

Das Autograph  
des  
Oratoriums „Jephtha“

von  
G. S. Händel.




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

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**Photolithographie von Stramper & Co. in Hamburg.**

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## V o r w o r t.

ie 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 Publication.

Ihre eigentliche Aufgabe soll sein, den sachgemäßen Anfang zu bilden zur Lösung eines Problems musikalischer Komposition, welches bei keinem Condichter 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 insgesamt der Niederschrift der Partitur voraus. Wie sehr wir uns auch gegen die Thatsache sträuben mögen, es ist zweifellos gewiß, daß Händel's Werke in der Zeit, in welcher die vorhandene Partitur geschrieben ist, wirklich komponirt wurden. Die Zeitangaben des Autographs sind daher immer zugleich als die der Komposition der Musik anzusehen.

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

Winte 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 Schluß des bewegten ersten Satzes: „*How dark, o Lord, are thy decrees*“ — Wie dunkel, o Herr, sind deine Rathschlüsse“, den er, wie mehreres Vorhergehende, augenscheinlich schon mit großer Mühe geschrieben hatte, lesen wir, daß er am Mittwoch den 13. Februar bis hierher kam, aber verhindert wurde weiter zu schreiben „wegen des gesichts“ seines linken Auges, nämlich wegen der Schmerzen und der zunächst auf dem linken Auge eintretenden Erblindung. Es war der erste heftige Anfall eines Leidens, welches in völliger Blindheit enden sollte, sich aber vorerst soweit besserte, daß Händel nach zehn Tagen, am 23. Februar, die Arbeit wieder aufnehmen konnte, denn er 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*“ — Unser Lust lehnt 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 Acten 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 „geendigt“ 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 Chorabsatz S. 88—97 sind die beiden Handschriften, die der ersten Komposition und die des späteren Ausfüllens, bis auf die einzelnen Noten deutlich zu unterscheiden.

Was lehren sie uns? Sie zeigen, daß Händel zuerst bloß den Bass und die vier Singstimmen zu Papier brachte und sich hier später auf einzelne Verbesserungen (z. B. die merkwürdige Verstärkung des Tenor/Einsatzes durch den Bass S. 91, Takt 1—2) beschränkte, von den gesammten oberen Begleitstimmen aber nur Seite 91, Takt 3—5 ein Motiv der Violinen anmerkte, alles übrige dagegen dem späteren Ausfüllen überließ. So verfuhr er überall bei Chören von ähnlicher Anlage. Etwas abweichend ist die erste Hälfte dieses großen Chores, S. 79—88. Hier wurden Singstimmen und Orchester gleich anfangs bis S. 84 nahezu vollständig eingetragen; erst von S. 85 an blieben größere Räume für die Ausfüllung frei; Seite 86 notierte er von den Singstimmen nur noch Bass und Oberstimme, bis zuletzt (S. 87, T. 6) auch der Sopran aufhörte und lediglich die Bassen den Chorthheil 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 beinahe 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 Bassen allein den Schluß, doch so, daß er S. 111 in der ersten Violine die lebhafteste 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 Gestalt 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 sämtliche Motive andeutete und eine zeitlang fortführte, aber mit der einzelnen Stimme einhielt, sobald sie aus dem Vorausgegangenen 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 Gesamtwirkung abzielenden Ausgängen. Besonders deutlich und lehrreich ist in dieser Hinsicht der Chor S. 134—143.

Die Einzelgesänge, Arien und sonstige Solostücke, erfuhren da, wo sie eine irgendwie volle, wenn auch nur viers timmige 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 Uendern und Korrigiren, was bei den Chören weit weniger der Fall war.

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

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

Diese Bemerkungen sollen den Gegenstand nicht erschöpfen, sondern nur vorläufig als Wegweiser dienen. Erst wenn wir die Absicht, das in den übrigen Handschriften Händel's enthaltene Material ähnlich wie sein Jophthas-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.

**I**ephtha





Overture

~~del. Grabow.~~ del. Grabow. o. Geybla

Flöte 2

Handwritten musical notation for Flöte 2, first system. The staff is in treble clef with a key signature of one flat. It begins with a treble clef and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are some markings above the staff, possibly indicating fingerings or dynamics.

Vcl

Handwritten musical notation for Violin, first system. The staff is in treble clef with a key signature of one flat. It begins with a treble clef and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are some markings above the staff, possibly indicating fingerings or dynamics.

Viola

Handwritten musical notation for Viola, first system. The staff is in treble clef with a key signature of one flat. It begins with a treble clef and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are some markings above the staff, possibly indicating fingerings or dynamics.

Bass

Handwritten musical notation for Bass, first system. The staff is in bass clef with a key signature of one flat. It begins with a bass clef and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are some markings above the staff, possibly indicating fingerings or dynamics.

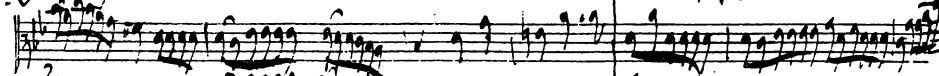
Handwritten musical notation, second system, top staff. The staff is in treble clef with a key signature of one flat. It begins with a treble clef and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are some markings above the staff, possibly indicating fingerings or dynamics.

Handwritten musical notation, second system, second staff. The staff is in treble clef with a key signature of one flat. It begins with a treble clef and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are some markings above the staff, possibly indicating fingerings or dynamics.

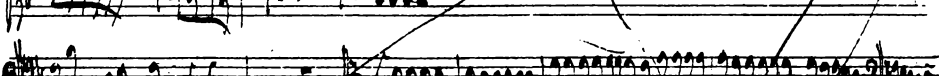
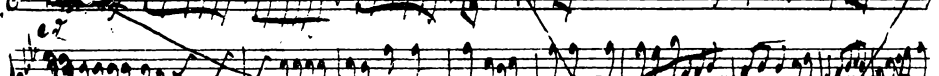
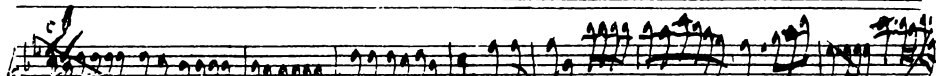
Handwritten musical notation, second system, third staff. The staff is in treble clef with a key signature of one flat. It begins with a treble clef and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are some markings above the staff, possibly indicating fingerings or dynamics.

