Das Autograph

des

Oratoriums „Jephtha“

von

G. F. Händel.

Fest-Ausgabe der deutschen Händel-Gesellschaft

zur

zweiten Säcularfeier

am 23. Februar 1885.

Photolithographie von Strumper & Co. in Hamburg.

Vorwort.

Die Veröffentlichung des Jephtha-Autographs erfolgt zum zweiten Säculartage der Geburt Händel's, hat also insofern 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 Kompositionsfristen 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 verhältnißmäßig 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 insgesammt 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 Kompositions-Methode 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 Aenderungen 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 Schlußchore des zweiten Aktes.

Aber hier trat eine verhängnißvolle Störung ein. Seite 182, am Schlusse 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 bemerkt 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 kehrt sich in Klagen, unser Sieg sich in Verzagen, wie in Nacht der Tag zergeht‘. Diesen Schlußchor 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 Schlußchor 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 13. 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 13. 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 Chorabsatze 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 notirte 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 Chore 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 später ebenfalls für sich geschrieben. Im Ganzen war sein Verfahren bei den Chören dieses, daß er zu Anfang sämmtliche 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 Stückes anzudeuten wie auch hinsichtlich der Gestaltung des Ganzen sich volle Freiheit zu bewahren, namentlich in den auf Gesammtwirkung 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 Aendern 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.

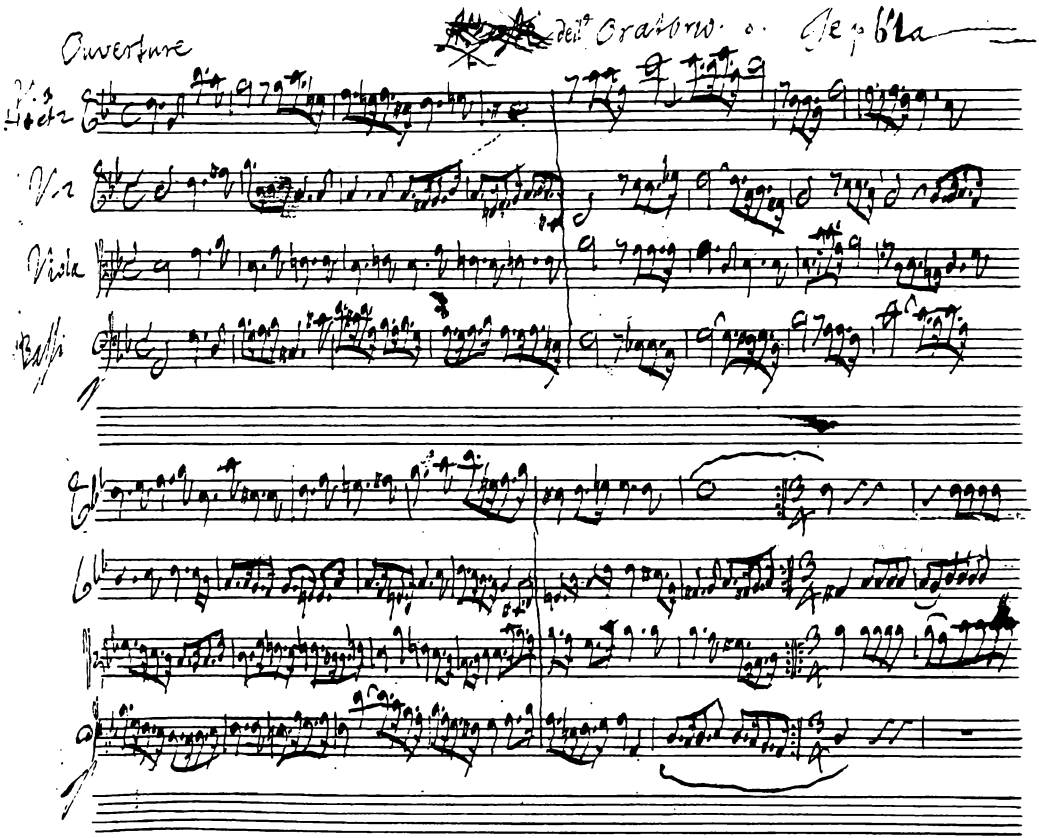
Händel's Partituren entstanden demnach durch eine Doppelarbeit, die jedesmal das ganze Werk durchlief. Die erste dieser Arbeiten ist als die grundlegende Komposition anzusehen; sie enthält bereits sämmtliche Tongedanken in derjenigen Gestalt, welche für die spätere Ausarbeitung auch formell maßgebend 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 Gesammtkomposition stets im Auge behalten mußte. —

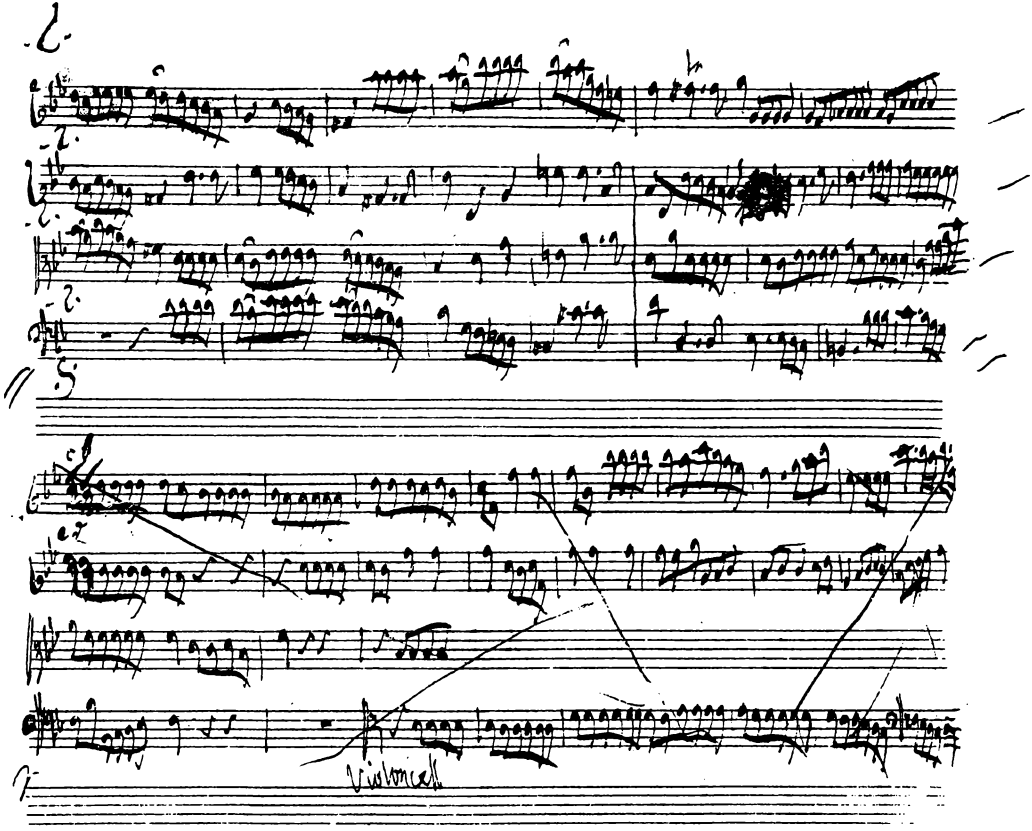
Diese Bemerkungen sollen den Gegenstand nicht erschöpfen, sondern nur vorläufig als Wegweiser dienen. Erst wenn wir die Absicht, das in den übrigen Handschriften Händel's enthaltene Material ähnlich wie sein Jephtha-Autograph zu publiciren, ausgeführt haben, wird eine eingehende Untersuchung Verständniß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

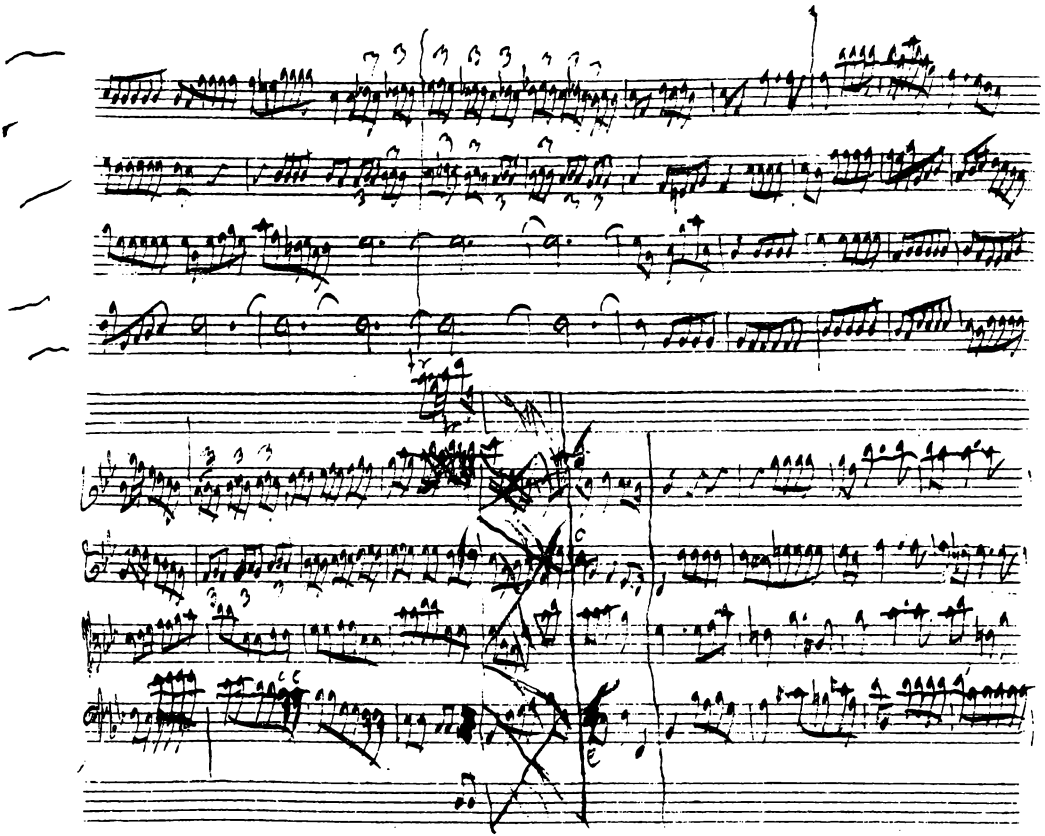
Bergedorf bei Hamburg,
am 15. Februar 1885.

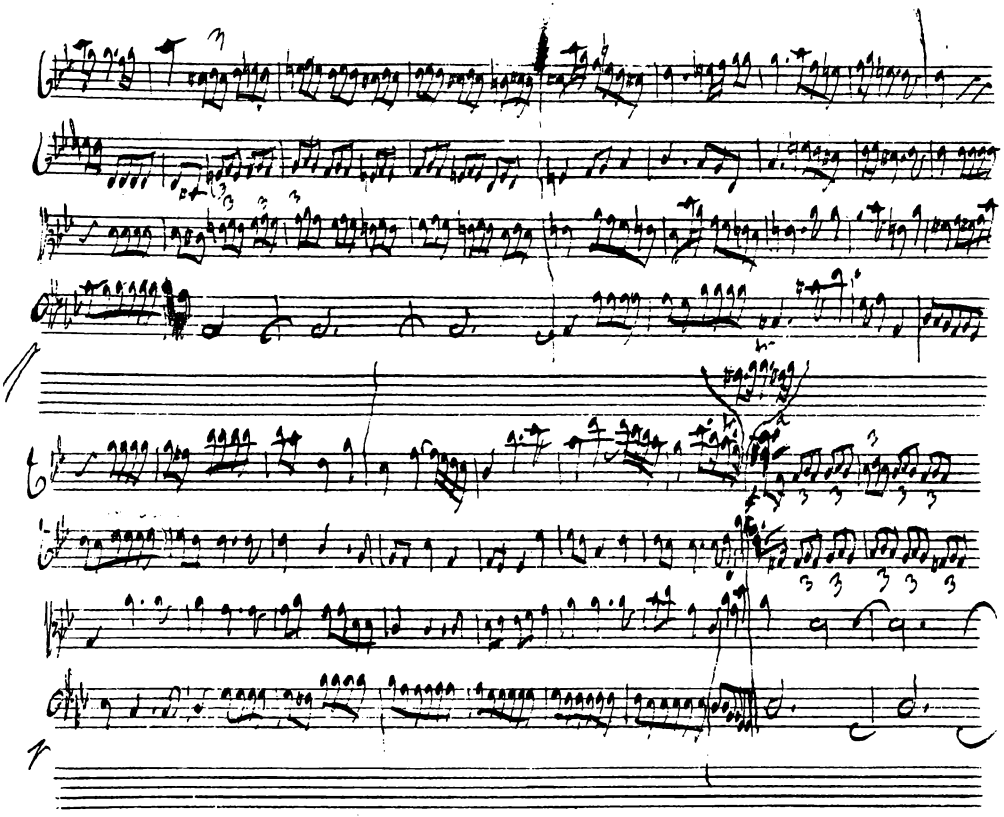
Friedrich Chrysander.

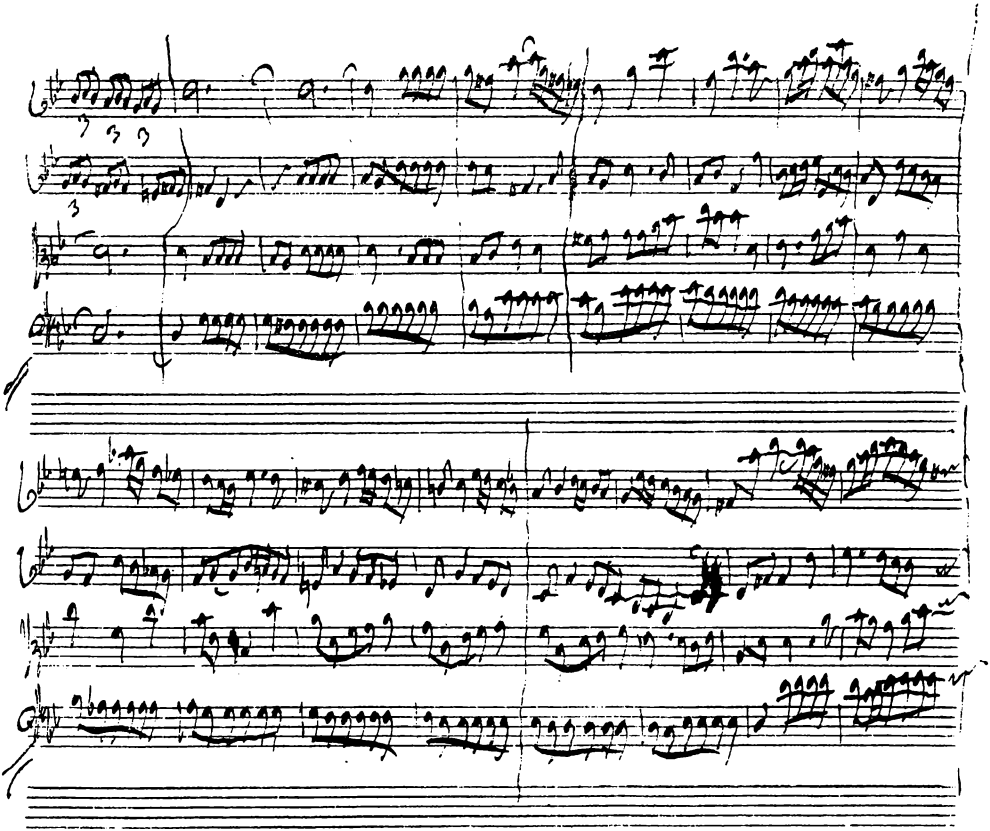
Jephtha

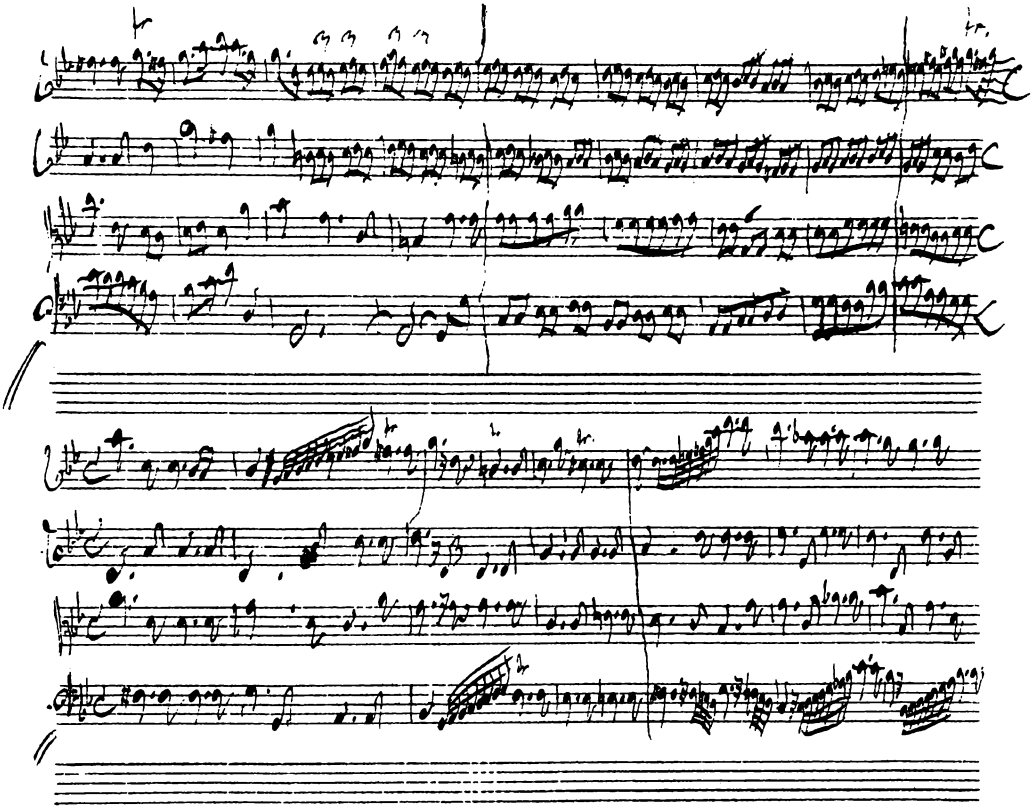

Ouverture
Vla
Viola

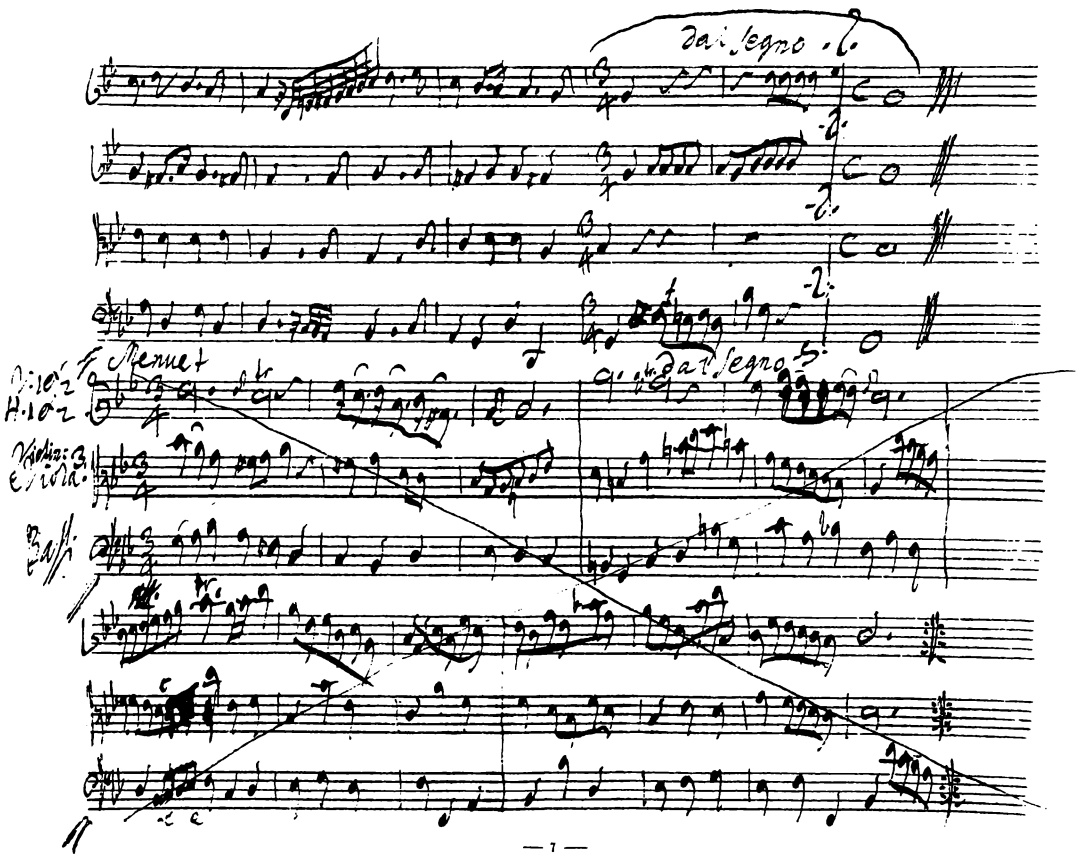

Violoncell

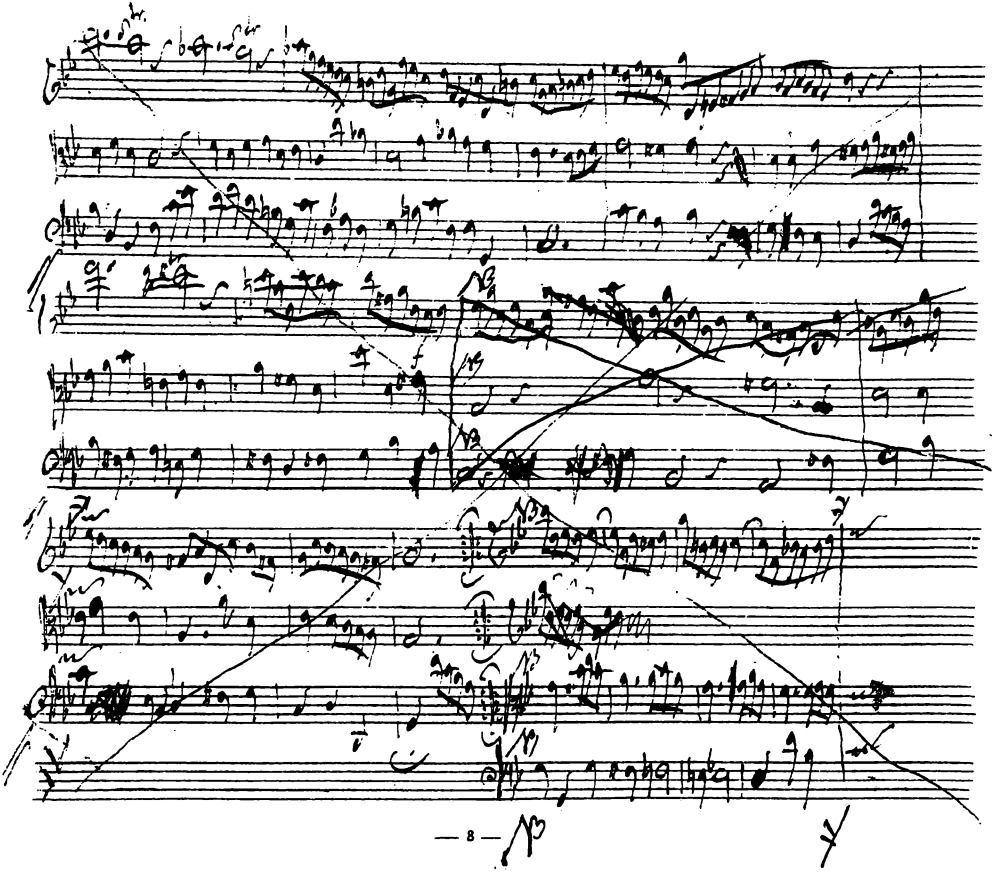


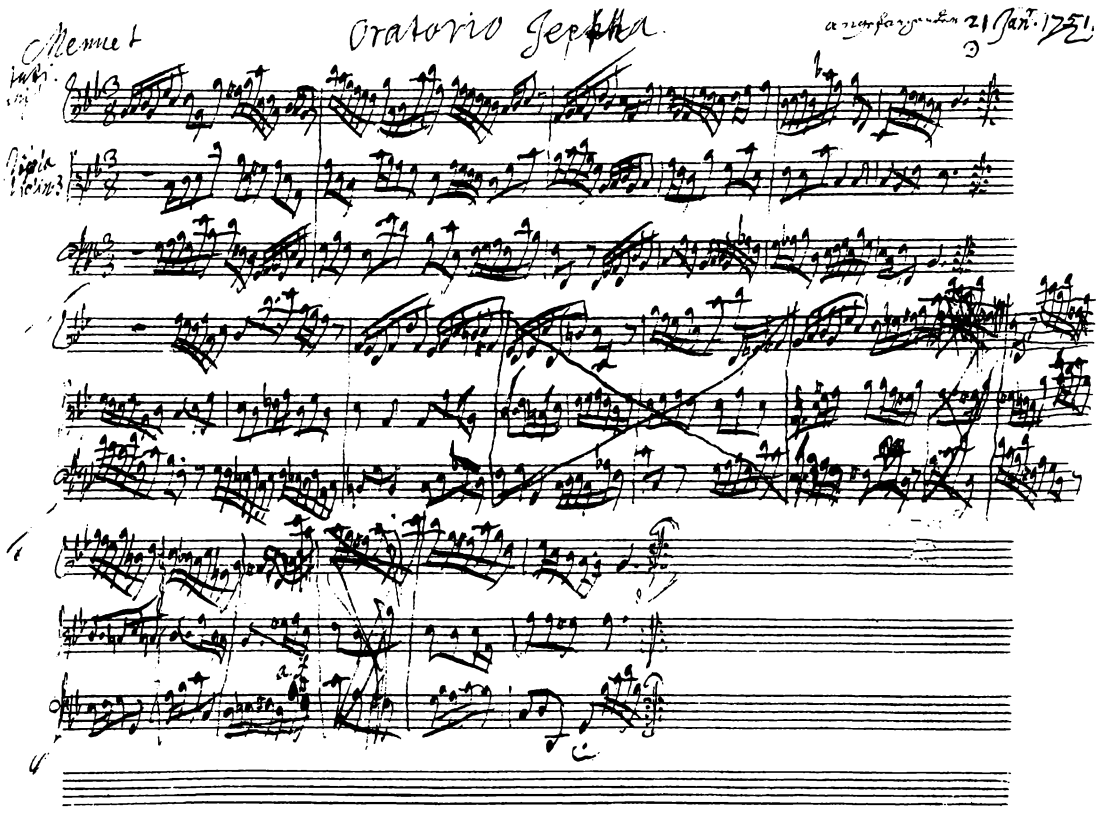


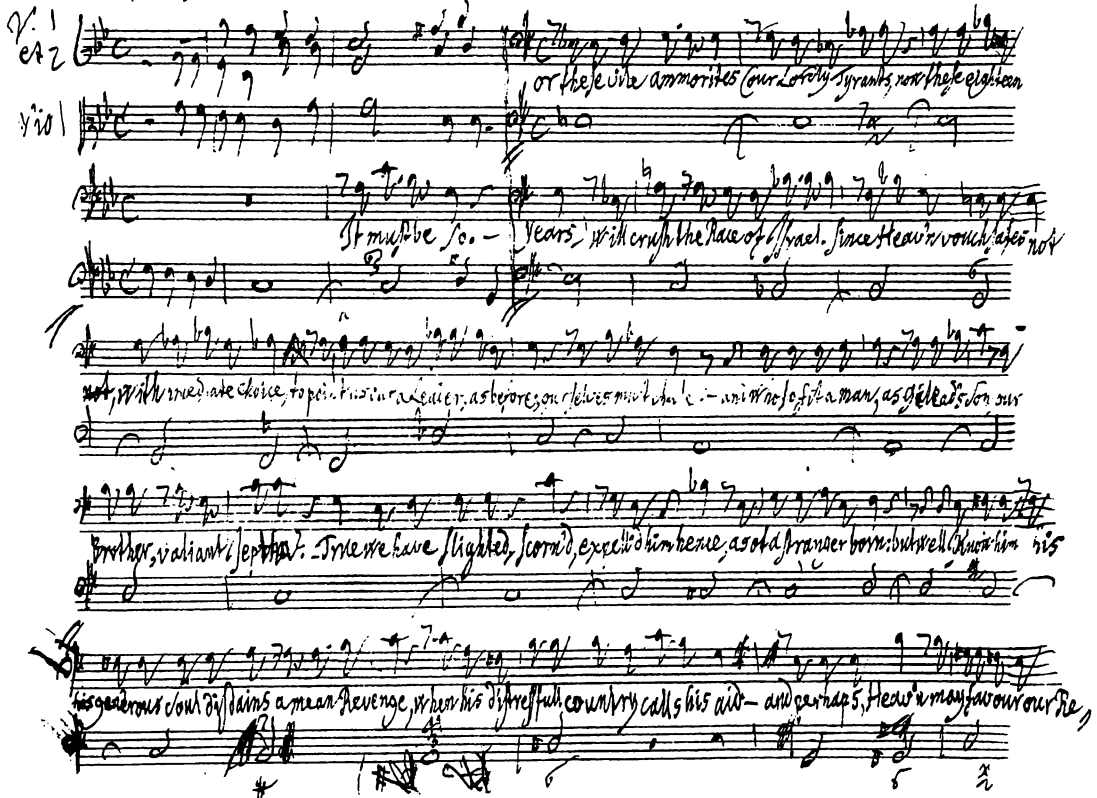





dal segno
Menuet
dal segno
Bassi




Oratorio Jephtha
21 Jan. 1751.



Accomp: Largo e Staccato

V. 1 et 2

Viol

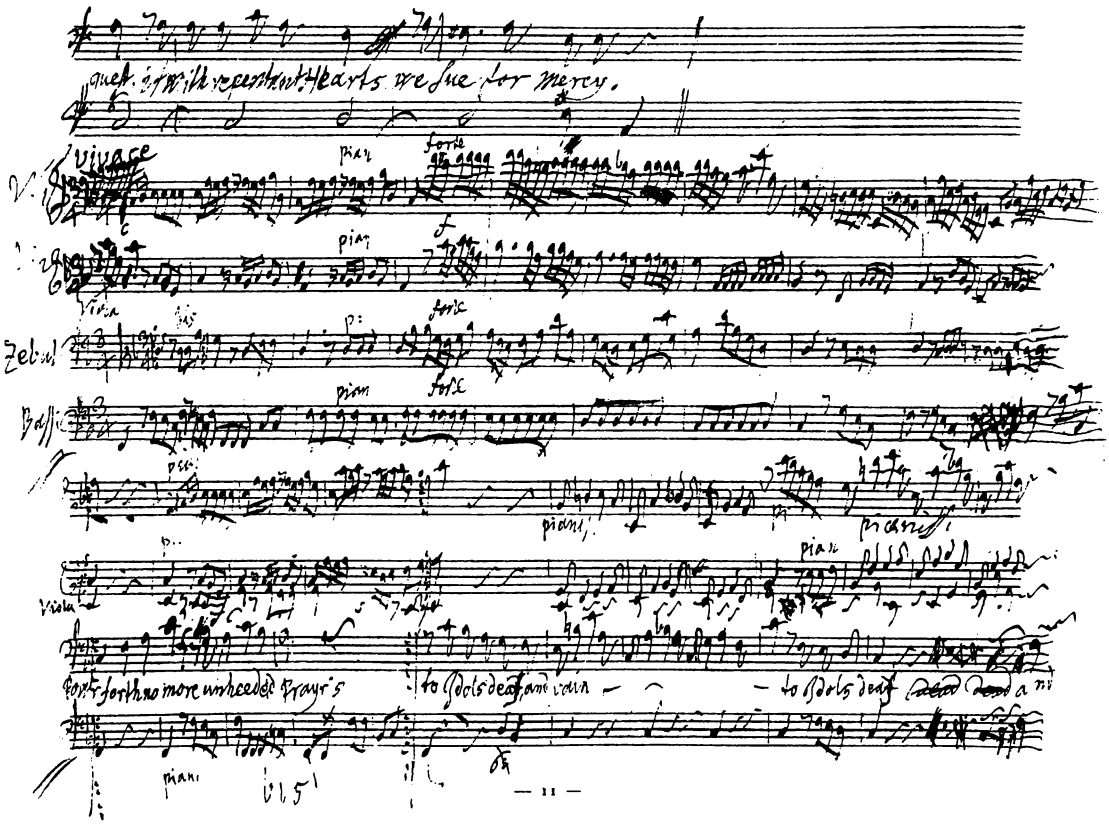
or these vile ammorites Cour Lordly Tyrants, now these eighteen

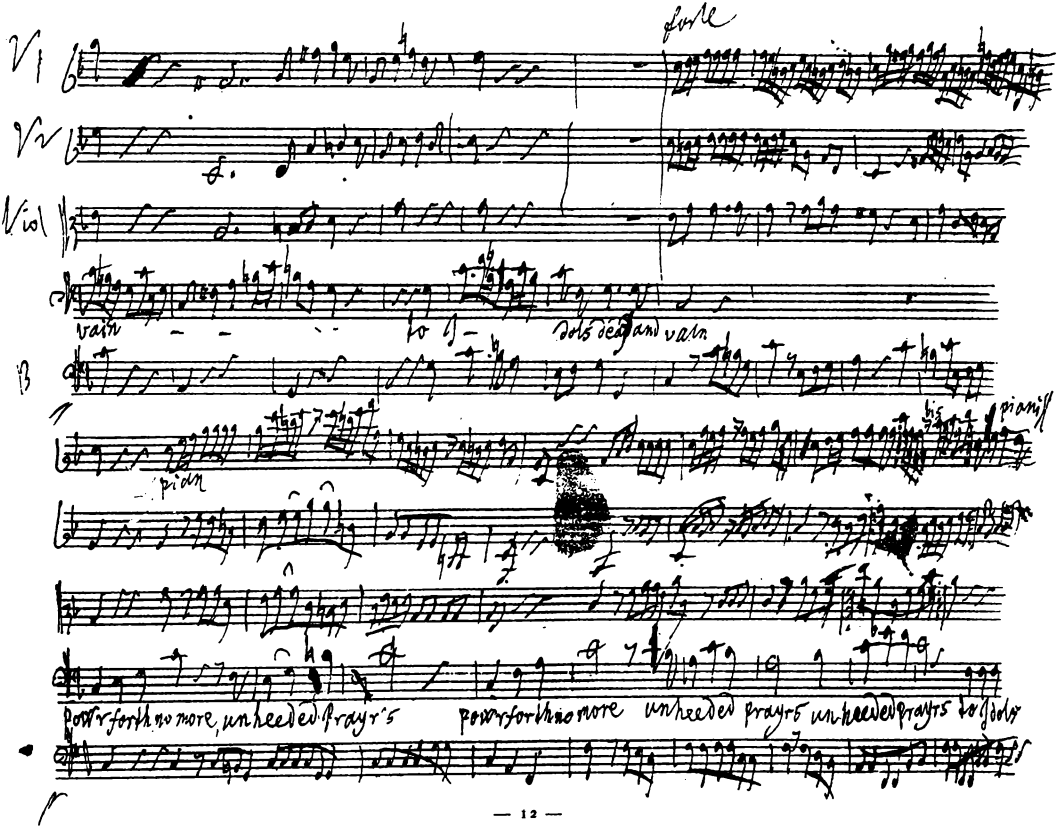
It must be so. — Years, will crush the Race of Israel. Since Heav'n vouchsafes not

not, with immediate choice, to point us our Leader, as before, ourselves must chale — and who so fit a man, as Gilead's son our

brother, valiant Jephta. True we have slighted, scorn'd, expell'd him hence, as of a stranger born: but well Know him his

his generous soul disdains a mean Revenge, when his distressful country calls his aid — and perhaps, Heav'n may favour our Re,


quest. if with repentant Hearts we sue for mercy.
Vivace
pian
forte
Viola
Zebul
Basso
pianiss.
Viola
to Idols deaf and vain
to Idols deaf
pian


forte
V1
V2
Viol
vain
to
dols dead and vain
B
pian
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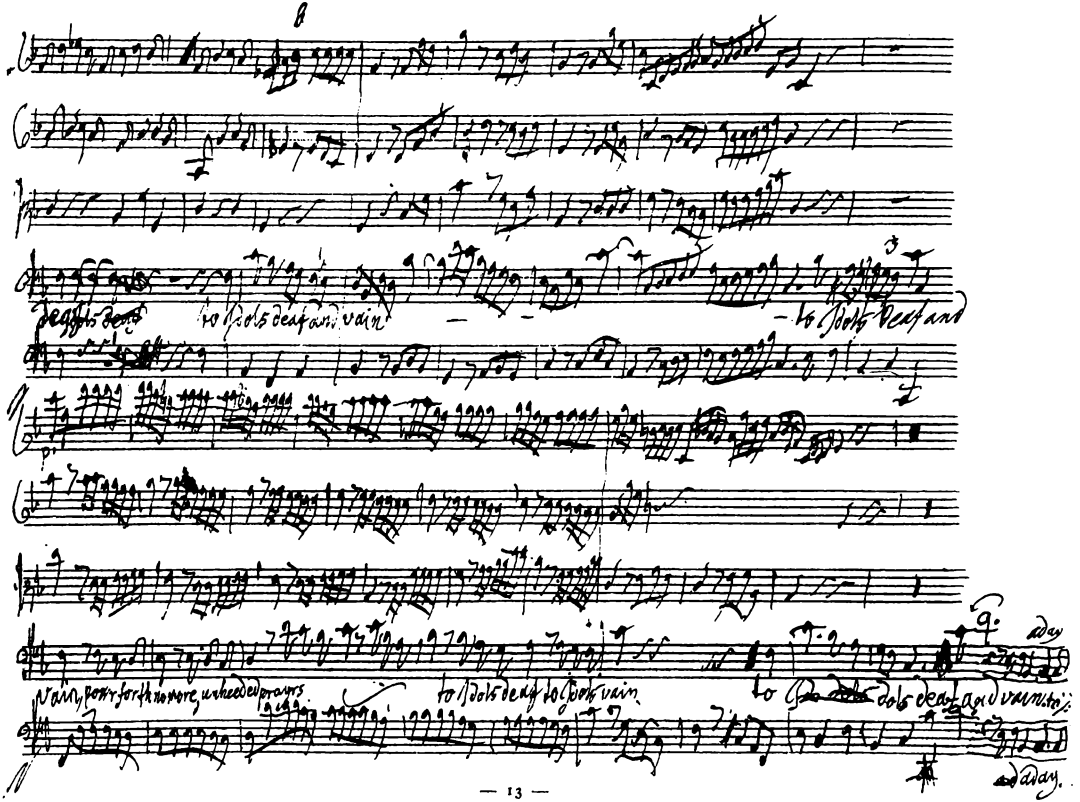
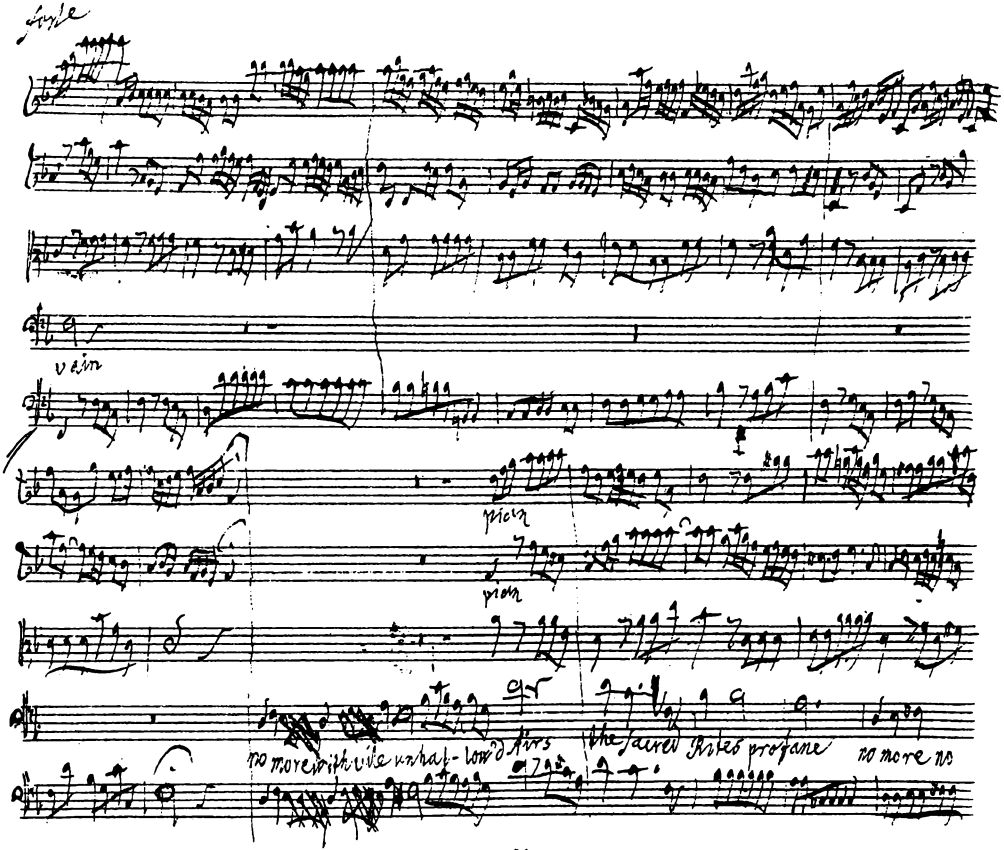
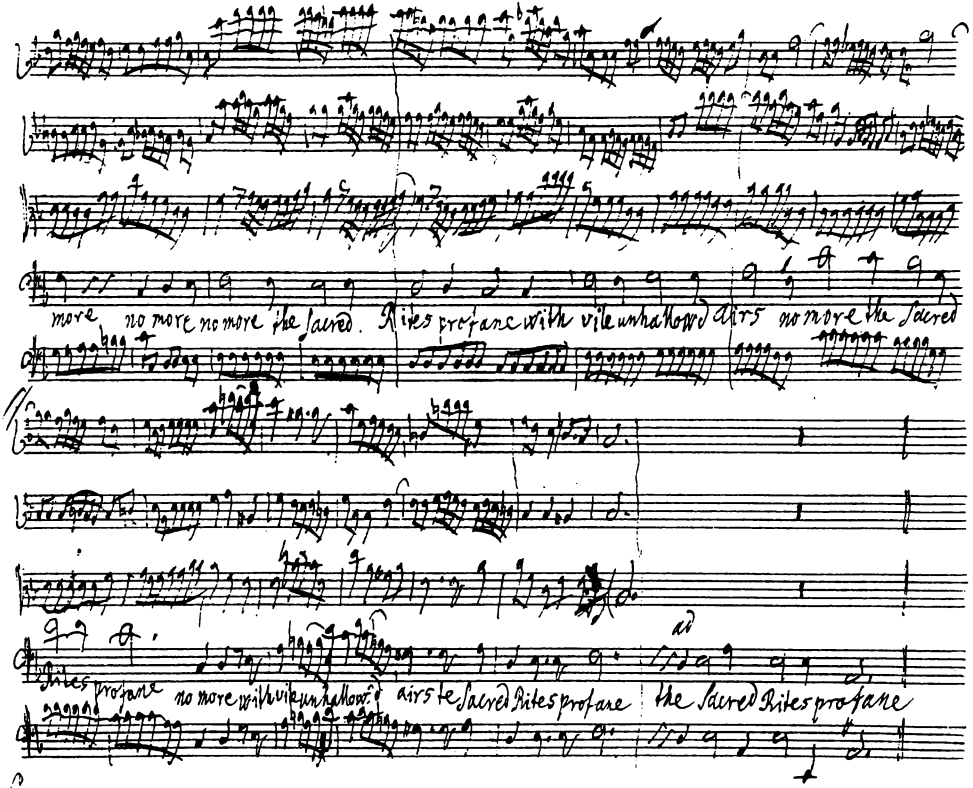
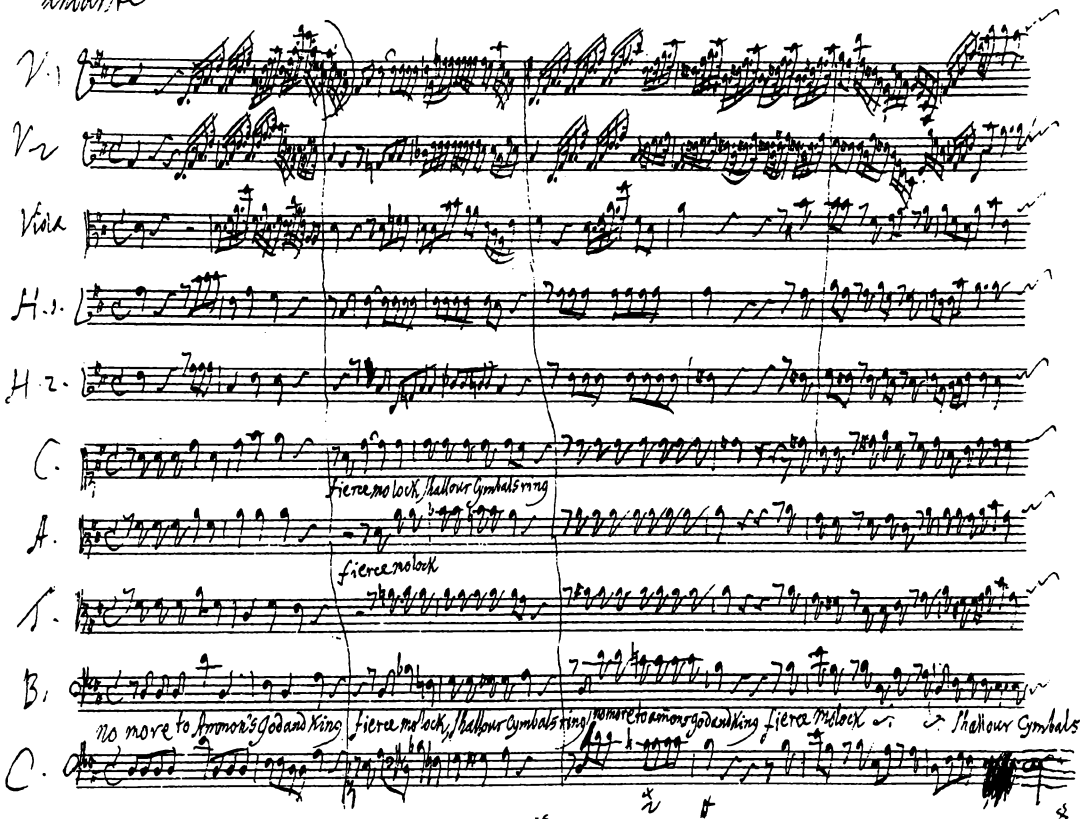
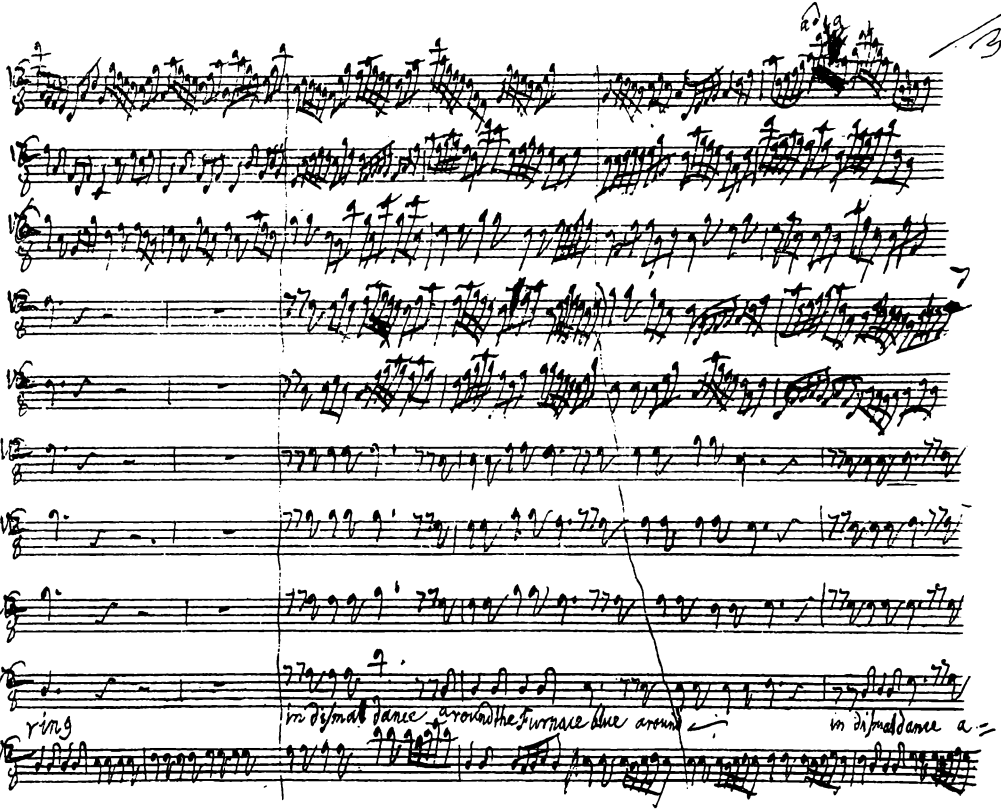
powr forth no more, unheeded prayr's
powr forth no more
unheeded prayrs
unheeded prayrs
to dols

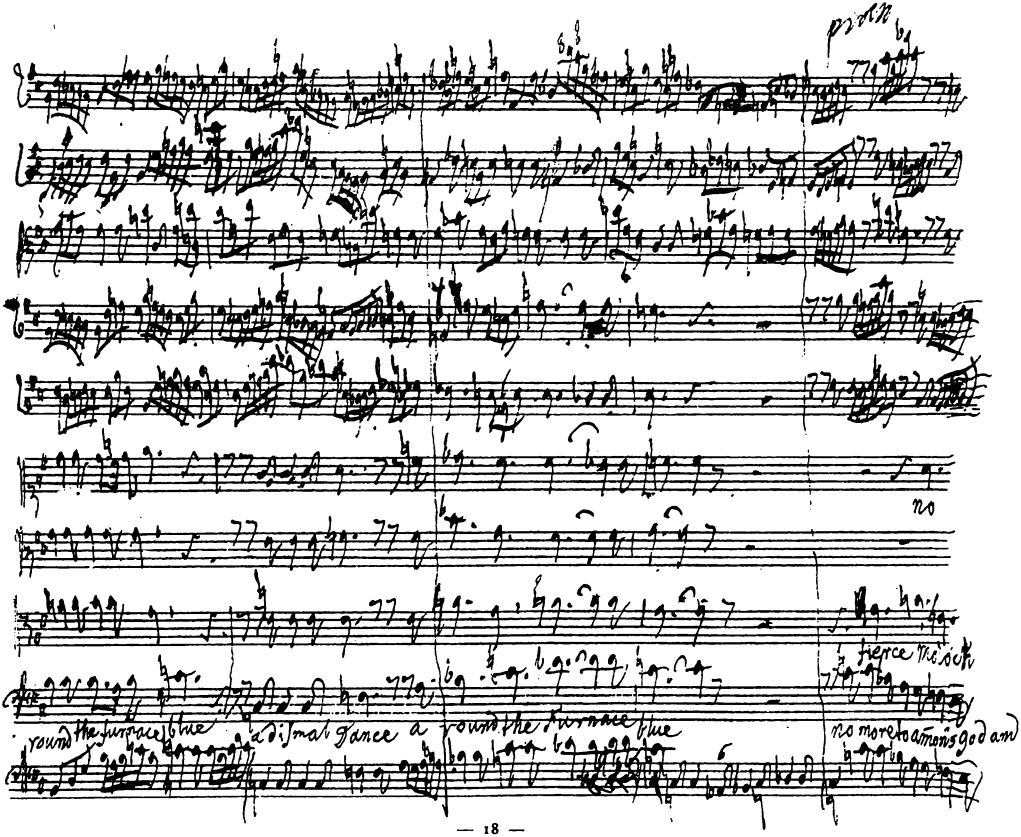

to Idols deaf and vain
to Idols deaf and
vain, poor forth no more, unheeded prayers
to Idols deaf to Idols vain
to Idols deaf and vain to
a day
a day.

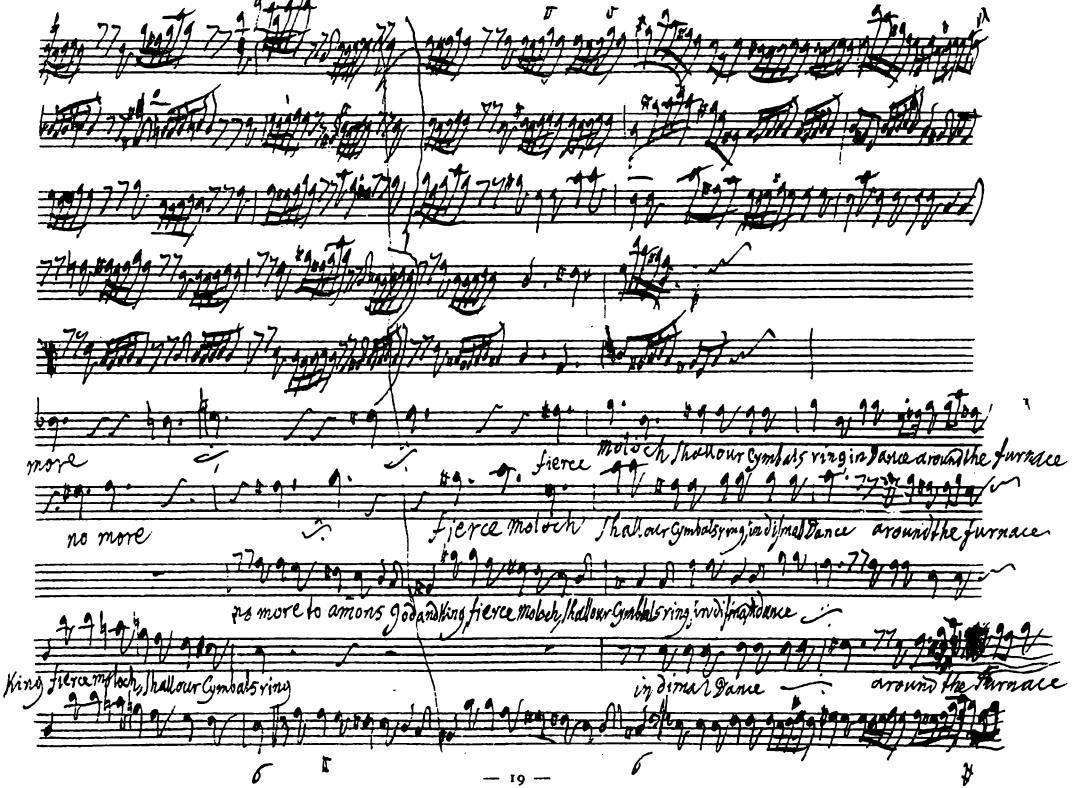

vain
pian
pian
no more with vile unhal-low'd Airs
the sacred Rites profane
no more no

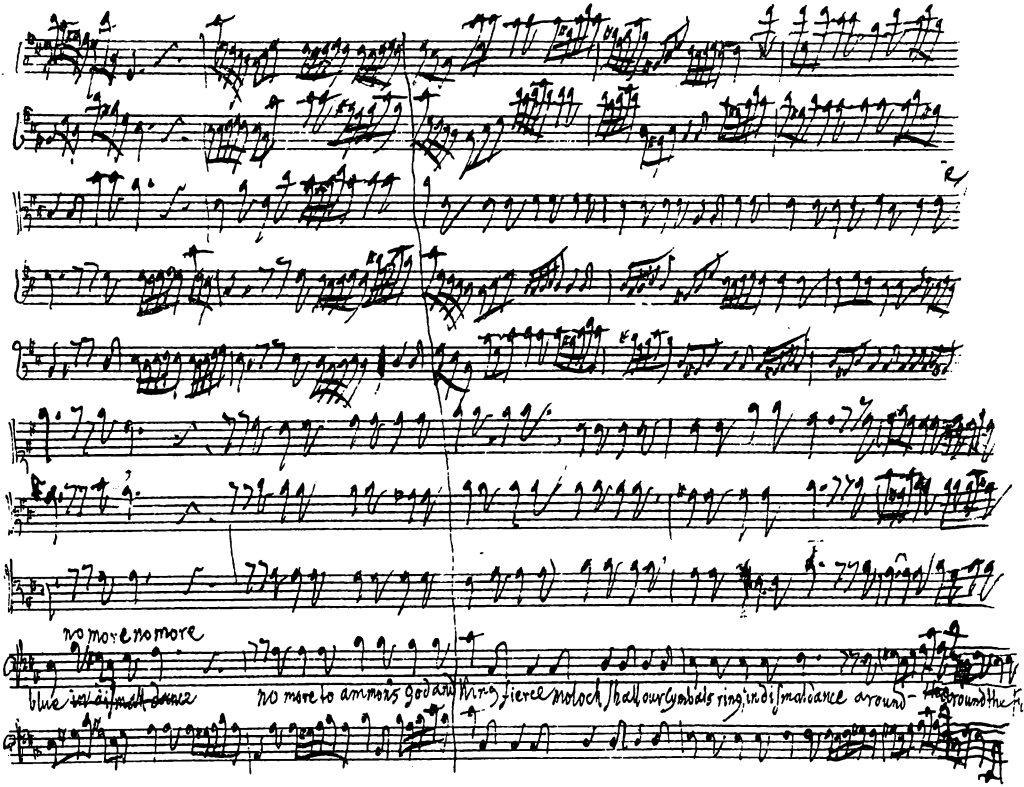

more no more no more the Sacred Rites profane with vile unhallowd airs no more the Sacred
Rites profane no more with vile unhallowd airs the Sacred Rites profane the Sacred Rites profane

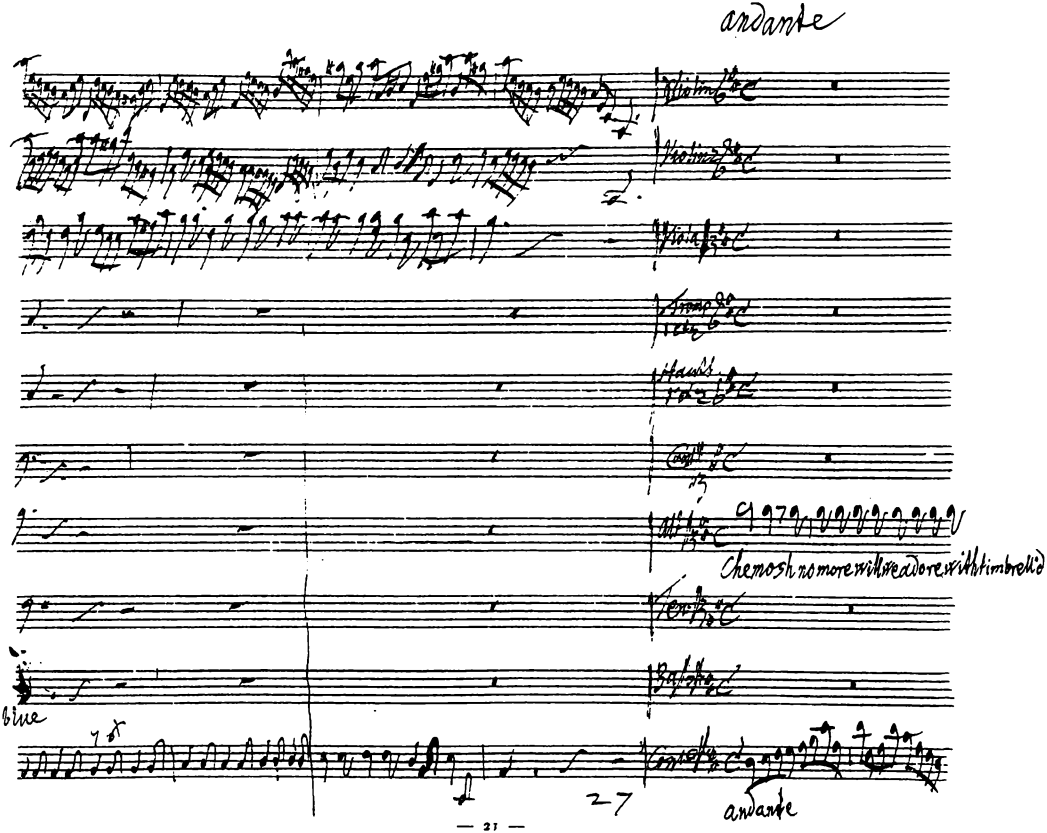

andante
V. 1
V. 2
Viola
H. 1.
H. 2.
C.
fierce molock, shallow cymbals ring
A.
fierce molock
T.
B.
no more to Ammon's God and King
fierce molock, shallow cymbals ring
no more to Ammon's God and King
fierce Molock
shallow Cymbals
C.

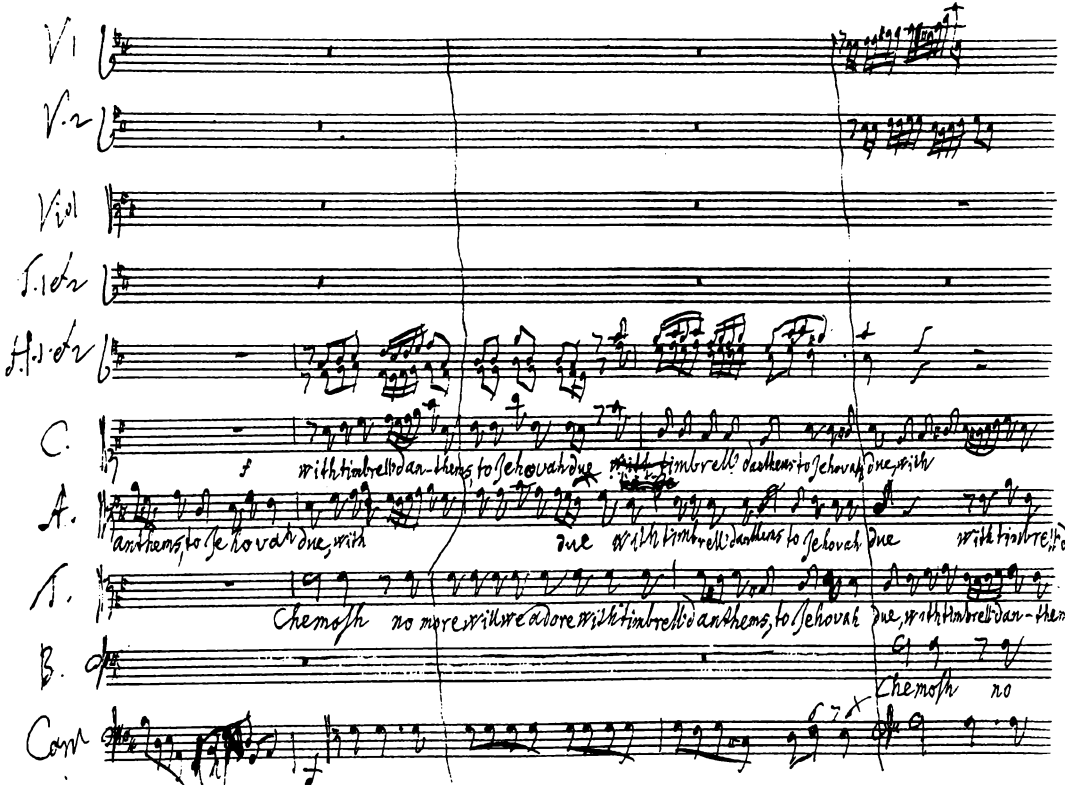

ring
in dismal dance around the furnace blue around
in dismal dance a=

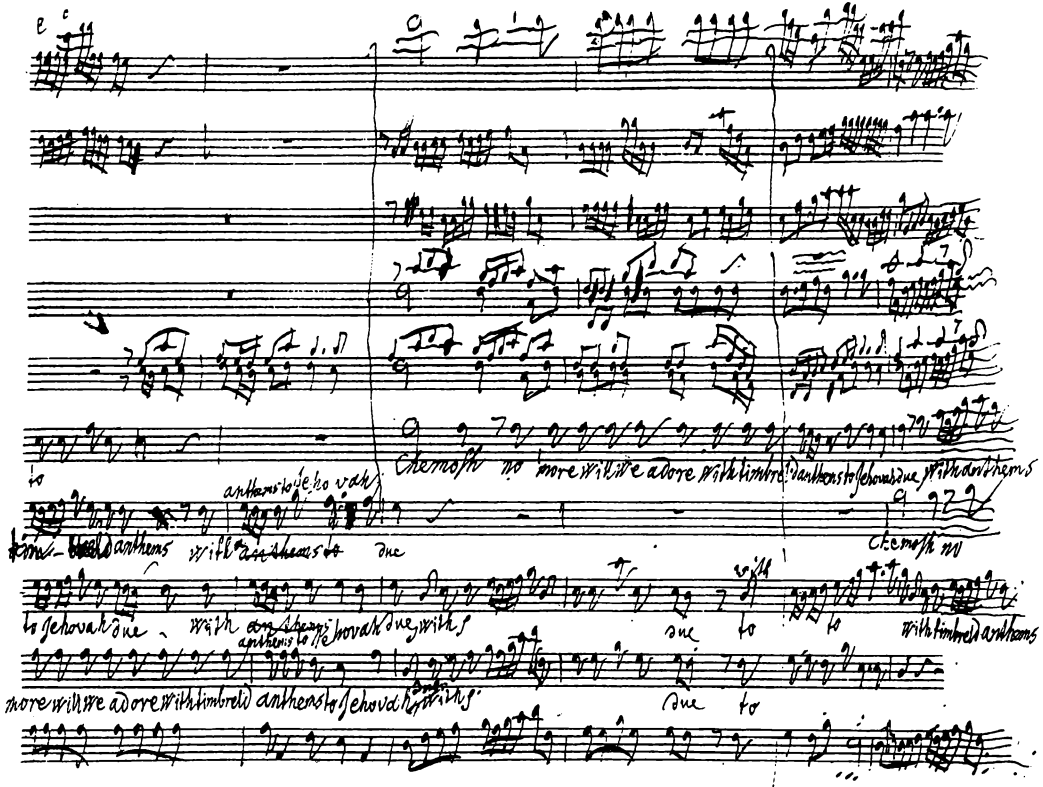

pran
no
fierce Moloch
round the furnace blue
a dismal dance a round the furnace blue
no more to amon's god and


more
fierce
Molech shall our Cymbals ring in dismal Dance around the furnace
no more
fierce Molech shall our Cymbals ring in dismal Dance around the furnace
no more to amons God and sing fierce Molech, shall our Cymbals ring in dismal Dance
King fierce Molech, shall our Cymbals ring
in dismal Dance
around the furnace

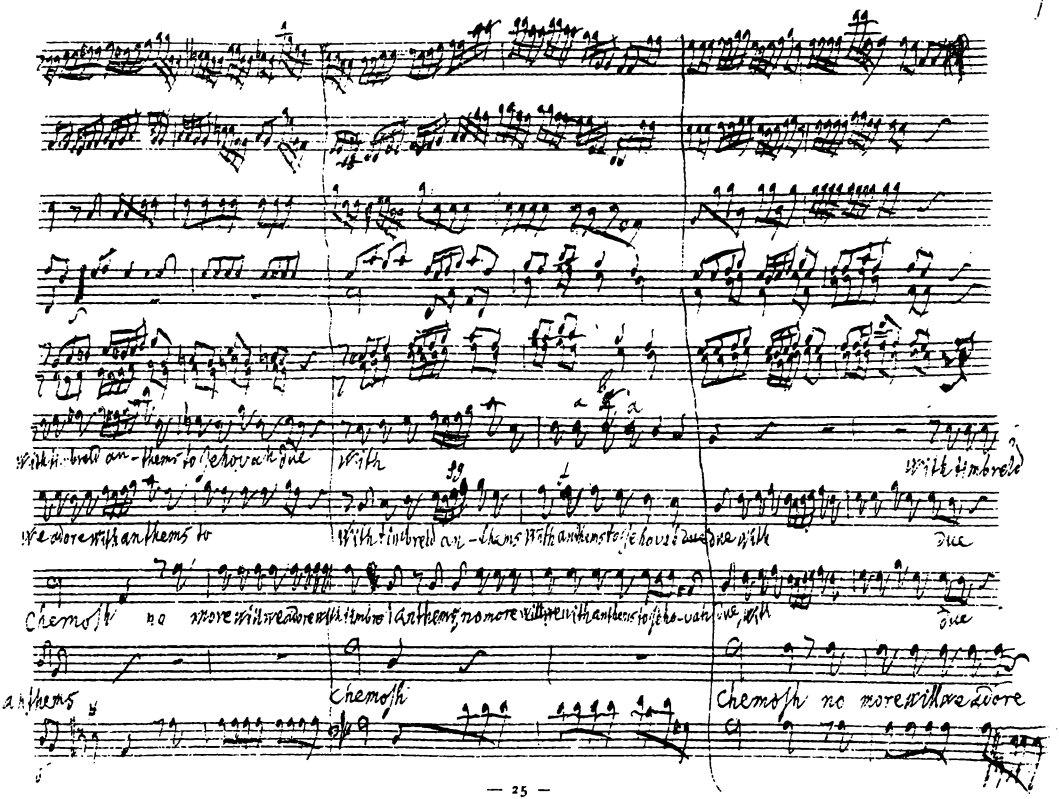

no more no more
blue in dismal dance
no more to ammons god and king fierce moloch shall our cymbals ring in dismal dance around - the ground the fum

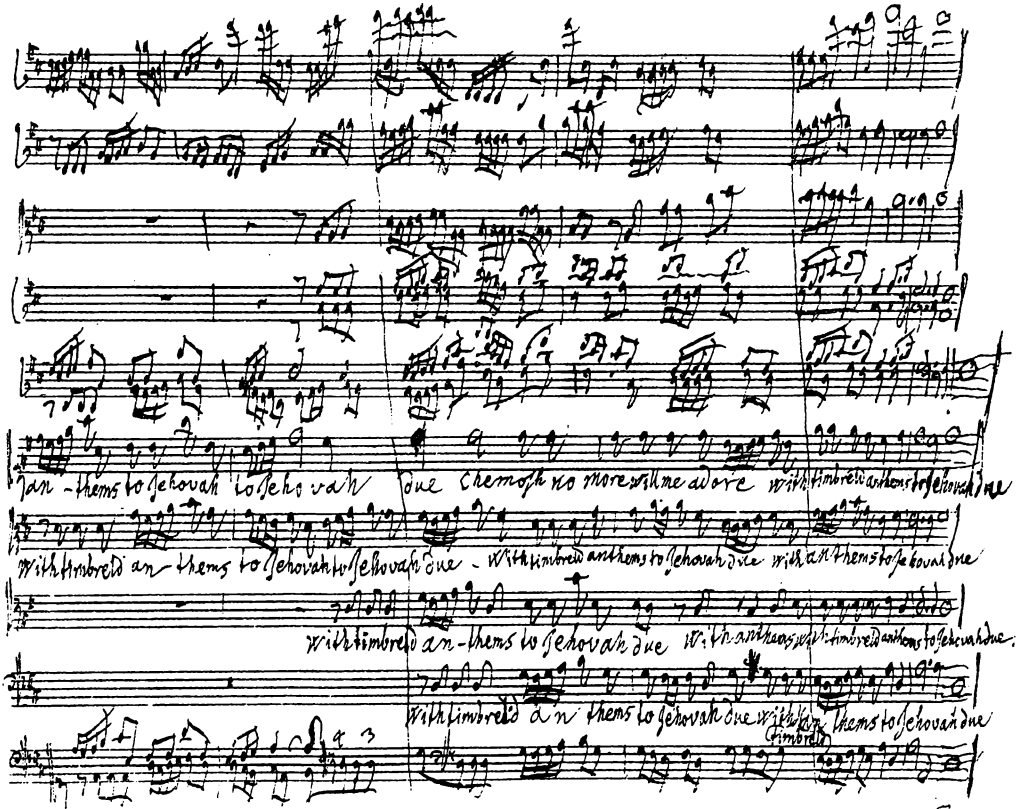

andante
Violin
Violin
Viola
Trombe
Hauts
Cant
Alt
Chemosh no more will we adore with timbrell'd
Ten
Bass
blue
Cont
27
andante


V1
V.2
Vid
T.1 & 2
H.1 & 2
C.
with timbrell'd an-thems to Jehovah due with timbrell'd anthems to Jehovah due, with
A.
anthems, to Jehovah due, with due with timbrell'd anthems to Jehovah due with timbrell'd
T.
Chemosh no more will we adore with timbrell'd anthems, to Jehovah due, with timbrell'd an-thems
B.
Chemosh no
Cont

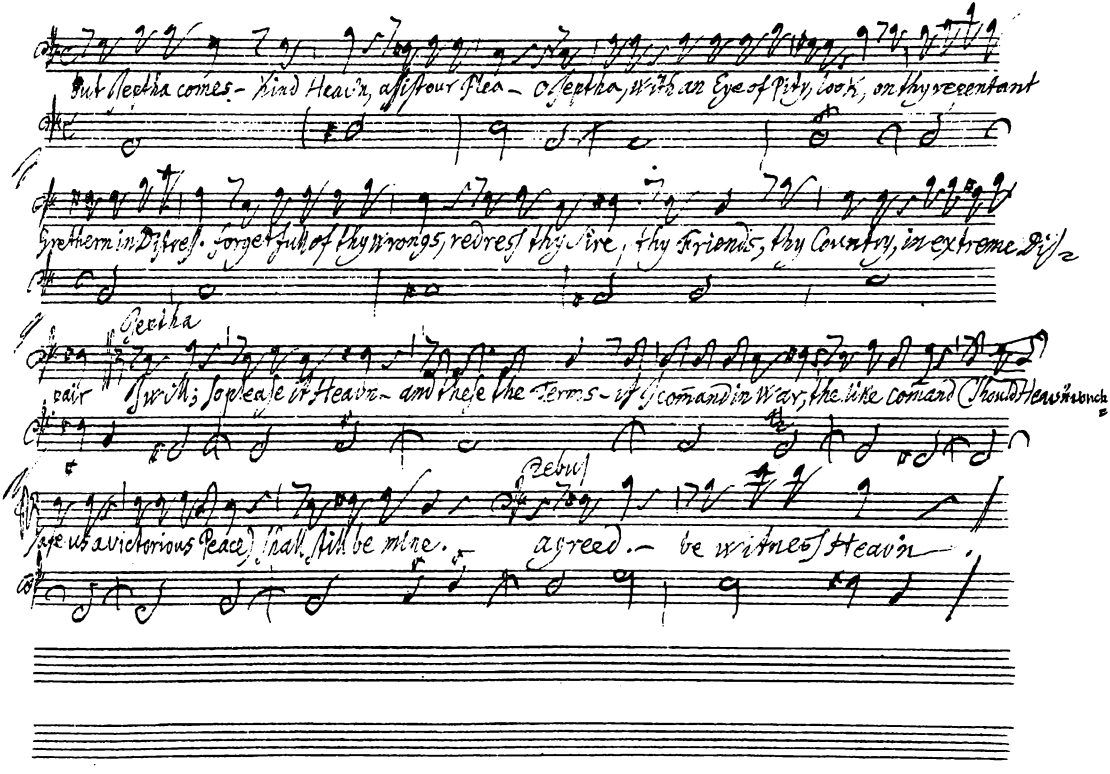

to
Chemosh no more will we adore with timbre'd anthems to Jehovah due with anthems
anthems to Jehovah
anthems with anthems to due
Chemosh no
to Jehovah due with anthems to Jehovah due with
due to to with timbreld anthems
anthems to Jehovah
more will we adore with timbreld anthems to Jehovah due with
due to

V. 1
V. 2
Viol
C.
to due with anthems to Jehovah due — no more will we adore che - mosh with an - thems to due
A.
more with we adore with timbrel'd anthems to Jehovah due, no more will we adore no more will we adore Chemosh no more with
T.
to due with anthems to Jehovah due
With timbrel'd an - thems to due
B.
Chemosh no more with we adore with
Cont.


With timbreld an-thems to Jehovah due
With
With timbreld
We adore with anthems to
With timbreld an-thems With anthems to Jehovah due with
due
Chemosh no more will we adore with timbreld anthems, no more will we with anthems to Jeho-vah due, with
due
anthems
Chemosh
Chemosh no more will we adore


an-thems to Jehovah to Jehovah Oue Chemosh no more with me adore with timbrels anthems to Jehovah Oue
With timbrels an-thems to Jehovah to Jehovah Oue - With timbrels anthems to Jehovah Oue with an thems to Jehovah Oue
with timbrels an-thems to Jehovah Oue With anthems with timbrels anthems to Jehovah Oue.
With timbrels an thems to Jehovah Oue with an thems to Jehovah Oue
timbrels

32



Enter Jeptha & Aorgè.

But Jeptha comes - Kind Heav'n, assist our Plea - O Jeptha, with an Eye of Pity, look, on thy repentant

Brethern in Distress. forget full of thy wrongs, redress thy Sire, thy Friends, thy Country, in extreme Dis-

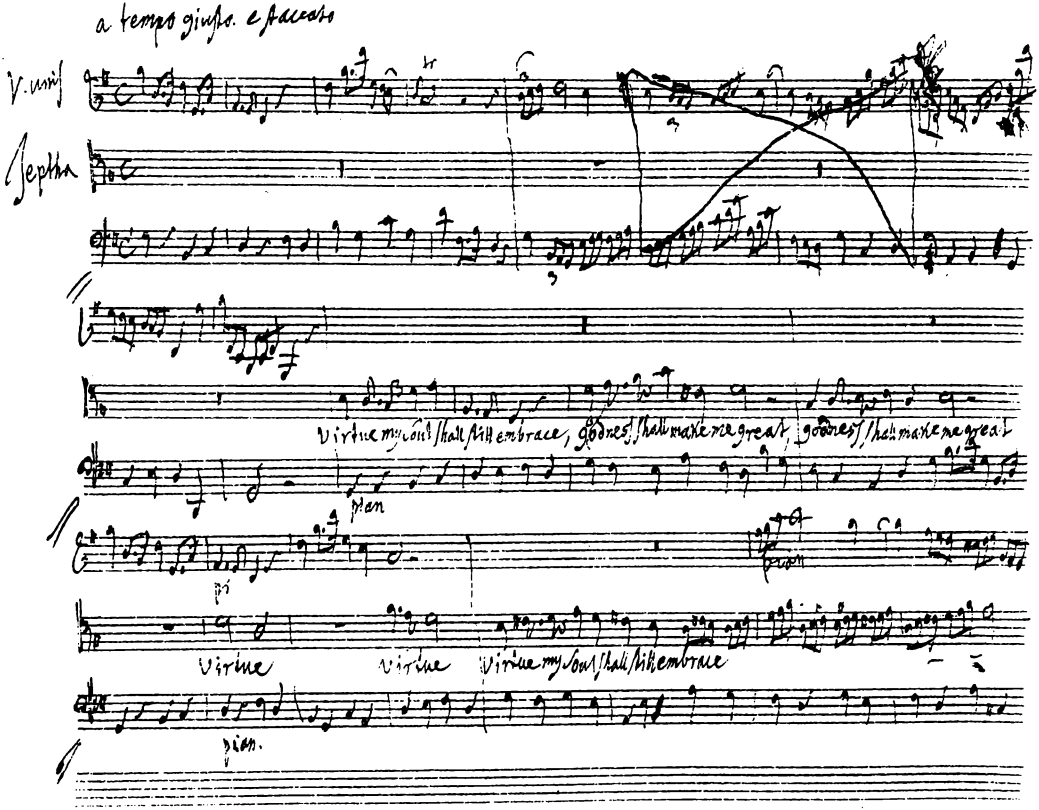
Jeptha

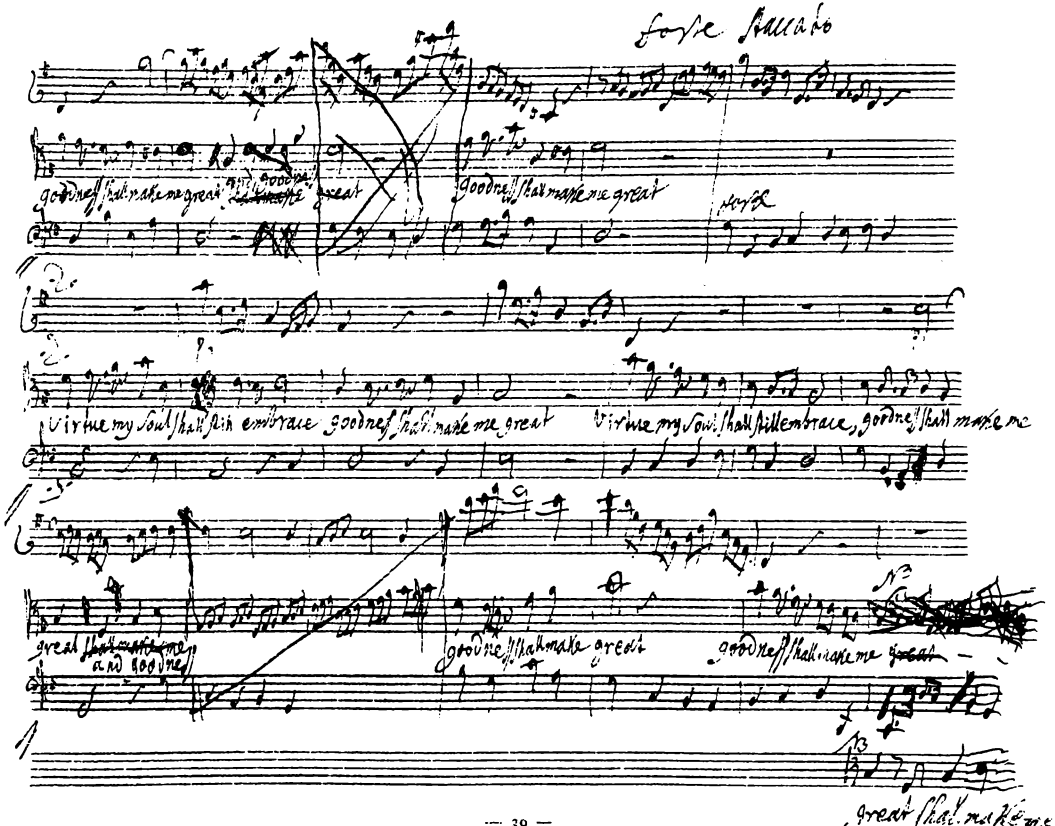
pair I will; so please it Heav'n - and these the Terms - if I comand in War, the like comand (Should Heav'n vouch-

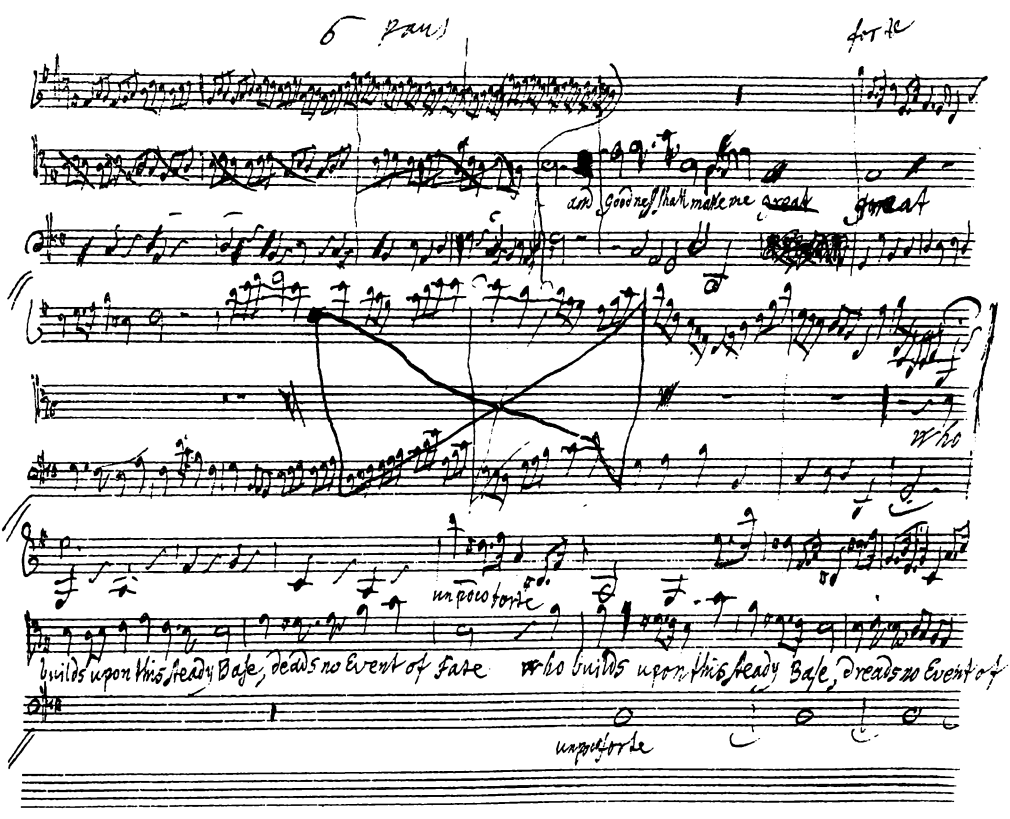
safe us a victorious Peace) shall still be mine.

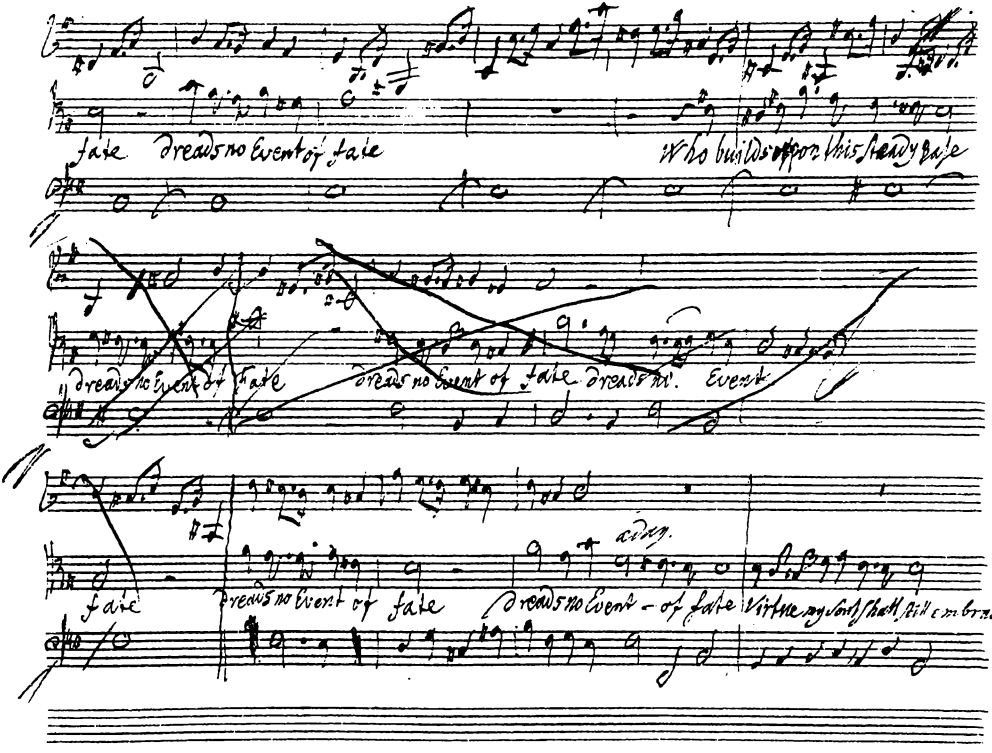
Rebus

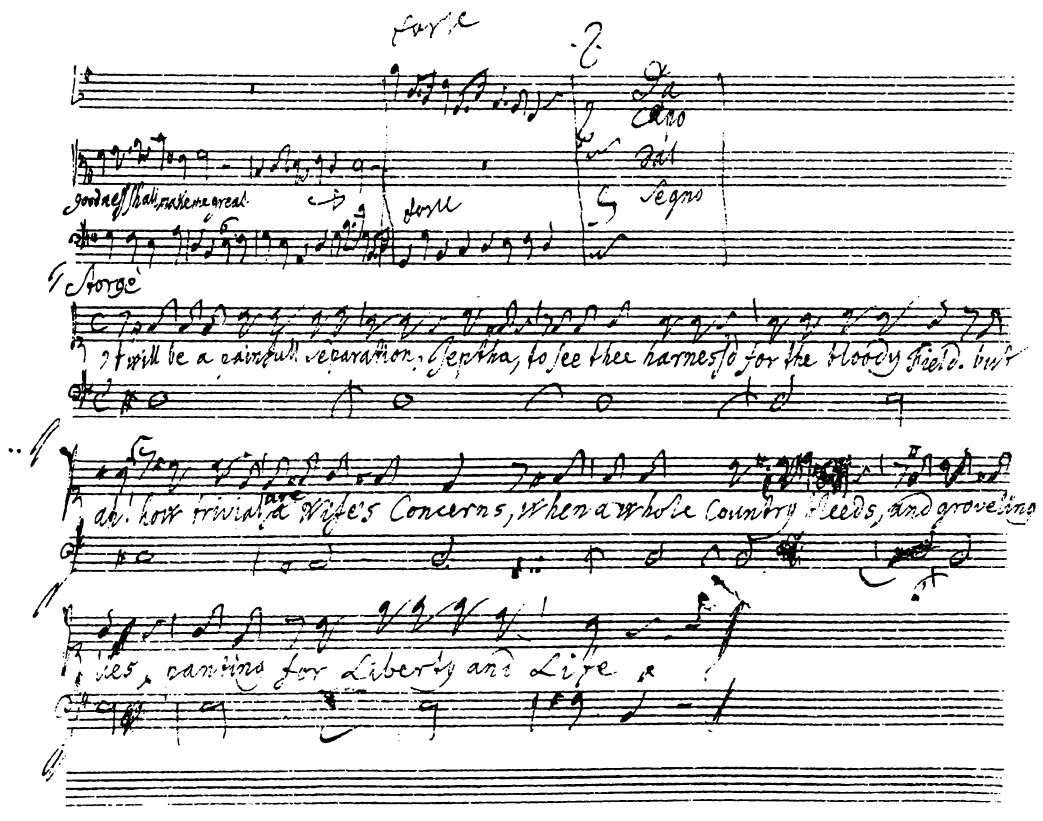
agreed. - be witness Heav'n.


a tempo giusto. e placato
V. unis
Jeptha
Virtue my soul shall strike embrace, goodness shall make me great, goodness shall make me great
plan
pp
Virtue
Virtue
Virtue my soul shall strike embrace
plan.

