ the Billows broke ob servant of his dread com

Flute
 Clarinet
 Bassoon
 Trombone
 Violin
 Cello
 Double Bass
 Chorus

in vain they rout their foaming Tide
 in vain they rout their foaming Tide
 man

Violoncello
 Cello

- 72 -

confin'd by that great power that gave them strength to
 their foaming tide in

etc.

Confined by that great power confined by that great power that gave them
 roar con
 roar

in vain

tide confined by that great power. confined by that great power; by that great power that gave them

that gave them strength to roar, can find by that great power that gave them strength to roar, strength
that gave them strength to roar, can find by that great power that gave them strength to roar, strength

marko

A handwritten musical score for orchestra and piano. The score consists of eight staves. The top two staves are for woodwind instruments (oboes and bassoon). The third staff is for strings (violin). The fourth staff is for strings (cello). The fifth staff is for piano. The sixth staff is for strings (double bass). The seventh staff is for woodwind instruments (clarinet). The eighth staff is for woodwind instruments (flute).

Annotations:

- Handwritten lyrics are present in the vocal parts of the score.
- The piano part includes markings for "pianissimo" and "allegro".
- A vertical line with a bracket connects the first four staves (woodwinds, strings, strings, piano).
- A vertical line with a bracket connects the last four staves (double bass, woodwind, woodwind, woodwind).
- Handwritten lyrics are written over the vocal parts in the middle section.

Handwritten lyrics in the vocal parts:

They now contract their boisterous pride and lash-wyld id-
le

pianissimo allegro

- 88 -

2
d d d l m o f alto

low - ghing from the Lan
ghing Aram, and lash with gold, rage the fan
They now contract their boisterous pride and lash with gold, rage the fan - - ghing

A handwritten musical score on five staves. The top three staves are for voices, and the bottom two are for piano. The vocal parts are in common time, while the piano parts are in 6/8 time. The music consists of eighth and sixteenth note patterns. The lyrics are written below the vocal parts, with some words crossed out and replaced by others. The score is divided into measures by vertical bar lines.

The lyrics are as follows:

... and with the rage that gave
 ... they now contract - their boisterous pride their boisterous boisterous pride, and lash with
 ... strain the laughing strain and lash with a idle a idle rage the laughing strain, and with
 ... They now contract their boisterous pride and lash with idle with idle
 ... They now contract
 ... with

S - ale with i - de R a g e the laughing strand
 They now contract they now con.
 S - ale with i - de R a g e the laughing strand they now contract their boi - trous pride they now contract their boi -
 tract ~ their boi - trous pride
 They now contract their boi - trous pride and laugh with i - de R a g e the R a g e with i - de

78

tract their boistrous pride, the now contract their boistrous pride
 - their boistrous pride and lash with idle Rage - the laughing strand they now con-
 strous pride they now contract their boistrous pride, and lash with idle Rage - the laughing strand they now con-
 Rage the laughing strand the they now contract and lash with idle Rage the laughing strand they now con-
 Rage the laughing strand the laughing strand they now contract - their boistrous pride, they now con-

have the law -
 tract their boi-trous pride are lash with idle
 rage the laughing strand the now contract -
 tract they now con tract -
 their boi-trous boi-trous pride they now contract their boi-trous pride they now con tract their boi-trous
 deceas b they now contract - their boi-trous their boi-trous
 their boi-trous
 their boi-trous pride
 their boi-trous pride
 their boi-trous
 their boi-trous

and laugh with the Page -
 the laughing strand the law = 3 bars
 Pride and laugh with idle
 They now contract their b'ys pride and laugh with the Page
 am
 They now contract their b'ys pride and laugh with the Page
 am
 They now contract their b'ys pride and laugh with the Page
 Pride and laugh with the Page the laughing they now contract
 they now contract

the laughing strand - the laughing
 the lan - the laughing strand - the laughing
 strand - the laughing strand - the laughing
 their boisterous pride and laſt with idle raye the law - - - - -

Handwritten musical score for five voices and piano. The score consists of six systems of music, each with five staves. The vocal parts are labeled '1st', '2nd', '3rd', '4th', and '5th' from top to bottom. The piano part is at the bottom.

System 1:

- 1st: $\frac{2}{4}$, eighth-note patterns.
- 2nd: $\frac{2}{4}$, eighth-note patterns.
- 3rd: $\frac{2}{4}$, eighth-note patterns.
- 4th: $\frac{2}{4}$, eighth-note patterns.
- 5th: $\frac{2}{4}$, eighth-note patterns.
- Piano: eighth-note patterns.

System 2:

- 1st: $\frac{2}{4}$, eighth-note patterns.
- 2nd: $\frac{2}{4}$, eighth-note patterns.
- 3rd: $\frac{2}{4}$, eighth-note patterns.
- 4th: $\frac{2}{4}$, eighth-note patterns.
- 5th: $\frac{2}{4}$, eighth-note patterns.
- Piano: eighth-note patterns.

System 3:

- 1st: $\frac{2}{4}$, eighth-note patterns.
- 2nd: $\frac{2}{4}$, eighth-note patterns.
- 3rd: $\frac{2}{4}$, eighth-note patterns.
- 4th: $\frac{2}{4}$, eighth-note patterns.
- 5th: $\frac{2}{4}$, eighth-note patterns.
- Piano: eighth-note patterns.

System 4:

- 1st: $\frac{2}{4}$, eighth-note patterns.
- 2nd: $\frac{2}{4}$, eighth-note patterns.
- 3rd: $\frac{2}{4}$, eighth-note patterns.
- 4th: $\frac{2}{4}$, eighth-note patterns.
- 5th: $\frac{2}{4}$, eighth-note patterns.
- Piano: eighth-note patterns.

System 5:

- 1st: $\frac{2}{4}$, eighth-note patterns.
- 2nd: $\frac{2}{4}$, eighth-note patterns.
- 3rd: $\frac{2}{4}$, eighth-note patterns.
- 4th: $\frac{2}{4}$, eighth-note patterns.
- 5th: $\frac{2}{4}$, eighth-note patterns.
- Piano: eighth-note patterns.

System 6:

- 1st: $\frac{2}{4}$, eighth-note patterns.
- 2nd: $\frac{2}{4}$, eighth-note patterns.
- 3rd: $\frac{2}{4}$, eighth-note patterns.
- 4th: $\frac{2}{4}$, eighth-note patterns.
- 5th: $\frac{2}{4}$, eighth-note patterns.
- Piano: eighth-note patterns.

Text:

Tran, the laughing strand the lan
- - - - -
gling Tran - i-laughing-hair and lash with sole Rage the lan
- - - - -
Tran the laughing strand the lan - - - - -
gling man and lash with sole Rage - - - - -
and lash with sole Rage and lash with sole
Tran and lash - - - - -
the lan - - - - -
gling Tran the lan

- ging laughing strand the lau - - ging strand the laughing strand
 strand the laughing strand the lau - - ging strand the laughing strand
 - ging laughing strand the lau - - ging strand the laughing strand
 - ging laughing strand and call with full rage the laughing strand - ging strand the laughing strand
 - ging laughing strand and call with full rage the laughing strand - ging strand the laughing strand

 - 97 - greenlight Jan 2 Febr 1751 / no
 of orig. 1751

Hannor Act 3d Hannor, Iphis etc.

glad tidings of great joy to Thee dear Saphis, and to the House of Israel bring you. Thus then in
brief - both Armies in Array of Battel rang'd our General kept forth, and offer'd haughty Ammon Terms of
peace; most just and righteous shee with scorn refus'd, he bade the Trumpet sound; but scarce a
word was fling'd in hostile Blood, e'er all around, the Thundering Heavens open'd, and pour'd forth
thousands of armed Cherubim; when first our General cried. This is thy signal Lord.

follow Thee, and thy bright heavenly Host then rushing on proud man's all agape
 he made a bloody slaughter, and pursued the flying foe till night bade
 Sheathe the sword and take the joys of victory and peace.

Segue in Coro. Chorus and Sempit'no poi Vogue Varia
 up the dreadfull

Allegro e f'accazo

L'um

up the dreadful

while for fame and love, sought thee now, sought thee,
 keep ascending with singing voices contending, seek now the glorious prize, seek now the glorious prize
 while for fame and love, with the sweet will keep ascending, with singing voices conten-

done

- sing seek now the glorious prize

forte

2

white for fame and give

up the dreadful steep ascending

fame and love

famous ~~波~~es content

white for

with joyful voices content

sought the my

dino lead from the

glorious prize

the glorious prize

tonic

and did.

and did.

and day

- and now happy in the Bleffina
 white his love's Beauty charms me
 See my sweetest joy in effina
 p. other Honours
 and now happy in the Bleffina See my sweetest
 and a think of glory warne me ev'n danger I dispise white his lovely Beauty charms me and a think of
 clo. roses
 See my sweetest joy in effina
 other Honours
 See my sweetest joy in effina
 clo. warne
 ev'n danger I dispise white his glory warne

Da Capo.

f

Song

Chorus

Violins

Double Bassoon / Double Bass

Da Capo da Capo

*Zebul to Jeptah**Zebul to Jeptah.*~~Such, Jeptah, was the haughty King's Reply - no terms but Burn, Slavery, and Death -~~~~One~~*Jeptah*~~Sound then the last alarm; and to the field ye sons of Israel, with intrepid hearts,~~~~One~~~~Dependant on the might of Israel's God.~~

andante non troppo presto

15

A handwritten musical score page featuring six staves of music. The top staff is for Violin 1 (V.1), the second for Violin 2 (V.2), the third for Viola, and the bottom four staves are for Double Bass (H.1, H.2, and two bassoon staves). The music consists of six measures. Measures 1-3 feature complex sixteenth-note patterns in V.1 and V.2, with Viola providing harmonic support. Measures 4-6 show a more rhythmic pattern of eighth and sixteenth notes. The score is written on five-line staves with black ink.

BSB

A handwritten musical score for orchestra and piano. The score consists of eight staves. The top two staves are for woodwind instruments (likely oboes and bassoons), featuring sixteenth-note patterns. The third staff is for strings (violin or cello). The fourth staff is blank. The fifth staff is for bassoon or double bass. The sixth staff contains a large 'X' and is labeled '2'. The seventh staff is for strings. The eighth staff is for bassoon or double bass. The score concludes with a dynamic marking 'pianiss.' followed by a forte dynamic. A section of the score is annotated with the text 'Cherub, and Seraphim unbodied forms'.

forte

Cherub and Seraphim unbodied forms

His great command await His
 His
 the ~ His great command His.
 the messenger of fate His great command await His

6

great comand await
of swifter flight,

of and suffer
and sufferer
as same

of swifter flight and subtler
 frame and subtler frame of
 swifter flight and subtler frame of
 swifter flight and subtler frame of

— 110 —

A handwritten musical score for orchestra and choir, consisting of ten staves of music. The music is written in black ink on white paper. The first nine staves are for the orchestra, featuring various instruments like strings, woodwinds, brass, and percussion. The last staff is for the choir. The score includes dynamic markings such as f (fortissimo), ff (fortississimo), p (pianissimo), and pp (pianississimo). The tempo is marked as 90 . The vocal part for the choir consists of lyrics in three languages: English, French, and German. The English lyrics are:

than lightnings winged flame — — than lightnings winged flame
of swifter flight and subtler frame than lightnings winged flame

allegro

(They ride on whirlwinds directing the storm directing
directing the storms direct the storms directing the
storms directing the storms directing the storms directing the

16

They ride on whirlwinds directing the storms direct
they ride - on whirlwinds they ride - on whirlwinds they
storms they ride on whirlwinds directing the storms
they ride - on whirlwinds they ride - on whirlwinds they
they ride on whirlwinds directing the storms directing
directing directing they

Whirlwind on whirlwind directing the forms
 ride on whirlwind directing the forms directing the forms
 directing the forms directing the forms directing the forms
 ride on whirlwind directing the forms directing the forms
 directing the forms directing the forms

directing the forms directing the forms
 directing the forms directing the forms
 directing the forms directing the forms

Soprano Alto Tenor Bass
 they ride on whirlwinds directing the forms they ride on whirlwinds they ride on
 whirlwinds directing the forms they ride on whirlwinds directing the forms
 whirlwinds directing the forms they ride on whirlwinds directing the forms
 whirlwinds directing the forms they ride on whirlwinds directing the forms
 whirlwinds directing the forms they ride on whirlwinds directing the forms
 whirlwinds directing the forms they ride on whirlwinds directing the forms
 whirlwinds directing the forms they ride on whirlwinds directing the forms

directing the forms.
 they ride on whirlwinds
 whirlwinds they ride on whirlwinds
 directing the forms
 directing the forms
 directing the forms - directing the forms.
 they ride
 they ride on whirlwinds
 they ride on whirlwinds they ride on
 forms
 directing the forms.
 forms directing the forms.

Whirlwinds directing the forms they ride on Whirlwinds directing the forms they — they ride on
 forms they ride — on whirlwinds directing the forms they. —
 whirlwinds directing the forms — directing directing the forms they.
 They ride on whirlwinds directing the forms they ride on whirlwinds directing the forms

Whirlwinds directing the storms they
 They —
 They ri - - on whirlwinds
 They ride on whirlwinds
 They ride on whirlwinds directing the storms
 They ride on whirlwinds

Gloria

It is well - haste haste, ye maidens, and in richest
 robes, adorn me like a stately Bride, to meet my Father
 in triumphant Pomp: and while around
 the dancing Banners play - .

Corno

Trav. andante
Solo.

~~2/4~~
~~G~~

Pizz.

Violin. 