Handwritten musical notation, second system, bottom staff. The staff is in bass clef with a key signature of one flat. It begins with a bass clef and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are some markings above the staff, possibly indicating fingerings or dynamics.

2.



5



7

*Violoncello*



A handwritten musical score consisting of two systems of staves. The first system has four staves, and the second system has four staves. The notation is dense and includes various musical symbols such as notes, rests, beams, and ornaments. There are several triplets indicated by the number '3' above groups of notes. The score is written in black ink on white paper. The first system ends with a double bar line and a repeat sign. The second system begins with a treble clef and continues with similar notation. The overall style is that of a personal manuscript or a working draft.

Handwritten musical score, first system, four staves. The notation is dense and includes various rhythmic markings such as slurs, accents, and dynamic markings. The first staff has a treble clef and a common time signature. The second staff has a bass clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a bass clef and a common time signature. The music is written in a cursive, handwritten style.

Handwritten musical score, second system, four staves. The notation continues from the first system and includes various rhythmic markings such as slurs, accents, and dynamic markings. The first staff has a treble clef and a common time signature. The second staff has a bass clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a bass clef and a common time signature. The music is written in a cursive, handwritten style.



Handwritten musical score system 1, consisting of four staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings such as *tr.* (trills) and *mf* (mezzo-forte). The system concludes with a double bar line and a repeat sign.



Handwritten musical score system 2, consisting of four staves. This system features more complex rhythmic patterns, including sixteenth and thirty-second notes, and includes dynamic markings like *tr.* and *mf*. It also ends with a double bar line and a repeat sign.

Handwritten musical score for a symphony, featuring multiple staves with various instruments and dynamic markings. The score includes:

- Viol. I:** First Violin part, marked *Allegro*.
- Viol. II:** Second Violin part, marked *Allegro*.
- Viola:** Viola part, marked *Allegro*.
- Violoncello:** Cello part, marked *Allegro*.
- Bassi:** Bass part, marked *Allegro*.
- Woodwinds:** Flute, Oboe, Clarinet, and Bassoon parts, marked *Allegro*.
- String Ensemble:** Multiple staves for the string section, marked *Allegro*.

The score is written in a single system with a common time signature (C) and a key signature of one flat (B-flat). The tempo is marked *Allegro*. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. The score is written in a single system with a common time signature (C) and a key signature of one flat (B-flat). The tempo is marked *Allegro*. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*.





Allegro

Oratorio Jephta.

componen el 21 Jan. 1751.

The image shows a handwritten musical score for an oratorio titled "Oratorio Jephta." The score is written on multiple staves, with the first staff labeled "Violin" and the second staff labeled "Viola". The notation is dense and includes various musical symbols such as clefs, time signatures, and notes. There are several instances of crossed-out or corrected notation throughout the piece, particularly in the middle and lower sections. The score is written in a cursive, handwritten style, characteristic of 18th-century musical manuscripts. The paper shows signs of age, with some discoloration and wear.

Accomp. Largo, Barcarolle

P. 1  
 or 2  
 viol

or these vile Ammonites (our Lord's) tyrants, nor these Egyptian  
 It must be so - years, will crush the Race of Israel. Since Heaven's vouch'd also not  
 not, with unadvised choice, to point his iron spear, as before, on Helio's mutinous - and wife of a man, as Gilead's son our  
 Brother, valiant Jephtha: True we have slighted, scorn'd, expell'd him hence, as of a stranger born: but well Heaven's his  
 his generous doubt obtains a mean Revenge, when his distressed country calls his aid - and perhaps, Heaven may favour our De,

And with repentant hearts we sue for mercy.

*Vivace*  
pizz  
forz

*pizz*  
forz

*pizz*  
forz

*pizz*  
forz

*pizz*  
piano

*pizz*  
piano

forth for no more unheeded prayer's  
to Gods deaf ears vain - - - to Gods deaf ears

piano

665

*forte*

V1

V2

Viol

*vain* - - - - - *sois déçus vain*

*pian*

power forth no more unheeded prayers power forth no more unheeded prayers unheeded prayers to gods

8

deaths dear to Gods dear and vain - to Gods dear and

9. *adagio*

Nay, forr, forth no more, unheedless prayers to Gods dear to Gods dear and vain: *adagio*

*single*

*vein*

*more*

*more*

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 unhallow'd airs no more the sacred

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

The musical score consists of approximately 10 staves. The first three staves are heavily annotated with 'trills' and 'trills' above the notes. The lyrics are written below the staves, with some words appearing on multiple lines. The notation includes various rhythmic values and dynamic markings.

andante

V.1

V.2

Viola

H.1.

H.2.

C.

A.

T.

B.

C.

no more to Amos's God and King fierce no lock, shall our Gymbals ring

fierce no lock

fierce no lock, shall our Gymbals ring

no more to Amos's God and King fierce no lock, shall our Gymbals ring

fierce no lock, shall our Gymbals ring



3

Handwritten musical score for a piece titled "in dismal dance around the burnare blue around". The score consists of 11 staves. The top staff is a treble clef melody with many accidentals and slurs. The second staff is a bass clef accompaniment. The remaining staves (3-11) are bass clef accompaniment with rhythmic notation (dots and lines) and some melodic fragments. The lyrics "ring in dismal dance around the burnare blue around in dismal dance a =" are written below the bottom two staves.

Handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The score is annotated with the number '77' in several places, likely indicating a measure or section number. There are also some handwritten notes and corrections, including 'no' and 'no more to a man's god and'.

round the furnace blue  
 a dismal dance a round the furnace blue  
 fierce the oak  
 no more to a man's god and

more  
no more  
no more to amons god and king fierce moloeh shall our Cymbals ring in diual dance around the furnace  
king fierce moloeh shall our Cymbals ring in diual dance around the furnace

6

6

8

no more no more  
 blue in a mad dance no more to amours gods and their fierce moloch / had our cymbals ring in disjunct dance around - around the fun



Handwritten musical score for a choral and instrumental ensemble. The score includes staves for Violin I (V1), Violin II (V2), Viola (Viol), Trombone (Tuba), Horns (Horns), Cello (C), Alto (A), Tenor (T), Bass (B), and Contrabass (Cbn).