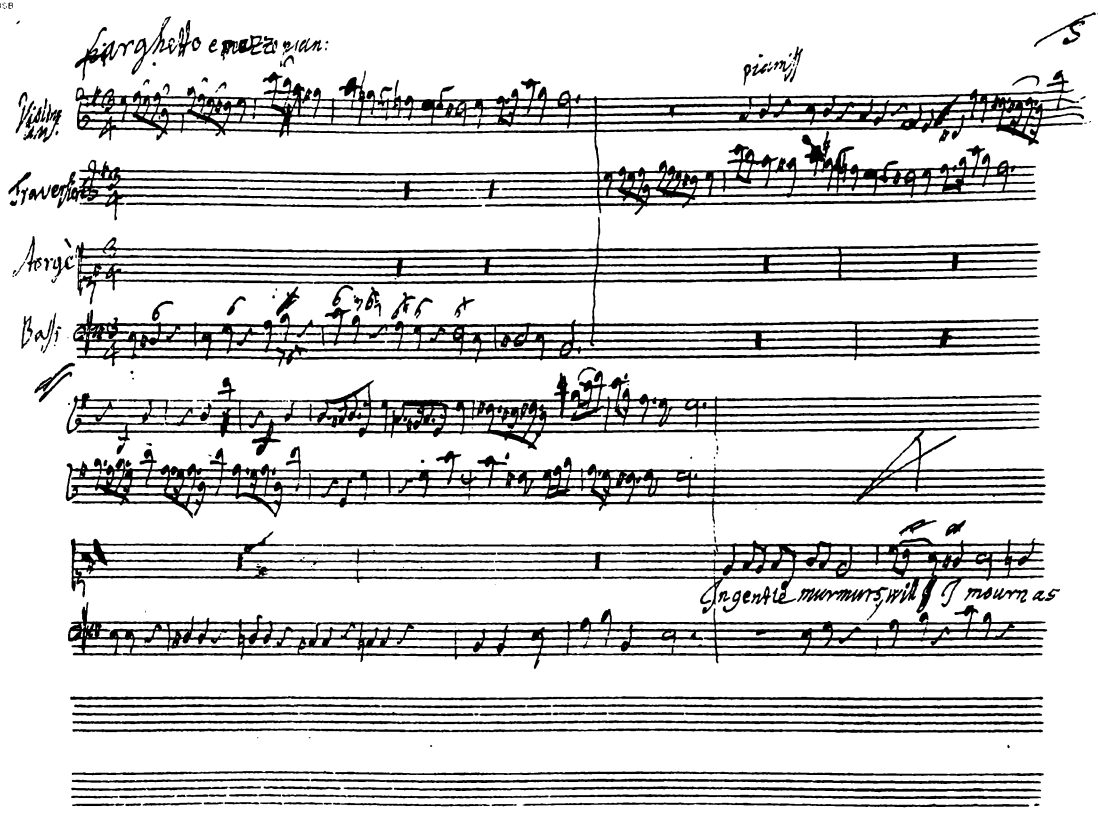

forte staccato
goodness shall make me great
goodness shall make me great
forte
Virtue my soul shall still embrace goodness shall make me great
Virtue my soul shall still embrace, goodness shall make me
great and goodness
goodness shall make great
goodness shall make me
great shall make me

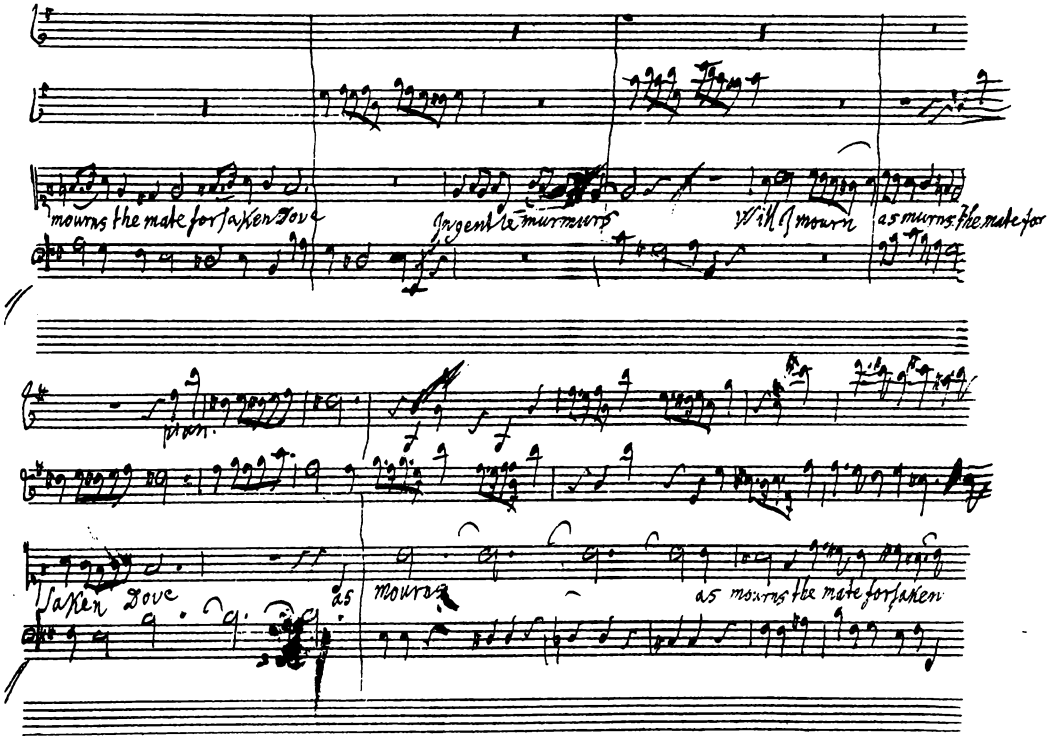

6 Pan
forte
and Goodness shall make me great
Who
un poco forte
builds upon this steady Base, dreads no Event of Fate
Who builds upon this steady Base, dreads no Event of
unpoco forte

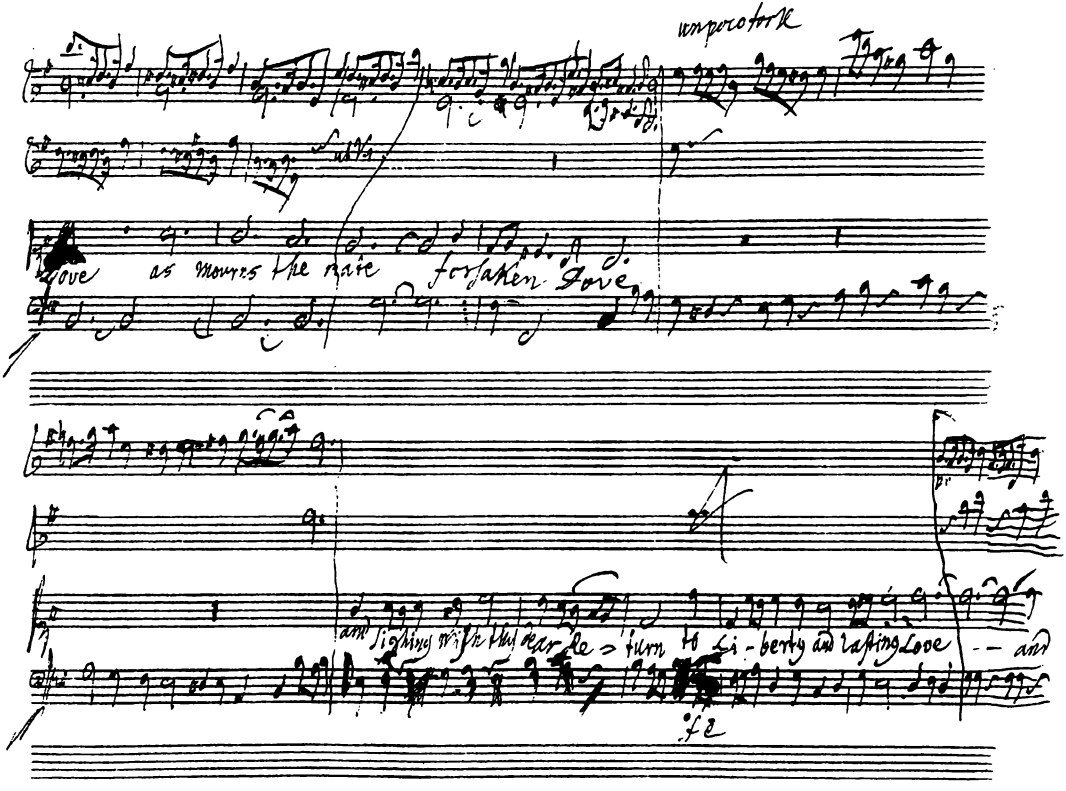

fate dreads no Event of fate
Who builds upon this steady base
dreads no Event of fate
dreads no Event of fate dreads no Event
fate
dreads no Event of fate
dreads no Event - of fate
Virtue my Soul shall still embrace

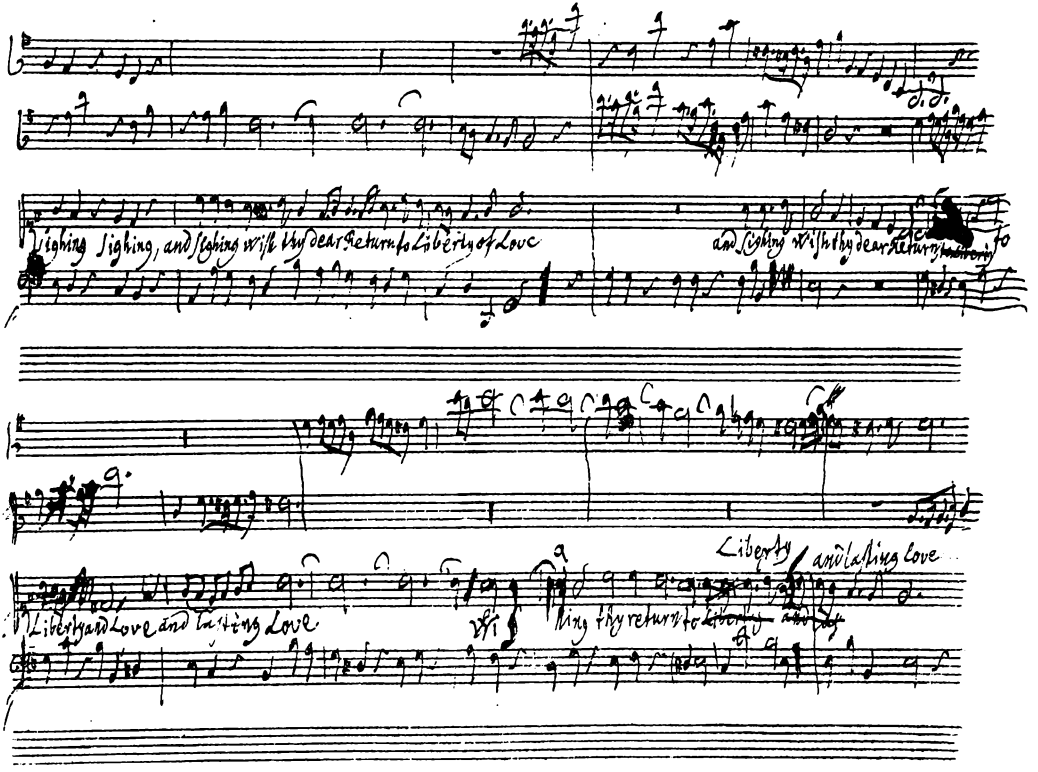

forte
Da Capo
Dal Segno
goodness shall make me great
forte
Storge
It will be a painfull separation, Jeptha, to see thee harness'd for the bloody Field. but
ah! how trivial are a Wife's Concerns, when a whole Country bleeds, and groveling
lies, panting for Liberty and Life

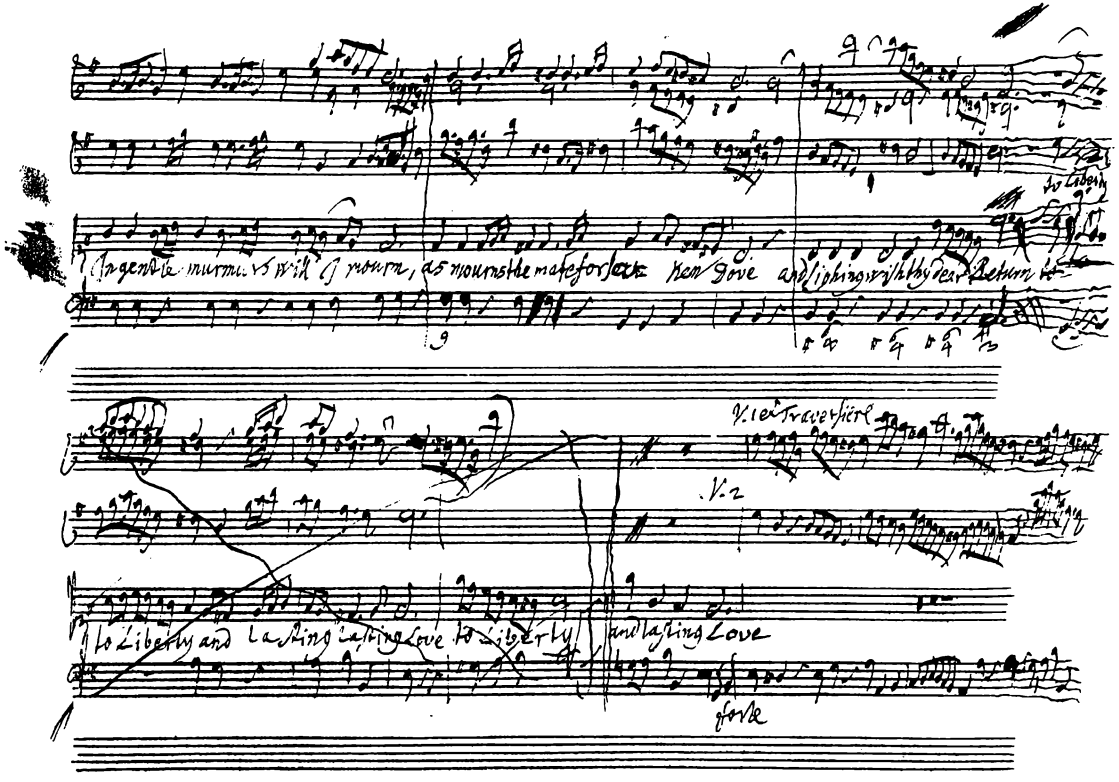
BSB

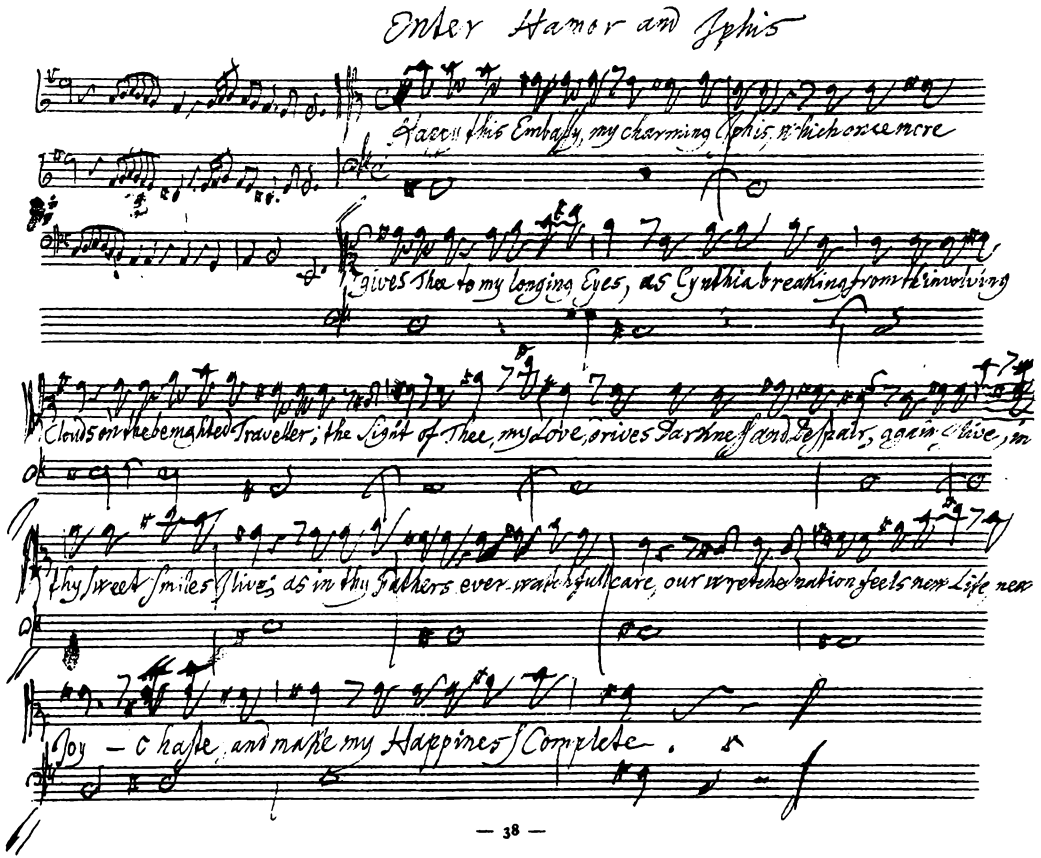

Larghetto e mezzo pian:
Violino
Traversa
Aorgè
Bassi
piani
In gentle murmurs, will I mourn as

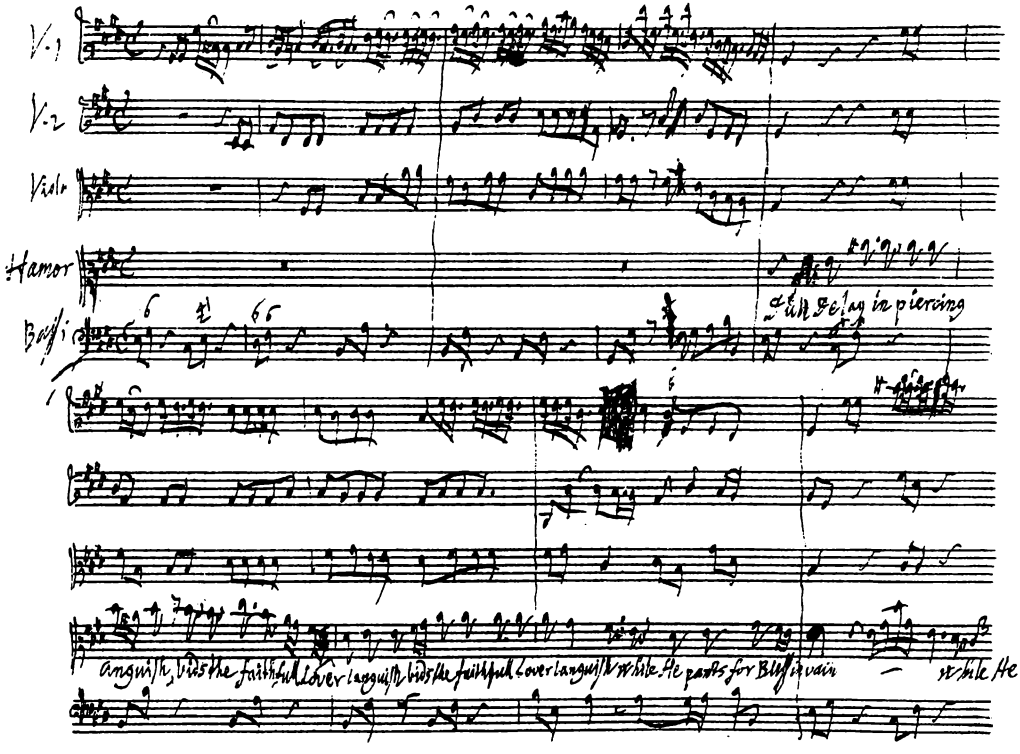

mourns the mate forsaken Dove
Ingentle murmurs
Will I mourn
as murns the mate for
plan.
saken Dove
as
mourns
as mourns the mate forsaken

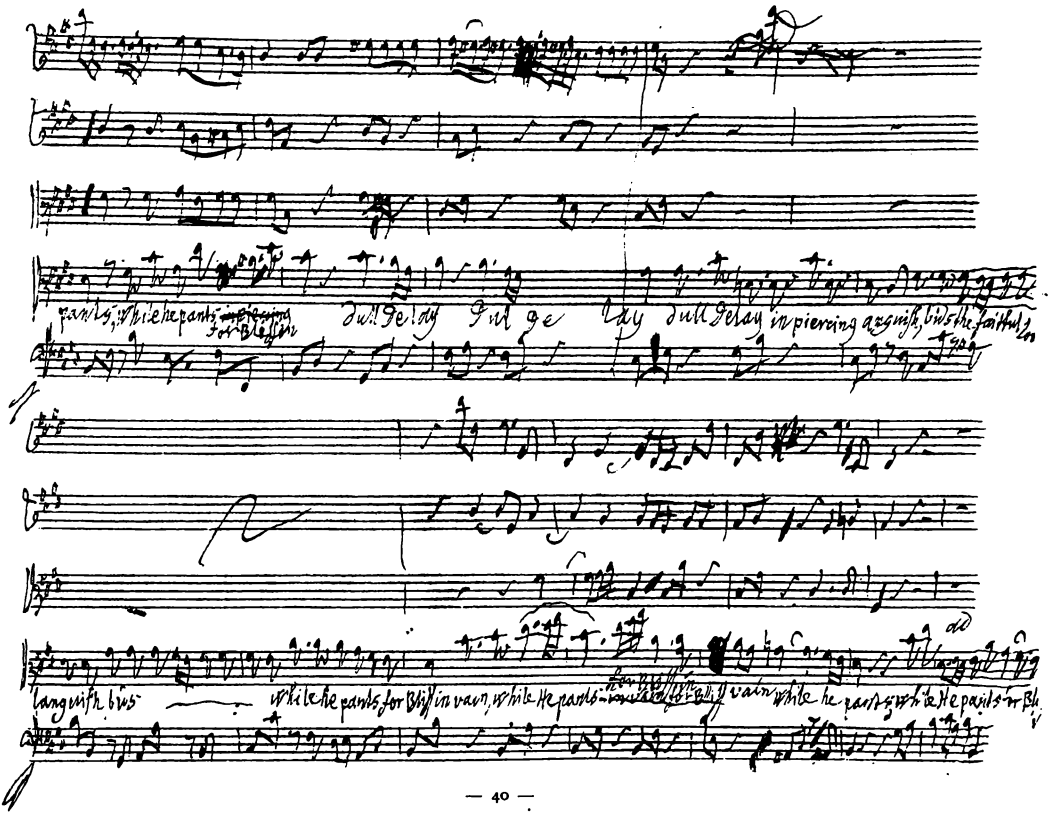

un poco forte
Love as mourns the nate forsaken Dove
and sighing wish thy dear Re-turn to Li-berty and lasting Love -- and

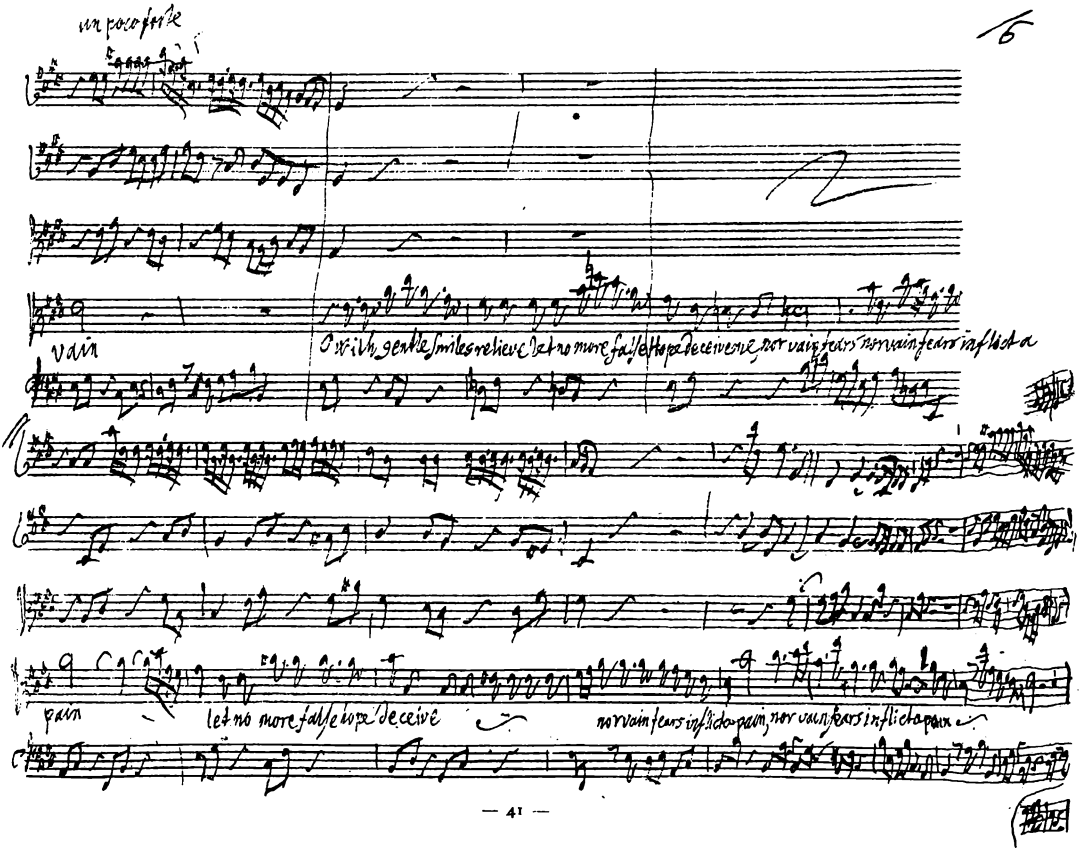

Sighing Sighing, and Sighing wish thy dear Return to Liberty of Love
and Sighing wish thy dear Return to
Liberty and Love and lasting Love
Liberty and lasting Love
Wi
hing thy return to

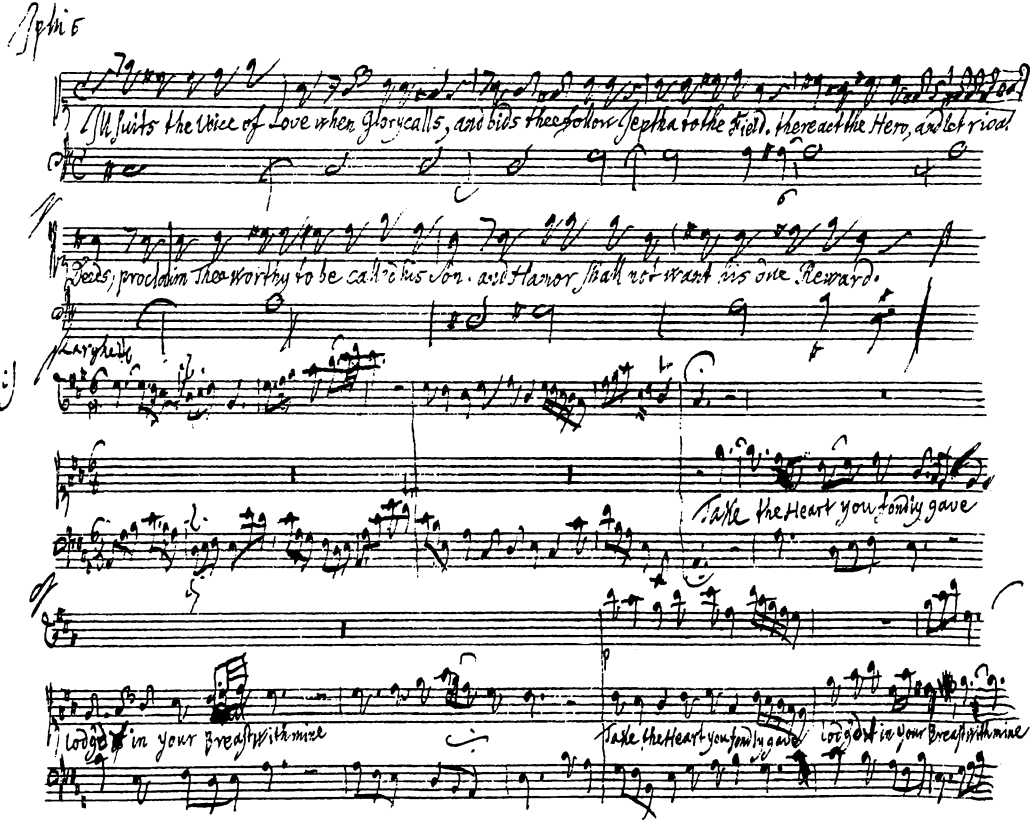

to Liberty
V. 1er Traversière
V. 2
to Liberty and lasting lasting Love to Liberty and lasting Love
forte


Enter Hamor and Iphis
Haec, this Embassy, my charming Iphis, which once more
gives thee to my longing Eyes, as Cynthia breaking from the involving
Clouds on the benighted Traveller, the Sight of Thee, my Love, drives Darkness and Despair, again alive, in
thy sweet Smiles I live, as in thy Fathers ever-watchfull care, our wretched Nation feels new Life new
Joy — Chase, and make my Happiness Complete.


andante mezzo piano
V. 1
V. 2
Viola
Hamor
Bassi
Full Delay in piercing
anguish, bids the faithfull Lover languish bids the faithfull Lover languish while He pants for Bliss in vain
while He


pants, while he pants for Bliss in vain
dull Delay dul de lay dull Delay in piercing anguish, bids the faithful
languish bids while he pants for Bliss in vain, while He pants for Bliss in vain while he pants while He pants for Bl


un poco forte
6
vain
O with gentle smiles relieve let no more false hope deceive me nor vain fears nor vain fears inflict a
pain
let no more false hope deceive
nor vain fears inflict a pain, nor vain fears inflict a pain



Jpth 6

All suits the Voice of Love when Glory calls, and bids thee follow Jeptha to the Field. there act the Hero, and let rival

Deeds, proclaim thee worthy to be call'd his Son. and Hamor shall not want his due Reward.

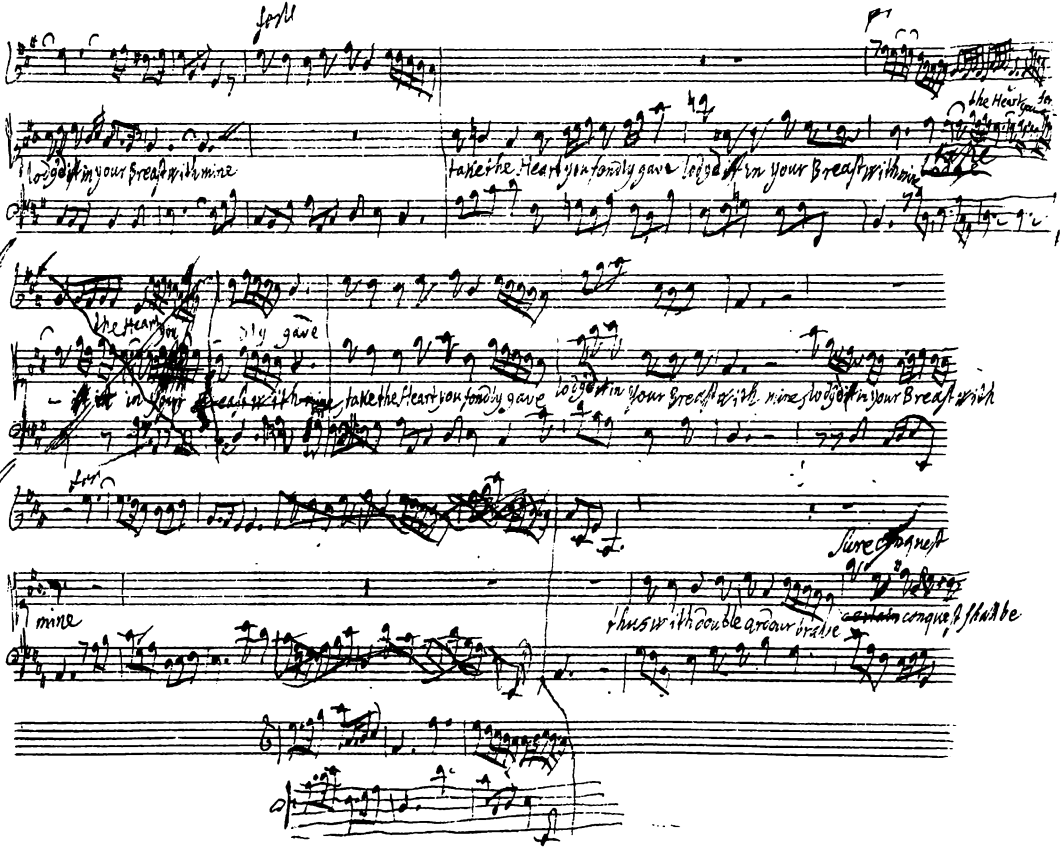
Larghetto

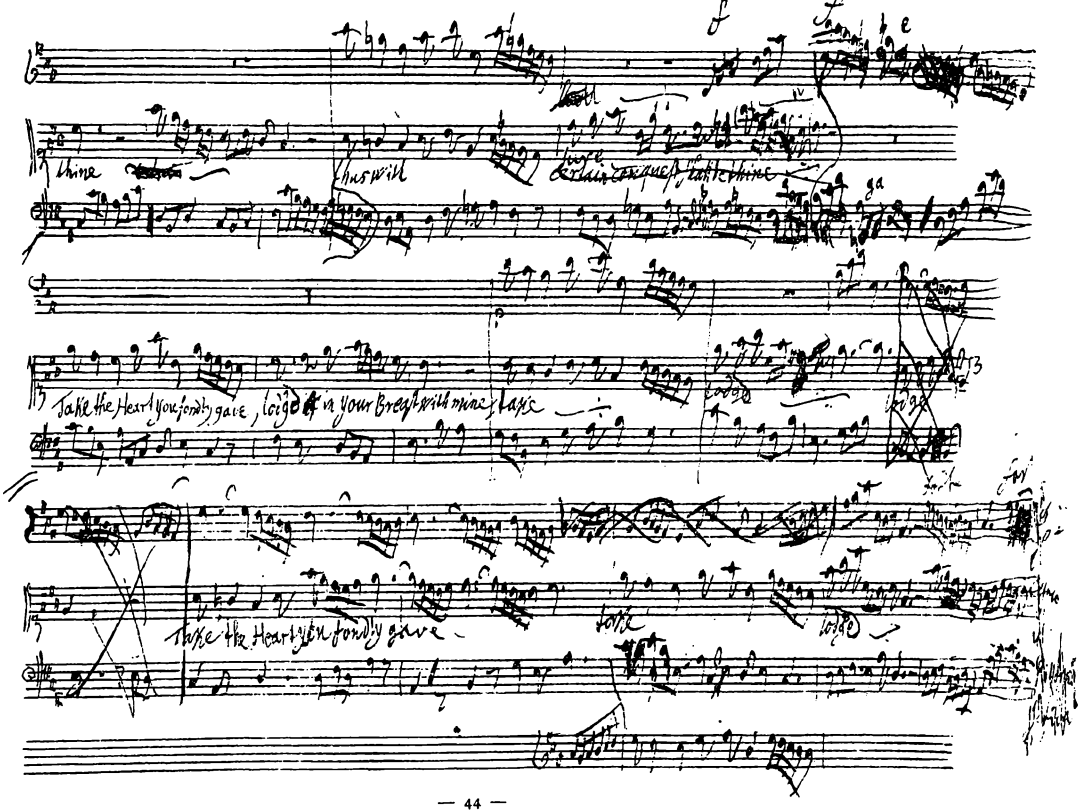
V. unis

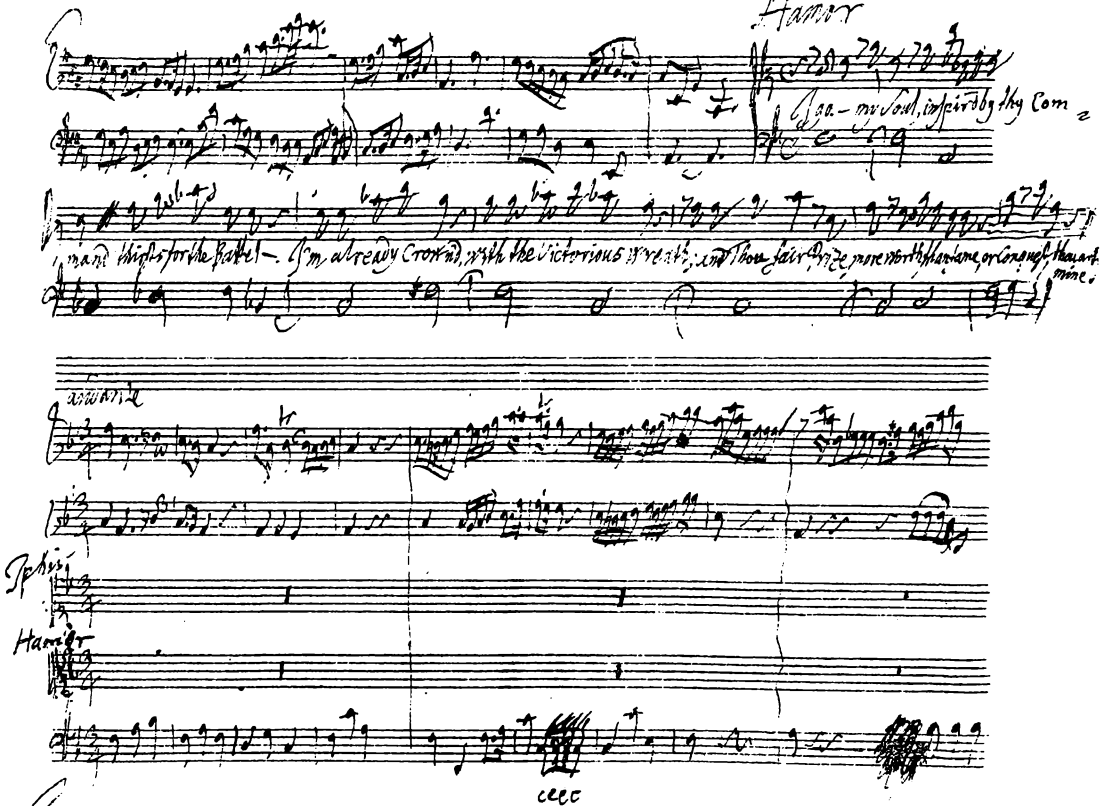
Take the Heart you fondly gave

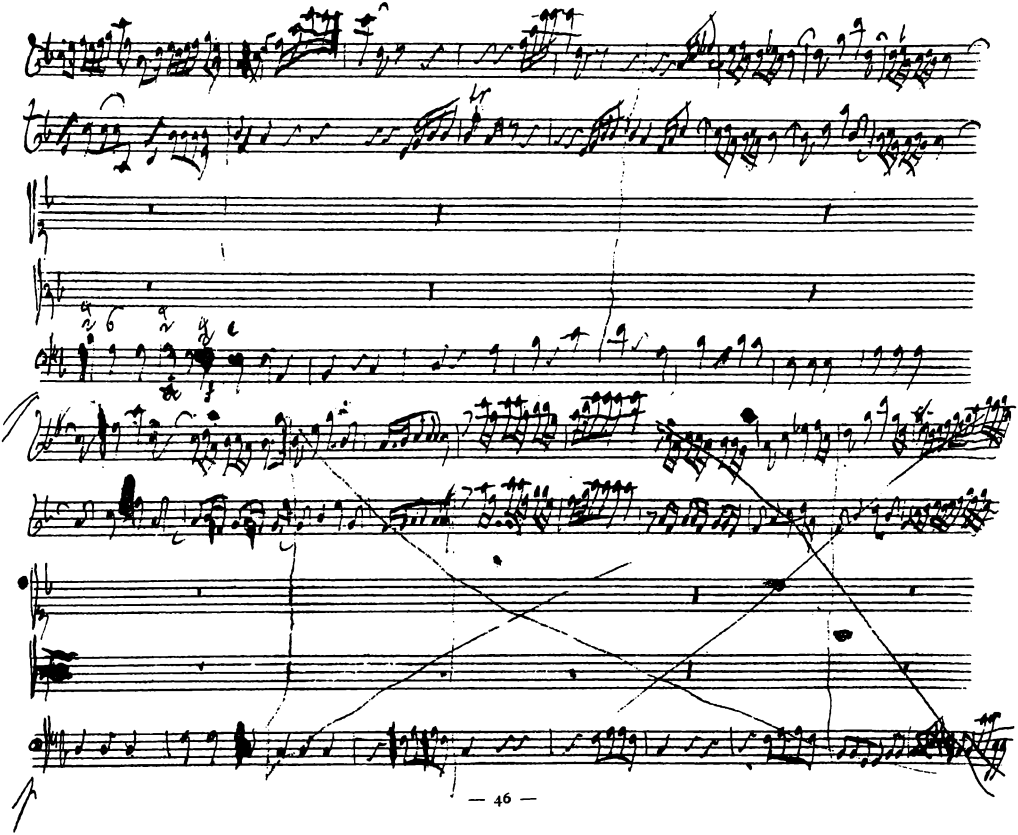
lodg'd in your Breast with mine

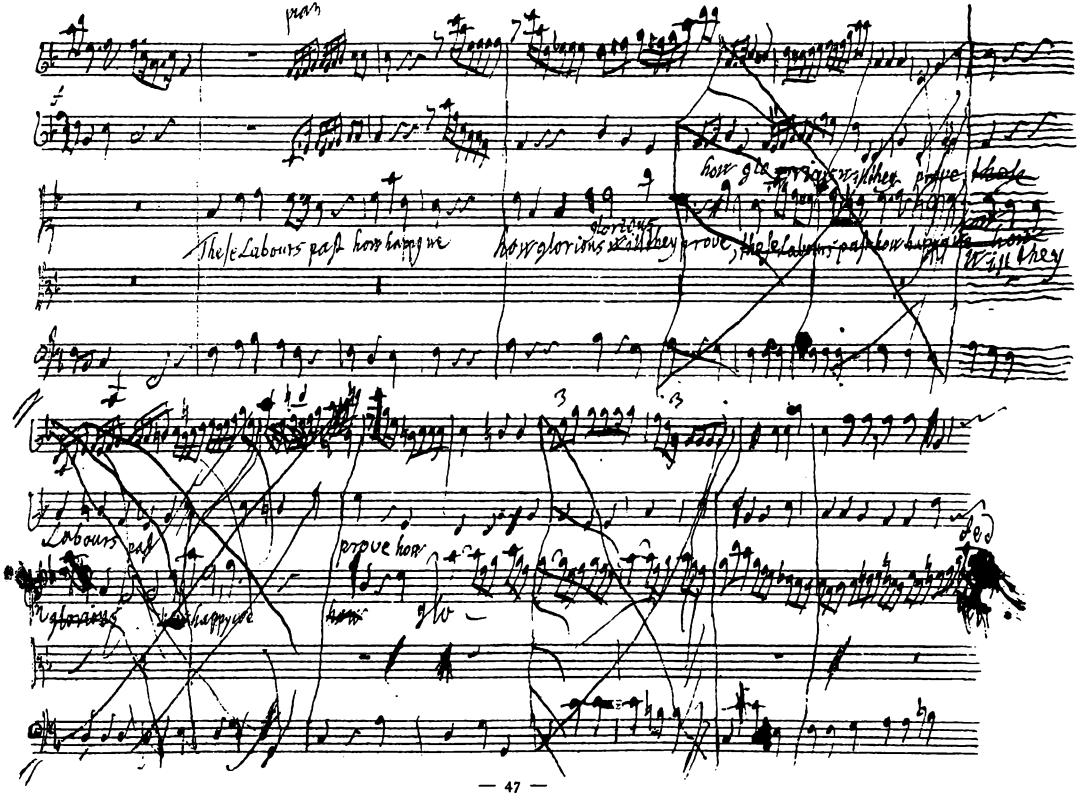
Take the Heart you fondly gave lodg'd in your Breast with mine

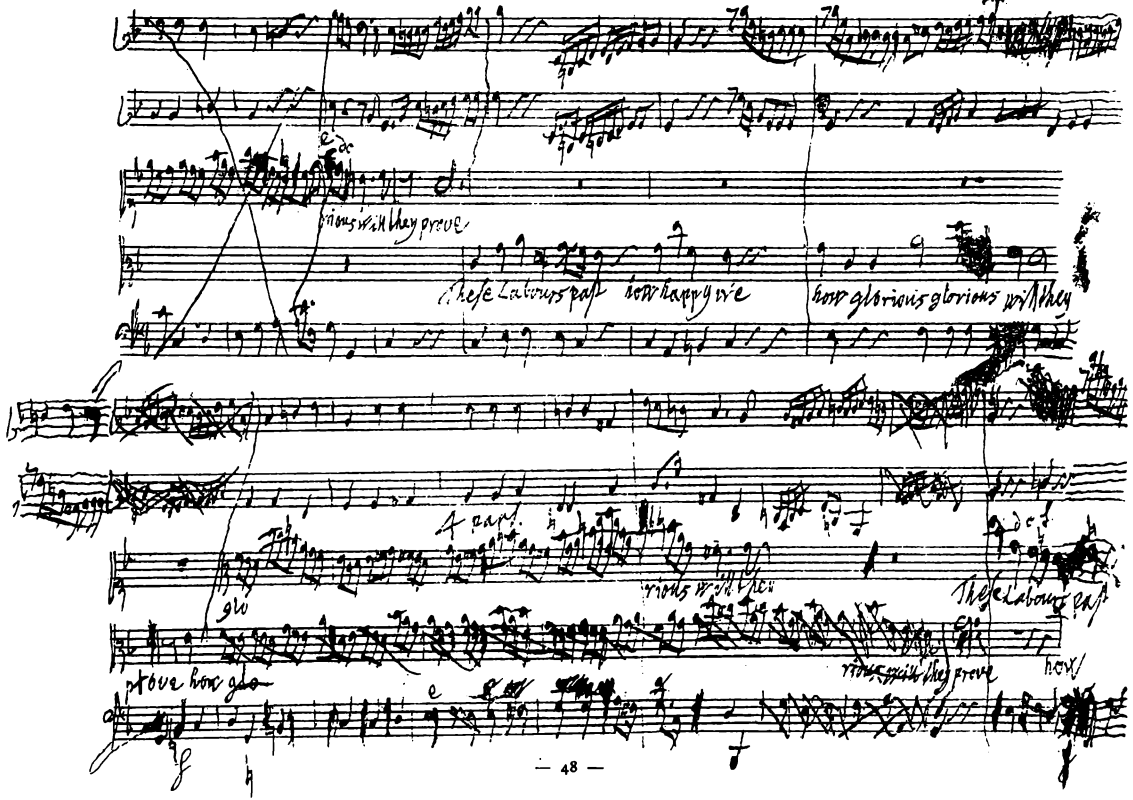

lodged it in your Breast with mine
take the Heart you fondly gave lodged it in your Breast with mine
the Heart you
take the Heart you fondly gave lodged it in your Breast with mine lodged it in your Breast with
mine
thus with double ardour brave
Sure conquest
conquest shall be

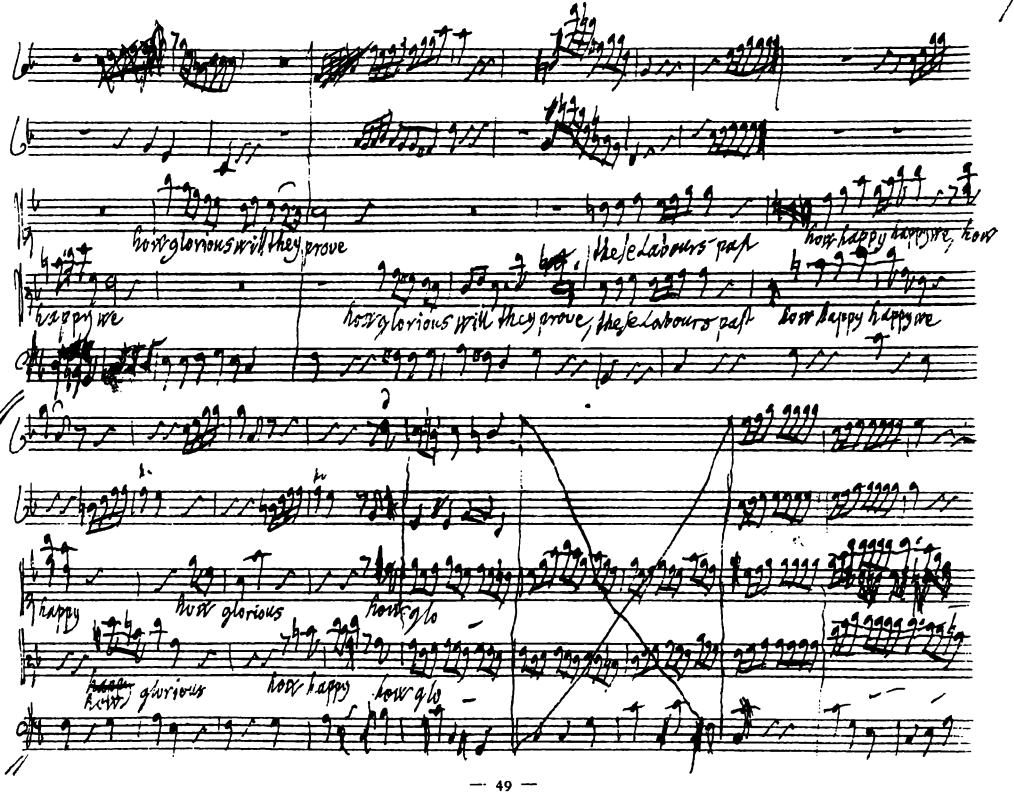

thine
thus will
Take the Heart you fondly gave, lodge in your Breast with mine, take
lodge
lodge
Take the Heart you fondly gave
take
lodge

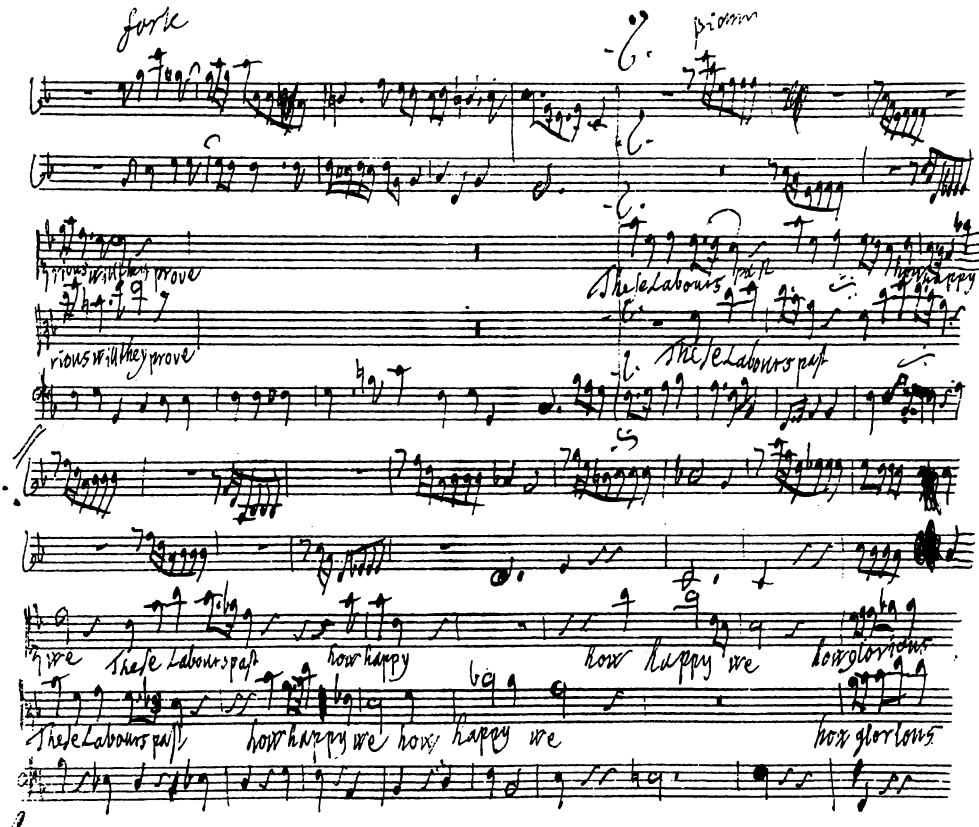

Hamor
I go — my Soul, inspird by thy Com-
mand thirsts for the Battel — I'm already Crown'd, with the Victorious Wreath; and Thou fair Prize, more worth than fame, or Conquest, thou art mine.
Iphis
Hamor

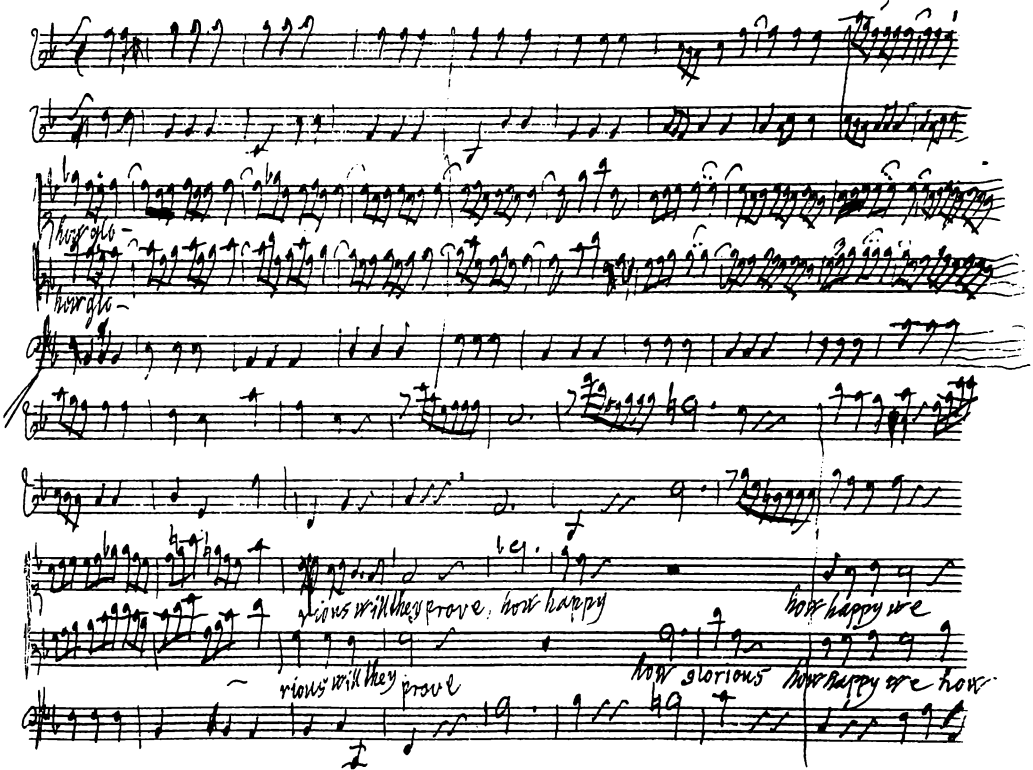


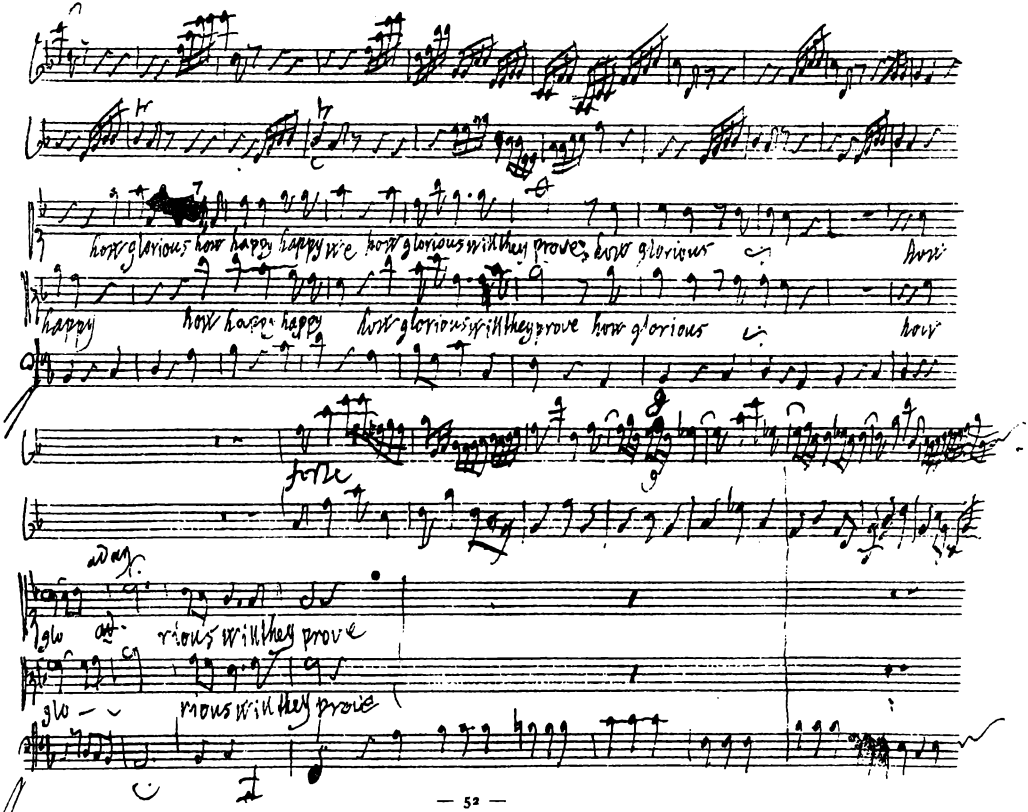

These Labours past how happy we
how glorious will they prove
These Labours past how happy we
how glorious will they prove
Labours past
prove how

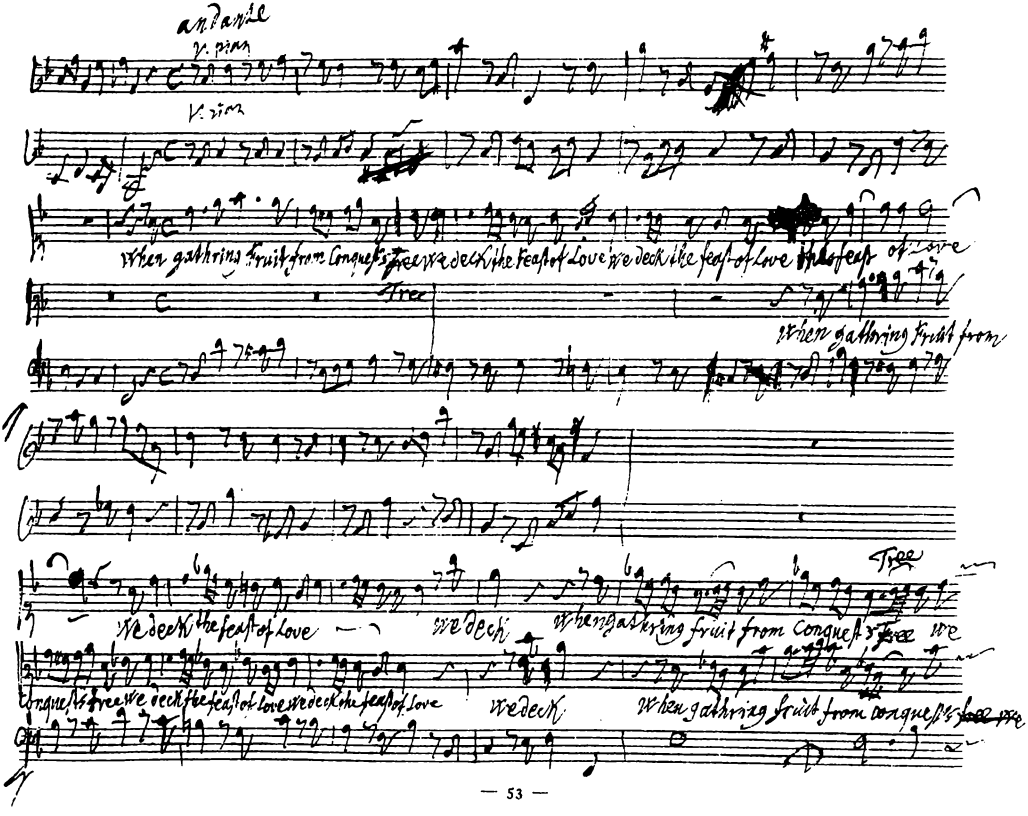

rious will they prove
These Labours past how happy we
how glorious glorious will they
4 pars
rious will they
These Labours past
rious will they prove
how
prove how glo

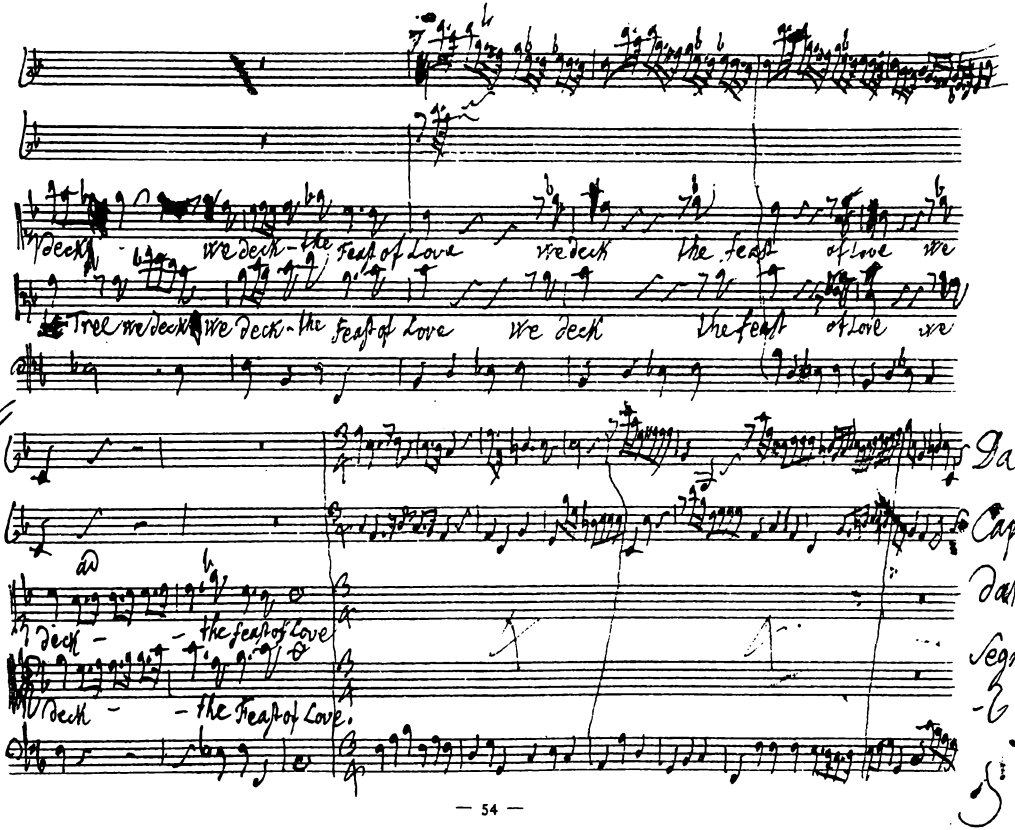

how glorious will they prove
these labours past
how happy happy we
how glorious will they prove these labours past
how happy happy we
happy
how glorious
how glo
how glorious
how happy
how glo

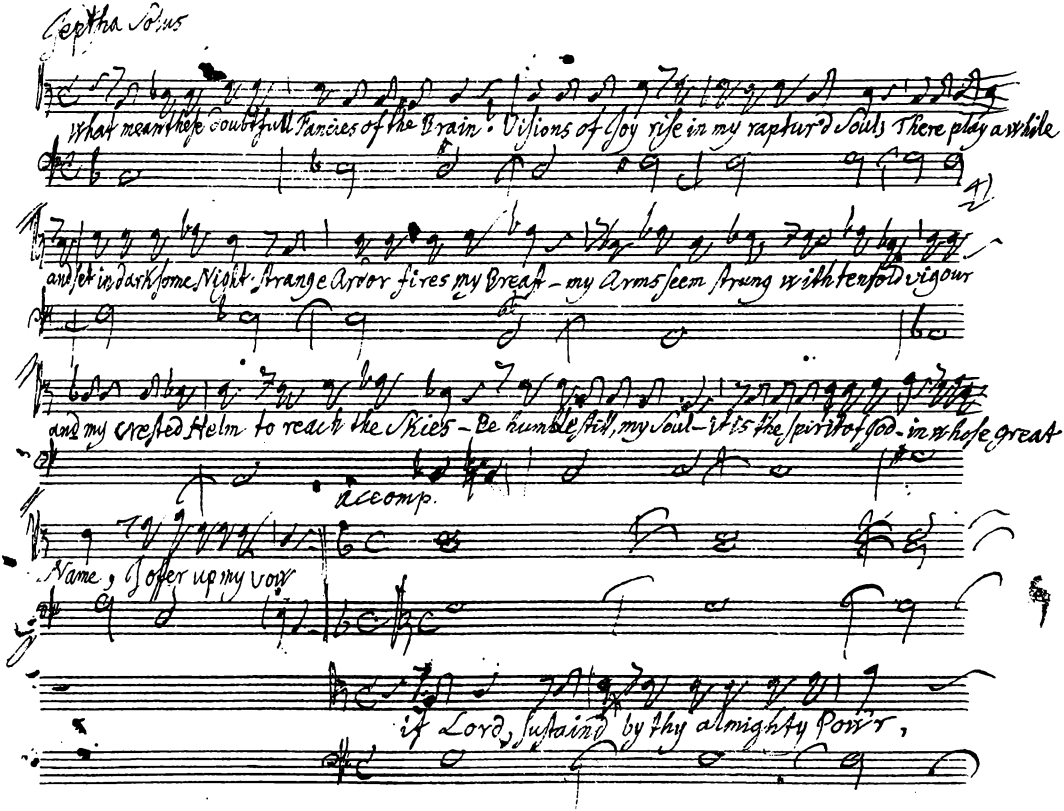

forte
piano
rious will they prove
These Labours past
how happy we
how glorious
These Labours past
how happy we
how happy we
how glorious


how glo-
how glo-
rious will they prove, how happy
how happy we
rious will they prove
how glorious how happy we are how


how glorious how happy happy we how glorious will they prove how glorious how
happy how happy happy how glorious will they prove how glorious how
full
rious will they prove
rious will they prove


When gathring fruit from Conquest Tree we deck the feast of Love we deck the feast of Love the feast of love
Tree
When gathring fruit from
We deck the feast of Love
We deck
When gathring fruit from Conquest Tree we
Conquest Tree we deck the feast of love we deck the feast of Love
We deck
When gathring fruit from Conquest Tree we


deck - we deck - the Feast of Love we deck the feast of Love we
Tree we deck we deck - the Feast of Love we deck the feast of Love we
deck - - the feast of Love
deck - - the Feast of Love.
Da
Capo
dal
Segno



Septha Solus

What mean these doubtfull Fancies of the Brain? Visions of Joy rise in my raptur'd Soul; There play a while

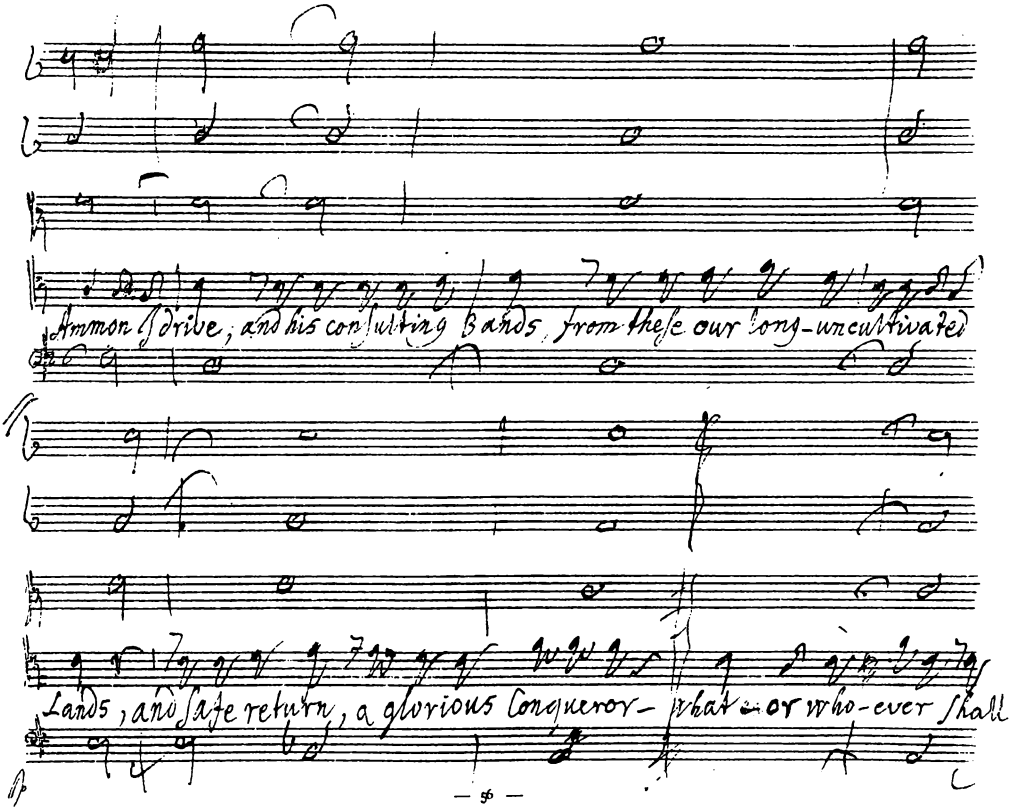
and set in darksome Night. Strange Ardor fires my Breast – my Arms seem strung with tenfold vigour

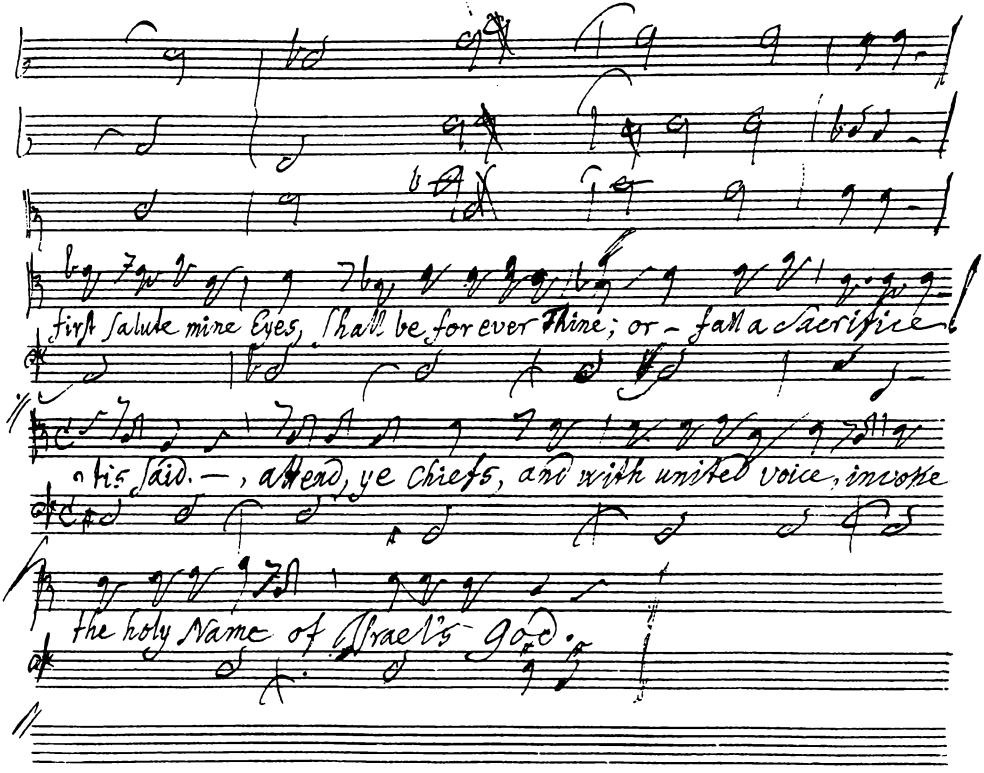
and my crested Helm to reach the Skies – Be humble still, my Soul – it is the spirit of God – in whose great

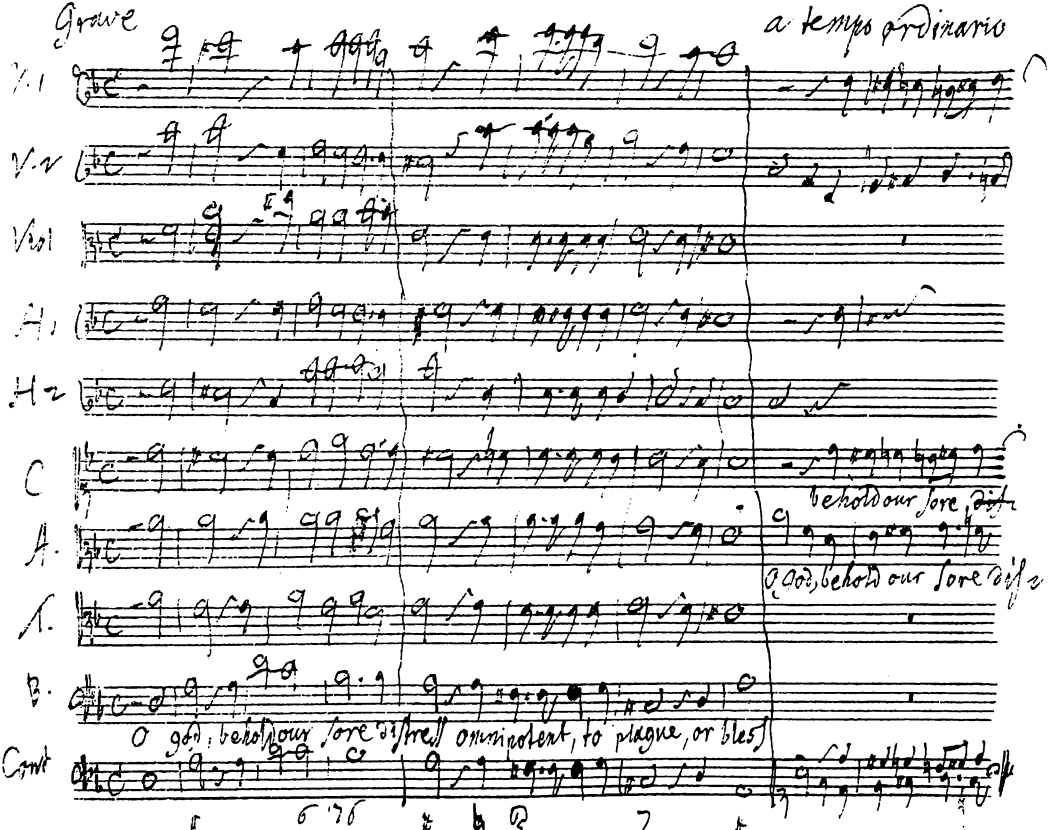
accomp.

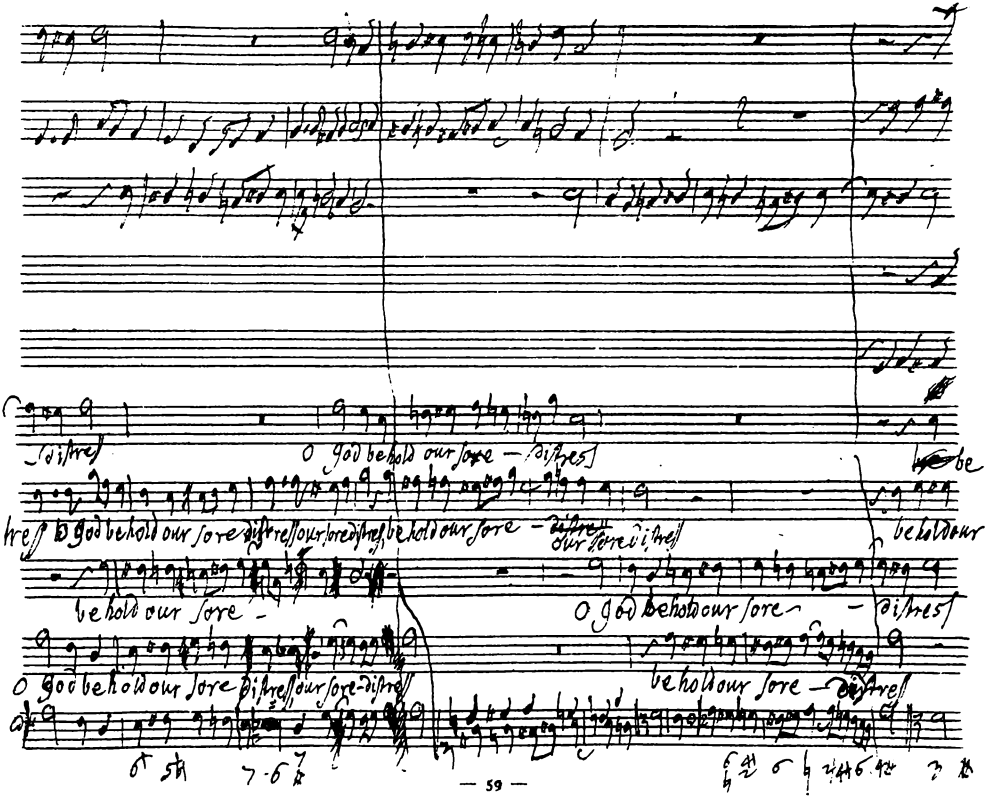
Name, I offer up my vow

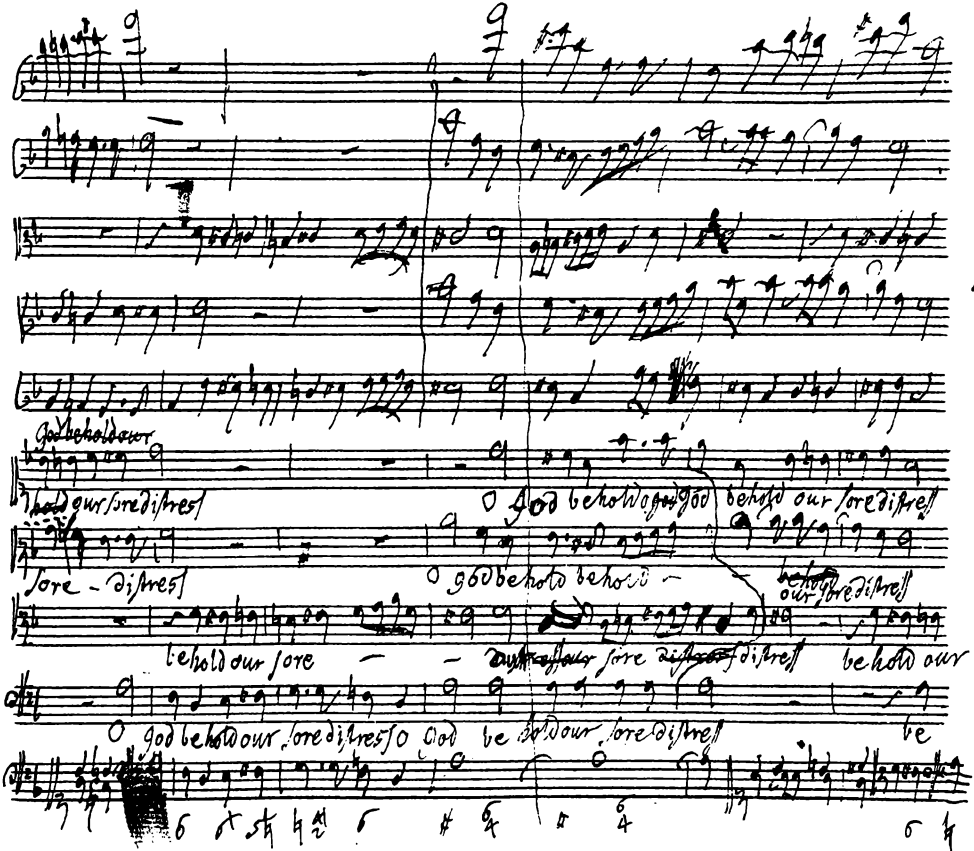
if Lord, sustaind by thy almighty Pow'r,

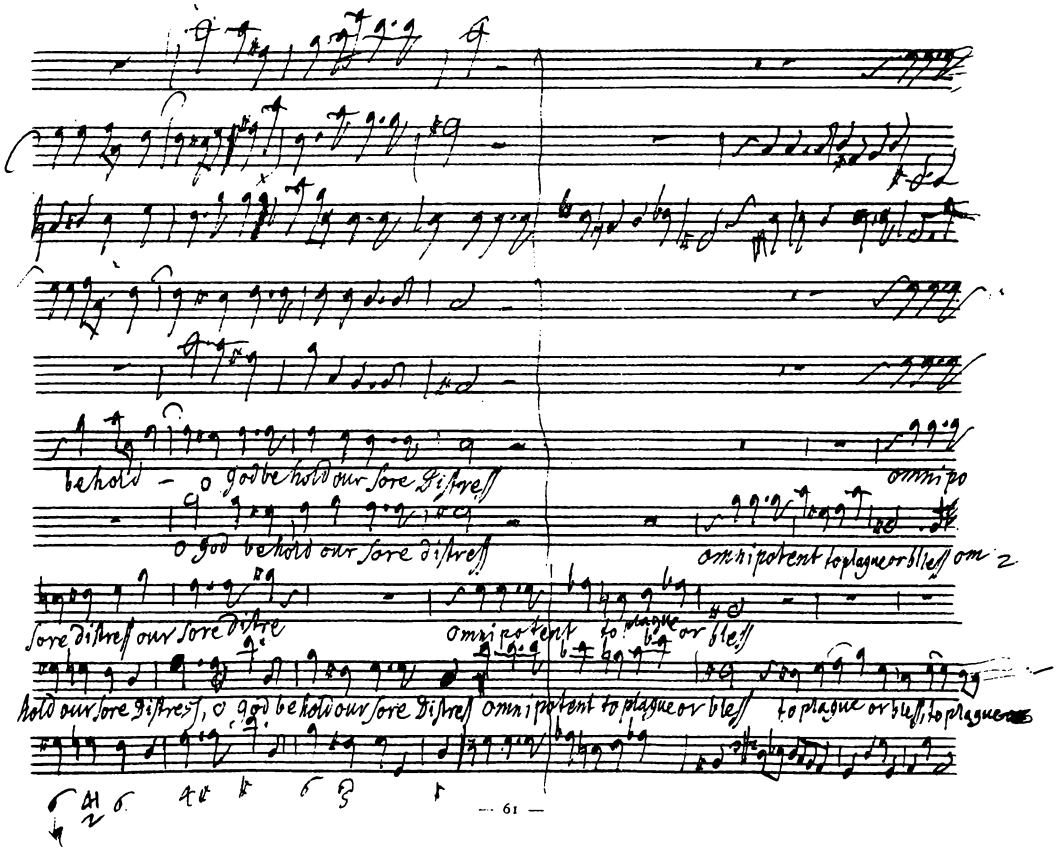

Ammon's drive, and his confulting Bands from these our long-uncultivated
Lands, and safe return, a glorious Conqueror — what-or who-ever shall

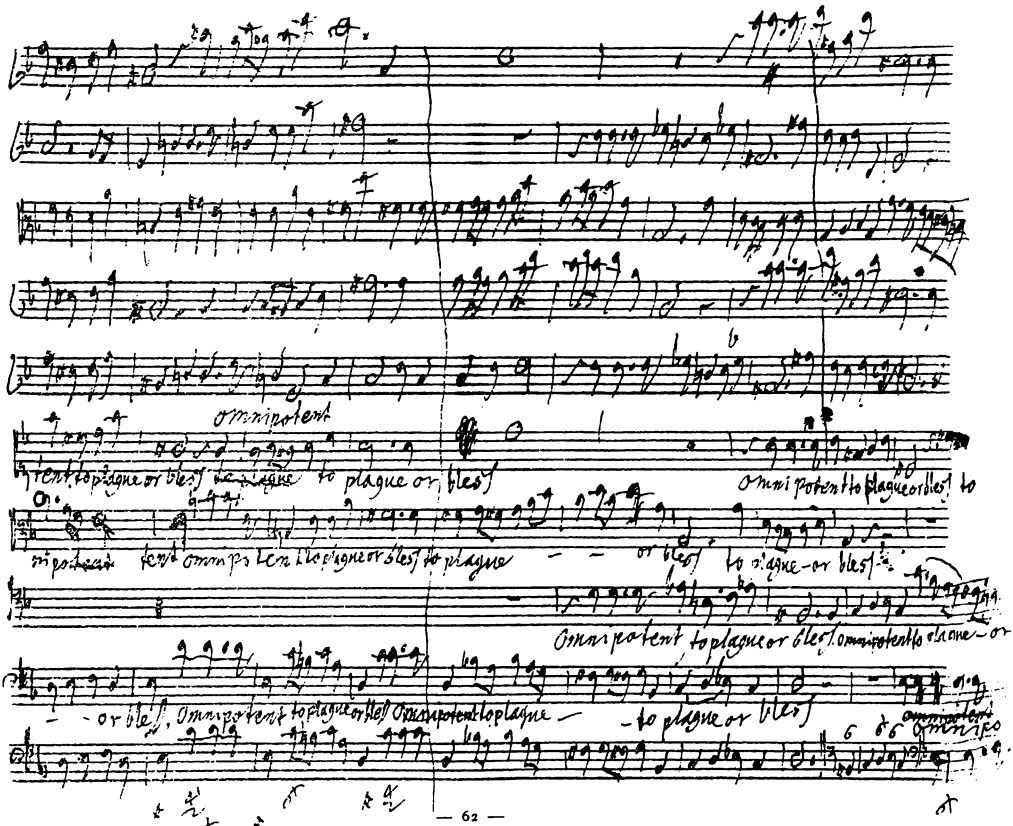

first salute mine Eyes, shall be for ever Thine; or - fall a Sacrifice
tis said. —, attend, ye Chiefs, and with united voice, invoke
the holy Name of Israel's God.