Tune the soft melodious Lute, clear ant Harp and warbling flute to sound of rapturous joy -

to sound of rapturous joy

to sound of rapturous joy

forte

pianissimo

tune the soft melodious Lute
 tune the soft melodious Lute, pleasant Harp air warbling flute to sounds of rapturous joy
 the melodious Lute
 - like soft freedom and warbling flute

violoncello
 f
 bioncino
 violoncello

violoncello
 f
 bioncino
 violoncello

man

violin Violoncello

tune the harp air warbling flute
 bioncino
 sounds of joy to sounds of ruptures joy sounds of ruptures joy

Violoncello

A handwritten musical score for orchestra and choir. The score consists of eight staves. The top four staves represent the orchestra, and the bottom four staves represent the choir. The music is written in common time. The score includes various musical markings such as dynamics (e.g., forte, piano), articulations (e.g., accents, slurs), and performance instructions (e.g., "to sounds of rapturous joy"). The vocal parts for the choir include lyrics in parentheses: "(to sounds of rapturous joy)" for both the soprano and alto parts. The instrumentation for the orchestra includes strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Bassoon), brass (Tuba, Horn), and percussion (Drum). The score is annotated with several crossed-out sections of music, particularly in the lower half, suggesting revisions or cuts.

V.1 / organ trio

V.2

Such, as on our solemn Days

Singing great Jehovah's Praise, the holy choir employ —

the holy choir employ

Such as on our solemn days, singing great Jehovah's praises the holy choir employ

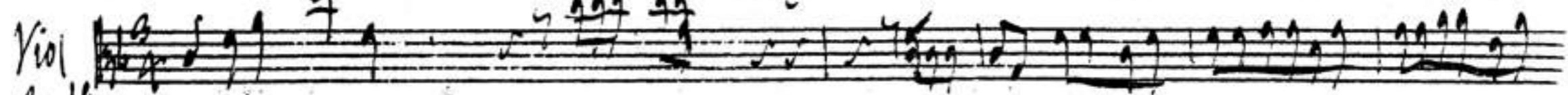
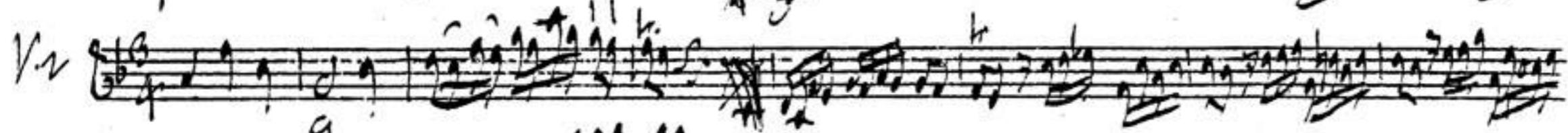
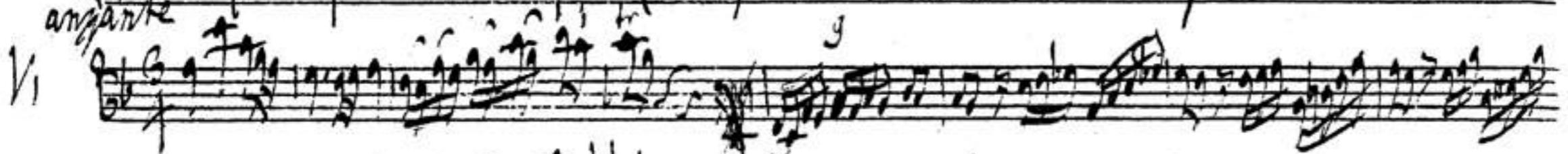
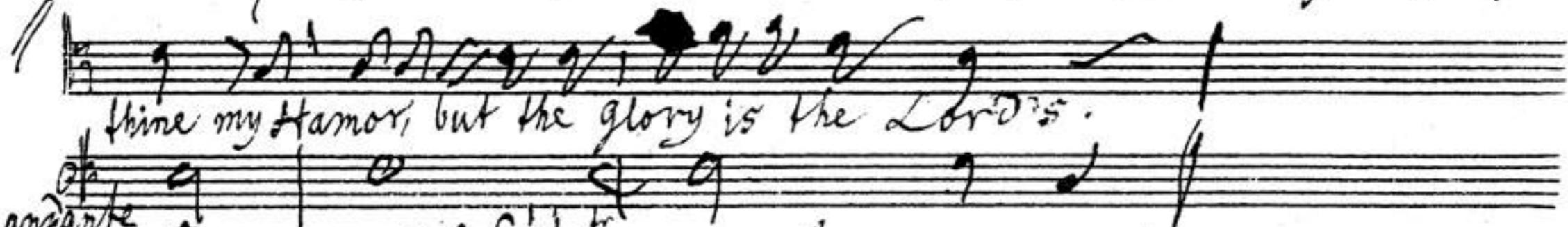
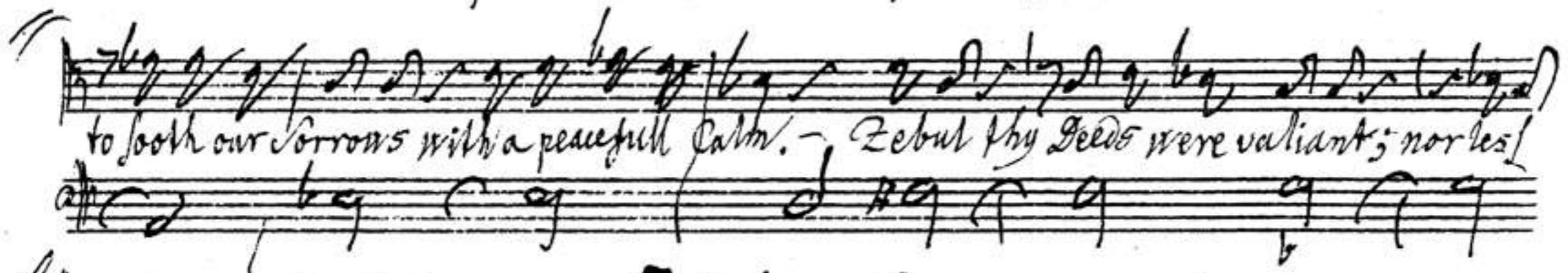
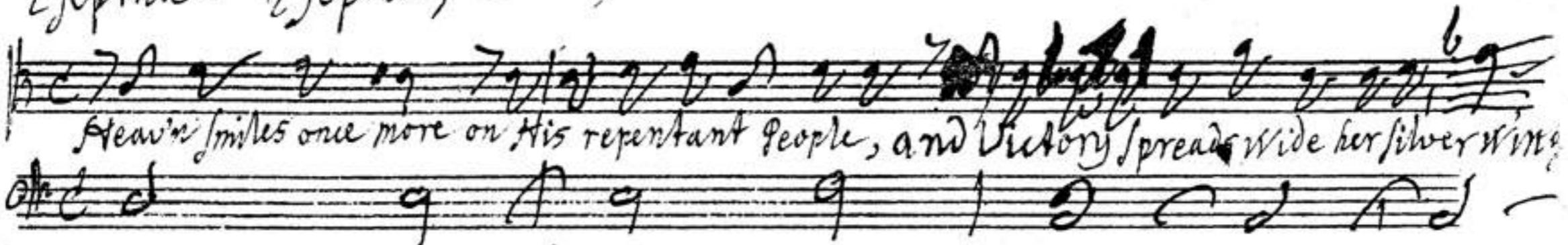
further.

2a Capo.

the holy choir employ

further.

Jephtha Jeptila, Zebul, Hamor & -



His mighty arm with sudden

piano

pian

blow dispers'd and quell'd the haugh - ty toe the haugh - ty toe tis mighty

forte

arm'd sudden blow dispersed and quelled dispersed and quelled the haughty
foe and quelled the haughty foe
forte

A handwritten musical score for six voices and organ. The score consists of six staves of music, each with a different vocal range (Soprano, Alto, Tenor, Bass, and two more Basses) and an organ part. The music is written in common time, with various clefs (C, F, B-flat) and key signatures. The lyrics are integrated into the vocal parts, with the organ part providing harmonic support. The score is written on white paper with black ink.

This mighty arm with sudden blow did
perish and quell'd the laughty Foe and quell'd the laugh-

un poco forte

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first four staves are for strings (Violin I, Violin II, Viola, Cello), the next three for woodwinds (Flute, Clarinet, Bassoon), and the last three for brass (Horn, Trombone, Tuba). The vocal parts are written below the instrumental staves. The vocal parts include 'Foe' (Soprano), 'His mighty arm' (Alto), 'With sudden blow dis-' (Tenor), and 'And quell'd the haughty' (Bass). The music is in common time, with various dynamics and performance instructions like 'un poco forte'. The manuscript is dated '1908' at the bottom right.

1908

Foe His mighty arm With sudden blow dis-

And quell'd the haughty

A handwritten musical score for orchestra and choir, featuring ten staves of music. The score includes vocal parts for 'Foe' and 'foe' (indicated by a bracket), and instrumental parts for 'Foe' and 'foe' (indicated by a bracket). The vocal parts have lyrics: 'perfid' and 'disperfid and quell'd the haughty' above the first staff, and 'foe' and 'foe' below the fifth staff. The instrumental parts have dynamics: 'force' above the third staff and 'Foe' above the eighth staff.

perfid disperfid and quell'd the haughty

foe Foe

force

- 130 -

They fell before Him as when thro' the sky, He bids the weeping winds in vengeance fly

They fell before him They fell They fell before Him as when thro' the sky He bids the weeping winds in vengeance

A handwritten musical score for orchestra and choir. The score consists of ten staves of music. The vocal parts are written in soprano, alto, tenor, and bass clefs. The instrumental parts include strings (first and second violins, viola, cello, double bass), woodwinds (oboe, bassoon, flute, clarinet), brass (trombone, tuba), and percussion (timpani, bass drum, snare drum, cymbals). The music is in common time. The lyrics are written in English and German, appearing below the vocal parts. The lyrics include:

He fell before him as often in the
fly he lids the sunning wings in vengeance fly

A handwritten musical score for guitar, featuring six staves of music. The lyrics "He bids the creeping winds, in vengeance fly in vengeance in vengeance fly" are written across the middle staves. Various performance markings are included, such as "Capo" with a circled "1", "D.g.", "C.G.", and "S.".

He bids the creeping winds, in vengeance fly in vengeance in vengeance fly

Capo 1
D.g.
C.G.
S.

11

grave

Chorus

q poco andante

V.1

V.2

Violin 1

Violin 2

Viola

Cello/Bass

glory high in night serene He sees, moves all, unmov'd, unseer He

6th 6th

poco andante

Fr. pian

The musical score consists of eight staves of handwritten music for piano. The first two staves are for the right hand (Fr. pian), featuring various note patterns and rests. The third staff begins with a bass clef and includes a dynamic marking 'H p'. The fourth staff continues the right-hand part. The fifth staff starts with a treble clef and includes a dynamic marking 'f'. The sixth staff begins with a bass clef. The seventh staff starts with a treble clef and includes a dynamic marking 'f'. The eighth staff begins with a bass clef.

His mighty arm with sudden blow; His mighty
His mighty arm —
His mighty arm —

sees moves all unmoved, unseen

His mighty arm with sudden

(Harp) dispers'd
 (Flute) blow dispers'd
 (Drum) dispers'd and
 blow dispers'd, and quell'd the Hounds for dispers'd
 and

and quelled the dispersed - dispersed and quelled
 dispersed quick'd dispersed ~ the haughty for dispersed
 pey'd the haughty for - dispersed and quell'd
 haughty for the haughty for dispersed and quell'd

Handwritten musical score for four voices and piano. The score consists of six staves of music, each with a vocal line and a piano accompaniment. The vocal parts are labeled "Soprano", "Alto", "Tenor", and "Bass". The piano part is labeled "Piano". The music is written in common time, with various key signatures (F major, C major, G major, D major) indicated by sharps and flats. The lyrics are written in English, with some words underlined or written in cursive. The score includes several fermatas and dynamic markings such as "f", "ff", and "p".

His mighty arm with sudden blow His mighty arm
 His mighty arm with sudden blow His mighty arm

Soprano Alto Tenor Bass Piano

The musical score consists of six staves of handwritten notation. The first five staves are for two voices (Soprano and Alto) and a piano. The sixth staff is for the piano alone. The lyrics are written below the vocal parts:

He laughed for his joy and quelled his pride and quelled He laughed for the
blow.

A handwritten musical score consisting of six staves of music. The music is written in common time, with various clefs (G-clef, C-clef, F-clef) and key signatures. The notes are represented by vertical strokes or short horizontal dashes. Below the music, there are lyrics in Italian, some of which are written above the staff and others below it. The lyrics include:

- The 3rd staff: "di per di per di per di per"
- The 4th staff: "di per di per di per di per"
- The 5th staff: "di per di per di per di per"
- The 6th staff: "di per di per di per di per"
- Below the 5th staff: "di per di per di per di per"
- Below the 6th staff: "di per di per di per di per"

The lyrics appear to be repeated multiple times across the staves.

His mighty arm
 His mighty arm

blow His ^{disper'd} His mighty arm
 blow His ^{disper'd} and quell'd His mighty arm
 blow His ^{disper'd} His mighty arm

A handwritten musical score for a string quartet, consisting of four staves. The music is written in common time with a key signature of one sharp. The score includes lyrics in English, which appear to be from a traditional or folk song. The lyrics are as follows:

Now a sudden blow
With a sudden blow
Now a sudden blow
arm with sudden blow with sudden blow -
a sudden blow with sudden blow - dispers'd and quell'd the haughty foe - His

The lyrics are written in a cursive hand, with some words like "sudden blow" appearing twice. The music consists of various rhythmic patterns, mostly eighth and sixteenth notes, with some rests and dynamic markings.

mighty arm with sudden blow - dispers'd and quell'd like hasty foe. dispers'd dispers'd - dispers'd and quell'd like hasty foe.

34 34

- 143 -

Symphony

enter Jephos, Storga etc:

V.1 ext 2

Viol

Bass

Organ

Hail glorious Conqueror, much lov'd Father, hail! behold thy Daughter, and her virgin Train, come to salute Thee, with all dueous Love!

a tempo di Gavotta

120

mf

welcome as the cheerful light
driving shades of night welcome as the spring, that rains, peace, and
plenty o'er the plains, peace

Welcome as the spring, that rains, peace and plenty o'er the

— 145 —

A handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, and Oboe) on five staves. The music consists of mostly eighth-note patterns. Handwritten lyrics are added above the music:

- Top staff: "not cheerfull day" and "or spring's gay"
- Second staff: "Plains"
- Third staff: "Such mighty blest -" and "Sings strings as peace on her tri -"
- Fourth staff: "on her" and "planting peace -" (with a crossed-out "her")
- Fifth staff: "trium"

f

pian.