The lyrics are written below the vocal staves:

with timbrel and an-thems to Jehovah due with timbrel and an-thems to Jehovah due with  
 an-thems to Jehovah due with due with timbrel and an-thems to Jehovah due with timbrel  
 Chemaph no more will we adore with timbrel and an-thems to Jehovah due with timbrel and an-thems  
 Chemaph no

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The instrumentation includes strings (Violin I, Violin II, Viola, Cello, Contrabass) and woodwinds (Horns, Trombone). The lyrics are written in a cursive hand below the vocal staves.

Handwritten musical score with ten staves. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score is divided into two systems by a vertical line.

Lyrics (written below the staves):

to  
 kims - ~~best~~ anthems will <sup>anthems to be so wach</sup> ~~anthems~~ to me  
 to Jehovah's one - with <sup>with an</sup> ~~an~~ <sup>anthems to</sup> ~~anthems~~ Jehovah's one with's  
 more will we adore with <sup>one</sup> ~~one~~ <sup>to</sup> ~~to~~ <sup>to</sup> ~~to~~ <sup>with</sup> ~~with~~ <sup>hundred</sup> ~~hundred~~ <sup>anthems</sup> ~~anthems~~  
 to Jehovah's <sup>one</sup> ~~one~~ <sup>to</sup> ~~to~~ <sup>to</sup> ~~to~~ <sup>with</sup> ~~with~~ <sup>hundred</sup> ~~hundred~~ <sup>anthems</sup> ~~anthems~~

Chemoft no more will we adore with <sup>hundred</sup> ~~hundred~~ <sup>anthems</sup> ~~anthems~~ to Jehovah's one with <sup>hundred</sup> ~~hundred~~ <sup>anthems</sup> ~~anthems~~  
 Chemoft no

Handwritten musical score for a choir and instrumental ensemble. The score includes parts for Violin I (V.1), Violin II (V.2), Viola (Vid), Cello (C.), Double Bass (B.), and Contrabass (Contra). The vocal parts are labeled with letters A, B, and C. The lyrics are written below the vocal staves.

**Lyrics:**  
 Ho - - - - - sue with anthems to Jehovah due - no more ~~will~~ <sup>will</sup> adore che - - - - - more ~~will~~ <sup>will</sup> an - - - - - them to sue  
 more will we adore with timbre'd anthems to Jehovah due, no more ~~will~~ <sup>will</sup> adore no more ~~will~~ <sup>will</sup> adore che - - - - - more ~~will~~ <sup>will</sup> no more will  
 Ho - - - - - sue with anthems to Jehovah due with timbre'd an - - - - - them to sue  
 Che - - - - - more ~~will~~ <sup>will</sup> adore with timbre



Handwritten musical notation on five staves, featuring complex rhythmic patterns and dense note clusters. The notation is dense and appears to be a transcription of a highly rhythmic piece.

with anthem to Jehovah the with with imbred  
 we adore with anthem to with imbred an- them with anthem to je hova and one with the

Chemosh no more will we adore with imbred anthem, no more will we with anthem to je hova and one with the

anthem Chemosh Chemosh no more will we adore

an - thems to Jehovah to Jehovah due chemosh no more will we adore with timbrel an - thems to Jehovah due  
 with timbrel an - thems to Jehovah to Jehovah due - with timbrel an - thems to Jehovah due with an - thems to Jehovah due  
 with timbrel an - thems to Jehovah due with an - thems to Jehovah due  
 with timbrel an - thems to Jehovah due with timbrel an - thems to Jehovah due  
 with timbrel an - thems to Jehovah due with timbrel an - thems to Jehovah due

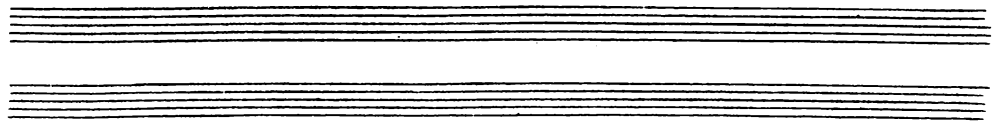
Enter Jephtha. & Gorge.

But Hecla comes - kind Heav'n, aff'our Plea - O Jephtha, with an Eye of Pity, look, on thy recentant

ye them in Distress. forget full of thy wrongs, redrest thy ire, thy Sorrows, thy Country, in extreme Distress

*Recita*  
 fair I wish; so please it Heav'n - and here the Terms - of Command in War, the like Command should Heav'n's Command

*Recita*  
 ye us a victorious Peace) that will be mine. agreed - be witness Heav'n



*a tempo giusto e fucato*

V. unil

Septim

Handwritten musical notation for the first system, featuring a treble clef and a single staff with various notes and rests.

Handwritten musical notation for the second system, including the lyrics "Virtue my love shall I embrace, goodness shall make me great, goodness shall make me great".

Handwritten musical notation for the third system, including the lyrics "Virtue Virtue Virtue my love shall I embrace" and dynamic markings "p" and "pian".

Handwritten musical notation for the fourth system, including the lyrics "Virtue my love shall I embrace" and dynamic markings "pian".

for the Ballade

Handwritten musical score for "for the Ballade". The score consists of several systems of staves with lyrics written below the notes. The lyrics are: "godnesse that make me great", "virtue my soull shall embrace", and "great that make me and godnesse". There are several instances of "godnesse that make me great" and "virtue my soull shall embrace, godnesse that make me". The score includes musical notation such as notes, rests, and clefs. There are some corrections and scribbles in the lower part of the page, including a large "13" and a "1" at the bottom left.

godnesse that make me great  
godnesse that make me great  
virtue my soull shall embrace godnesse that make me great  
virtue my soull shall embrace, godnesse that make me  
great that make me and godnesse  
godnesse that make me great  
godnesse that make me great  
13  
1  
great that make me

6 parts

for 10

Handwritten musical score for 6 parts, for 10 instruments. The score includes vocal lines with lyrics and instrumental parts. The lyrics are: "and goodness that make me great great who builds upon his steady Base, dreads no event of fate who builds upon his steady Base, dreads no event of fate". The score is written on multiple staves, with some parts crossed out with large X's. The notation includes various musical symbols such as notes, rests, and dynamic markings like "un poco forte".