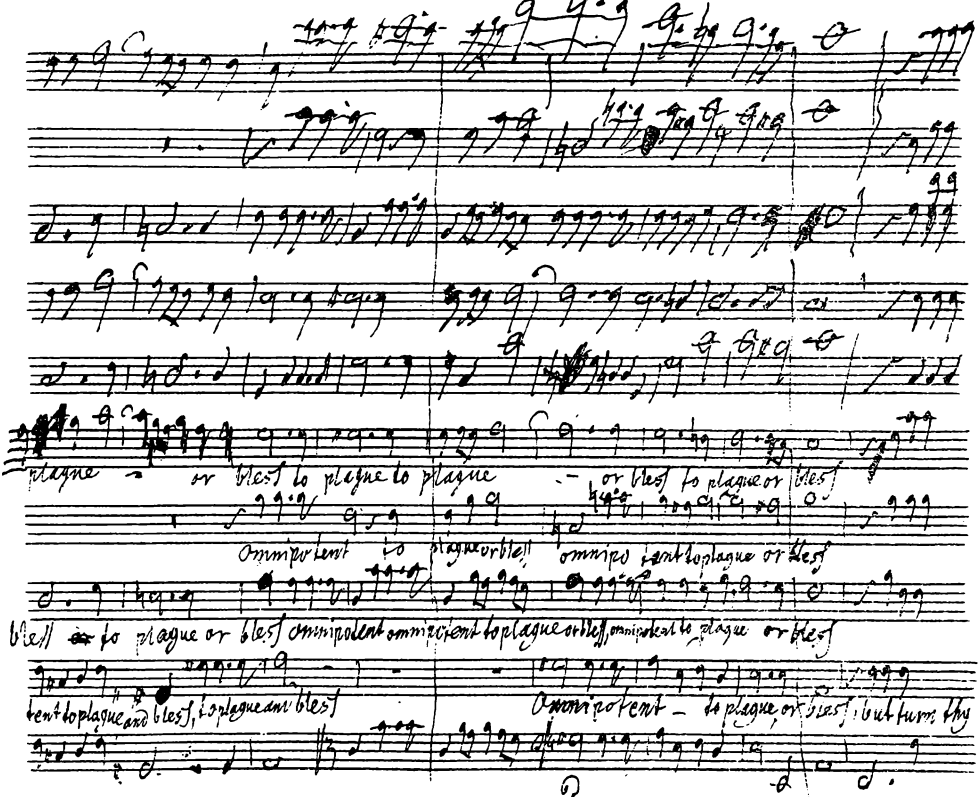

Grave
a tempo ordinario
V.1
V.2
Viol
H.1
H.2
C
A.
A.
B.
Cont
behold our sore dis
O god, behold our sore dis
O god, behold our sore distress omnipotent, to plague, or bless

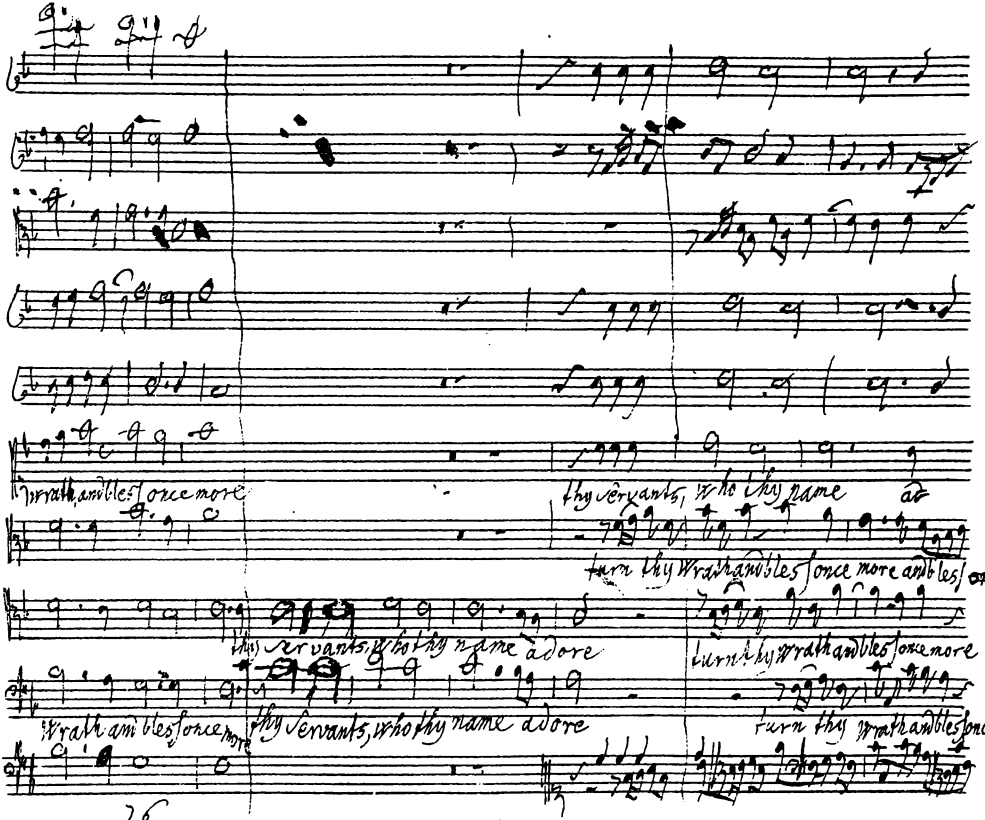

distress
O God behold our sore — distress
be
tress O God behold our sore distress our sore distress behold our sore — distress
our sore distress
behold our
behold our sore —
O God behold our sore — distress
O God behold our sore distress our sore distress
behold our sore — distress

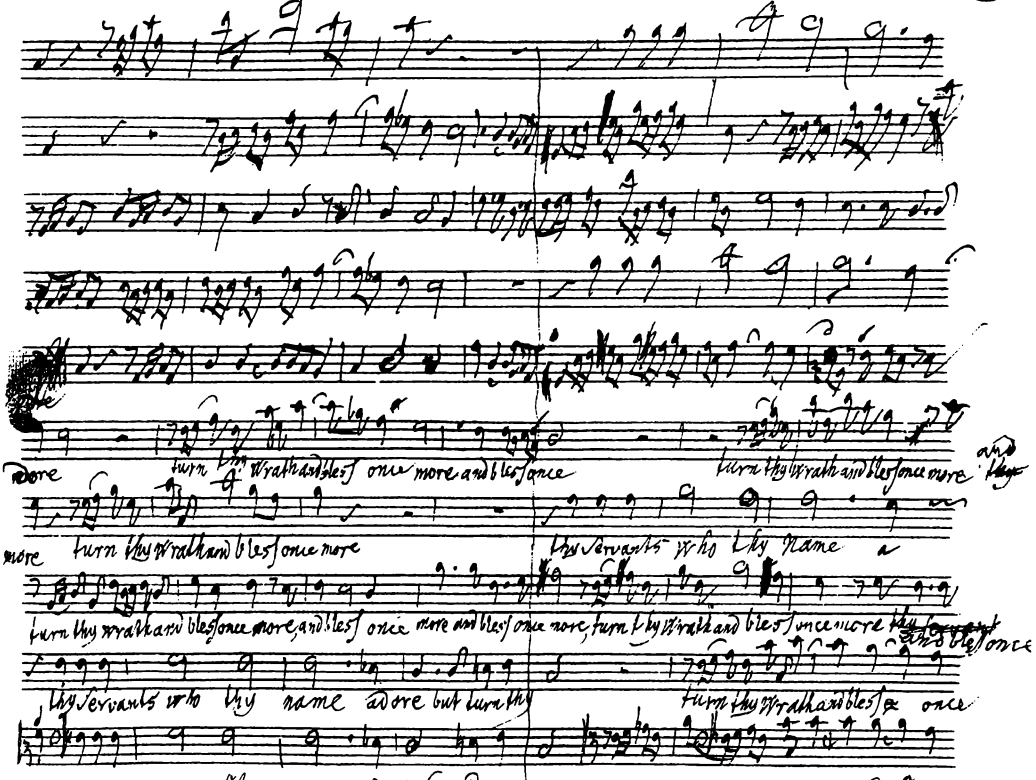

God behold our
hold our sore distress
O God behold o god God behold our sore distress
sore - distress
O god behold behold
behold our sore distress
behold our sore
sore distress
behold our
O god behold our sore distress O God be hold our sore distress
be

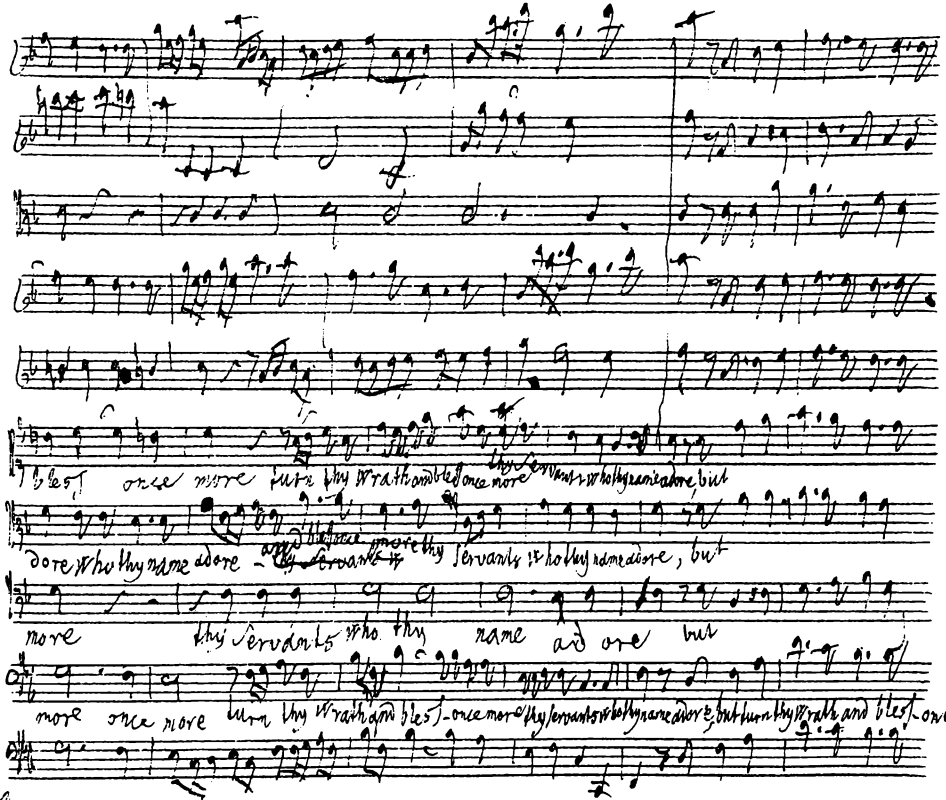

behold – o god behold our sore distress
omni po
o god behold our sore distress
omnipotent to plague or bless om
sore distress our sore distre
omnipotent to plague or bless
hold our sore distress, o god behold our sore distress omnipotent to plague or bless
to plague or bless to plague

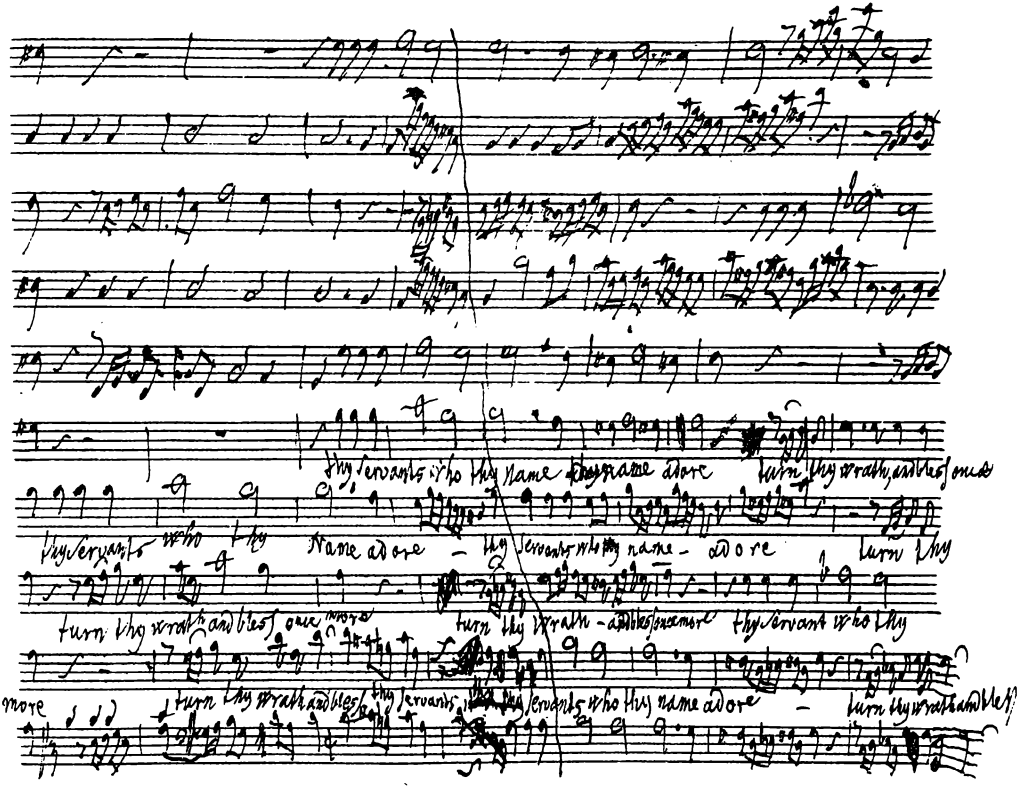

Omnipotent
tent to plague or bless to plague or bless
Omnipotent to plague or bless to
nipotent tent omnipotent to plague or bless to plague - - or bless to plague - or bless
Omnipotent to plague or bless omnipotent to plague - or
- or bless, Omnipotent to plague or bless Omnipotent to plague - - to plague or bless
Omnipo

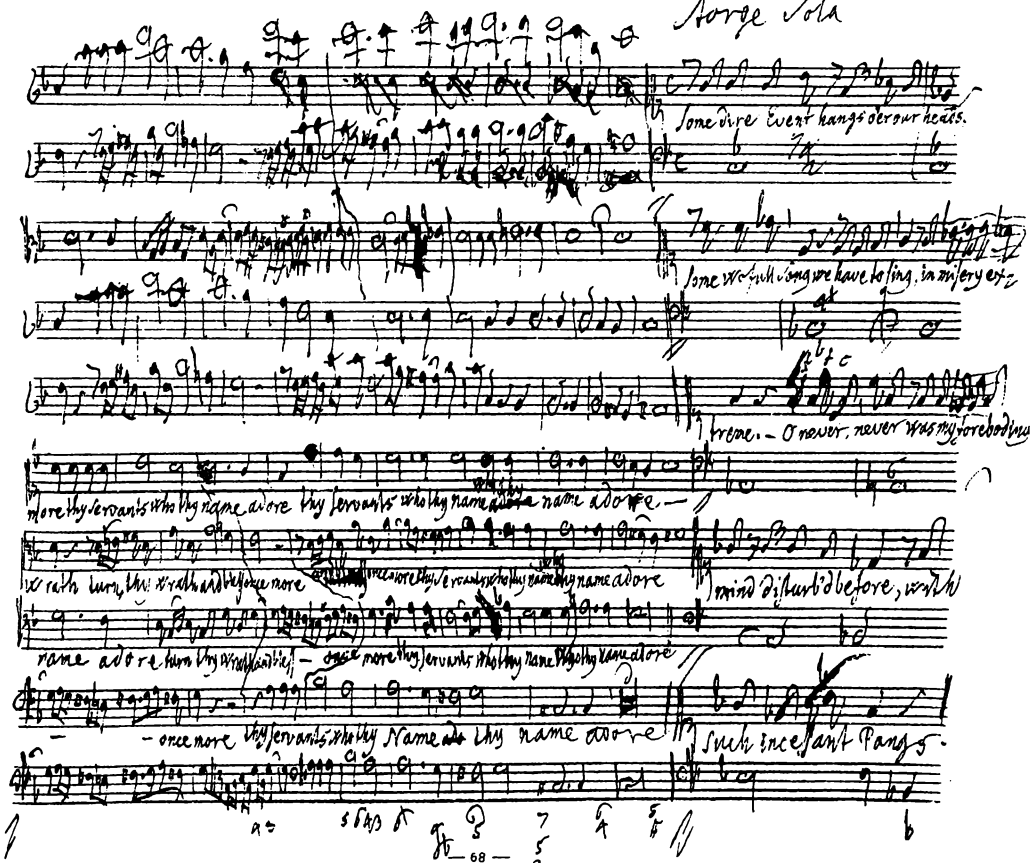

plague or blest to plague to plague or blest to plague or blest
Omnipotent to plague or blest omnipotent to plague or blest
blest to plague or blest omnipotent omnipotent to plague or blest omnipotent to plague or blest
tent to plague and blest, to plague and blest
Omnipotent to plague or blest, but turn thy

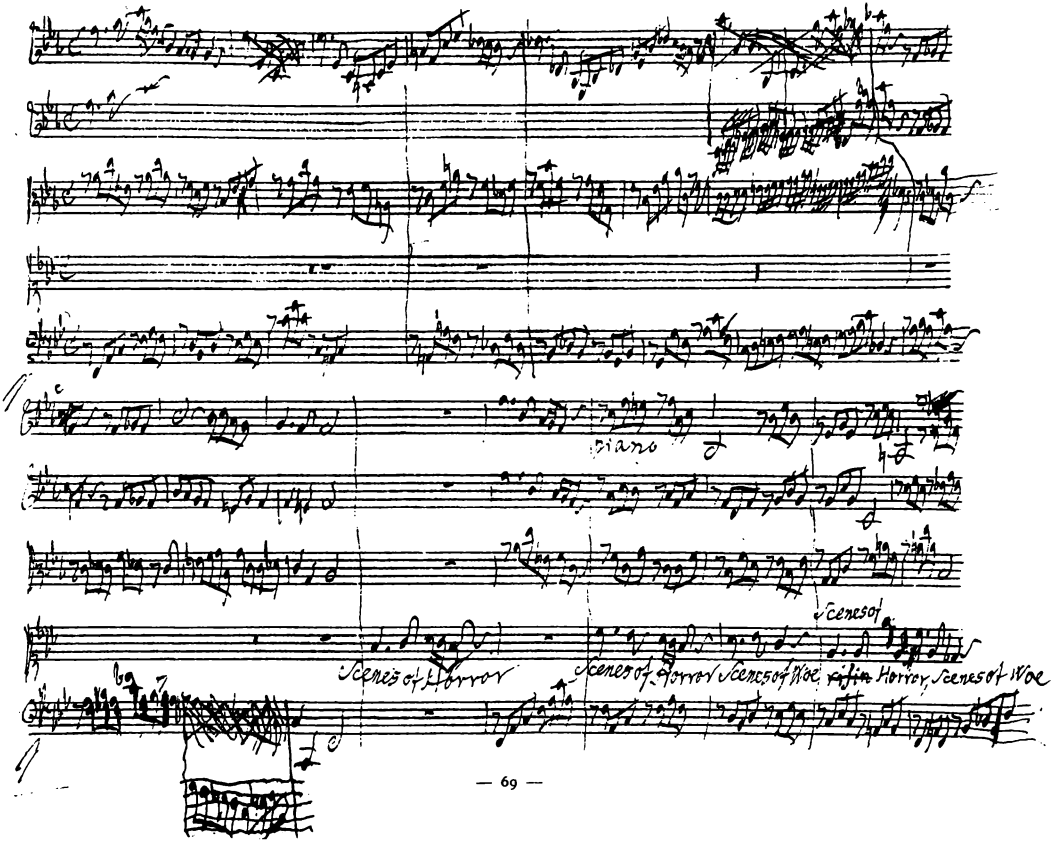

wrath, and bless once more
thy servants, who thy name ad
turn thy wrath and bless once more and bless once
thy servants, who thy name adore
turn thy wrath and bless once more
wrath and bless once more
thy servants, who thy name adore
turn thy wrath and bless once mor
76

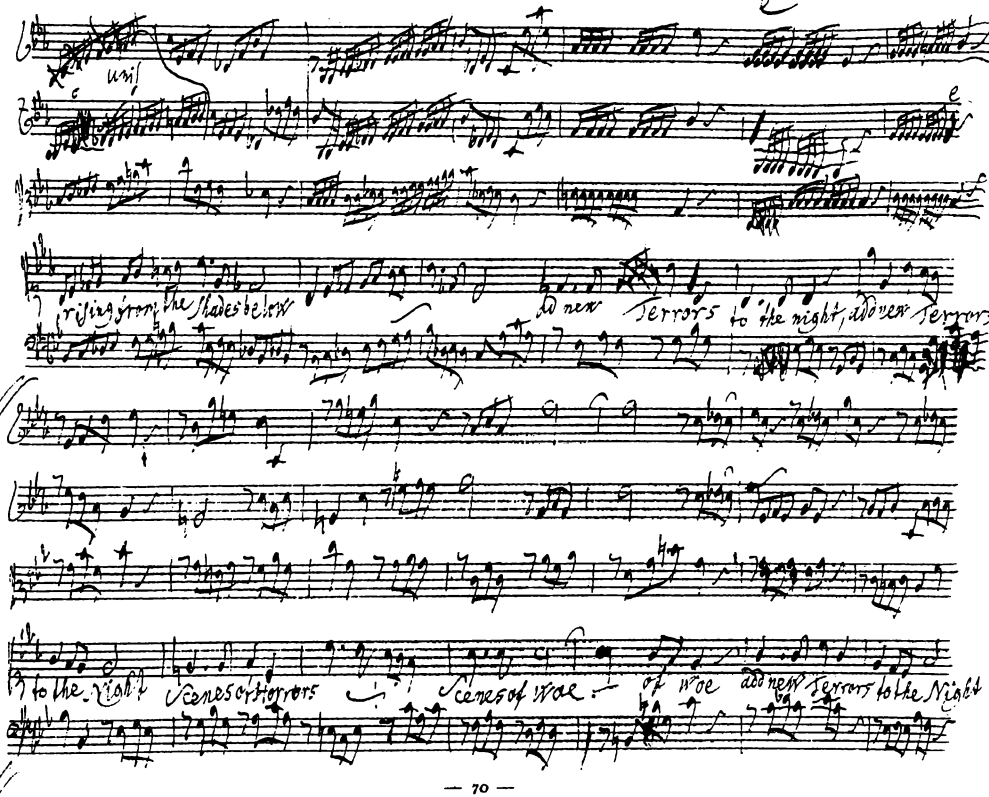

adore turn thy wrath and bless once more and bless once
turn thy wrath and bless once more and
more turn thy wrath and bless once more
thy servants who thy name a
turn thy wrath and bless once more, and bless once more and bless once more, turn thy wrath and bless once more
and bless once
thy servants who thy name adore but turn thy
turn thy wrath and bless once

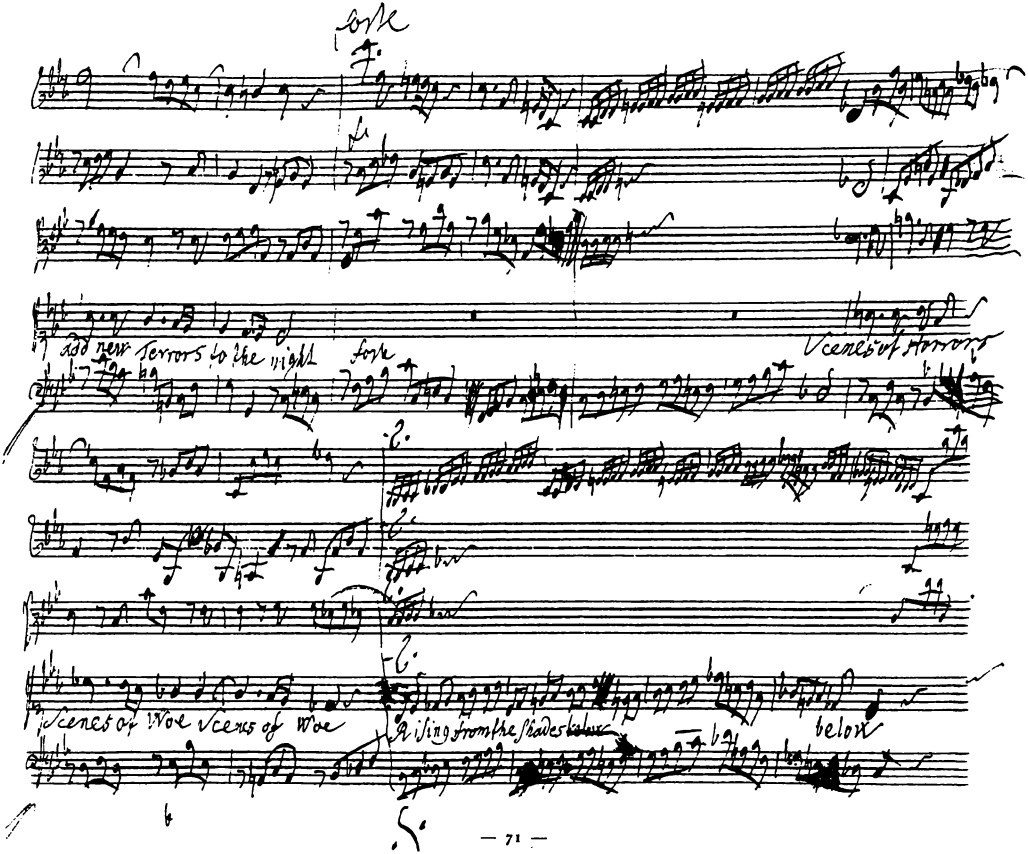

bless once more turn thy wrath and bless once more thy servants who thy name adore, but
dore who thy name adore - and bless once more thy servants who thy name adore, but
more thy servants who thy name ad ore but
more once more turn thy wrath and bless - once more thy servants who thy name adore, but turn thy wrath and bless - once

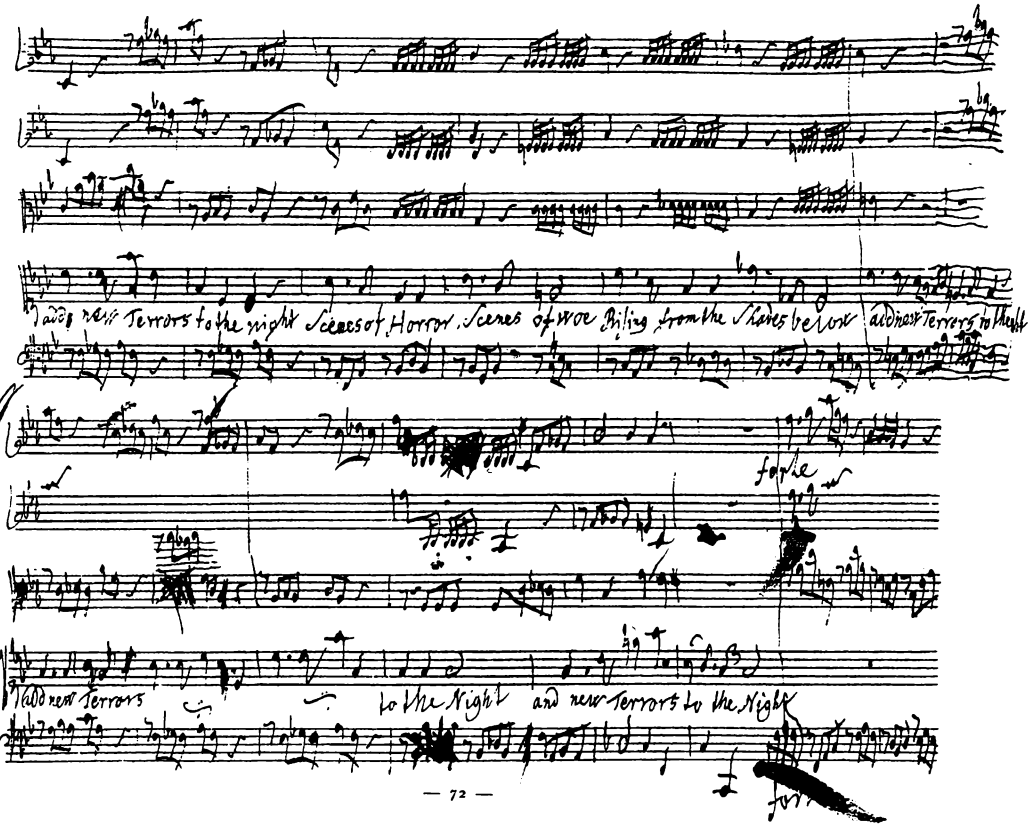

thy servants who thy name thy name adore turn thy wrath, and bless once
thy servants who thy Name adore - thy servants who thy name - adore turn thy
turn thy wrath and bless once more turn thy wrath - and bless once more thy servant who thy
more turn thy wrath and bless thy servants thy servants who thy name adore - turn thy wrath and bless

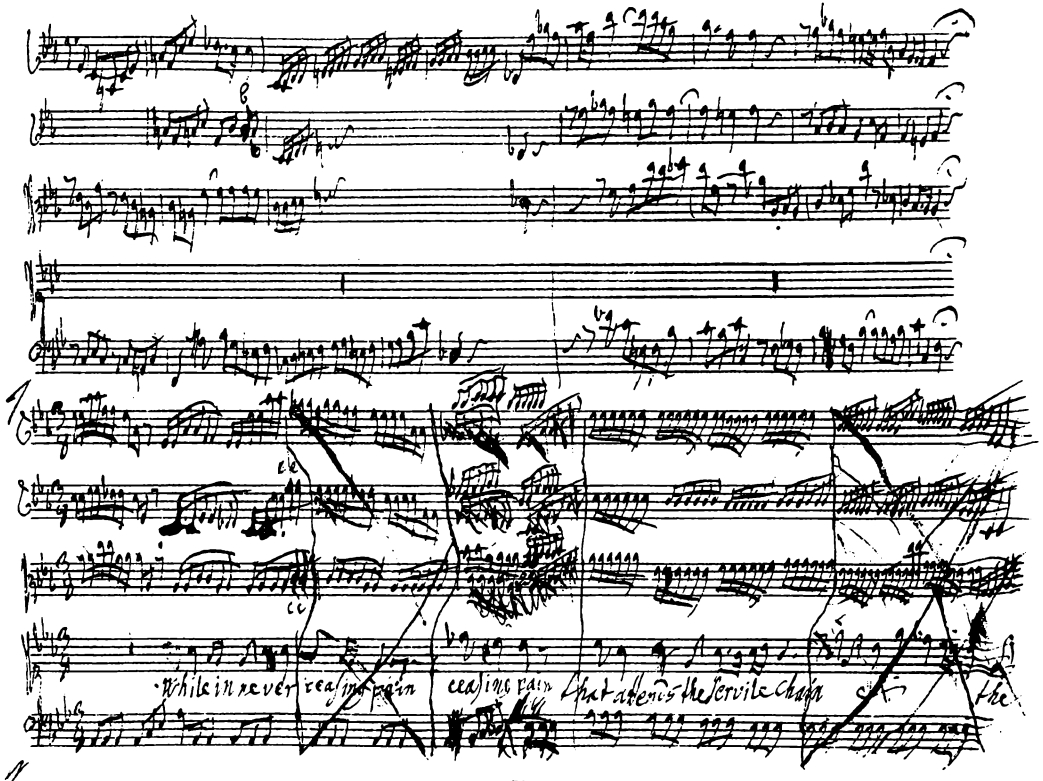

Sorge Sola
Some dire Event hangs o'er our heads.
Some woful song we have to sing, in misery ex-
treme. — O never, never was my foreboding
more thy servants who thy name adore thy servants who thy name who thy name adore —
wrath turn, thy wrath and bless once more once more thy servants who thy name who thy name adore
mind disturb'd before, with
name adore turn thy wrath and bless — once more thy servants who thy name who thy name adore
— once more thy servants who thy Name ado thy name adore
such incessant Pangs.

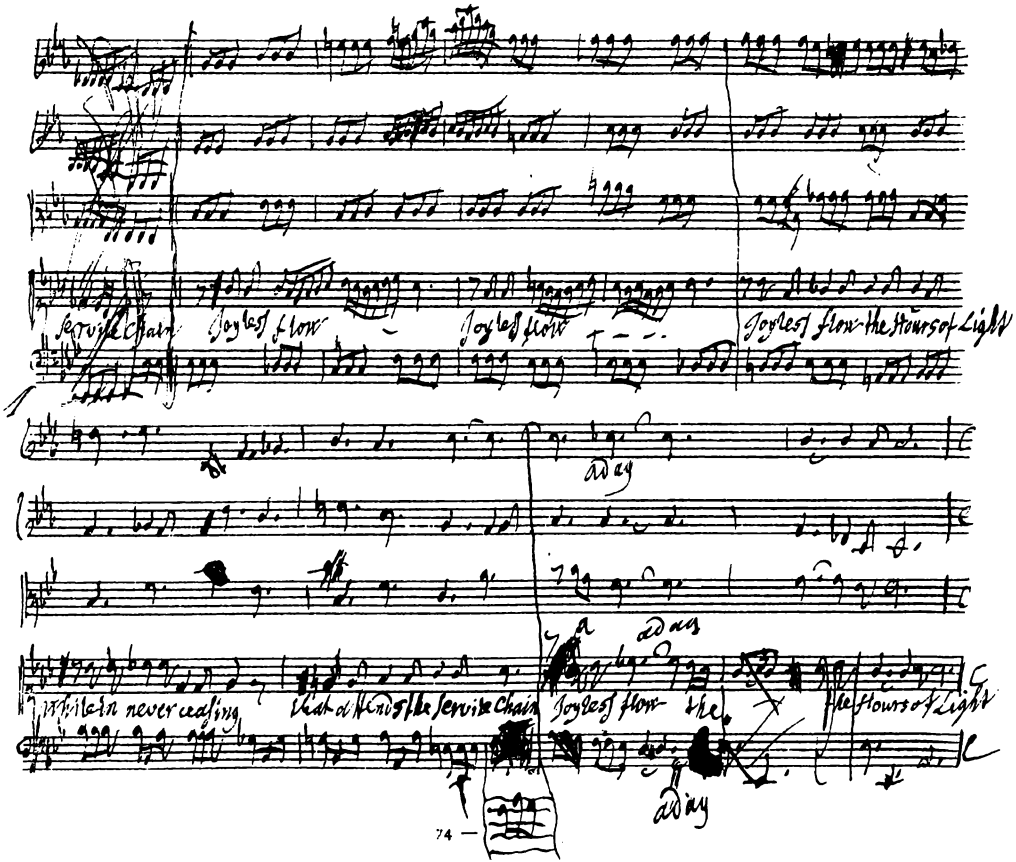

con Spirito
piano
Scenes of Horror
Scenes of Horror Scenes of Woe
Horror, Scenes of Woe

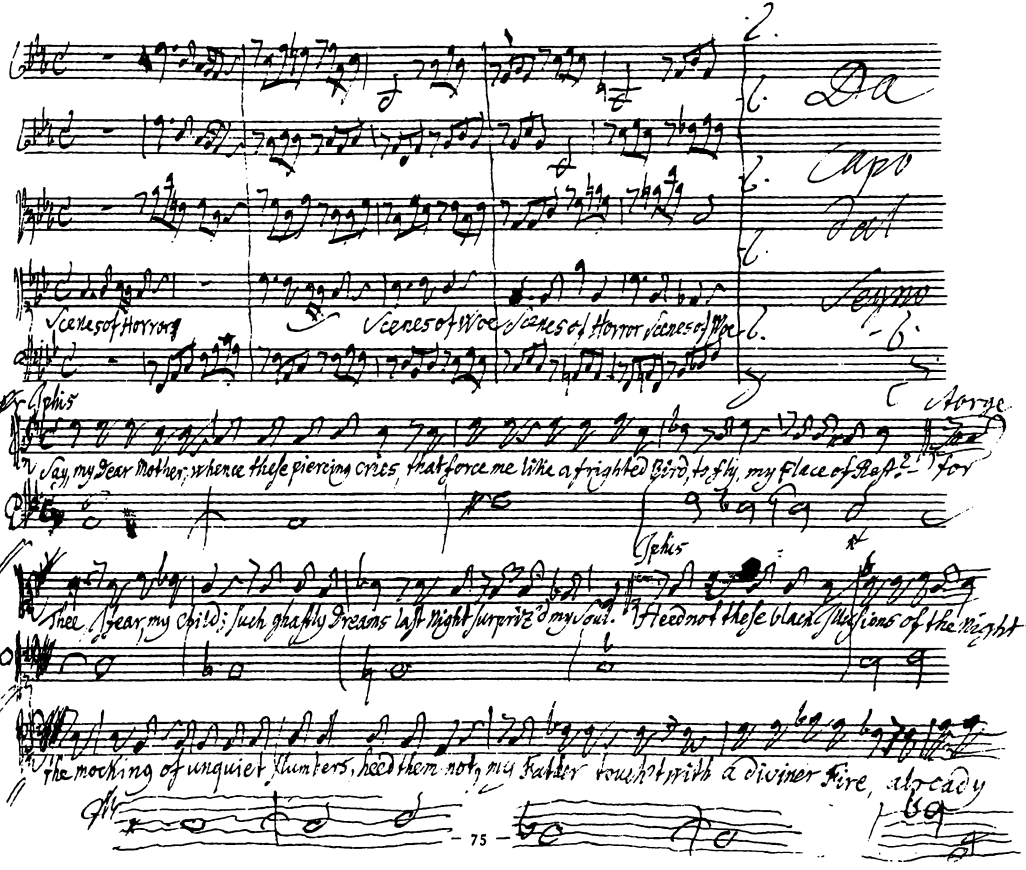

unis
rising from the shades below
add new Terrors to the night, add new Terrors
to the Night
Scenes of Horrors
Scenes of Woe
of Woe add new Terrors to the Night

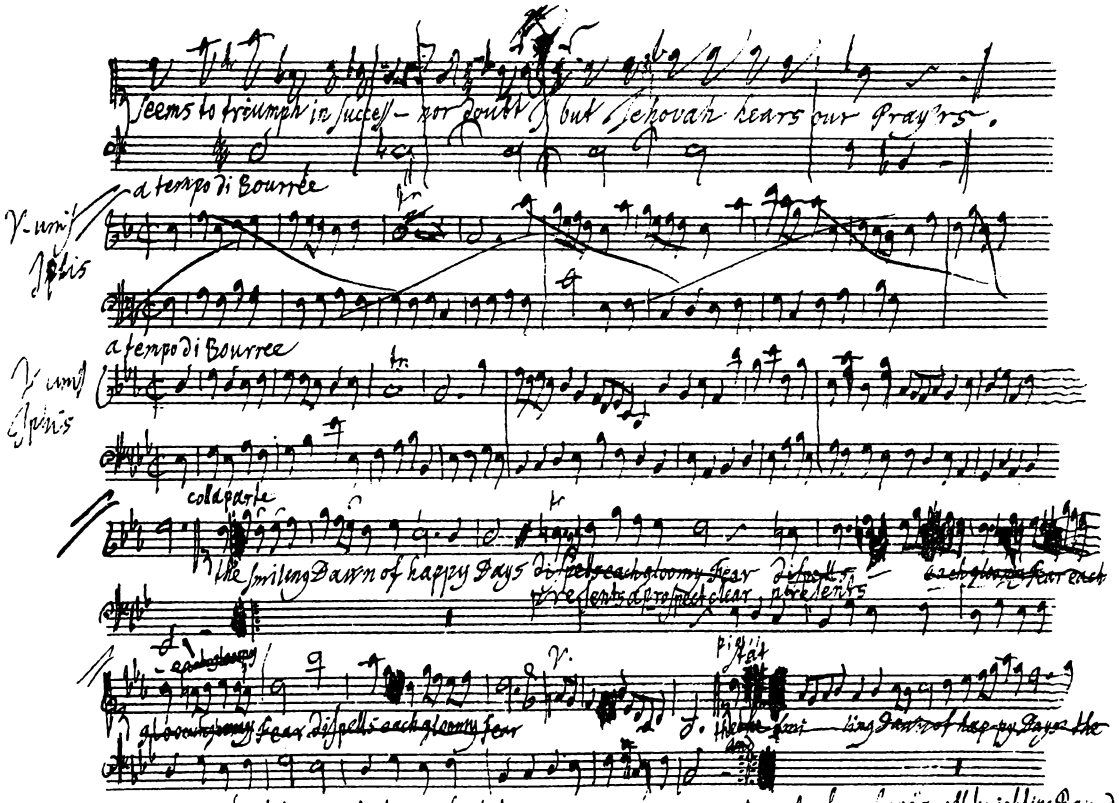

add new Terrors to the night
Scenes of Horrors
Scenes of Woe Scenes of Woe
Rising from the Graves below
below

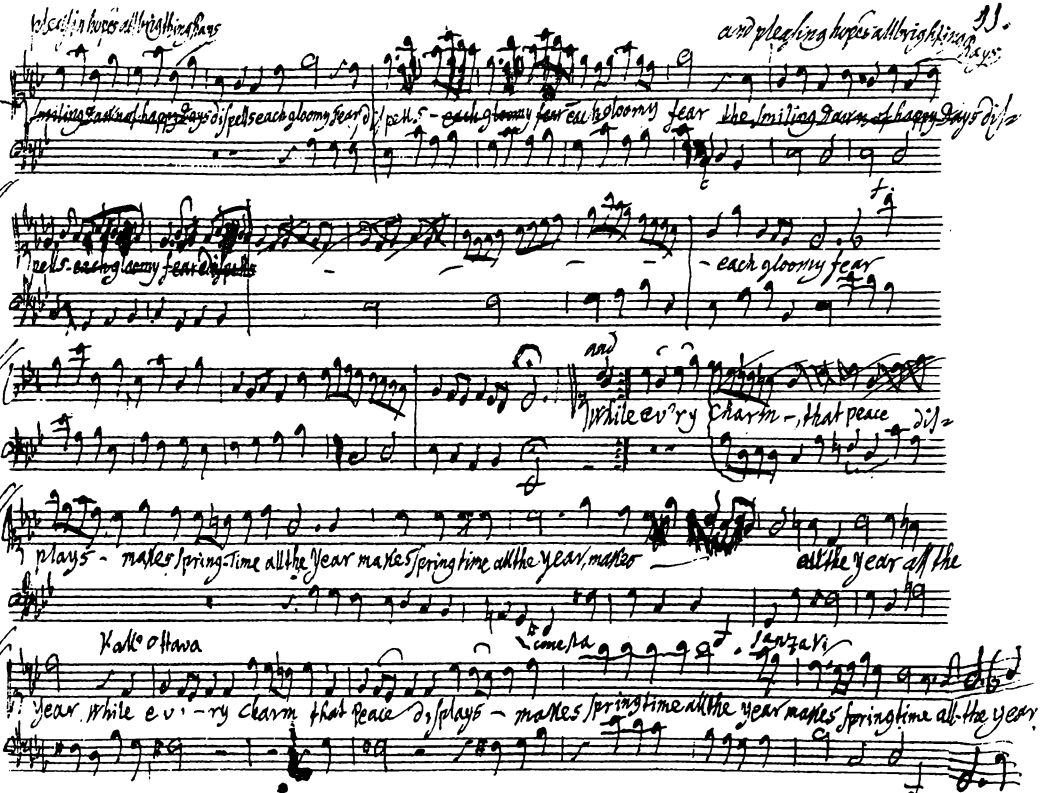

adds new Terrors to the night Scenes of Horror, Scenes of woe Piling from the Skies below adds new Terrors to the night
forte
Adds new Terrors
to the Night
and new Terrors to the Night


While in never ceasing pain
ceasing pain
that attends the servile chain
the

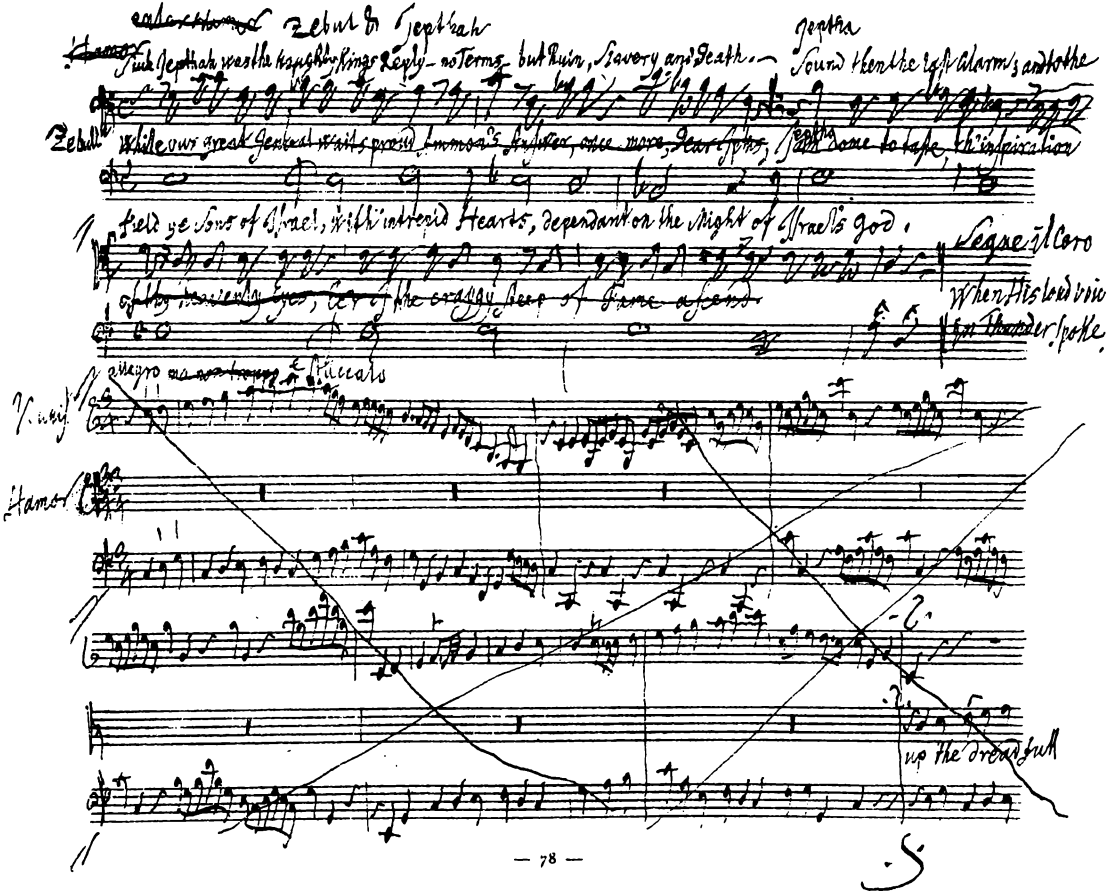

Servile Chain
Joyless flow
Joyless flow
Joyless flow the Hours of Light
a day
a day
While in never ceasing
that attends the Servile Chain
Joyless flow the
the Hours of Light
a day

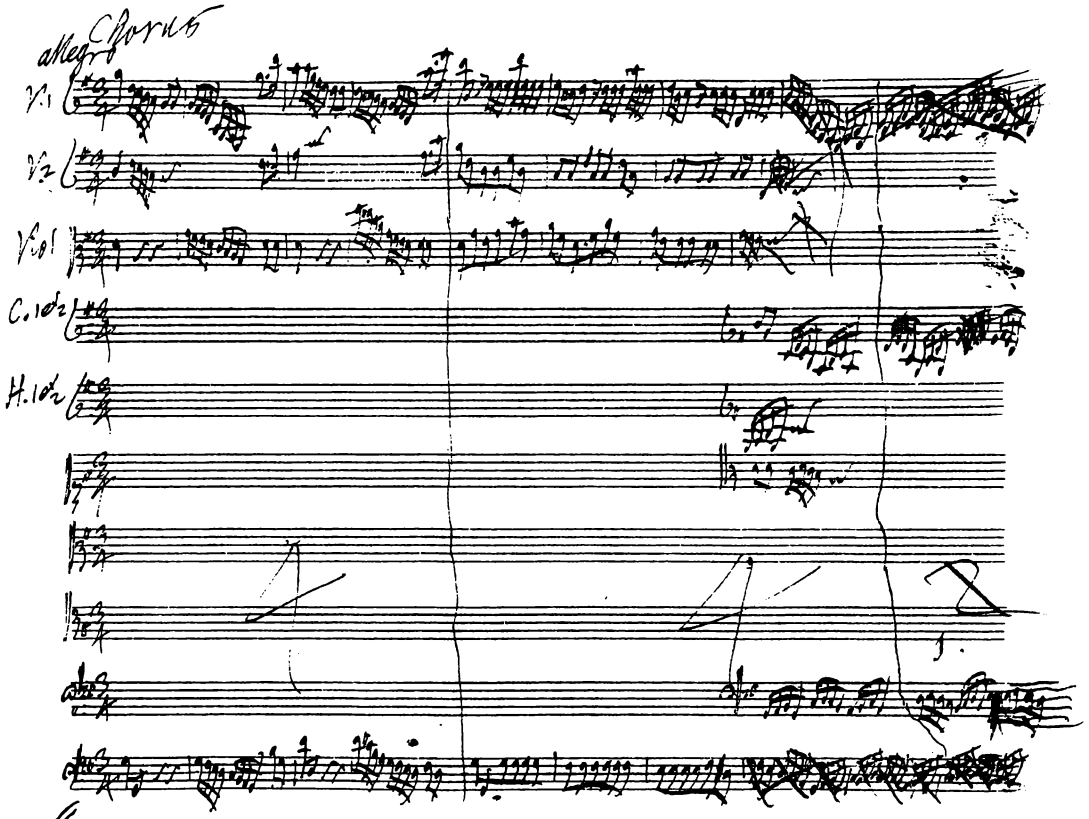

Da
Capo
dal
Segno
Scenes of Horror
Scenes of Woe
Scenes of Horror
Scenes of Woe
Enter Iphis
Say, my Dear Mother, whence these piercing cries, that force me like a frighted Bird, to fly, my Place of Rest?
Storge
for
Iphis
Thee I fear, my Child; such ghastly Dreams last Night surpriz'd my Soul.
Heed not these black Illusions of the Night
the mocking of unquiet Slumbers, heed them not, my Father touch't with a diviner Fire, already

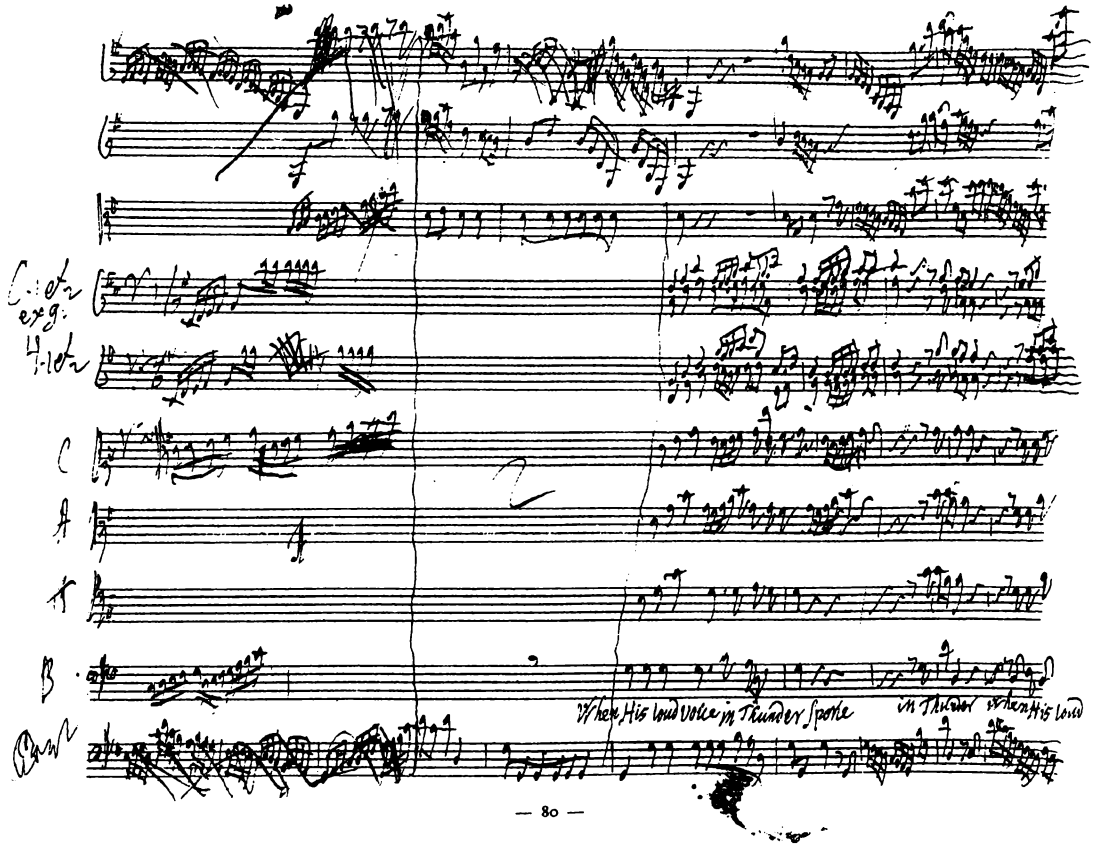

seems to triumph in success — nor doubt I but Jehovah hears our Pray'rs.
a tempo di Bourrée
V. unis Iphis
a tempo di Bourree
V. unis Iphis
colla parte
the smiling Dawn of happy Days dispels each gloomy Fear dispells each gloomy Fear each
presents a prospect clear, presents
each gloomy
gloomy Fear dispells each gloomy fear
V.
pizz
tat
the smi ling Dawn of hap py Days the
and
a prospect clear, presents a prospect clear
and pleasing hope's all brighting Ray and

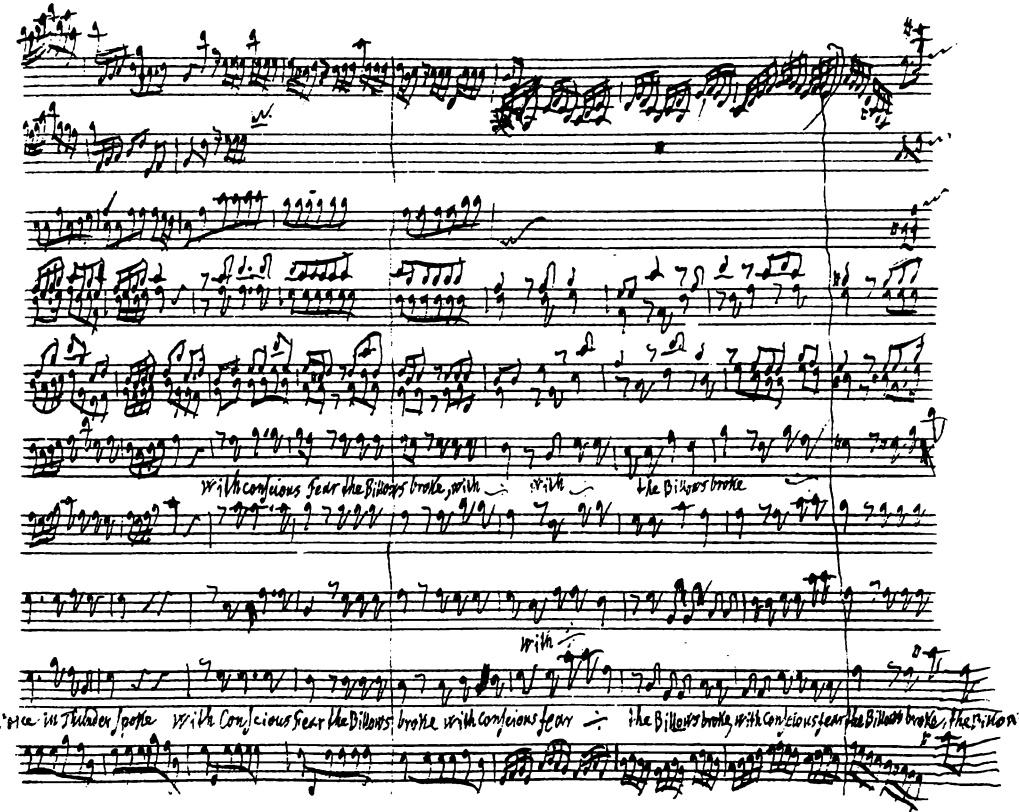

and pleasing hopes all brighting Days
smiling Dawn of happy Days dispells each gloomy fear dispells - each gloomy fear each gloomy fear the smiling Dawn of happy Days dis-
pells - each gloomy fear dispells
- each gloomy fear
and
While ev'ry charm - that peace dis-
plays - makes spring-time all the year makes spring time all the year, makes
all the year all the
Kall° Ottava
Comesta
Sanza Vi
year while ev'-ry charm that peace displays - makes spring time all the year makes spring time all the year.

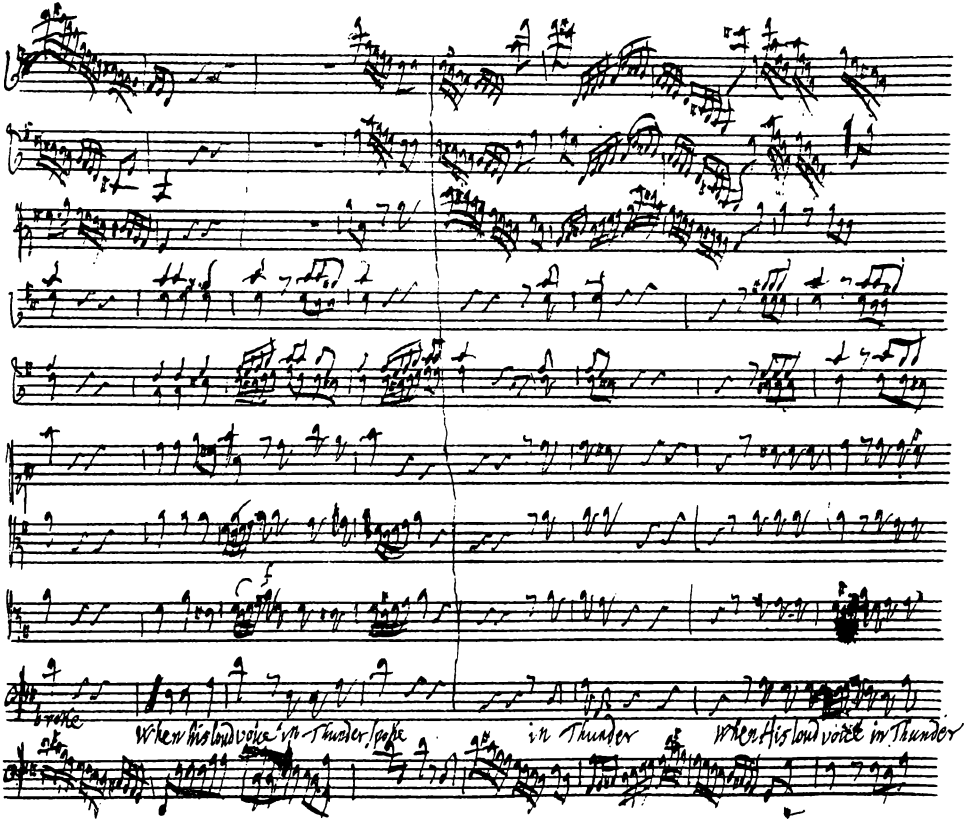
Da Capo.

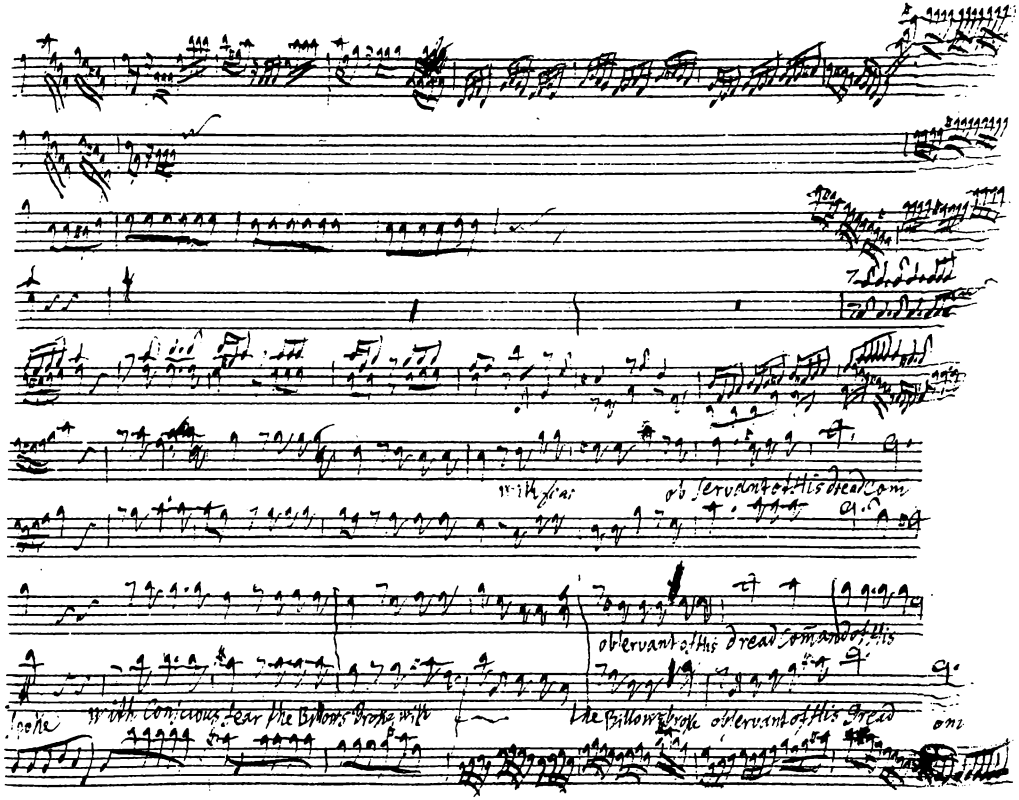

Zebul & Jeptha
Jeptha
Such Jeptha was the haughty Kings Reply - no Terms - but Ruin, Slavery and Death. —
Sound then the last Alarm; and to the
Zebul
While our great General waits proud Ammon's Answer, once more, Dear Jeptha,
Jeptha
Dome to taste th' inspiration
field ye Sons of Israel, with intrepid Hearts, dependant on the Might of Israel's God.
Segue il Coro
When His loud voice
Thunder spoke.
allegro
Staccato
V. unis.
Hamor
up the dread full

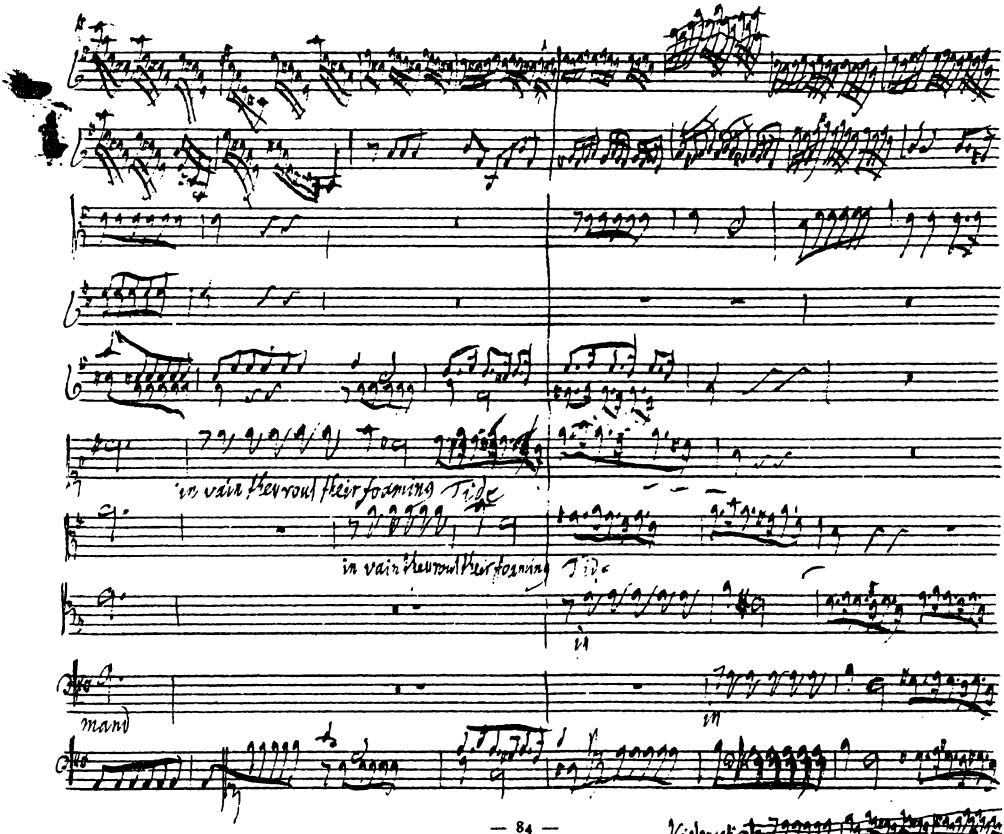

allegro
Chorus
V.1
V.2
Vol
C.1 & 2
H.1 & 2

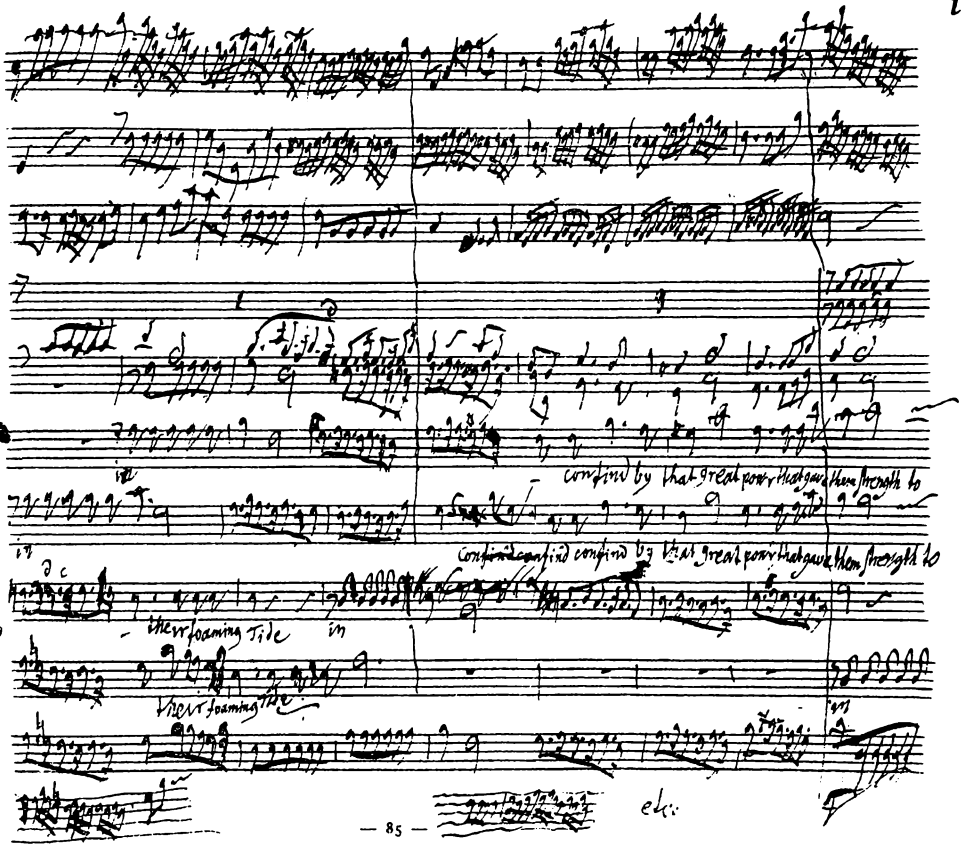

C. et exeg.
T. et
C
A
T
B
Bass
When His loud voice in Thunder spoke
in Thunder when His loud

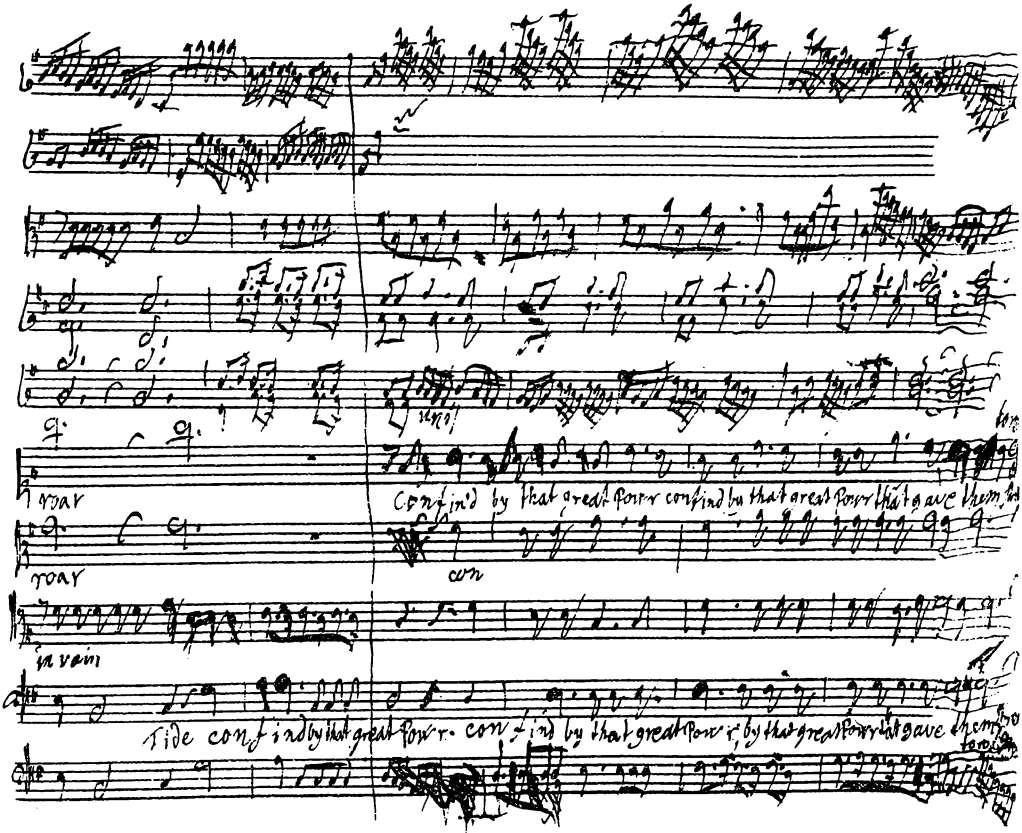

with conscious fear the Billows broke, with
with
the Billows broke
with
Voice in Thunder spoke
With Conscious fear the Billows broke with conscious fear
the Billows broke, with Conscious fear the Billows broke, the Billows

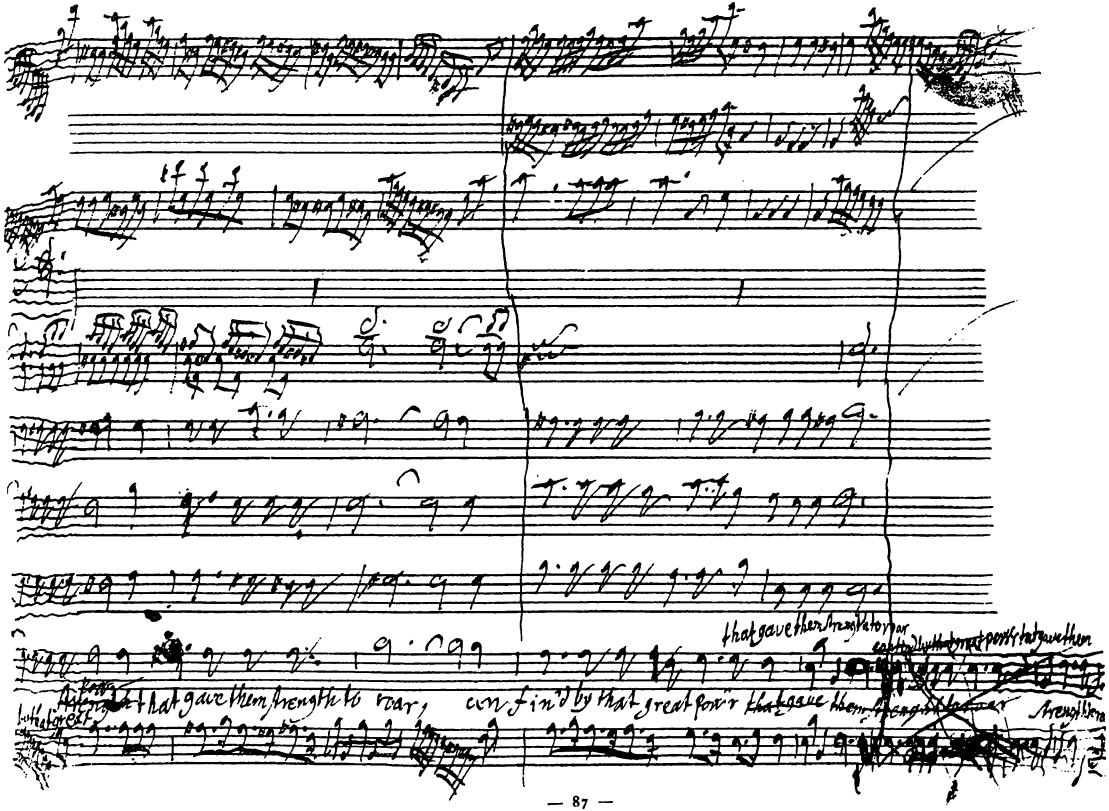

When his loud voice in Thunder shake
in Thunder
When his loud voice in Thunder

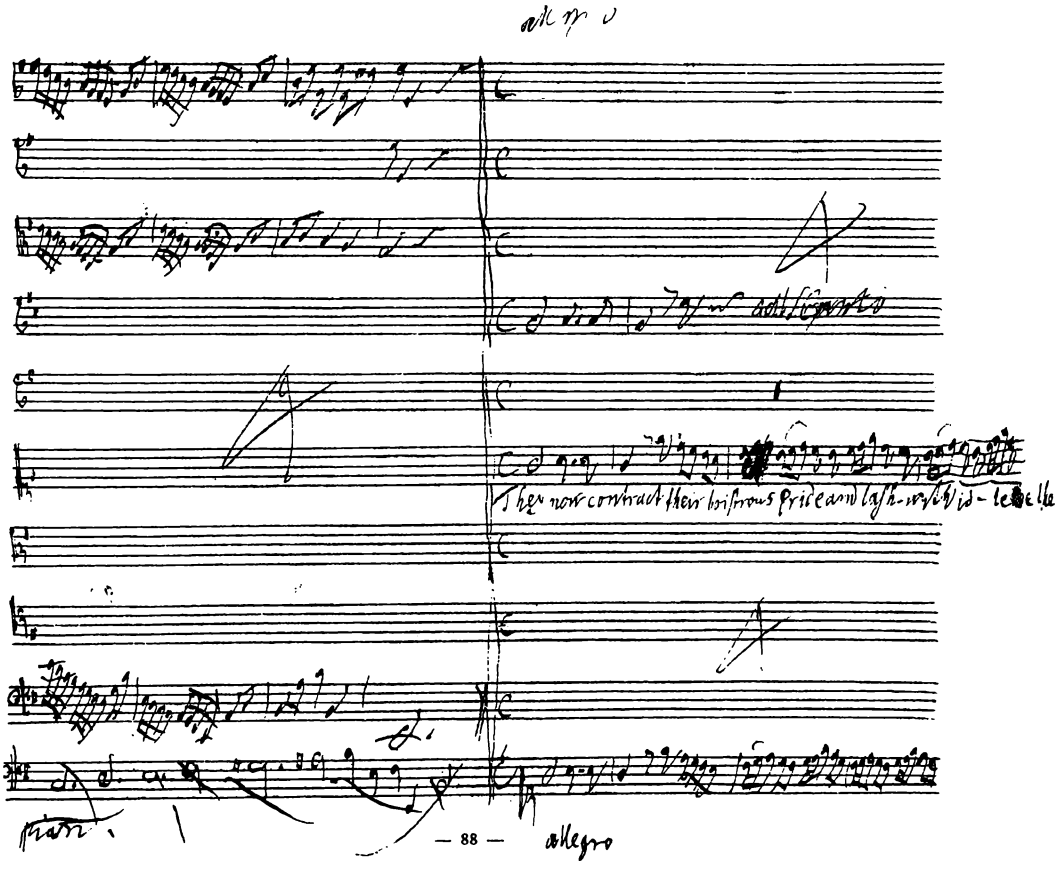

with fine
ob servant of His dread Com
ob servant of His dread Com and of His
spoke with Conscious fear the Billows Broke with
the Billows broke ob servant of His dread
om

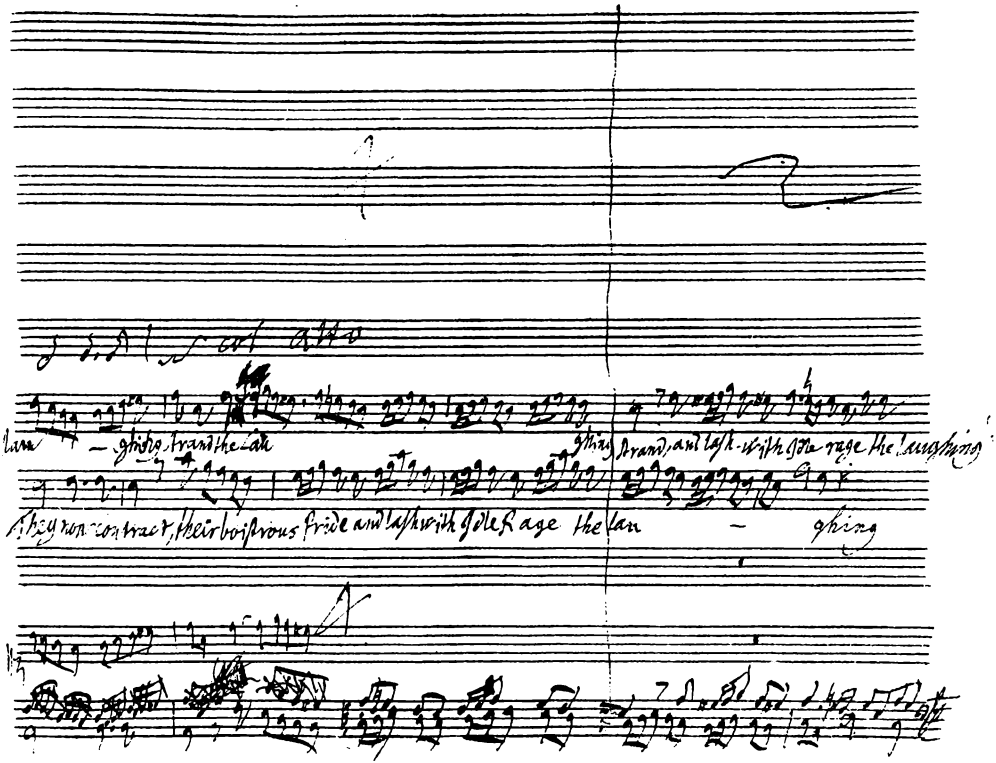

in vain thevrout their foaming Tide
in vain thevrout their foaming Tide
in
mand
in
Violoncelli
C. Bassese

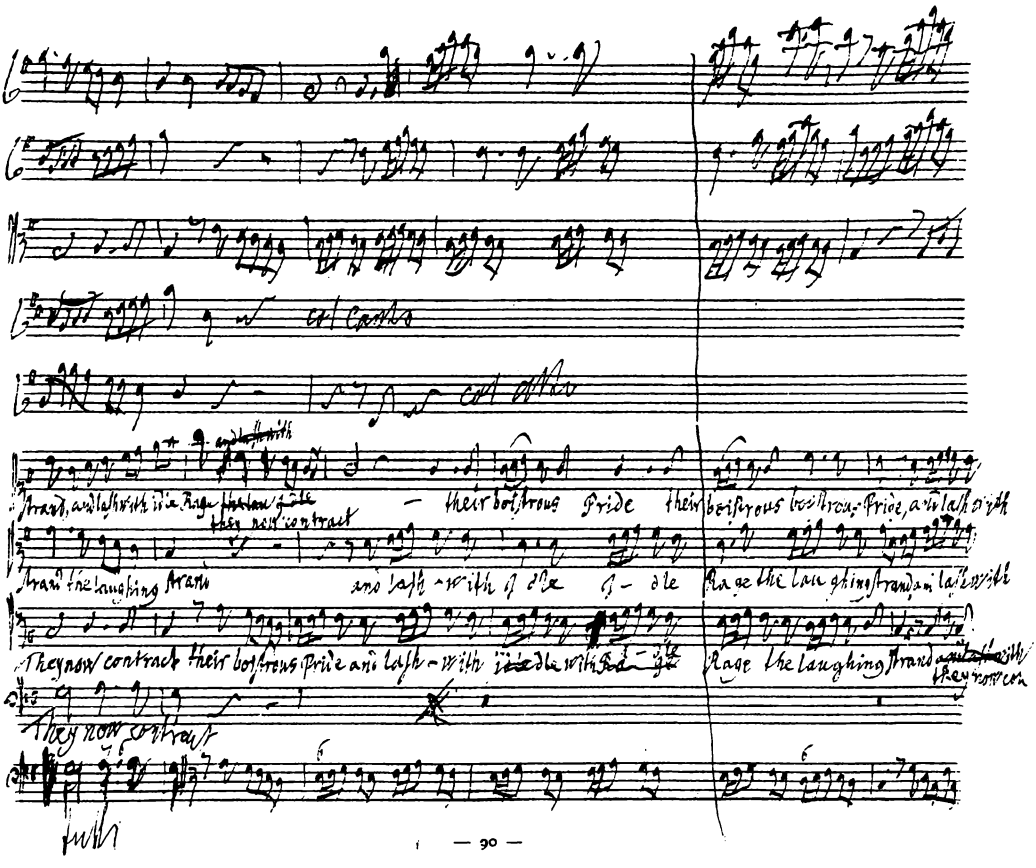

confin'd by that great pow'r that gave them strength to
confin'd confin'd confin'd by that great pow'r that gave them strength to
their foaming Tide
their foaming Tide
etc.

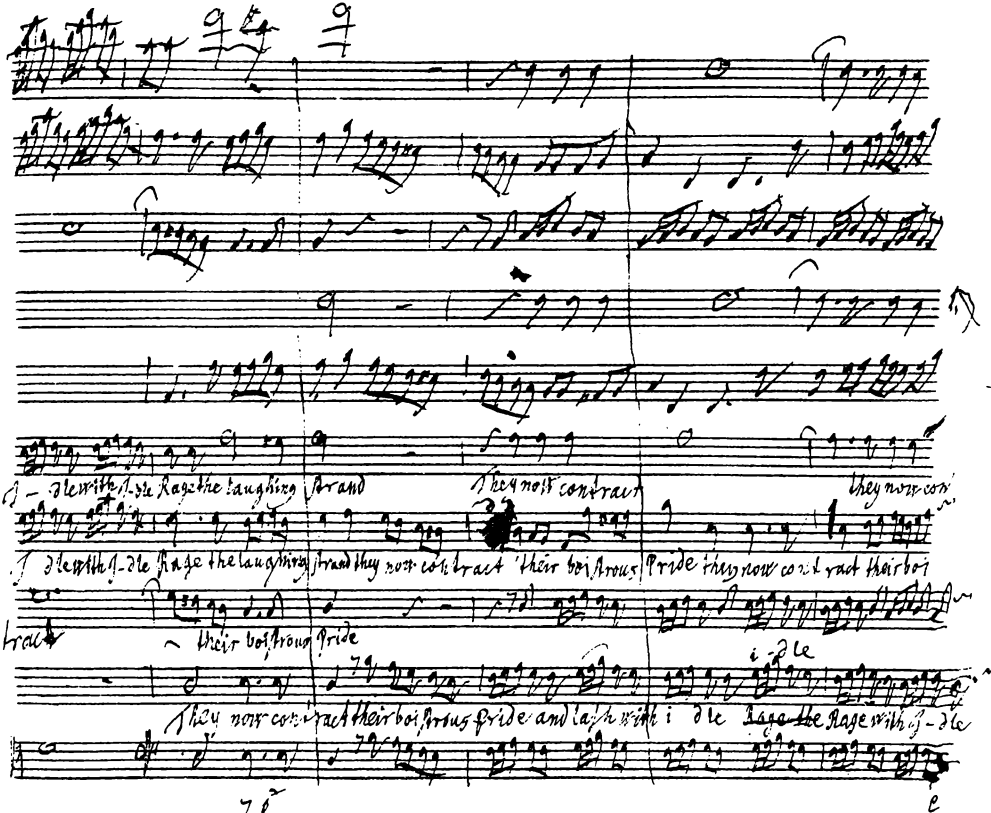

roar
roar
Confin'd by that great Pow'r confin'd by that great Pow'r that gave them
con
in vain
Tide confin'd by that great Pow'r. confin'd by that great Pow'r, by that great Pow'r that gave them

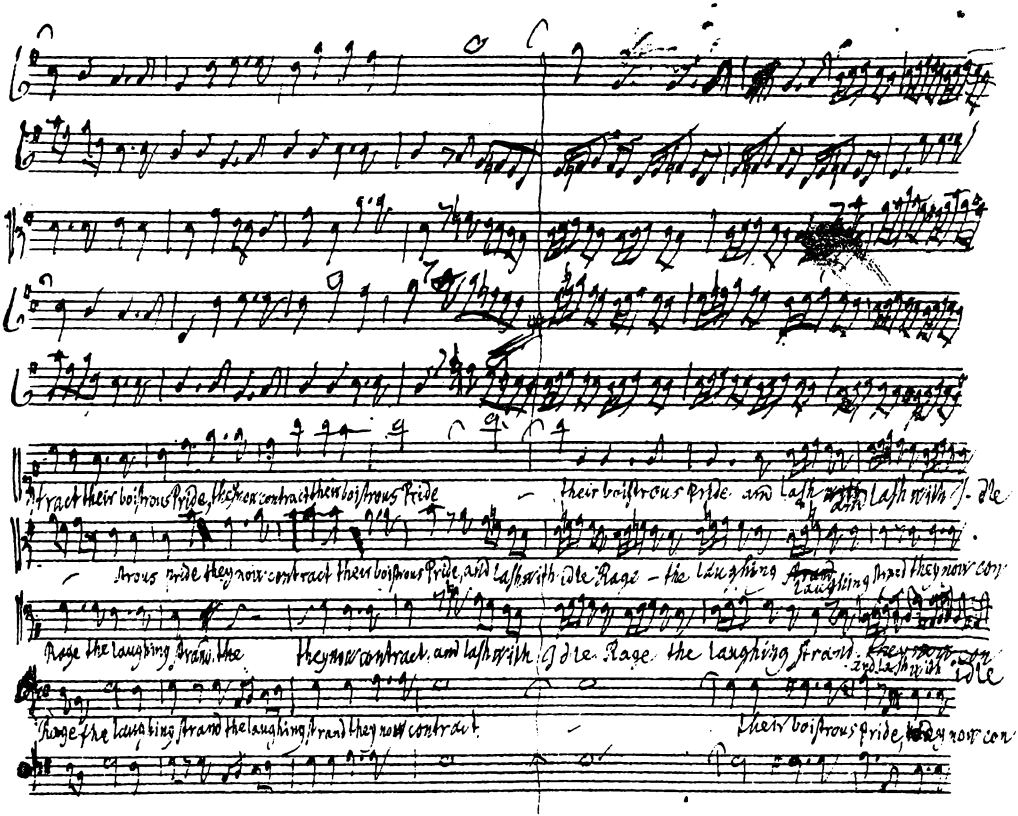

that gave them strength to roar,
that gave them strength to roar,


— 88 —
allegro

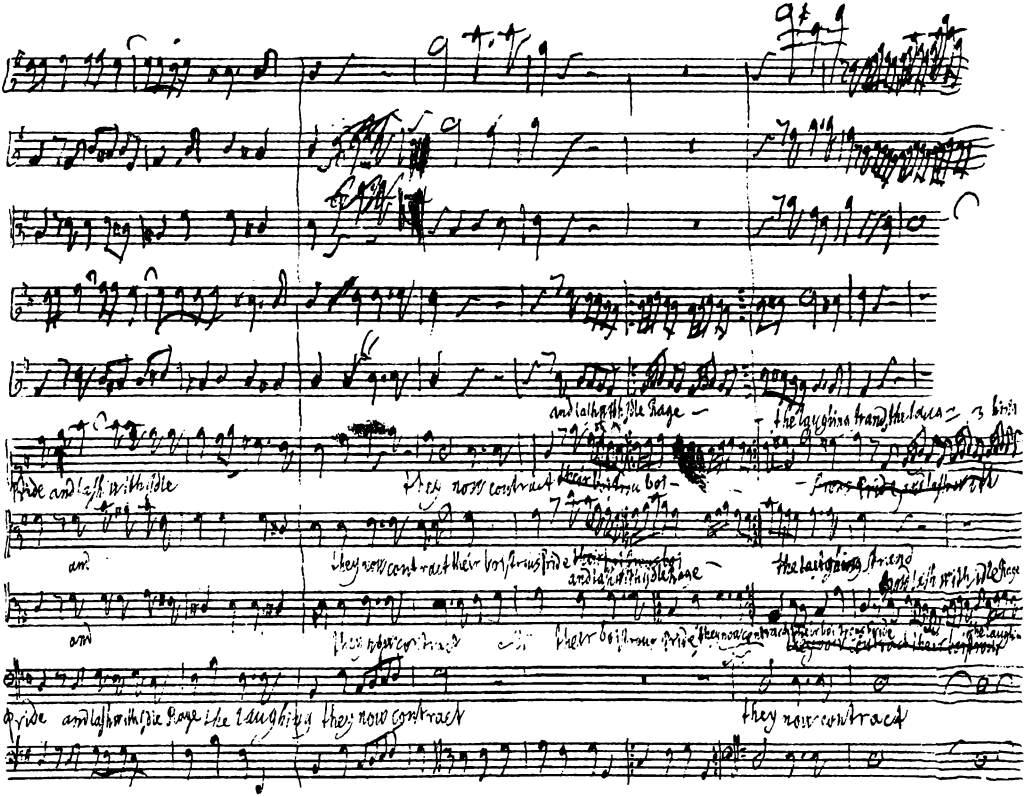

col alto
lam — ghing, trand the lau
ghing strand, and lash with Idle rage the laughing
They non contract, their boistrous fride and lash with Idle Rage the lau — ghing

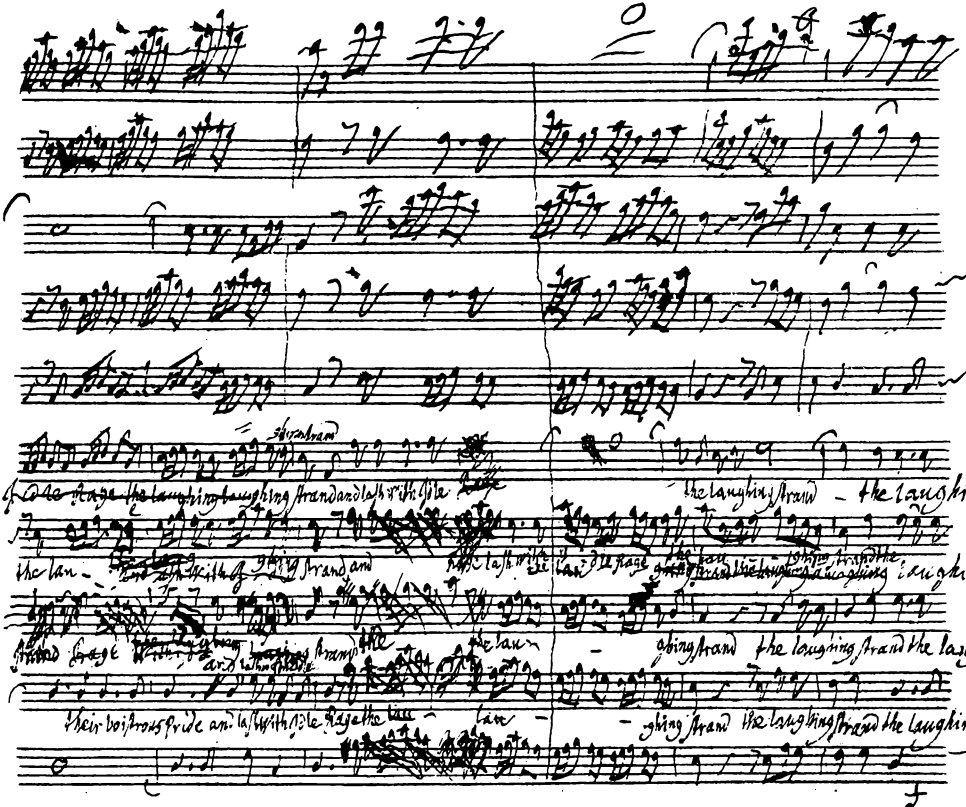

col Canto
col Alto
Strand, and lash with idle Rage the lau ghing
they now contract
their boistrous Pride their boistrous boistrous Pride, and lash with
Strand the laughing Strand and lash with idle idle Rage the lau ghing Strand and lash with
They now contract their boistrous Pride and lash with idle with Rage
Rage the laughing Strand and lash with they now con
They now contract

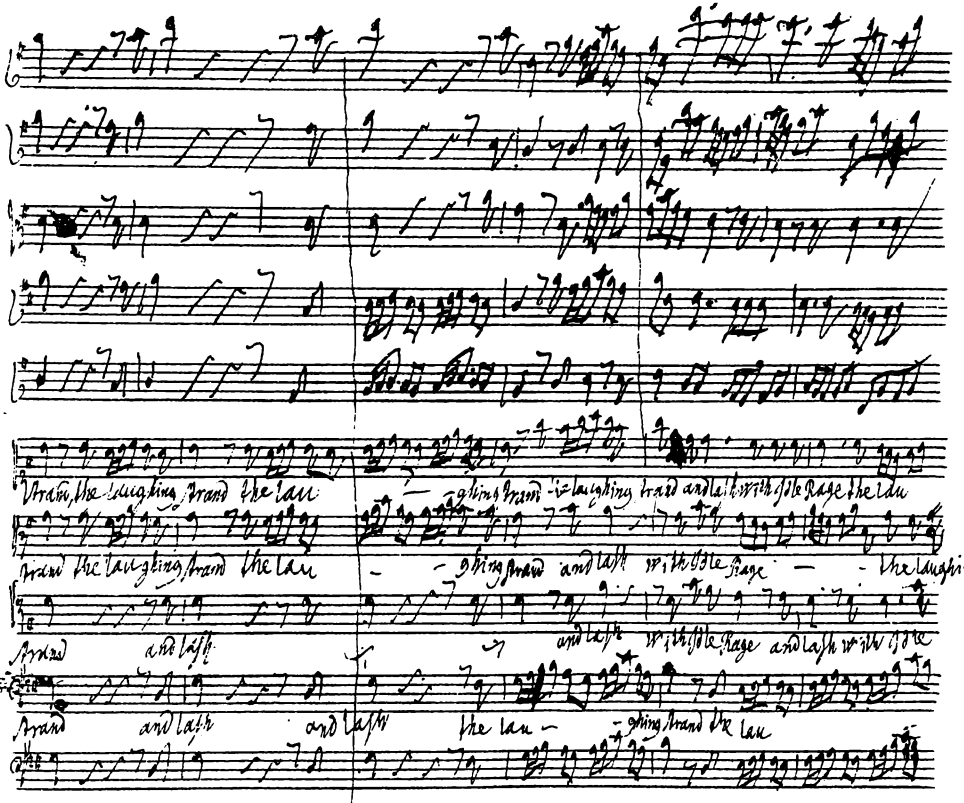

I - dle with I-dle Rage the laughing strand
They now contract
they now con
I dle with I-dle Rage the laughing strand they now contract their boistrous Pride they now contract their boi
tract
their boistrous Pride
i-dle
They now contract their boistrous Pride and lash with i dle Rage the Rage with I-dle

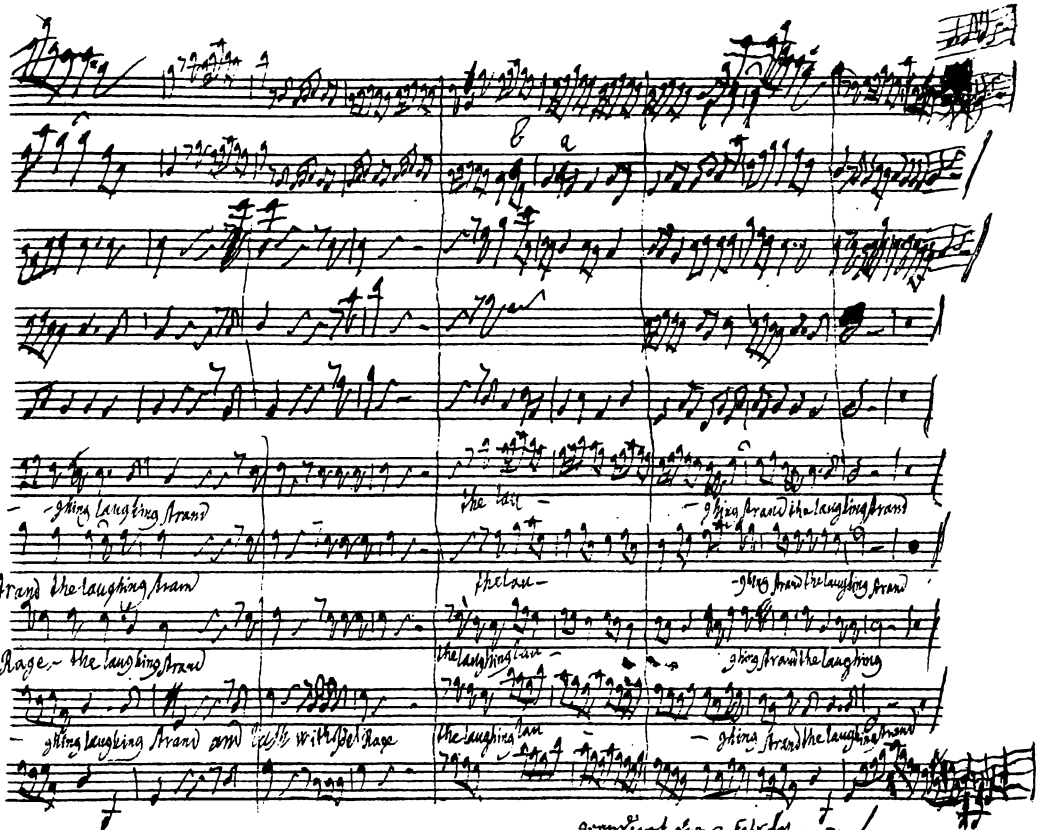

tract their boistrous Pride, they now contract their boistrous Pride
their boistrous Pride and lash with Idle
strous pride they now contract their boistrous Pride, and lash with idle Rage - the laughing strand
laughing strand they now con
Rage the laughing strand the
they now contract and lash with Idle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

13
Rage the lau-
laughing strand they now contract - their boistrous pride they their boistrous
tract their boi - strous pride and lash with idle Rage the laughing strand they now contract - their boistrous pride
Rage the laughing strand the now contract - - their boistrous pride they now contract - their boistrous pride
tract they now con tract - boistrous pride they now contract their boistrous pride they now contract their boistrous
their boistrous pride their boistrous boistrous pride


and lash with idle Rage
the laughing strand the laug
Pride and lash with idle
they now contract their boi
and
they now contract their boi strous pride
and lash with idle Rage
the laughing strand
and
they now contract
their boi strous pride
they now contract
Pride and lash with idle Rage the laughing they now contract
they now contract

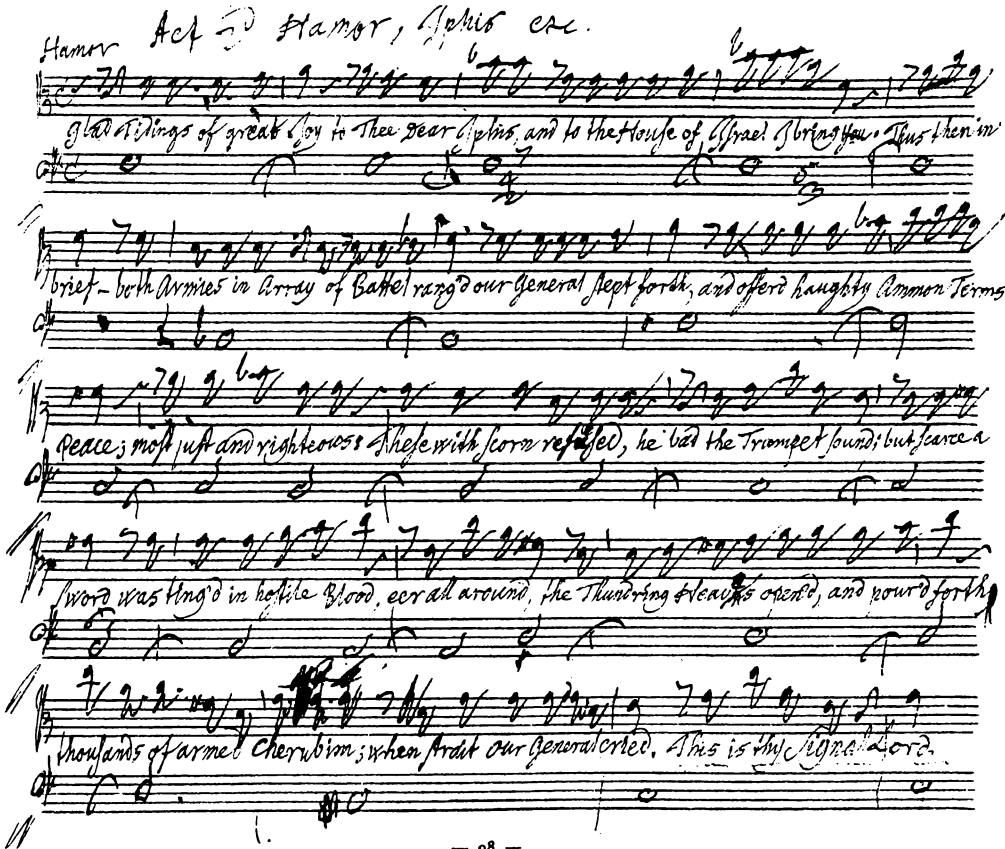

the laughing strand - the laughing
- ghing strand the laughing strand the laughing
- ghing strand the laughing strand the laughing


Strand, the laughing Strand the lau
-ghing Strand is laughing Strand and lash with stole Rage the lau
Strand the laughing Strand the lau
- ghing Strand and lash with stole Rage
the laughing
Strand and lash
and lash with stole Rage and lash with stole
Strand and lash
and lash
the lau
- ghing Strand the lau



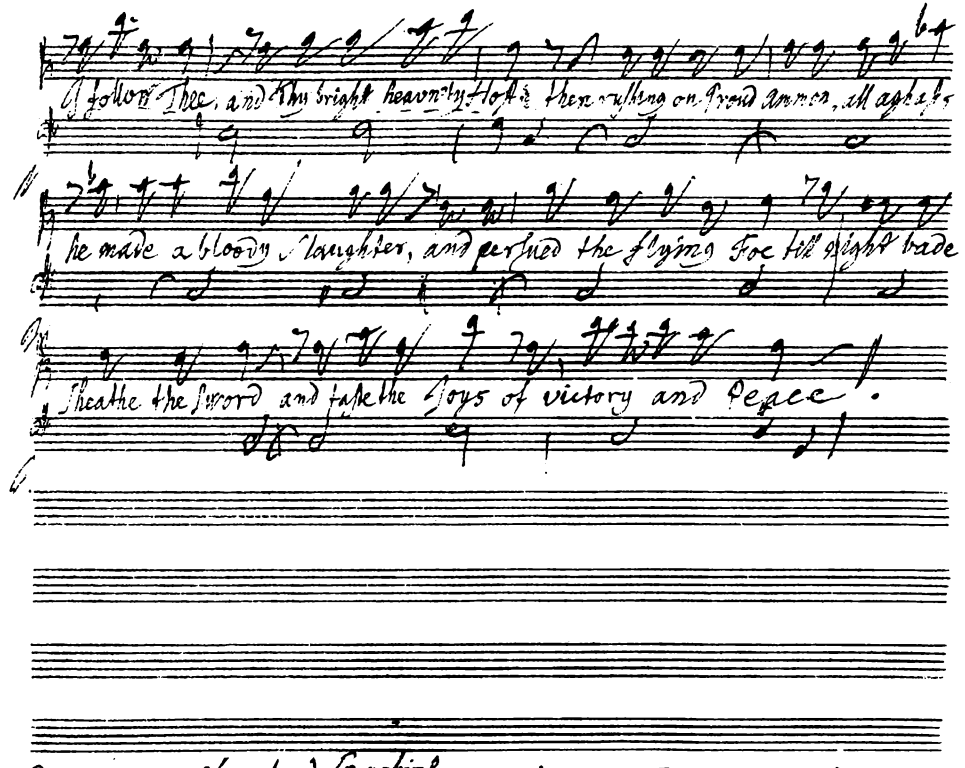
geendiget den 2 Febr 1751

Röllig
d. 4 Aug 1751



Hamor Act 2d Hamor, Iphis etc.