- phantom wings

not chearfull day or bringlesay;

pian

Such mighty blessings brings such mighty blessings brings as peace - as

peace as peace on her trium - phantom wings, as peace on her tri

forte

unphantomings.

entra V₂ *fatto*
ii Coro

C. 1 Welcome Thou, whose Deeds conspire to provoke the warbling Lyre, Welcome Thou, whom God ordain'd
et H₂ Guardian Angel of our
et H₂ C. 2

Land, guardian angel of our land.
 Welcome thou art born his glorious name, and great wonders to pro
 claim his glorious name his glorious name, and great wonders to proclaim,
 welcome from thon whom god ordaind guardian angel of our land. Thou wert
 claim his glorious name, and - - -

Soprano: "born his glorious name his glorious name His name all greaterers to proclaim and"

 Alto: "name his glorious name"

 Bass: "Sopha"

 Fine. C

 Soprano: "Horror! Confusion! barth his Musick grates, upon my tasteles Ears."

 Alto: "Fine G"

 Bass: "be gone, my Child, thou hast undone thy Father - fly be gone, and leave me to the rack of wild Despair"

 Exit Jabin

Actus III. cor spirito marion allegro

open thy marble jaws, o Tomb and hide me Earth, in thy dark womb like me Earth
Open Tomb and hide me Earth, in thy dark womb, open tomb thy marble jaws, *ky märkle Jaws*
an hide me Earth in

76 296

fort

thy dark womb

open thy marble jaws o Tomb and hide me Earth in

thy dark womb

O Tomb open thy marble jaws o Tomb and hide me

thy dark womb

Earth, in thy dark womb, and hide me, Earth, in thy dark womb, and hide me Earth in thy dark womb

for se

eeeee! the name of fathers pain and deepest woe from conquest gain, eeeeee! the
 name of fathers pain and deepest woe from conquest gain, eeeeee!

dares forte

eeeee! the name of fathers pain and deepest woe from conquest gain, eeeeee!

da Capo al legato

zebul

A handwritten musical score for a vocal piece titled "Zebul". The score consists of five staves of music with corresponding lyrics in English. The lyrics describe a brother's affliction, the loss of family members, and a daughter's death. The music includes various dynamics, rests, and a section where the vocal line is bracketed and crossed out. The handwriting is cursive and expressive, with some words like "depth" and "Zebul" written vertically above the staff.

Why is my Brother thus afflicted, say, it by Day & then spurn thy daughters gratulations, and fling her from the
 Depth

with unkind Despair? O Zebul, Hamor, and my dearest wife, behold a wretched man - thrown from the

Summit of presumtuous Joy, know then, how the first Law should fall, a victim to the living
 God -- my Daughter - alas! it was my Daughter - and she dies.

Joy down to the lowest depth of misery know then

all
concerto

pian
e co

longe

adagio:

first perish those! and perish all the world hath he in their blisidus, with this only pledge of all our

concerto

concerto

Love - this only child for thee to be her murderer! no, cruel man let

concertato

pian

other creatures die or Heaven, Earth, seas and sky or
 one confusion lie in

76

M.V.2

or Heaven earth seasonably in one confusion lie

dolce daughter blood

ee'r in a daughter blood

so chaste so fair so good a father

so fair so good a father's hand embroil'd

pianist

Love

" " "

A father's hand enriched yet others creatures die
or Heav'n or Earth, Seas, and Earth

My seas and sky in one confusion lie
or Heav'n Earth, seas and sky in one confusion lie, E'er

pianiss.

pianiss.

pianiss.

pianiss.

pianiss.

pianiss.

pianiss.

in a daughter's blood; so chase, so fair, so good

a Father's hand embrac'd

Honor

it such thy cruel purpose; lo! your friend offers himself a willing

sacrifice, to save the innocent, and beautiful Maid.

folk

concitato

fitti

— 160 —

— 160 —

dime — Let blind infatuen Zeal, her utmost Rage employ — on

the letter utmost Rage employ it will be a mercy there to

pianissimo

A. S. D. 1875

Kill where life can take no joy will be a mercy there
 - to kill where life can take no joy on me on me

 - 161 - pi. p.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of eight staves of music. The vocal parts are in common time, while the piano part uses various time signatures (eighth note time, sixteenth note time, etc.). The vocal parts feature many slurs and grace notes. The lyrics are written below the vocal staves. The piano part includes dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo), and a tempo marking 'Allegro'.

Let blind mislaken zeal her utmost rage employ
on me either utmost rage employ or

me

GlindmislaKen zeal

andante

pianissimo

Fl. 1

Fl. 2

Vcl.

Morgan $\frac{4}{4}$ C

Hannor $\frac{4}{4}$ C

Leopold $\frac{4}{4}$ C

Robert $\frac{4}{4}$ C

Baffi $\frac{4}{4}$ C

'spare my child'

recall the impious vow, he'll too

'my love'

recorded stands my vow in Heav'n above

'O spare your daughter'

Soprano
 Alto
 Bass
 Piano

O Spare my child
 my love
 o Spare
 recorded stands my vow in Heav'n above
 o Spare your Daughter recall the impious

Spare my child recall the impious vow,
 recall the impious vow e'er his too late
 - my love o spare my love o spare my love,
 - my love o spare my love, recall the impious vow e'er his too
 recorded stands my vow in
 vowed his too late e'er his too late recall the impious vow

- my child o spare my child recall the impious vow, e'er 'tis too late o spare my
 late o spare my love recall the impious vow, e'er 'tis too late o spare my love o spare my love
 Heaven in Heaven above in Heav'n above in Heaven above in Heaven above in Heaven above
 recall the impious vow o spare my daughter recall the impious vow, e'er 'tis too late o spare my
 daughter

Soprano (Soprano part omitted)
 Alto (Alto part omitted)
 Bass
and think not Heavens delight and think not Heavens delight, in
more
and think not heavens delight. *I'll hear no more - her doom is*
in molochs horrid Rites

plan plan

Morgan
Harry
Venka
Zebul

recall
is fixed as
her fate is fixed
is fixed as
fixed ~~Her damn is fixed~~ fate
recall the impious vow
exist to late
recall the impious vow

Soprano:
 I'll bear no more
 and
 cert is to late and think not Heaven delights in mortals' horrid likes

Alto:
 I'll hear no more Her doom is fix'd Her doom is fix'd as Fate
 recall the impious vow

Bass:
 —

Handwritten musical score for three voices (SSB) in common time. The score consists of six staves of music. The lyrics are written below the third and fourth staves:

recorded stands my vow in Heav'n
her doom is fixed I hear no
eert is too late Heav'n not delights in horrid rites Recall the impious vow

Enter Iphis

Iphis

Such news flies swift - I've heard the mournful cause of all your sorrows - of my fathers vow Heav'n

AC O | #O (O | #O

A handwritten musical score for orchestra and choir. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music includes various dynamics such as 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo). The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics are written in cursive script below the music. The first section of lyrics reads:

more & harder now more - her doom is fix'd & fate
recall cert is to late

The second section of lyrics reads:

Spoke its approbation by success - Septha has triumph'd - Thrac is free -

accomp.

for joys so vast, too little is the prize of one poor life; but oh! accept it, hearing a grateful victim

and thy blessings still govern my country, friends, and dearest father.

Largo pian

A handwritten musical score for piano, consisting of eight staves. The score is labeled "Largo pian" at the top. The lyrics are written in German, with some words underlined.

The lyrics are:

- "Happy they; this vital breath, with content of light re-sign; with content this vital"
- "Breath, with content of light re-sign"

Accompanying the lyrics are various musical markings, including dynamic signs like "pian" and "forte", tempo markings like "Adagio", and performance instructions like "trill". Some markings are crossed out with a large X.

Largo pianiss.

This handwritten musical score for piano consists of six staves of music. The first three staves are in common time (indicated by 'C') and the last three are in 2/4 time (indicated by '2/4'). The key signature varies between G major (one sharp) and C major (no sharps or flats). The music features various note values including eighth and sixteenth notes, with some grace notes indicated by small '6' and '16' above the stems. The lyrics, written in cursive script, are integrated into the music. The first two staves begin with 'Iphis' and continue with 'happy they; this vital breath with content I shall resign with content -'. The third staff begins with 'Break' and continues with 'I sing with content I shall resign this vital breath with content I shall resign and not'. The fourth staff begins with 'I sing with content I shall resign this vital breath with content I shall resign and not'. The fifth staff begins with 'I sing with content I shall resign this vital breath with content I shall resign and not'. The sixth staff concludes with 'I sing with content I shall resign this vital breath with content I shall resign and not'.

Iphis happy they; this vital breath with content I shall resign with content -

Break I sing with content I shall resign this vital breath with content I shall resign and not

I sing with content I shall resign this vital breath with content I shall resign and not

I sing with content I shall resign this vital breath with content I shall resign and not

I sing with content I shall resign this vital breath with content I shall resign and not

in the arms of death
 murmur or refine sinking in the arms of death
 piano L.
 2. Canto
 2. Canto
 Death Janus
 refine murmur or refine sinking in the arms of death
 piano

accomp
 Largo

Septria
 Deeper and deeper still, thy goodness, Child, pierceth a Father's bleeding heart, and checketh
 the cruel sentence on my faulting tongue. oh! let me whisper it to the raging winds

forte
 piano

24

or having Deserts; for the Ears of War it is too Rocking - yet, - have I not won??

and can I think the great Jehovah sleeps, like Chemosh, and such fabled Deities? ~~no no~~, ~~ah no~~ ^{ah} no

conclato

Heav'n heard my thoughts, and wrote them down. - it must be so - 'tis This that racks my Brain, and

hours into my Breast a thousands Pangs, that rack me into madness! - horrid Thought!.

Largo non

A handwritten musical score for voice and piano. The score consists of ten staves of music. The top four staves are for the voice, and the bottom six staves are for the piano. The vocal parts are in common time, while the piano parts show both common time and measures with a 6/8 feel. The vocal line includes lyrics such as "my only daughter, - a dear a child. - doom'd by a father. - yeo, the war is past," and "and gilead hath triumph'd over his foes. - therefore. - tomorrow's dawn - I can no more." The piano parts include dynamic markings like forte and piano, and performance instructions like "longissimamente". The score is written on white paper with black ink.

my only daughter, - a dear a child. - doom'd by a father. - yeo, the war is past,
 and gilead hath triumph'd over his foes. - therefore. - tomorrow's dawn - I can no more.

- 179 -

Largo

V. 1

V. 2

Viol.

Pno.

H. 2

C. 2

A.

B.

B.

Org.

How dark

How dark

How dark

How dark

How dark

in a Lord are thy decrees all

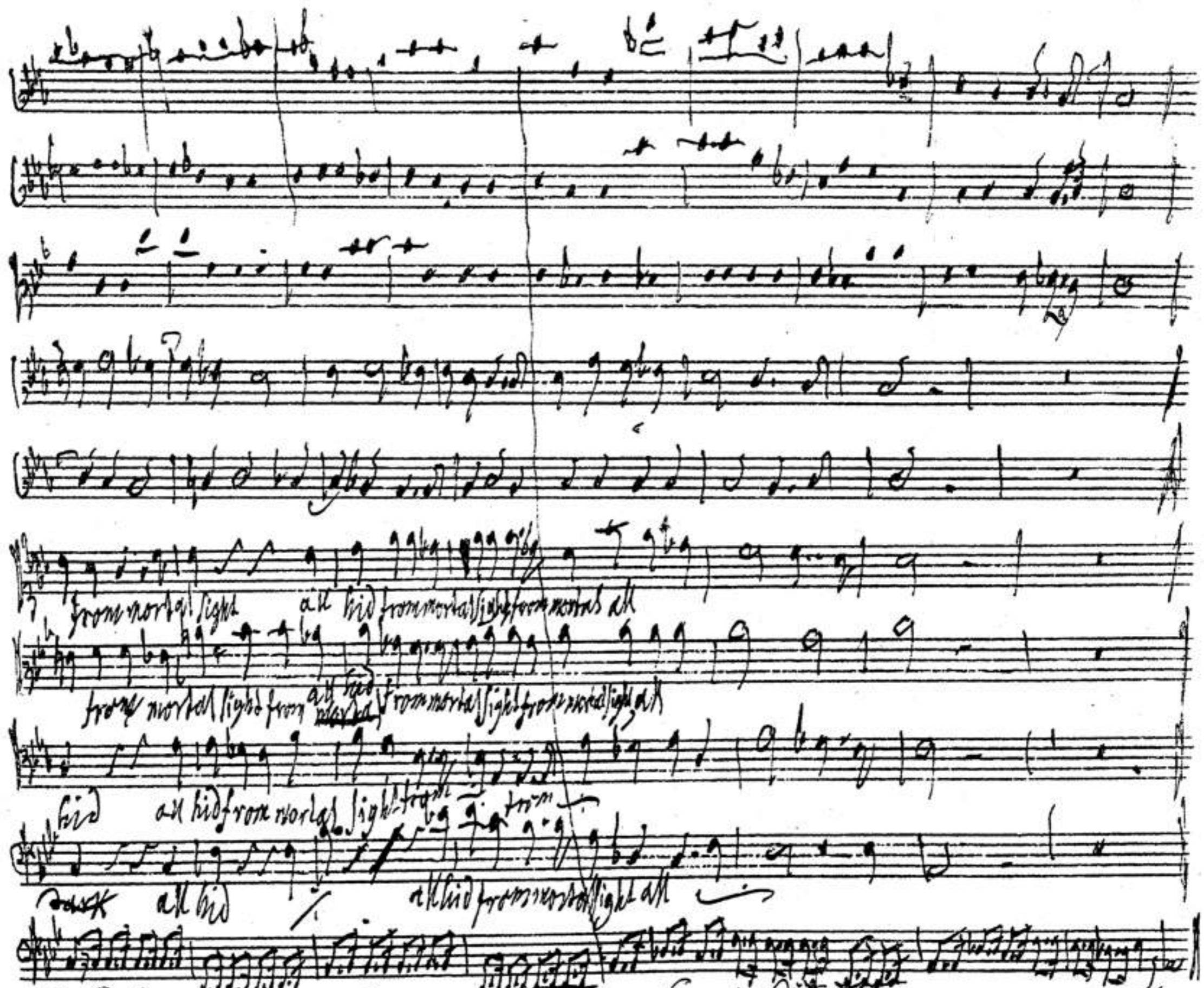
- 180 -



hid from mortal sight all — how dark O Lord are thy degrees all hid from mortal sight all