fate dreads no event of fate  
it ho builds upon this steady life

~~dreads no event of fate  
dreads no event of fate dreads no event~~

fate dreads no event of fate dreads no event - of fate  
with the my body shall fill embrace

Surge

2

goodness shall make us great

George

It will be a painful separation. Perhaps, to see thee harness'd for the bloody field. but

as! how trivial a Wife's Concerns, when a whole Country bleeds, and groaning

lies, cautious for Liberty and Life



*largo* *molto* *espressivo*

*Violin*

*Trave*

*Organo*

*Basso*

*picinist*

*gentle murmurs, with a mournful*

— 33 —

Handwritten musical score for the first system. It consists of two staves for piano accompaniment and two staves for vocal lines. The piano part includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The vocal parts are in a soprano and alto register. The lyrics are: "mourns the mate for faken love", "gentle murmurs", "will mourn", and "as mourns the mate for".

Handwritten musical score for the second system. It continues the piano accompaniment and vocal lines from the first system. The piano part includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The vocal parts are in a soprano and alto register. The lyrics are: "faken love", "as mourns", and "as mourns the mate for faken".

*unperforated*

Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "love as moves the nave forsaken Dove". The piano accompaniment features a complex, rhythmic pattern with many sixteenth and thirty-second notes.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The vocal line includes the lyrics "and sighing wish that near he - turn to Li - berty and Raping Loee -- and". The piano accompaniment continues with similar complex rhythmic patterns. There are some handwritten annotations and corrections in the piano part, including a large 'f' and some scribbles.

Fighting fighting, and fighting with thy dear returns Liberty of Love  
 and fighting with thy dear returns Liberty of Love

Liberty and lasting Love  
 Liberty and Love and lasting Love

Liberty and lasting Love  
 Liberty and Love and lasting Love

Handwritten musical score for a vocal line. The lyrics are: "Gentle murmur with of mourn, as mourn the mate for love new dove and lifting with thy dear return to". The music is written on a single staff with a treble clef and a key signature of one flat. There are various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for a string section. The lyrics are: "to Liberty and lasting lasting love to Liberty and lasting Love". The music is written on three staves. The top staff is labeled "Violoncelle" and the middle staff is labeled "V. 2". There are various musical notations including notes, rests, and dynamic markings.

Enter Hamor and Iphis

Handwritten musical score for the scene "Enter Hamor and Iphis". The score is written on ten staves, with lyrics written below the notes. The lyrics are:

Have this Embassy, my charming Iphis, which once more  
gives thee to my longing Eyes, as Cynthia breaking from her winding  
Clouds on the bewail'd Traveller; the Sight of Thee, my Love, drives far the Pain, and I part, again I live, in  
thy sweet Smiles I live; as in the Fathers ever wait full care, our wretched Nation feels new Life new  
Joy - O haste, and make my Happiness Complete.

The score includes various musical notations such as clefs, time signatures, and dynamic markings. The lyrics are written in a cursive hand, and the music is written in a similar style.

*andante mezzo piano*

Handwritten musical score for Violins 1 and 2, Viola, Horn, and Bass. The score is written on ten staves. The top staff is for Violin 1 (V.1), the second for Violin 2 (V.2), the third for Viola, the fourth for Horn, and the fifth for Bass. The bottom five staves are for the vocal line. The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes. The lyrics are written in a cursive hand below the vocal line.

6 65

all being in piercing

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





un parole

6

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

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



Sept 5

It suits the voice of Love when Glory calls, and bids thee follow (Joseph to the trial). There at the Herd, and let rise!

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

Handwritten initials or mark on the left margin.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one flat.

Take the Heart you fondly gave

Handwritten musical notation for the fifth system, including a treble clef and a key signature of one flat.

Look'd in your breath with mine      Take the Heart you fondly gave      Look'd in your breath with mine

1. *Andante*  
 2. *Allegro*

I lodged in your Breast with mine  
 take the Heart you fondly gave  
 I lodged in your Breast with mine  
 I lodged in your Breast with mine

~~the Heart you fondly gave~~  
~~take the Heart you fondly gave~~  
~~I lodged in your Breast with mine~~  
~~I lodged in your Breast with mine~~

*Andante*  
 I lodged in your Breast with mine  
 I lodged in your Breast with mine

*Allegro*  
 thus with a double air I will be  
 thus with a double air I will be

Handwritten musical score for a hymn, featuring multiple staves with lyrics and musical notations. The lyrics are:

Shine ~~with~~ <sup>Thine</sup> will <sup>Thine</sup> <sup>Thine</sup> <sup>Thine</sup> <sup>Thine</sup>  
 Take the Heart you fondly gave, loide it in your Breaſt with mine, laye  
 Take the Heart you fondly gave - <sup>loide</sup> <sup>loide</sup>

The score includes various musical notations such as clefs, time signatures, and dynamic markings like *f* and *forte*. There are also handwritten annotations and corrections throughout the manuscript, including the word 'loide' written above the lyrics in several places. The notation is dense and appears to be a working draft or a composer's sketch.

*Harmon*

*And - more soul, inspired by thy Com*

*and wings for the rebel - I'm already crowned, with the victorious wreath; and thou fair, thy more worth than mine, or conquest than art mine.*

*Andante*

*Spisio*

*Harmon*

— 45 — *cccc*

Handwritten musical score on ten staves. The notation includes notes, rests, and dynamic markings. The middle section of the score is heavily crossed out with large diagonal lines. There are some annotations like '6', '9', and 'c' above the fourth staff.

Handwritten musical score on ten staves. The music is heavily scribbled over with black ink, obscuring many notes and clefs. The lyrics are written across the staves and include:

The labours past how happy we  
 how glorious shall they prove, the labours past how happy we  
 will they

Additional visible text includes: "how glo...", "how glo...", "labours past", "glorious", "happy", "how", "gl", "labours past", "glorious", "happy", "how", "gl".

The score includes various musical notations such as clefs, time signatures (e.g., 7/4, 3/4), and dynamic markings like "p" (piano) and "f" (forte).

This is a handwritten musical score on ten staves. The lyrics are written below the staves, and there are various performance markings such as *rit.*, *glu*, *f*, and *4 part.*. The score is heavily annotated with scribbles and corrections.