Glad Tidings of great Joy to Thee Dear Iphis, and to the House of Israel I bring You. Thus then in brief – both Armies in Array of Battel rang'd our General stept forth, and offerd haughty Ammon Terms of Peace; most just and righteous: These with scorn refused, he bad the Trumpet sound; but scarce a sword was ting'd in hostile Blood, eer all around, the Thundring Heavens open'd, and pour'd forth thousands of armed Cherubim; when strait our General cried. This is thy Signal Lord.



I follow Thee, and Thy bright heavn'ly Host, then rushing on Proud Ammon, all aghast

he made a bloody Slaughter, and persued the flying Foe till night bade

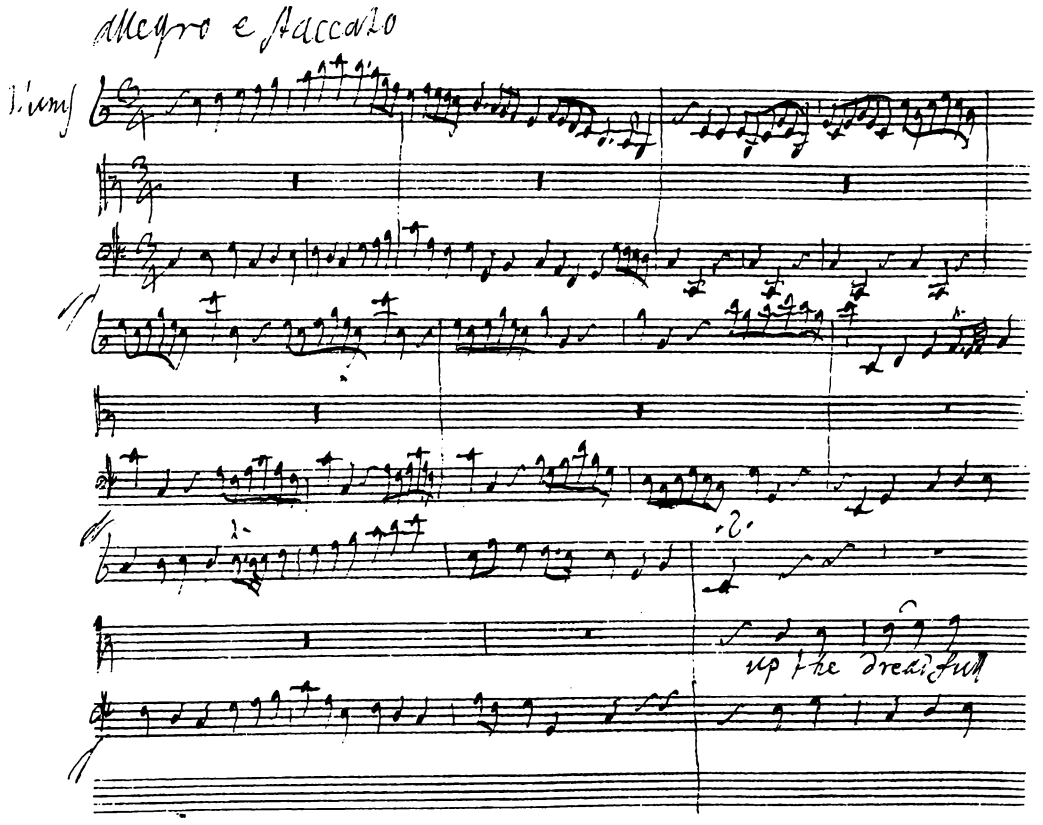
Sheathe the Sword and taste the Joys of victory and Peace!

Segue il Coro. Cheruband Seraphim &

poi

Segue varia

up the dreadfull &

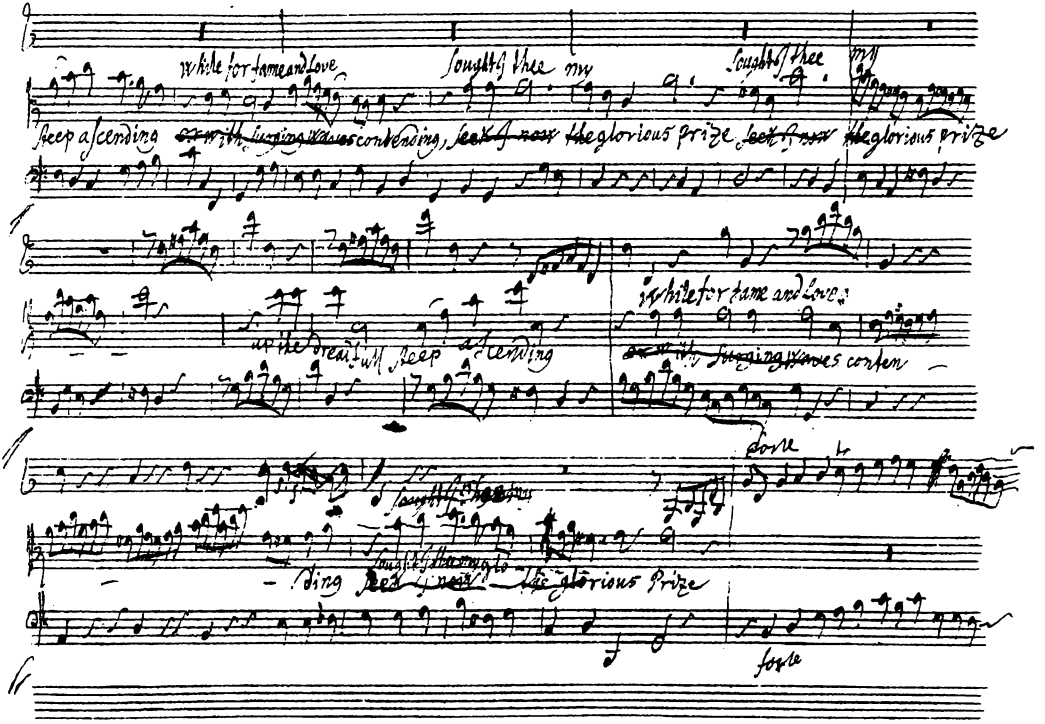

allegro e staccato
Timp
up the dreadful

while for fame and Love

Sought I thee my

Sought I thee my

steep ascending ~~or with surging waves~~ contending, ~~seek I now~~ the glorious prize ~~seek I now~~ the glorious prize



up the dreadfull steep ascending

while for fame and Love

~~or with surging waves~~ conten

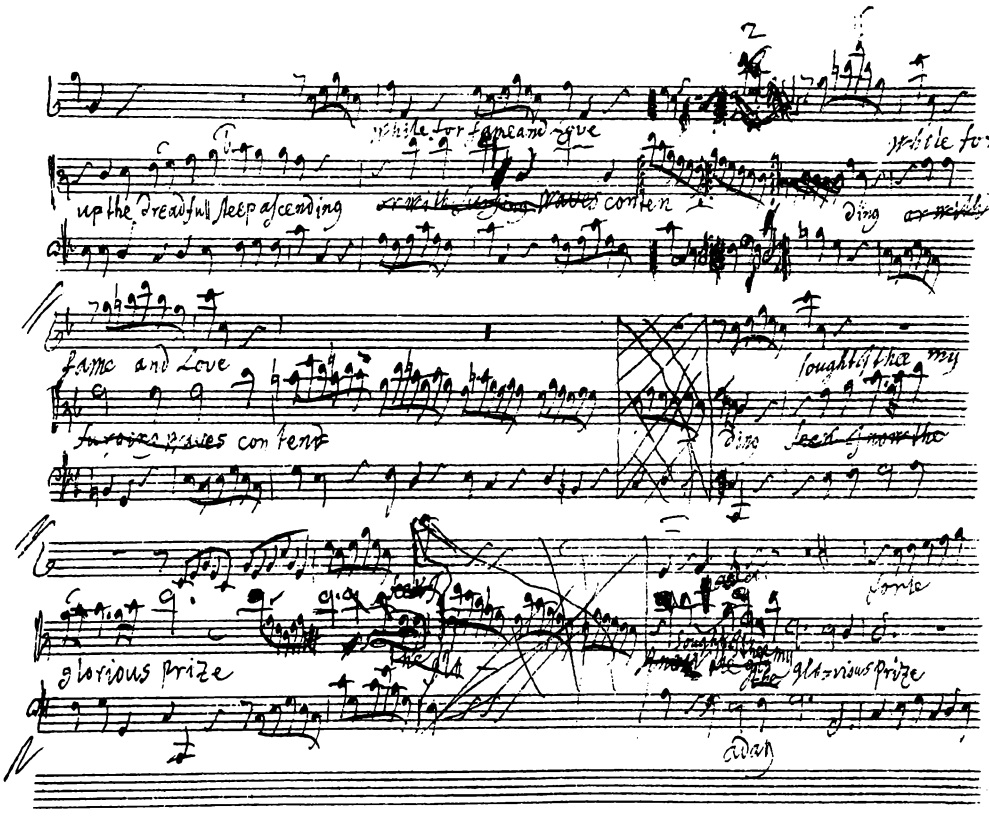
Sought I thee my

Sought I thee my glo

ding ~~seek I now~~ the glorious Prize

forte

forte



while for fame and love

up the dreadfull steep ascending ~~or with furious waves~~ conten ding ~~or with~~

while for

fame and Love

~~furious waves~~ con tend

sought thee my

ding ~~seek & now the~~

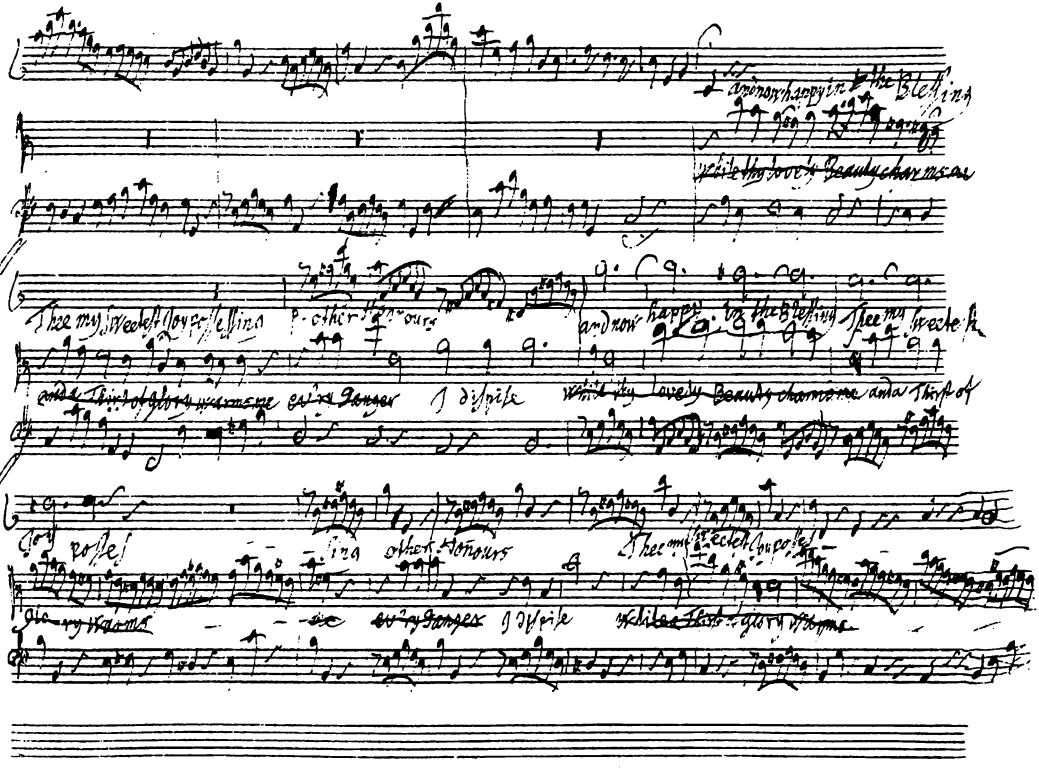
glorious prize

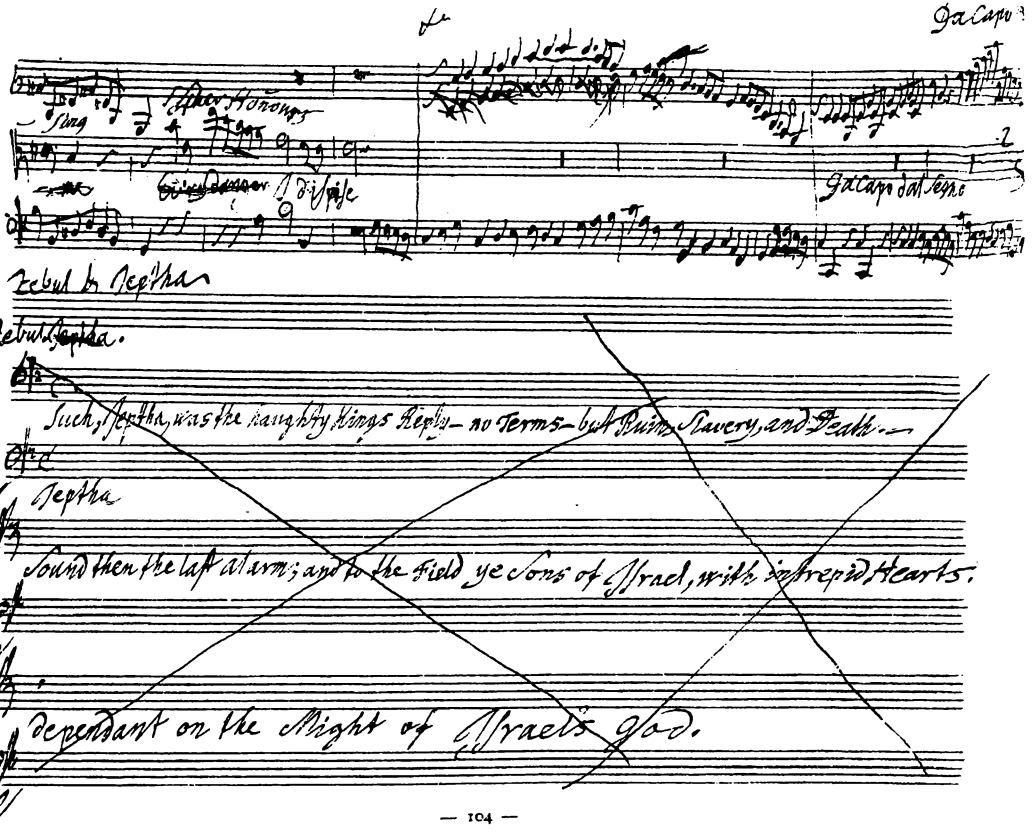
~~the glo~~

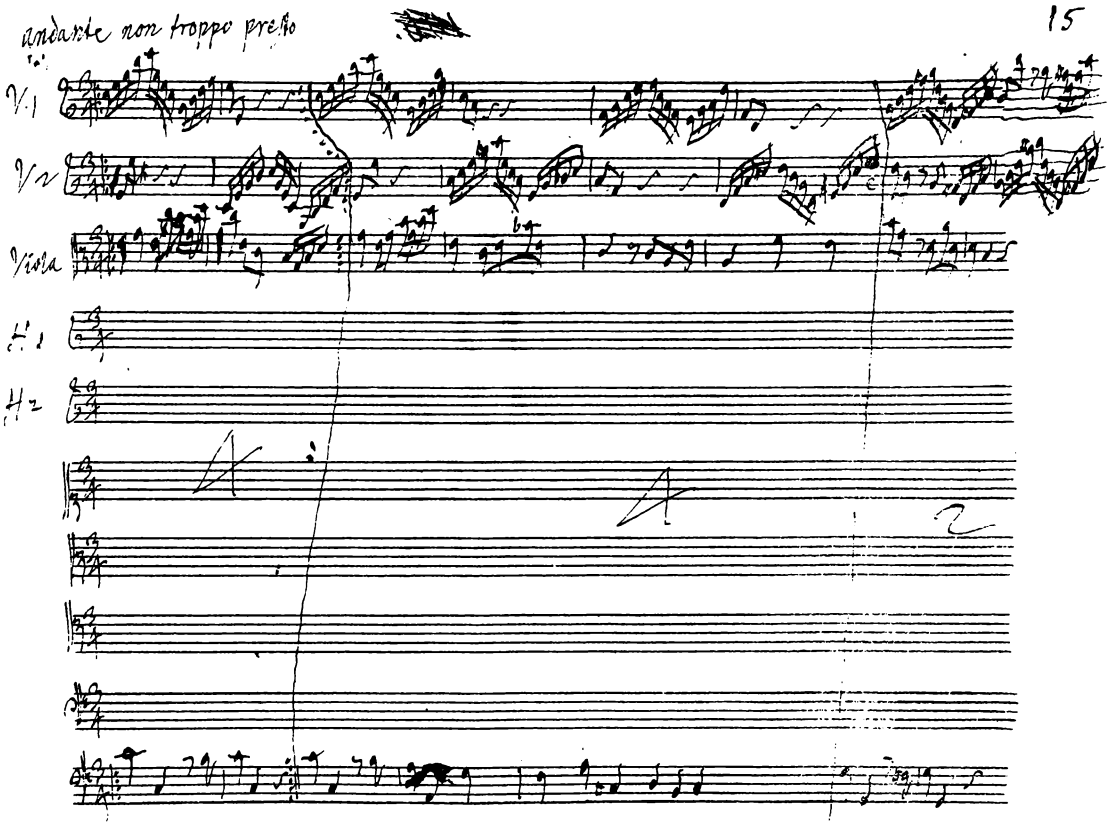
sought thee my

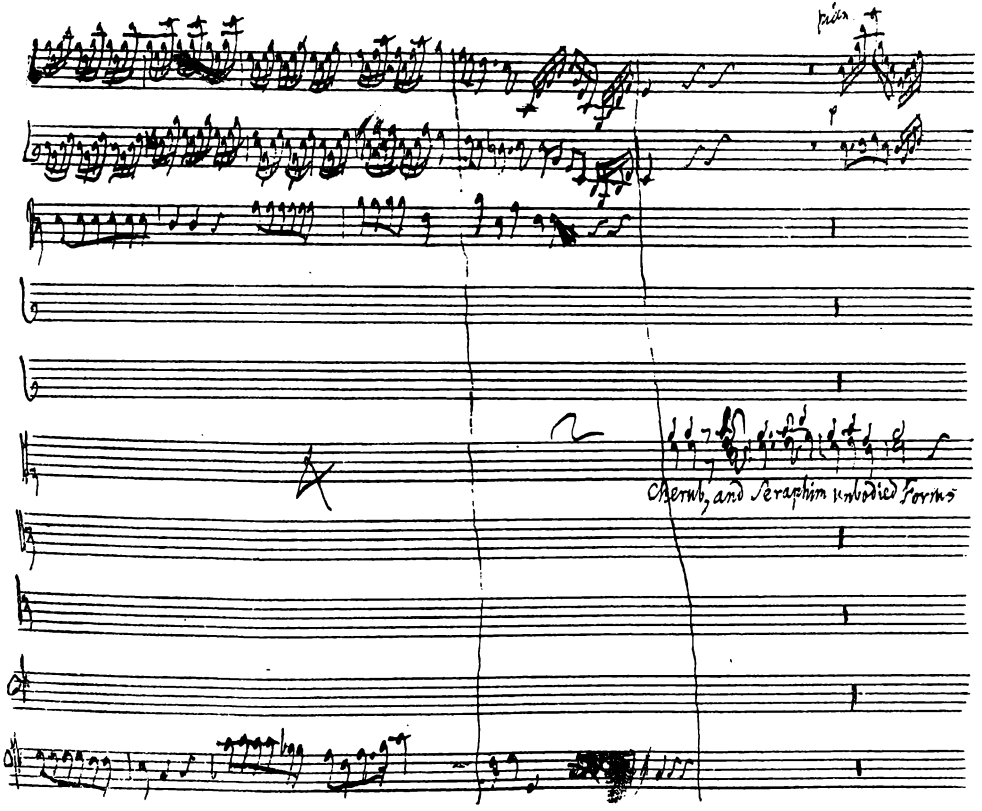
~~the~~ glorious prize

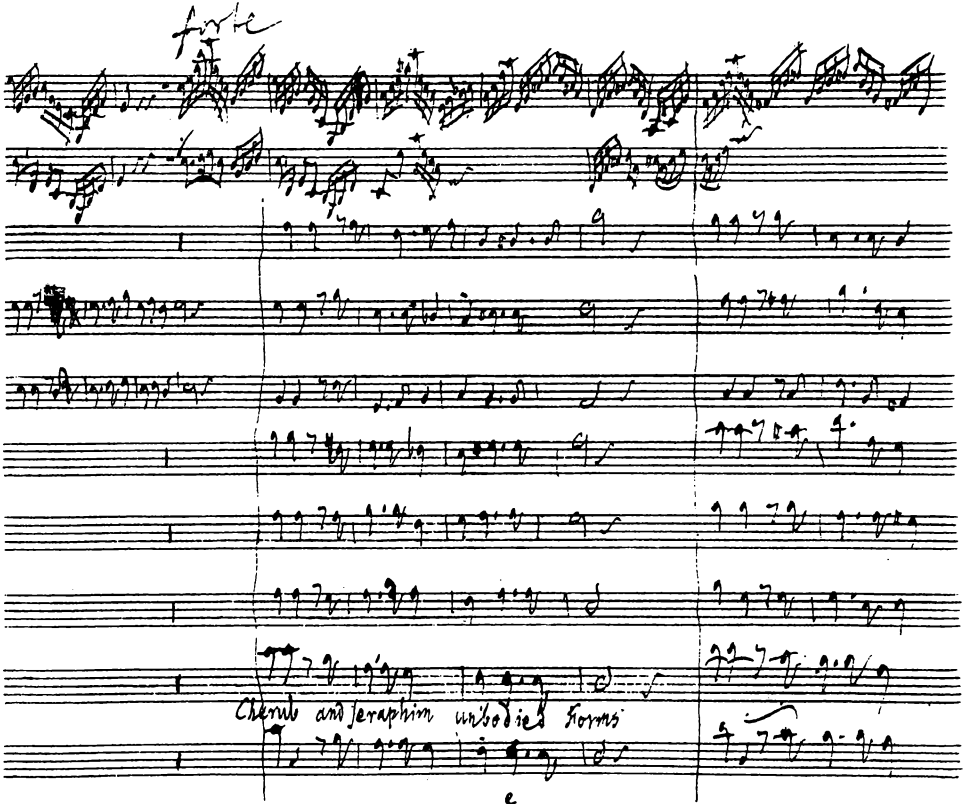
adan

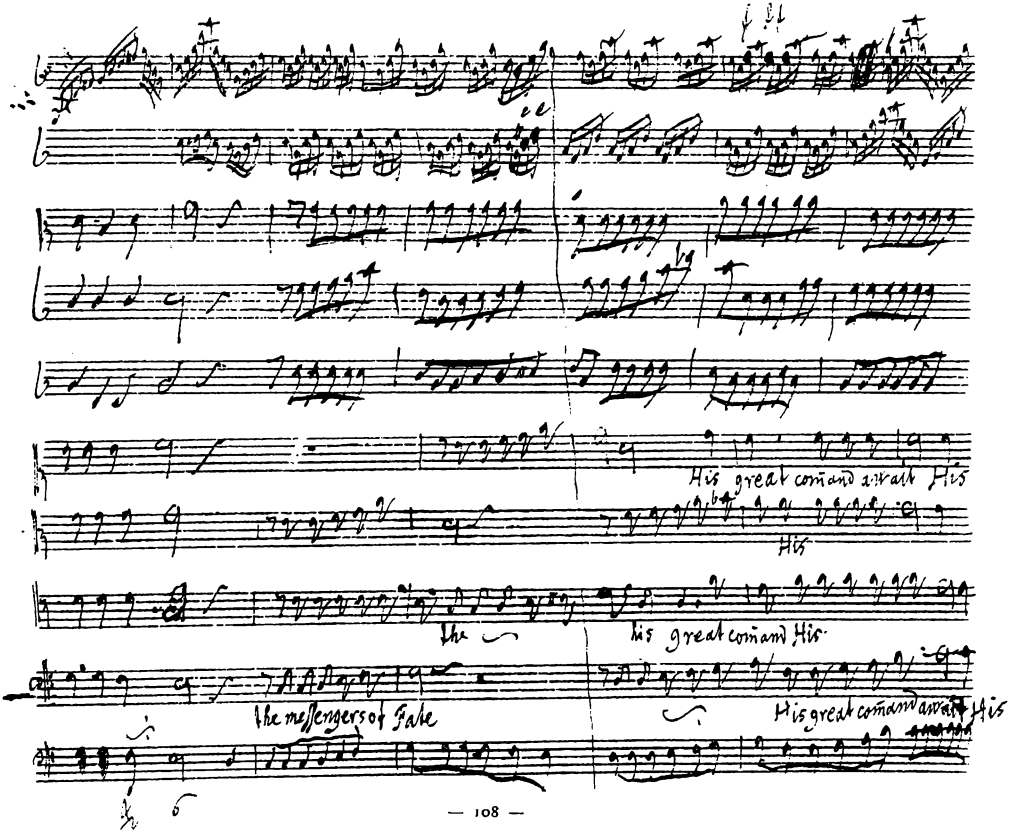

and now happy in the Blessing
while thy lovely Beauty charms me
Thee my sweetest Joy possessing
other Honours
and now happy in the Blessing
Thee my sweetest
I dispise
while thy lovely Beauty charms me
and a Thirst of
Joy posses
sing other Honours
Thee my sweetest Joy posses
I dispise

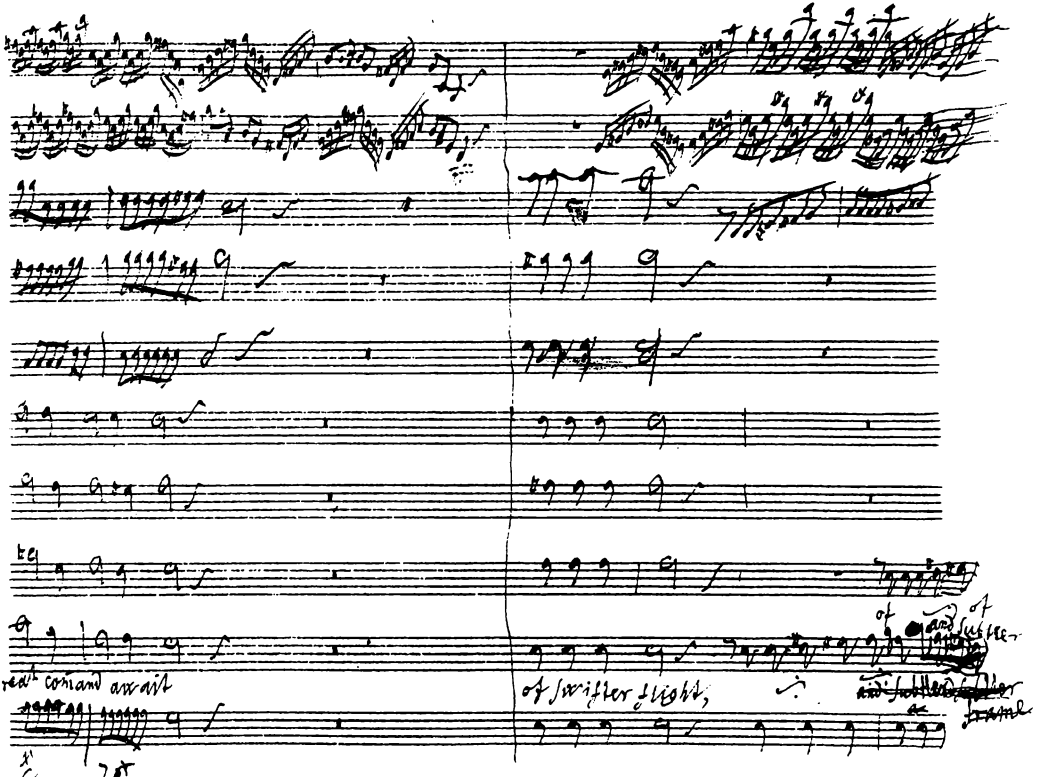

Da Capo
Sing
Other Honours
Da Capo dal Segno
Zebul to Jeptha
Such, Jeptha, was the haughty Kings Reply – no Terms – but Ruin, Slavery, and Death –
Jeptha
Sound then the last alarm; and to the Field ye Sons of Israel, with intrepid Hearts.
dependant on the Might of Israels God.

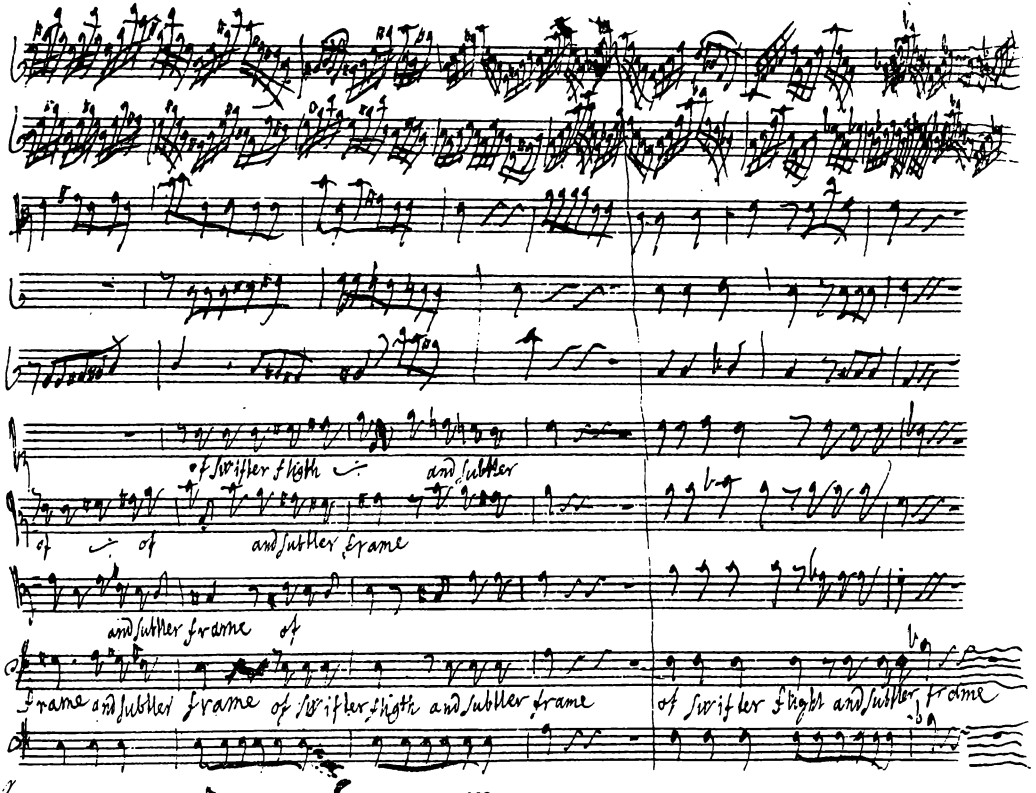

andante non troppo presto
V. 1
V. 2
Viola
H. 1
H. 2

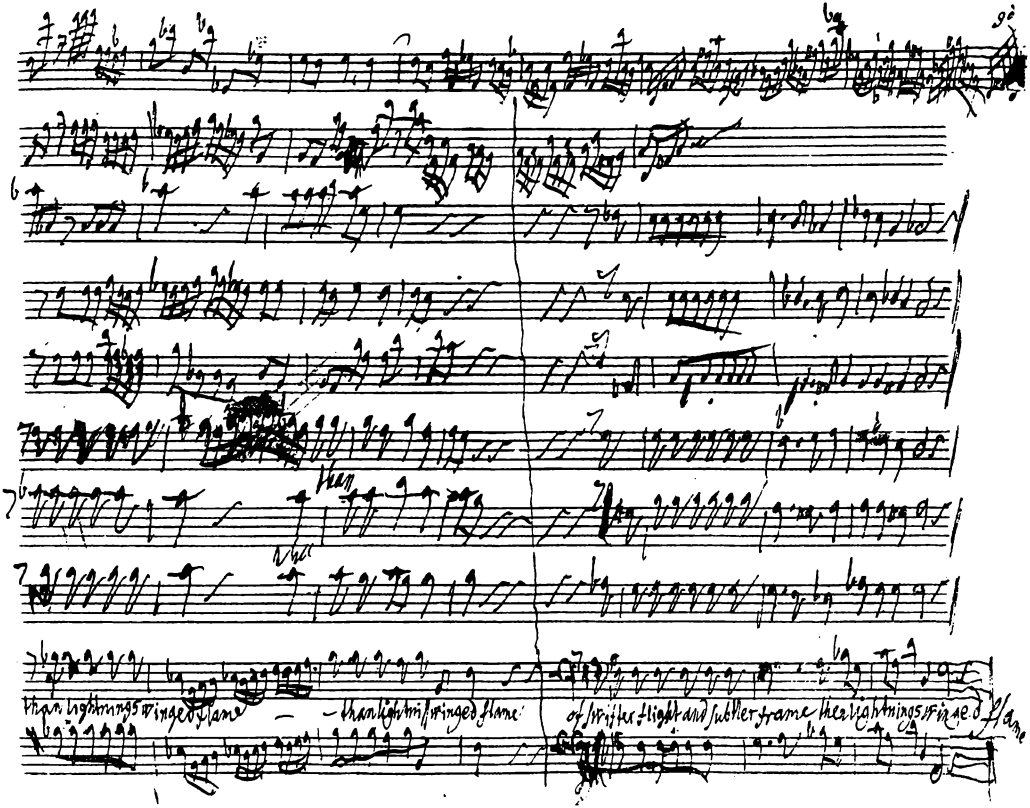

Cherub, and Seraphim unbodied Forms

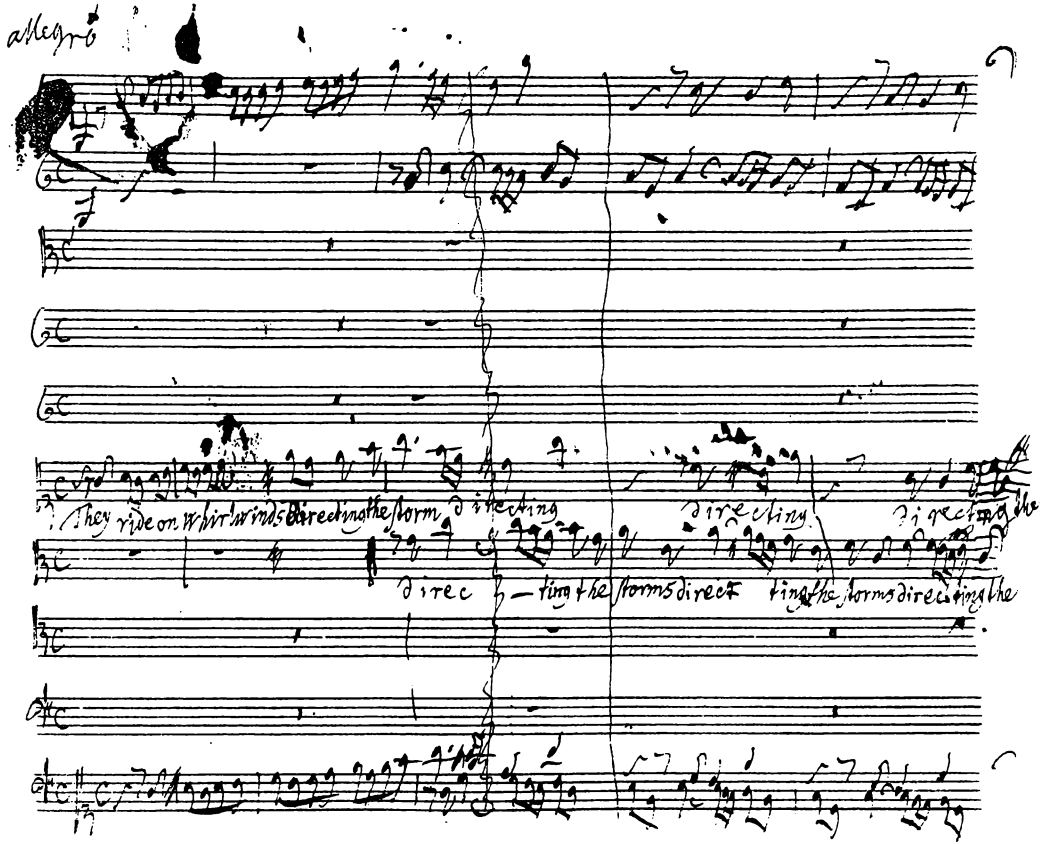

forte
Cherub and Seraphim unbodied Forms

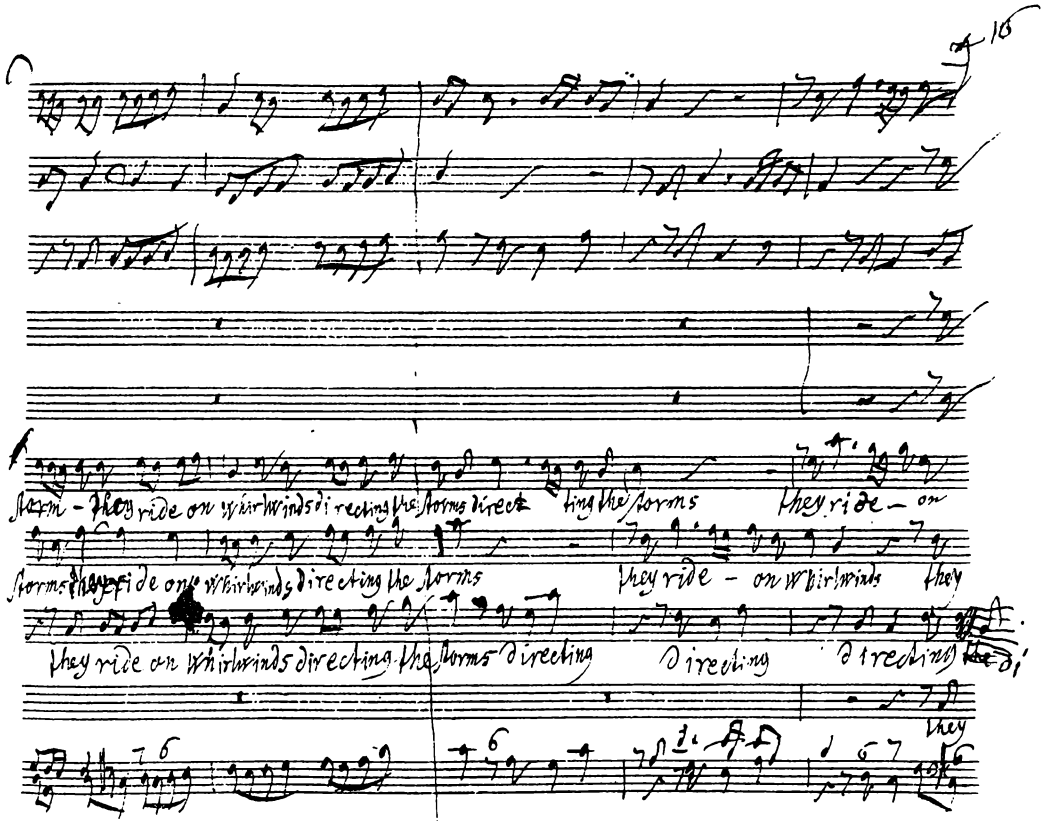

His great comand wrath His
His
the
his great comand His
the messengers of Fate
His great comand wrath His

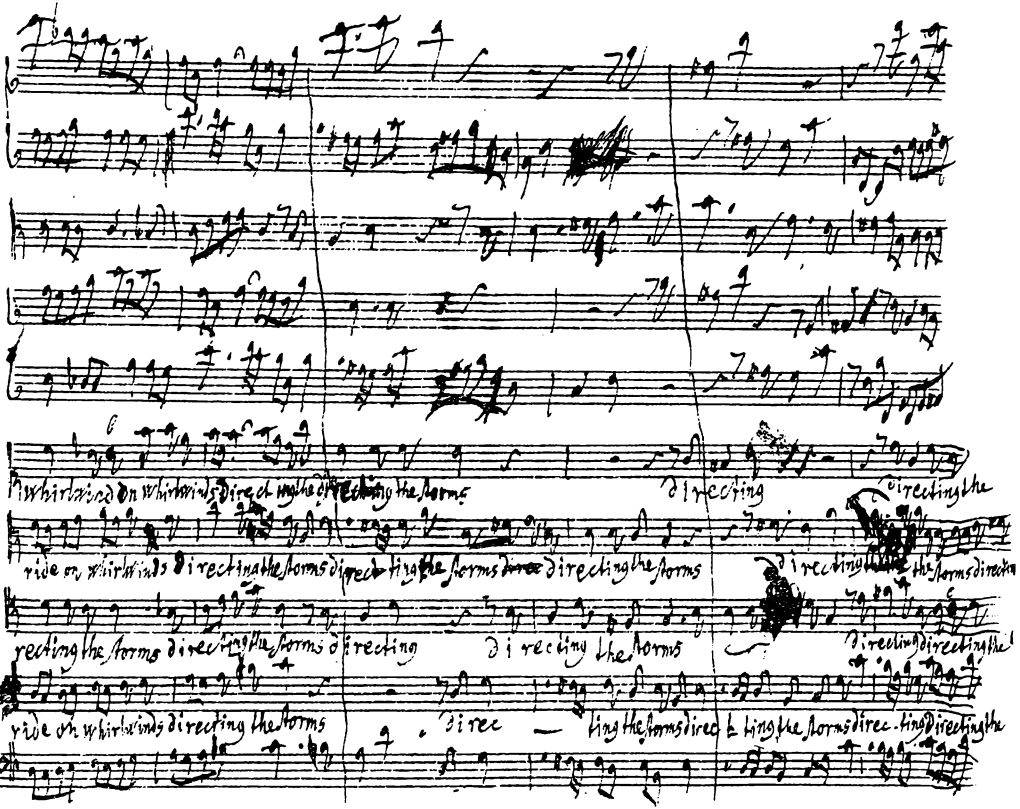

great command await
of swifter flight,
of
of


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


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
directing the
direc — ting the storms direct ting the storms directing the


16
storm - they ride on whirlwinds directing the storms direct ting the storms they ride - on
storms they ride on whirlwinds directing the storms they ride - on whirlwinds they
they ride on whirlwinds directing the storms directing directing directing
they


whirlwind on whirlwinds directing the storms directing directing the
ride on whirlwinds directing the storms directing the storms directing the storms directing the storms directing
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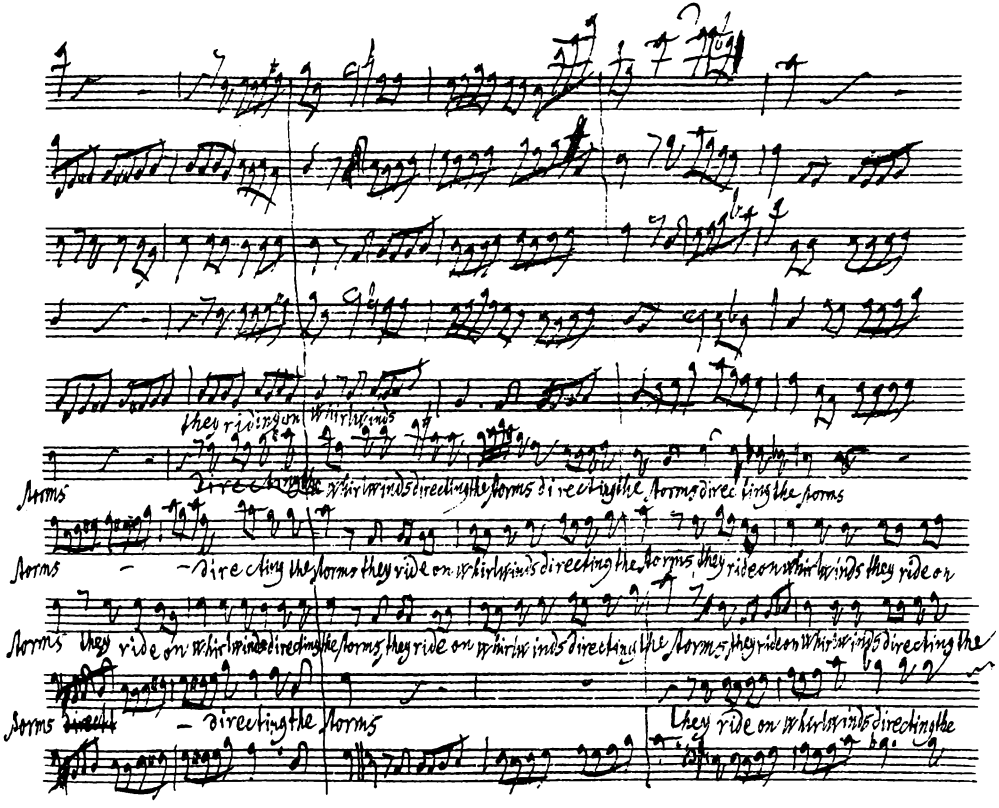
ride on whirlwinds directing the storms direc — ting the storms direc ting the storms direc-ting directing the


they riding on whirlwinds
directing the storms
storms
directing the storms they ride on whirlwinds directing the storms they ride on whirlwinds they ride on
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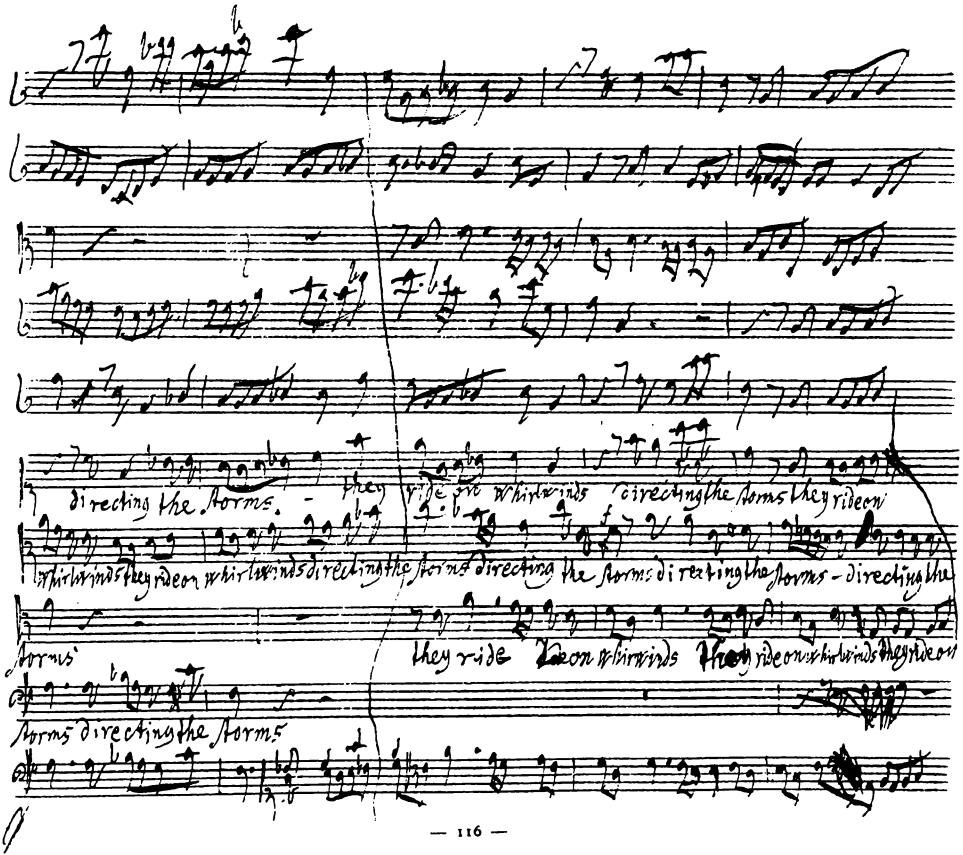
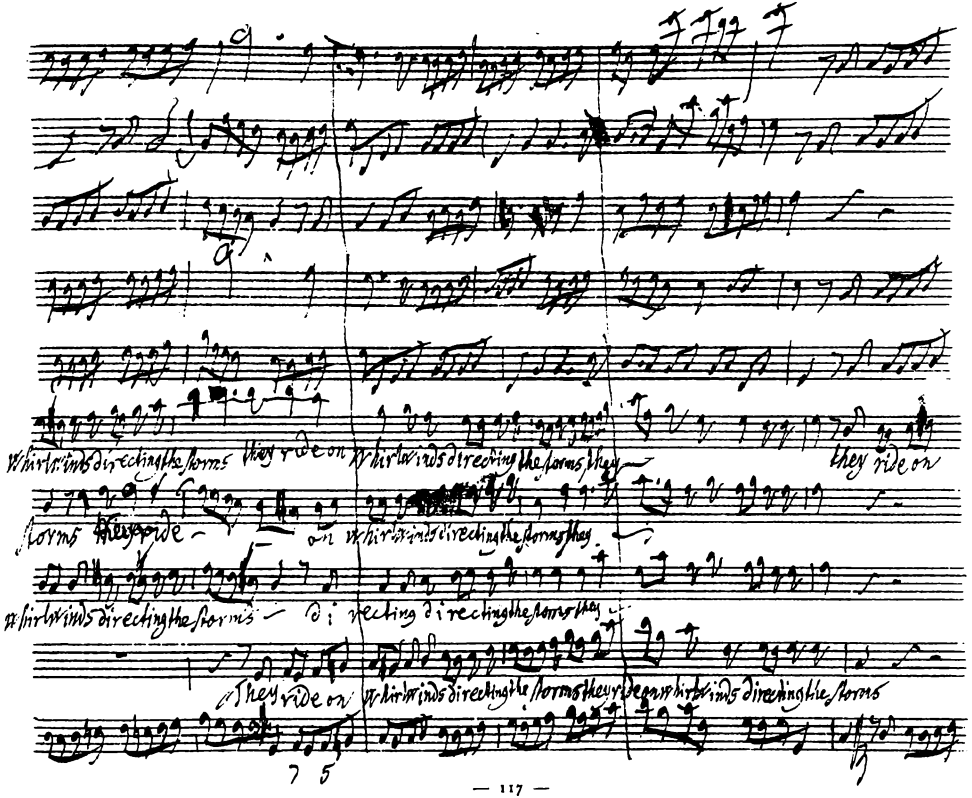
storms they ride on whirlwinds directing the storms they ride on whirlwinds directing the storms they ride on whirlwinds directing the
storms directing the storms
they ride on whirlwinds directing the


directing the storms. they
ride on whirlwinds directing the storms they rideon
whirlwinds they rideon whirlwinds directing the storms directing the storms directing the storms directing the
storms
they ride on whirlwinds they rideon whirlwinds they rideon
storms directing the storms


Whirlwinds directing the storms they ride on
Whirlwinds directing the storms they
they ride on
storms they ride
on Whirlwinds directing the storms they
Whirlwinds directing the storms
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They ride on
Whirlwinds directing the storms they ride on Whirlwinds directing the storms
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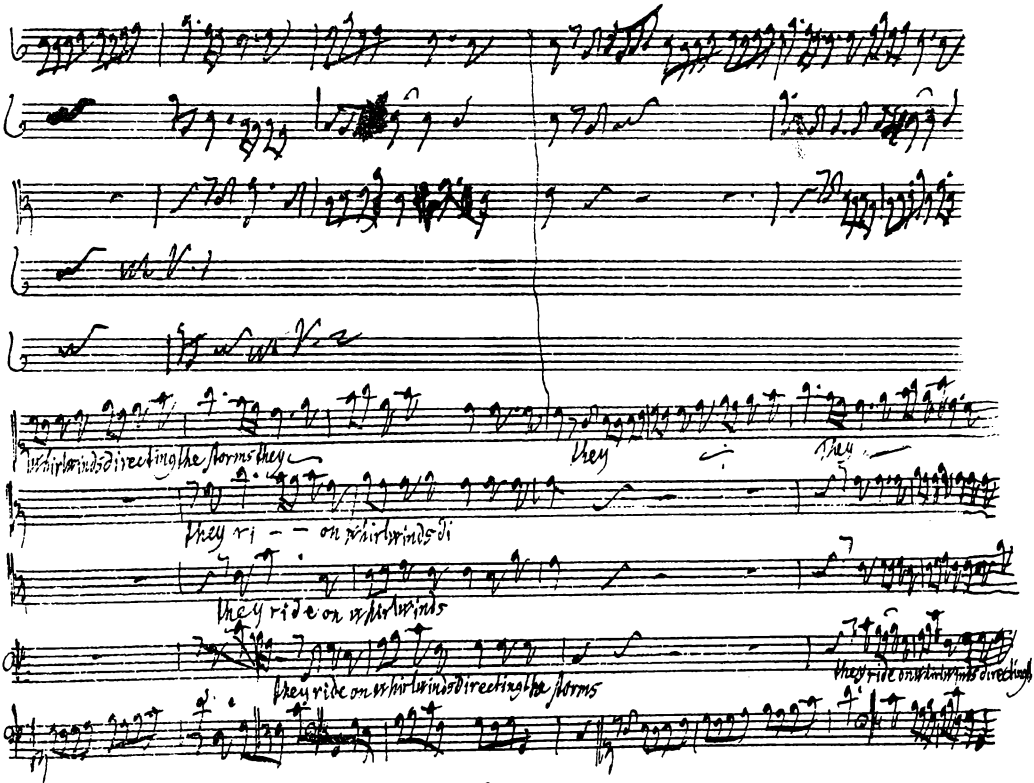
whirlwinds directing the storms they
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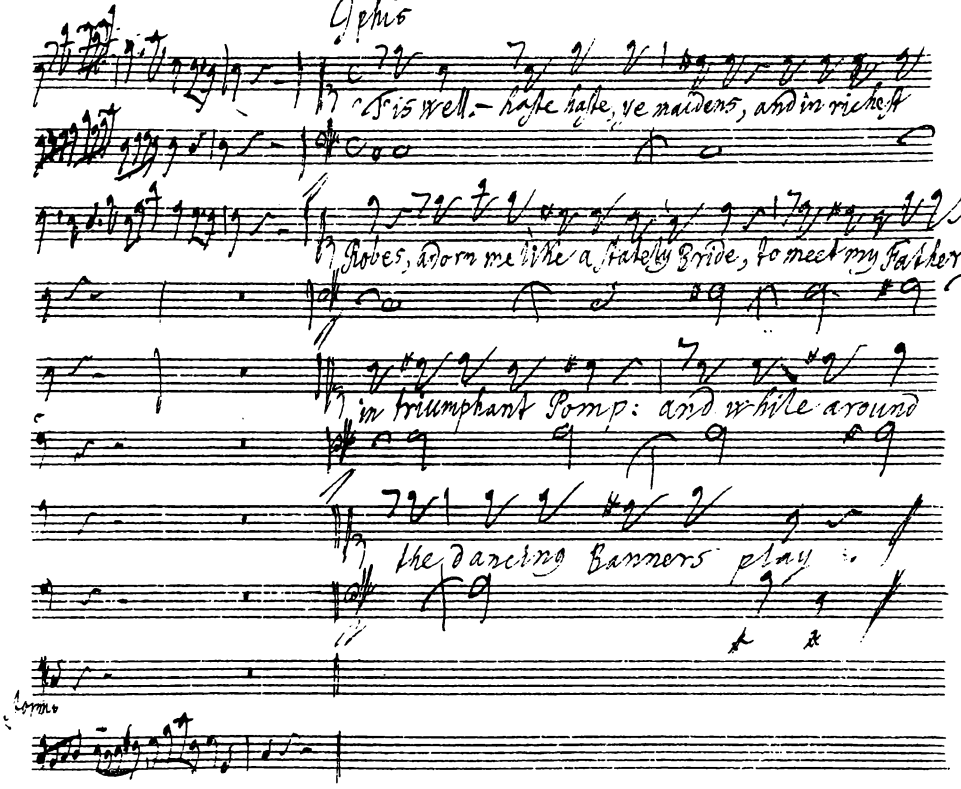
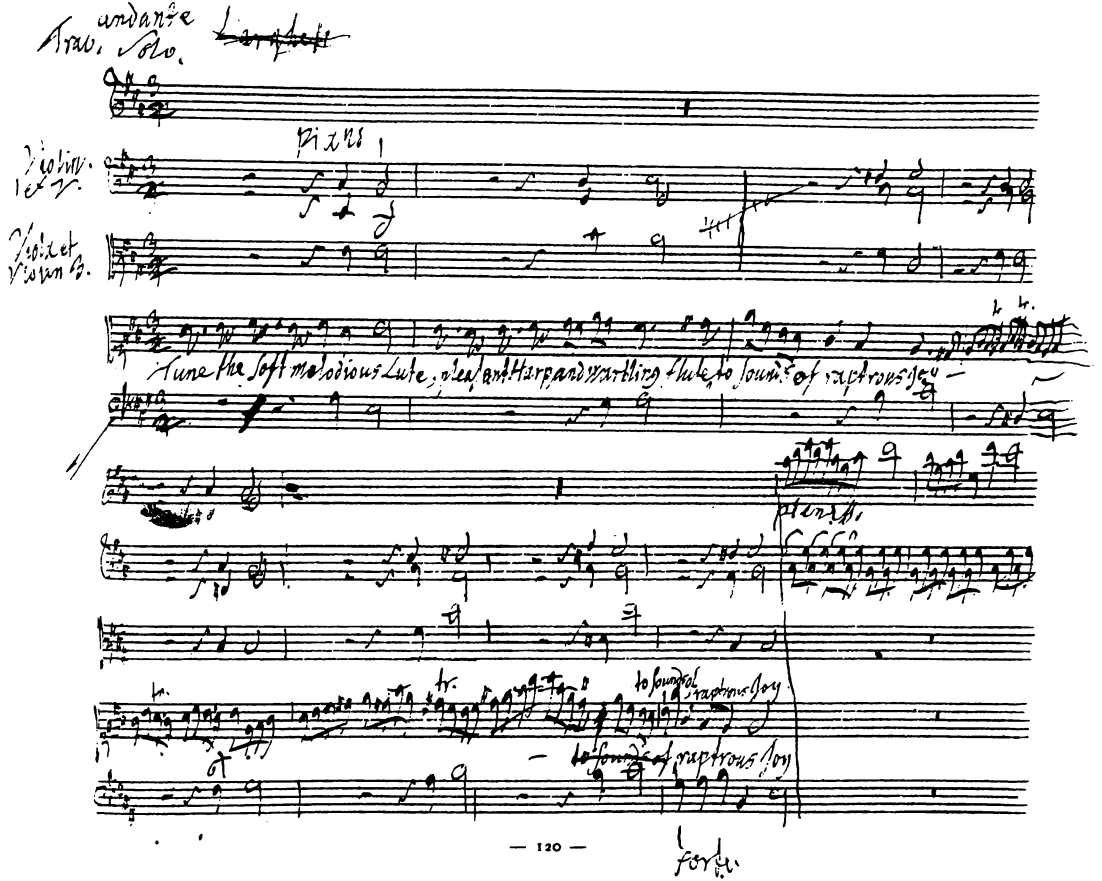
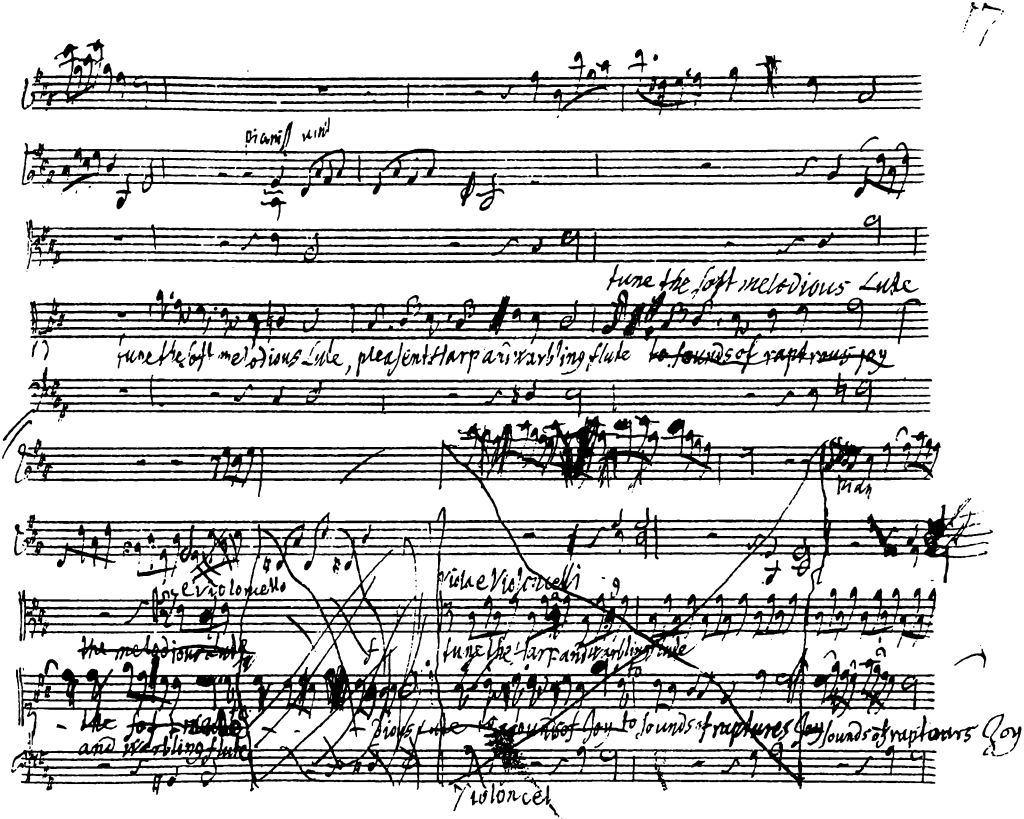
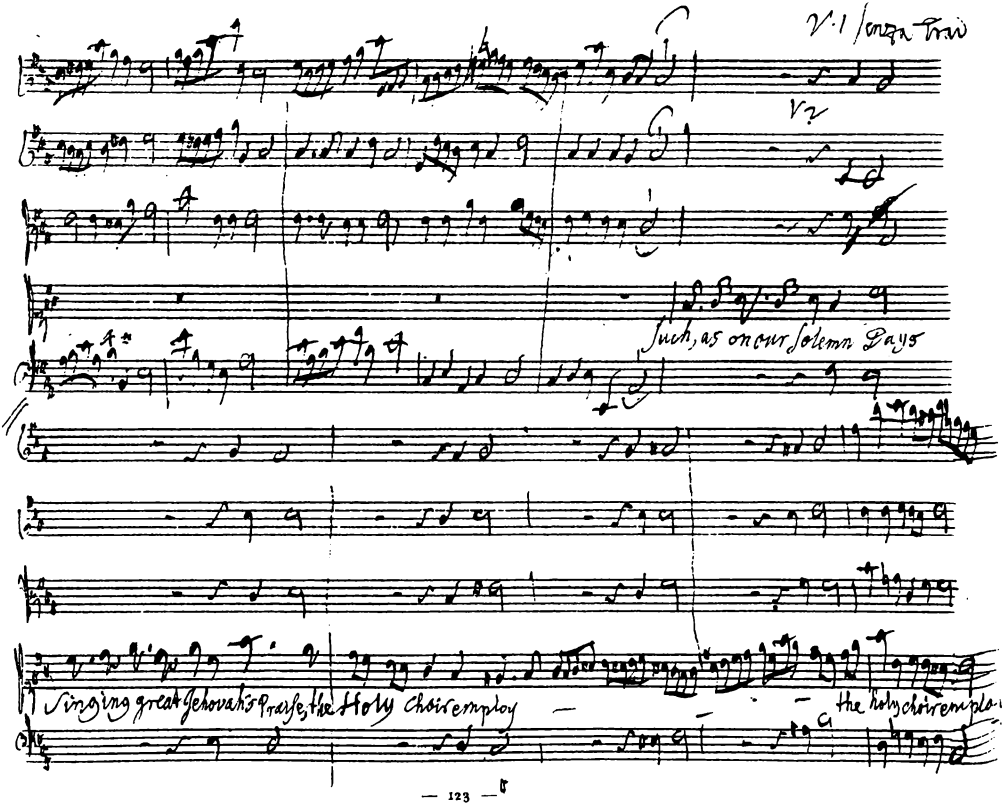
they ride on whirlwinds
they ride on whirlwinds directing the storms
they ride on whirlwinds directing

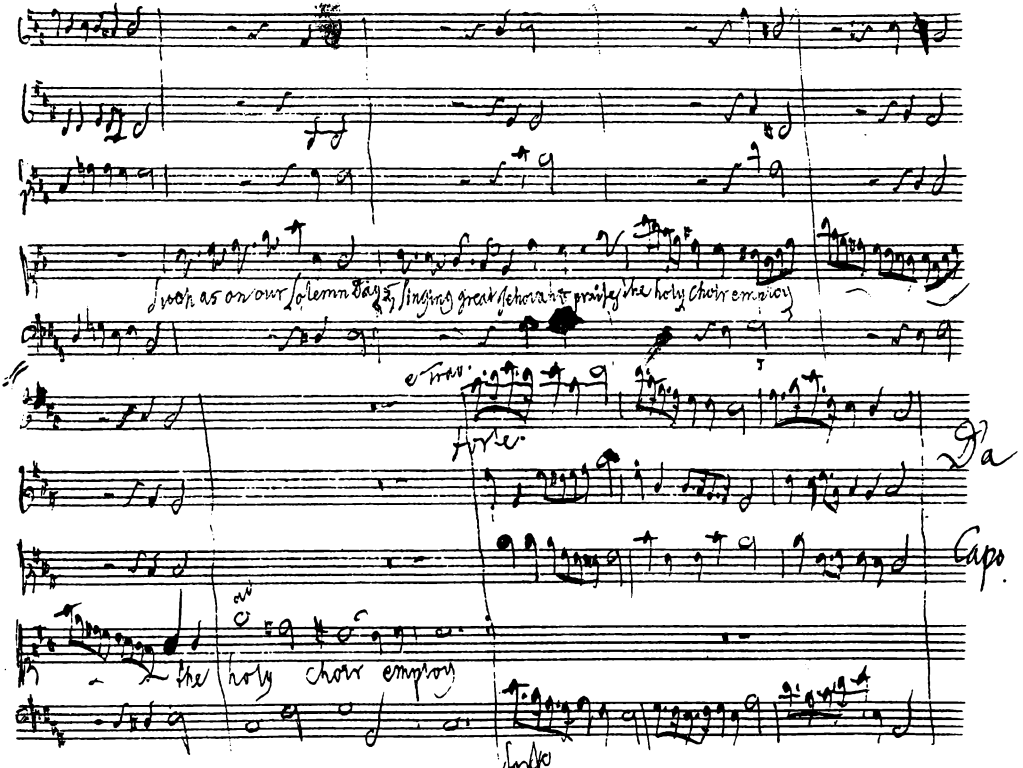

Aphis
'Tis well. – haste haste, ye maidens, and in richest
Robes, adorn me like a Princely Bride, to meet my Father
in triumphant Pomp: and while around
the dancing Banners play

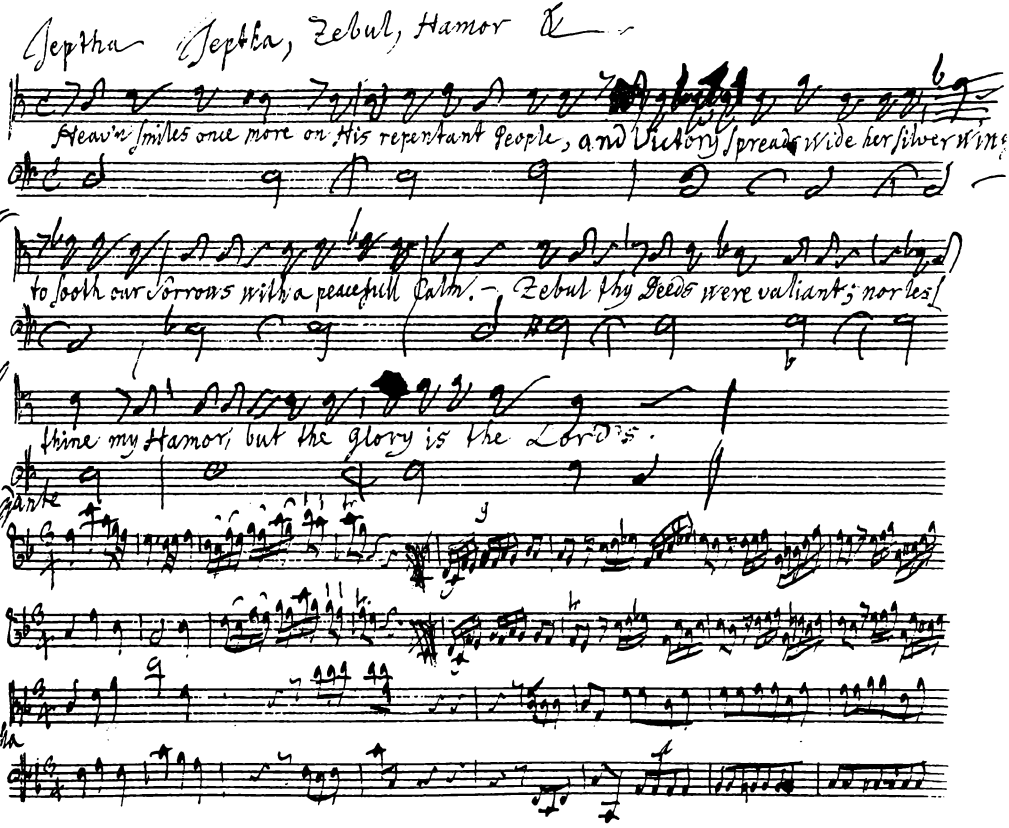

Trav. andante Solo.
Pizzi
Violin 1 et 2.
Viola et Violin 3.
Tune the soft melodious Lute, pleasant Harp and warbling flute to sounds of raptrous Joy
pianiss.
to sounds of raptrous Joy
to sounds of raptrous Joy
forte

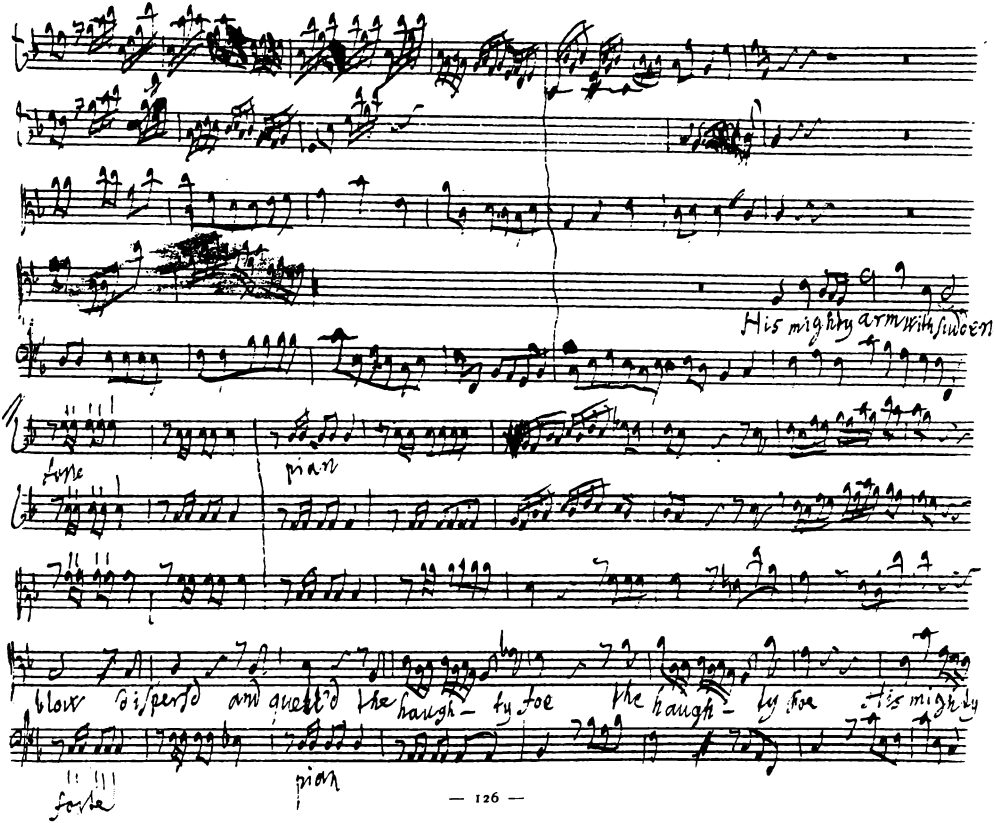

tune the soft melodious Lute
tune the soft melodious Lute, pleasent Harp and warbling flute
to sounds of raptrous joy
Violoncello
Violoncelli
tune the Harp and warbling flute
and warbling flute
to sounds of raptures Joy
sounds of raptours Joy
Violoncel

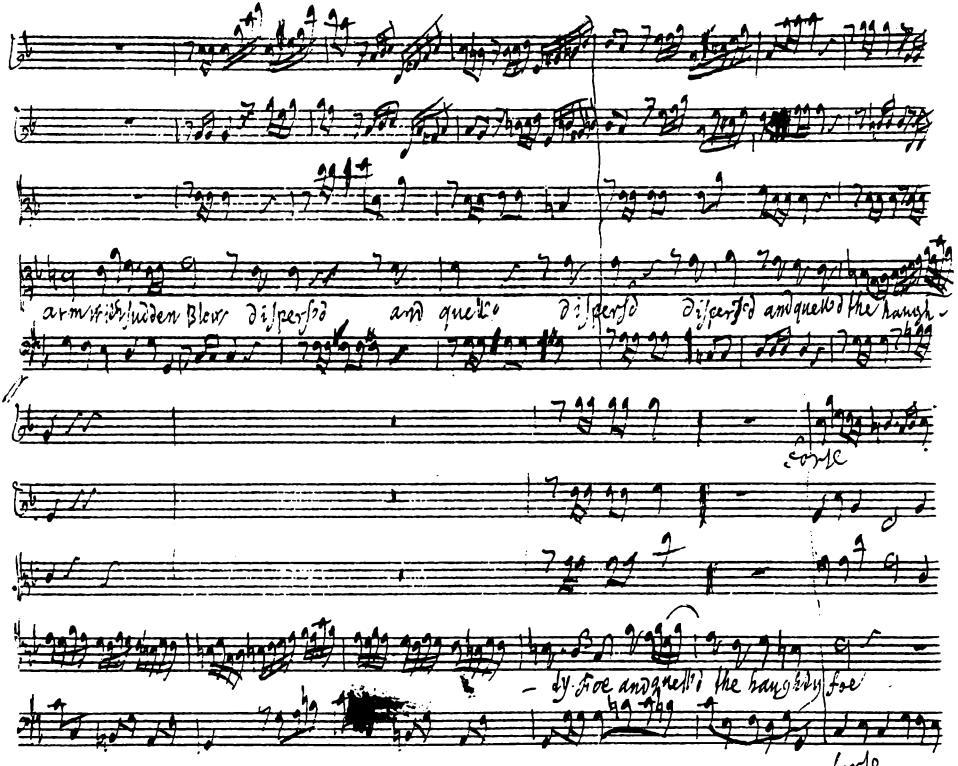
to sounds of raptrous Joy
e Violoncell
Trav
Violin 1
forte
sounds of raptrous Joy
to sounds of raptrous Joy

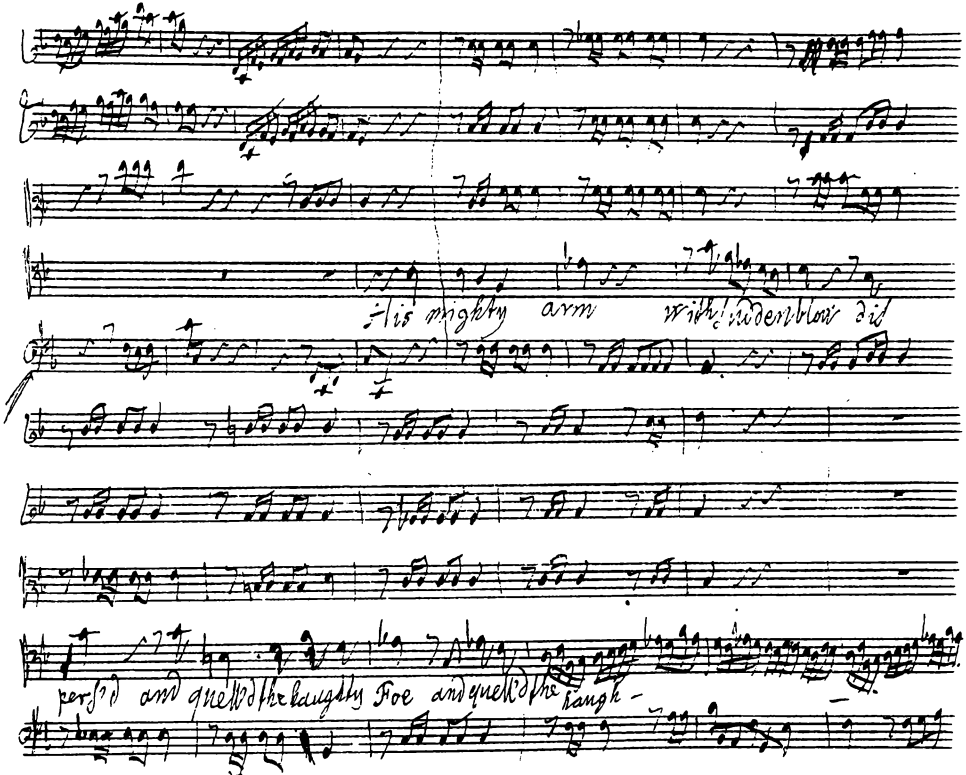

V. 1 senza trai
V. 2
Such, as on our Solemn Days
Singing great Jehovah's Praise, the Holy Choir employ
the holy choir employ

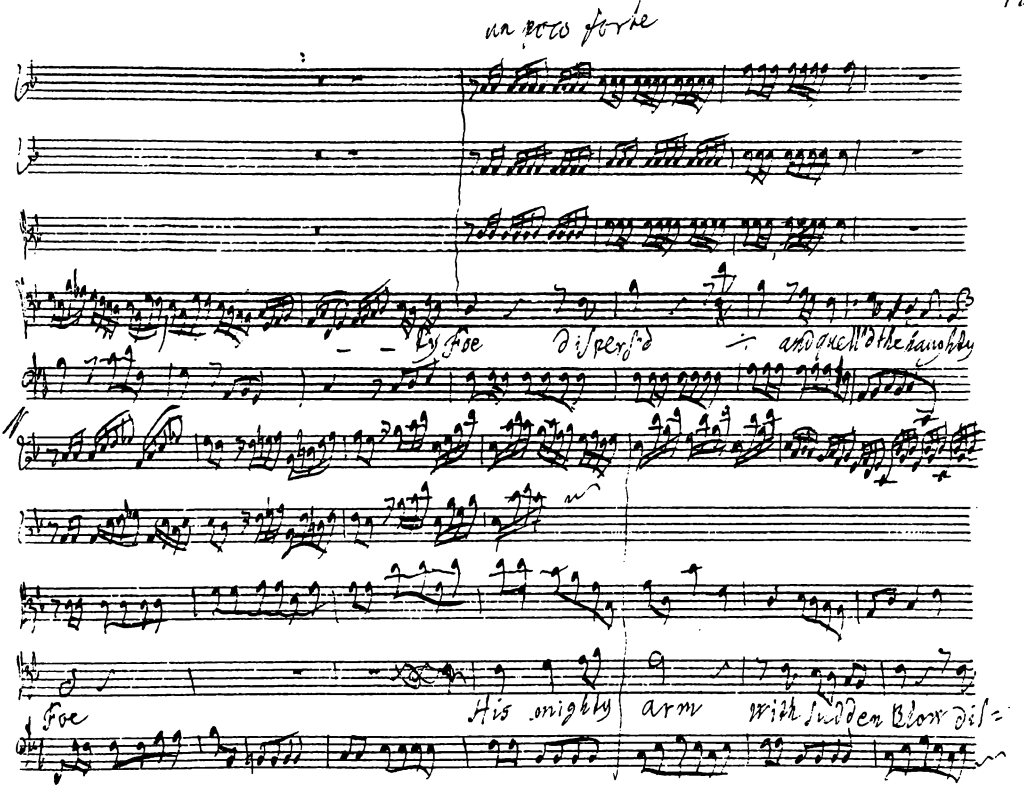

Such as on our solemn Day, singing great Jehovah's praises the holy choir employ
e trav.
forte
Da
Capo
the holy choir employ
forte

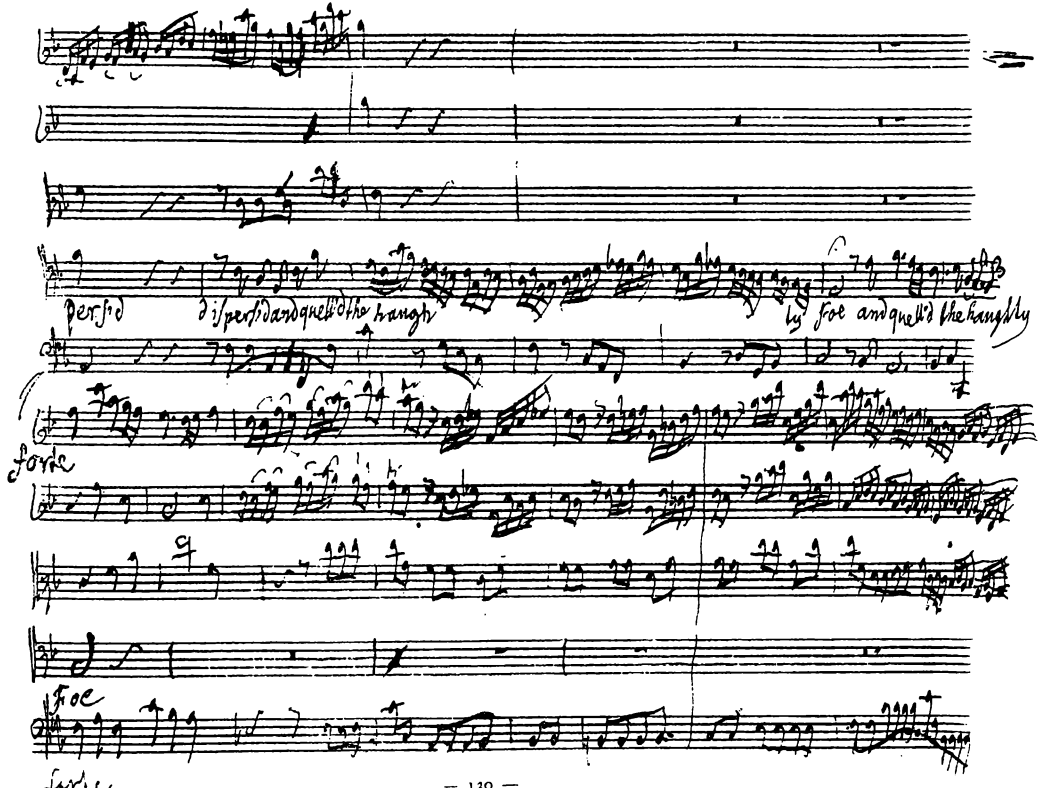

Jeptha
Jeptha, Zebul, Hamor &c
Heav'n smiles once more on His repentant People, and Victory spreads wide her silver Wing
to sooth our Sorrows with a peaceful Calm. — Zebul thy Deeds were valiant; nor less
thine my Hamor, but the glory is the Lord's.
andante
Vl
Vla
Vio
Jeptha
Bass

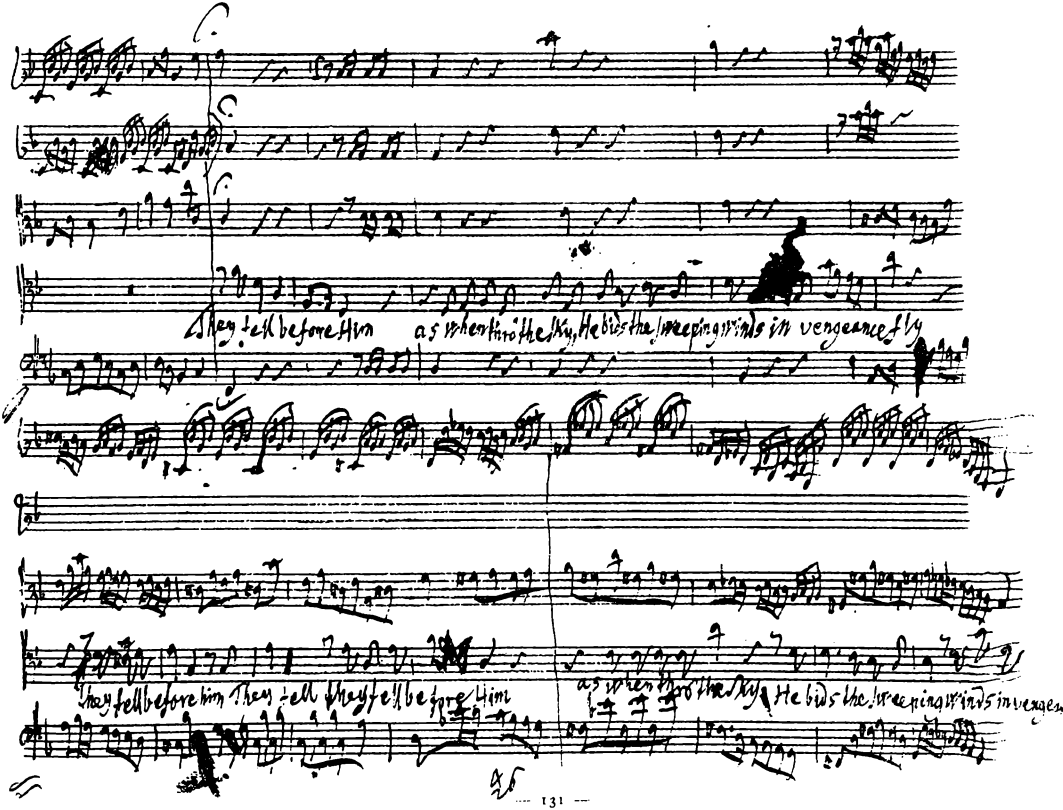

His mighty arm with sudden
forte
piano
blow dispers'd and quell'd the haugh- ty foe the haugh- ty foe His mighty
forte
piano