$\begin{array}{c} 7 \\ \text{A} \end{array}$ $\begin{array}{c} 6 \\ \text{B} \end{array}$

$\begin{array}{c} k \\ \text{C} \end{array} \begin{array}{c} 9 \\ \text{D} \end{array} \begin{array}{c} 9 \\ \text{E} \end{array} \begin{array}{c} 8 \\ \text{F} \end{array}$ $\begin{array}{c} 8 \\ \text{G} \end{array}$ $\begin{array}{c} 7 \\ \text{H} \end{array}$ $\begin{array}{c} 6 \\ \text{I} \end{array}$ $\begin{array}{c} 4 \\ \text{J} \end{array} \begin{array}{c} 4 \\ \text{K} \end{array} \begin{array}{c} 7 \\ \text{L} \end{array} \begin{array}{c} 5 \\ \text{M} \end{array} \begin{array}{c} 4 \\ \text{N} \end{array} \begin{array}{c} 3 \\ \text{O} \end{array} \begin{array}{c} 7 \\ \text{P} \end{array} \begin{array}{c} 6 \\ \text{Q} \end{array} \begin{array}{c} 4 \\ \text{R} \end{array} \begin{array}{c} 3 \\ \text{S} \end{array}$



7 6 5.
2 9 3 7 8 5 1 5 5
4 6 3 4 6 3 4 6

7 6 9
3 6 9

4 6 3
3 6 3

- 182 -

Bf für vier Stimmen am 13 Februar 1751
aus einer Konzertur mit den Konservativen
der Gesellschaften und Comitatus fortsetzt

Langendo

Soprano: *and call /*
 Alto: *all our joys to*
 Tenor: *allow our joys to sorrow turning, and our triumphs into mourning, as the night succeeds the day, as the night succeeds the day,*
 Bass: *all our joys to sorrow turning, and our triumphs into mourning, as the night succeeds the day, as the night succeeds the day,*

 Soprano: *all our*
 Alto: *all our joys to sorrow turning, and our triumphs into mourning, as the night succeeds the day, as the night succeeds the day,*
 Tenor: *all our*
 Bass: *all our joys to sorrow turning, and our triumphs into mourning, as the night succeeds the day, as the night succeeds the day,*

 Soprano: *76 69 4*
 Alto: *76 69 4*
 Tenor: *76 69 4*
 Bass: *76 69 4*

1. Sonnet turning, and our friends intonning as the right succeeds succeeds the day
 2. as the all our as the
 3. joy's so. Sonny turning as the all our as the right succeeds
 4. Day as the right succeeds succeeds the day succeeds the day succeeds the day

 - 184 -

25

allow our joys to sorrow turning and our friends into mourning as the day to night succeeds -

allow our joys to sorrow turning and our friends into mourning as the day to night succeeds -

allow our joys to sorrow turning and our friends into mourning as the day to night succeeds -

a tempo ordinario

Handwritten musical score for four voices (SSAA) and piano. The score consists of eight staves of music with lyrics written underneath some of the staves.

Top Staff: Soprano part. The lyrics are: "night succeeds / succeeds the day".

Second Staff: Alto part. The lyrics are: "no certain bliss no hope / no mortals".

Third Staff: Bass part. The lyrics are: "no certain".

Bottom Staff: Contralto part. The lyrics are: "night succeeds the day".

Piano Part: Located at the bottom right, it includes dynamics like f , p , and c , and a tempo marking "a tempo ordinario".

Page Number: At the bottom center, it says "65".

Know on earth below we
 slip no so lid peace no solid peace
 no certain bliss no solid peace

we mortals know on earth below we
 we mortals know on earth below we

we mortals know on earth below we
 we mortals know on earth below we

- 187 -

no remembrance below
 no certain
 no peace
 no memory

Larghetto

BII) we ~ we yet on this maxim filo -
 BII) ~ no his peace yet on this maxim filo -
 no yet on this maxim filo obey on this maxim filo -
 low no certain We mortals know on earth below yet on this maxim filo -
x

Handwritten musical score for orchestra and choir. The score consists of eight staves, each with a unique key signature and time signature. The vocal parts are written in soprano, alto, tenor, and bass clefs. The vocal parts contain lyrics in English, with some words underlined or crossed out. The lyrics include:

- What's right
- yet on this
- whatever is
- yet on this maxim

The score includes dynamic markings such as *acc.*, *ff*, and *p*. There are also various performance instructions and markings throughout the score.

maxim fil obey what god ordains is right
 yet fil obey what god ordains is right whatever is
 maxim fil obey what god ordains is right whatever is
 maxim fil obey what god ordains is right whatever is
 maxim fil obey what god ordains is right whatever is

yet on this maxim fillobey b. ever is yet on this maxon - on this maxim fillobey - a
 maxim fillobey - what god is right yet in the maxim fillobey - what god is right
 - on this maxim fillobey what god is right yet fillobey what god is right
 yet on this maxim fillobey what god is right yet fillobey -

650

3 4 8

26

whatever is

~~whatever is~~ - - is right whatever is

whatever is

~~whatever is~~ is right

whatever is

is right whatever is whatever is is right

fine della Parke secondo, gran digno & 72nd Feb 1851

fin 18. andante 3.

Jephtha.

Hide thou thy bated Beams o' veir in Clouds in Clouds and Starres
 Thou thy bated Beams a can in
 ward for these woe. bated Beams, a can in, Clouds deep as is a fakles

25

Woe hide from thy haled beams O sun in clouds and darkness deep as

is a father's Woe deep as is a father's Woe

a father, offering up his only child in veneration for victory and peace,

BSB

andante Larghetto

ff

p

mf

Waltz for angels through the skies

A handwritten musical score for orchestra and choir. The score consists of six staves. The top three staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom three staves represent the choir. The music is written in common time. The vocal parts include lyrics in both English and Latin. The lyrics are:

far above you on aazure plain
angels watter through the skies
for above you on aazure plain
angels watter through the skies

A handwritten musical score for orchestra and choir. The score consists of ten staves. The top three staves represent the orchestra, featuring a violin, cello, and bassoon. The bottom seven staves represent the choir, with parts for soprano, alto, tenor, and bass. The music includes various dynamics like forte and piano, and performance instructions such as "Waff her" and "through the skies". The lyrics, written in cursive, include "angels waff her home", "for above you're a plain for of", and "in aday". The score is highly detailed, showing complex harmonic progressions and rhythmic patterns.

A handwritten musical score for orchestra and choir. The score consists of six staves. The top two staves are for strings (Violins I & II, Violas, Cellos, Double Bass). The middle two staves are for woodwinds (Flute, Clarinet, Bassoon, Oboe). The bottom two staves are for brass (Trombones, Trumpets, Horns). The lyrics are written in cursive script between the staves. The first line of lyrics is "glorious there like you to rise, there like you forever reign glorious". The second line of lyrics is "here like you forever reign forever reign here". The score is written in common time.

A handwritten musical score for organ or harpsichord, consisting of eight staves of music. The music is written in common time, with various note heads and stems. The lyrics, written in both English and German, are placed below the staves. The English lyrics are:

Wings for angels through the firmament above you a pure plain - for above

The German lyrics are:

flügel für Engel durch die Himmelfahrt für oben
flügel für Engel durch die Himmelfahrt für oben

angels, Wait her through the skies far above you azure plain - far above you aazure plain

Glorious there like you to rise there like you forever

glorious there like you to rise
reign there like you forever reign
there like you forever reign forever reign

here like you are

vereign, with her angels through the skies

accomp.

86. o

(G)

165

ye sacred priests, whose hands never yet were stain'd, with human blood, why are ye thus da

afraid to execute my fathers will? the call of Heaven will

R - 203 - R

humble Resignation I obey

Larghetto

28

Music score for voice and piano, Larghetto.

The score consists of ten staves of music. The vocal part (voice) is in soprano range, and the piano part is in basso continuo range. The vocal part begins with a melodic line, followed by piano chords. The vocal line continues with eighth-note patterns, some sustained notes, and a melodic line. The piano part provides harmonic support with sustained notes and eighth-note chords. The vocal line includes lyrics in English, such as "farewell", "impid", "springs", "floods", and "farewell". The piano part includes a bass line and harmonic progression. The score is written on five-line staves with various dynamics and articulations.

Text from the vocal part:

fare
mid
well ye impid springs and floods farewell . . . farewell ye impid springs and floods ye

flocke ymleads and maywrods farewel
 ye busy work where rey or horf House of foy,
 and years and years of
 moden farewel
 farewell
 ye limpid springs and
 farewell
 ye busynesse ya

unison piano

Adieu, world, other reign, short hours of joy and years of pain and years - - - of pain, short hours of joy, and

andante larghetto

years of pain farewell! brighter scenes I seek above

A handwritten musical score for orchestra and choir. The score consists of ten staves. The first five staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The last five staves represent the choir. The music is written in common time, with a key signature of one sharp. The vocal parts include lyrics in italics: "in the Realms of peace and love" appearing twice, and a small figure at the bottom left holding a staff. The score is filled with expressive markings such as slurs, grace notes, and dynamic changes.

in the Realms of peace and love

in the Realms of peace and love

bright scenes of keen above in the realms of peace and love

 forte pian

A handwritten musical score for piano, featuring eight staves of music. The music is in common time, with various key signatures (G major, C major, F major, B-flat major). The score consists of two systems. The first system ends with a repeat sign and a double bar line, with the instruction "brighter" written above the staff. The second system begins with the lyrics "in the Realms of Peace and Love" and continues with "brighter scenes I seek above". The score concludes with the lyrics "in the Realms of Peace and Love" and "brighter scenes I seek above". The notation includes various note heads, stems, and rests.

brighter in the Realms of Peace and Love brighter scenes I seek above

in the Realms of Peace and Love brighter scenes I seek above

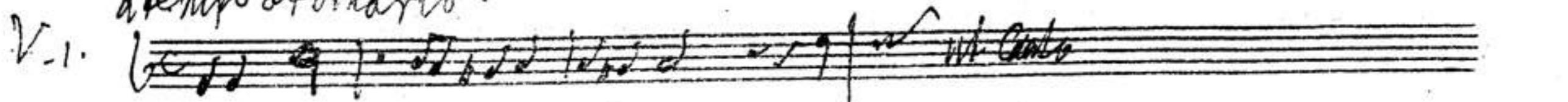
fork

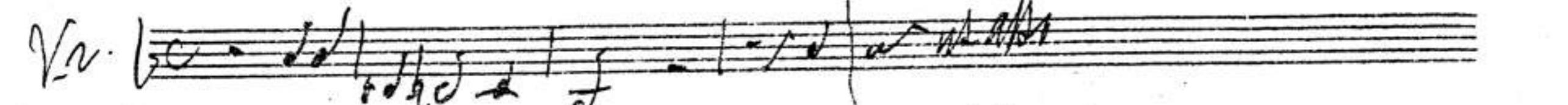
Adagio

In the realms of peace and love

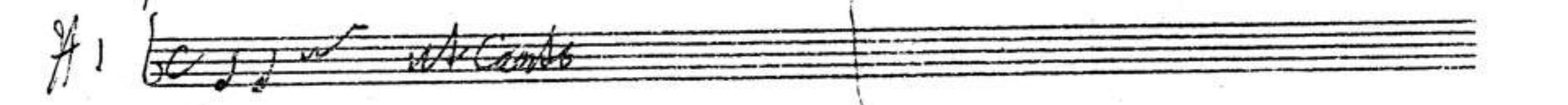
- 211 -

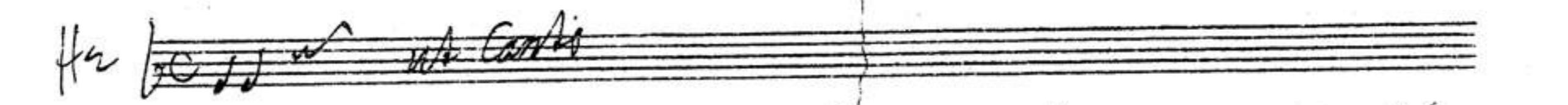
Chorus of Priests.
a tempo ordinario.

V.1. 

V.2. 

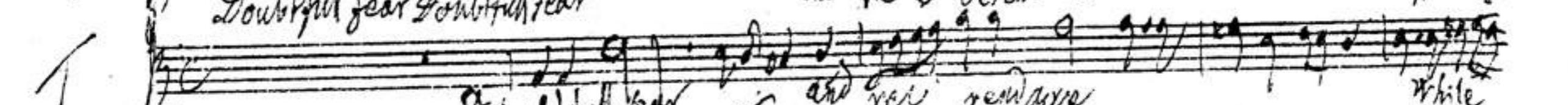
Violin 

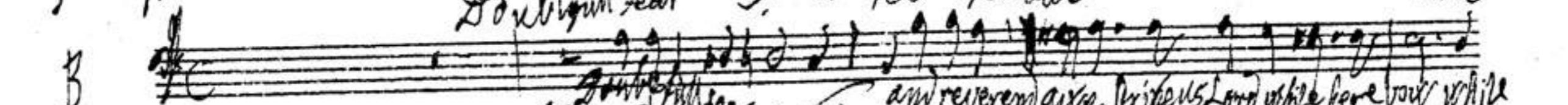
H.1 

H.2 

C 

A 

T 

B 

Bell 

Doubtfull fear *and reverend awe* *and reverent awe* *while here we*
Doubtfull fear *Doubtfull fear* *and reverent awe* *while*
Doubtfull fear *and reverent awe* *while*
Doubtfull fear *and reverent awe, stricken Lord while here below while*

765 $\frac{2}{3}$ 6 $\frac{2}{3}$ 86 $\frac{6}{4}$? $\frac{3}{2}$

9

bow
white Doubtful fear
and reverend reverence
white here
herebelow — white
Doubtful fear — and re — verend reverence
white here

65 76st 76t

forte

boys while we here baw

boys while we here baw

check'd by h'yan sacred Law yet commanded by the Dow Mch' by

2678

1 - 214 - 6, 7, 6



and his determine will declare -
Hear our prayer in this distress in this o'er-

— 215 —

Alto: Hear our prayer in this distress

 Tenor: and thy determin'd will declare thy determin'd will - & plane of

 Alto: will declare, and thy determin'd will declare

 Tenor: Hear our

 Alto: fress and thy determin'd will declare

 Tenor: and thy determin'd will declare

 Alto: Hear our prayer in this distress in this distress

A handwritten musical score on five-line staves. The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The score consists of two systems of music. The first system begins with a forte dynamic and includes lyrics in parentheses: "Hear our prayr in this dispreſſe". The second system continues the lyrics with "and thy determind will declare and thy will de-". The score is written in black ink on white paper.