Lyrics:

vious will they prove  
 these labours pay how happy we how glorious glorious will they  
 vious will they prove how!

Performance markings: *rit.*, *glu*, *f*, *4 part.*



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

forte

pizzicato

Handwritten musical notation for the first system, consisting of two staves. The first staff contains a melodic line with various notes and rests, and the second staff contains a rhythmic accompaniment with many beamed notes.

rious will they prove

the Labours part how happy

Handwritten musical notation for the second system, consisting of two staves. The first staff contains a melodic line with lyrics "rious will they prove" and "the Labours part how happy". The second staff contains a rhythmic accompaniment.

Handwritten musical notation for the third system, consisting of two staves. The first staff contains a melodic line with lyrics "we the Labours part how happy". The second staff contains a rhythmic accompaniment.

Handwritten musical notation for the fourth system, consisting of two staves. The first staff contains a melodic line with lyrics "we the Labours part how happy we how glorious". The second staff contains a rhythmic accompaniment.

Handwritten musical score consisting of ten staves. The first six staves are instrumental. The seventh staff contains the lyrics "rious will they prove, how happy" with a "leg." marking above. The eighth staff contains "how happy we" with a "leg." marking above. The ninth staff contains "rious will they prove" and "how glorious how happy are how". The score includes various musical notations such as notes, rests, and dynamic markings.

how glorious how happy happy we how glorious with they prove how glorious  
 happy how happy happy how glorious with they prove how glorious how

how glorious with they prove  
 how glorious with they prove

— 52 —

*Andante*

*V. pian*

*V. vivo*

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

When gathering fruit from Conquest's tree we deck the feast of Love we deck the feast of Love the feast of Love

When gathering fruit from

Handwritten musical notation for the second system, consisting of two staves. The music continues with similar rhythmic patterns and includes some handwritten corrections or additions.

Handwritten musical notation for the third system, consisting of two staves. The notation shows a continuation of the piece with various note values and rests.

We deck the feast of Love we deck when gathering fruit from Conquest's tree we

tree

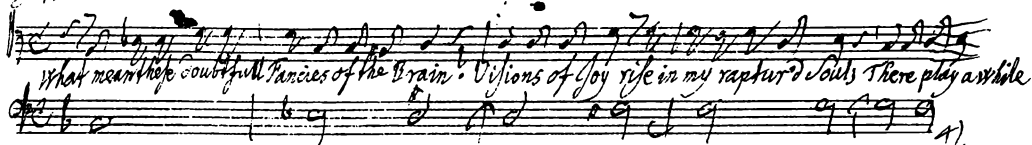
Conquest's tree we deck the feast of Love we deck the feast of Love we deck when gathering fruit from Conquest's tree we

Handwritten musical notation for the fourth system, consisting of two staves. This system includes the final lines of lyrics and musical notation on the page.

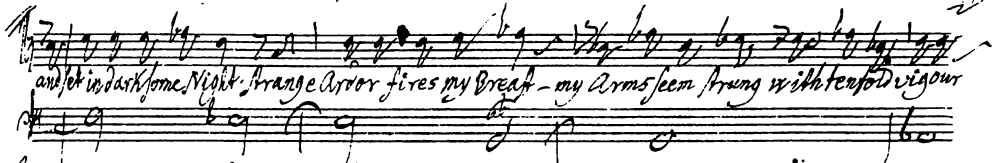
Handwritten musical score for the first system. The staff is in treble clef with a key signature of one flat and a 7/8 time signature. The melody is written in a cursive style with many slurs and ornaments. The lyrics are: "we deck the feast of Love we deck the feast of Love we".

Handwritten musical score for the second system. The staff continues the melody from the first system. The lyrics are: "Deck - the feast of Love" and "Deck - the Feast of Love." on the left, and "Da Capo Segno" on the right. The notation is highly decorative with many slurs and ornaments.

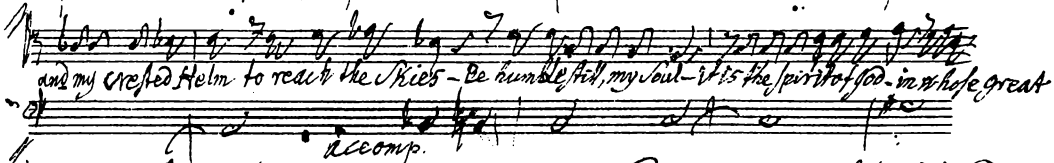
Cephthorus



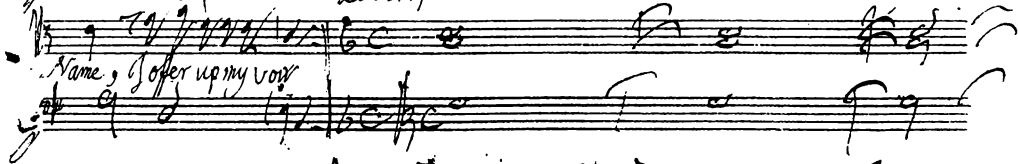
What mean those doubtfull Fancies of the Brain - Visions of Joy rise in my raptur'd Souls There play awhile



and let in dark some Night - strange Arrows fires my Breast - my Arms seem strong with tenfold Vigour

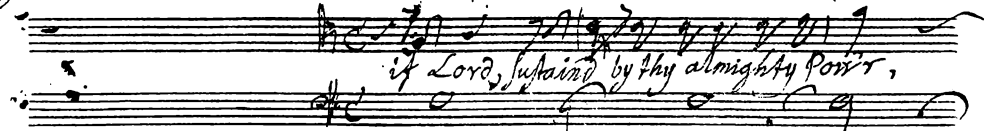


and my crested Helm to reach the Skies - Be humble still, my soul - it is the spirit of God - in whose great



accomp.

Name, I offer up my voice



if Lord, sustained by thy almighty Power,

Handwritten musical score consisting of ten staves. The first four staves are instrumental accompaniment. The fifth staff contains the lyrics: "Ammon drive, and his consulting Bands, from these our long-uncultivated". The sixth and seventh staves are instrumental accompaniment. The eighth staff contains the lyrics: "Lands, and safe return, a glorious Conqueror - what - or who - ever shall". The ninth and tenth staves are instrumental accompaniment. The score is written in a cursive, handwritten style.