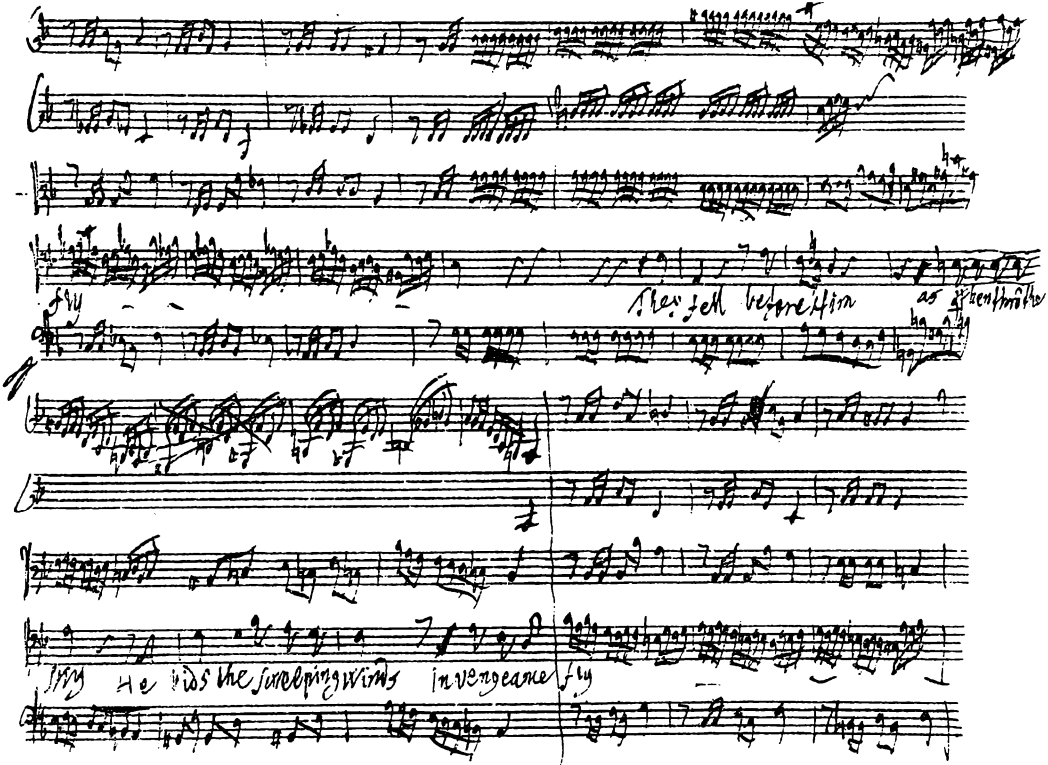

arm with sudden Blow dispersd and quell'd dispersd dispersd and quell'd the haugh-
forte
-ty foe and quell'd the haughty foe
forte

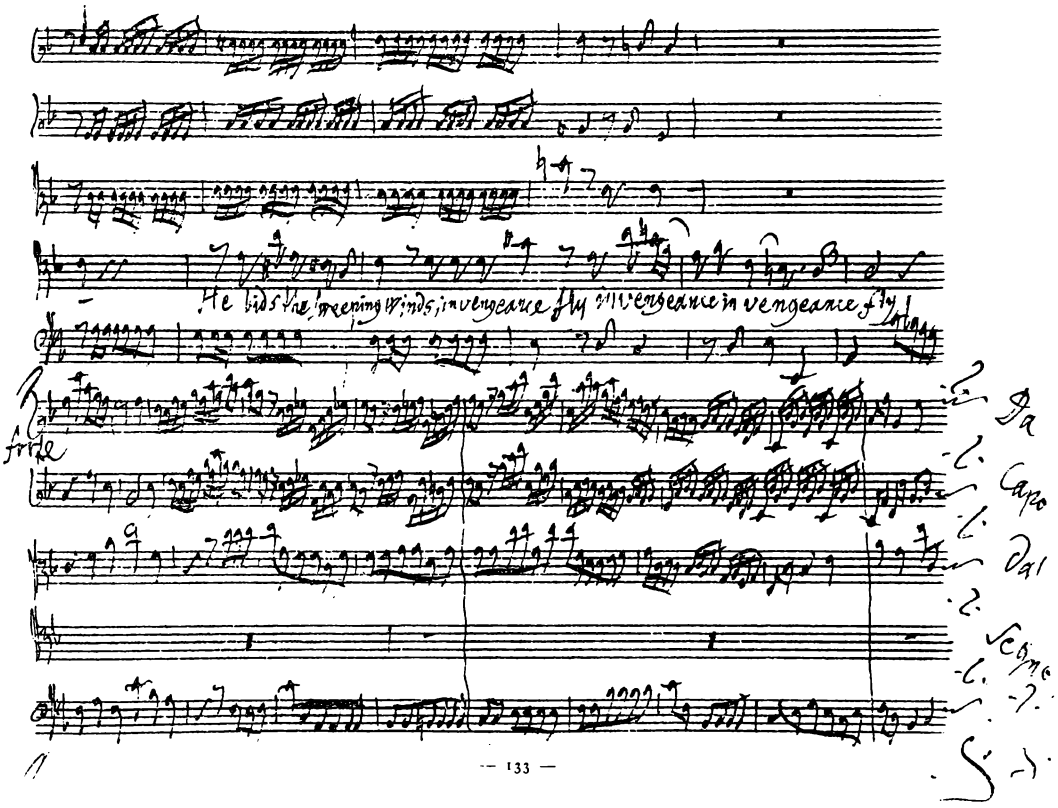

His mighty arm with wonder blow did
pers'd and quell'd the haughty Foe and quell'd the haugh-

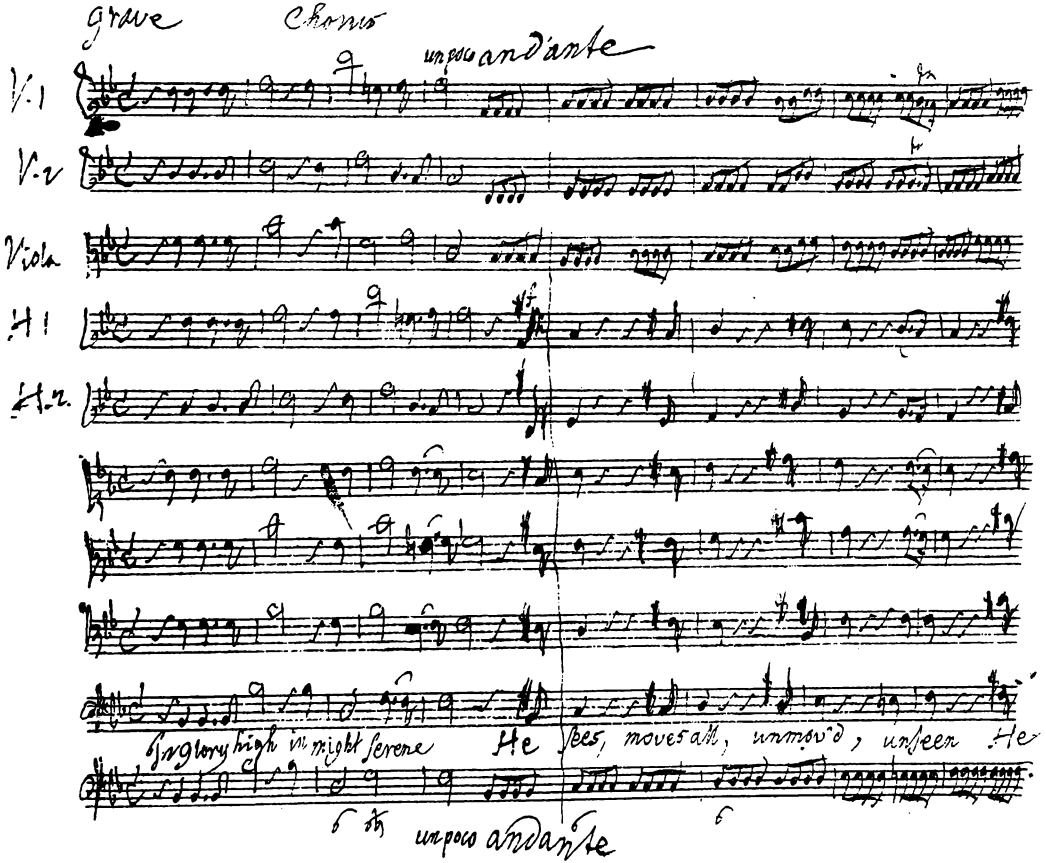

un poco forte
by foe dispers'd and quell'd the haughty
foe His mighty arm with sudden blow dis=

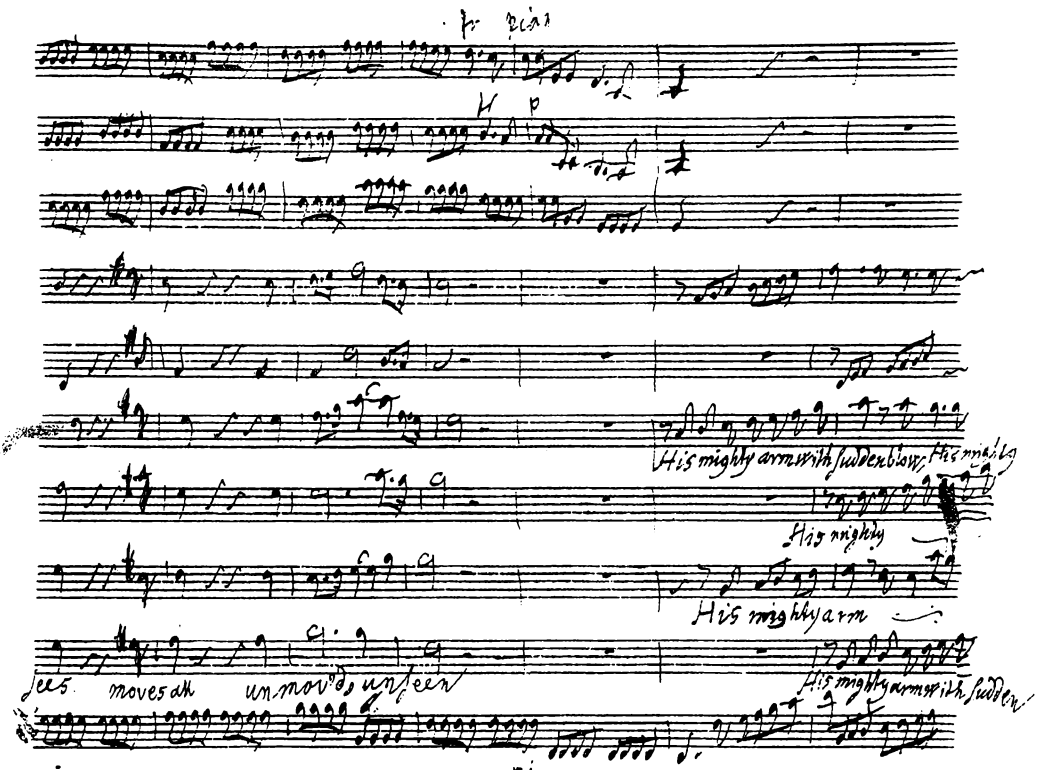

Persid dispersid and quell'd the haugh ty foe and quell'd the haughty
forte
Foe
forte


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


fly
They fell before him as when throthe
fly He bids the sweeping winds in vengeance fly

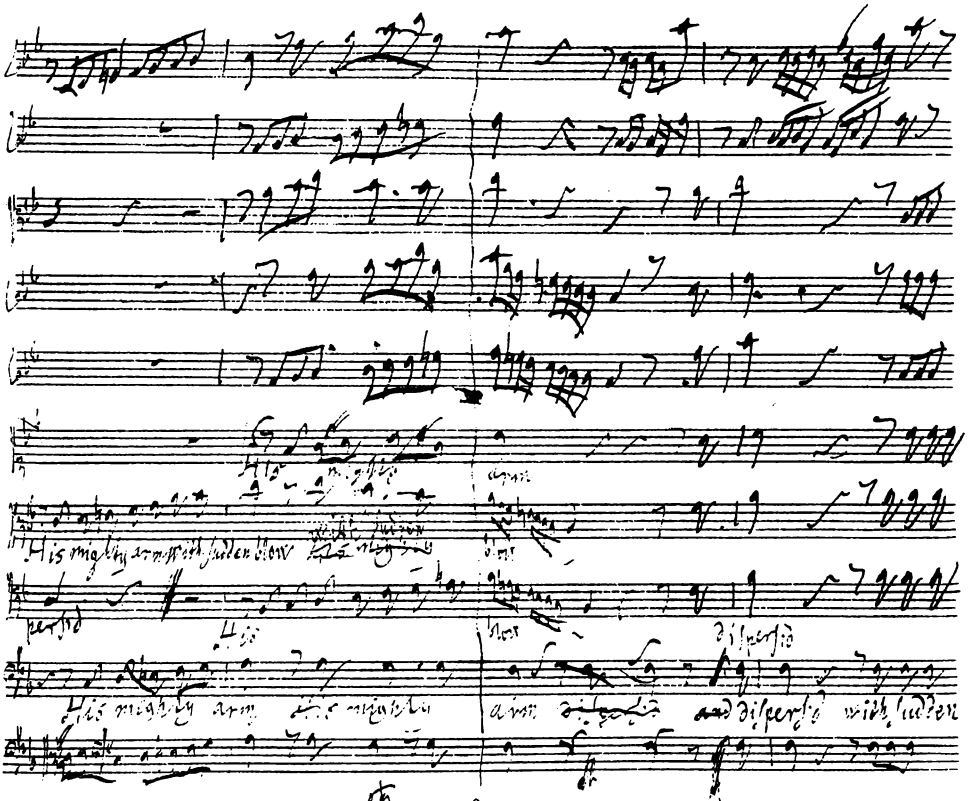

He bids the sweeping winds, in vengeance fly in vengeance in vengeance fly
forte
Da
Capo
Dal
Segno

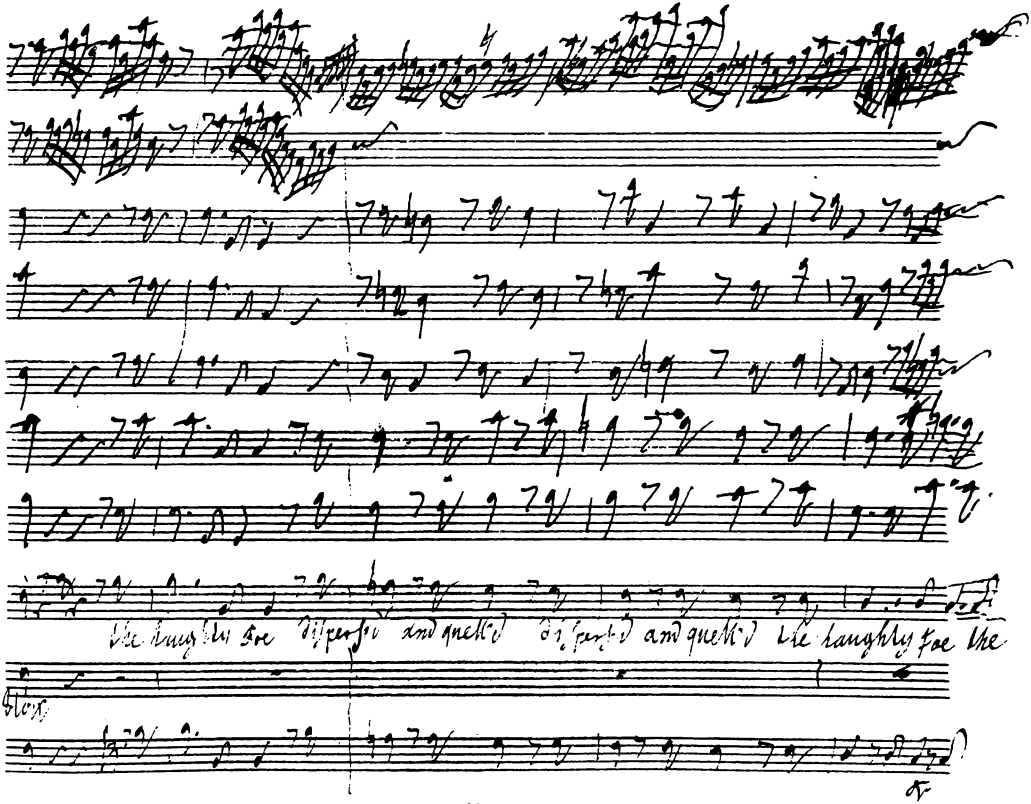

grave
Chorus
un poco andante
V. 1
V. 2
Viola
H 1
H. 2.
Sing glory high in might serene
He sees, moves all, unmov'd, unseen He
un poco andante

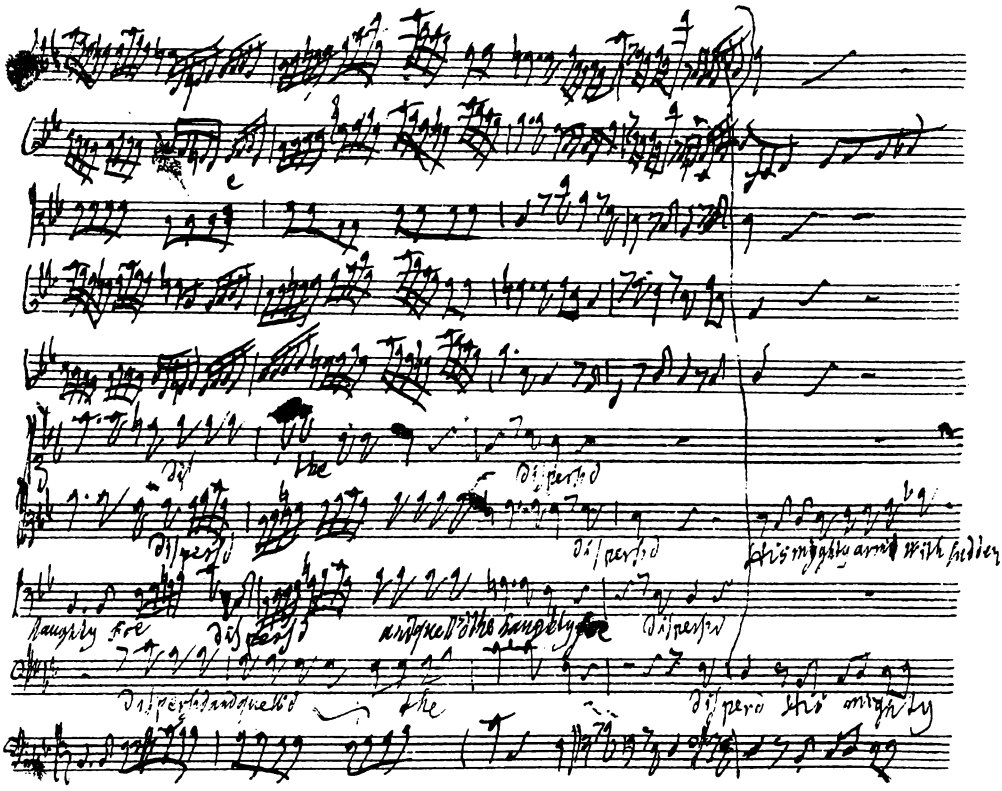

His mighty arm with sudden blow
His mighty
His mighty arm
Jees moves all unmov'd unseen
His mighty arm with sudden

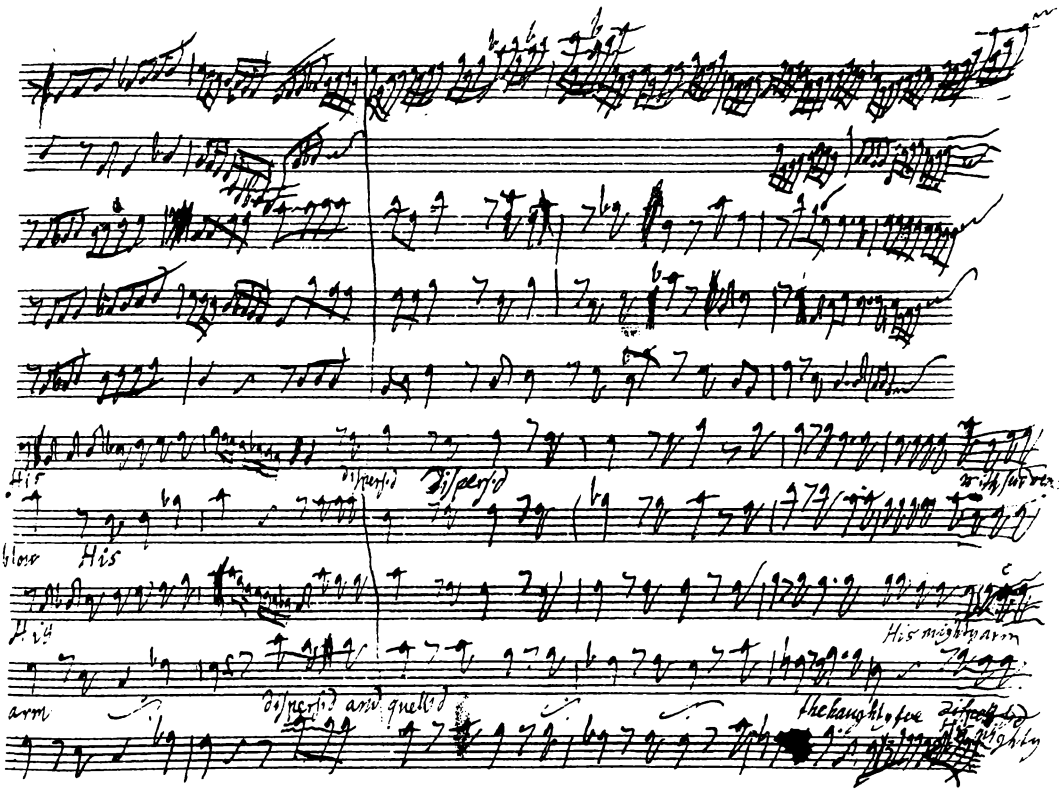
arm
dispers'd
blow
dispers'd
arm
dispers'd
and
blow dispers'd, and quell'd the Haughty Foe dispers'd

and quell'd the
dispers'd
dispers'd and quell'd
dispers'd
dispers'd and quell'd dispers'd
the
the haughty foe
dispers'd
pers'd the haughty foe
the
the
haughty foe the haughty foe
the haughty foe the haughty foe


His mighty arm
and dispersed


the haughty foe dispersed and quelled the haughty foe dispersed and quelled the haughty foe the
flees


dis the dispersd
dispersd dispersd
His mighty arm with sudden
haughty foe dispersd and quell'd the haughty foe dispersd
dispersd and quell'd the disperd His mighty



His

dispersid

Dispersid

with sudden

blow

His

His

His mighty arm

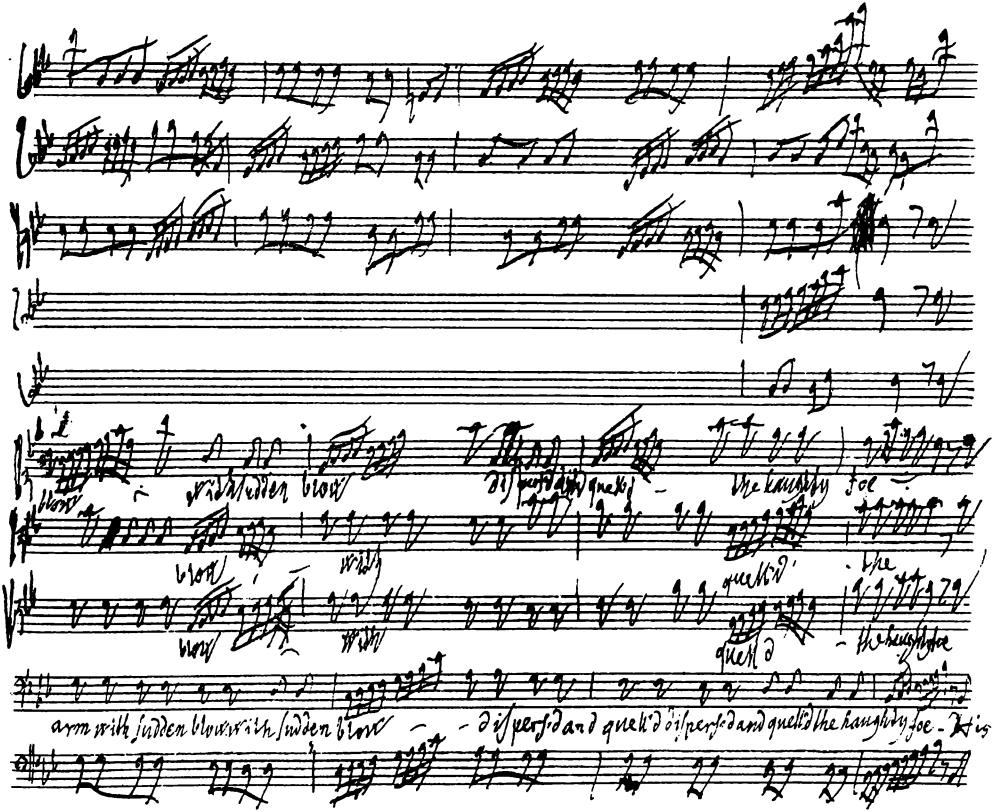
arm

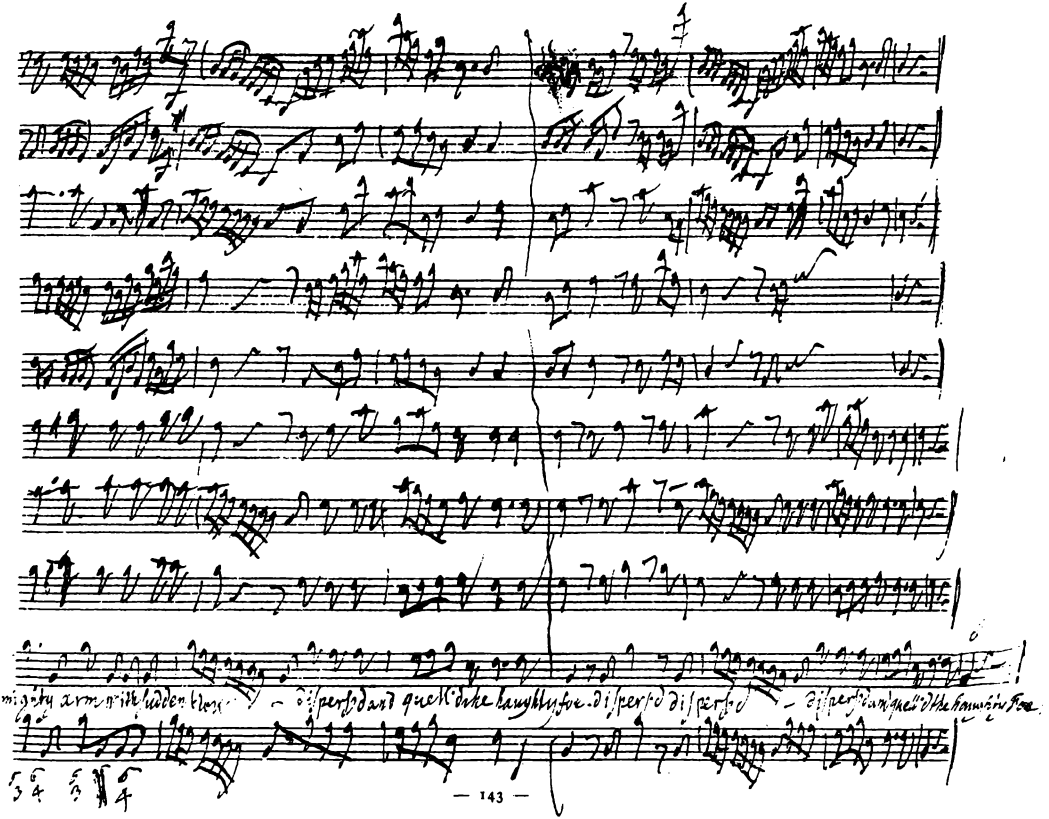
dispersid and quelled

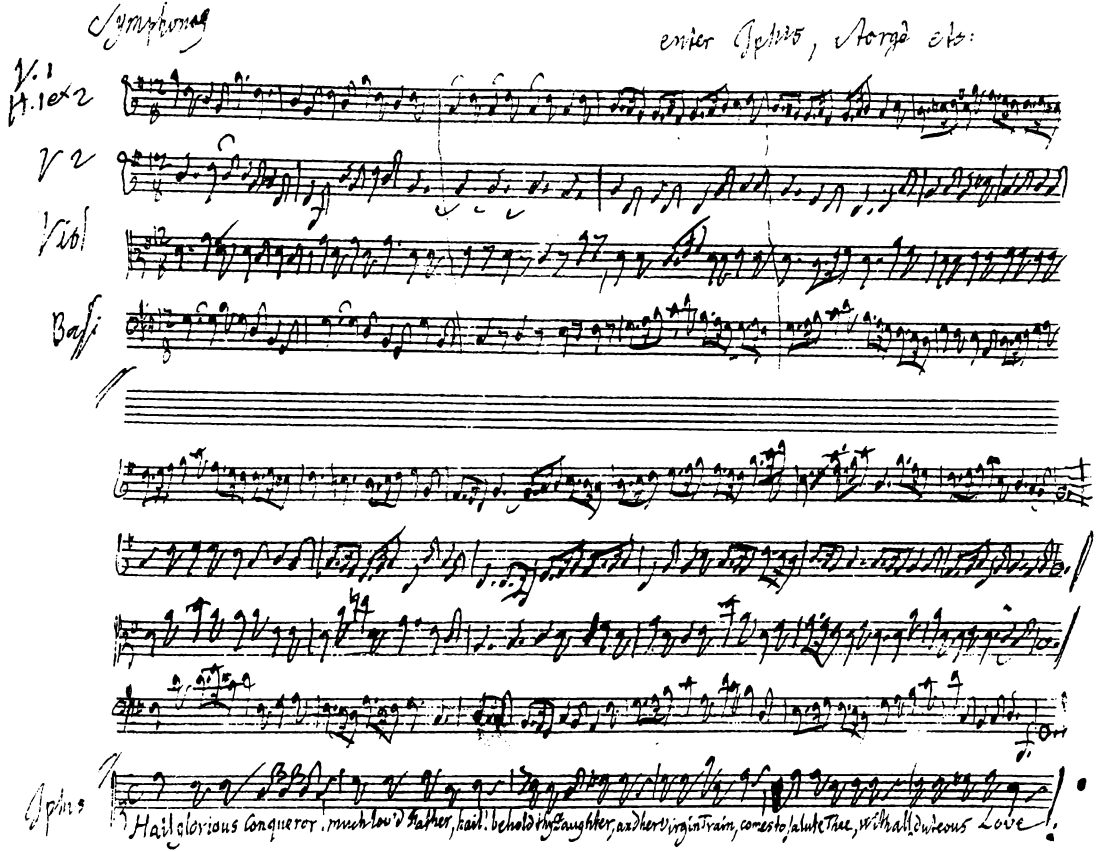
the haughty foe

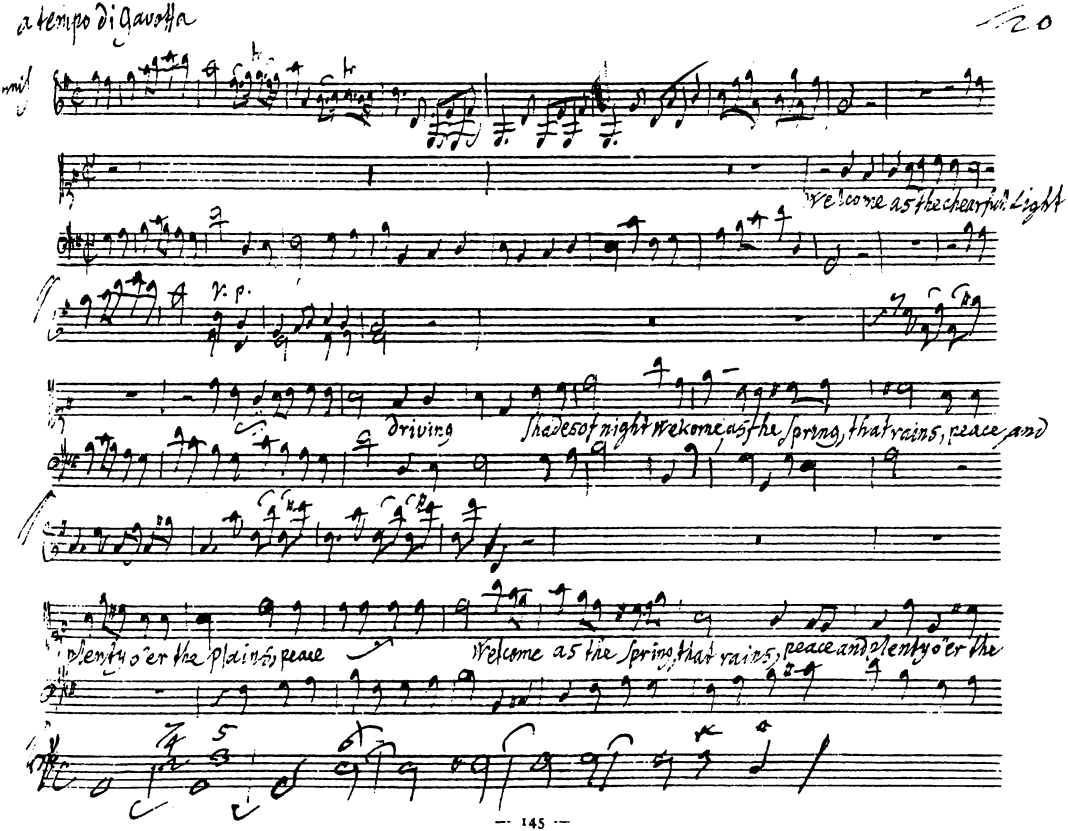
Dispersid

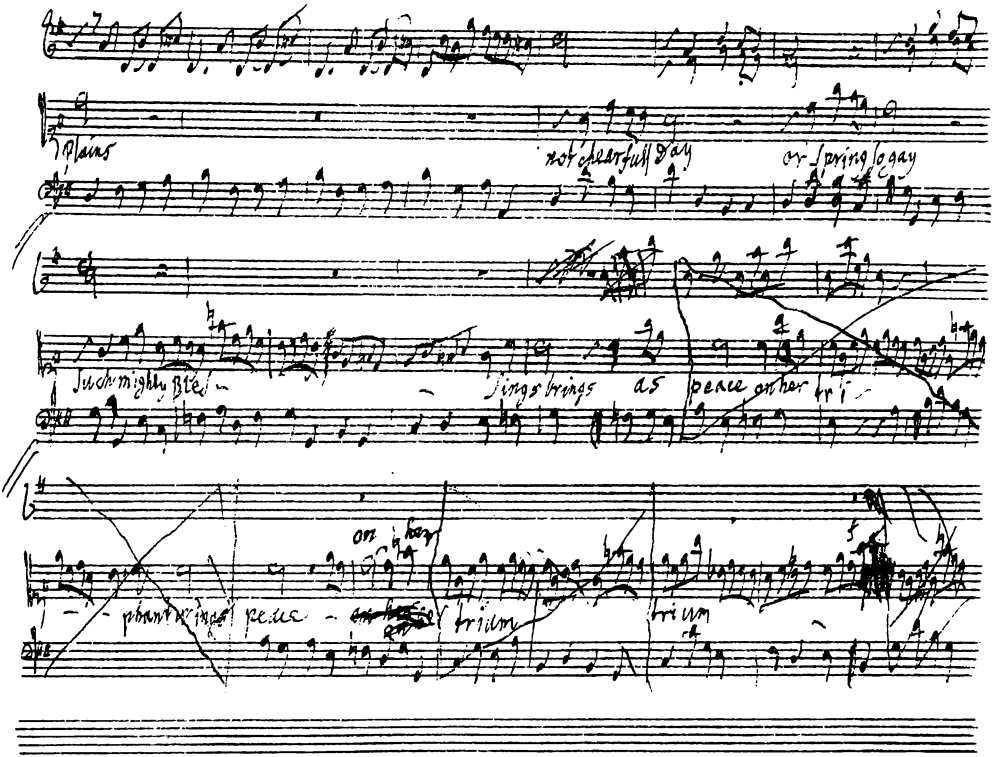
His mighty

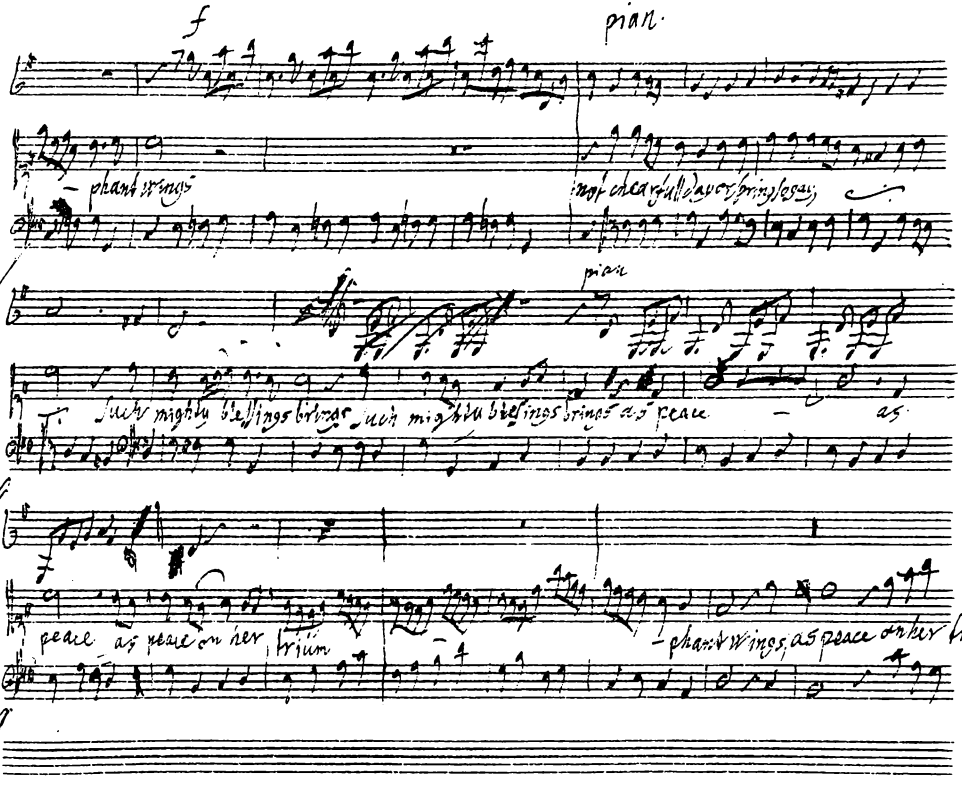

blow
with sudden blow
the haughty foe
blow
with
quell'd
the
blow
with
quell'd
the haughty foe
arm with sudden blow with sudden blow
dispers'd and quell'd dispers'd and quell'd the haughty foe
His

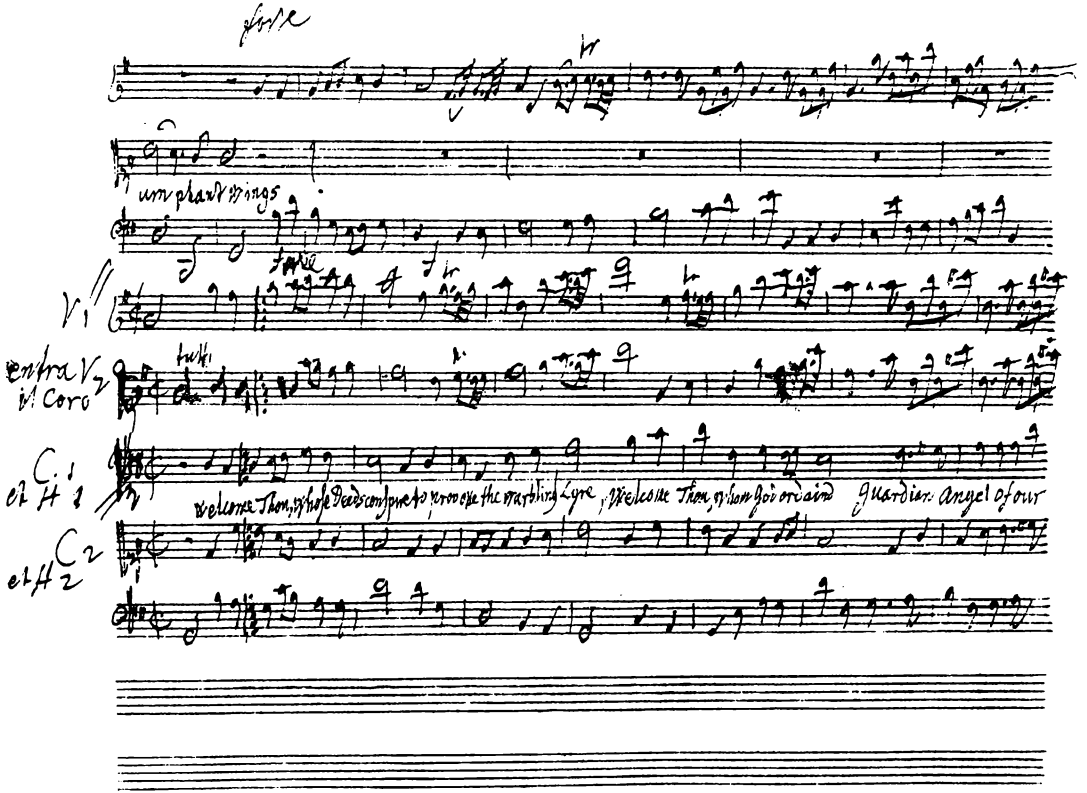

mighty arm with sudden blow – disperse and quell the haughty foe. disperse disperse – disperse and quell the haughty foe.

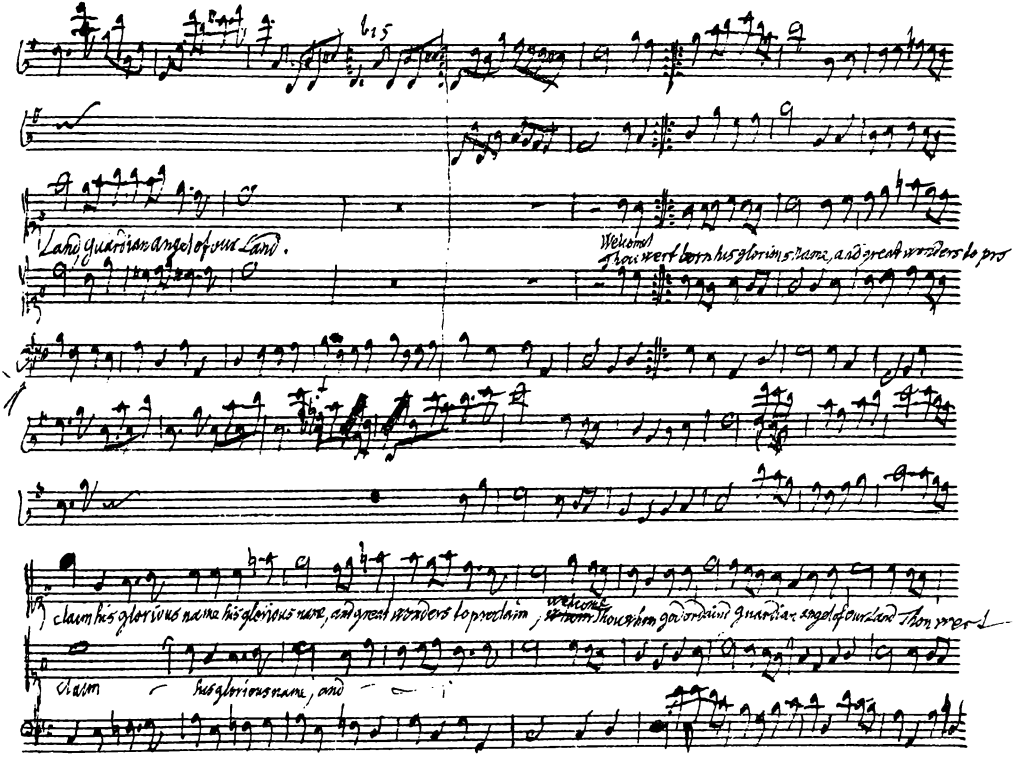

Symphony
enter Iphis, Storge etc:
V. 1
H. 1 ex 2
V 2
Viol
Bass
Iphis
Hail glorious Conqueror, much lov'd Father, hail! behold thy Daughter, and her Virgin Train, comes to salute Thee, with all duteous Love!

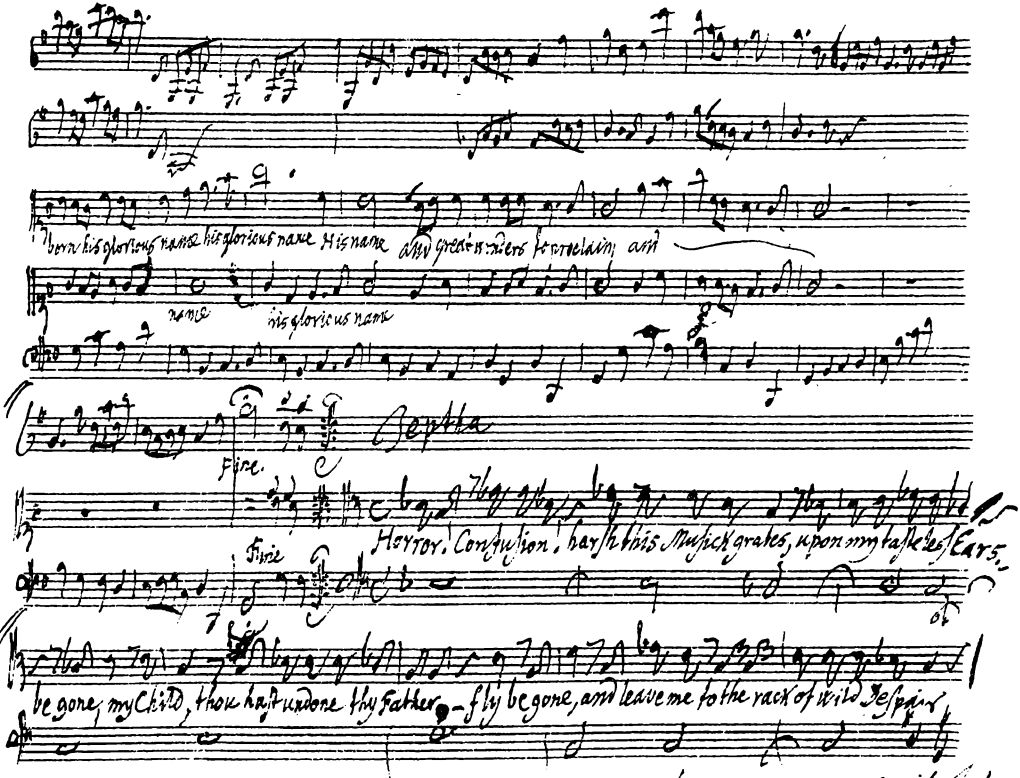

a tempo di Gavotta
Welcome as the chearful Light
V. p.
driving
Shades of night welcome as the Spring, that rains, peace, and
plenty o'er the plains, peace
Welcome as the Spring, that rains, peace and plenty o'er the


Plains
not chearfull Day
or Spring so gay
Such mighty Bles-
sings brings as peace on her tri-
on her
phant brings peace
trium
trium


f
pian.
phant wings
not cheerfull day or bring so gay
pian
such mighty blessings brings such mighty blessings brings as peace as
peace as peace on her trium
phant wings, as peace on her tri


forte
um phant wings
V 1
entra V 2
il Coro
tutti
C. 1
et H 1
Welcome Thou, whose Deeds conspire to prove the warbling Lyre, Welcome Thou, whom God ordaind Guardian Angel of our
C 2
et H 2


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



born his glorious name his glorious name His name and great wonders to proclaim and

name his glorious name

Jeptha

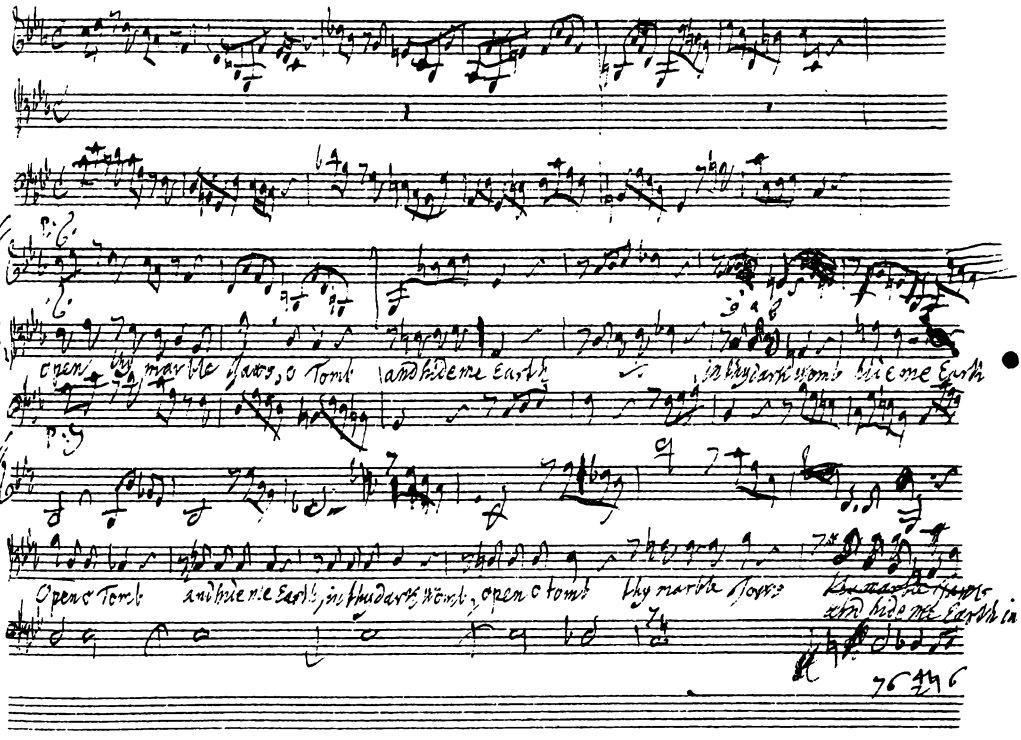
Fine.

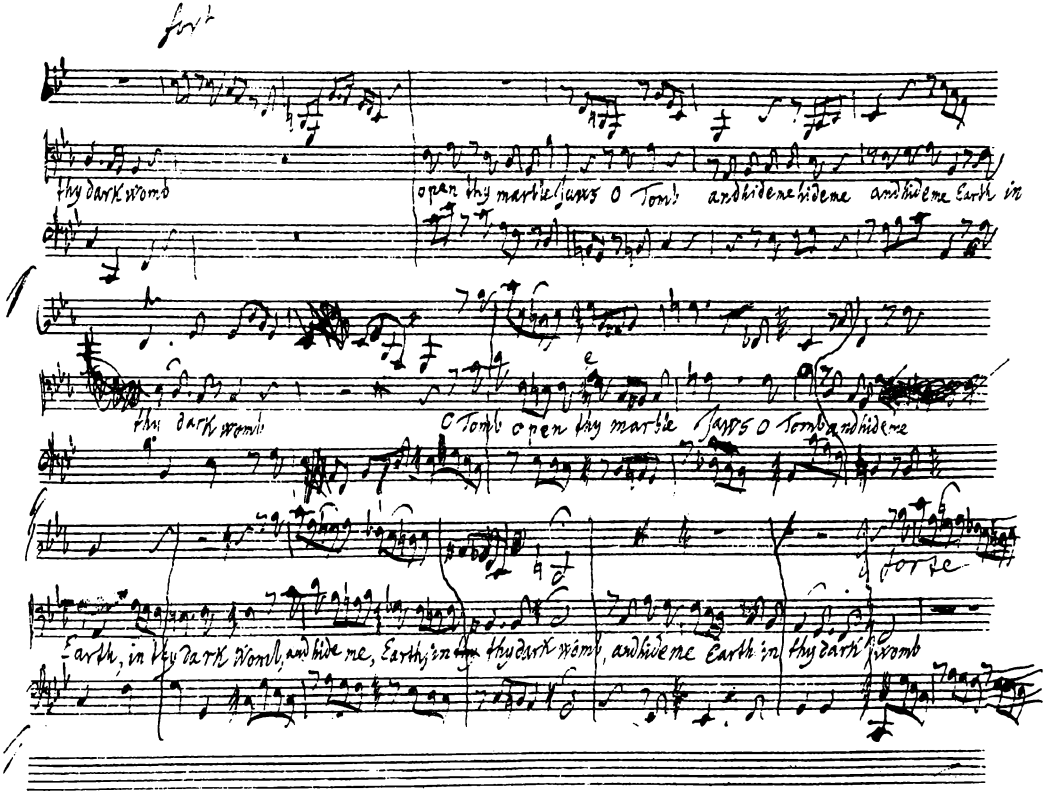
Horror! Confusion! harsh this Musick grates, upon my tasteless Ears.

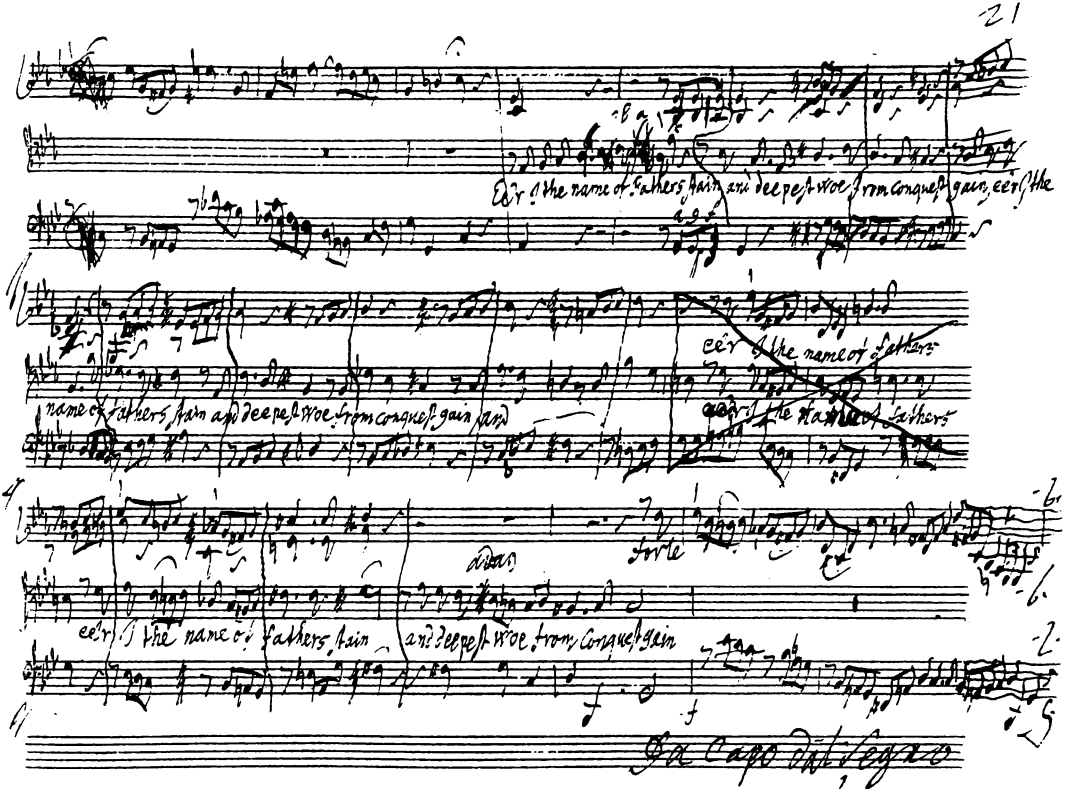
Fine

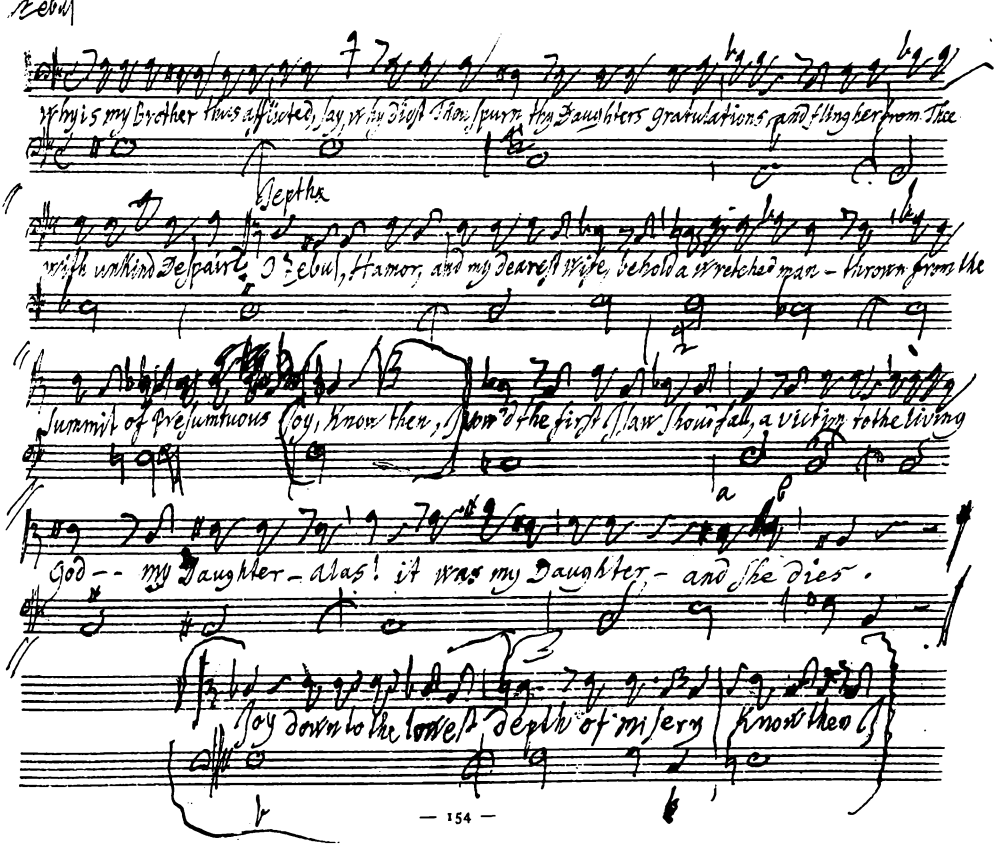
be gone, my Child, thou hast undone thy Father — fly be gone, and leave me to the rack of wild Despair

exit Jephis


Open thy marble jaws, o Tomb and hide me Earth
Open o Tomb and hide me Earth, in thunders womb, open o tomb thy marble jaws
and hide me Earth in


thy dark womb
open thy marble jaws O Tomb and hide me hide me and hide me Earth in
thy dark womb
O Tomb open thy marble jaws O Tomb and hide me
Earth, in thy dark womb, and hide me, Earth in thy dark womb, and hide me Earth in thy dark womb


21
Eer I the name of fathers stain and deepest woe from conquest gain, eer I the
name of fathers stain and deepest woe from conquest gain and
eer I the name of fathers
eer I the name of fathers
adas
forte
eer I the name of fathers stain and deepest woe from conquest gain
Da Capo dal Segno



Zebul

Why is my Brother thus afflicted, say, why Diost Thou spurn thy Daughters gratulations, and flingher from Thee

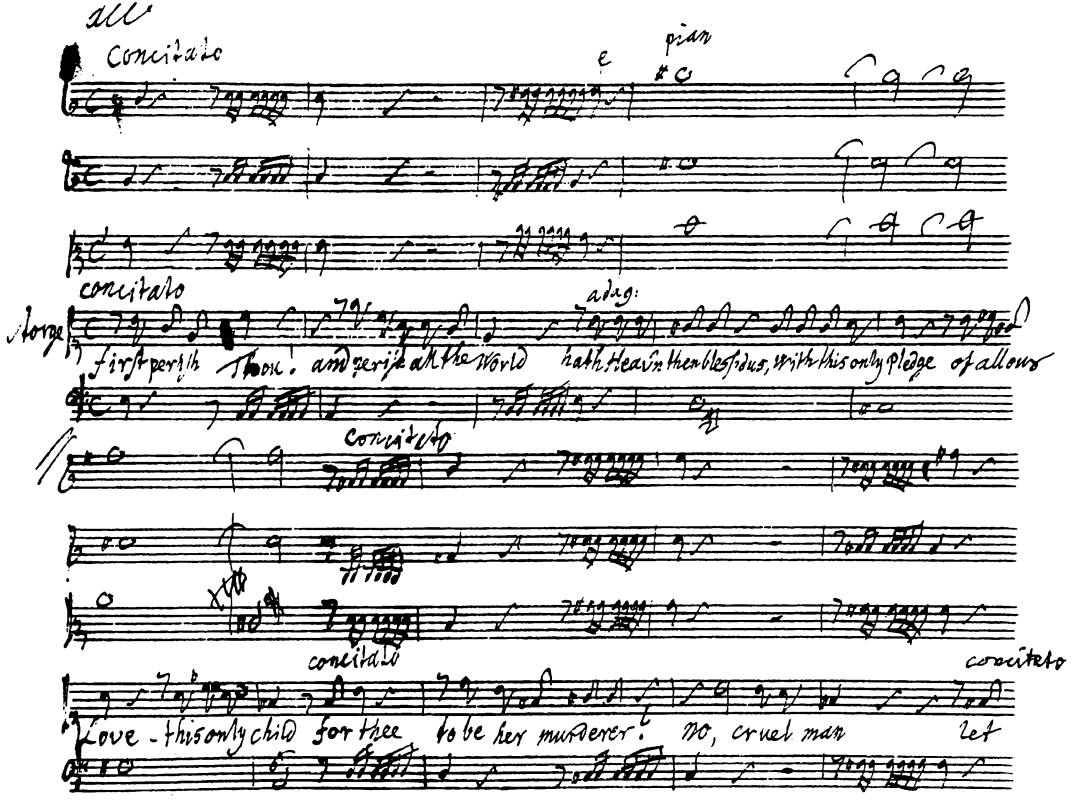
Jeptha

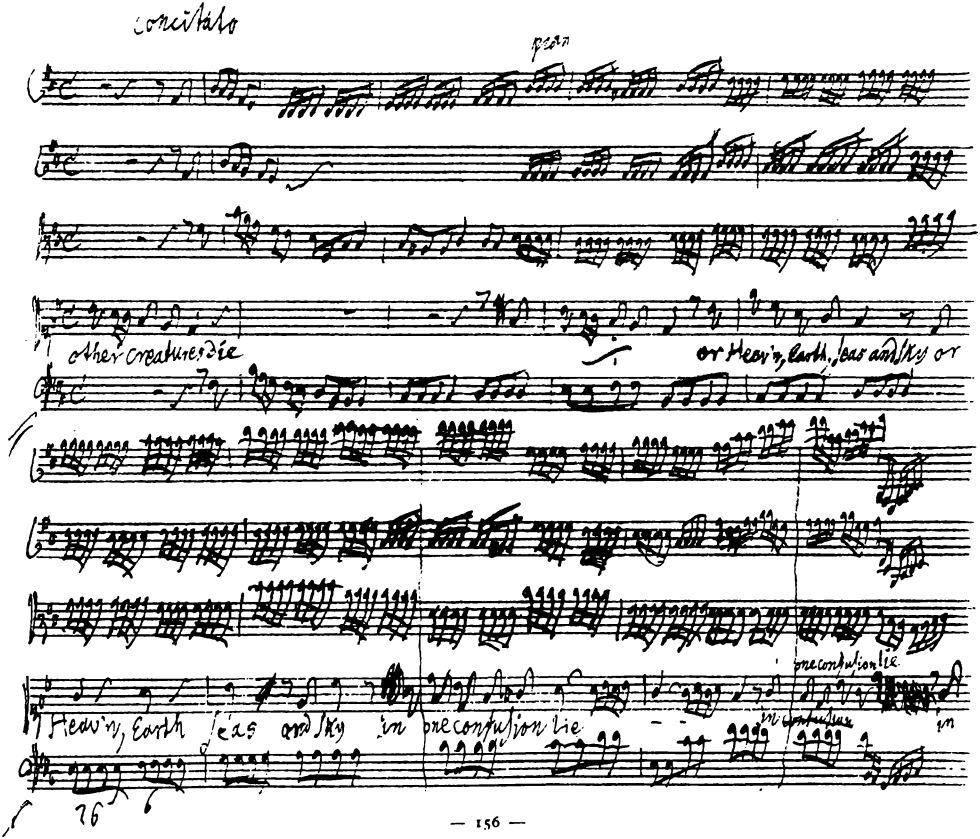
with unkind Despair? O Zebul, Hamor, and my dearest Wife, behold a wretched man - thrown from the

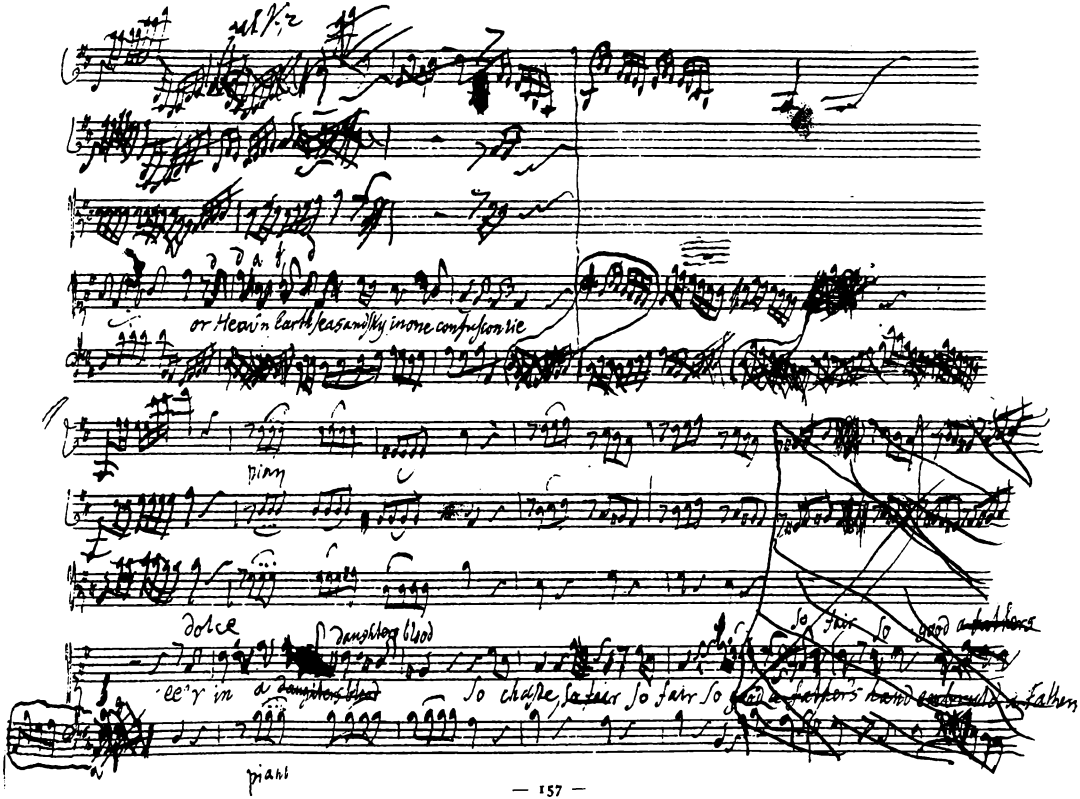
summit of Presumtuous Joy, Know then, Now'd the first I saw should fall, a victim to the living

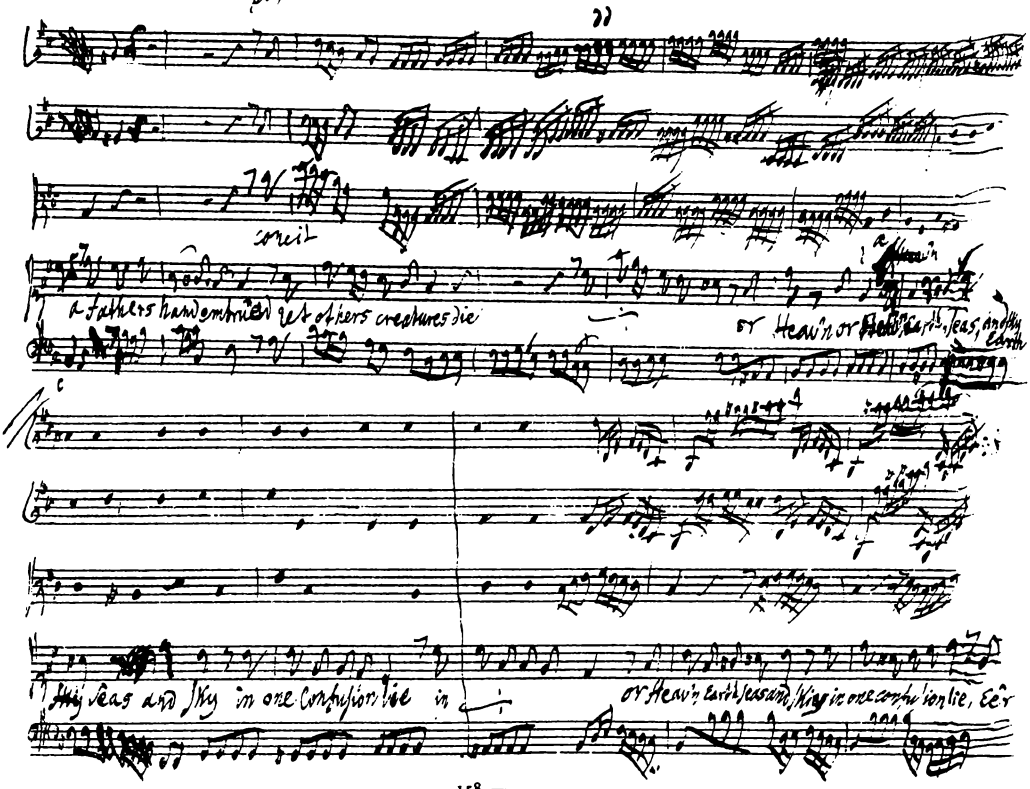
God -- my Daughter - alas! it was my Daughter - and she dies.

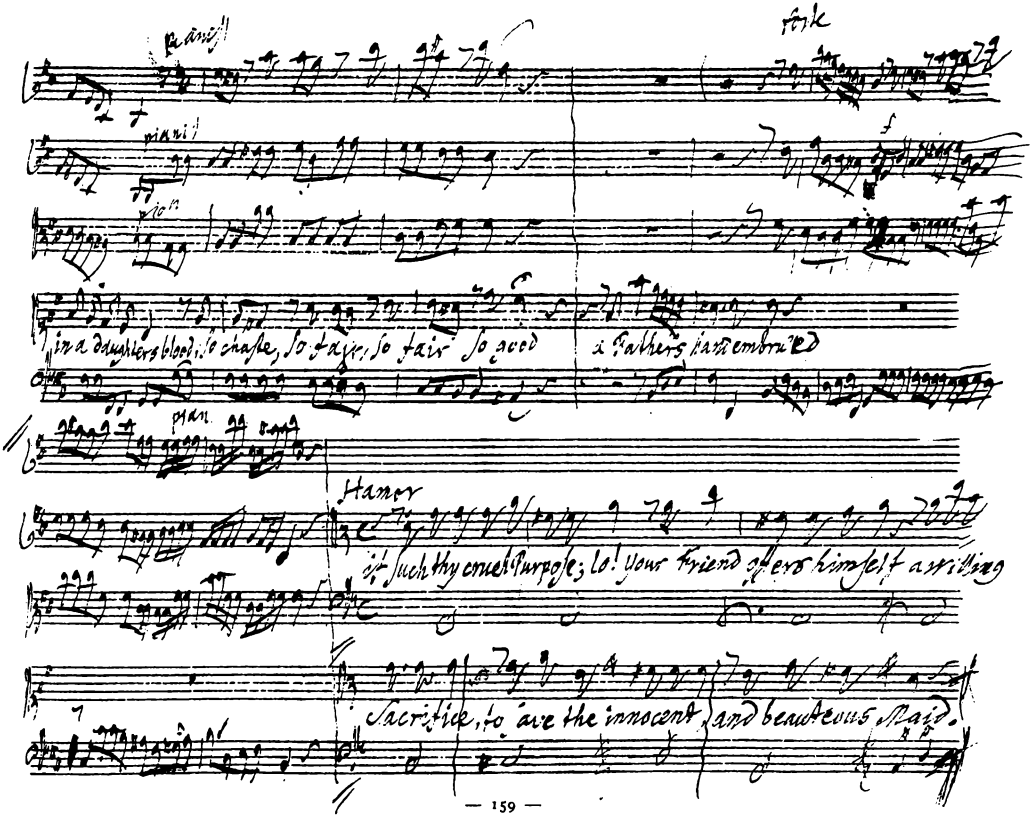
Joy down to the lowest depth of misery Know then

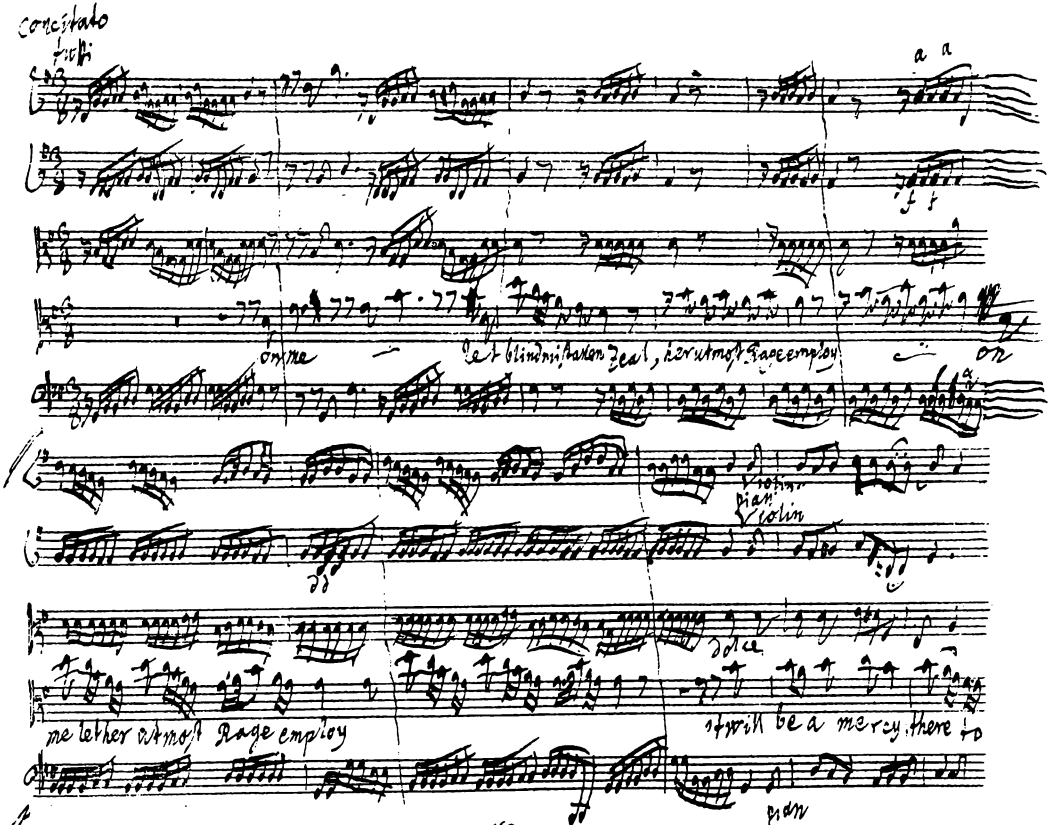

all
Concitato
e
pian
concitato
adag:
Norge
first perish Thou! and perish all the World hath Heav'n then bless'd us, with this only pledge of all our
Concitato
concitato
concitato
Love - this only child for thee to be her murderer! no, cruel man let

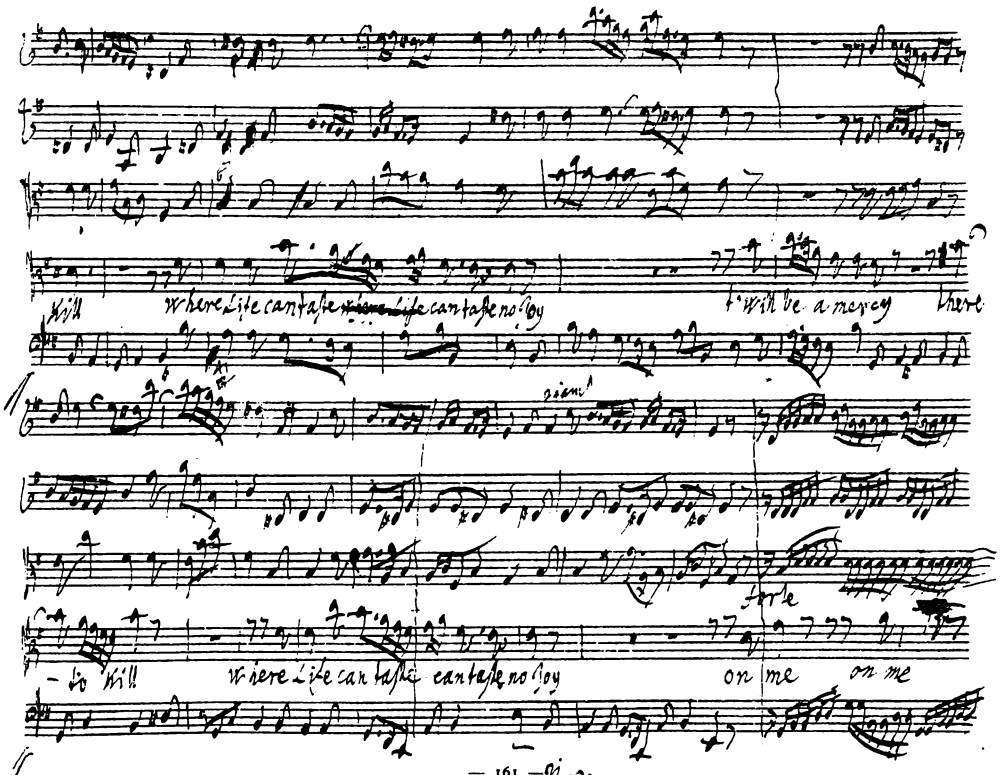

concitato
pean
other creatures die
or Heav'n, Earth, seas and sky or
Heav'n, Earth seas and sky in one confusion lie
in confusion
one confusion lie
in
76

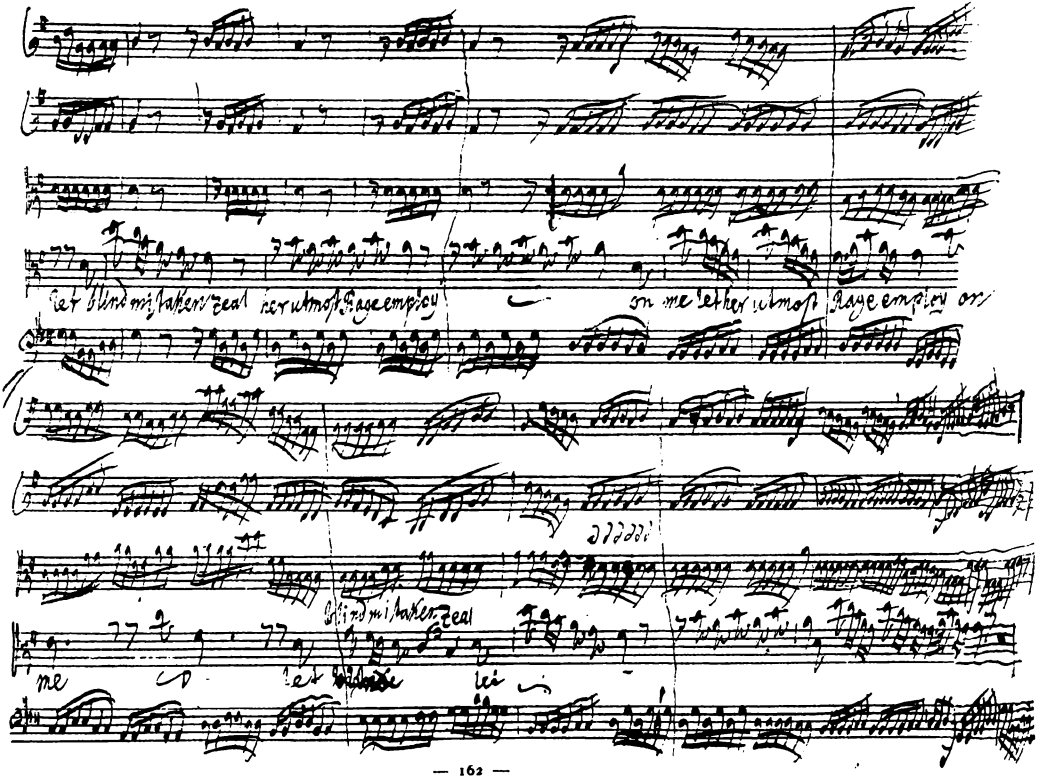

or Heav'n earth seas and sky in one confusion lie
piano
dolce
daughters blood
ee'r in a daughters blood
So chaste, so fair so fair so good a father's hand entrusted a father
piano

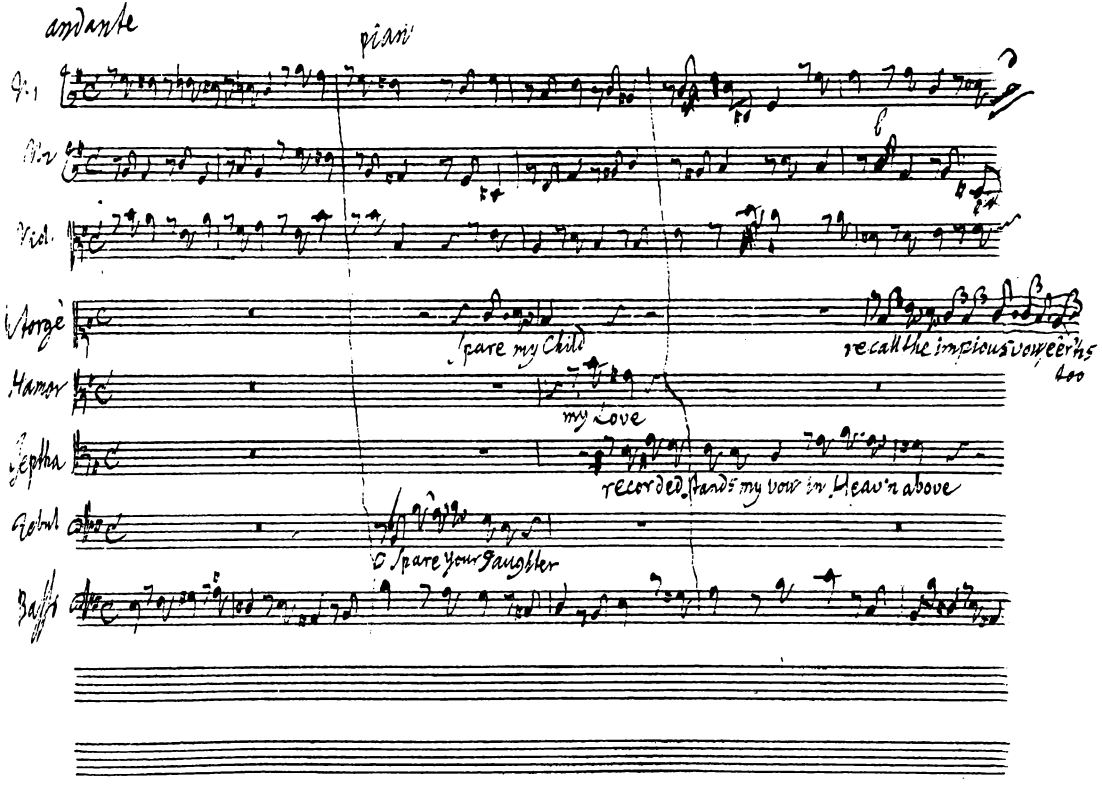

concit
a fathers hand embrued let others creatures die
or Heav'n or Heav'n Earth, Seas, and Sky Earth
Sky Seas and Sky in one Confusion lie in
or Heav'n Earth Seas and Sky in one confusion lie, Eer

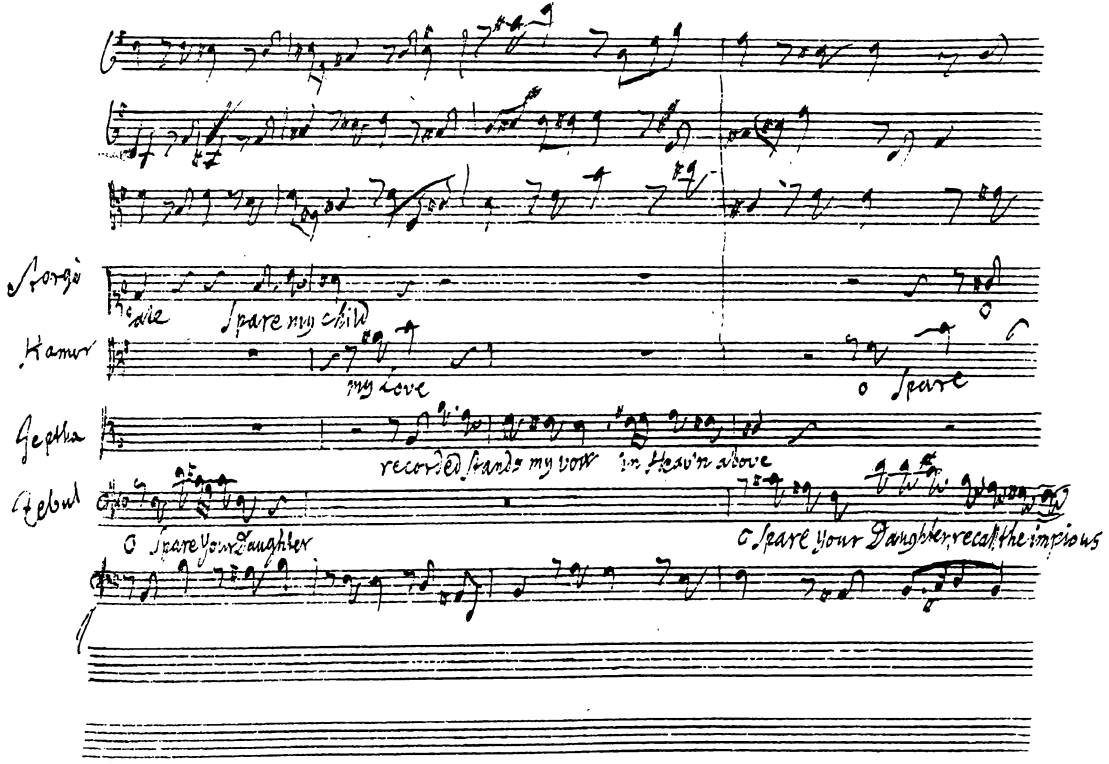

pianiss
fork
pianiss
pion
in a daughters blood, so chaste, so fair, so fair so good
a Fathers hand embru'ed
pian.
Hamor
if such thy cruel Purpose; lo! your Friend offers himself a willing
Sacrifice, to save the innocent, and beauteous Maid.