Hear our prayr in this dispreſſe
 and thy determind will declare and thy will de-
 prayr in this dispreſſe and thy determind will declare - and thy determind will de-
 thy will declare and thy determind will declare and thy determind will de-
 thy determind will declare thy will declare
 Hear our prayr in this dispreſſe and thy determind will de-

88886

cle and thy determin'd will declare
 in this dist'ret hear our pray'r in
 will, and thy deter
 in this dist'ret hear our pray'r in this dist'ret in
 cle and
 bear hear our pray'r in this dist'ret in
 thy determin'd will thy will declare hear our pray'r
 hear hear hear our pray'r in this dist'ret in
 hear our pray'r in this dist'ret

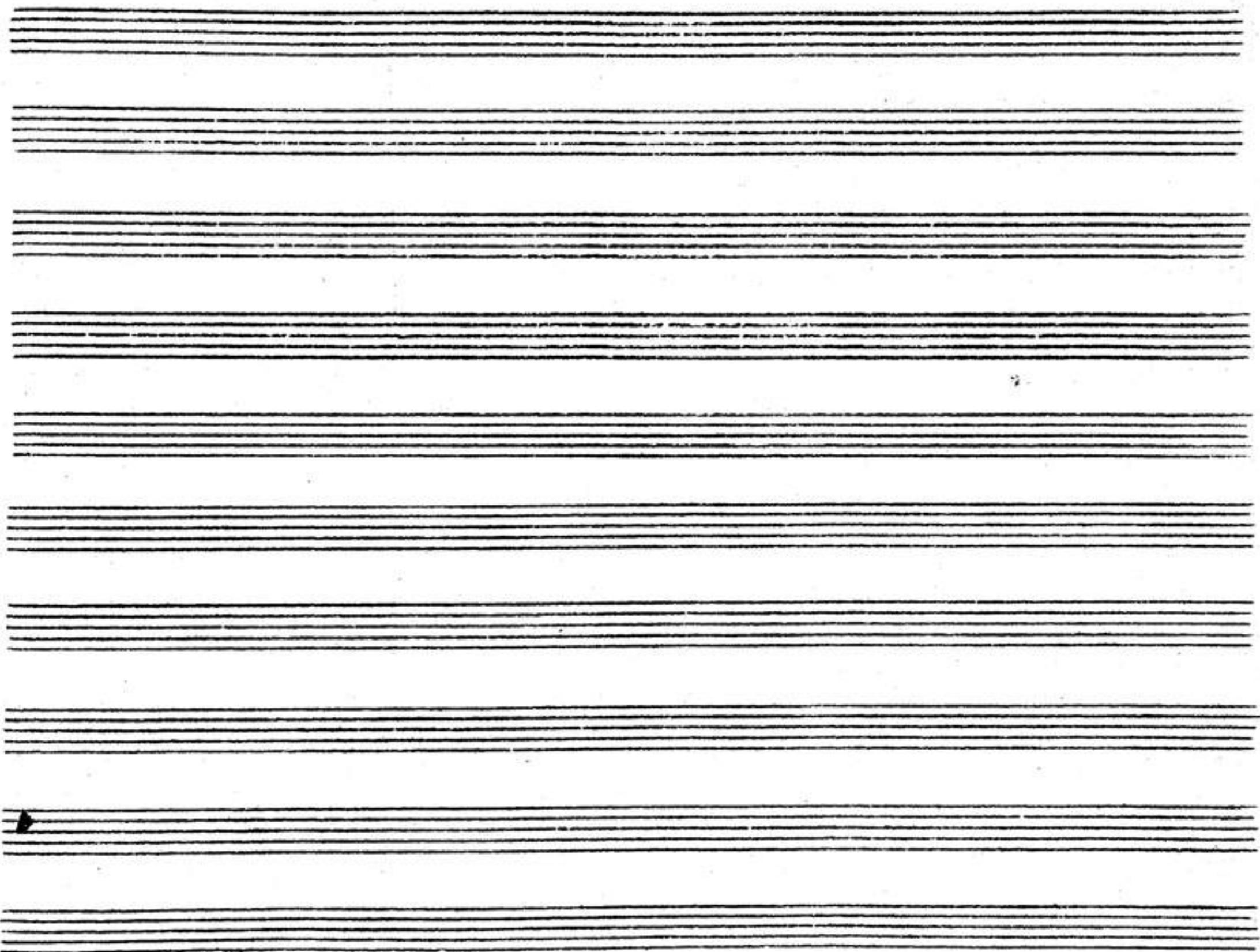
in this distress
 hear our prayer in this distress
 in this distress
 hear our prayer in this distress
 our distress
 and declare
 our distress
 and hear our prayer in this distress
 in this distress
 bear our
 in this distress
 our distress
 and hear our prayer in this distress
 in this distress
 our distress
 and hear our prayer in this distress

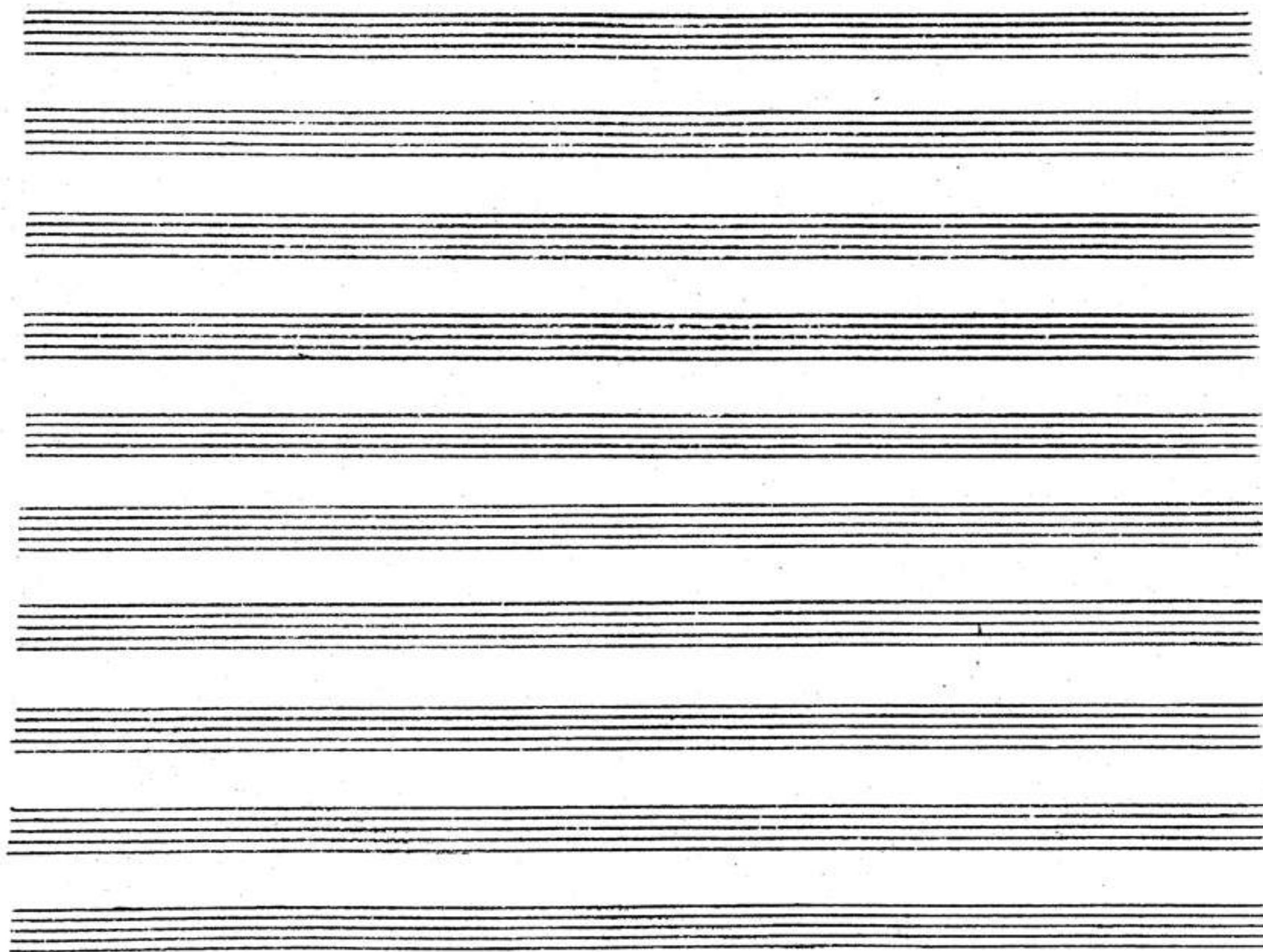
Segue la Simphon

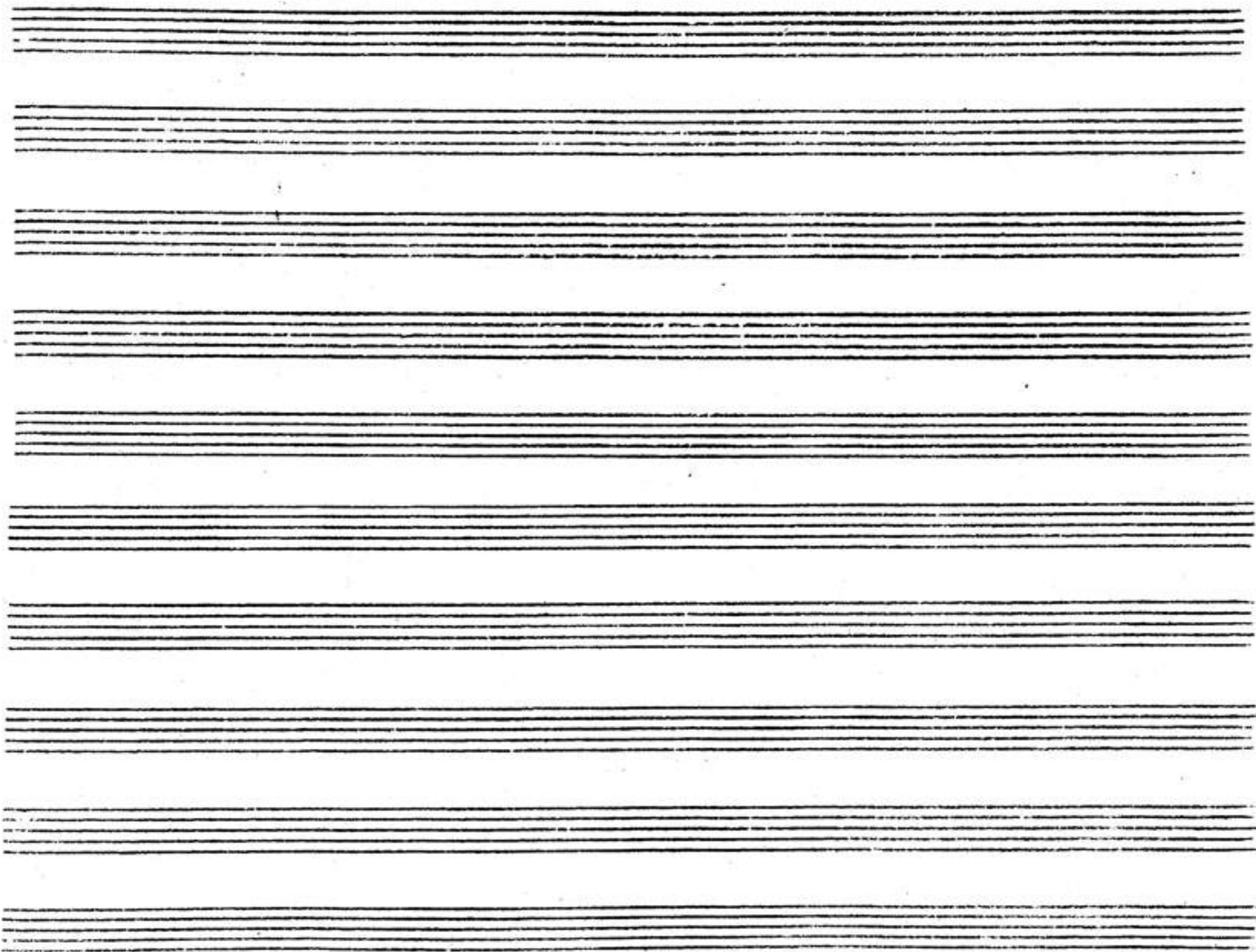
The musical score consists of six staves of handwritten notation for piano. The first five staves are in common time (indicated by '9') and the last staff is in 6/8 time (indicated by '6'). The notation includes various note heads, stems, and rests. The lyrics are written below the notes in a cursive hand:

Sala engang
and, and
heav our prigrm this disres
and
in and
tress
and thy depe'mind will declare

A metronome marking of 220 is located at the bottom center of the page.