Ammon drive, and his consulting Bands, from these our long-uncultivated

Lands, and safe return, a glorious Conqueror - what - or who - ever shall



first salute mine Eyes, I shall be for ever Thine; or - fall a sacrifice!

his said. - , ahead, 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.

T.

B.

Cont

Behold our Lord, O God, behold our Lord almighty

O God, behold our Lord almighty, omnipotent, to plague, or bless

f 6 76 # A B 7 #

Handwritten musical notation on five staves, showing a complex melodic line with various rhythmic values and accidentals.

Handwritten musical notation with lyrics in Latin and English. The lyrics include: "O God behold our sore distress", "behold our sore", "O God behold our sore distress", "behold our", "O God behold our sore distress", "behold our sore distress", "O God behold our sore distress", "behold our".

Handwritten musical notation on five staves, showing a complex melodic line with various rhythmic values and accidentals.

5 5h

7-6 7

Handwritten musical notation and symbols at the bottom right of the page.

Behold our glory  
 Behold our glory  
 Behold our glory  
 Behold our glory  
 Behold our glory  
 O Gott behalte unser Lob  
 O Gott behalte unser Lob  
 O Gott behalte unser Lob  
 O Gott behalte unser Lob  
 O Gott behalte unser Lob  
 be

behold - o god behold our sore distress  
 o god behold our sore distress  
 sore distress our sore distress  
 hold our sore distress, o god behold our sore distress omnipotent to plague or bleed to plague or bleed to plague or bleed

omni po  
 omnipotent to plague or bleed omi 2  
 omnipotent to plague or bleed

Handwritten musical score with ten staves. The score includes complex rhythmic notation, accidentals, and lyrics in both English and Latin. The lyrics are: *omnipotent to plague or blest*, *omnipotent to plague or blest*, *omnipotent to plague or blest*, *omnipotent to plague or blest*, *omnipotent to plague or blest*, *omnipotent to plague or blest*, *omnipotent to plague or blest*, *omnipotent to plague or blest*, *omnipotent to plague or blest*, *omnipotent to plague or blest*. The score is marked with various musical symbols like *tr*, *acc*, *6*, and *6/8*.

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

blest to plague or blest, to plague or blest

Omnipotent - to plague or blest, but turns thy

Handwritten musical score with lyrics:

Wrath, and blest once more  
 thy servants, who thy name ad  
 turn thy wrath and blest once more and blest, once  
 thy servants, who thy name adore  
 turn thy wrath and blest once more  
 Wrath and blest once more, thy servants, who thy name adore  
 turn thy wrath and blest once more



Handwritten musical notation on five staves, featuring various rhythmic values and accidentals.

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

45 3 4 4 2 76 8

65 2

Bless once more turn thy wrath and bless once more <sup>thy servants who holy name adore, but</sup>  
 do not who thy name adore - <sup>thy servants who</sup> thy servants who thy name adore, but  
 more thy servants who thy name adore but  
 more once more turn thy wrath and bless - once more thy servants who holy name adore, but turn thy wrath and bless once

thy servants who thy name adore - turn thy wrath and bless our more  
 thy servants who thy name adore - thy servants who thy name - adore turn thy  
 turn thy wrath and bless our more turn thy wrath - and bless our more thy servant is to thy  
 more turn thy wrath and bless thy servants who thy name adore - turn thy wrath and bless

Large Solo

Handwritten musical score with ten staves. The lyrics are written below the notes and include:

None ere event hangs o'er our heads.  
 None we will sing we have to sing, in misery ex-  
 treme. - O never, never was my forehead  
 more thy servants tho' thy name adore thy servants tho' thy name adore -  
 we rather turn, tho' we rather will before more ~~more~~ more thy servants tho' thy name adore  
 name adore him thy name adore - once more thy servants tho' thy name thy name adore  
 - once more thy servants tho' thy name do thy name adore  
 such incessant Pangs.

Handwritten musical notation at the bottom of the page, including a treble clef, a key signature of one flat (B-flat), and a time signature of 3/8. The notation includes notes, rests, and bar lines.

con. / presto

10

Handwritten musical score for piano, consisting of ten staves. The notation is dense and expressive, featuring various rhythmic patterns, accidentals, and dynamic markings. The score is divided into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of 19th-century piano compositions, with a focus on melodic and harmonic development. The score includes several dynamic markings: *piano* (p), *scenes of Horror*, and *scenes of Woe*. The final section of the score is heavily marked with *scenes of Horror* and *scenes of Woe*, indicating a dramatic and intense conclusion. The notation includes many accidentals, such as flats and naturals, and a variety of note values, including eighth and sixteenth notes. The overall mood is one of intense emotion and drama.

2

wail!

rising from the shades below

to 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

fork

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music is dense with notes and rests.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music is dense with notes and rests.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music is dense with notes and rests.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music is dense with notes and rests.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music is dense with notes and rests.

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The music is dense with notes and rests.

Handwritten musical notation on three staves, featuring complex rhythmic patterns and dense note clusters. The notation includes various note values, rests, and dynamic markings.

Handwritten musical notation with lyrics: "address new Terrors to the night scenes of Horror scenes of woe Biting from the Graves below address Terrors to the Hell". The lyrics are written in a cursive, handwritten style below the notes.

Handwritten musical notation on a single staff, starting with a large '9' in the left margin. The notation includes various note values and rests.

Handwritten musical notation on a single staff, starting with a large '7' in the left margin. The notation includes various note values and rests.

Handwritten musical notation with lyrics: "address new Terrors to the Night and new Terrors to the Night". The lyrics are written in a cursive, handwritten style below the notes.



Handwritten musical score on ten staves. The notation includes treble and bass clefs, various time signatures, and complex rhythmic patterns. The lyrics are written below the bottom staff, with some words obscured by heavy black scribbles. The lyrics are: "while in never ceasing pain ceasing pain that alien's the servile chain etc etc".

Lyrics:  
 while in never ceasing pain ceasing pain that alien's the servile chain etc etc

Service Choir Joylest flow Joylest flow Joylest flow the Hours of Light

ad ag

ad as

While in never ceasing light a King's like Service Choir Joylest flow the Hours of Light

ad ag

Handwritten musical score for the first system, featuring five staves with complex notation and various performance instructions.