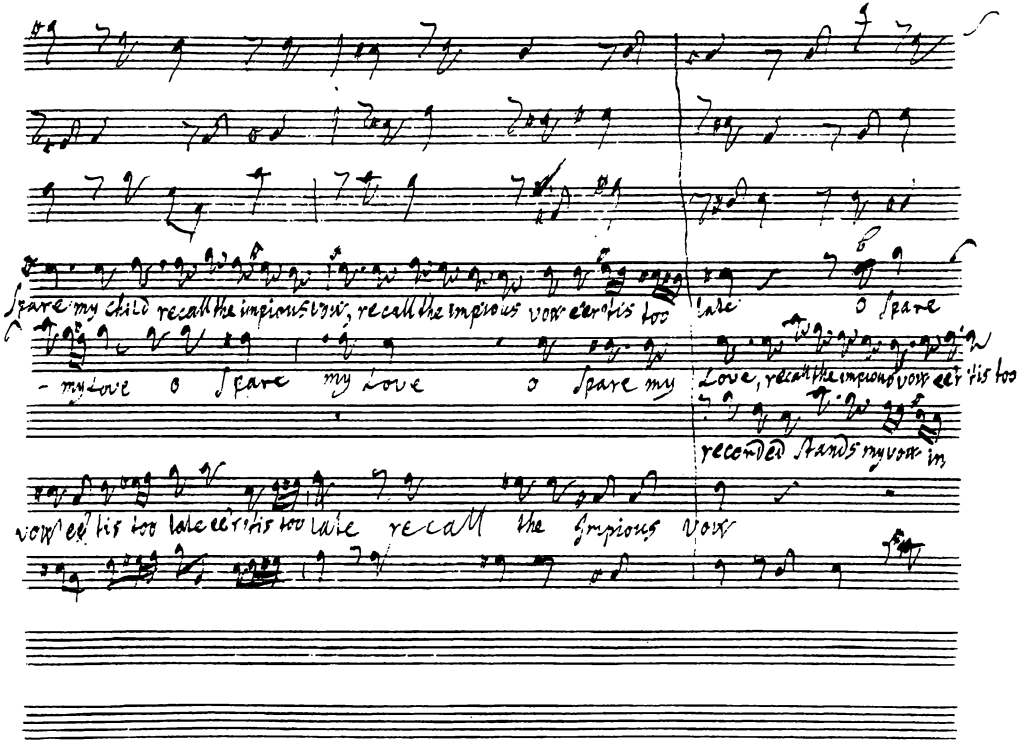

concitato
tutti
a a
on me
let blind mistaken Zeal, her utmost Rage employ
on
Violin
pian
Violin
dolce
me let her utmost Rage employ
it will be a mercy, there to
pian

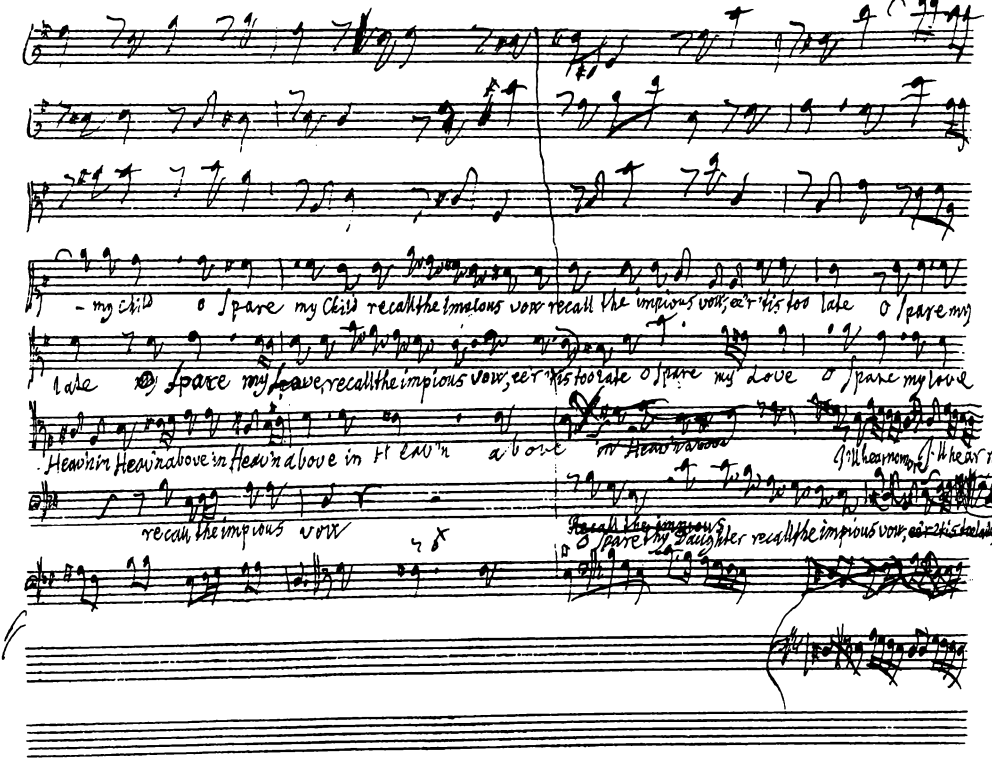

Will where Life can taste ~~where Life~~ can taste no Joy
t'will be a mercy there
piano
forte
to Will where Life can taste can taste no Joy
on me on me

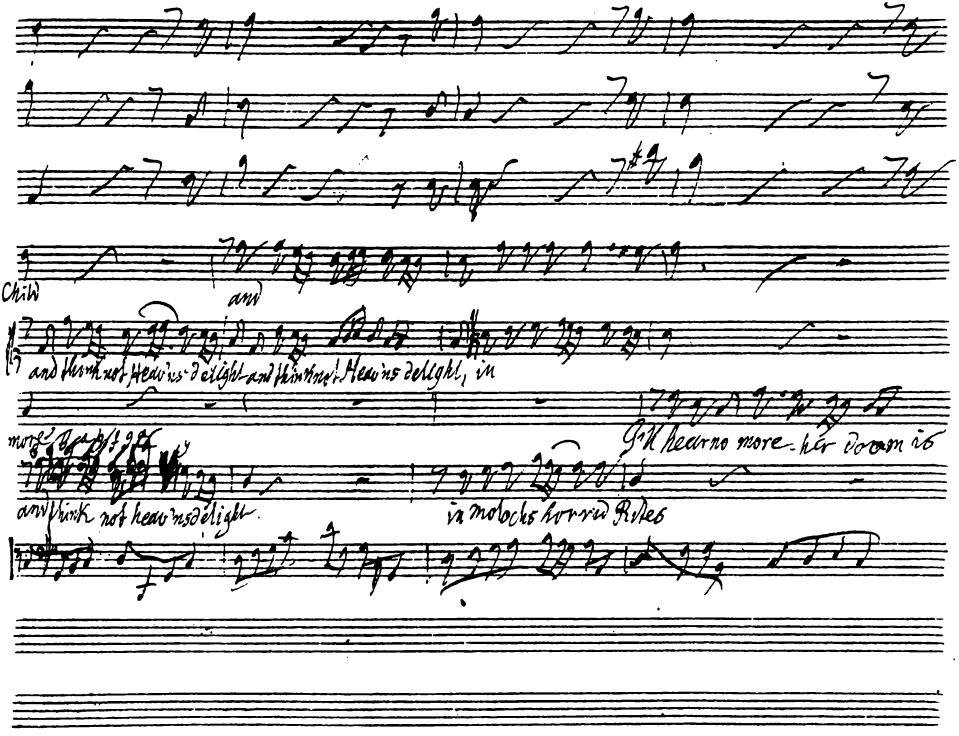

let blind mistaken zeal her utmost Rage employ
on me let her utmost Rage employ on
Blind mistaken zeal
me
let
let

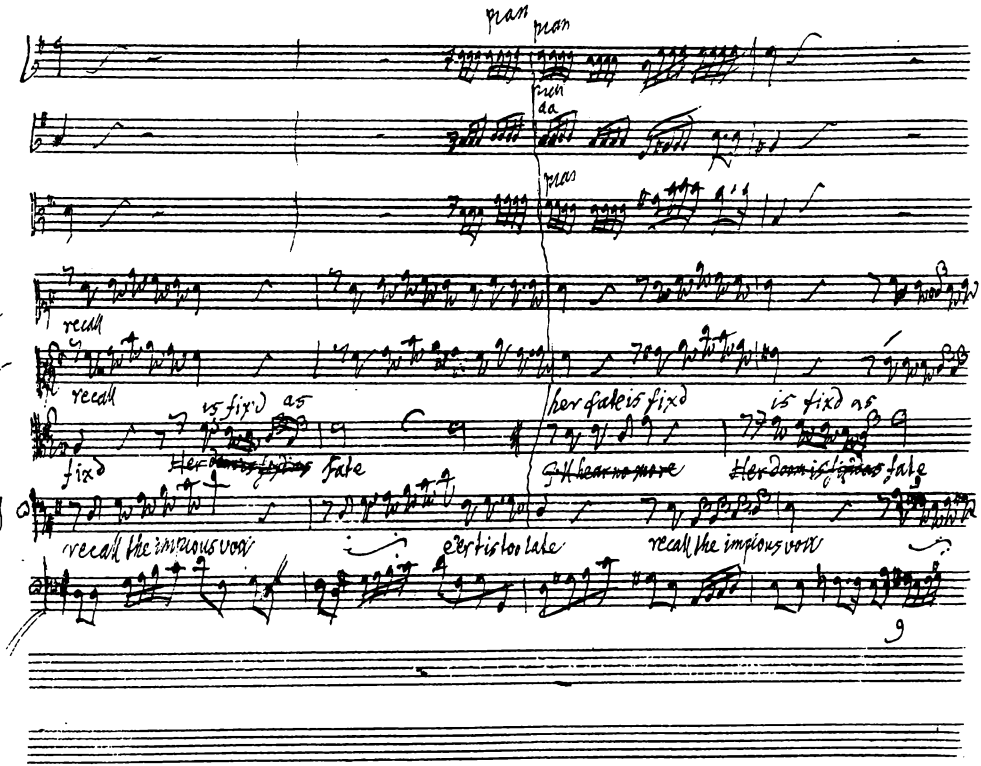

andante
pian
Vl. 1
Vl. 2
Viol.
Storge
Spare my Child
recall the impious vow e'er'ts too
Hamor
my Love
Jeptha
recorded stands my vow in Heav'n above
Robul
O Spare your Daughter
Basso

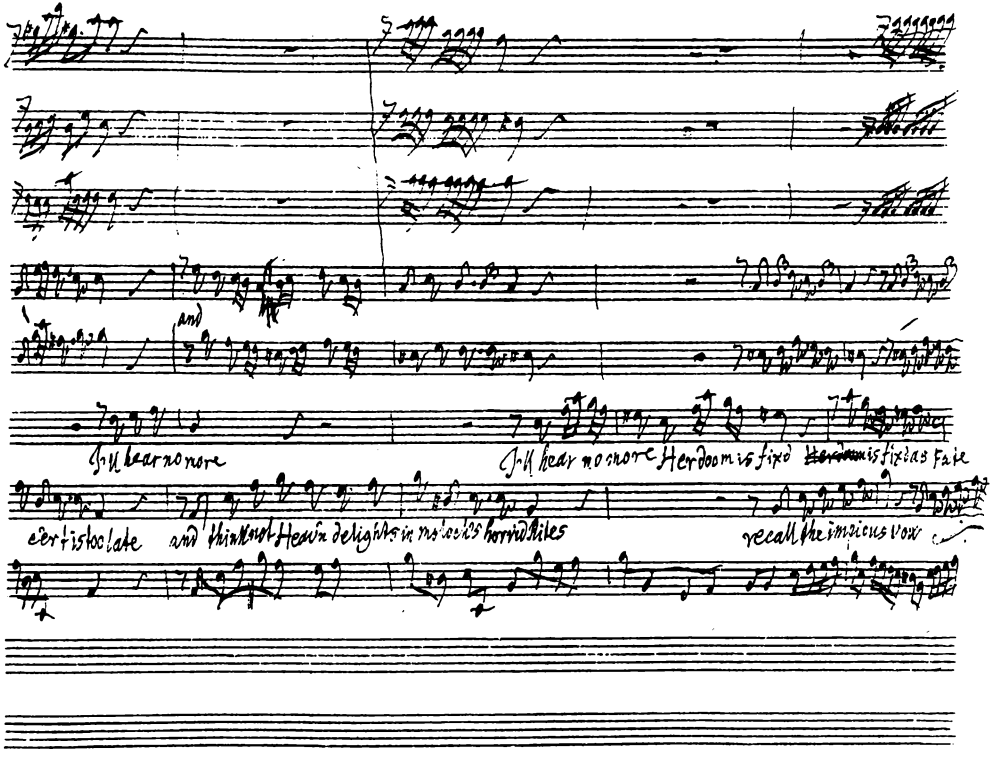

Storgè
Spare my child
Hamor
my Love
o Spare
Geptha
recorded stands my vow in Heav'n above
Tebul
o Spare your Daughter
o Spare your Daughter, recall the impious


Spare my child recall the impious vow, recall the impious vow e'er 'tis too late O spare
- my Love O spare my Love O spare my Love, recall the impious vow e'er 'tis too
recorded stands my vow in
vow e'er 'tis too late e'er 'tis too late recall the Impious vow


my child o spare my Child recall the impious vow recall the impious vow, ee'r 'tis too late o spare my
late o spare my Love, recall the impious vow, ee'r 'tis too late o spare my Love o spare my love
Heav'n in Heav'n above in Heav'n above in Heav'n above in Heav'n above
I'll hear no more I'll hear no
recall the impious vow
Recall the impious
o spare thy Daughter recall the impious vow, ee'r 'tis too late, ee'r 'tis too


Child
and
and think not Hear'ns delight and think not Hear'ns delight, in
more
and think not hear'ns delight
in molochs horrid Rites
Gill hear no more - her doom is


pian
pian
pian
da
pian
Storge
recall
Hamor
recall
Jeptha
is fix'd as
fixd
fate
her fate is fixd
is fixd as
fate
Zebul
recall the impious vow
e'er tis too late
recall the impious vow



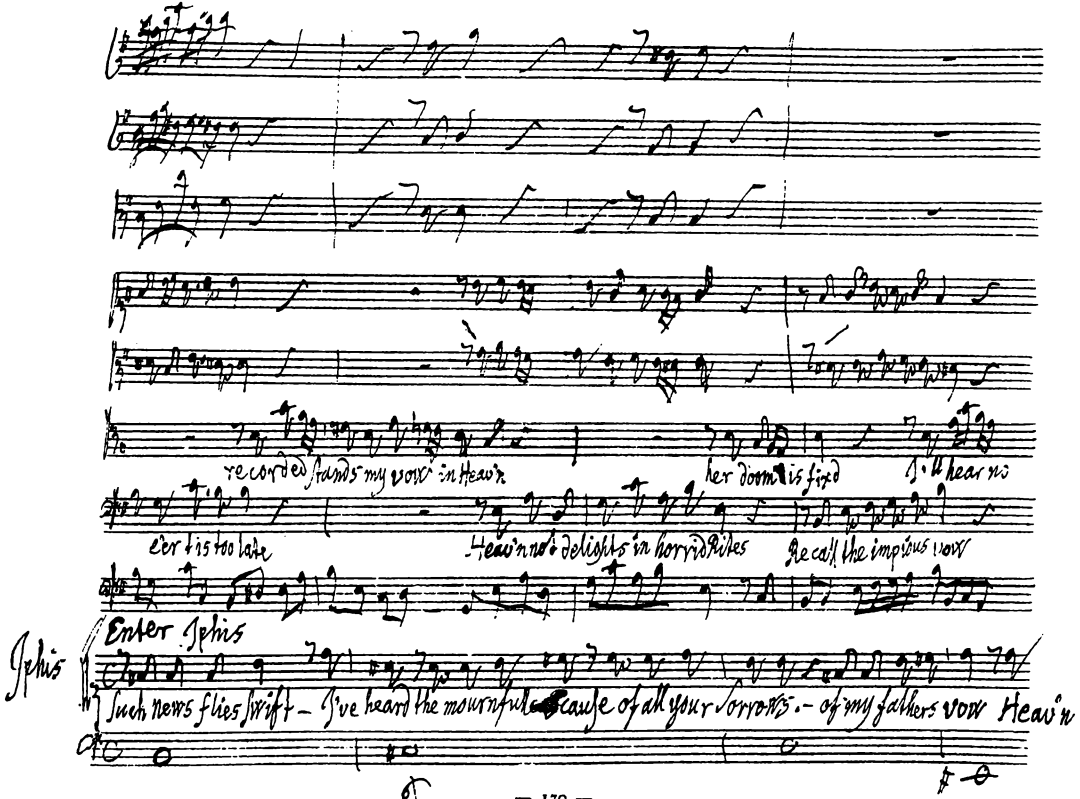
and

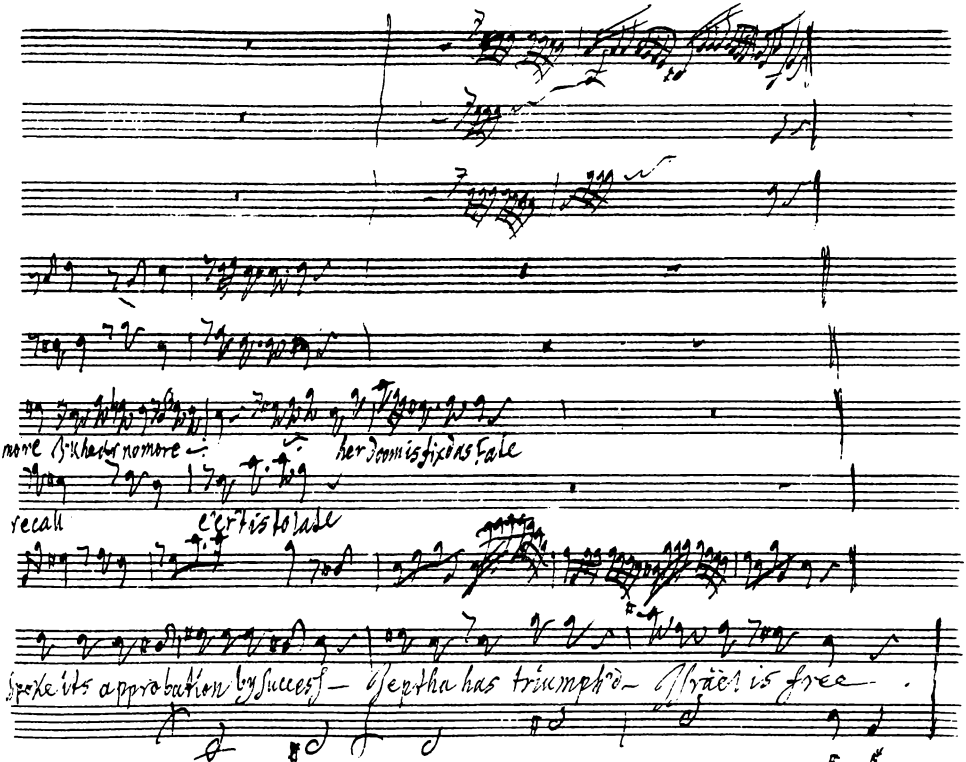
I'll hear no more

I'll hear no more Her doom is fixd ~~Her doom~~ is fixd as Fate

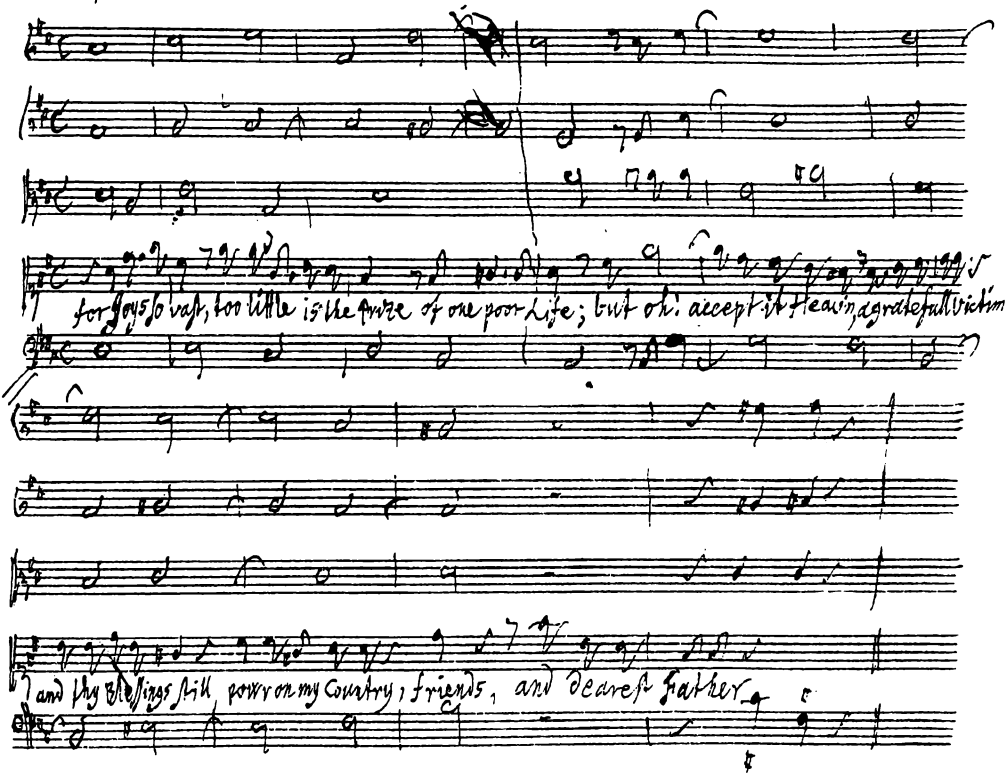
certis too late and think not Heav'n delights in moloch's horrid Rites

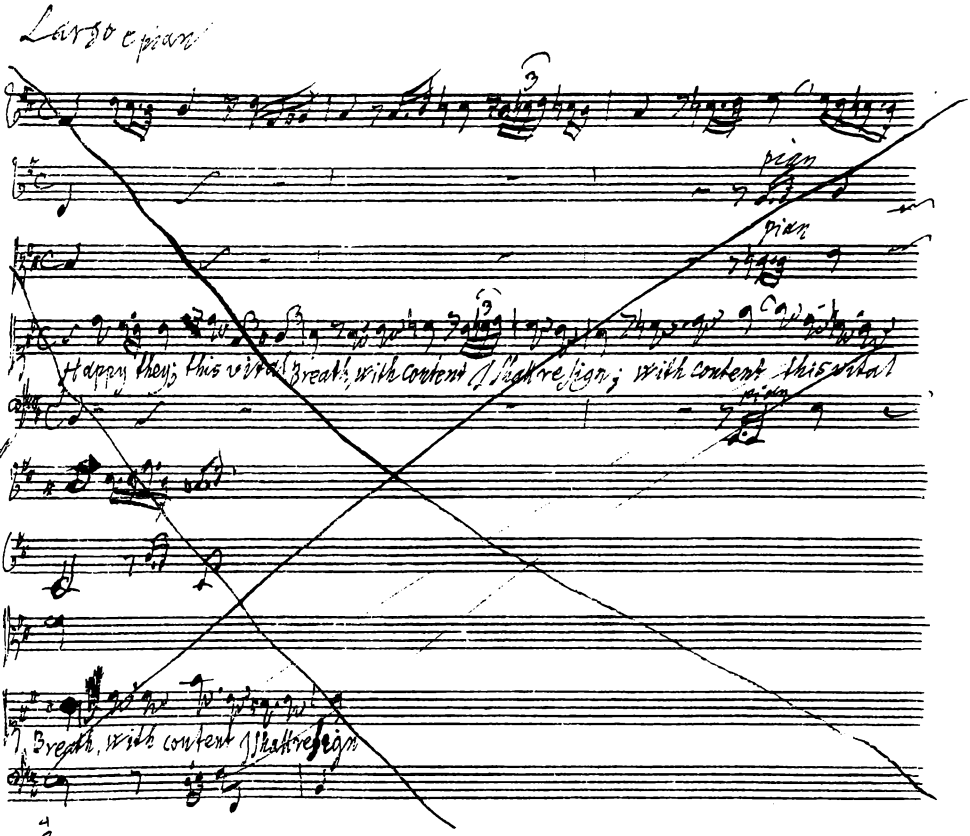
recall the impious vow


recorded stands my vow in Heav'n
her doom is fixed
I'll hear no
e'er 't is too late
Heav'n no 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


more
her doom is fixed as Fate
recall
c'er tis to late
Spoke its approbation by success — Jeptha has triumph'd — Israel is free.

accomp.


for Joys so vast, too little is the price of one poor Life; but oh! accept it Heavn, a grateful victim
and thy Blessings still pour on my Country, Friends, and dearest Father



Largo e pian

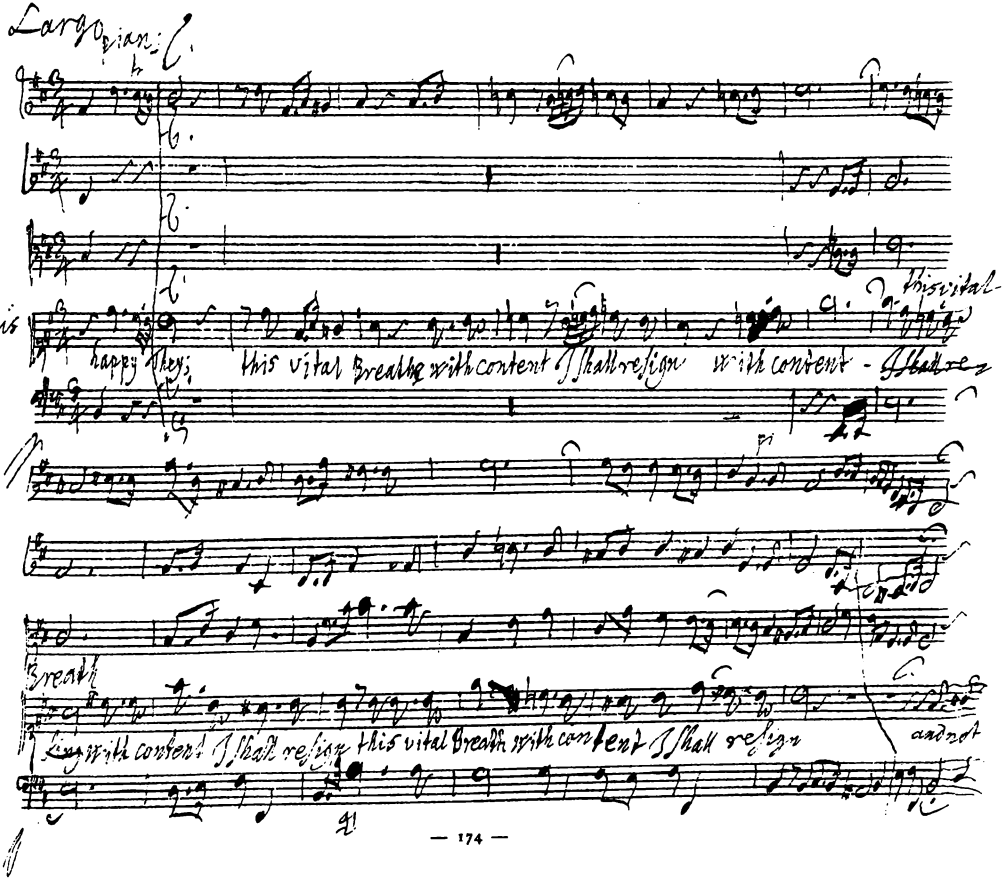
pian

pian

Happy they; this vital Breath, with content I shall resign; with content this vital

pian

Breath, with content I shall resign



Largo

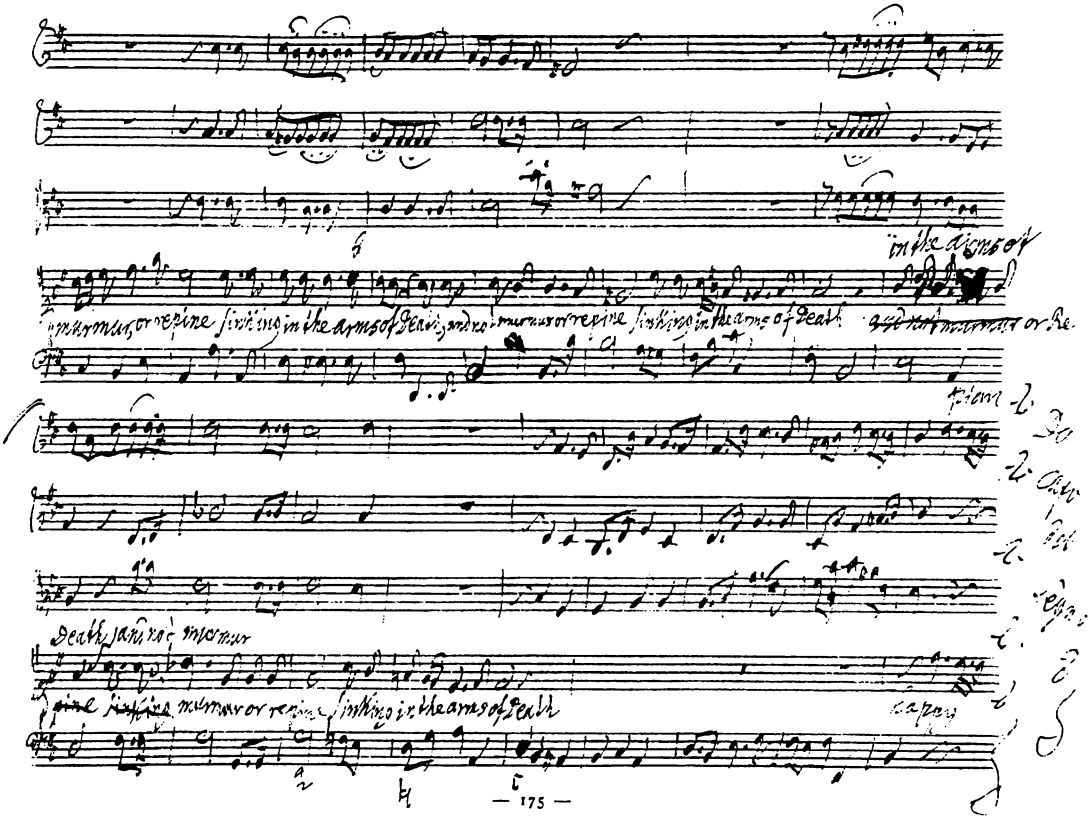
Pian:

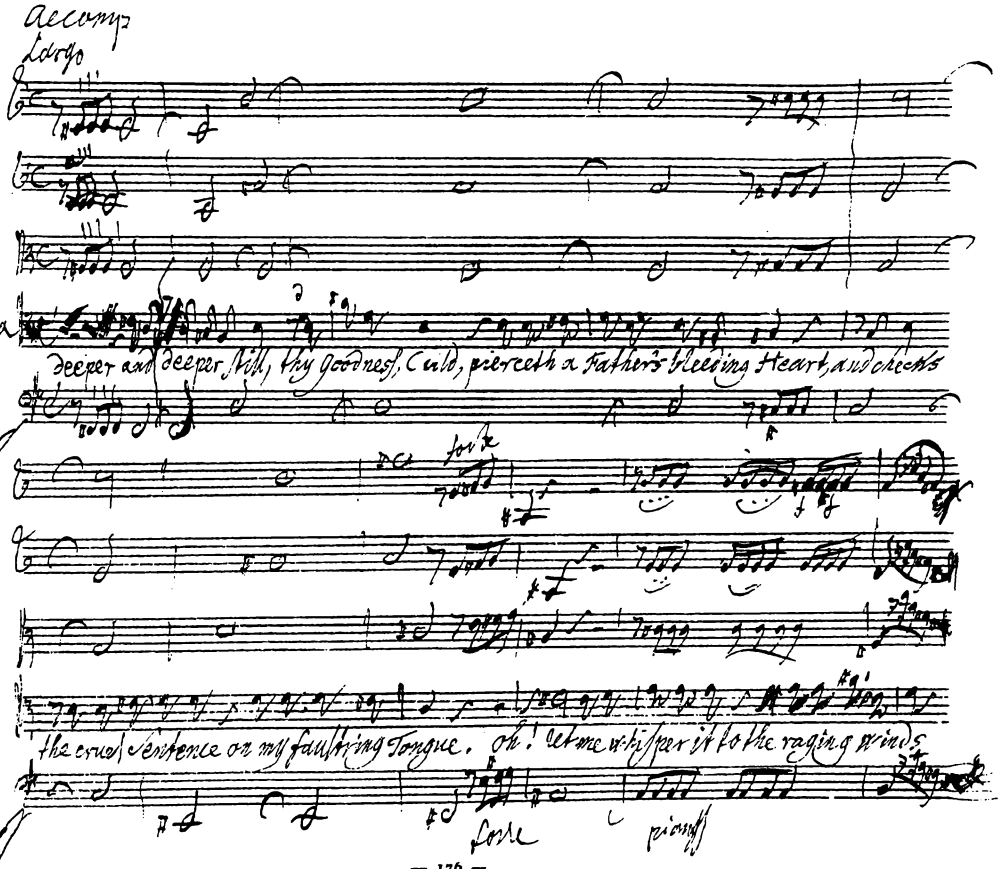
Sphis

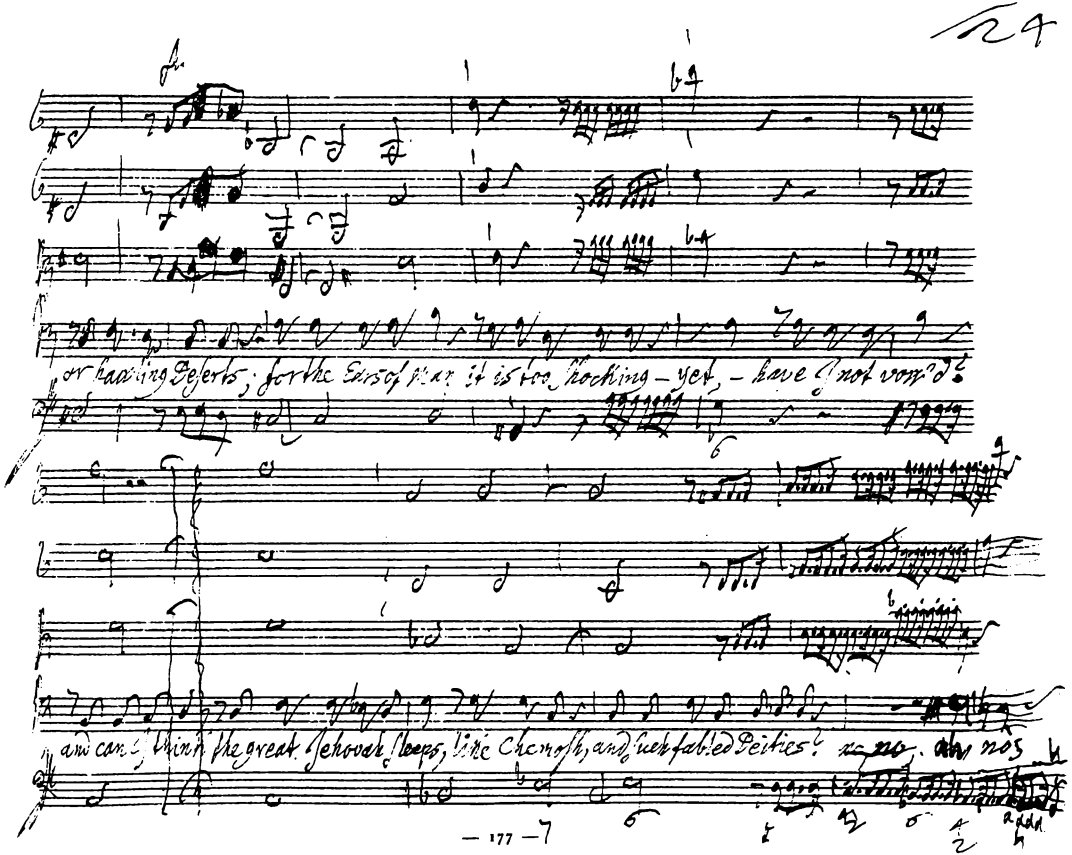
happy they; this vital Breathe with content I shall resign with content - ~~I shall re~~ this vital

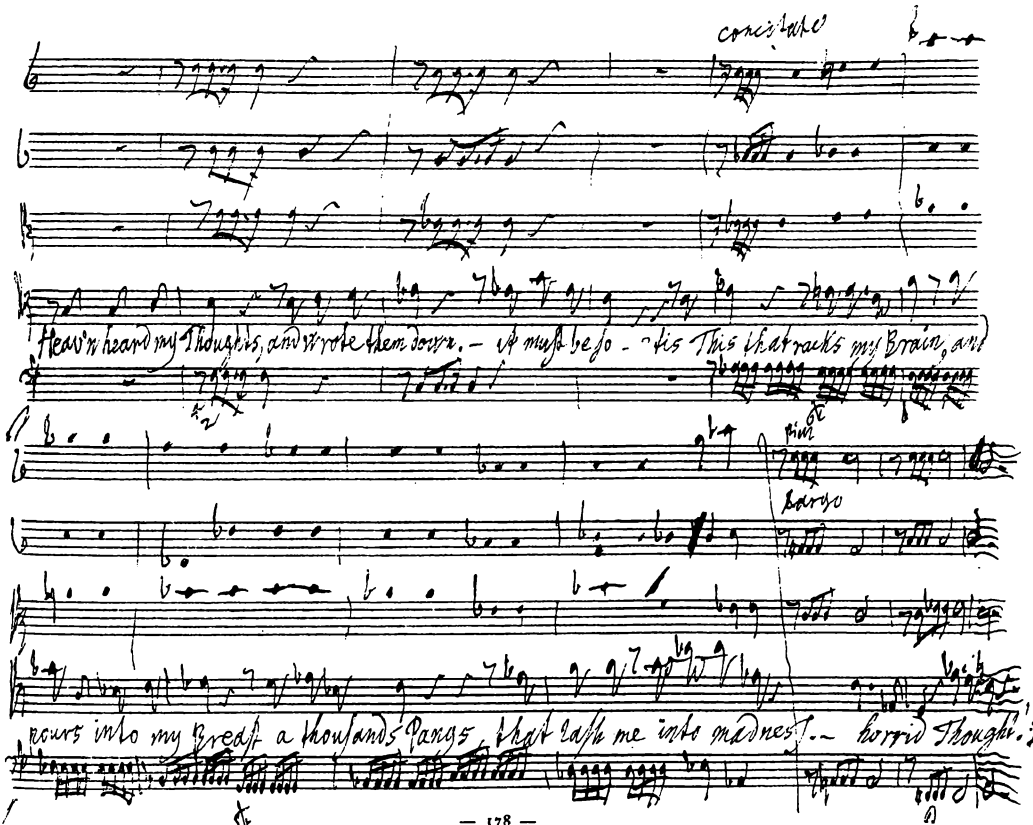
Breath

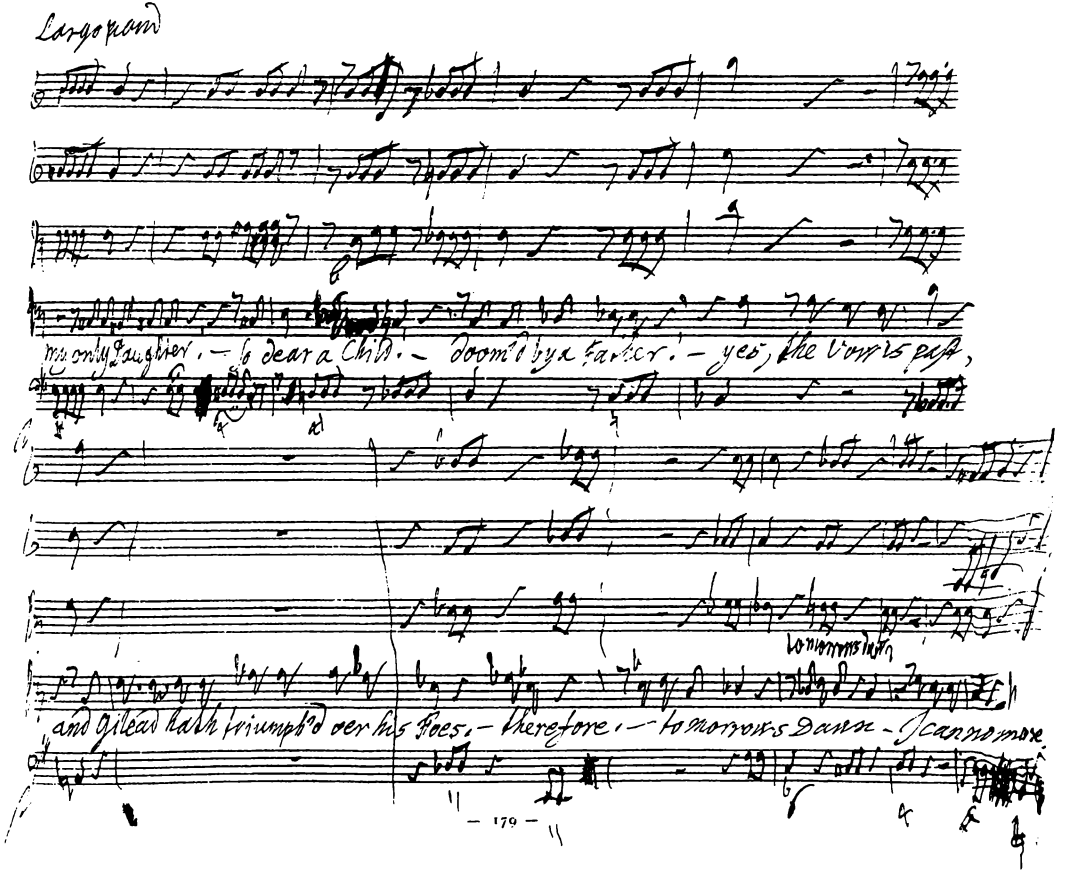
~~Ling~~ with content I shall resign this vital Breath with content I shall resign and not

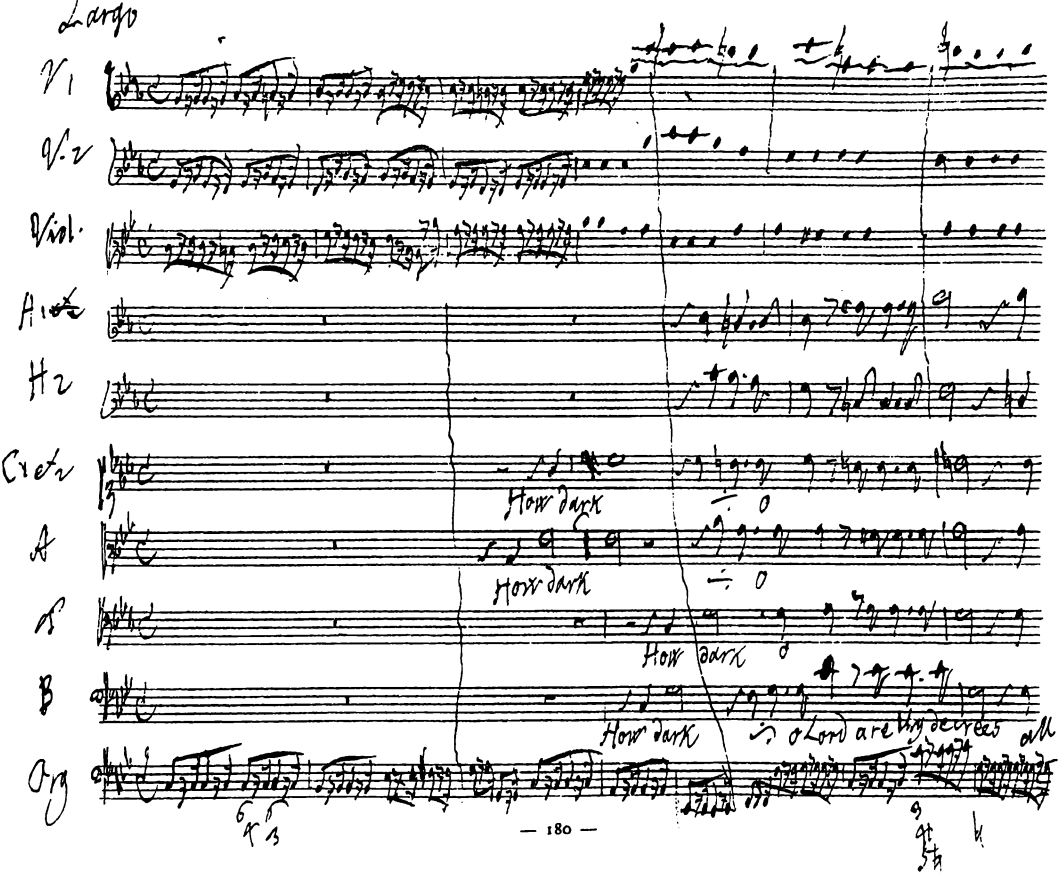

in the arms of
murmur, or repine sinking in the arms of Death, and not murmur or repine sinking in the arms of Death
or Re-
plan
Death, and not murmur
murmur or repine sinking in the arms of Death
happy

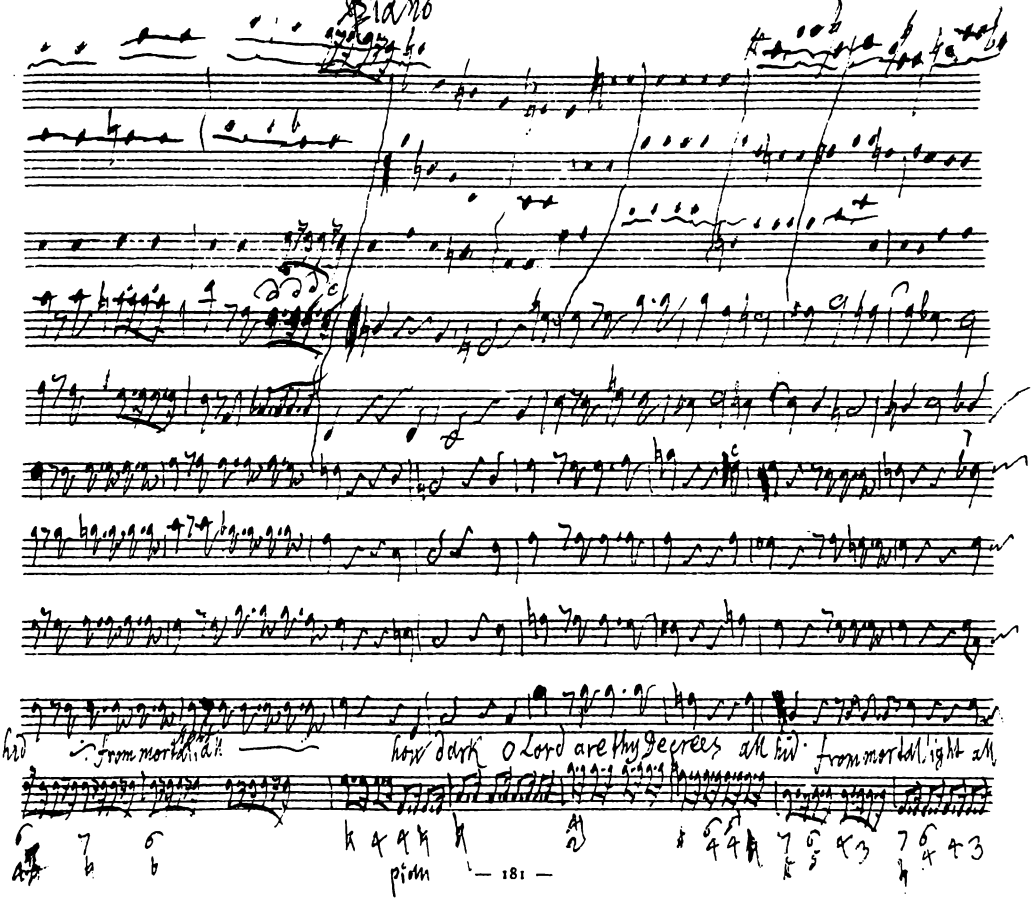

Accomp
Largo
Jeptha
deeper and deeper still, thy goodness, Child, pierceth a Fathers bleeding Heart, and cheeks
forte
the cruel sentence on my faultring Tongue. Oh! let me whisper it to the raging winds
forte
piano


or hawling Deserts; for the Ears of Man it is too shocking – yet, – have I not vow'd?
and can I think the great Jehovah sleeps, like Chemosh, and such fabled Deities? no no. ah no


concitato
Heav'n heard my Thoughts, and wrote them down. – It must be so. – 'tis This that racks my Brain, and
Largo
pours into my Breast a thousand Pangs, that cast me into madness! – horrid Thought. I.


Largo grand
my only daughter. — O dear a Child. — doom'd by a Father. — yes, the Lords past,
and Gilead hath triumph'd over his Foes. — therefore! — to morrows Dance — Jean no more


Largo
V1
V2
Viol.
H1
H2
Cret2
A
B
Org
How dark
How dark
How dark
How dark
o Lord are thy decrees all

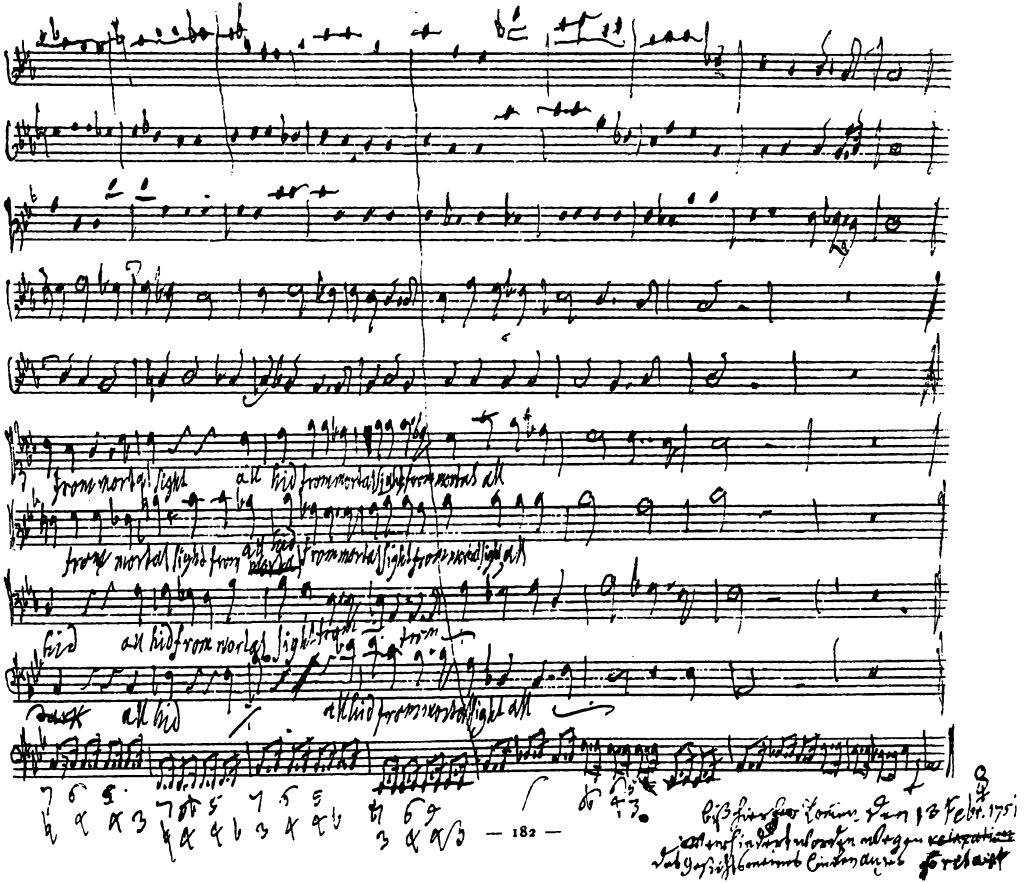


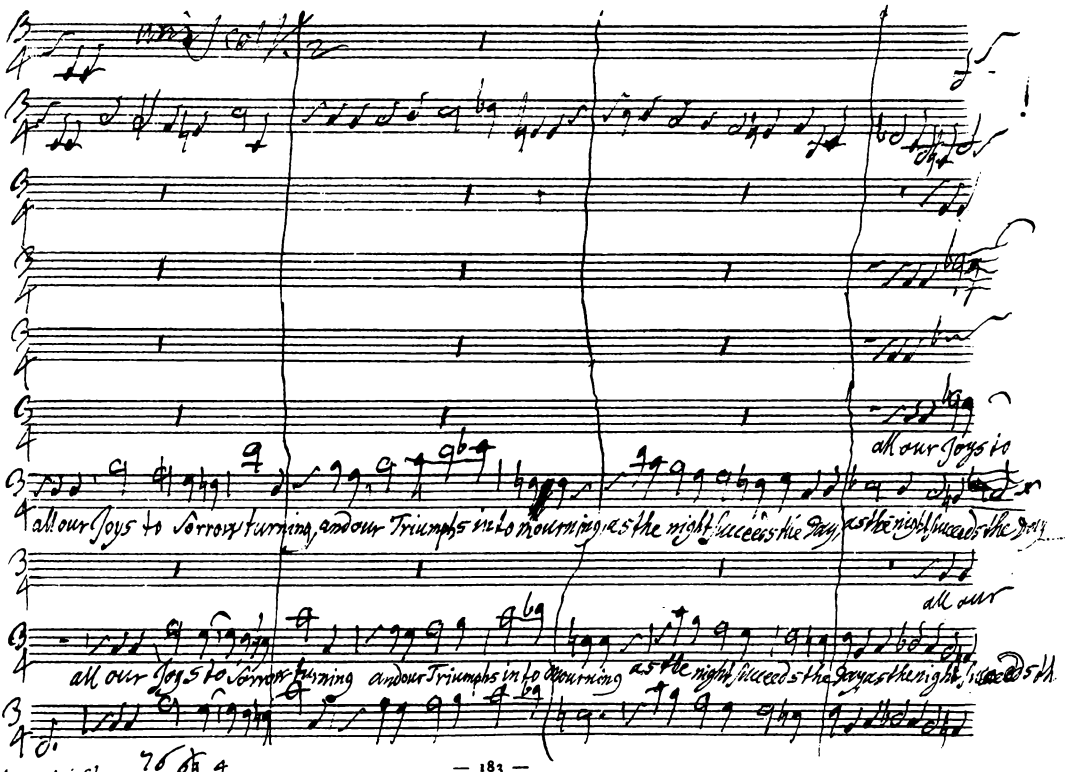
Piano

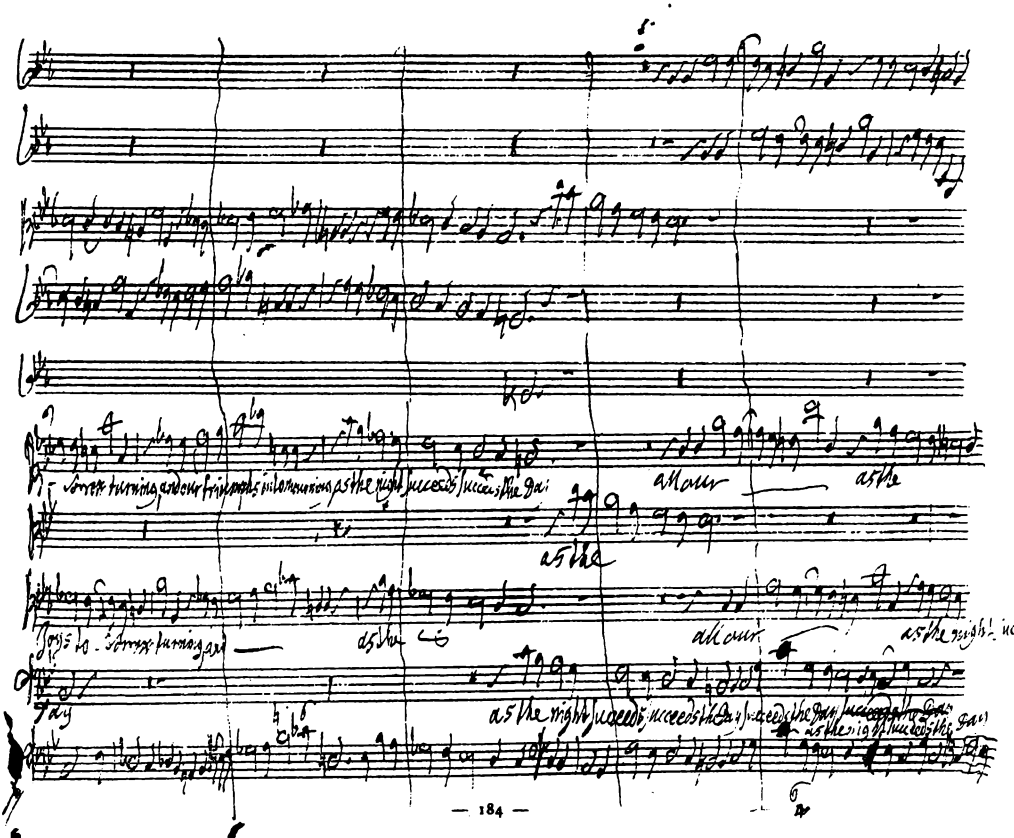
hid from mortal light

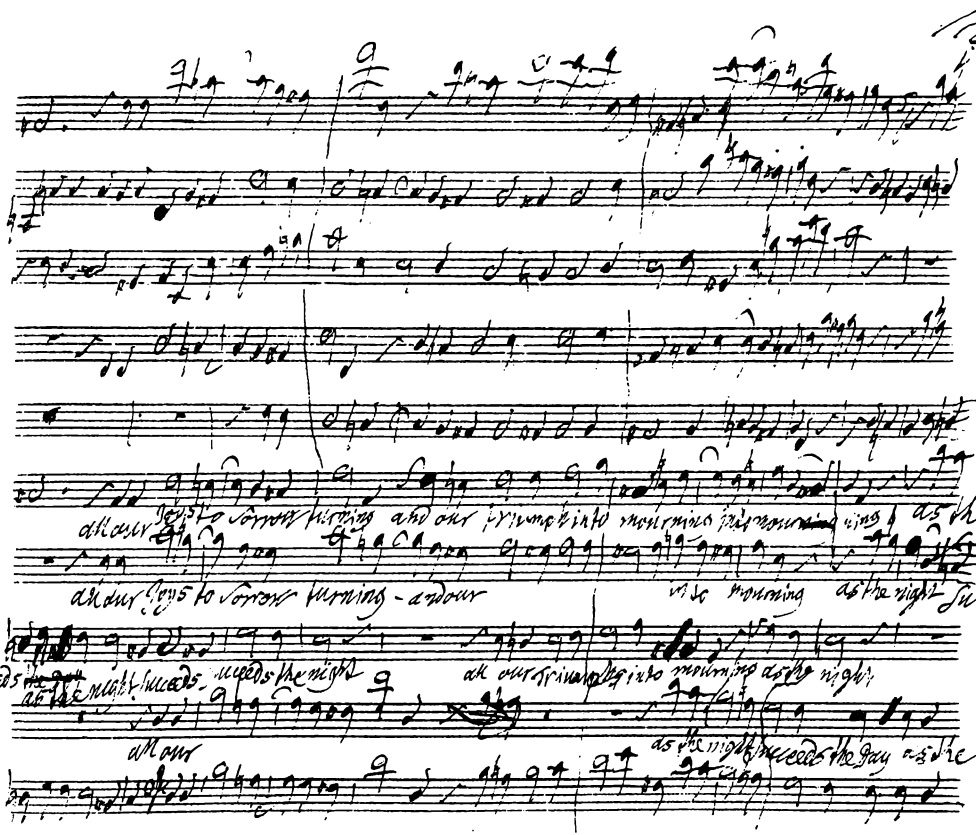
how dark O Lord are thy Decrees all hid from mortal light all

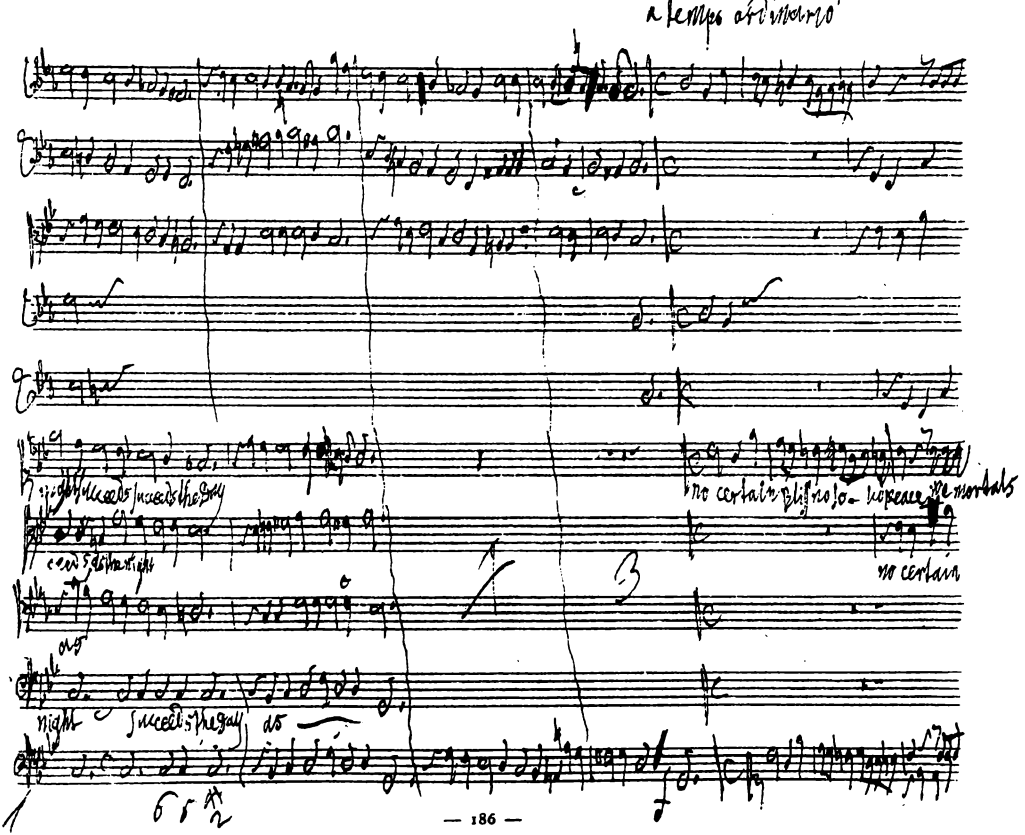
piano

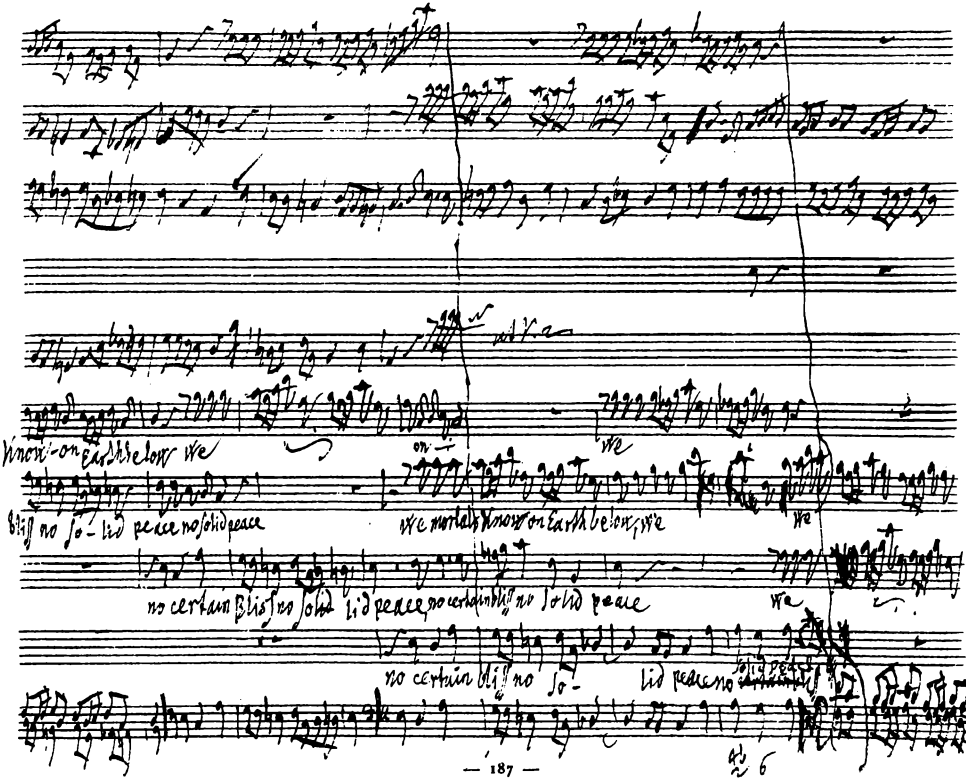

from mortal sight all hid from mortal sight from mortal all
from mortal sight from all hid from mortal sight from mortal sight all
hid all hid from mortal sight from
all hid all hid from mortal sight all
Bis hierher kommen den 13 Febr. 1751
Wer hindert worden wegen relaxation
des Gesichts meines Einen Auges
forebaut

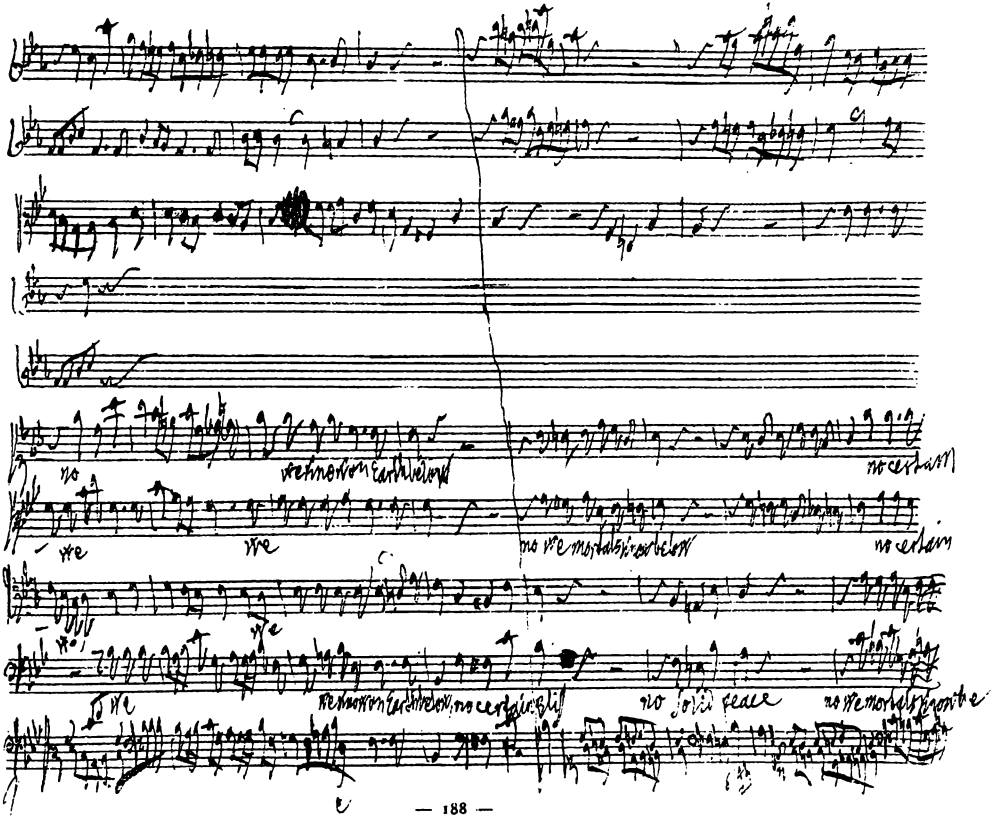

Largetto
all our Joys to
all our Joys to sorrow turning, and our Triumphs into mourningas the night succeeds the Day, as the night succeeds the Day
all our
all our Joys to sorrow turning and our Triumphs into mourning as the night succeeds the Day as the night succeeds the

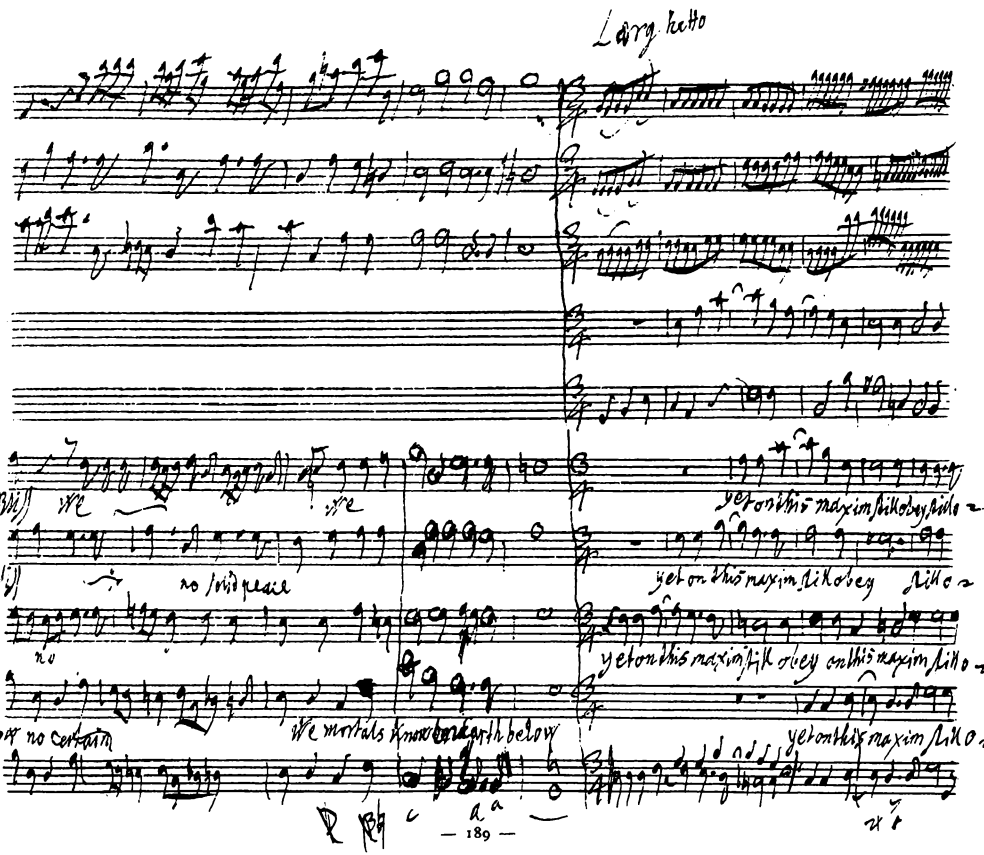

all our
as the
as the
all our
as the night succeeds
as the night succeeds the Day


all our Joys to sorrow turning and our triumph into mourning
as the
all our Joys to sorrow turning - and our
into mourning as the night
succeeds the night
all our triumphs into mourning as the night
all our
as the night succeeds the day as the

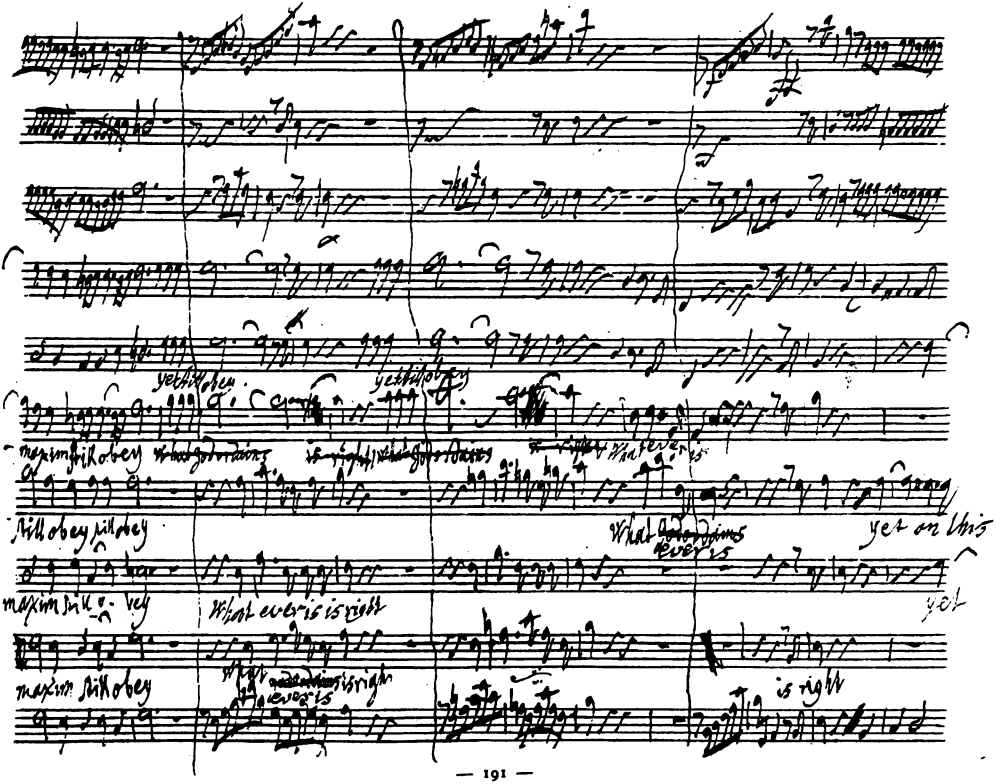

a tempo ordinario
no certain
no certain
night
succeeds the day
as

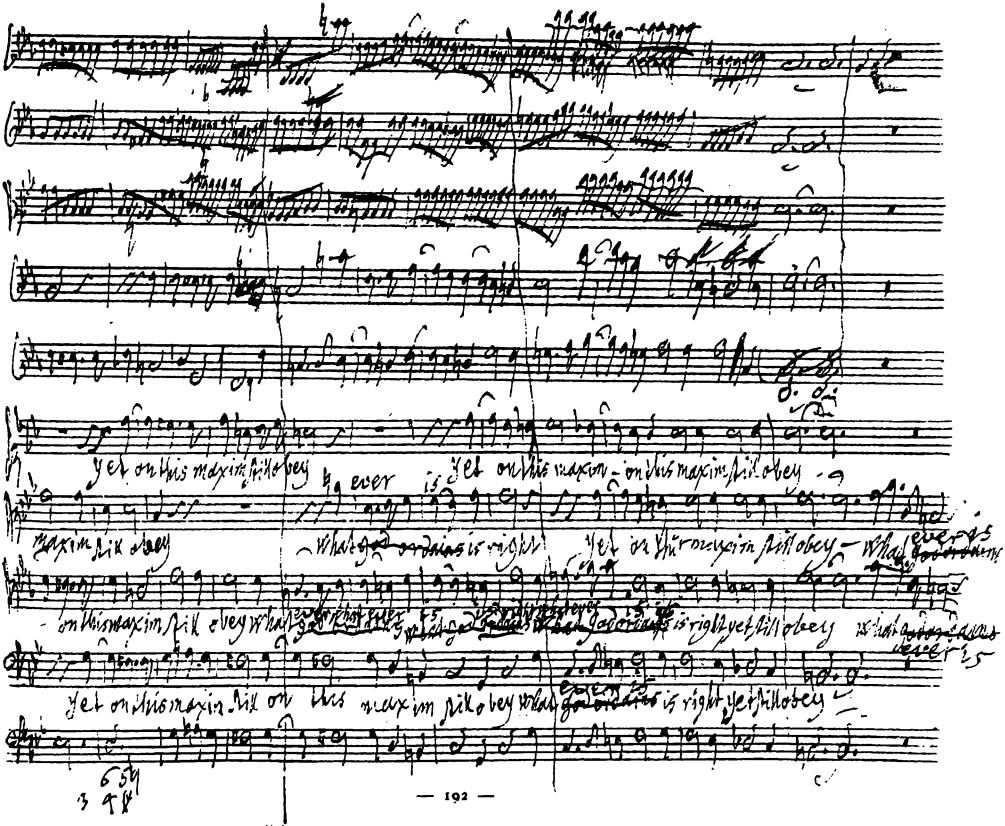

know on earth below we
on
we
Bliss no so - lid peace no solid peace
we mortals know on Earth below we
we
no certain Bliss no solid peace no certain Bliss no solid peace
we
no certain bliss no so -
lid peace no solid peace

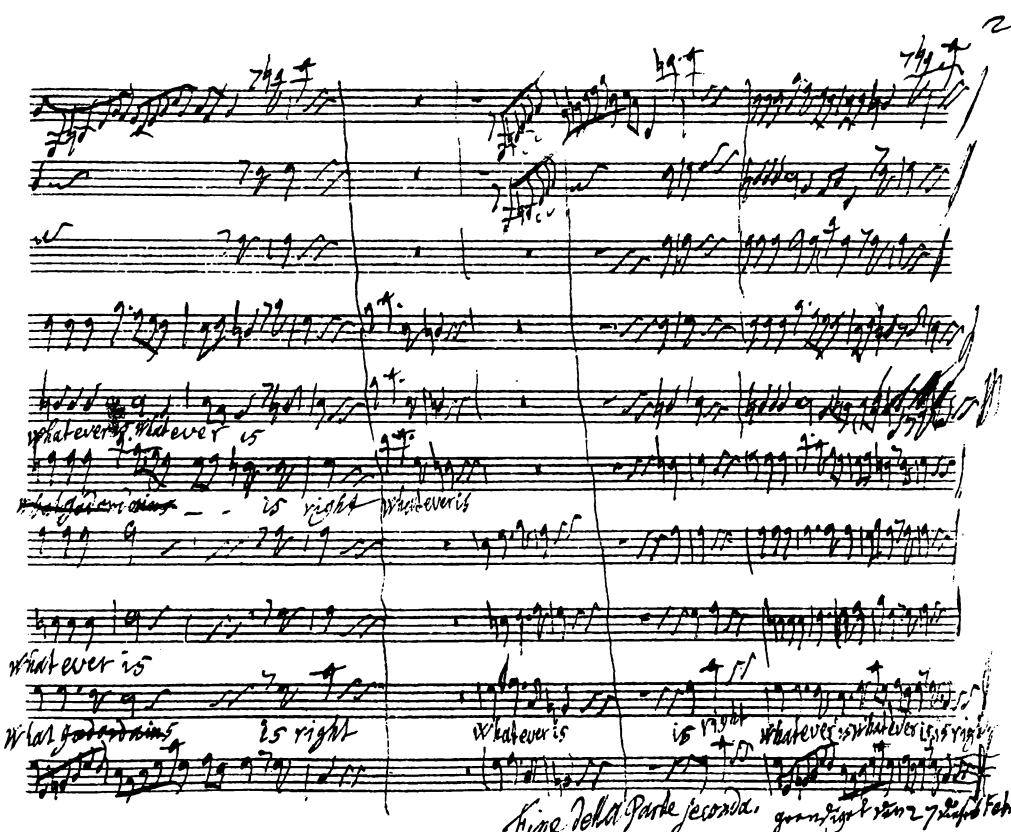

no
we
we
no certain
no solid peace

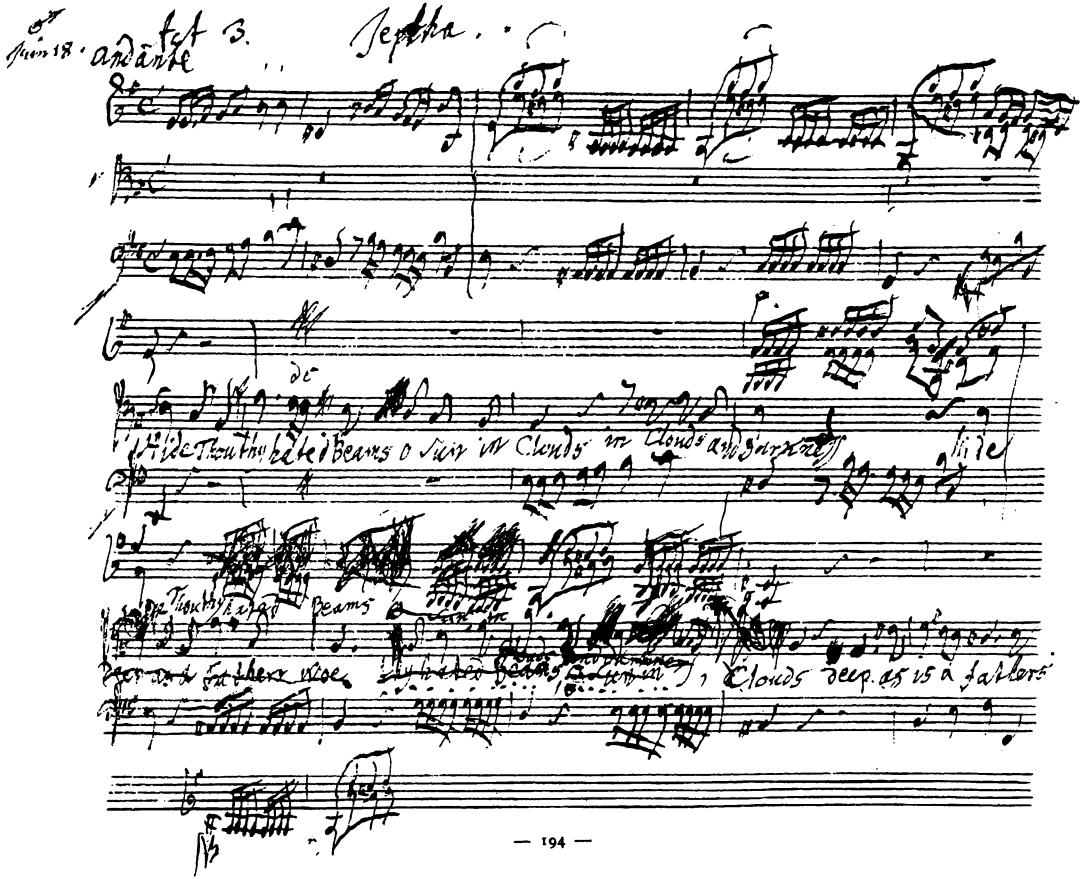

Larghetto
Bliss
we
we
yet on this maxim still obey still o
Bliss
no solid peace
yet on this maxim still obey still o
no
yet on this maxim still obey on this maxim still o
low no certain
We mortals know on earth below
yet on this maxim still o

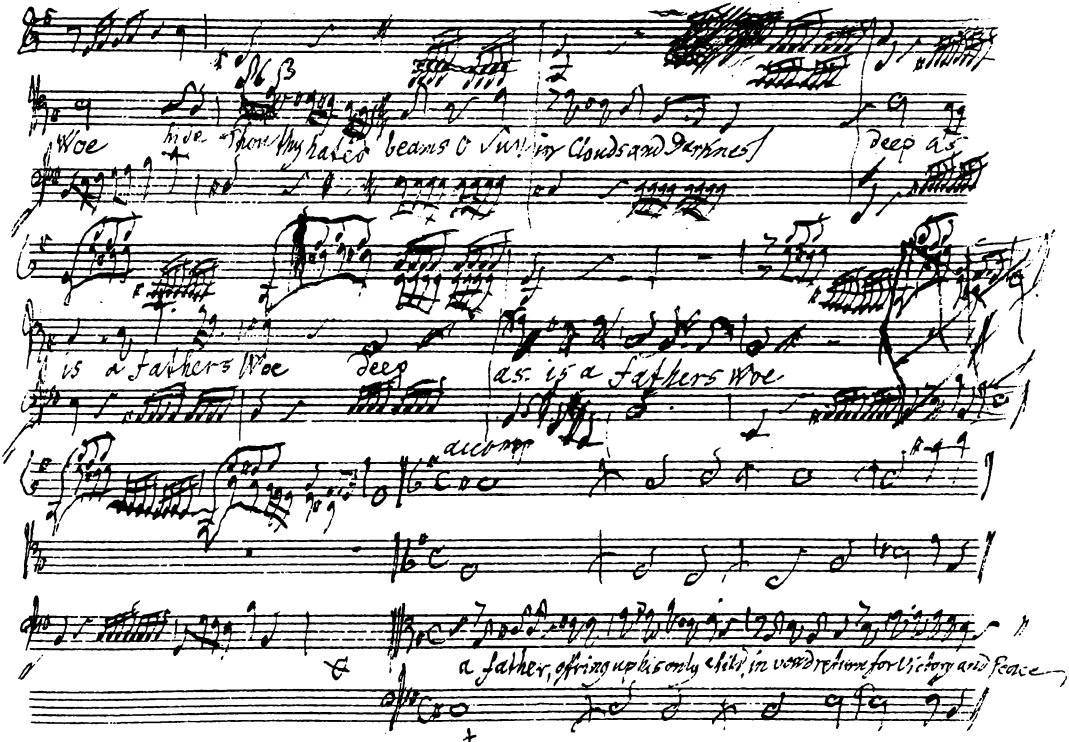
What ever is
is right
yet on this
What ever is
yet on this maxim
whatever is
yet on this maxim
is right
is right
is right

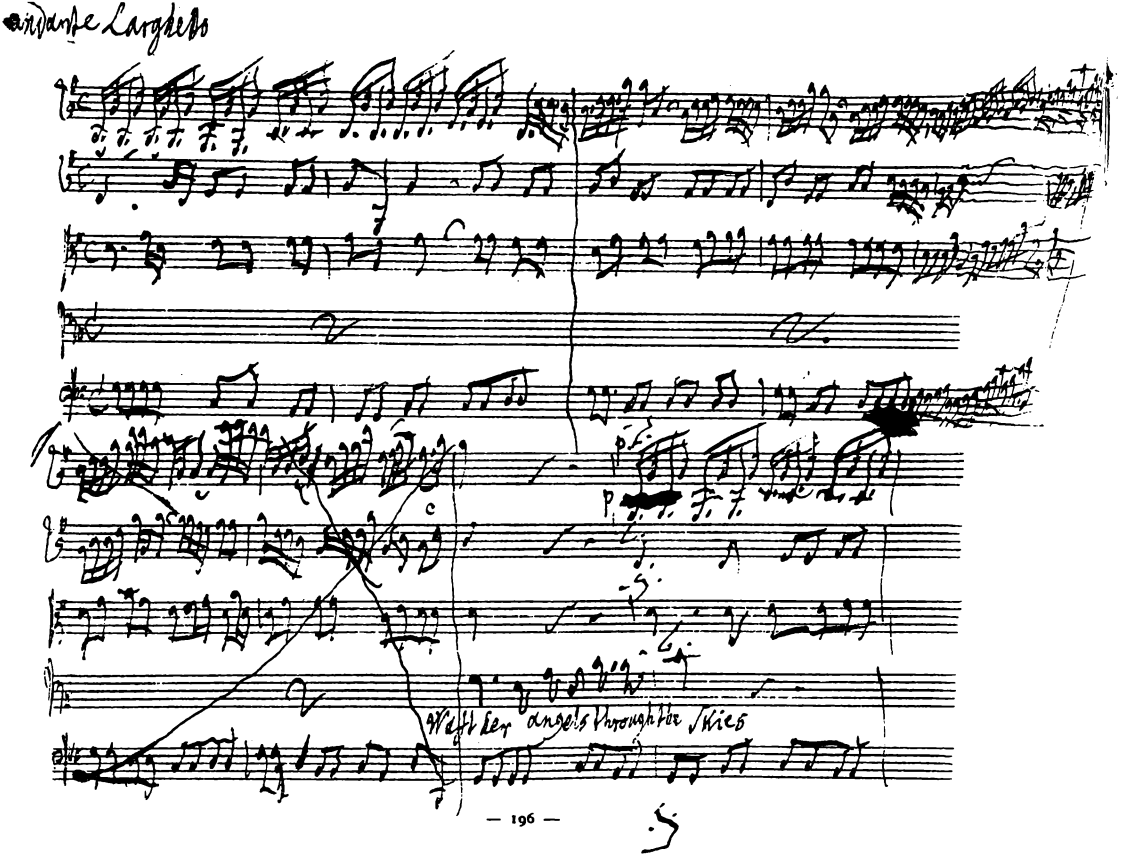

yet still obey
yet still obey
maxim still obey
What ever is
still obey still obey
What ever is
yet on this
maxim still obey
What ever is is right
yet
maxim still obey
What ever is is right
is right

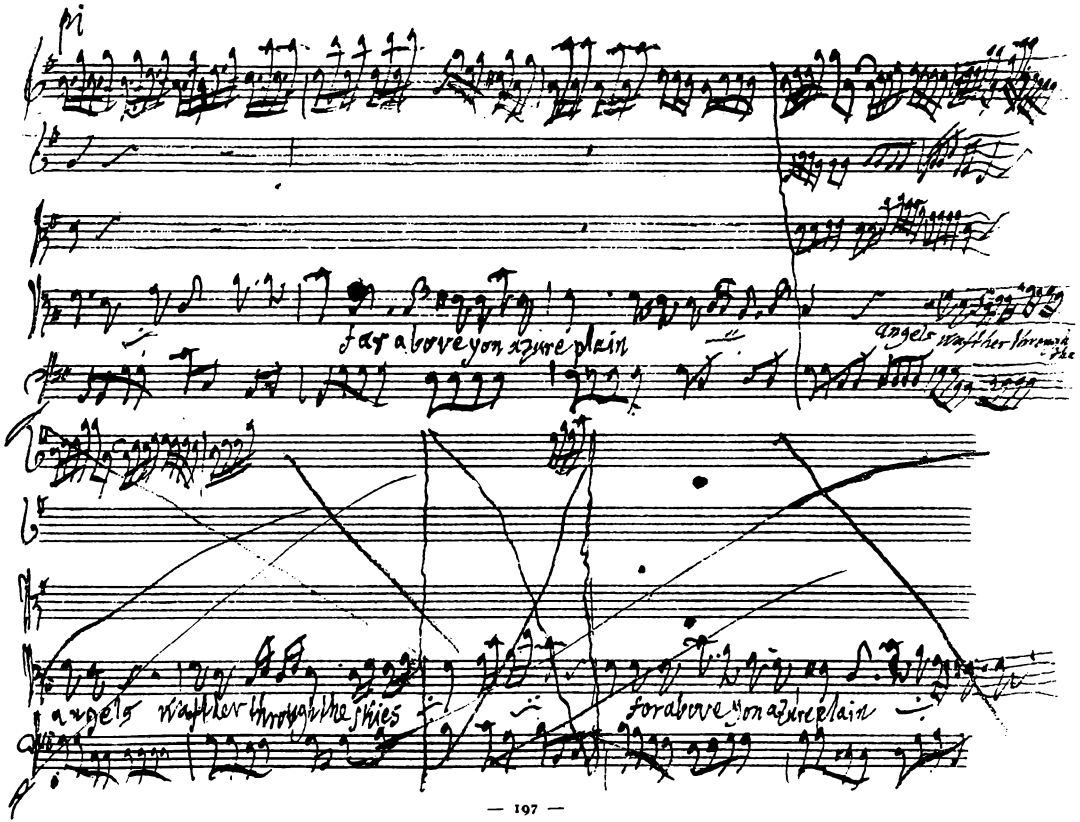

Yet on this maxim still obey
ever is
Yet on this maxim - on this maxim still obey
maxim still obey
What god ordains is right
Yet on this maxim still obey - What ever is
on this maxim still obey what ever is
what god ordains is right yet still obey
what god ordains ever is
Yet on this maxim still on this maxim still obey what ever is is right yet still obey

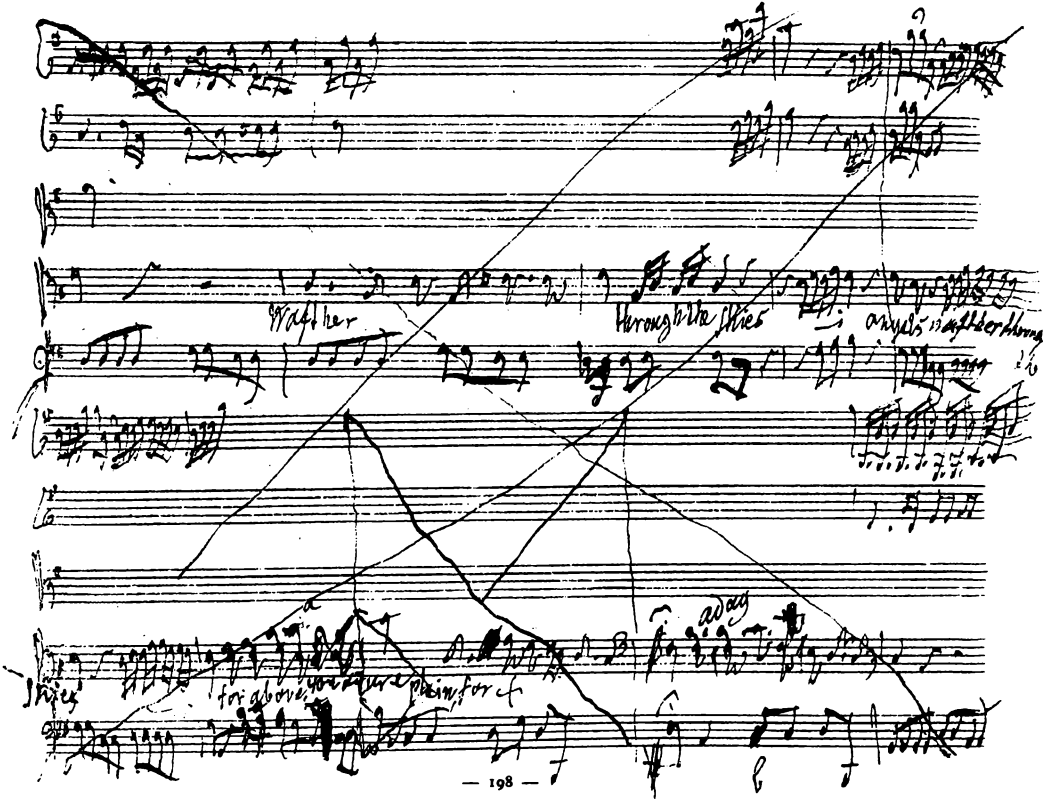

whatever is
whatever is right whatever is
whatever is
What goodness is right whatever is is right whatever is whatever is right
Fine della Parte seconda.