Angel

Rise, Sephira. - avenge reverend Priests withhold, the slaughtered fain. - no man can disannul, the Law of God: nor such was its plan.

First when rightly scanned, yet still all shall be fulfilled. Thy Daughter, Sephira, shall now dedicate to God in pure and spotless state for every as not an object meet for sacrifice, else had she fallen an Holocaust to God.

The Holy spirit that dictated thy Vow, bade thus explain it, and approves thy Faith.

andante

V. 1. G[#]B 9. fr.

Violin 2

Viol

angel

pian

pian

pian

has 23 happy shall have

Happy, this, shall live happy shall have

piano

Give White to Thee the virgin choir tune their Harps of golden wire and their yearly Tribute
 give their yearly Tribute give white to Thee their virgin choir tune their Harps of golden

A handwritten musical score for a string quartet, consisting of four staves. The top two staves are for violins, the third for cello, and the bottom for bass. The music is written in common time. The first staff begins with a dynamic *f*. The lyrics "Wire and their yearly tribute give" are written below the third staff. The score concludes with the lyrics "Happy this I shall receive while to Thee this gift". The manuscript shows various musical markings such as slurs, grace notes, and fermatas.

A handwritten musical score for two voices and piano. The score consists of eight staves of music. The top two staves are for the piano, featuring sixteenth-note patterns. The bottom six staves are for two voices, with lyrics written in cursive script. The lyrics describe a yearly tribute: "tune their Harps of gold for Wine and their yearly tribute give their yearly tribute give and their tribute and their tribute and their yearly tribute give and their yearly tribute give and their tribute and their tribute and their yearly tribute give and their yearly tribute give and their tribute and their tribute and their yearly tribute give". The score is in common time and includes dynamic markings like "forte".

pian

31

pian

31

happy all thy days

virgin Akte

immortal live, shall then live, and ages pale crown thee with immortal praise crown thee with immortals

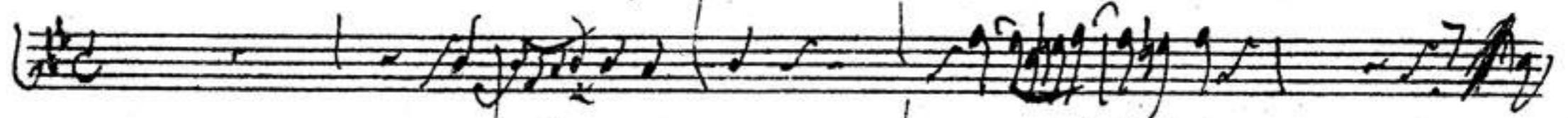
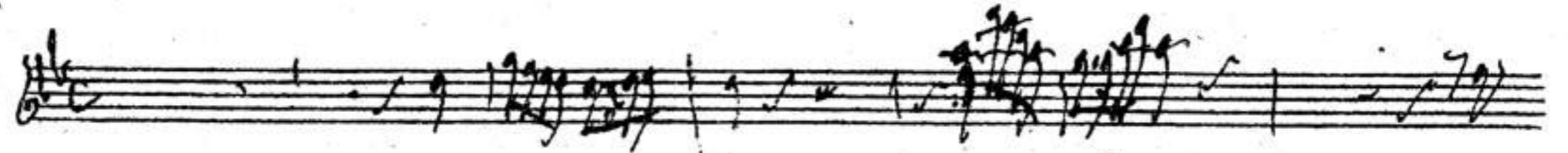
Praise, crown ! ages bade - crown thee with immortal praise

Happy ! this short thine we have applied to thine, and ages

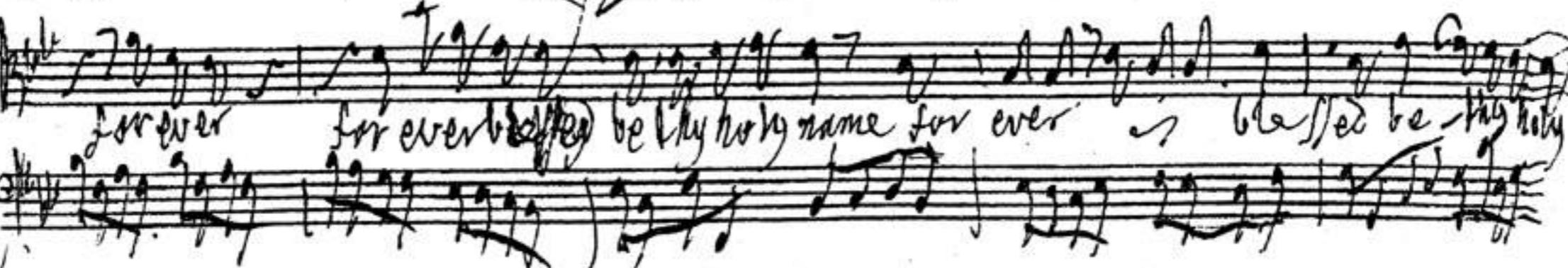
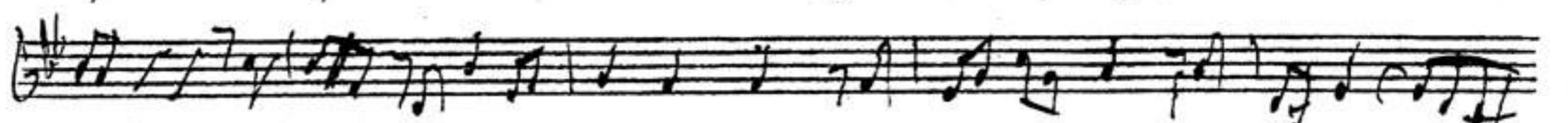
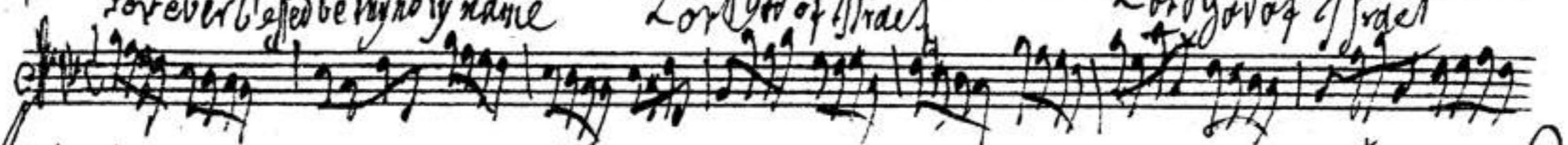
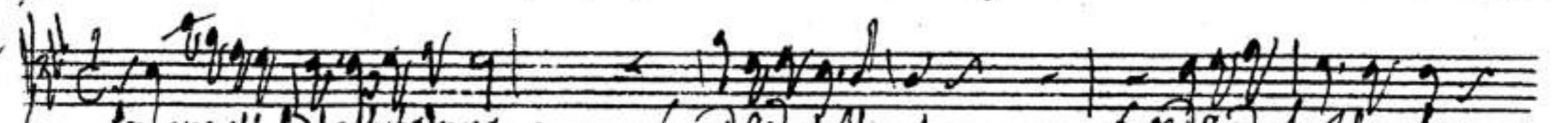
late, and ages late crown thee with immortal praise crown thee with immortal
 praise crown thee with immortal praise crown thee with immortal

Immortal Praise

Larghetto

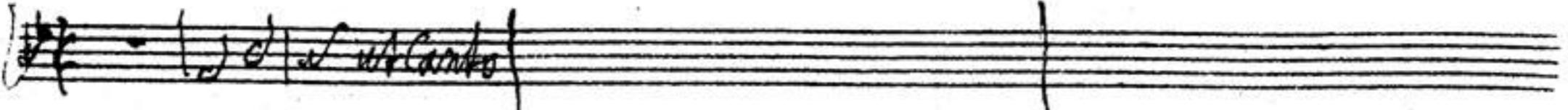


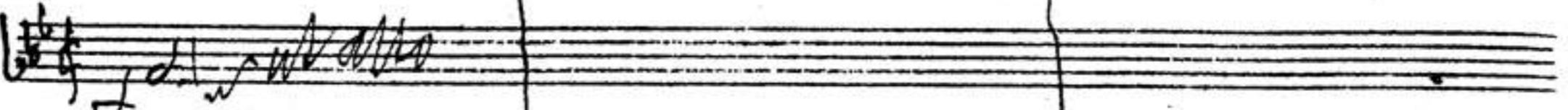
Yeaphia

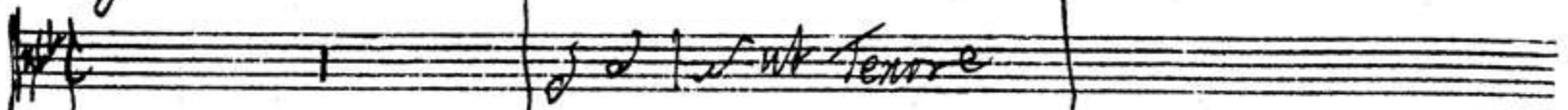


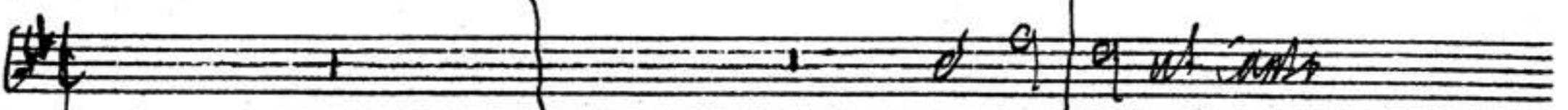
name Lord god of Israel

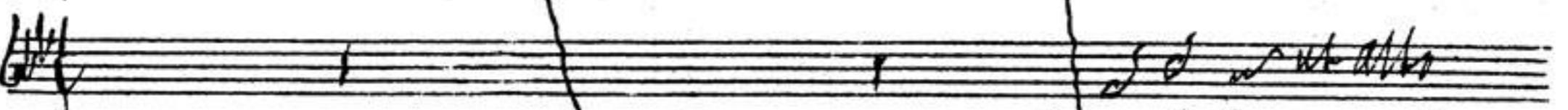
alla breve ^{mo} non troppo presto

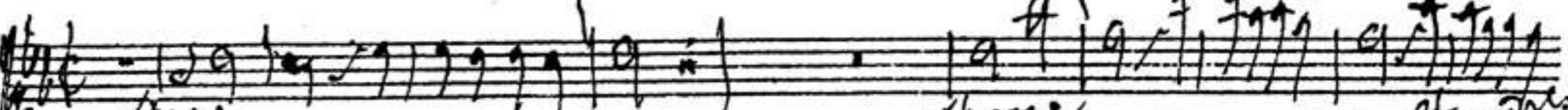
V₁ 

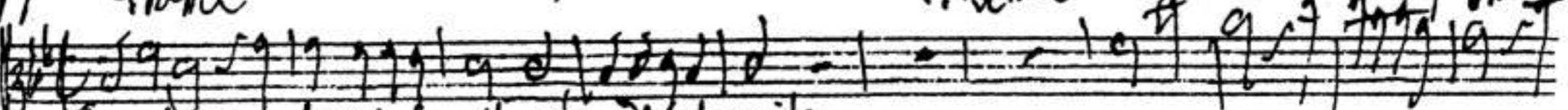
V₂ 

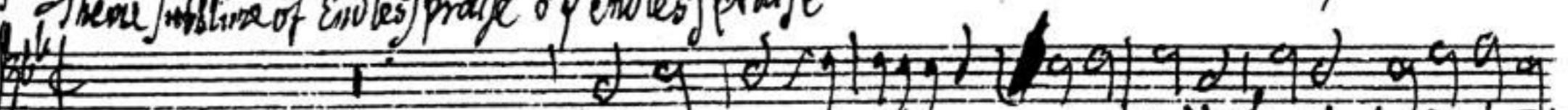
Viol 

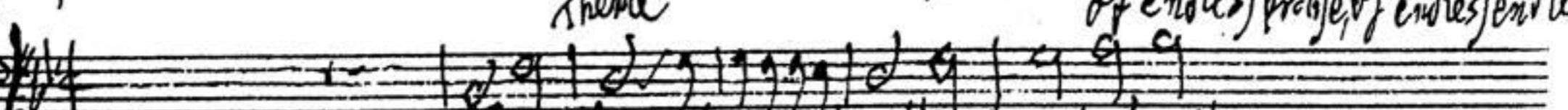
H-1 

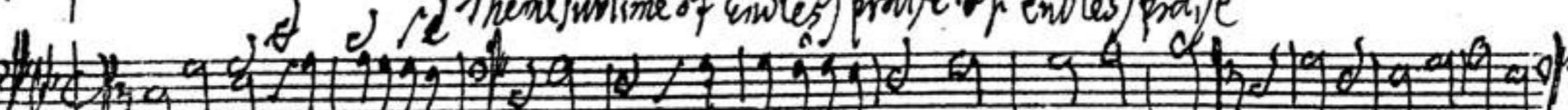
H-2 

C 

A 

S. 

B 

Bass 

6 2

199 *of all others*

199 *by all others*

199 *of all others*

199 *of all others*

Theme of endless praise - of endless praise

9 8 7

- 235 -

d. l. w/ vibrato
 d. l. w/ tremolo
 d. l. w/ vibrato
 d. l. w/ vibrato
 d. l. w/ vibrato
 Just and righteous are thy ways.
 Just and righteous are thy ways.
 Just and righteous are thy ways right - .
 Just and righteous are thy ways right - .
 Just and righteous are thy ways, just are thy ways.
 righteous are thy ways, just and righteous are thy

Soprano
Alto
Tenor
Bass
Organ

26

A handwritten musical score for a vocal piece. The score consists of two staves. The top staff is for a soprano voice and the bottom staff is for a basso continuo. The music is written in common time with a key signature of one sharp. The vocal line features eighth-note patterns and rests. The lyrics are written below the notes. The basso continuo part includes a bass line and a harmonic bass line. The score is divided into measures by vertical bar lines.