Da  
Capo  
Foot  
Ayre

Vicines of Horror Vicines of Woe Vicines of Horror Vicines of Woe

Ende *Allegro*

Oh my dear Mother, whence these piercing cries, that force me like a frighted Bird, to fly, my fleece of soft - for

See, hear, my child: such ghastly Dreams last night surpris'd my soul. I heed not these black Melions of the night

the mocking of unquiet slumbers, had them not, my Father wou'd not with a diviner fire, already

75

seems to triumph in success - nor could but Jehovah hears our Prayers.

*a tempo di Bourree*  
 V. univ  
 Spinis

*a tempo di Bourree*  
 V. univ  
 Spinis

*colla parte*  
 the smiling Dawn of happy days dispels each gloomy fear  
 presents a prospect clear

*colla parte*  
 dispels each gloomy fear  
 and pleases hopes all brighting Ray and

peace in lives all bright days  
and pleading hopes all bright days

Smiling dawn of happy days dispels each gloomy fear, each gloomy fear each gloomy fear the smiling dawn of happy days dispels

each gloomy fear dispels - each gloomy fear

While every charm - that peace dispels

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

Kalkottawa  
year while every charm that peace dispels - makes springtime all the year makes springtime all the year

Da Capo.

celebration ~~of~~ Zebur in Sep'tuar

Horns

Jud' Sep'tuar weath' knaghty times Rejly - no terms, but Ruin, Savory and Death.

gotta

Sound then the left alarm's and to the

Zebur

While our great General waits press' Immora's Archer, once more, Gear' f'ore, <sup>peppa</sup> with some to hope, th' imp'ration

field ye sons of Israel, with int'oid Hearts, dependant on the might of Israel's god. *Segue il Coro*

of thy heavenly eye, let of the craggy heap of Fame a f'end

When His loud voice

thunder spoke,

V. uciy

Horns

up the dreadful

S

allegro *Chorus*

Handwritten musical score for a chorus, featuring staves for Violins I and II, Viola, Cello, and Double Bass. The score is written in a dark ink on a white background. The top staff is labeled "Viol. I" and the second staff "Viol. II". The third staff is labeled "Viola", the fourth "Cello", and the fifth "H. 102" (Double Bass). The music is written in a common time signature (C) and a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. There are several large, dark scribbles or corrections on the Violin I and II staves, particularly in the first and second measures. The bottom two staves (Cello and Double Bass) have some large, dark scribbles or corrections in the second measure. The overall appearance is that of a working draft or a composer's sketch.

C: 10/8  
exg:  
H: 10/8

A handwritten musical score consisting of ten staves. The notation is dense and includes various rhythmic markings, including a '7/8' time signature at the top. The score is divided into two main sections by a vertical line. The first section contains several staves with complex rhythmic patterns and some scribbled-out areas. The second section contains staves with more regular rhythmic patterns. The bottom staff includes the lyrics: "When His loud voice in Thunder spoke in Thunder when His loud". There are also some handwritten annotations like "C" and "A" on the left side of the staves.



with conscious fear the Billows broke, with *with* the Billows broke

with

l'ice in Thule's ports with Conscious Fear the Billows broke with Conscious fear the Billows broke with Conscious fear the Billows broke, then it was

Handwritten musical score for a piece featuring a vocal line and piano accompaniment. The score consists of 11 staves. The first seven staves are for the piano accompaniment, and the last four are for the vocal line. The lyrics are: "When his loud voice in thunder spoke, when his loud voice in thunder spoke, when his loud voice in thunder spoke." The notation includes various musical symbols such as notes, rests, and dynamic markings like *brake* and *sf*.

Handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols like notes, rests, and clefs. There are several annotations in cursive, including "with his", "obervant of his dread com", and "The pillow broke obervant of his dread".

Annotations:

- with his
- obervant of his dread com
- obervant of his dread com and of his
- The pillow broke obervant of his dread

*in vain they sought their foaming Tide*  
*in vain they sought their foaming Tide*  
*in*  
*in*  
*mand*  
*in*

Handwritten musical score on ten staves. The notation includes various rhythmic patterns, accidentals, and dynamic markings. The lyrics are written below the staves, with some words underlined or crossed out. The score is divided into measures by vertical bar lines.

Lyrics visible in the score:

- confirmed by that great power that gave them strength to
- confirmed confirmed confirmed by that great power that gave them strength to
- their foaming tide in
- their foaming tide

At the bottom of the page, there is a small section of notation with the text "etc." written to its right.

Handwritten musical score consisting of approximately 12 staves. The notation includes various rhythmic patterns, including dense sixteenth-note passages and longer note values. The lyrics are written below the staves and include:

- roar
- roar
- in vain
- con f in d by that great powr con f in d by that great powr that gave them
- con f in d by that great powr. con f in d by that great powr, by that great powr that gave them

The score shows signs of being a working draft, with some ink bleed-through and overlapping notes.

A handwritten musical score on ten staves. The notation is dense and somewhat chaotic, with many scribbles and overlapping lines. The lyrics are written below the staves, with some words crossed out and others written in a different color or style. The lyrics include: "that gave them strength to roar, con- fide by that great pow'r that gave them strength to roar", "that gave them strength to roar", "con- fide by that great pow'r that gave them strength to roar", "that gave them strength to roar", "con- fide by that great pow'r that gave them strength to roar", "that gave them strength to roar", "con- fide by that great pow'r that gave them strength to roar". There are also some handwritten notes in red ink, such as "that gave them strength to roar" and "con- fide by that great pow'r that gave them strength to roar".