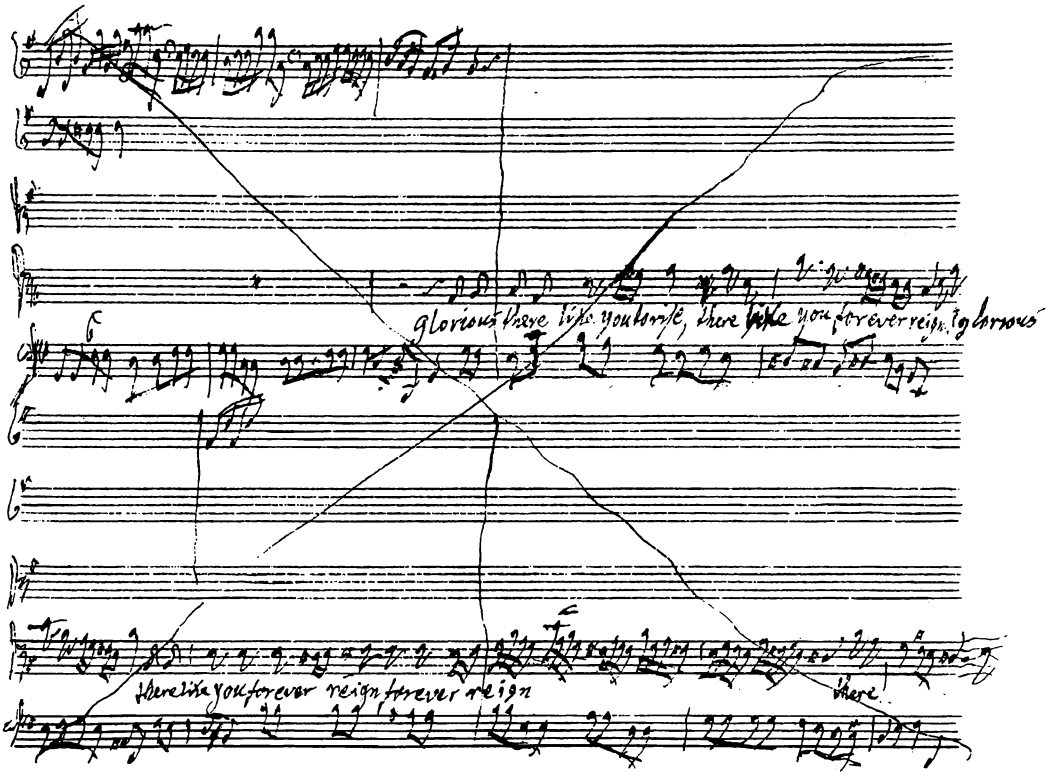

Juin 18
andante
Jeptha
Hide Thou thy hated Beams o Sun in Clouds in Clouds and Darkness
Hide
Thou thy hated Beams
Clouds deep as is a fathers

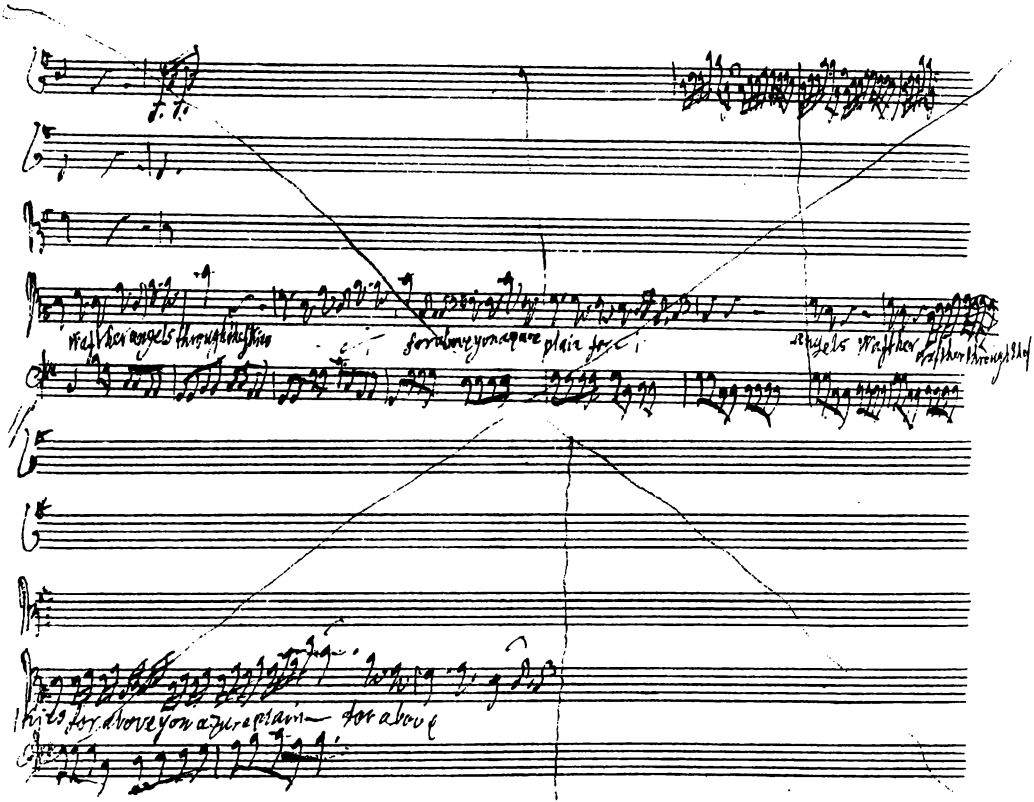

Woe hide thou thy hated beams O Sun in Clouds and Darkness
deep as
is a fathers Woe
deep
as is a fathers Woe
accomp
a father, offring up his only child, in vow'd return for Victory and Peace

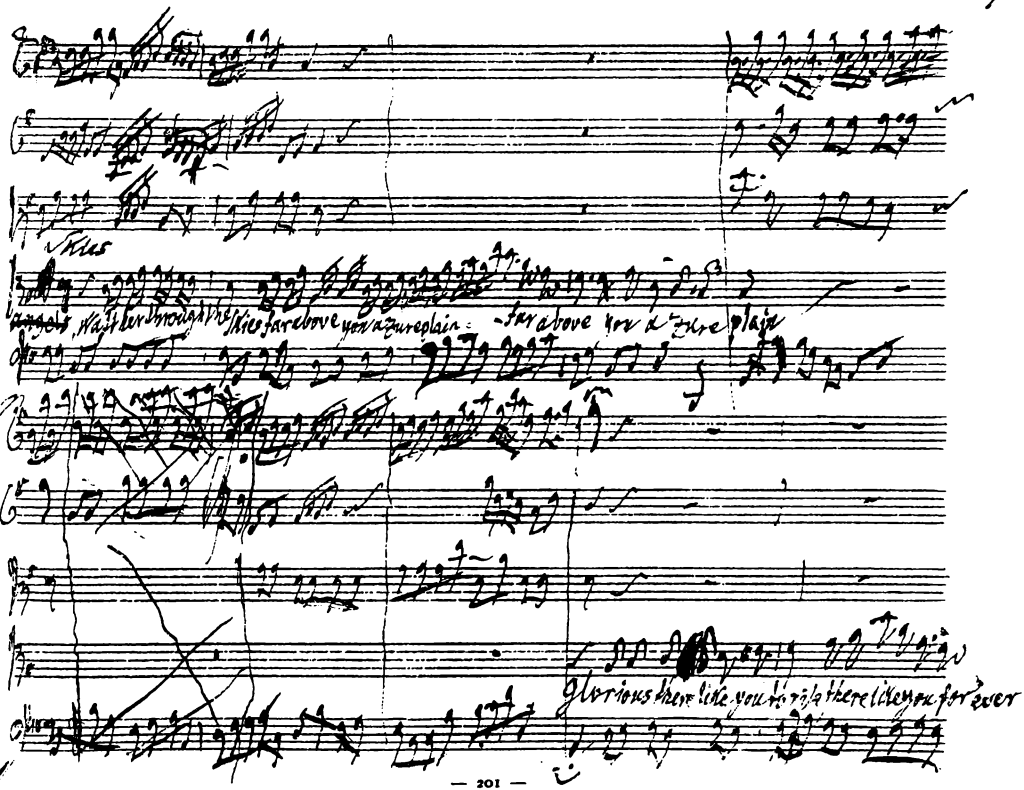

andante Larghetto
Waft her angels through the skies

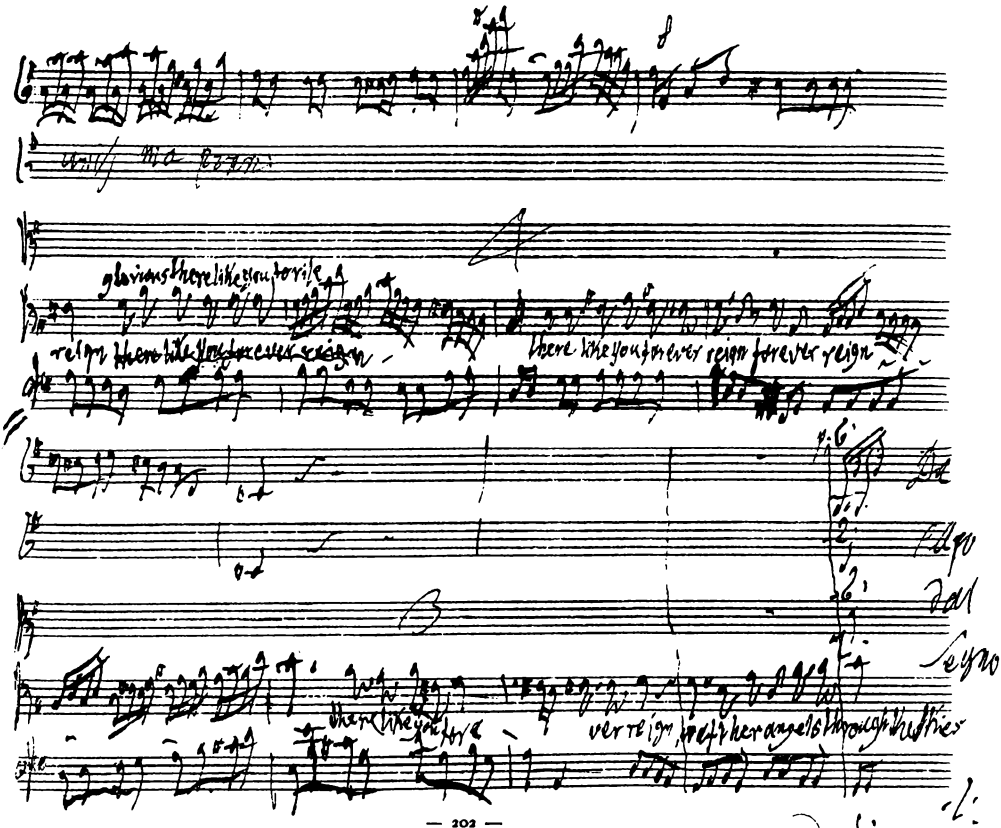

far above yon azure plain
angels
angels
far above yon azure plain


Wafther
through the skies
angels wafther thoug
skies
for above
adag

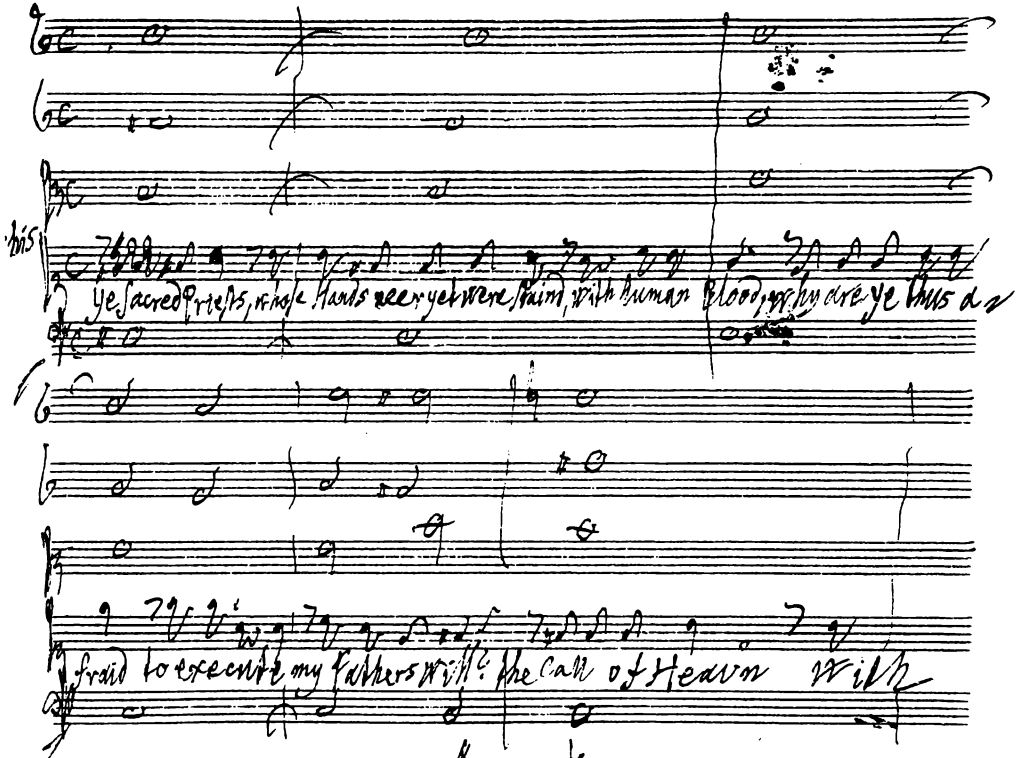

glorious there lives you there, there lives you forever reign glorious
there lives you forever reign forever reign
there

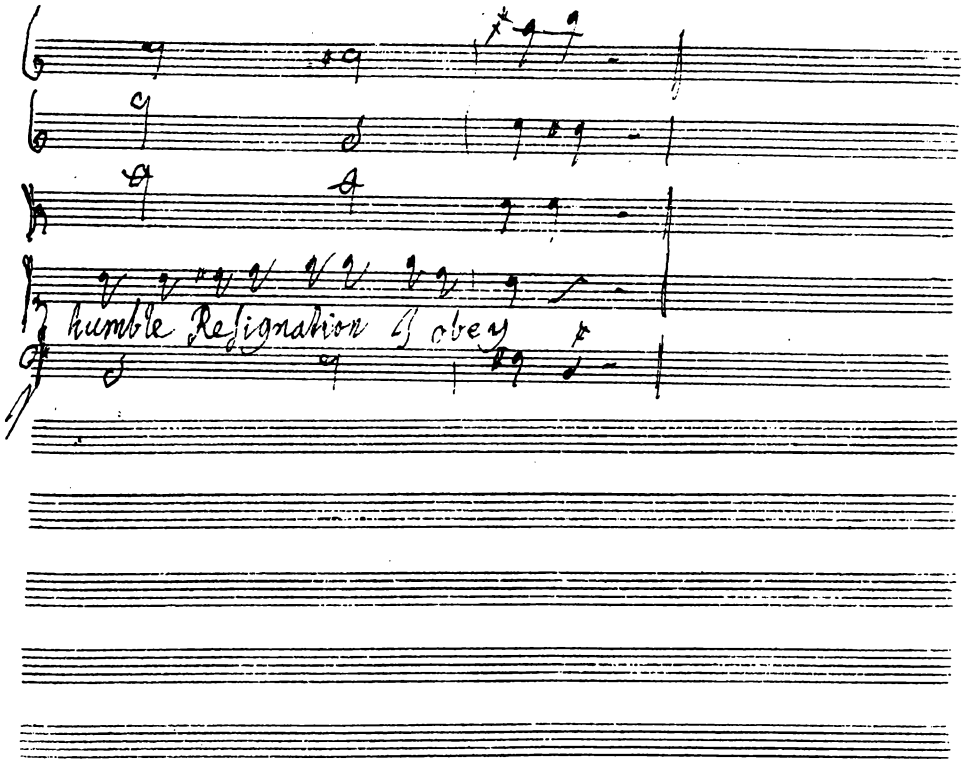

Waft her angels through the skies
for above yon azure plain for
Angels Waft her
for above yon azure plain
for above


Skies
angels, Wait her through the skies far above you a zure plain - far above you a zure plain
Glorious there like you to rise there like you for ever

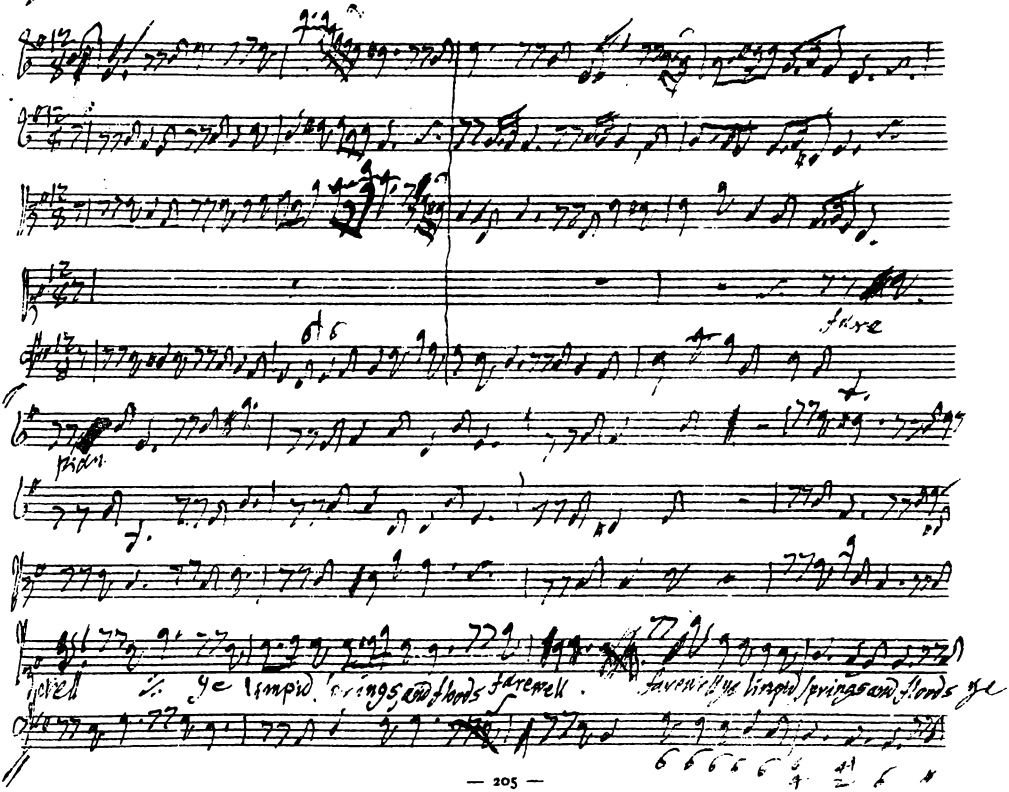

glorious there like you for ile
reign there like you for ever reign
there like you for ever reign for ever reign
there like you for
ver reign, weft her angels through the skies
Da
Capo
dal
Segno

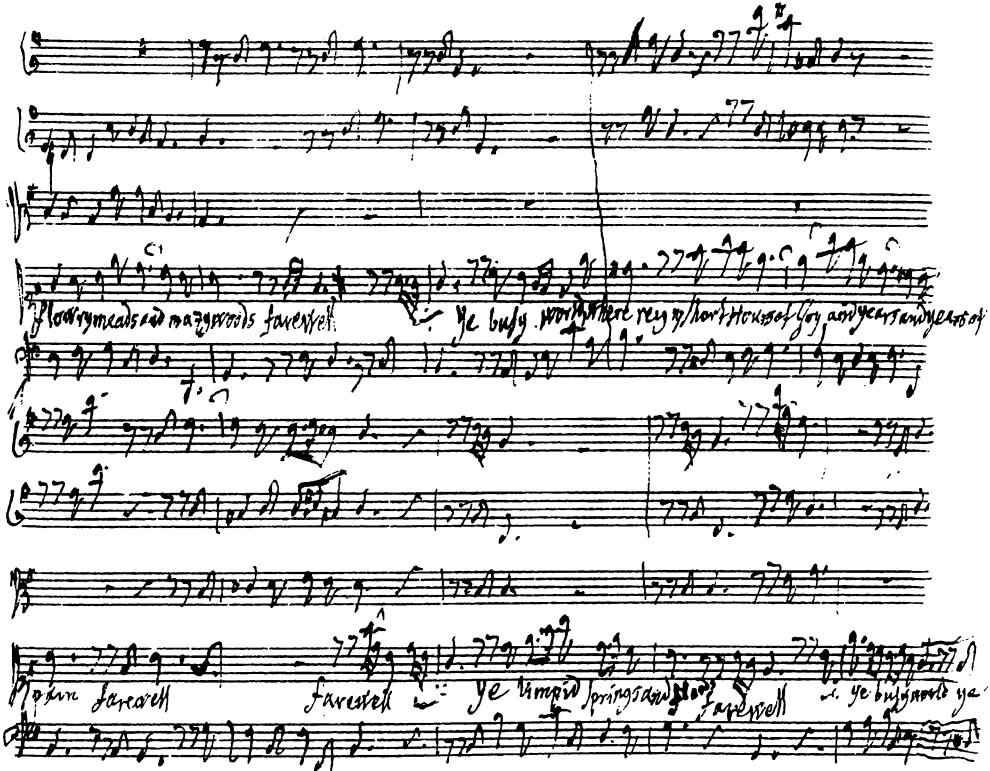
Accomp.

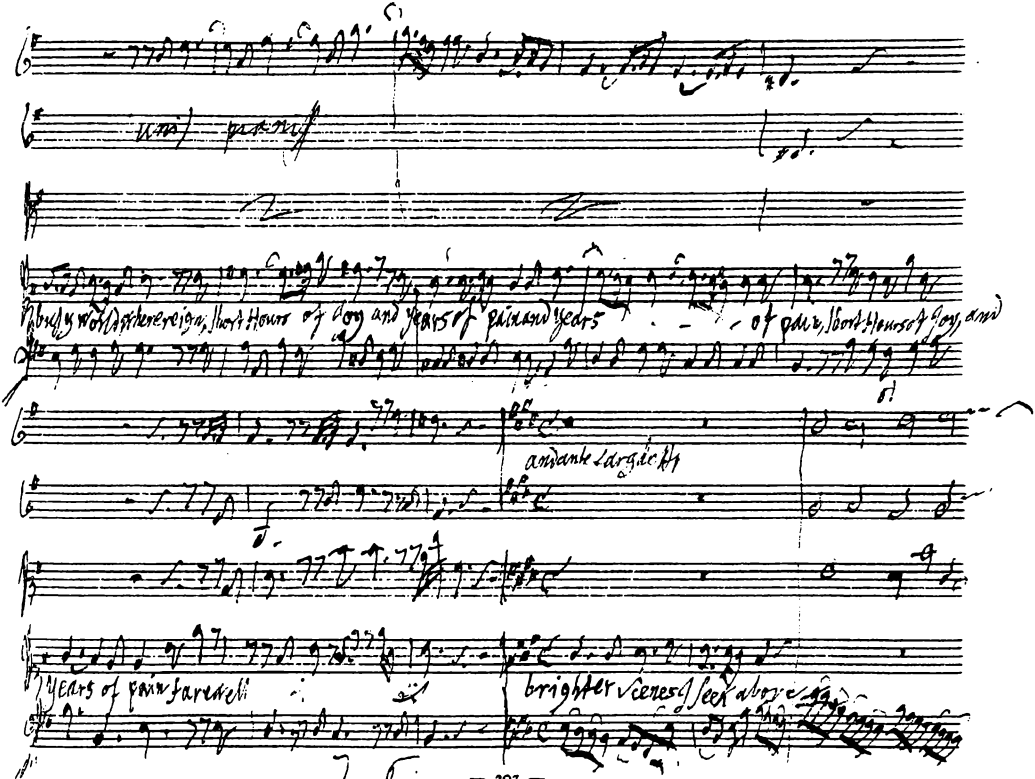

his
ye sacred Priests, whose Hands neer yet were staind, with human Blood, why are ye thus a
fraid to execute my Fathers will? the Call of Heavn With

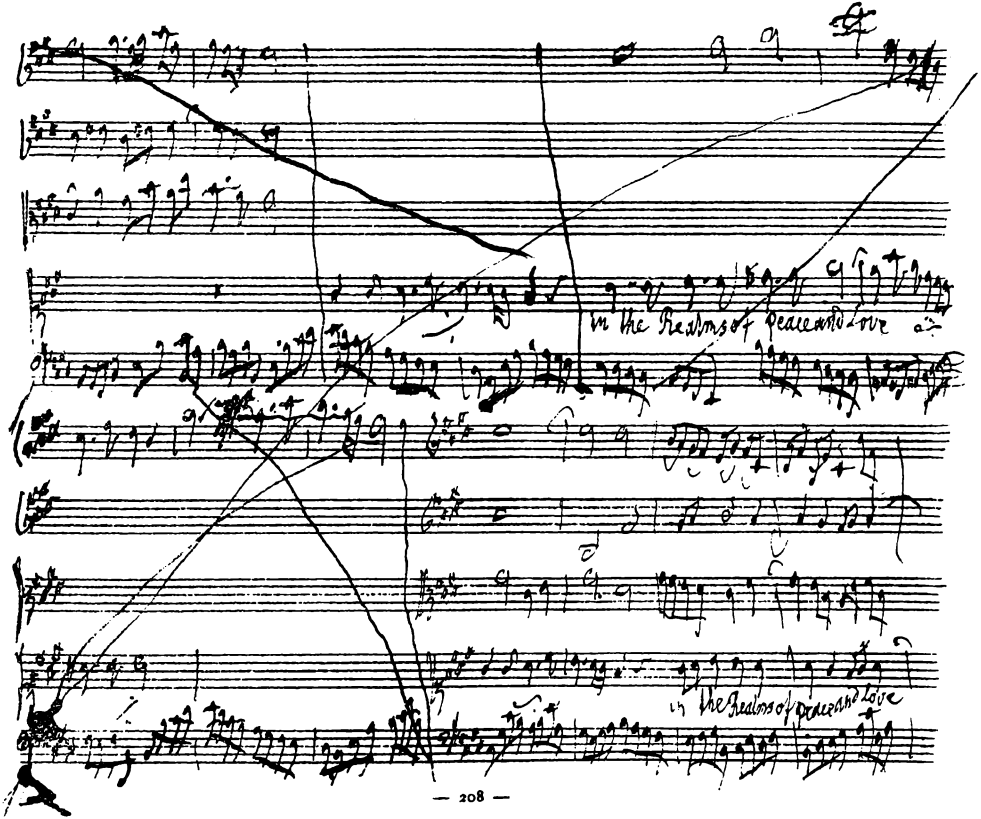

humble Resignation & obey

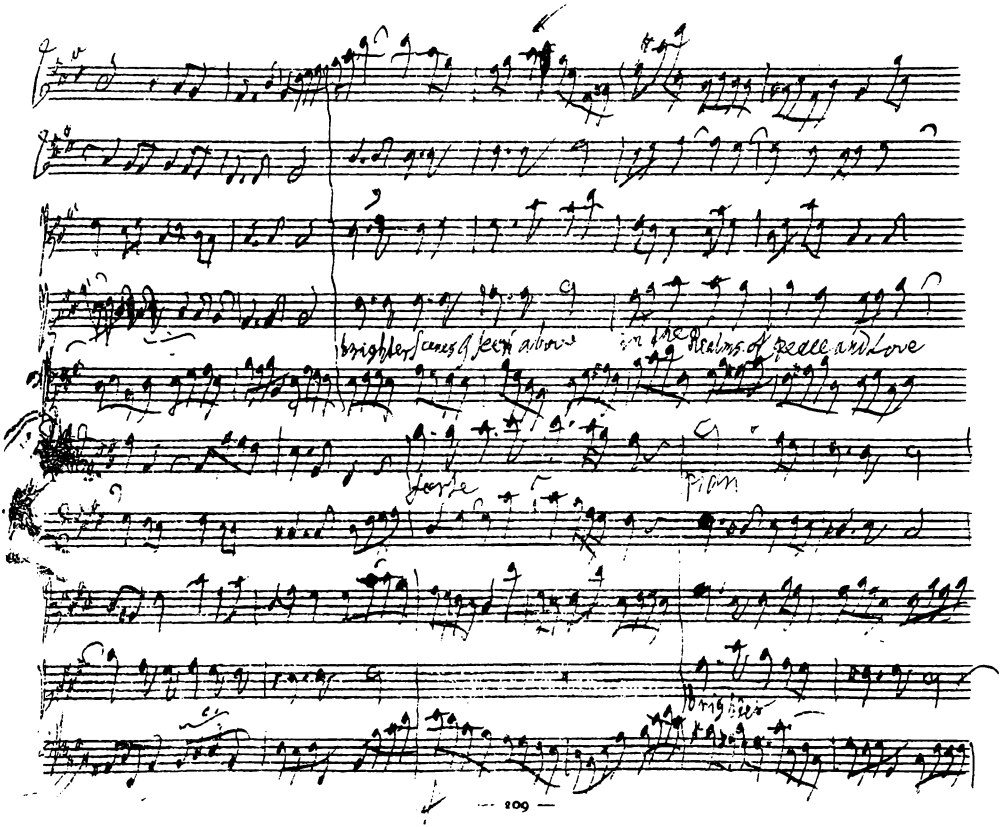
Largheto

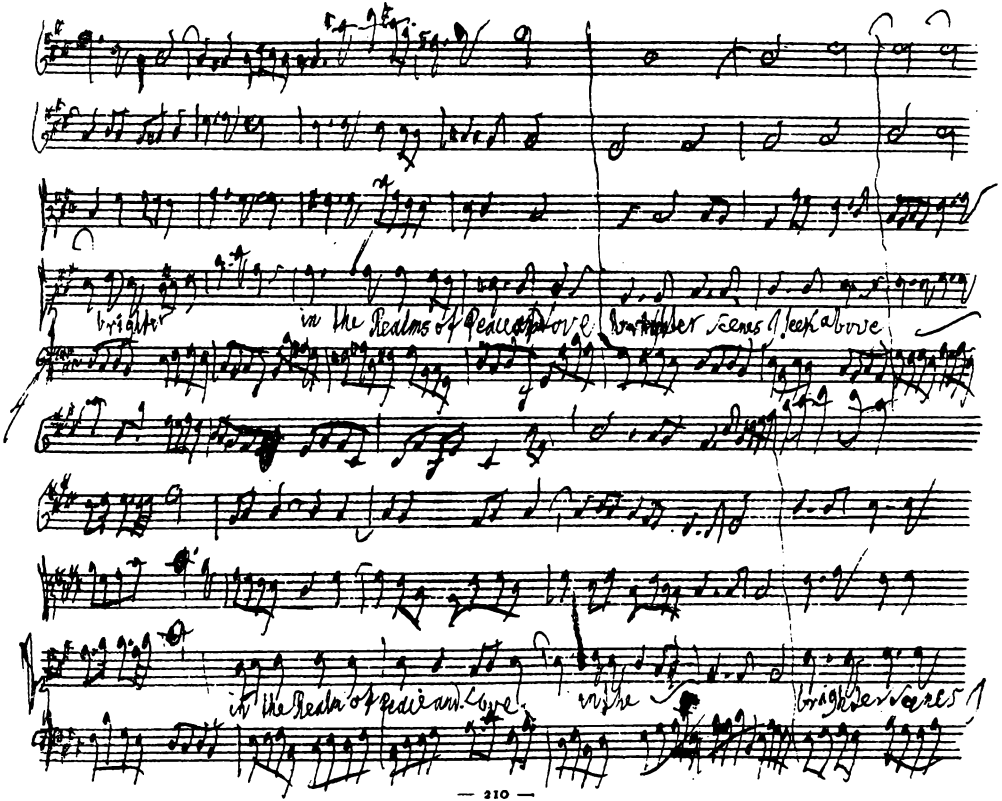

farewell
ye limpid springs and floods farewell.
farewell ye limpid springs and floods ye

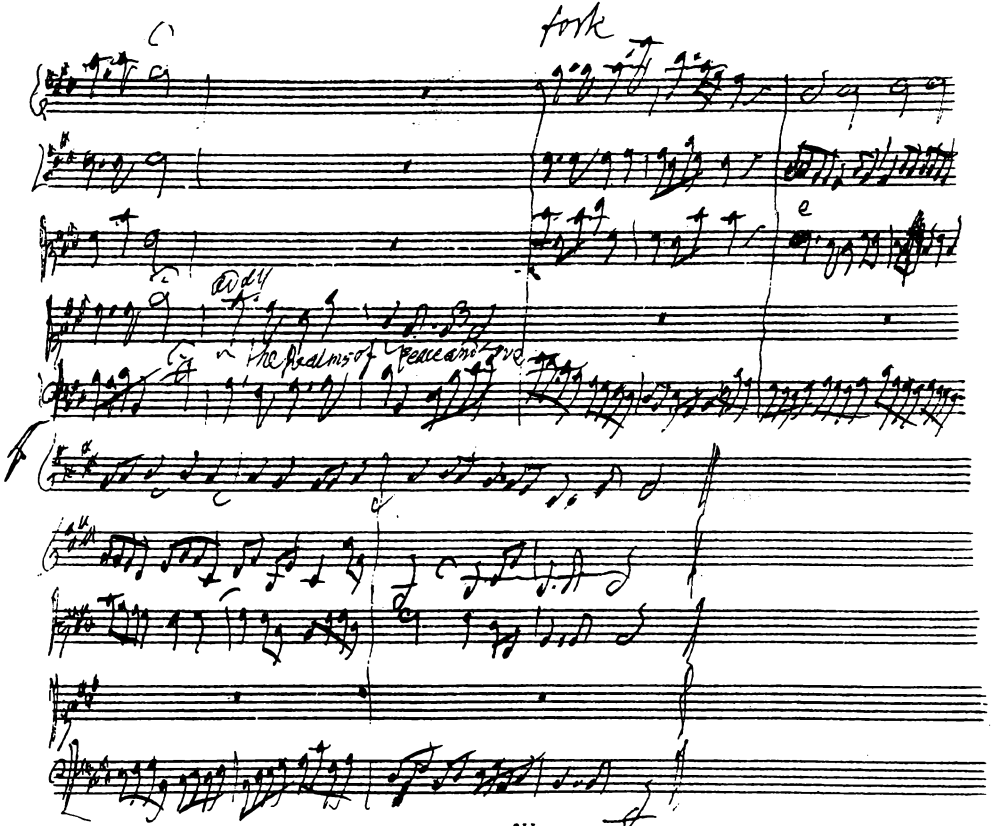

Flowry meads and mazy woods farewell
Ye busy worlds where rey w/ short Hours of Joy and years and years of
pain farewell
farewell
Ye limpid springs and floods
farewell
ye busy world ye

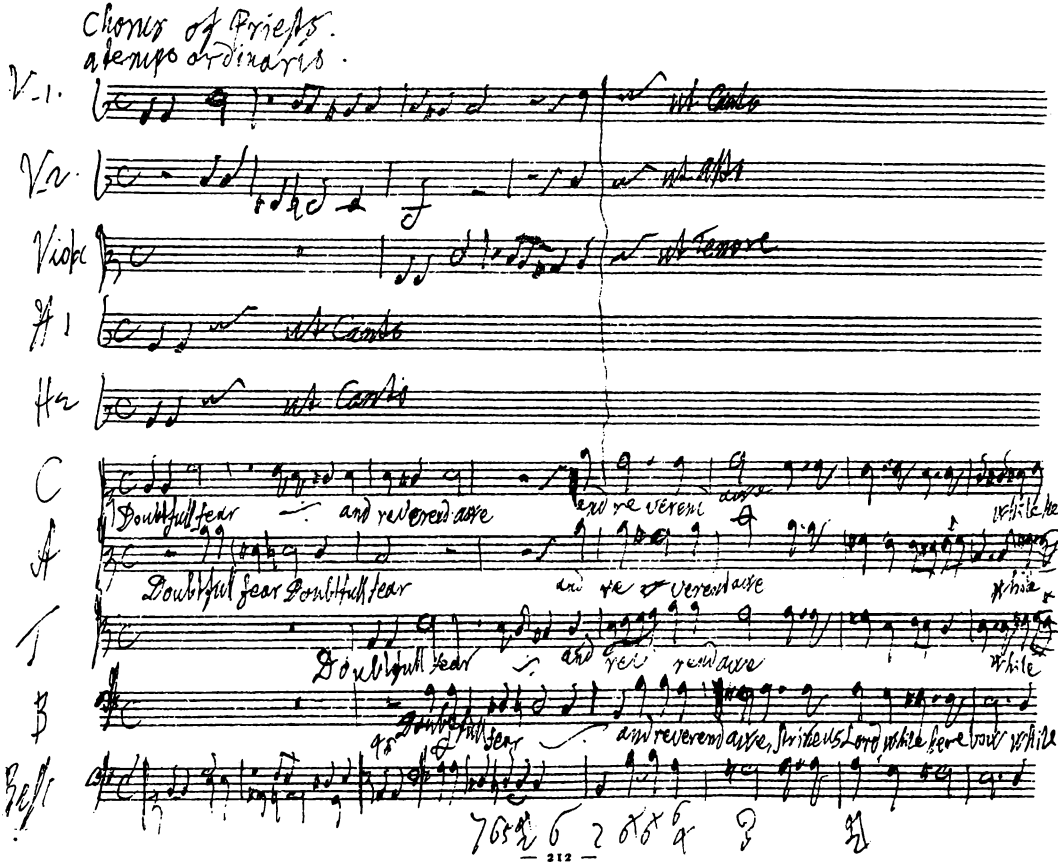

unis. pianiss.
busy world, where reign, short Hours of Joy and years of pain and years
of pain, short Hours of Joy, and
andante Largiletto
years of pain farewell
brighter scenes I seek above


in the Realms of peace and love
in the Realms of peace and love


brighter scenes of seen above
in the Realms of peace and Love
forte
pian
brighter


brighter
in the Realms of Peace above
brighter scenes of peace above
in the Realm of Peace and Love.
in the
brighter scenes


fork
Addy
the Realms of Peace and love



Chorus of Priests.
a tempo ordinario.

V-1. ut Canto

V-2. ut Alto

Viola ut Tenore

H 1 ut Canto

H 2 ut Canto

C Doubtfull fear and reverend awe and reverend awe while here we

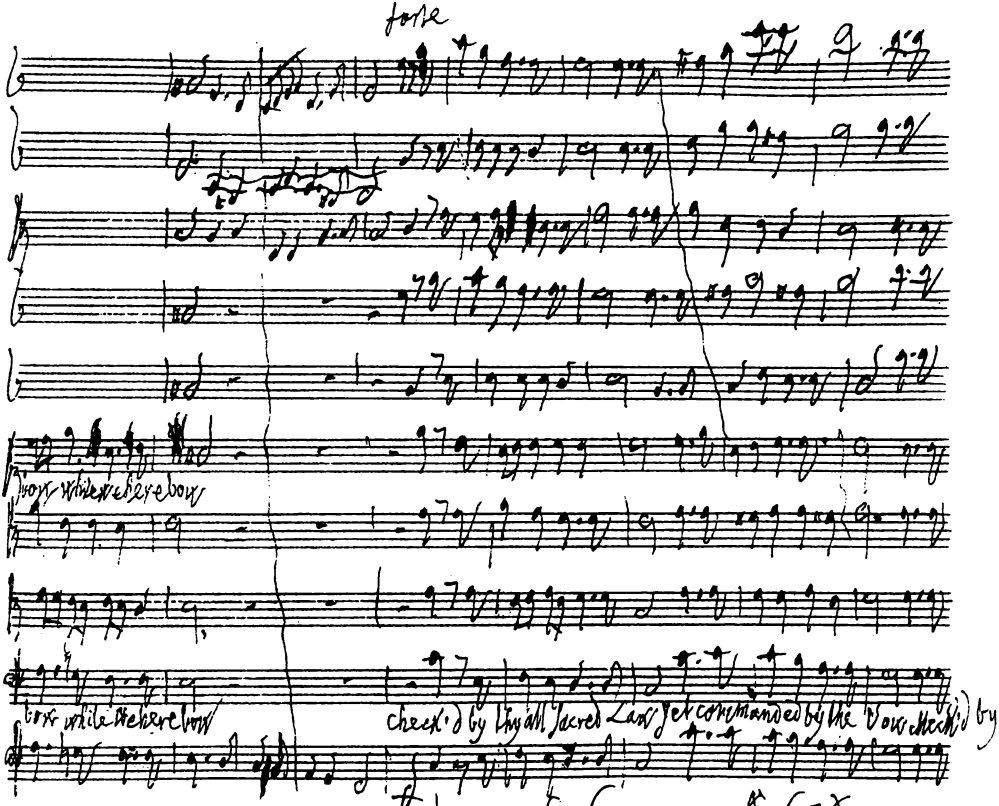
A Doubtfull fear Doubtfull fear and reverend awe while

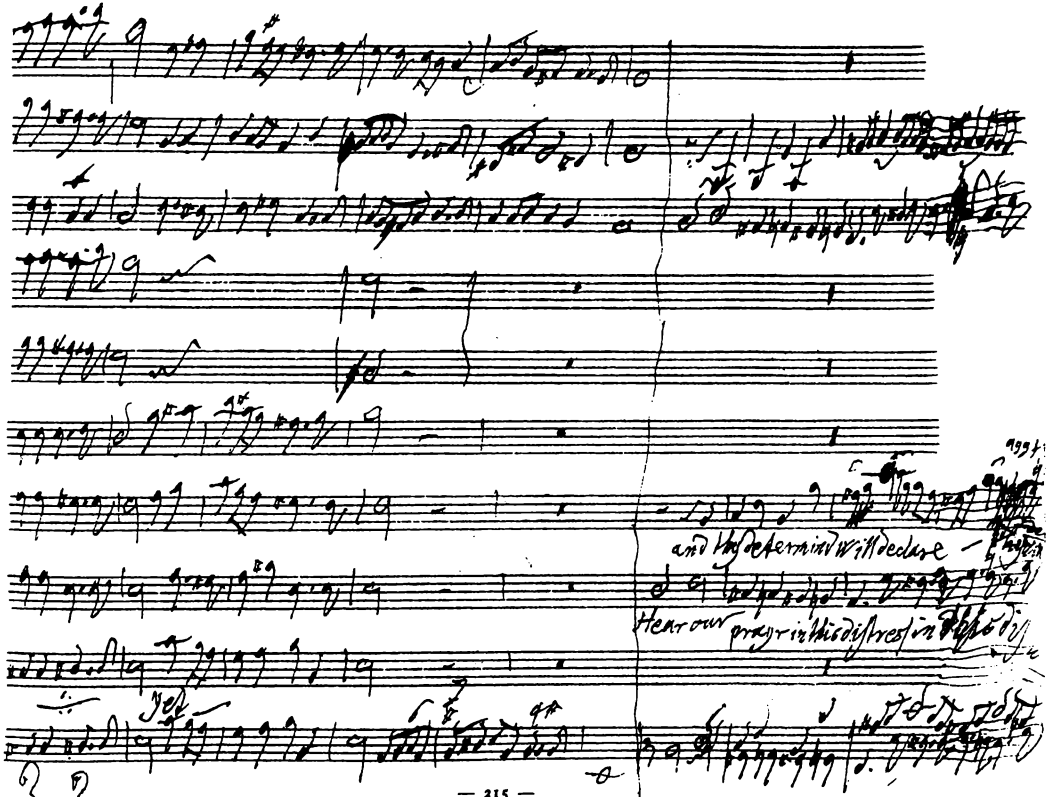
T Doubtfull fear and reverend awe while

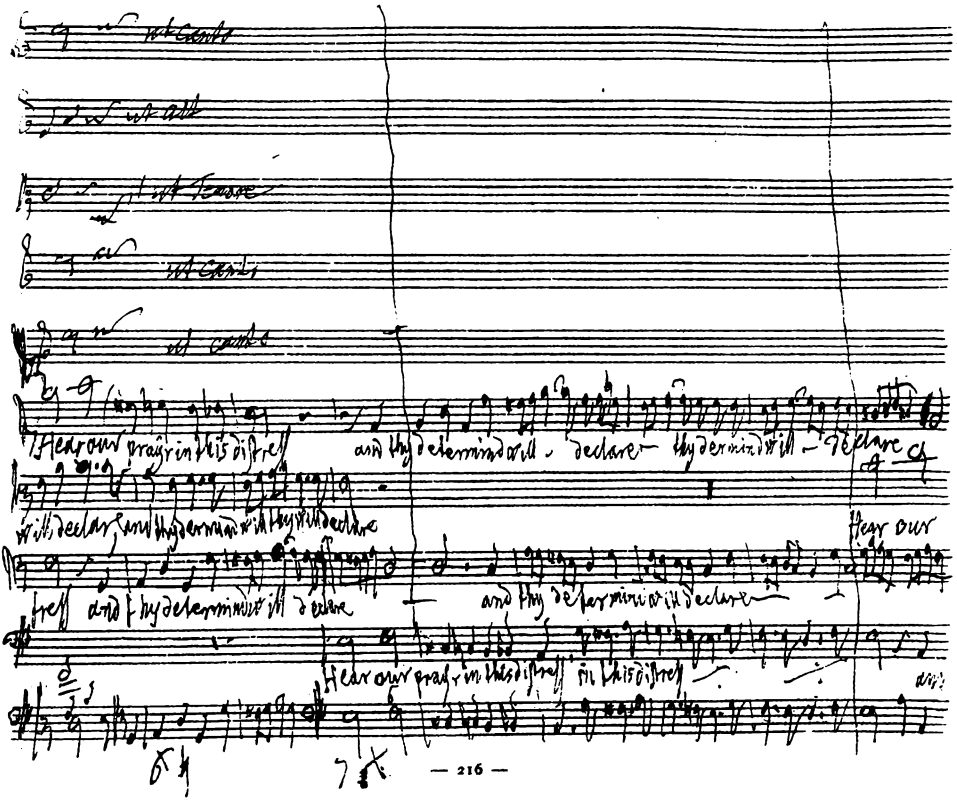
B Doubtfull fear and reverend awe, strike us Lord while here bow while

Bass

bow
fear
and re
while here we


forte
Trow whilst cherebow
bow while it cherebow
check'd by thy all sacred Law yet commanded by the Vow check'd by


and thy determind will declare
Hear our prayr in this distress in this dis



ut canto

ut alt

ut tenore

ut canto

ut canto

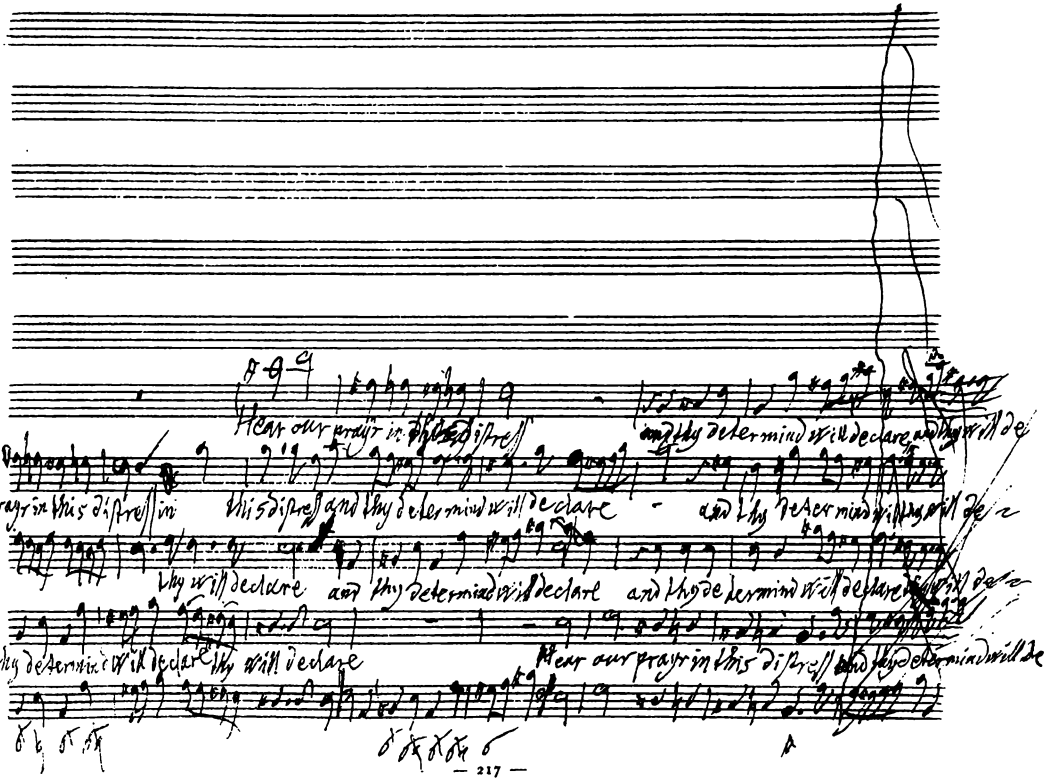
Hear our prayr in this distress and thy determind will declare thy determind will declare

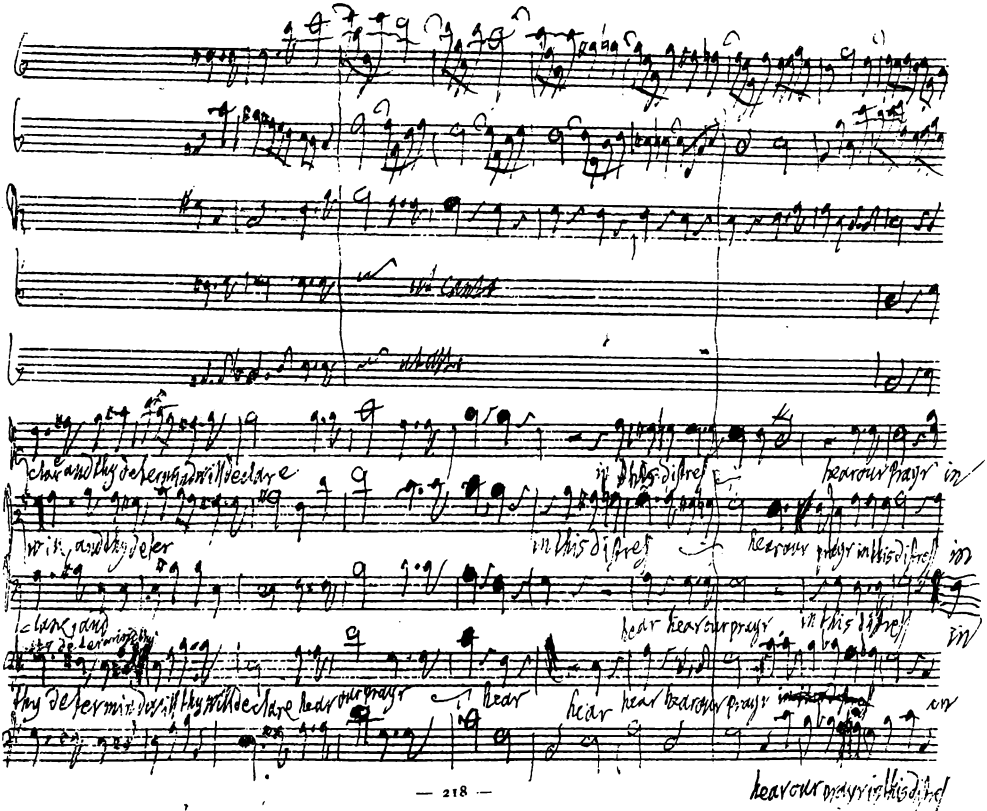
will declare and thy determind will thy will declare

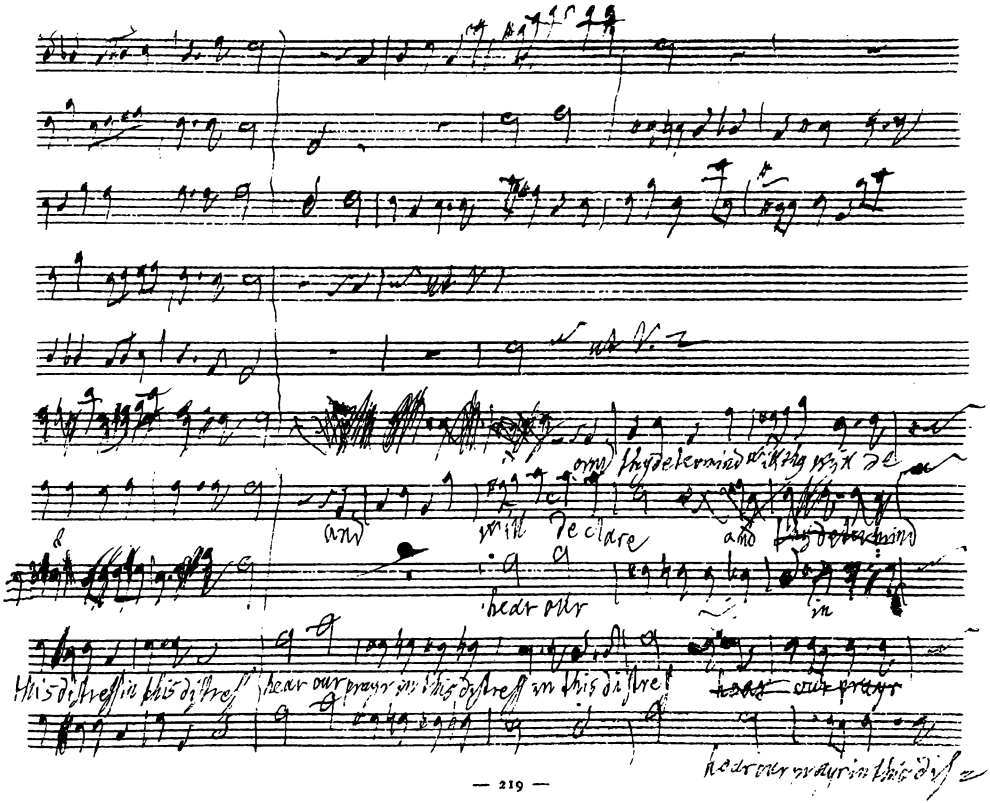
Hear our

tress and thy determind will declare and thy determind will declare

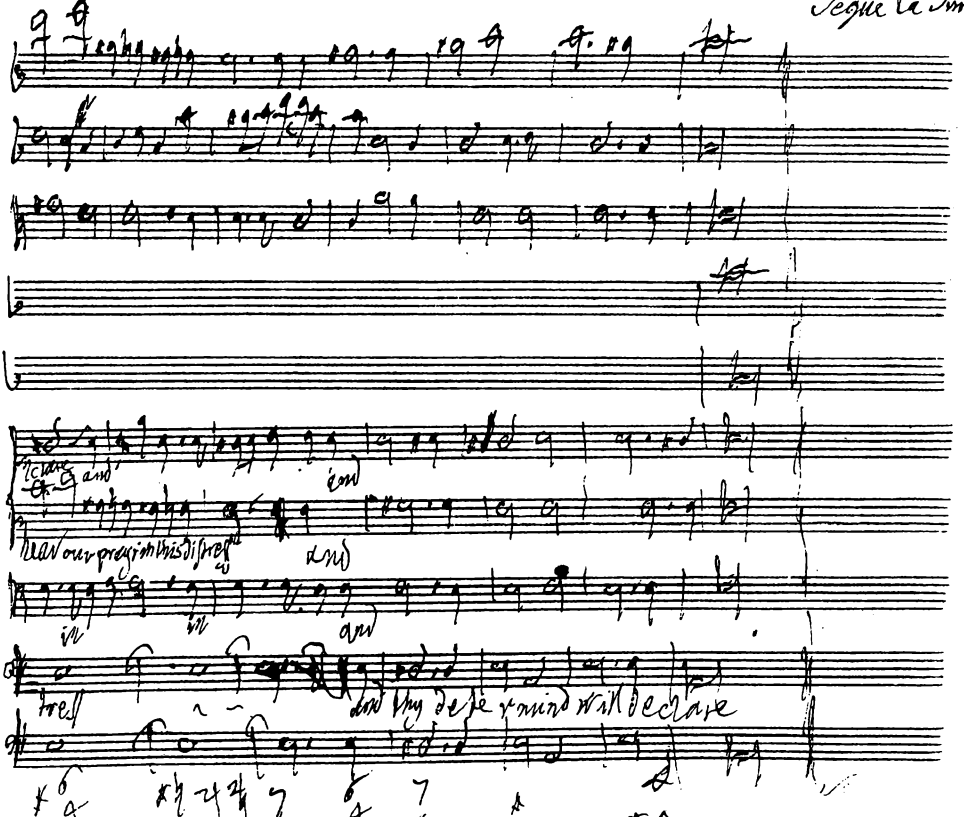
Hear our prayr in this distress in this distress

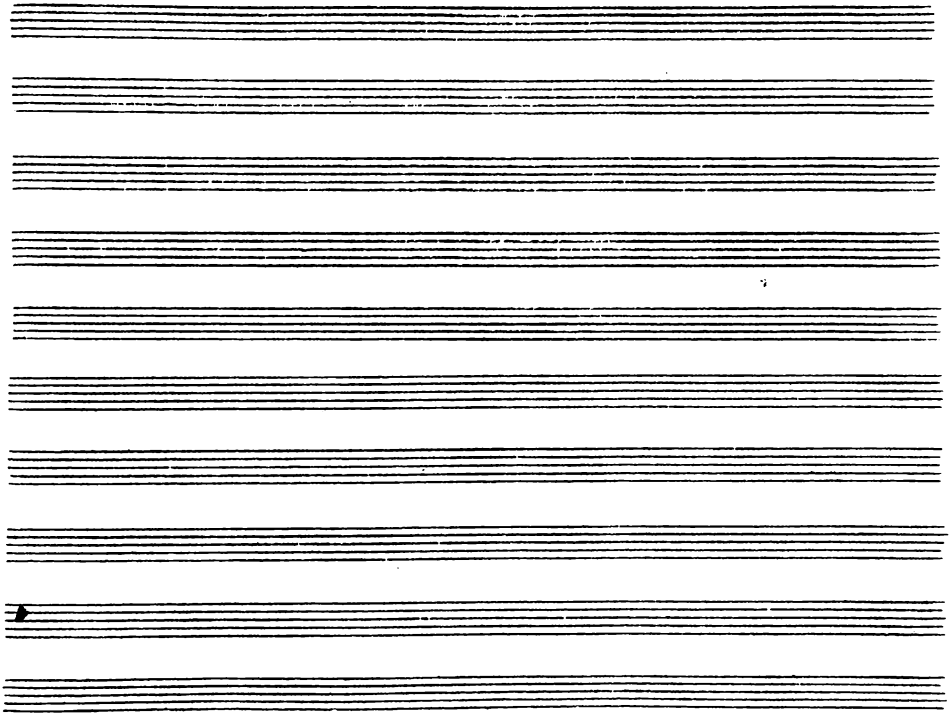

Hear our prayr in this distress
and thy determind will declare
prayr in this distress and thy determind will declare
thy will declare and thy determind will declare
thy determine will declare thy will declare
Hear our prayr in this distress and thy determind will

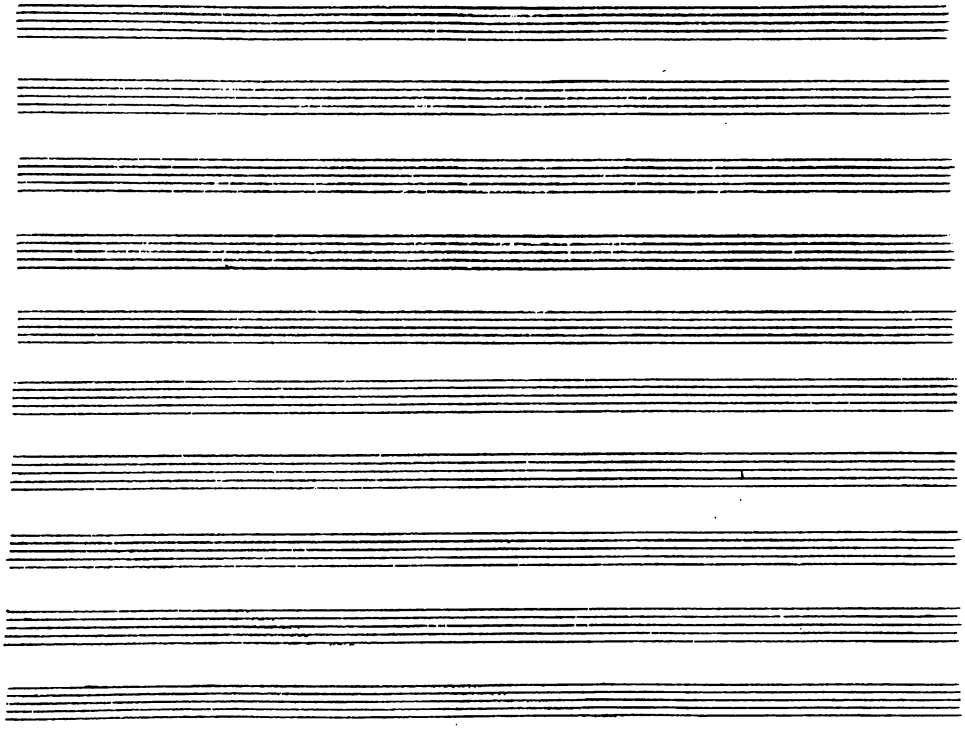

clare and thy determind will declare
in this distress
hear our prayr in
in this distress
hear our prayr in this distress
in
hear hear our prayr
in this distress
in
thy determind will thy will declare hear our prayr
hear
hear hear our prayr
in
hear our prayr in this distress

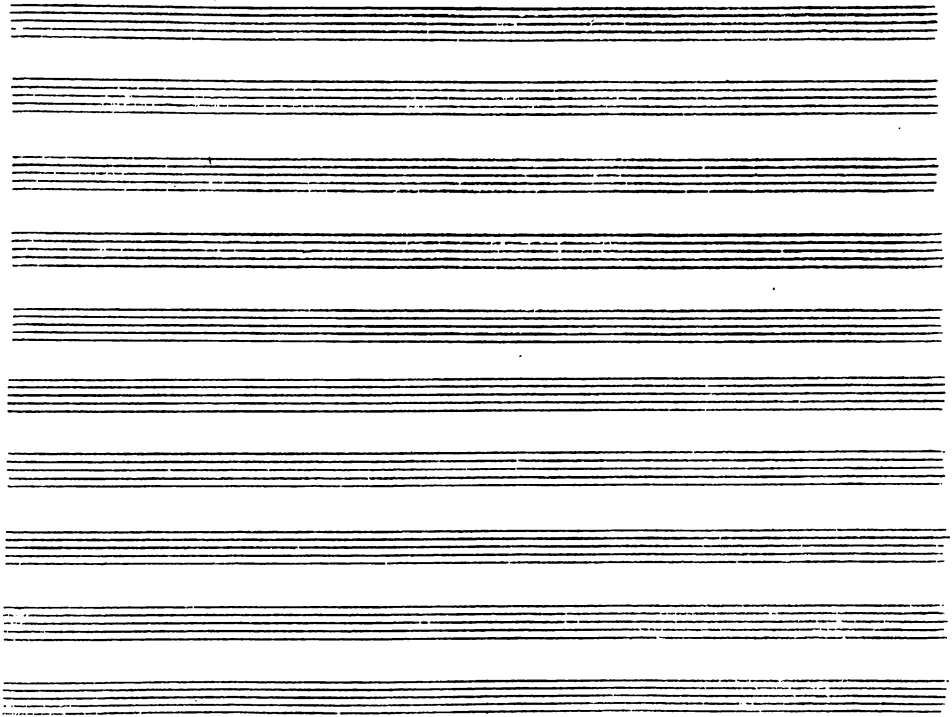

ut V.
and will declare
and
hear our
in
this distress in this distress
hear our prayr in this distress in this distres
hear our prayr in this dis

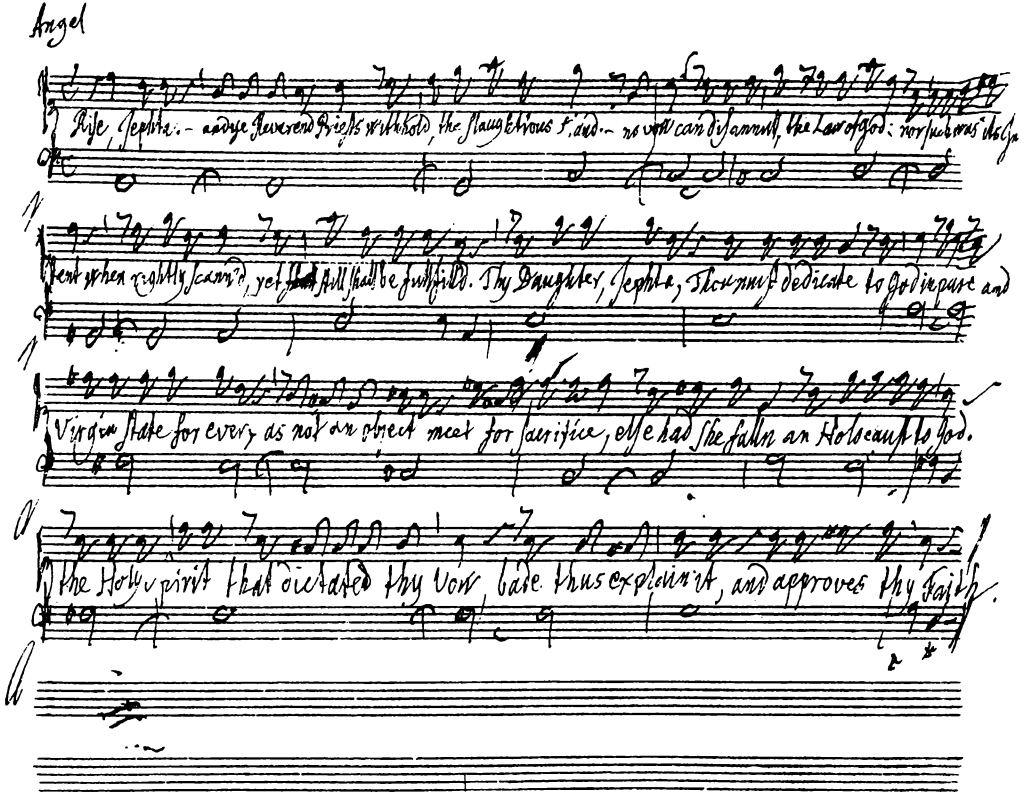
Segue la Simpn











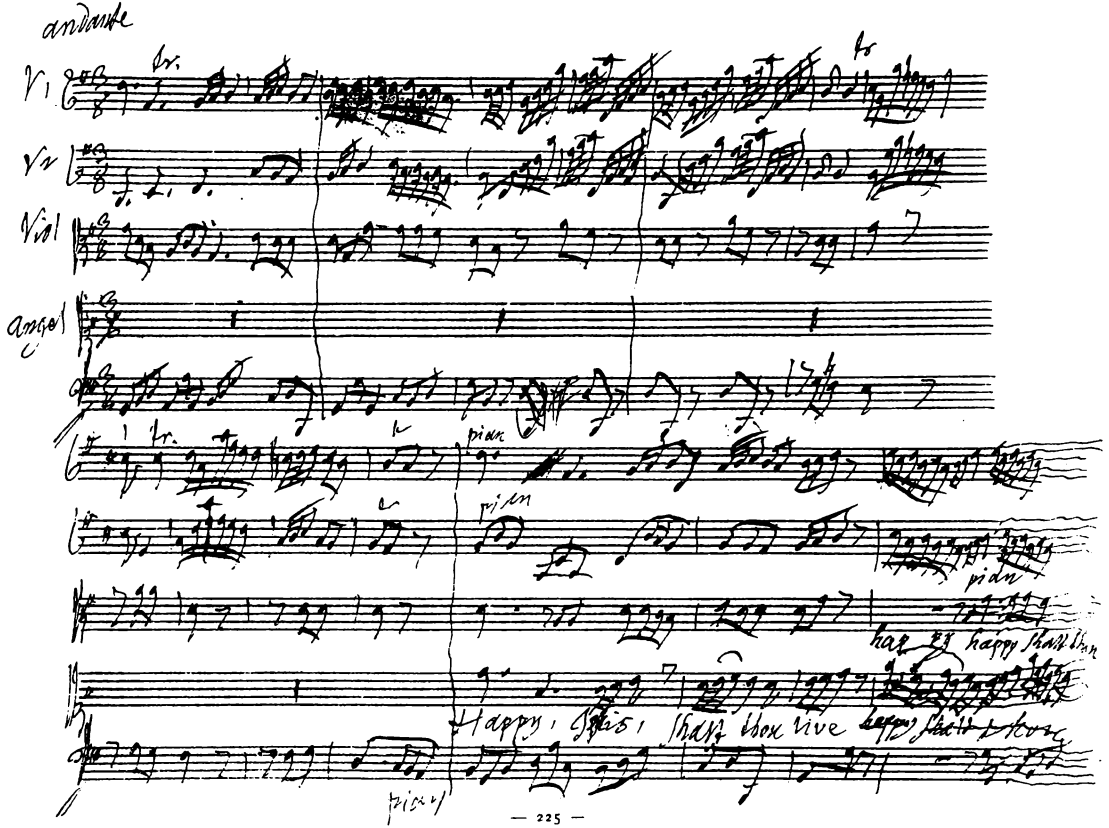
Angel

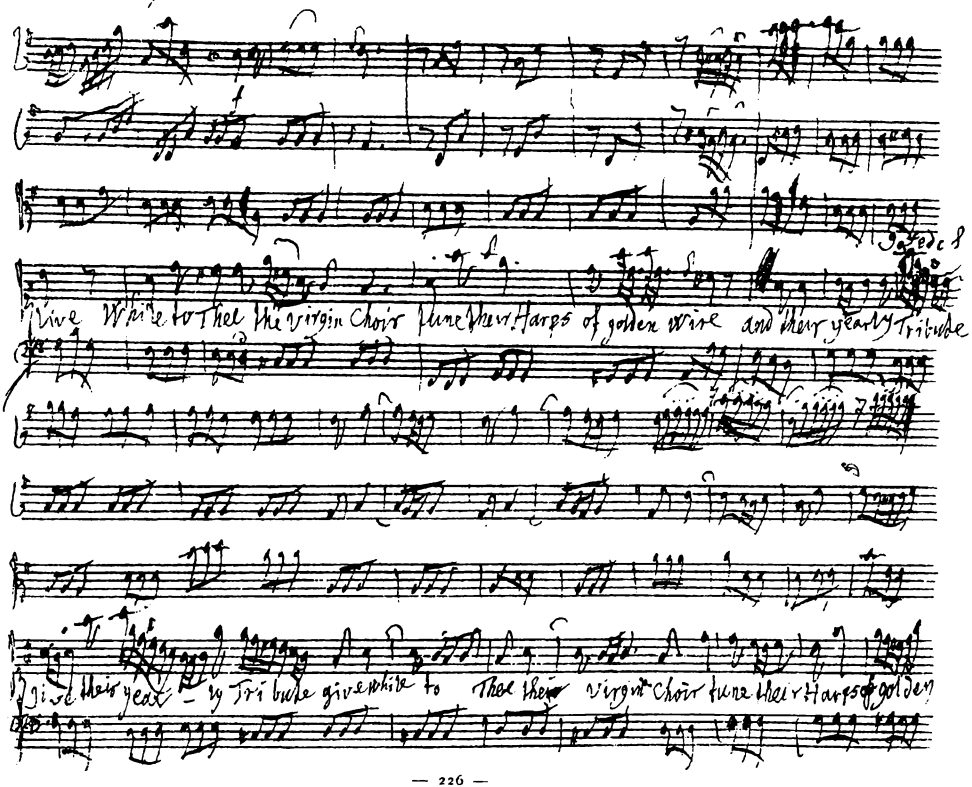
Rise, Jephta. - and ye Reverend Priests withhold, the slaughtrous Hand. - no vow can disannull, the Law of God: nor such was its In-

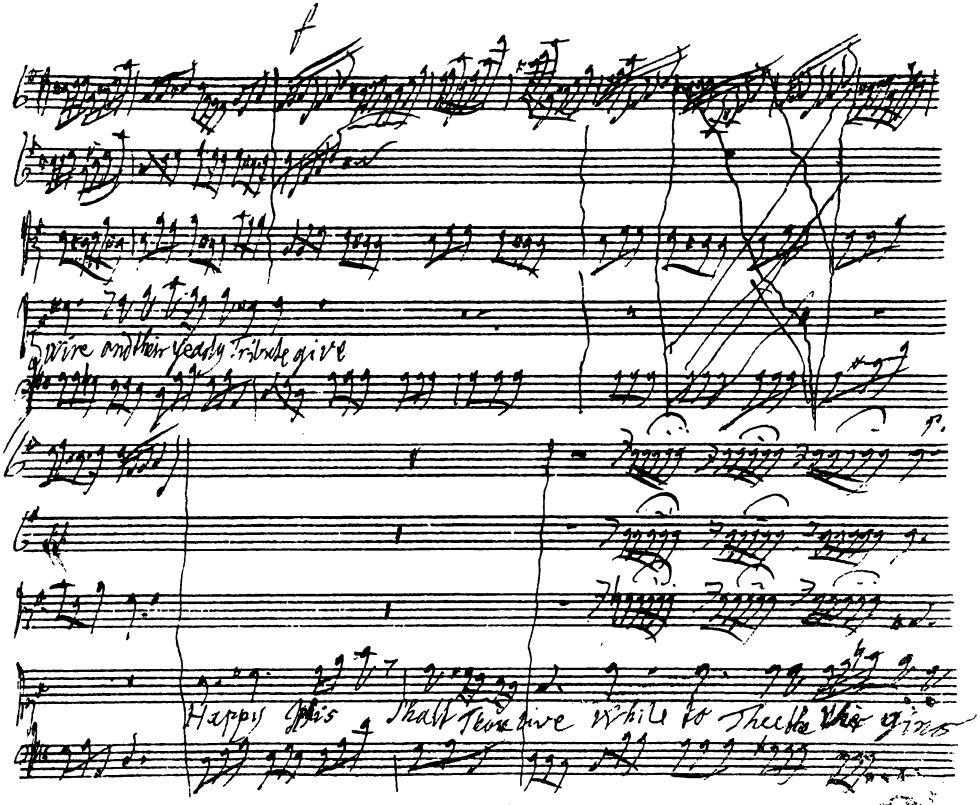
tent when rightly scann'd, yet still shall be fullfill'd. Thy Daughter, Jephta, Thou must dedicate to God in pure and

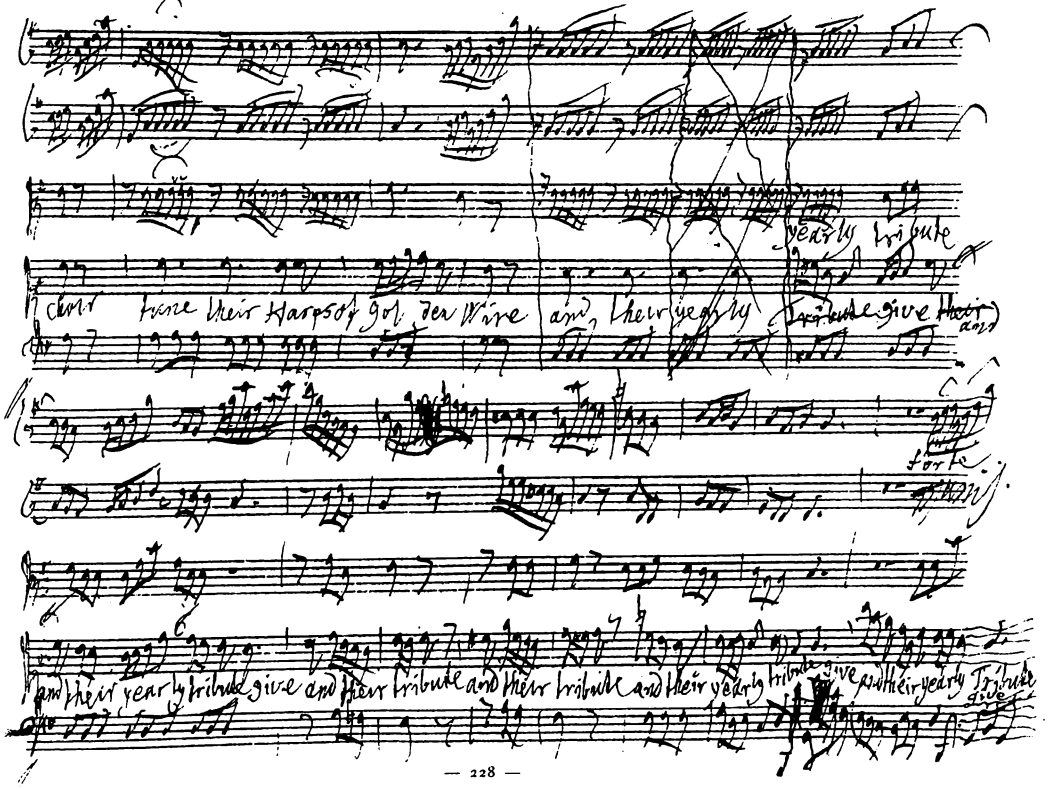
Virgin State for every as not an object meet for sacrifice, else had she falln an Holocaust to God.

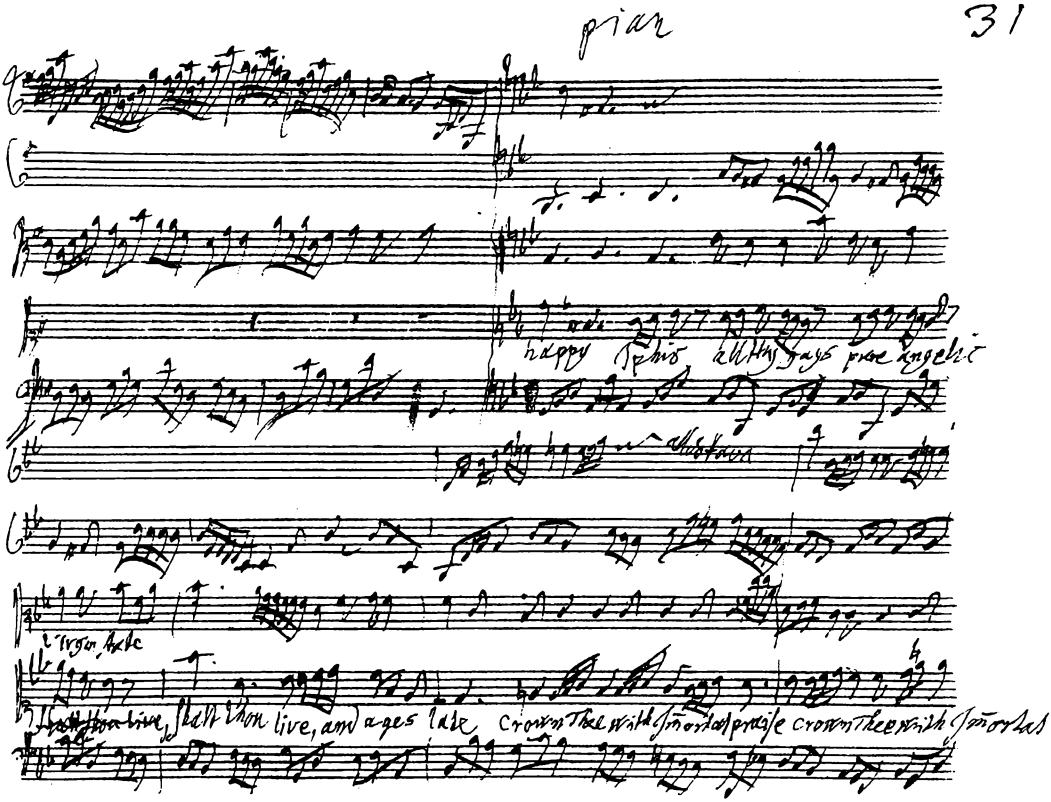
the Holy spirit that dictated thy Vow, bade thus explain it, and approves thy Faith.