Gosp' ain' righteons are thy ways
righteons are thy ways righteons are thy ways
righteons are thy ways
righteons are thy ways -
righteons are thy ways - are thy
righteons are thy ways
righteons are thy ways
righteons are thy ways
righteons are thy ways

6

(Jesus and righteous are thy ways, thy ways are just and righteous surely ways)

and righteous surely ways

(Jesus and righteous are thy ways, thy ways are just and righteous surely ways)

— 238 —

57

Handwritten musical score for two staves:

- Staff 1 (Top):** Vertical strokes. Measure 1: 2 strokes. Measure 2: 2 strokes. Measure 3: 2 strokes. Measure 4: 2 strokes. Measure 5: 2 strokes. Measure 6: 2 strokes. Measure 7: 2 strokes. Measure 8: 2 strokes.
- Staff 2 (Bottom):** Horizontal strokes. Measure 1: 2 strokes. Measure 2: 2 strokes. Measure 3: 2 strokes. Measure 4: 2 strokes. Measure 5: 2 strokes. Measure 6: 2 strokes. Measure 7: 2 strokes. Measure 8: 2 strokes.

Musical markings:

- Measure 1: 2 strokes.
- Measure 2: 2 strokes.
- Measure 3: 2 strokes.
- Measure 4: 2 strokes.
- Measure 5: 2 strokes.
- Measure 6: 2 strokes. Ritenure (ritenure).
- Measure 7: 2 strokes. Ritenure (ritenure).
- Measure 8: 2 strokes.

Measure numbers:

- Measure 1
- Measure 2
- Measure 3
- Measure 4
- Measure 5
- Measure 6
- Measure 7
- Measure 8

A handwritten musical score for orchestra and choir. The score consists of eight staves. The top staff is for strings (Violins I & II, Violas, Cellos). The second staff is for woodwinds (Flute, Oboe, Clarinet, Bassoon). The third staff is for brass (Trombones). The fourth staff is for woodwind quartet (Flute, Oboe, Clarinet, Bassoon). The fifth staff is for strings (Double Basses). The sixth staff is for voices (Soprano, Alto, Tenor, Bass). The seventh staff is for strings (Double Basses). The eighth staff is for woodwind quartet (Flute, Oboe, Clarinet, Bassoon). The vocal part includes lyrics in German: "verfaßt ist du - verisure - vereverfaßt vere - verisure ever/dreverfaßt vere". The score is marked with various dynamics (e.g., \mathcal{F} , \mathcal{P} , \mathcal{M}) and performance instructions like "at Canto". The tempo is indicated as $q = 90$.

99d d w/ tenore

ever faithfull full ever true ever
ever faithfull full ever true ever
ever faithfull full ever true ever
ever faithfull full ever true ever

Handwritten musical score for a six-part setting of a hymn tune. The score consists of six staves, each with a unique rhythmic pattern. The vocal parts are labeled with their respective names: Alto, Tenor, Bass, Soprano, Alto, and Tenor. The lyrics are written below the staves, corresponding to the vocal parts.

Alto: *d d, ut canto*

Tenor: *d d, ut canto*

Bass: *q q q q q q*

Soprano: *d d, ut canto*

Alto: *d d, ut canto*

Tenor: *d d, ut canto*

lyrics:

- verse 1: *ever ever sure ever faithful*
- verse 2: *ever faithful ever sure*
- verse 3: *and thy mercies still endure ever sure*
- verse 4: *and thy mercies*

ever fine ever sure ever sure
 ever-faithful
 ever sure
 ever faithful

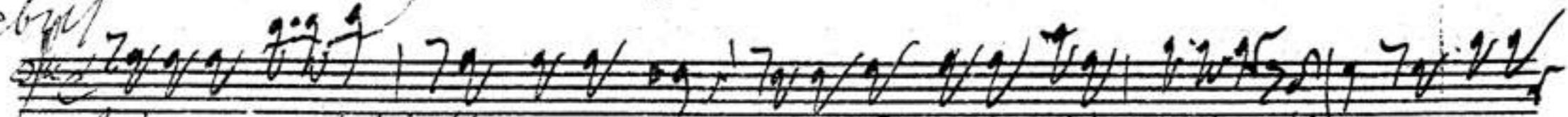
Never did I ever sure and
 ever faithful ever
 ever full ever sure and my dearest friend
 ever faithful ever sure

diddy

Enter Zebul, Rotge, Stanor &

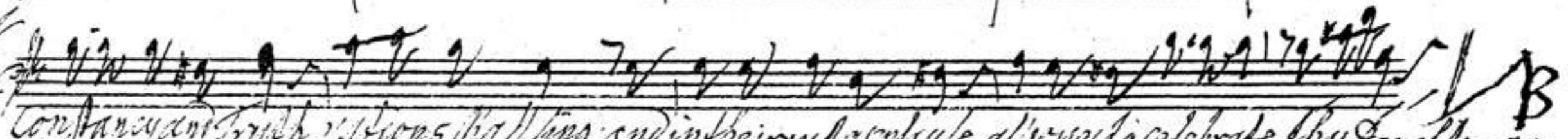
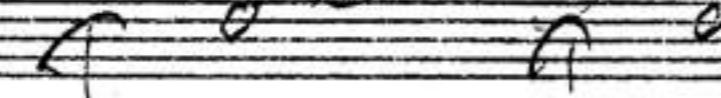
33

zebul



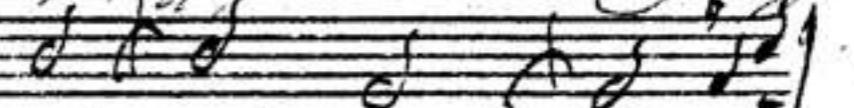
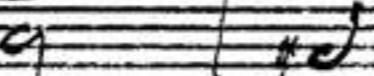
let me congratulate this happy Turn my honored Brother, Judge off Israel, thy faith, thy courage, thy

F#D



constancy and truth. Hallelujah, and in their uprightness, all join to celebrate thy daughters name.

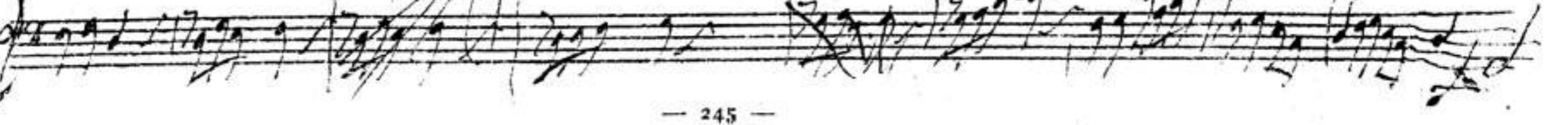
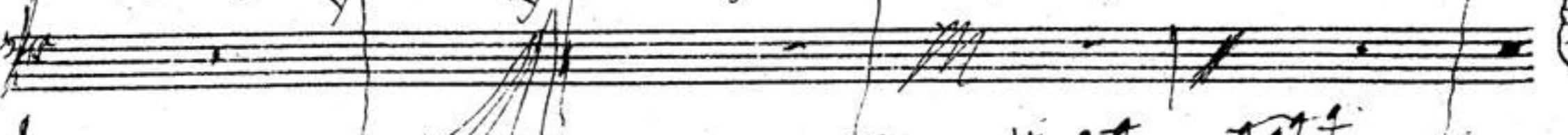
D



allegro



off C



acq. ex a t

Soprano:
 -2- softly to hear in voice of tone resign
 all that is in the morning
 Joy triumphant by day
 Soprano in Treble
 Alto: Light for all ye kings of the earth in
 in glad songs of choicest praise
 Ye keep angelic care well
 Tenor: and thy name eternal abide
 before all around
 eternally under me stand
 Bass: crowns thy glories and the name eternal for he
 Let us now praise

And follow him refugee train
 And that is in honor mine
 Land her all ye virgin train ye virgin Train
 High fangs of deepest train ye driving land cross by days
 and thy mine, eternally -
 Ye trumpet sound
 Ye trumpet sound eternally (another voice)
 I was bound land her in metidious found
 Ye trumpet sound eternally
 Cross by days and hymn eternal page
 and hymn eternal page

Soprano

greater still attend on Thee, greater still attend on Thee,
 greater still attend on Thee, greater still attend on Thee,
 greater still attend on Thee, greater still attend on Thee,
 greater still attend on Thee, greater still attend on Thee,
 greater still attend on Thee, greater still attend on Thee,

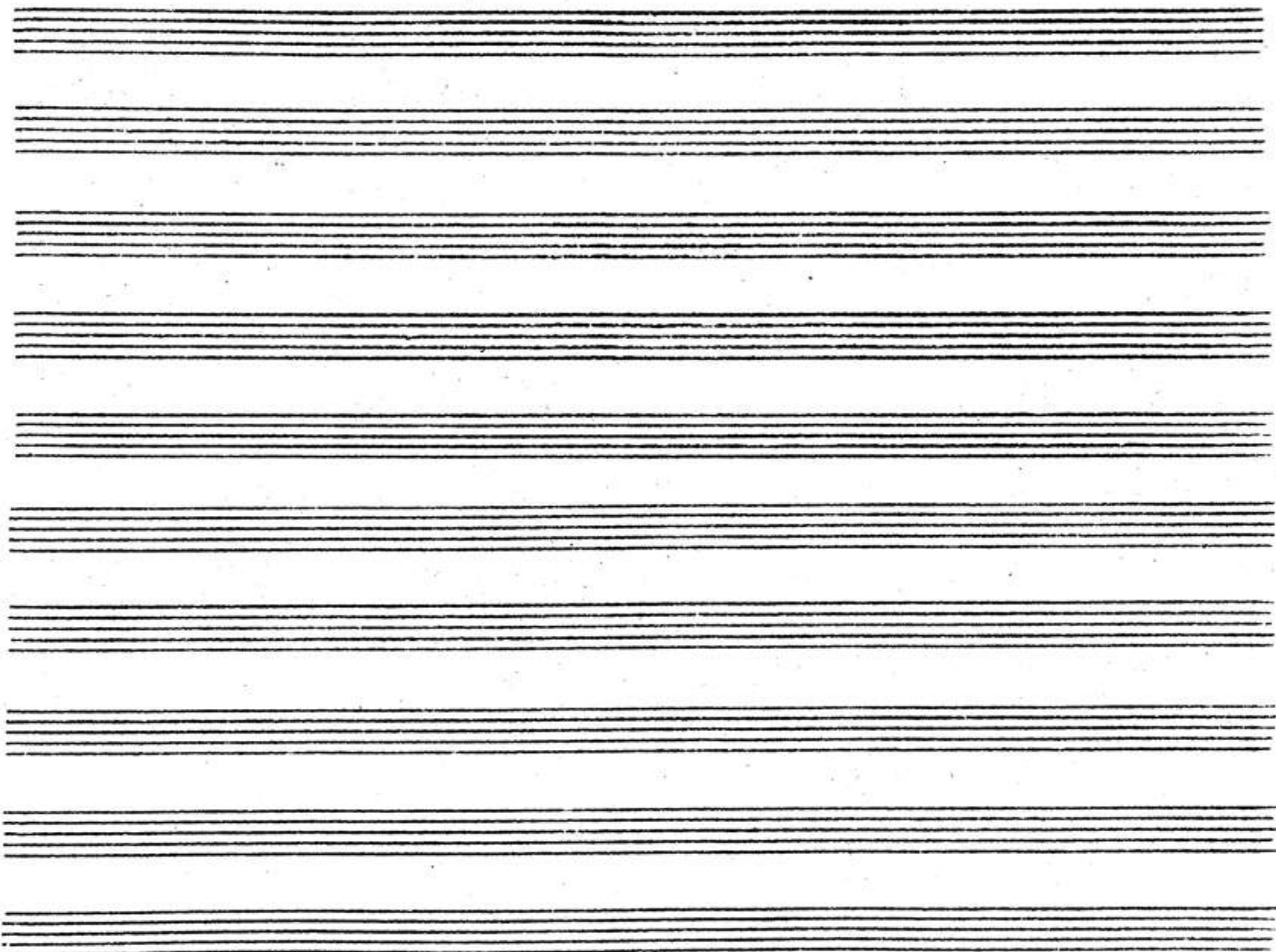
love and trust demand the song, love and trust demand the song,
 love and trust demand the song, love and trust demand the song,
 love and trust demand the song, love and trust demand the song,
 love and trust demand the song, love and trust demand the song,
 love and trust demand the song, love and trust demand the song,

- 248 -

May
 B
 Rebol
 d
 C.
 S. catagore
 G.
 A.

Last hor all ye virgins training glas song of choice / And Land in glad songs
 rebel angels all around Luther in melodies
 sing to
 violin
 Love an.
 Truth demand the song

1955



Forge

no let me hold thee, in another's arms, and with subm^{is}sion joy, my child receive, Thy designation to the life of Heavⁿ.

V. unj. Sweet as light to the blind

Violin: all off Adagio with grace

Sweet

Scotia reed.

Million of The collected

Sweet as light to the blind

con Violin & Organ

or freedom to the young boy in Thee (Lord) safe in the grave. Sign of Thee blessed, such is King Henry's
 Such is King Henry's grace that hath thy parents blessed, in blessing thee great is light to the land freedom to the
 That hath thy parents blessed, in blessing Thee.

Such is King Henry's grace that hath thy parents blessed, in blessing thee great is light to the land freedom to the
 That hath thy parents blessed, in blessing Thee.

That hath thy parents blessed, in blessing Thee.