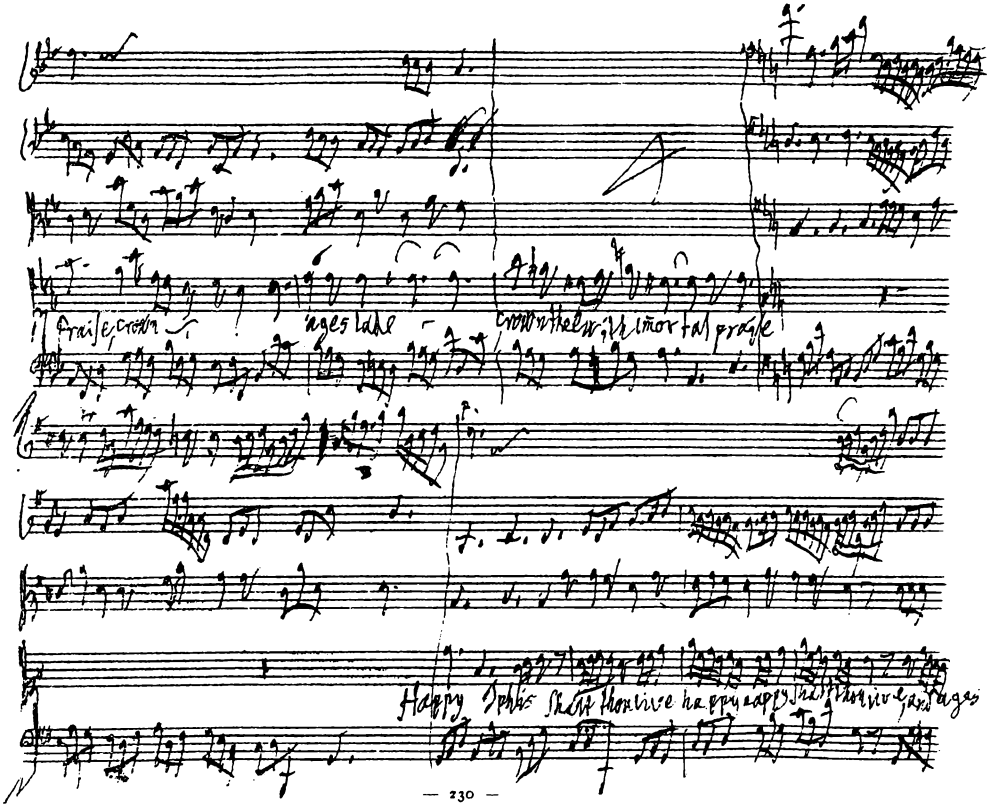

andante
V1
V2
Viol
angel
tr.
pian
happy shall thou
Happy, Isis, shall thou live

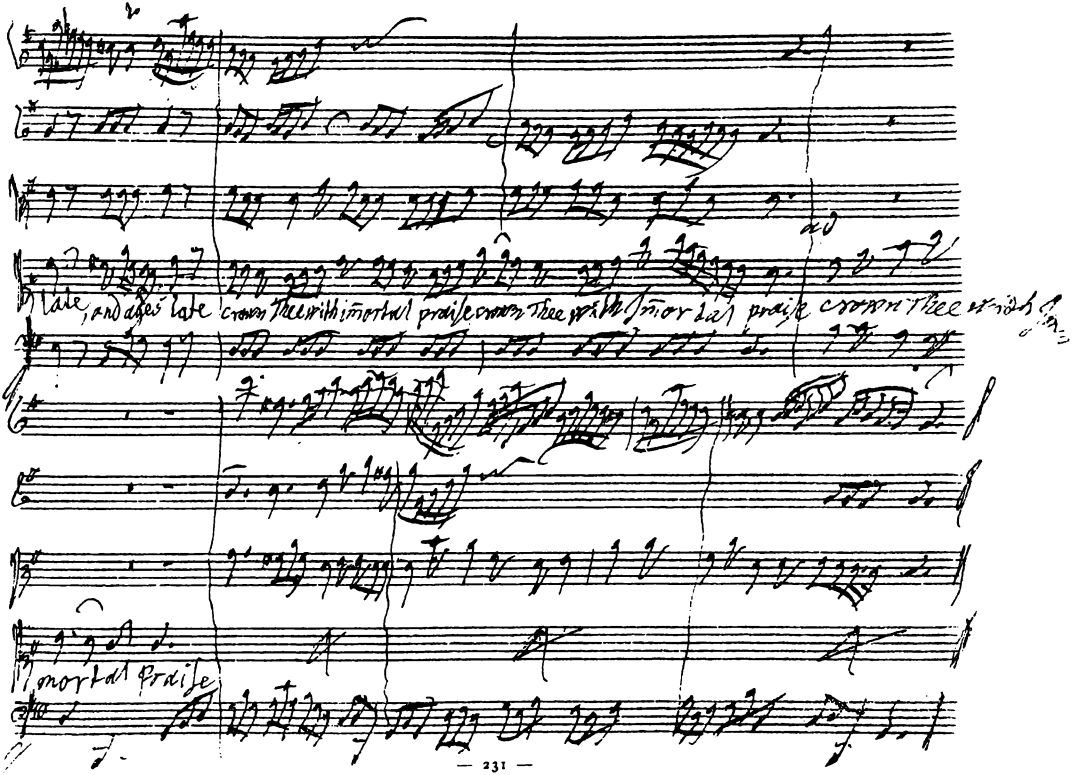

Give White to Thee the virgin Choir tune their Harps of golden wire and their yearly Tribute
give their yearly Tribute give white to Thee their virgin Choir tune their Harps of golden

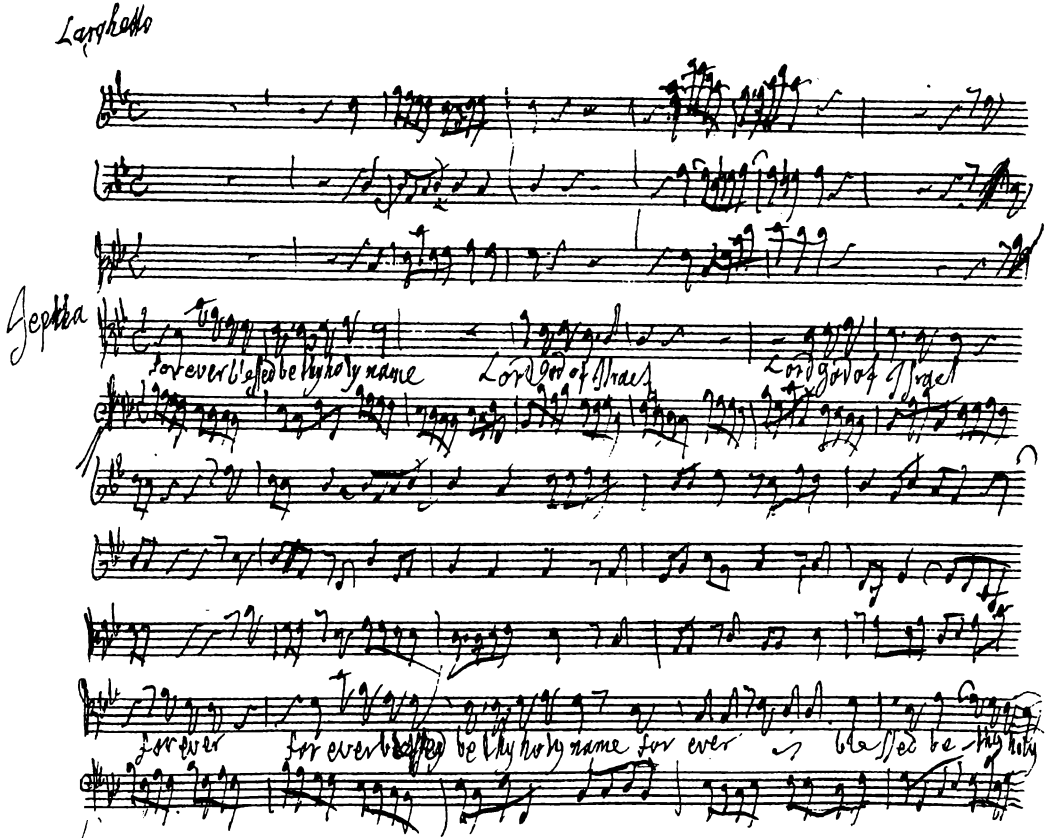

Wire and their yearly Tribute give
Happy this Shall Thou live While to Thee the gives

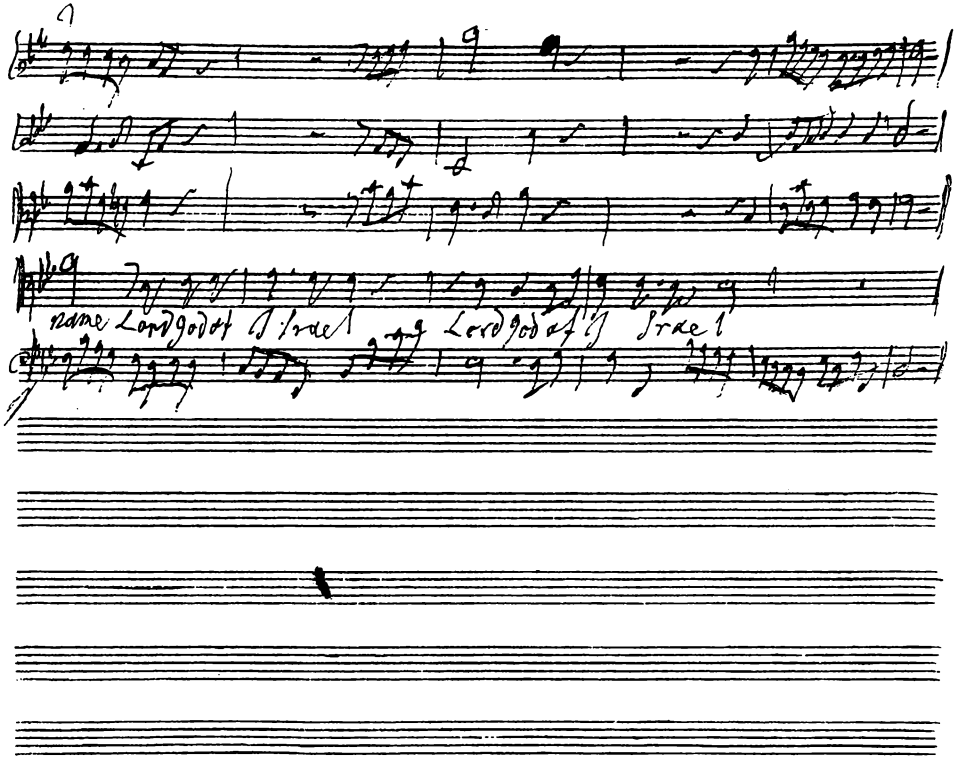

yearly tribute
Chor tune their Harps of Gol den Wire and their yearly Tribute give their and
forte
and their yearly tribute give and their tribute and their tribute and their yearly tribute give and their yearly Tribute give

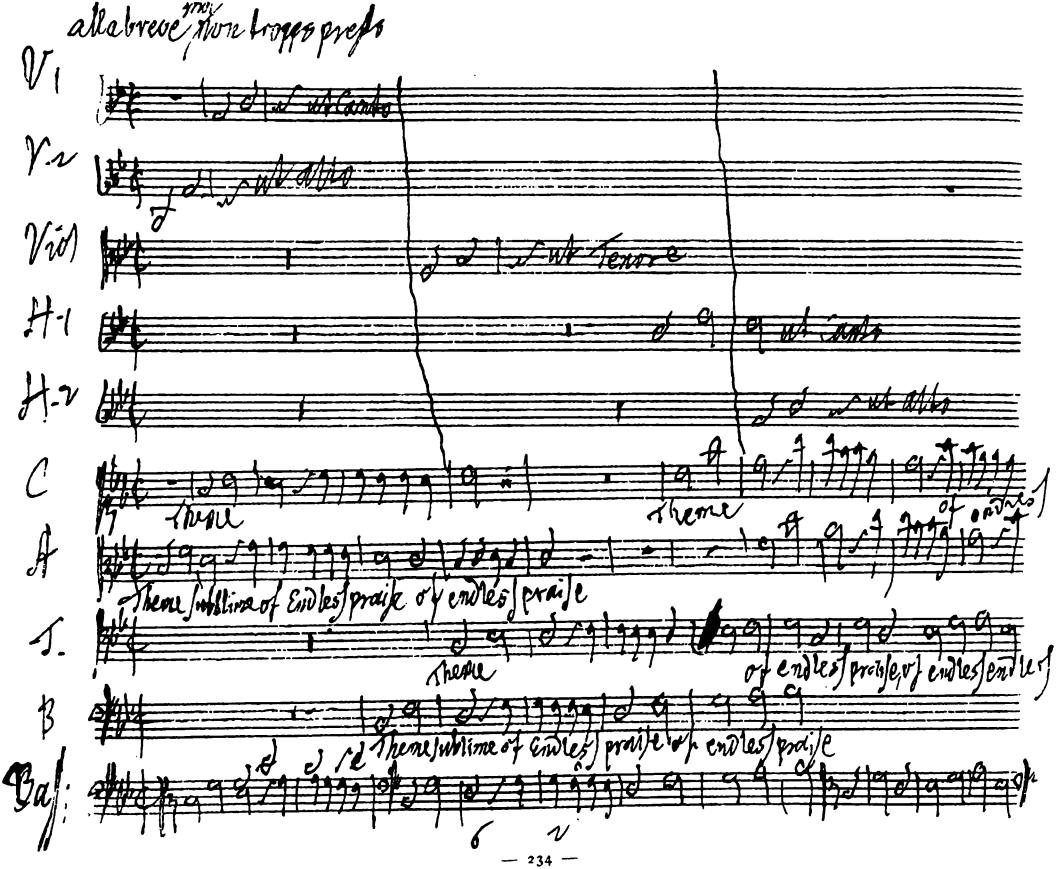

pian
happy Sphis all thy days pure angelic
shalt thou live, and ages late crown thee with Immortal praise crown thee with Immortal

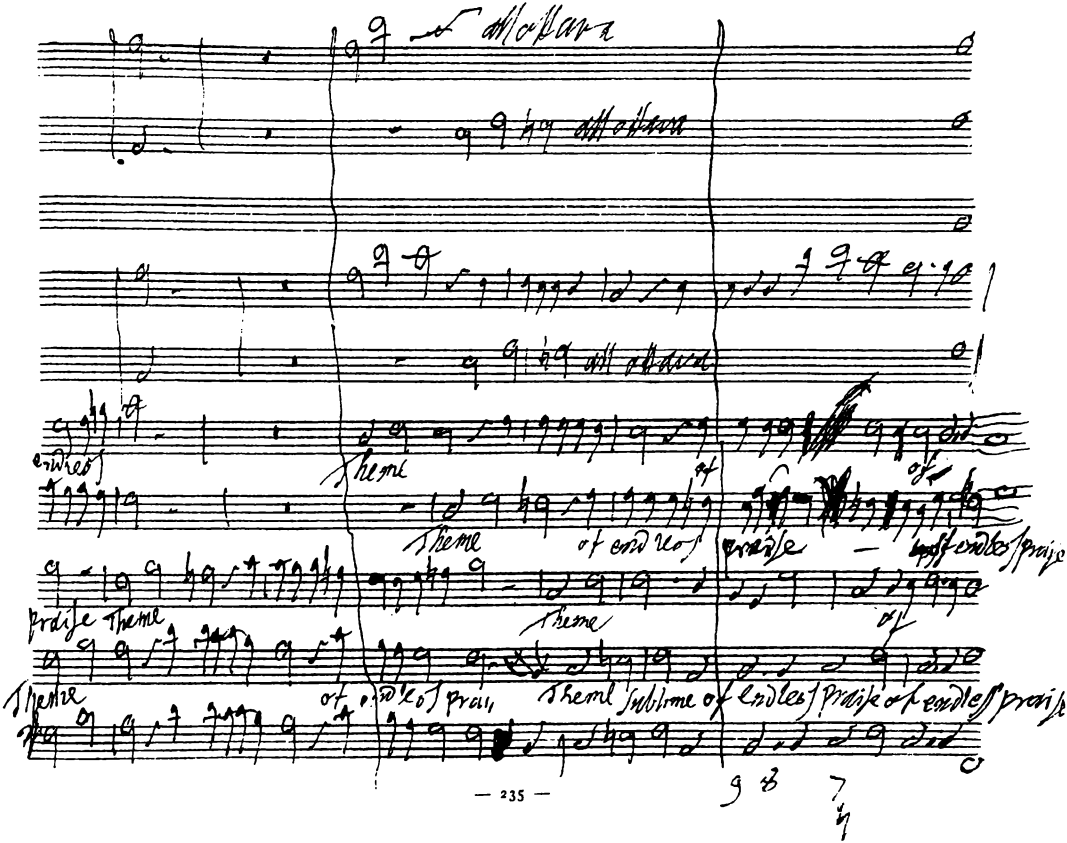

Praise, crown
ages lade
crown the ew, ith mortal praise
Happy Iphis Shalt thou live happy happy shalt thou live, and ages

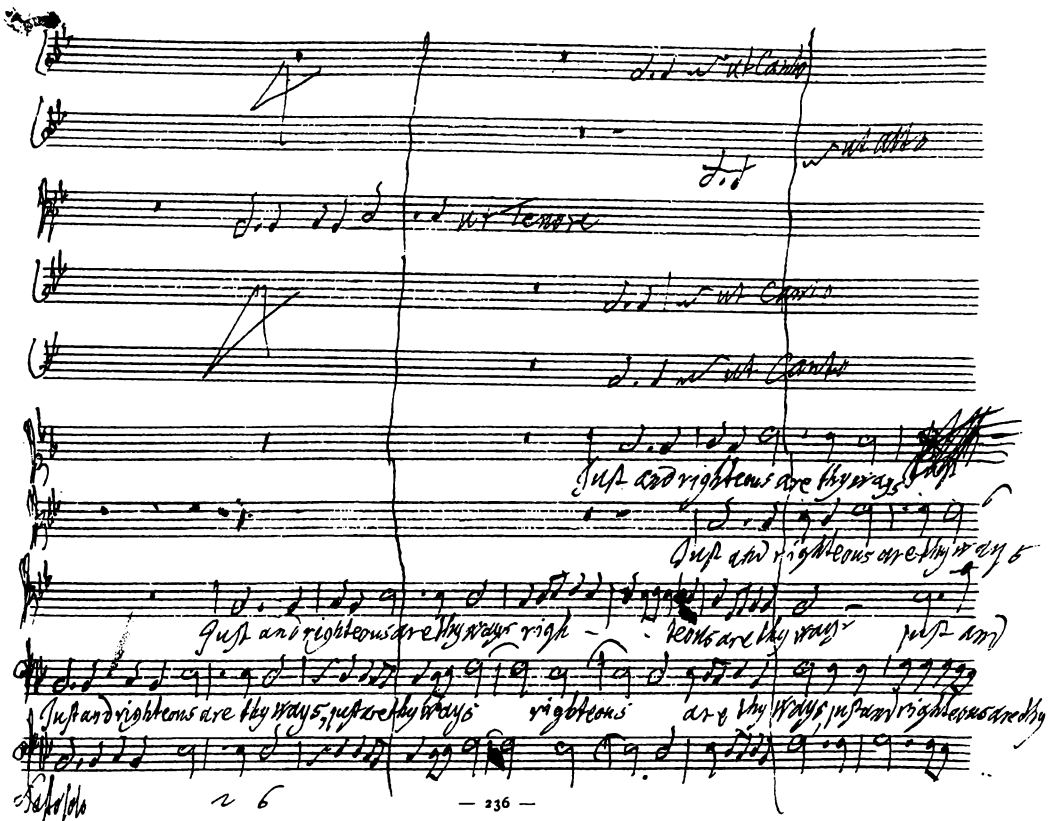

late, and ages late crown Thee with immortal praise crown Thee with immortal praise crown Thee with
immortal praise


Larghetto
Jephta
for ever blessed be thy holy name
Lord God of Israel
Lord God of Israel
for ever
for ever blessed be thy holy name for ever
blessed be thy holy

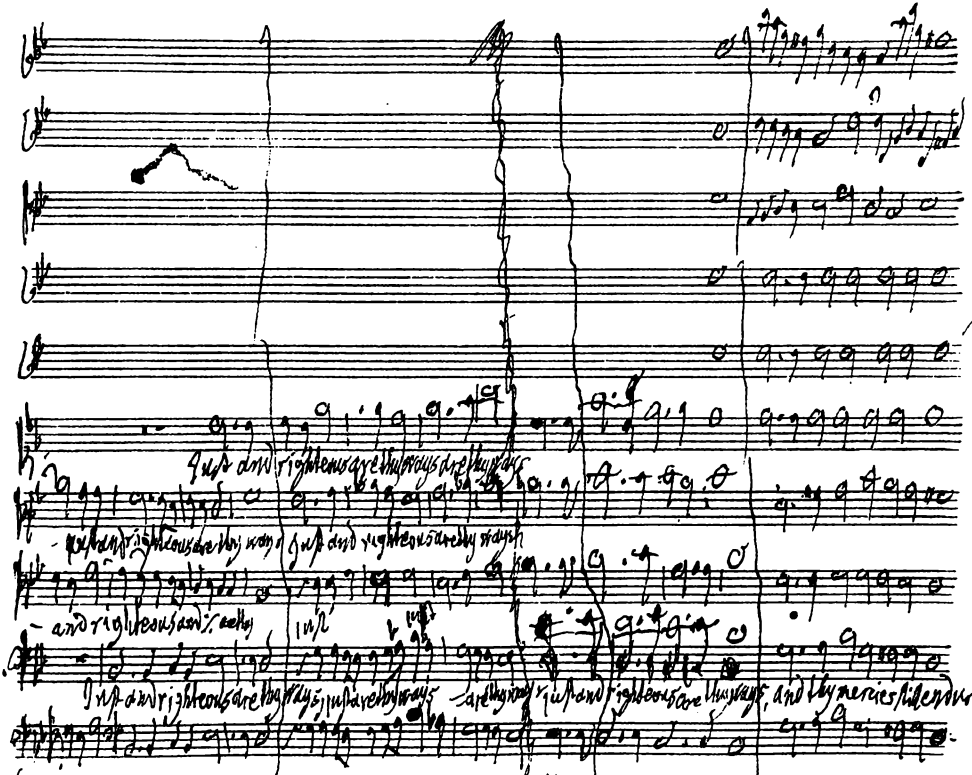

name Lord God of Israel Lord God of Israel

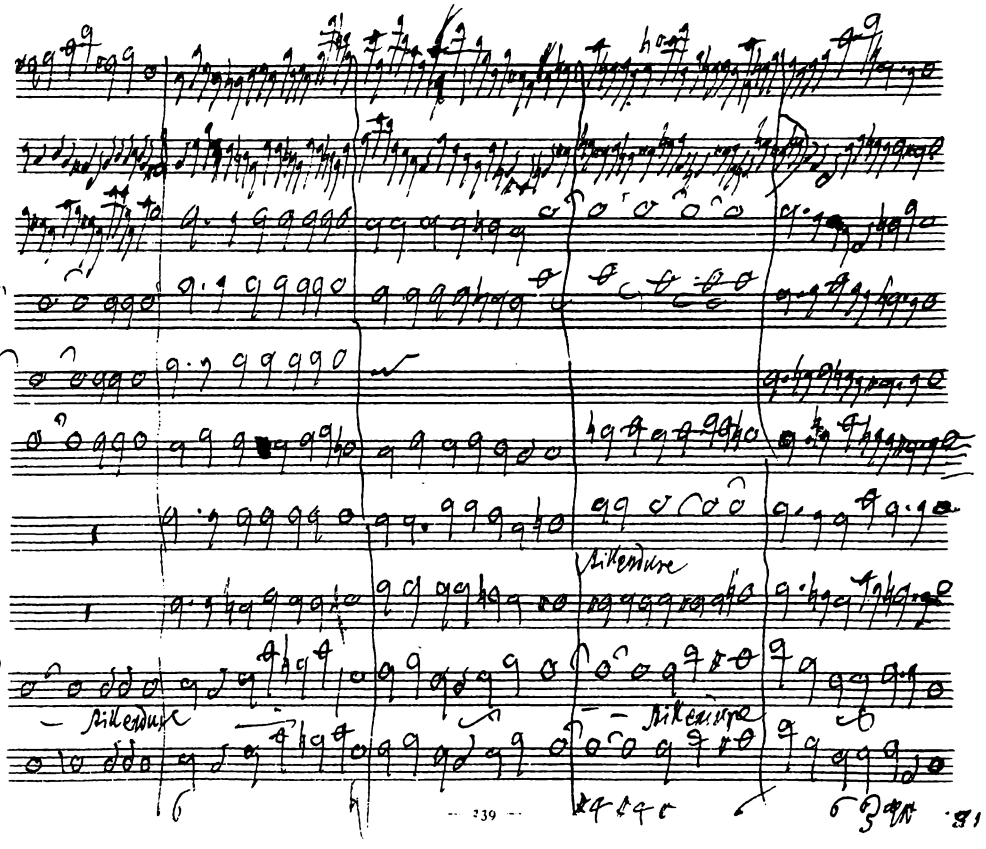

alla breve mo non troppo presto
V1
V2
Viol
H-1
H-2
C
A
T.
B
Bass
ut Canto
ut Alto
ut Tenore
ut Canto
ut Alto
Theme
Theme
of endless
Theme sublime of Endless praise of endless praise
Theme
of endless praise, of endless endless
Theme sublime of Endless praise of endless praise
6
2

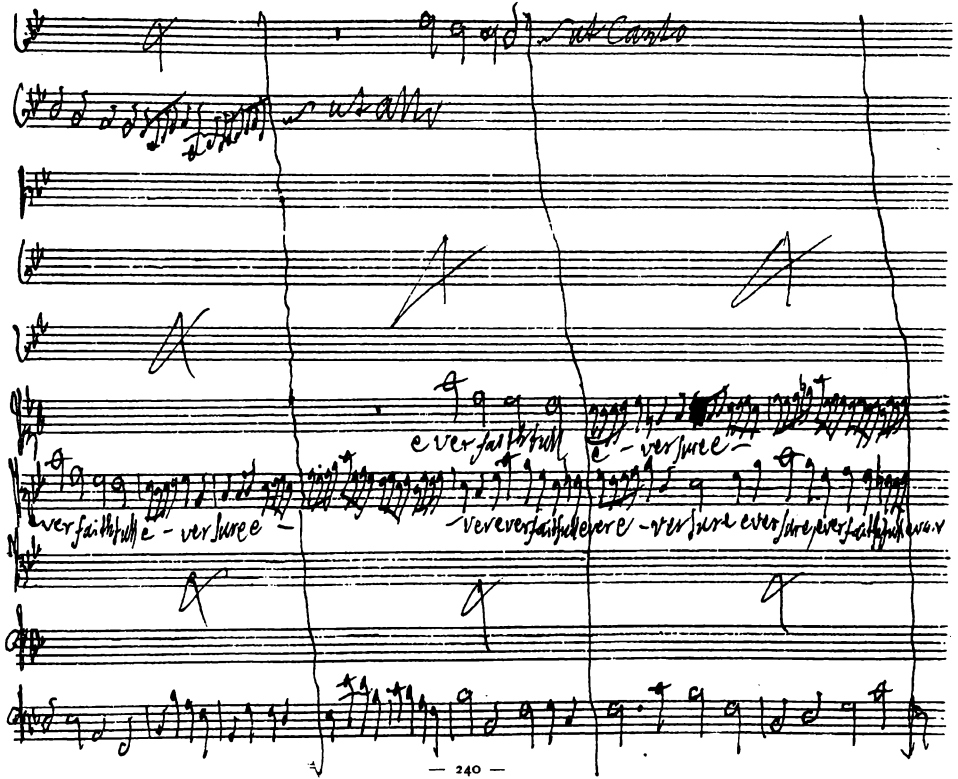

all ottava
all ottava
all ottava
endless
Theme
of
of
Theme
of endless praise
of endless praise
praise Theme
Theme
of
Theme
of endless prai
Theme sublime of endless praise of endless praise

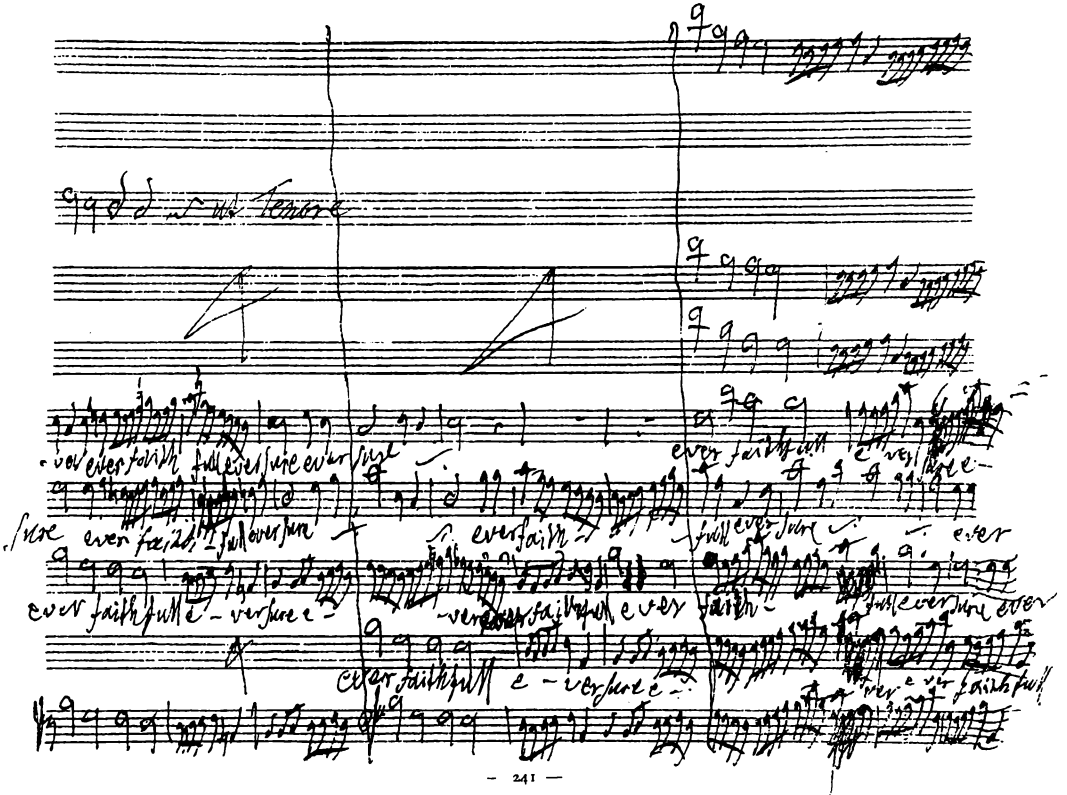

Just and righteous are thy ways
Just and righteous are thy ways
Just and righteous are thy ways righ - teous are thy ways just and
Just and righteous are thy ways, just are thy ways righteous are thy ways, just and righteous are thy

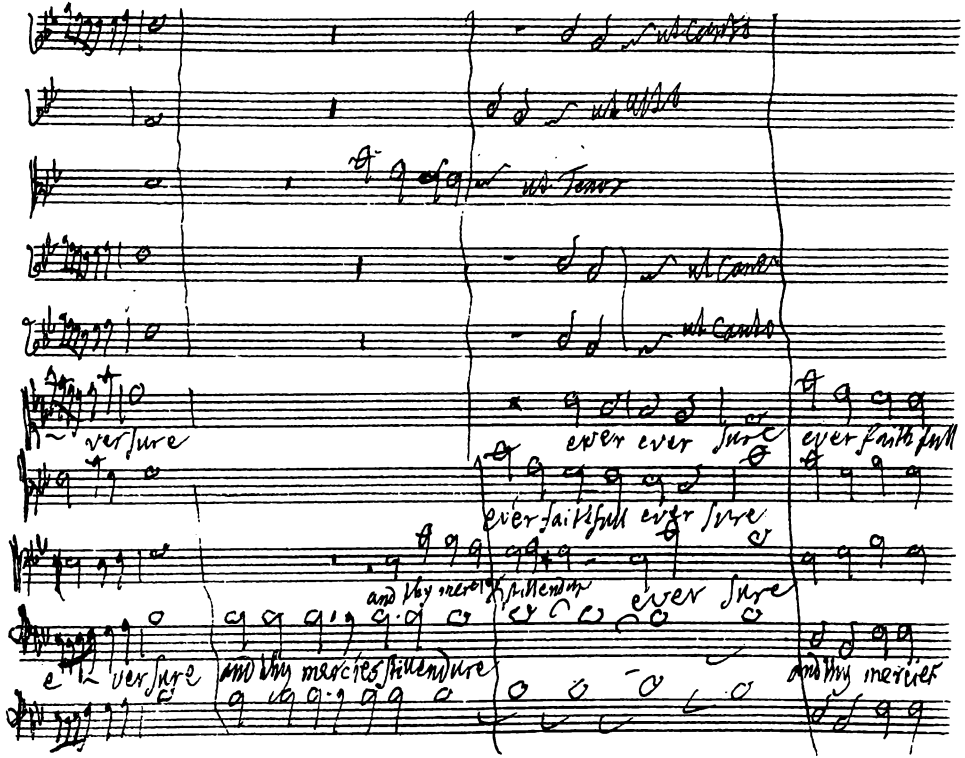
Just and righteous are thy ways righteous are thy ways righteous are thy ways
are thy ways
are thy ways – Just and righteous are thy ways – are thy
Just and righteous are thy ways
Righteous are thy ways
Just and righteous are thy ways Just are thy ways
ways
Just and righteous are thy ways are thy ways
6 6 4 3

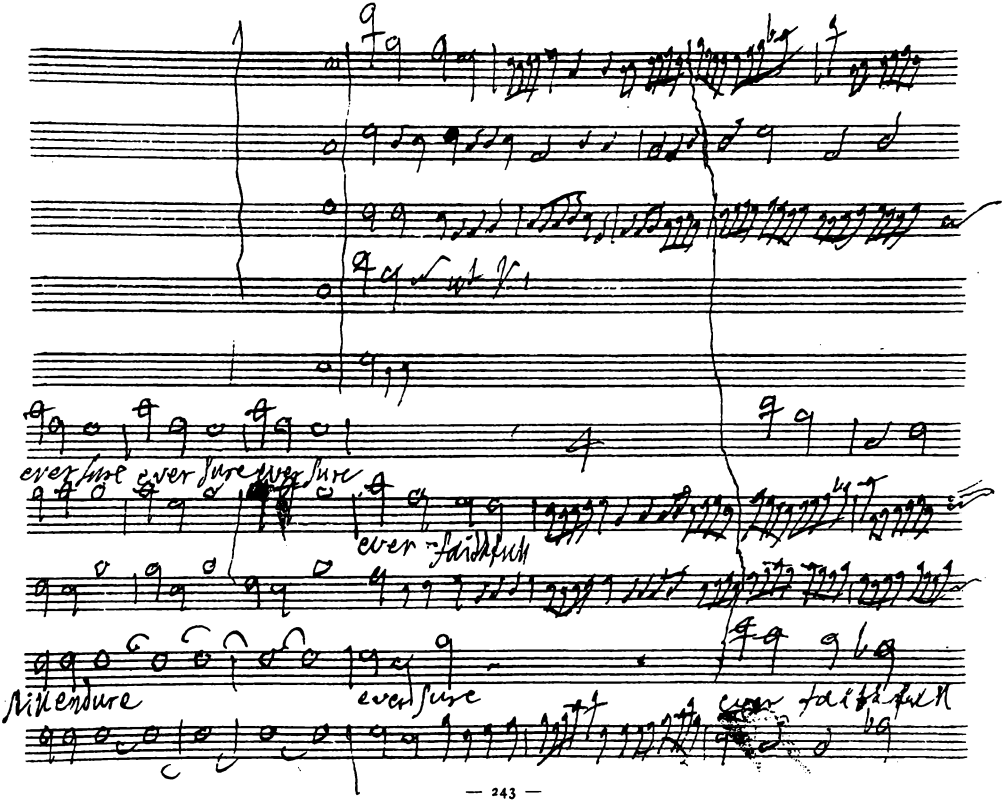

Just and righteous are thy ways are thy ways
Just and righteous are thy ways
Just and righteous are thy ways
and righteous and are thy
Just and righteous are thy ways, just are thy ways
are thy ways
just and righteous are thy ways, and thy mercies still endure

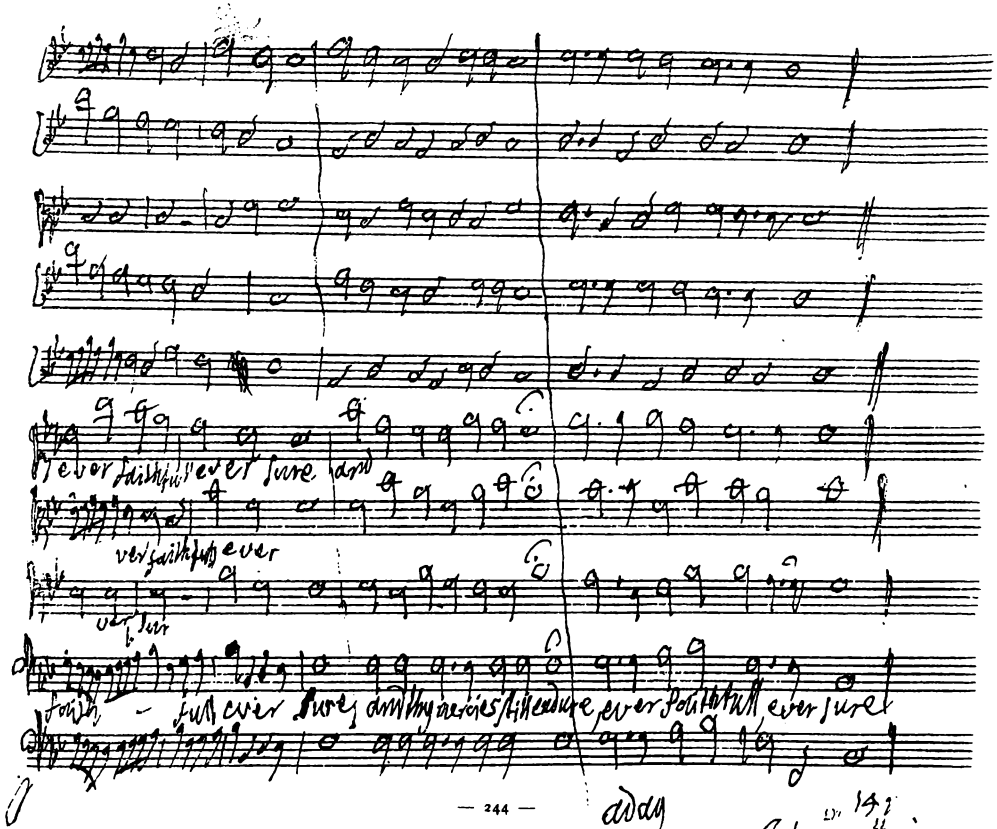

Sillendure
Sillendure
Sillendure


ut Canto
ut alto
ever faithfull e - ver sure e -
ever faithfull e - ver sure e -
ever ever faithfull ever e - ver sure ever sure ever faithfull ever


ut Tenore
ever faithfull ever sure ever sure
ever faithfull e - ver sure e -
ever faithfull e - ver sure e -
ever faithfull ever sure ever
ever faithfull e - ver sure e -
ever faithfull e - ver sure e -
ever faithfull

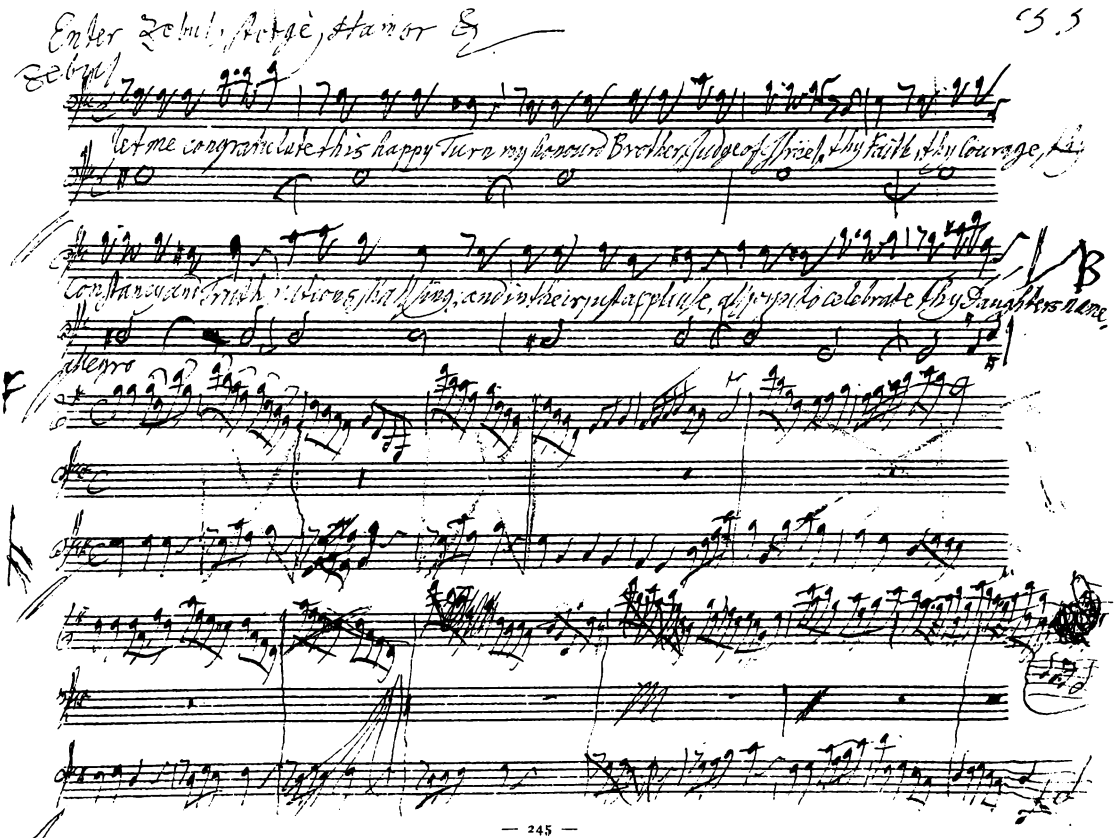

ever sure
ever ever sure
ever faithfull
ever faithfull ever sure
and thy mercies
endureth ever sure
ever sure
and thy mercies endure
and thy mercies

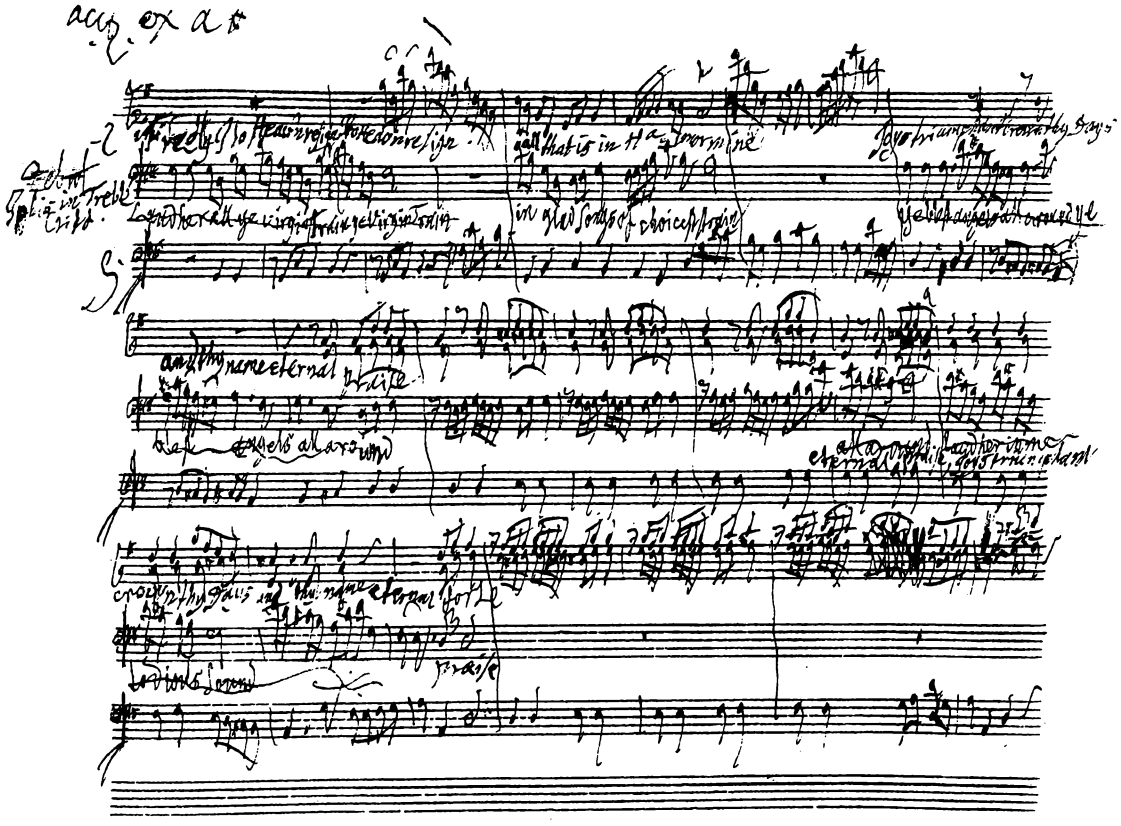

ever sure ever sure ever sure
ever faithfull
Nitensure
ever sure
ever faithfull

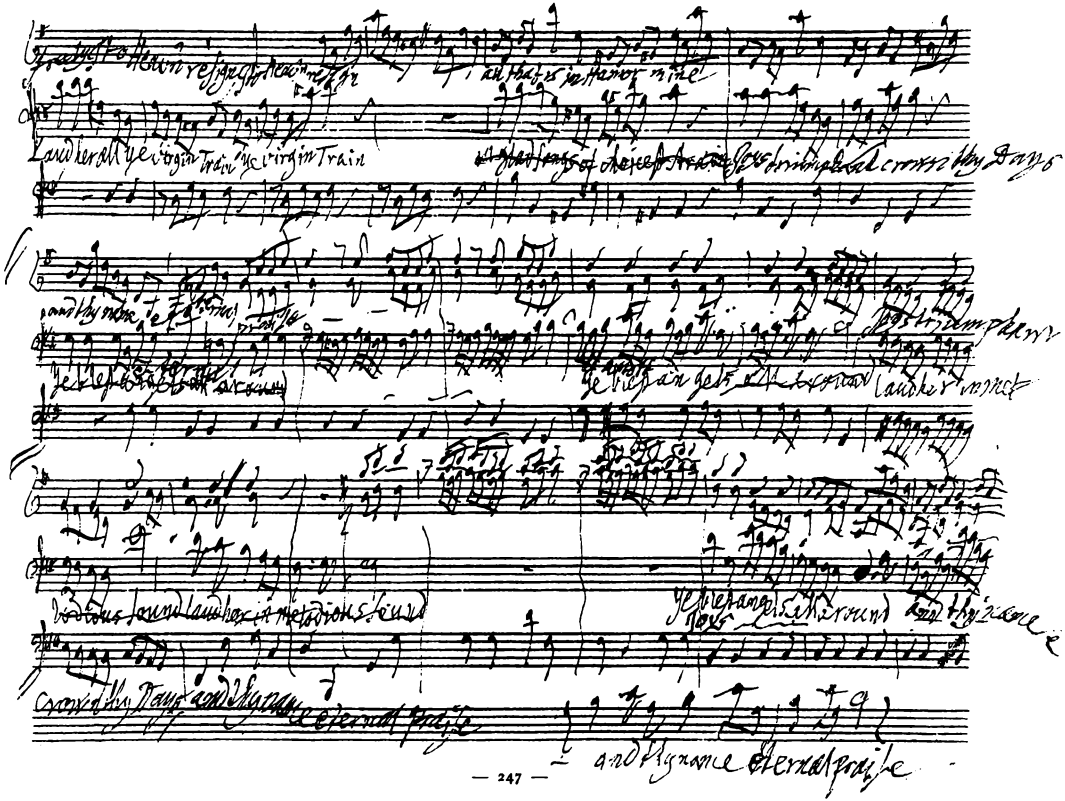


adag

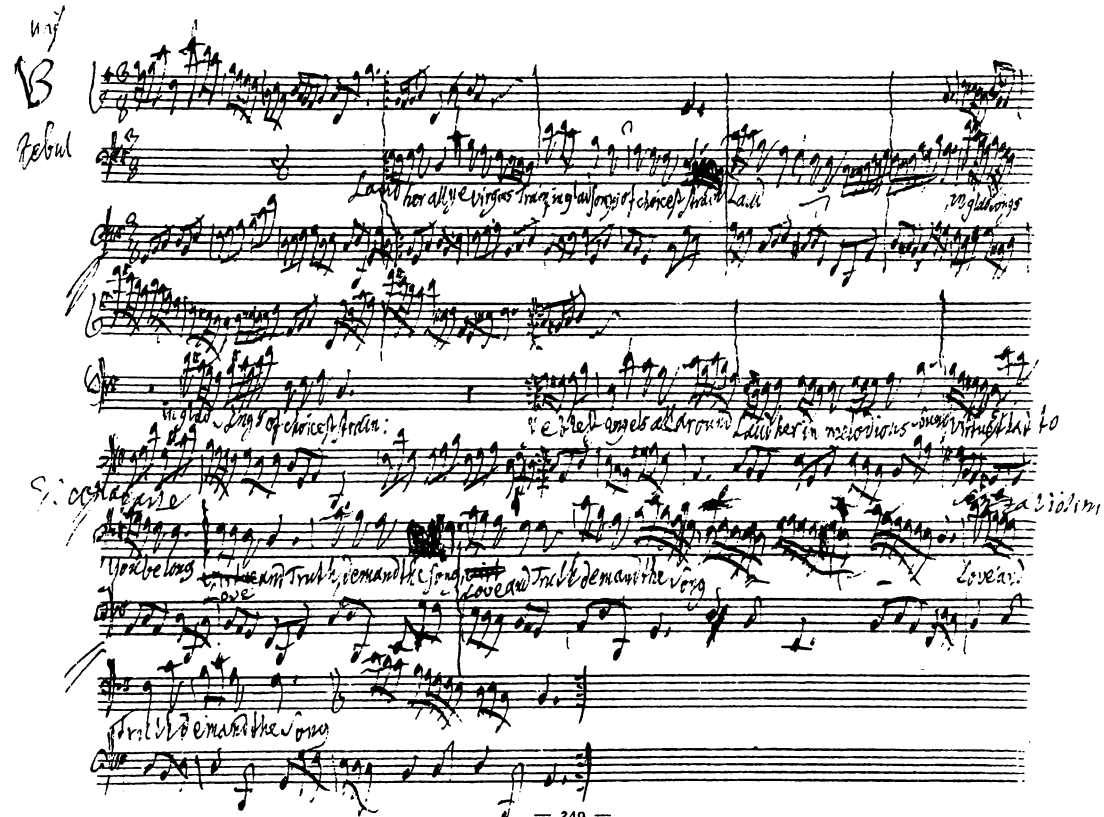
July 15 or 17 1751.30.8

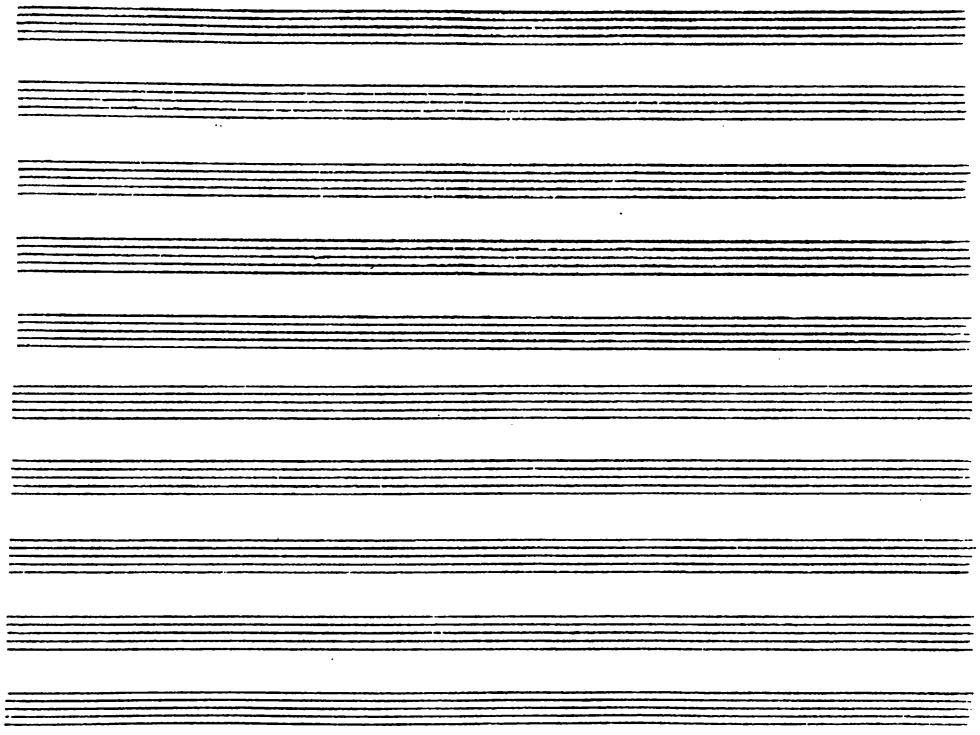

Enter Zebul, Gaal, Hamor &c
Zebul
Let me congratulate this happy Turn my honoured Brother, Judge of Israel, thy Faith, thy Courage, &c
Allegro

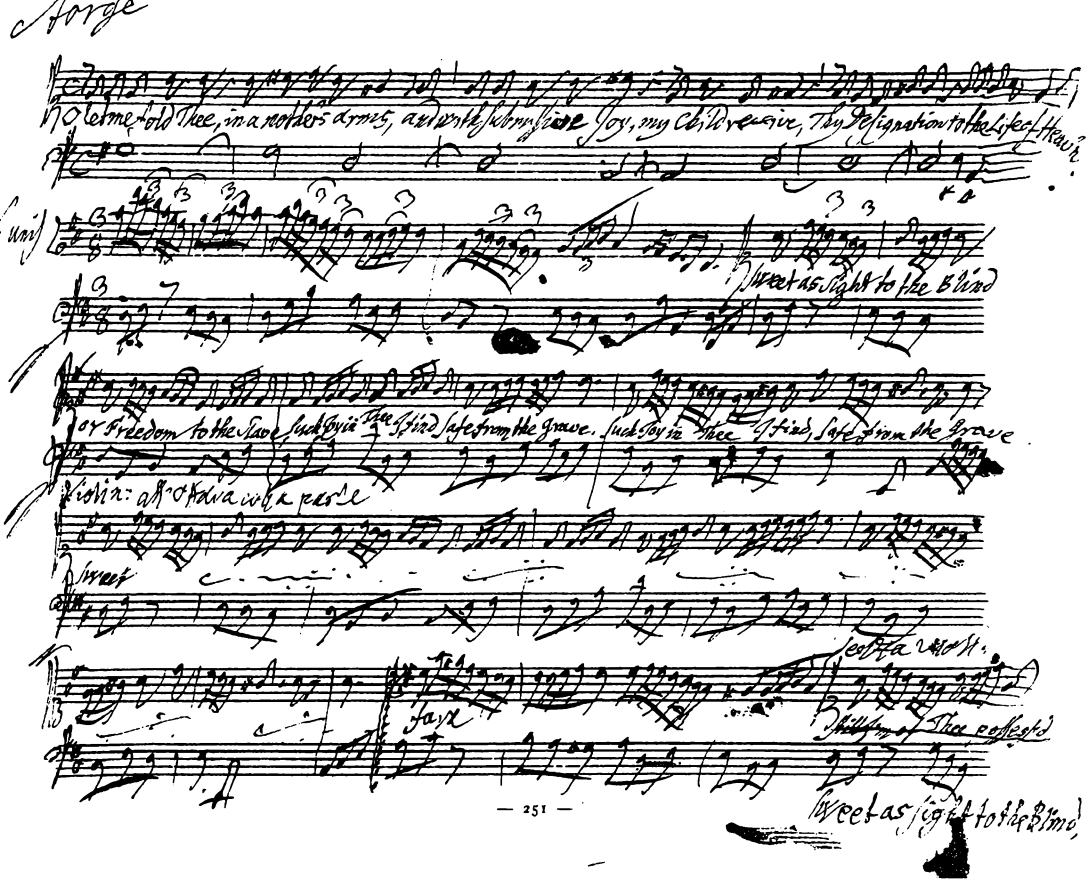



Laud her all ye virgin Train ye virgin Train
and thy name eternal praise
and thy name eternal praise

Forte
greater still attend on Thee
Love and Truth demand the song
on Thee great the Bliss
greater still attend on Thee


Laud her all ye virgins train in glad songs of choicest strain
in glad songs of choicest strain:
Laud her in melodious sound virtuest that to
You belong
Love and Truth demand the song
Love and Truth demand the song
Love and
Truth demand the song





Aorge

O let me fold Thee, in a mother's arms, and with submissive Joy, my Child receive, Thy Designation to the Life of Heaven.

V. unis

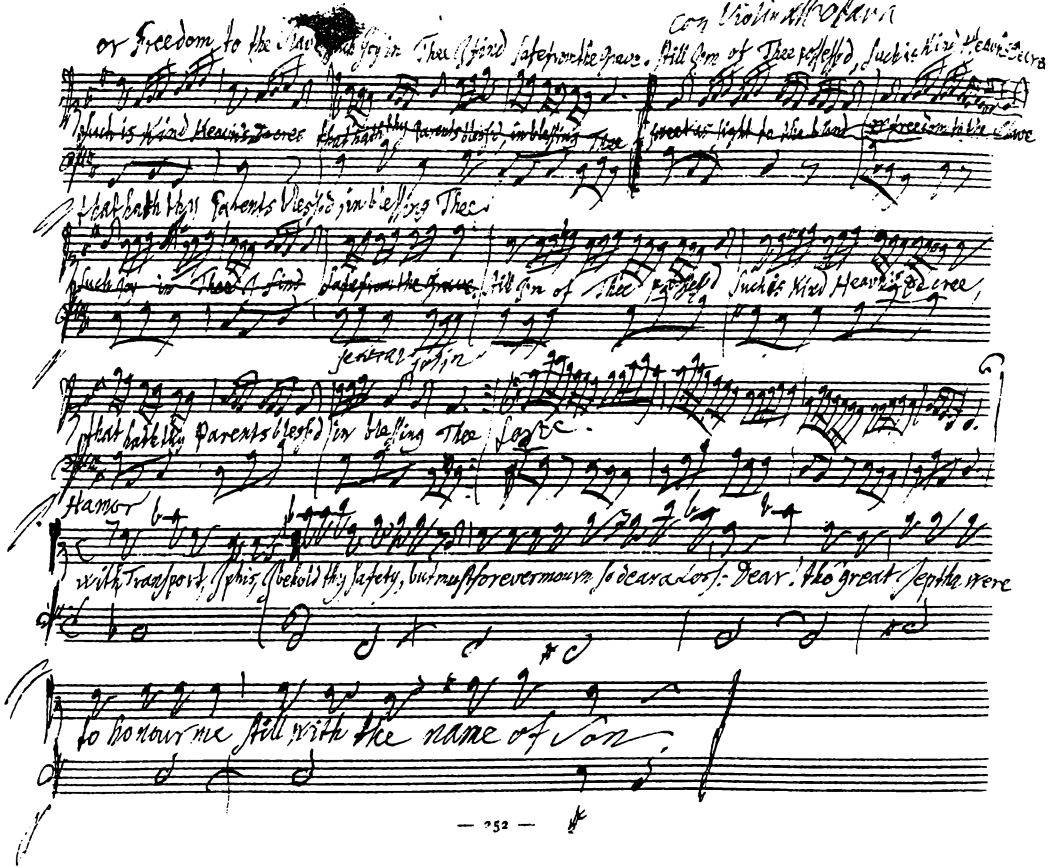
Sweet as sight to the Blind

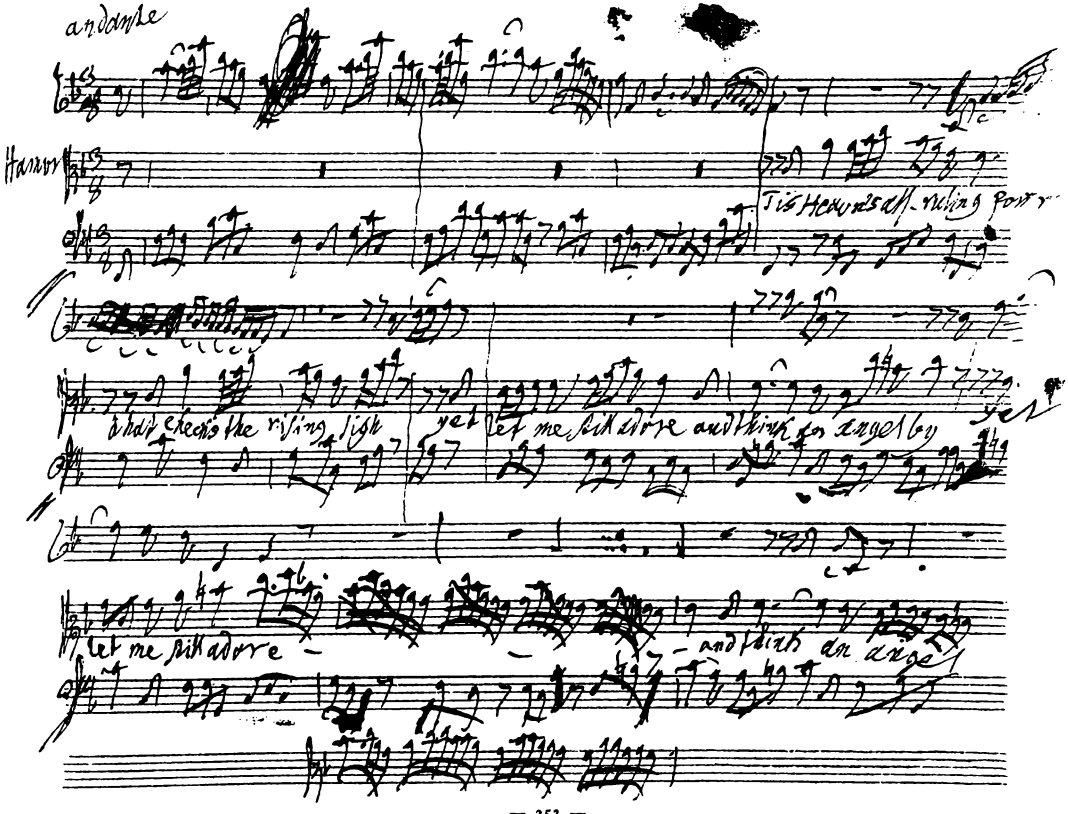
or Freedom to the Slave, such Joy in Thee I find safe from the Grave. Such Joy in Thee I find, safe from the Grave

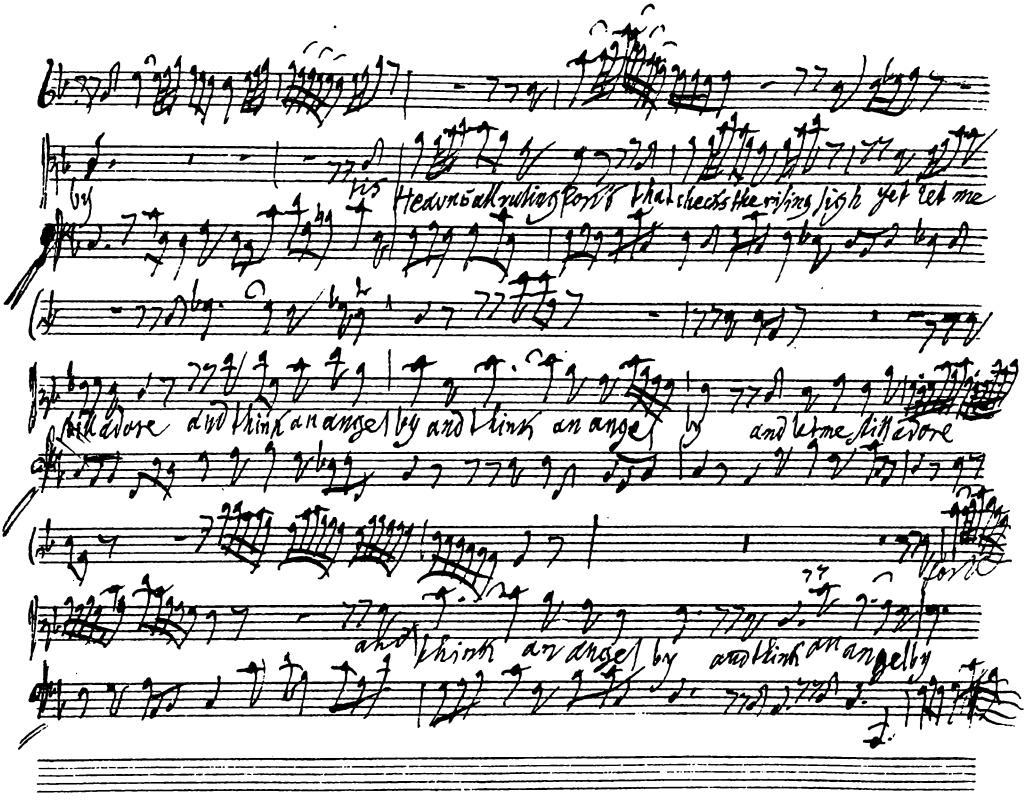
Violin: all'Ottava colla parte

Sweet

Sweet as sight to the Blind


Con Violin all'Ottava
or Freedom to the Slave
Such is Kind Heavn's Decree
that hath thy Parents blessd, in blessing Thee
Still Son of Thee possessd, Such is Kind Heavn's Decree
that hath thy Parents blessd, in blessing Thee
Such is Kind Heavn's Decree
that hath thy Parents blessd in blessing Thee
Hamor
with Transport, I phis, I behold thy Safety, but must forever mourn so dear a Loss: Dear! tho' great Jeptha were
to honour me still with the name of Son.

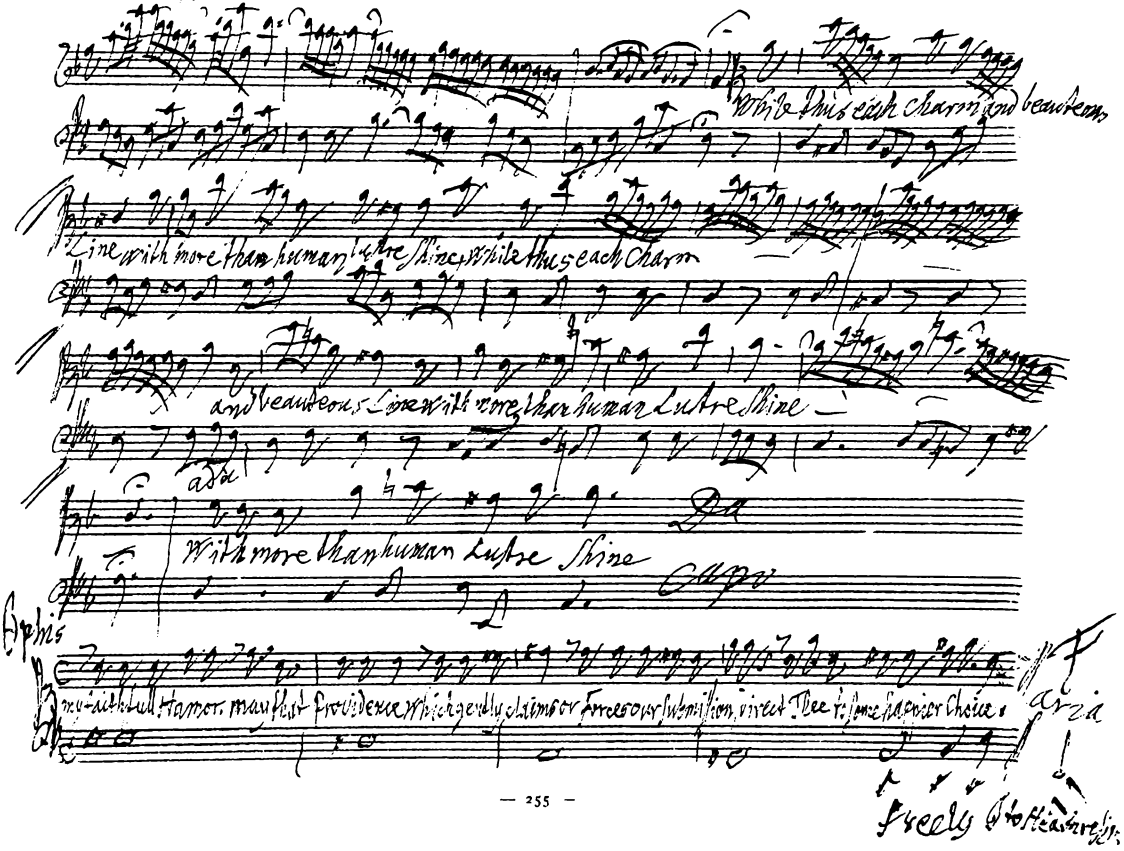

andante
Hamor
Tis Heavens all-ruling power
that checks the rising sigh
yet let me sit adore and think an angel by
yet
let me sit adore
and think an angel

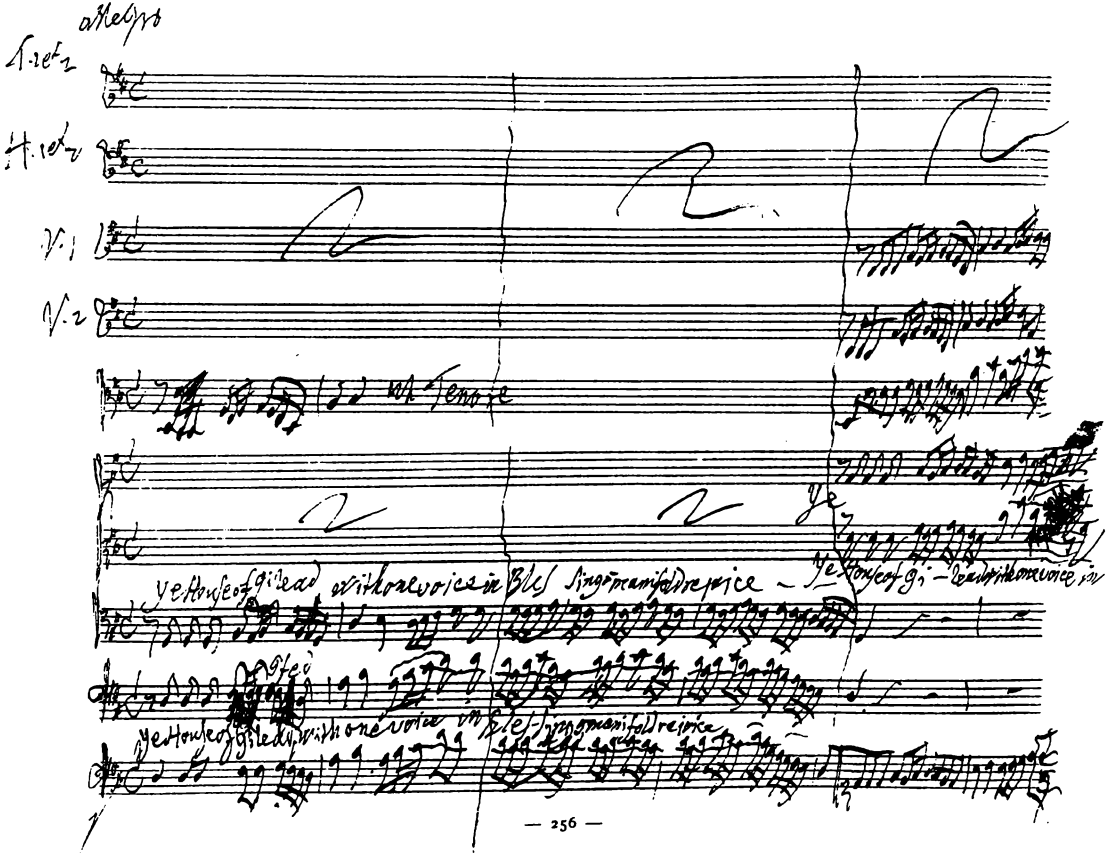


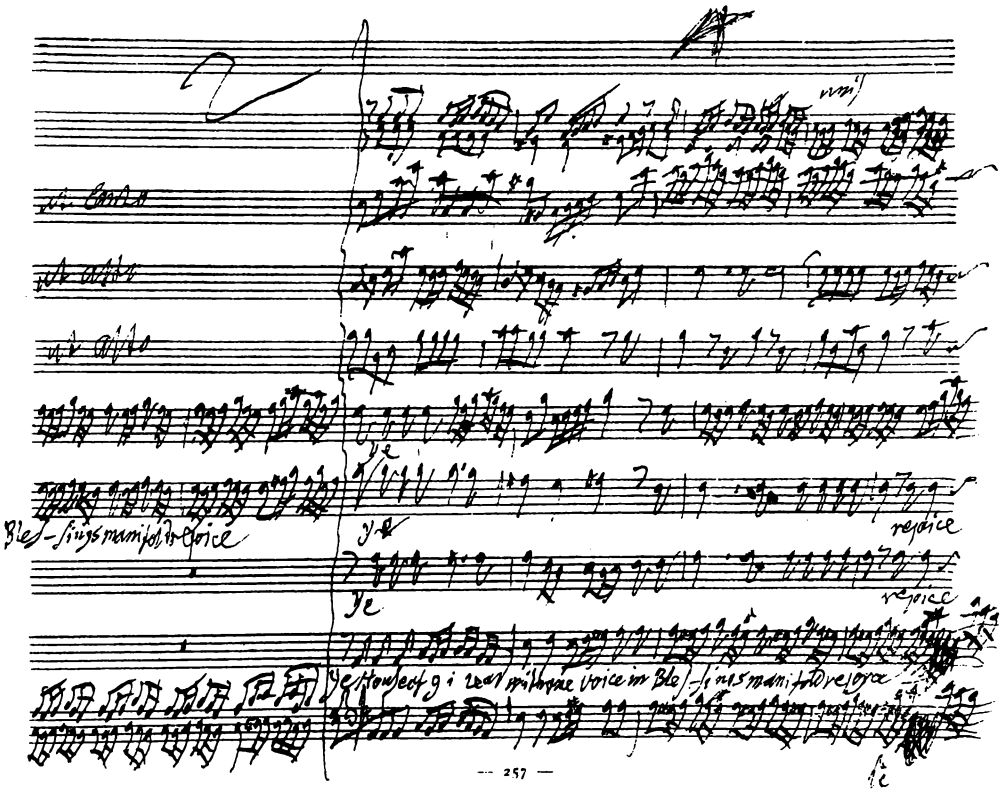
by tis Heavns all ruling fort that checks the rising sigh yet let me

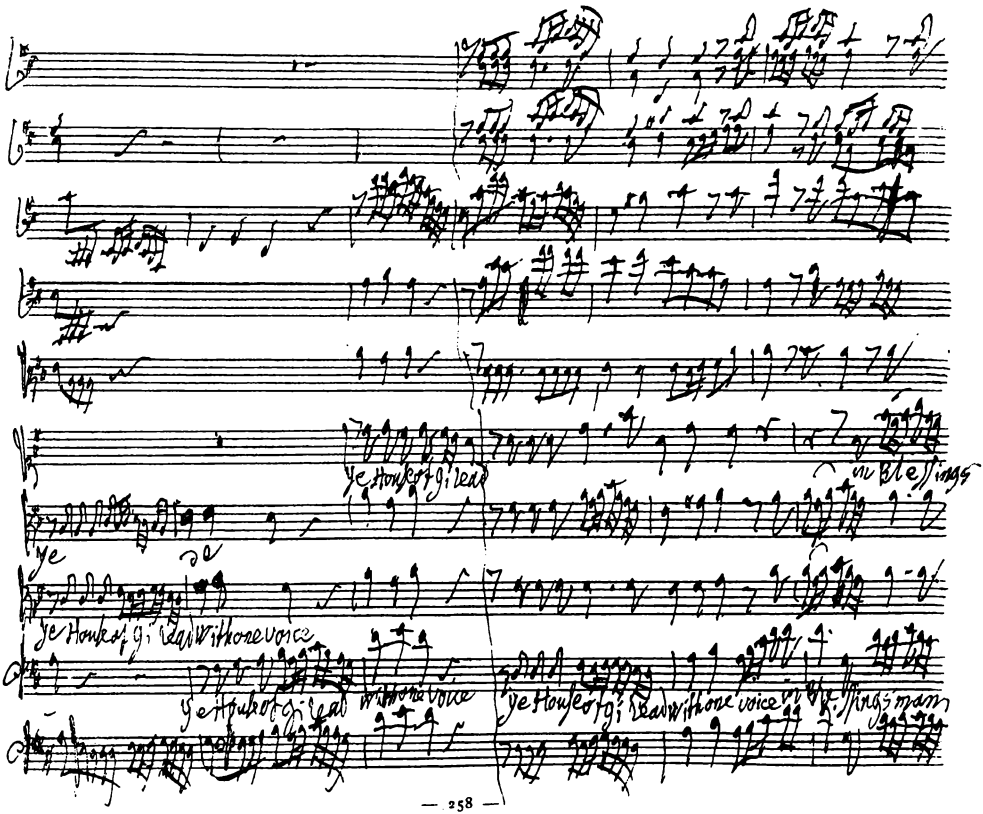
still adore and think an angel by and think an angel by and let me still adore

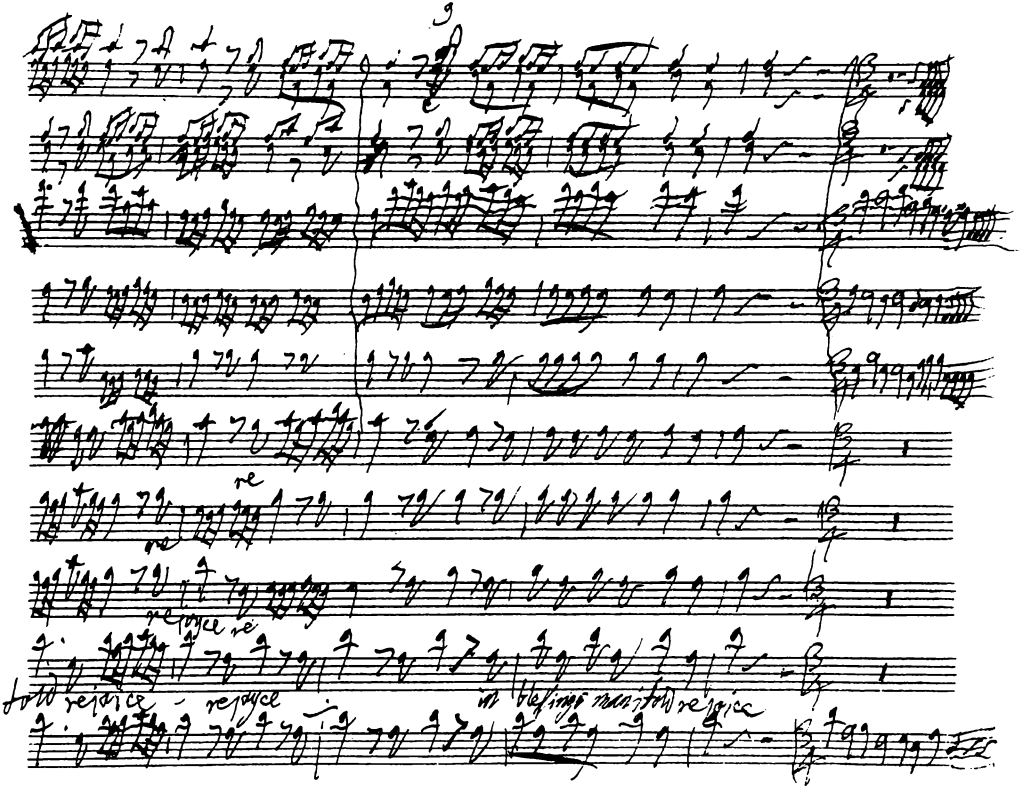
and think an angel by and think an angel by

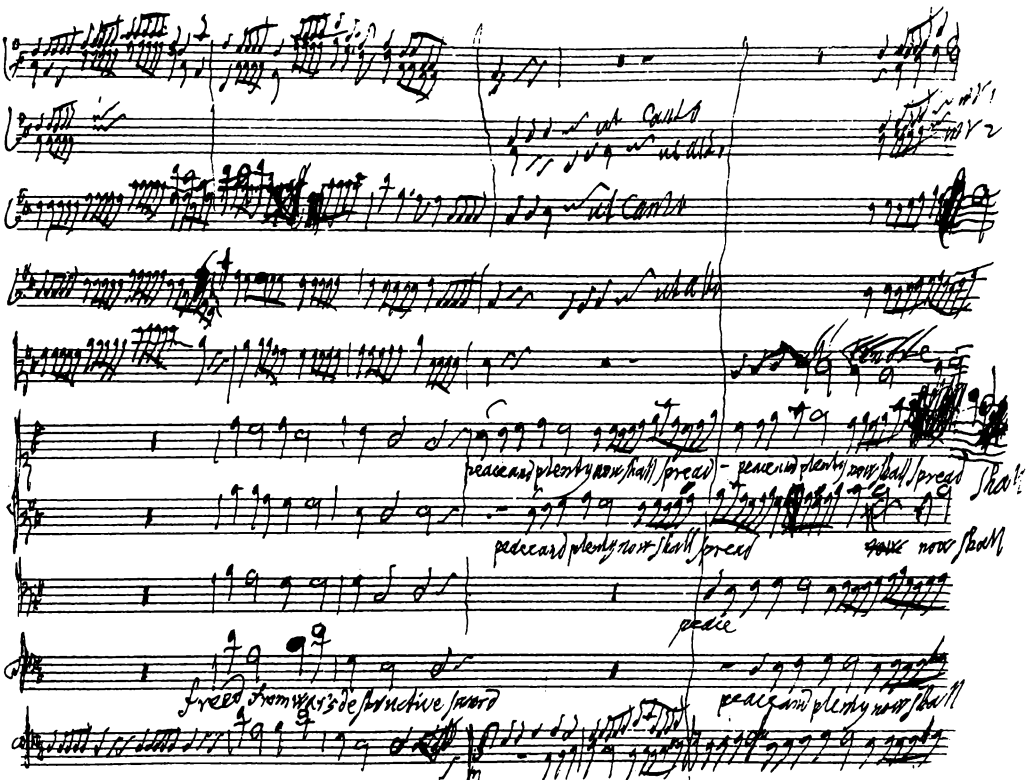

While thus each charm and beauteous
Line with more than human lustre Shine, while thus each charm
and beauteous Line with more than human Lustre Shine
ada
With more than human Lustre Shine
Da
Capo
Aphis
my faithfull Hamor, may that Providence which gently claims or forces our submission, direct Thee to some happier choice.
Aria
Freely

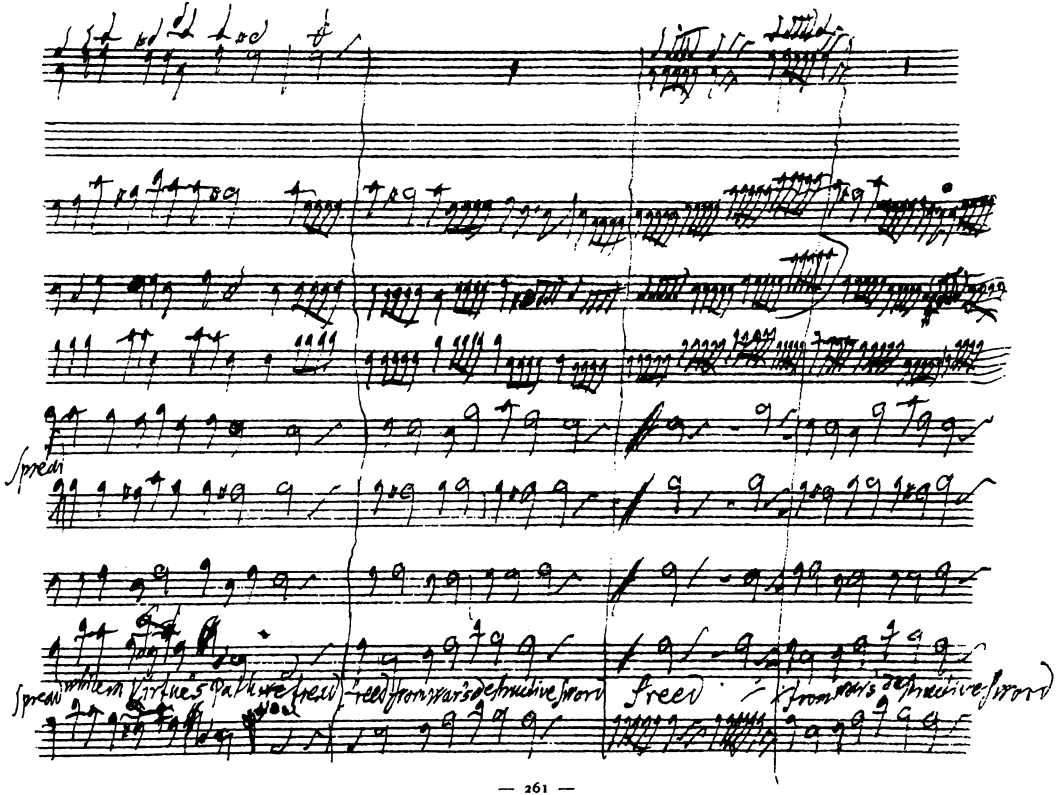

Allegro
T. 1et 2
H. 1et 2
V. 1
V. 2
Ye House of Gilead with one voice in Bles sing o manifold re voice
Ye House of Gi-lead with one voice in
Ye House of Gilead with one voice in Bles sing o manifold re voice

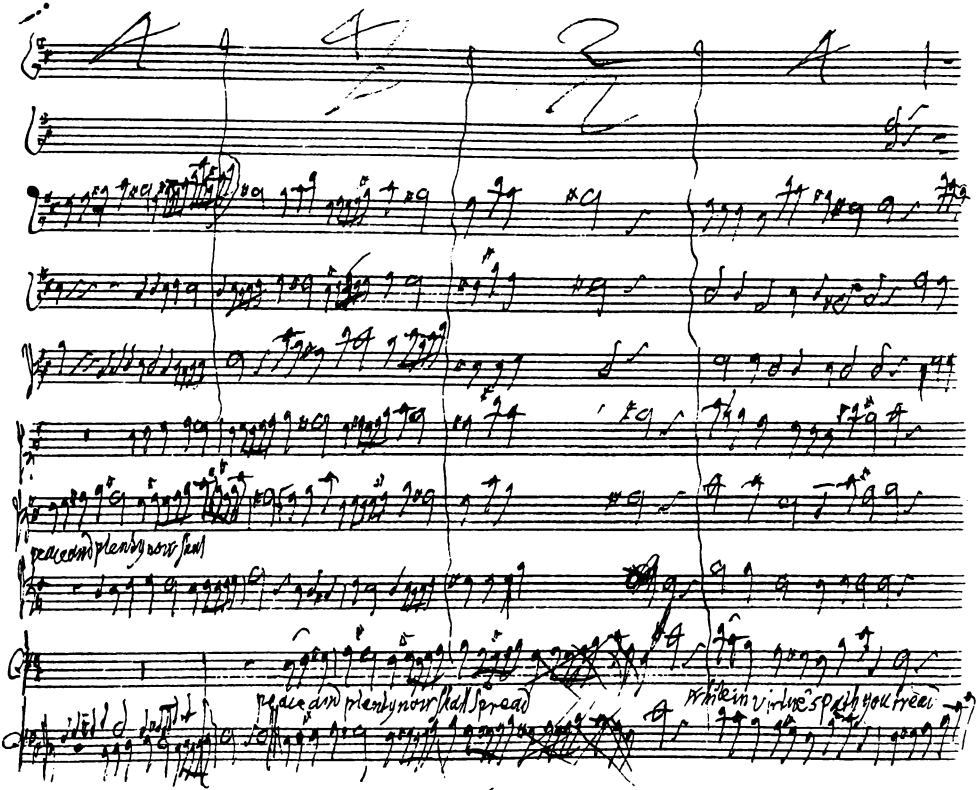

unis
ye
ye
rejoice
ye
rejoice
Bles-sings manifold rejoice
Ye House of g i Lear with one voice in Bles-sings manifold rejoice

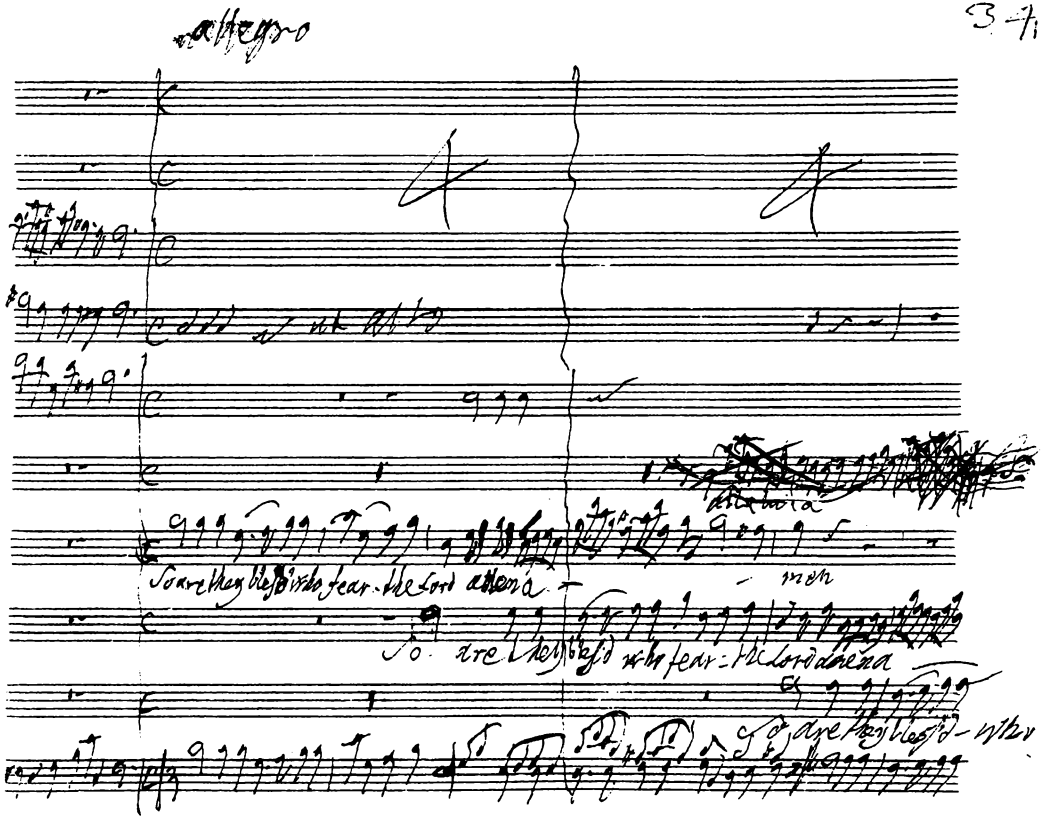

Ye House of Gi lead
in Blessings
Ye
Ye House of Gi lead Withone voice
Ye House of Gi lead Withone voice
Ye House of Gi lead Withone voice in Blessings man

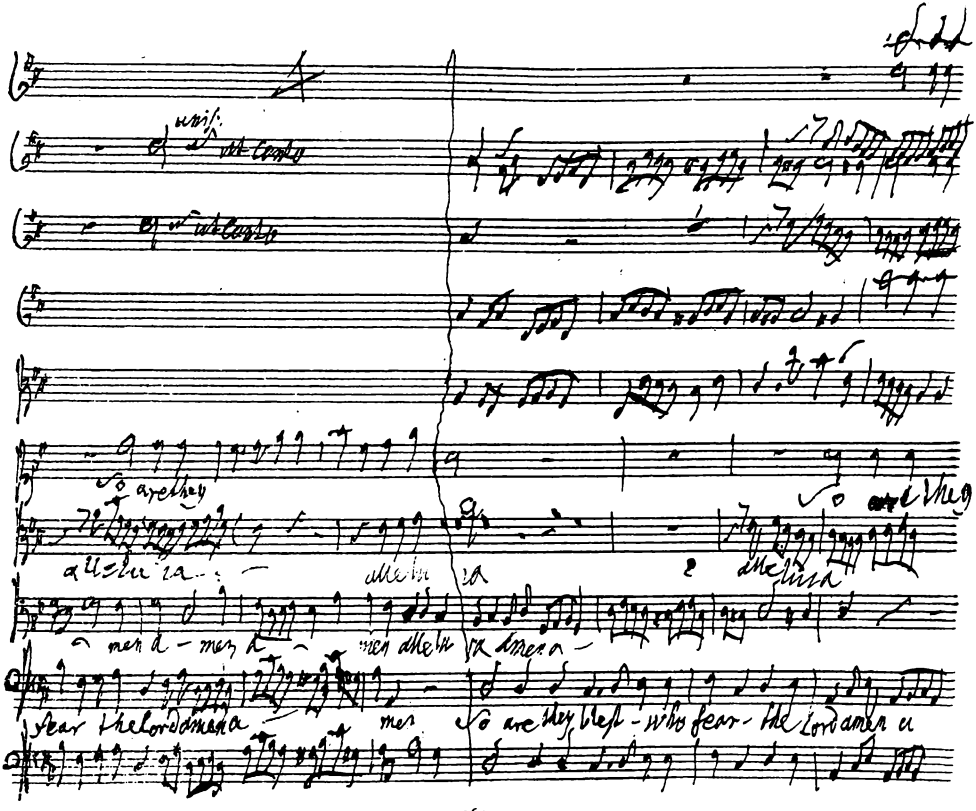

re
re
rejoyce re
fold rejoice - rejoyce
in blessings manifold rejoice

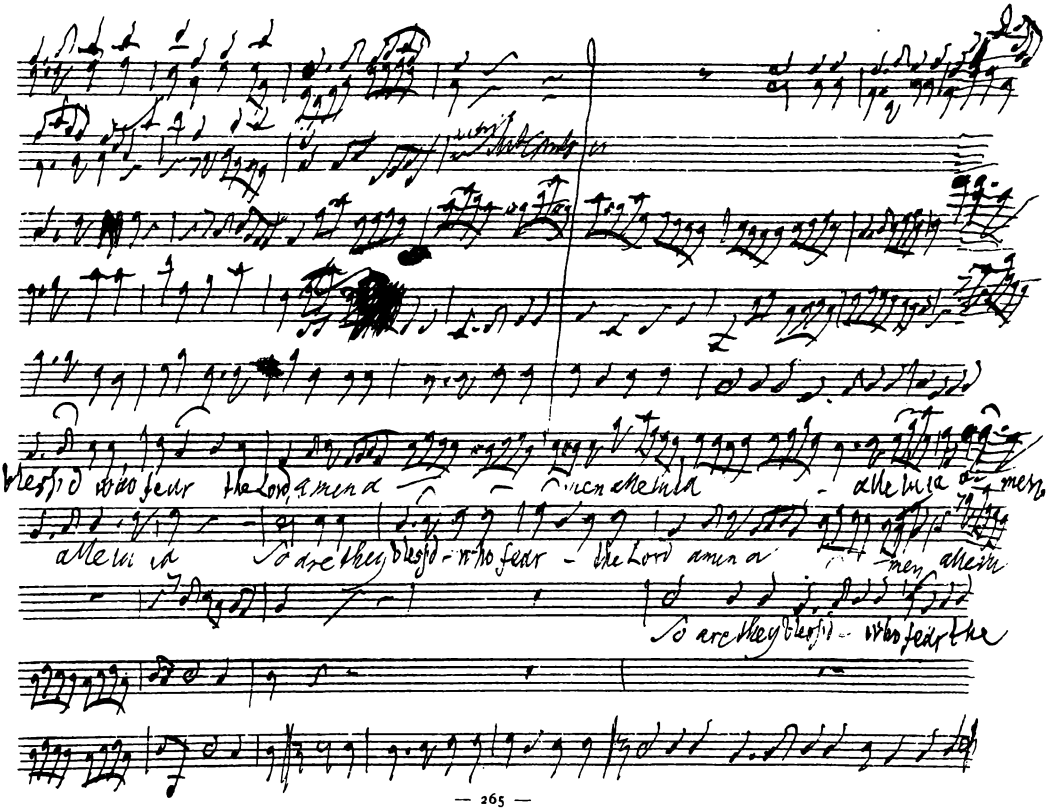

peace and plenty now shall spread
peace and plenty now shall spread
peace and plenty now shall spread
peace
peace and plenty now shall

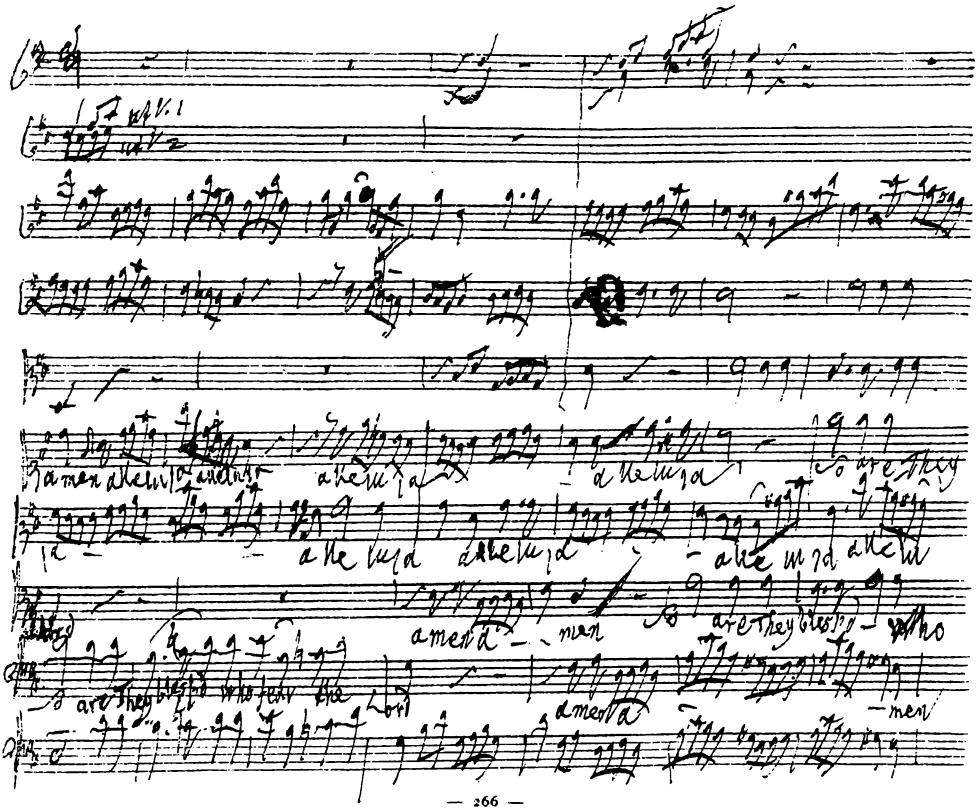

Spread
Spread
Freed
Freed

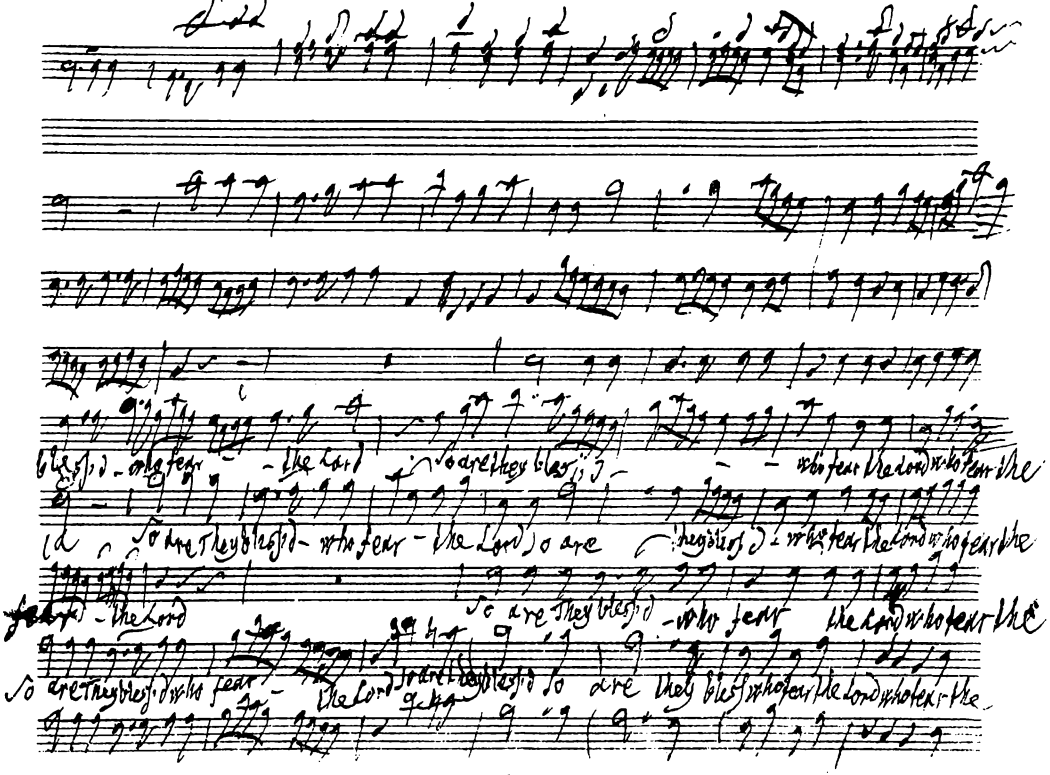

peace and plenty nourish all your trees

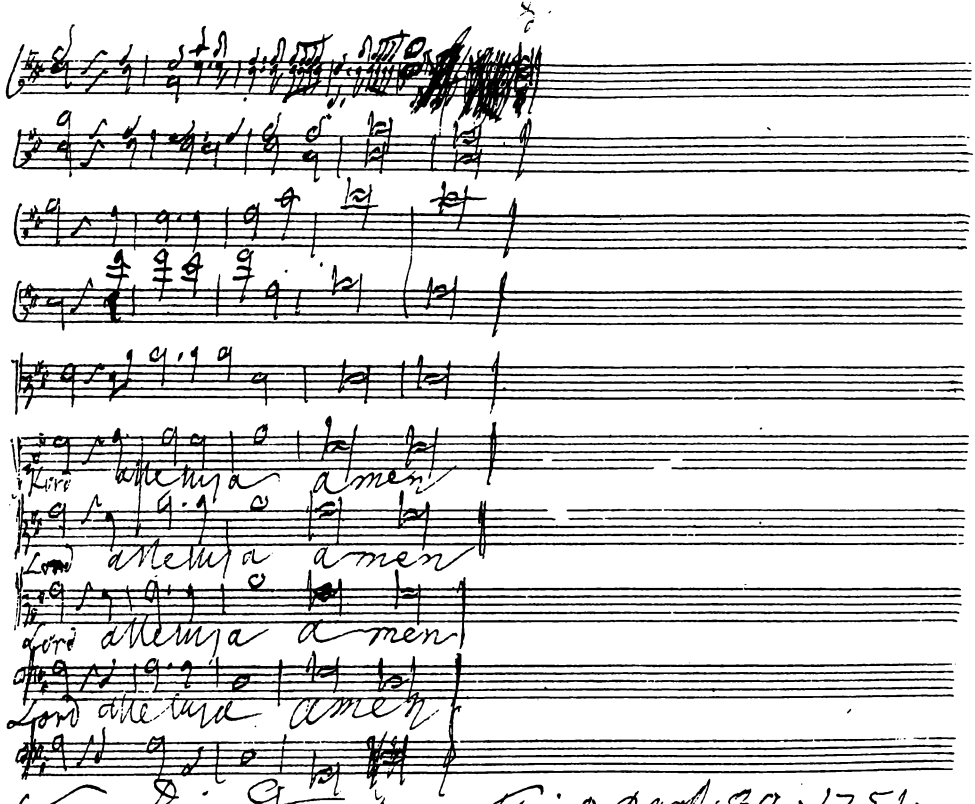

allegro
So are they blessd who fear the Lord Amena
So are they blessd who fear the Lord Amena
So are they blessd who


unis.
ut canto
So are they
So are they
fear the lord amen a
So are they blest - who fear - the Lord amen a


blessid who fear the Lord amen a men alleluia alleluia men
alleluia So are they blessid who fear the Lord amen a men alleluia
So are they blessid who fear the


a men alleluja alleluja
alleluja
alleluja
are they
alleluja alleluja
alleluja alleluja
amen a — men
are they blessed — who
are they blessed who fear the
ord
amen a
— men


blessid - who fear - the Lord so are they bless'd - who fear the Lord who fear the
So are They blessid - who fear - the Lord so are they bless'd - who fear the Lord who fear the
fear - the Lord so are They blessid - who fear the Lord who fear the
So are They bless'd who fear - the Lord so are they bless'd so are they bless who fear the Lord who fear the


Lord alleluja amen
Lord alleluja amen
Lord alleluja amen
Lord alleluja amen
D. G.
G.F. Handel. ætatis 66.
Finis. Augst. 30. 1751.