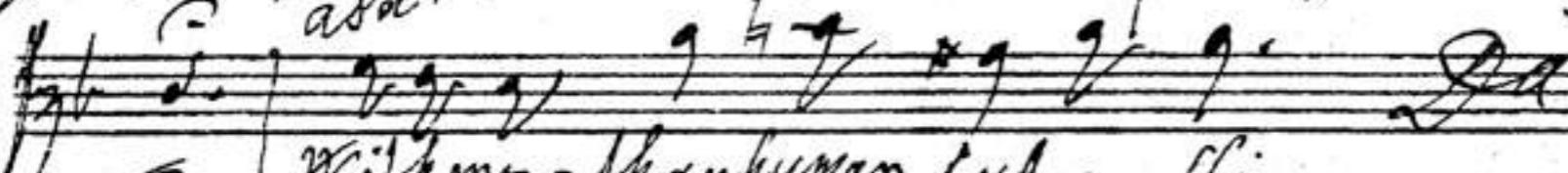
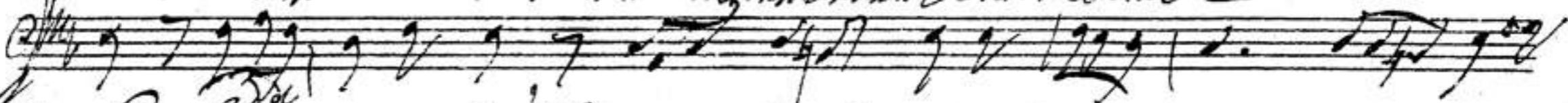
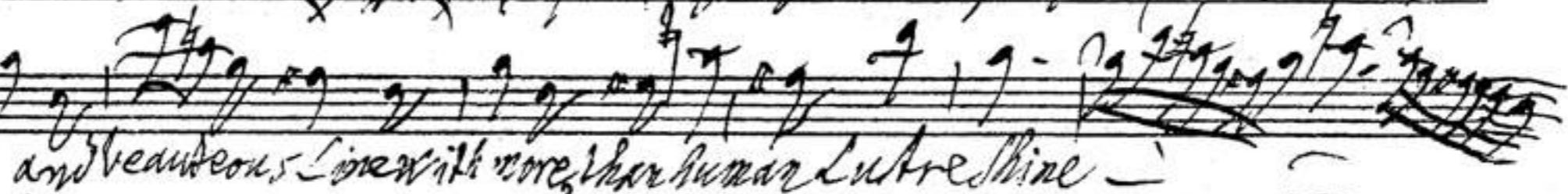
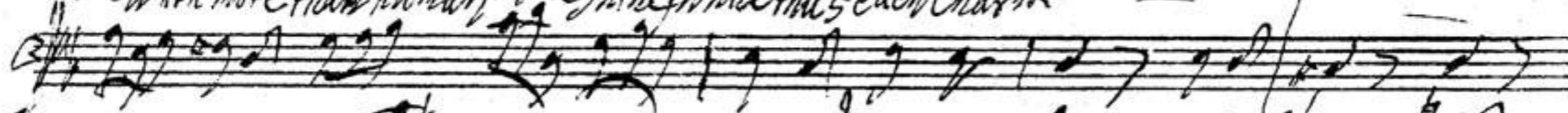
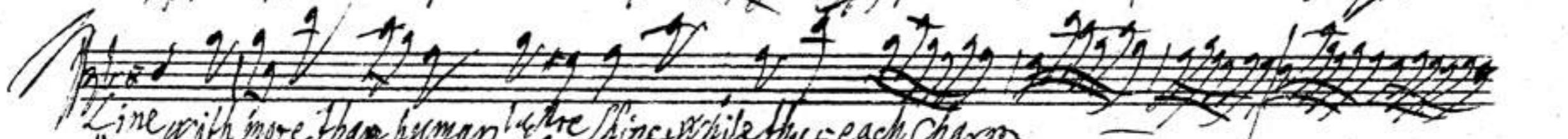
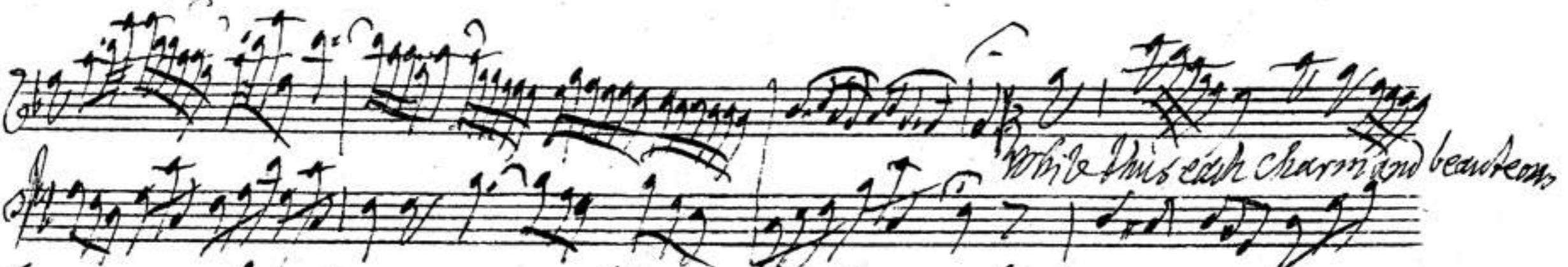
Hamor b-a

with Transport, (Behold thy safety, but must forever mourn so dear a loss). - Dear, the great Septuaginta were
 to honour me fill with the name of Son.

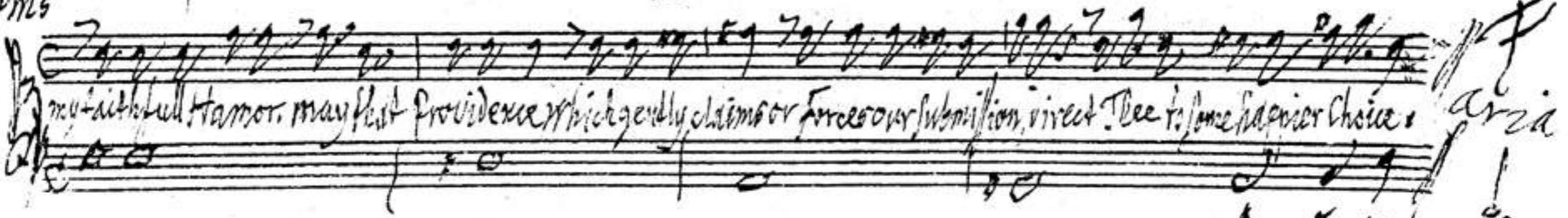
and awake

Hark! 'tis the hallelujah time,
Tis Heaven's all-ruling power,
that checks the rising sigh,
yet let me still adore and think for angel by,
let me still adore -
I wish an angel.

Heaven's all ruling power that checks the rising sigh yet let me
 and think an angel by and link an angel by and let me
 and think an angel by and link an angel by

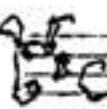


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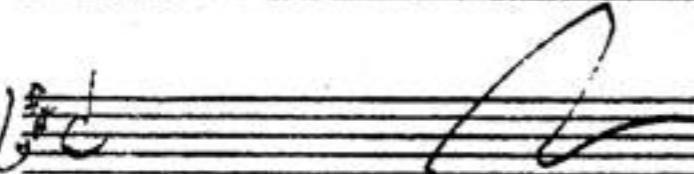


Freely to Hearing.

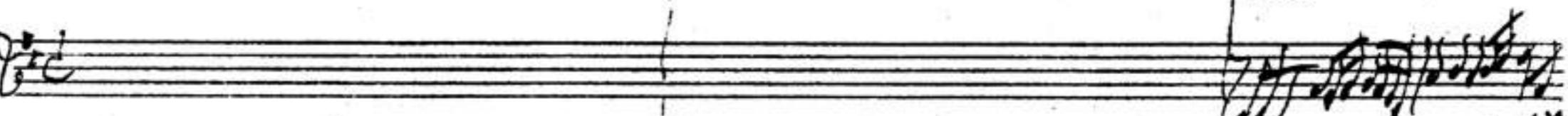
at helpt

T. reh₂H. reh₂

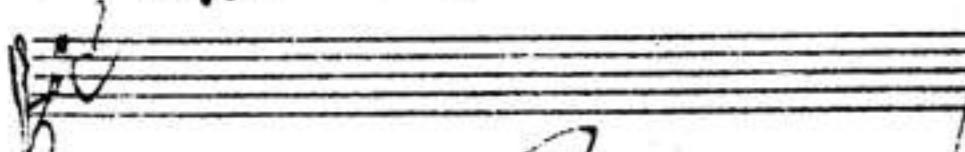
V. 1



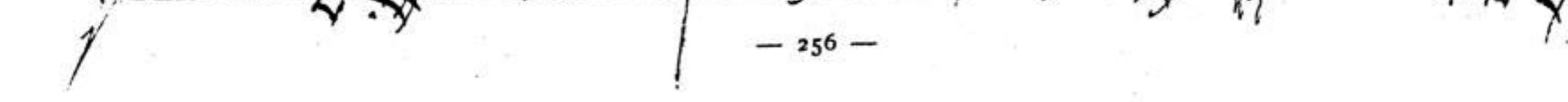
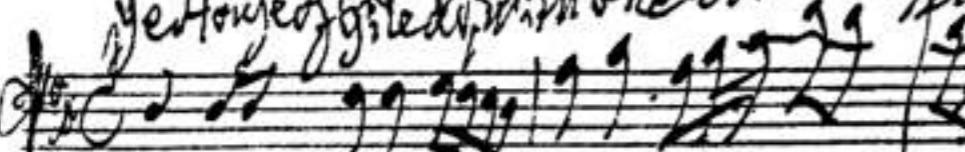
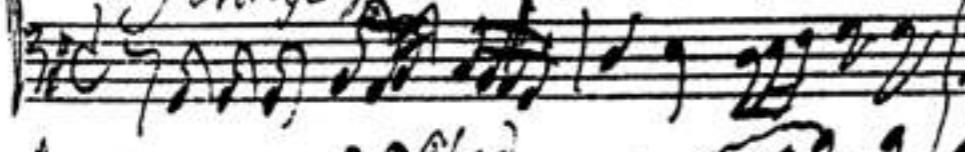
V. 2



of Tenore



ye House of gilead with one voice in Bls Sing manifd rejoice - ye House of gilead with one voice in



2

in Corde

in alto

in alto

Blessings manifold voice

ye

rejoice

rejoice

Ye House of God; real milonga voice in Ble

Blessings manifold rejoice

Ye

Ye Hounds of ye, read with one voice in Blessings

ye Hounds of ye, read with one voice

ye Hounds of ye, read with one voice

ye Hounds of ye, read with one voice in the King's man

1st
2nd

P

re

Joy rejoice - rejoice in blessing manifold rejoice

Handwritten musical score for multiple voices and instruments, featuring six staves of music. The lyrics are written in English and include:

- Up** (in) **is** **not** **at** **Ca** **nt**
- J**o **g** **w** **it** **Ca** **nt**
- pe** **ace** **and** **pl** **en** **t** **y** **now** **sh** **all** **sp** **read**
- pe** **ace** **and** **pl** **en** **t** **y** **now** **sh** **all** **sp** **read** **sh** **all**
- pe** **ace** **and** **pl** **en** **t** **y** **now** **sh** **all** **sp** **read**
- pe** **ace** **and** **pl** **en** **t** **y** **now** **sh** **all**
- freed** **from** **war's** **de** **struc** **tive** **sword**
- pe** **ace** **and** **pl** **en** **t** **y** **now** **sh** **all**

spread
 spread when virtues gather
 free
 free from war's destructive hand
 from man's reproductive hand

A handwritten musical score consisting of four systems of music for four voices (Soprano, Alto, Tenor, Bass) and piano. The score is written on ten staves. The vocal parts are in common time, and the piano part is in 2/4 time.

System 1: Soprano (S), Alto (A), Tenor (T), Bass (B). The vocal parts begin with a forte dynamic. The piano part has eighth-note chords.

System 2: The vocal parts continue with eighth-note patterns. The piano part has eighth-note chords.

System 3: The vocal parts continue with eighth-note patterns. The piano part has eighth-note chords.

System 4: The vocal parts continue with eighth-note patterns. The piano part has eighth-note chords.

Text:

- System 1: "peace and plenty now shall
- System 2: "peace and plenty now shall spread
- System 3: "while in virtue's path you travel"

allegro

Somethin' bles' birds fear - the Lord almighty - mon
Jo. are they bles' wh' fear - the Lord almighty

glock

of all creation

of all creation

Alleluia

Alleluia

Alleluia

a new day

men Alleluia

Alleluia

Alleluia

Year the Lord made

men

No are they blest - who fear - the Lord makes a

Blessed is he who fear the Lord, amen - - - - -
 Alleluia - - - - -
 alleluia
 amen
 So are they blessed - who fear - the Lord, amen - - - - -
 amen
 So are they blessed - who fear the

A handwritten musical score for four voices (SSAA or SATB) on ten staves. The music consists of mostly eighth and sixteenth note patterns. The lyrics are written below the staves and include the following text:

Blessed are they who fear the Lord
and whose hope is in him.
They will not be shamed when they speak,
for they have put their trust in the Lord.
The Lord will keep them in perfect peace,
whose mind is stayed on him.
They will not be afraid, for he is at their side;
they will forget their fears, for he is with them.
Therefore let us rejoice in the Lord,
let us exult and sing.
For the Lord our God is good,
and his mercy endures forever.

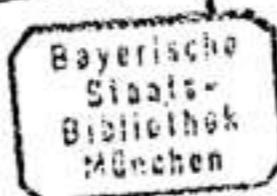
Dodd

blessed - who fear - the Lord - in - cre - di - ble - ly - blis - sed - who fear - the Lord - who fear - the
 Lord - so are they blessed - who fear - the Lord - so are they blessed - who fear - the Lord - who fear - the
 Lord - so are they blessed - who fear - the Lord - so are they blessed - who fear - the Lord - who fear - the
 Lord - so are they blessed - who fear - the Lord - so are they blessed - who fear - the Lord - who fear - the
 Lord - so are they blessed - who fear - the Lord - so are they blessed - who fear - the Lord - who fear - the
 Lord - so are they blessed - who fear - the Lord - so are they blessed - who fear - the Lord - who fear - the

Handel's manuscript score for 'Lord alleluia amen'.

The score consists of six staves of music, each with a different key signature and time signature. The vocal parts are labeled 'Koro', 'Tenor', 'Alto', and 'Bass'. The lyrics 'Lord alleluia amen' are written below the vocal parts. The music concludes with a final cadence and a basso continuo part indicated by a bass clef and a 'V' symbol.

G.F. Handel. aetatis 68.



Fini. 4 Augst. 30. 1751.