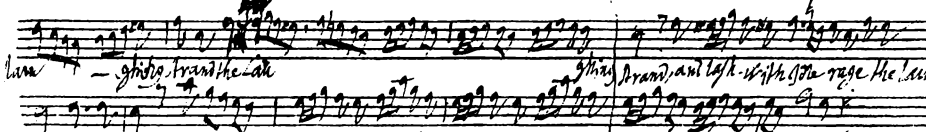
ad. m. v

Handwritten musical score consisting of ten staves. The score is divided by a vertical bar line. The top staff contains a complex melodic line. The second staff has a few notes and rests. The third staff contains a melodic line with a large 'A' written above it. The fourth staff contains a vocal line with the lyrics: "ad. m. v" and "ad. m. v". The fifth staff has a large 'A' written above it. The sixth staff contains a vocal line with the lyrics: "They now contract their trifling pride and lay - with - id - te - he - lie". The seventh staff has a large 'A' written above it. The eighth staff contains a melodic line. The ninth staff contains a melodic line. The tenth staff contains a melodic line with the word "piano" written below it. At the bottom center, the page number "- 88 -" is written. At the bottom right, the tempo marking "allegro" is written.





*And also*



They now contract their boisterous pride and lash with doleful rage the lan - guage



Handwritten musical score for the first system, consisting of five staves. The notation is dense and includes various rhythmic values and accidentals.

Handwritten musical score for the second system, consisting of five staves with lyrics written below the notes.

<sup>and all with</sup>  
 hand, and all with in a rage when they  
 they now contract - their boisterous pride their boisterous boisterous pride and all with  
 hand the laughing hand and laugh with of ole of ole hand the laughing hand and all with  
 They now contract their boisterous pride and laugh with in a rage when they  
 They now contract ~~in a rage when they~~ hand the laughing hand <sup>and all with</sup> ~~they now contract~~

with

Handwritten musical score with lyrics and performance markings. The score consists of eight staves of music, with lyrics written below the notes. The lyrics are: "I - Bless'd! - de Rage the laughing brand they now contract their bo'rous pride they now contract their bo'rous pride they now contract their bo'rous pride and laugh with i de Rage the Rage with i - de". The score includes various musical notations such as notes, rests, and clefs. There are also handwritten annotations and markings throughout the score, including "i de", "e", and "70".

Lyrics: I - Bless'd! - de Rage the laughing brand they now contract their bo'rous pride they now contract their bo'rous pride they now contract their bo'rous pride and laugh with i de Rage the Rage with i - de

Performance markings: *i de*, *e*, *70*

Handwritten musical score for five staves. The notation includes various rhythmic values, accidentals, and some ink blots, particularly in the third and fourth staves.

tract their boistrous pride, then contract their boistrous pride - their boistrous pride, and laff with idle Rage - the laughing brand they now con-

tract their boistrous pride, they now contract, and laff with idle Rage - the laughing brand they now con-

tract their boistrous pride, they now con-

tract their boistrous pride, they now con-

tract their boistrous pride, they now con-

tract their boistrous pride, they now con-

Handwritten musical score on ten staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The lyrics are written below the staves, with some words crossed out and others written above. The lyrics are highly repetitive and appear to be a form of wordplay or a specific dialect.

Lyrics (from top to bottom):

- have the law -
- tract Their boi - Arous pride and la's with ille Rage the laughing Arad their now contract - their boitrous pride they their boitrous
- Rage the laughing Arad the now contract - their boitrous pride they now contract - their boitrous pride
- tract they now con tract - their boitrous boitrous pride they now contract their boitrous pride they now contract their boitrous
- their boitrous pride their boitrous pride

and laugh with the boys - the laughing and the laughing = 3 birds  
 and laugh with the boys - they now contract their bodies - from first and laugh with  
 and  
 they now contract their bodies and laugh with the boys - the laughing and  
 and  
 they now contract their bodies and laugh with the boys - the laughing and  
 and laugh with the boys like laughing they now contract they now contract

the laughing brand the laughing brand the laughing brand  
 the laughing brand the laughing brand the laughing brand  
 the laughing brand the laughing brand the laughing brand  
 the laughing brand the laughing brand the laughing brand  
 the laughing brand the laughing brand the laughing brand  
 the laughing brand the laughing brand the laughing brand  
 the laughing brand the laughing brand the laughing brand  
 the laughing brand the laughing brand the laughing brand  
 the laughing brand the laughing brand the laughing brand  
 the laughing brand the laughing brand the laughing brand

their wives and with the law the law the law  
 their wives and with the law the law the law  
 their wives and with the law the law the law  
 their wives and with the law the law the law  
 their wives and with the law the law the law  
 their wives and with the law the law the law  
 their wives and with the law the law the law  
 their wives and with the law the law the law  
 their wives and with the law the law the law  
 their wives and with the law the law the law

Handwritten musical score for the first system, consisting of five staves of music. The notation includes various rhythmic values and melodic lines.

Handwritten musical score for the second system, consisting of one staff of music.

Uranu the laughing, brand the lau - - - - - gling brand is laughing brand and last with the rage the lau  
 brand the laughing, brand the lau - - - - - gling brand and last with the rage - - - - - the laughing

Handwritten musical score for the third system, consisting of one staff of music.

brand and last  
 and last with the rage and last with the

Handwritten musical score for the fourth system, consisting of one staff of music.

brand and last and last the lau - - - - - gling brand the lau

Handwritten musical score for the fifth system, consisting of one staff of music.



The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. The lyrics are written below the staves, with some words appearing on multiple staves. The lyrics include:

- going laughing strain
- the strain
- the laughing strain
- the laughing strain
- the laughing strain
- the laughing strain
- the laughing strain
- the laughing strain

The score ends with a double bar line and a fermata.

grand sign. Jan 2 Febr 1751

oriebs  
 at 25/1/13, 1731

Hamor Act 3<sup>d</sup> Hamor, Hymn ecc.

glad tidings of great joy to thee dear Saviour, and to the House of Israel bring you. Thus then in  
brief - both Armies in Array of Battle rang'd our General feet forth, and offer'd haughty Common Terms of  
peace; most just and righteous Saviour with scorn refus'd, he bid the Trumpet sound; but scarce a  
word was ting'd in hostile Blood, e'er all around, the Thundering Heav'n's open'd, and pour'd forth  
thousands of armed Cherubim; when forth our General cried, This is the signal word.

Follow me, and the bright heavenly host is then rattling on proud America, all angels  
 he made a bloody slaughter, and pursued the flying foe till slight trade  
 Sheathe the sword and take the joys of victory and peace.

Segue al Coro. Cheruband Seraphim &

poi

Segue varia  
 up the dread full

*Allegro e Staccato*

*1. viv.*

Handwritten musical score for a piece titled "Allegro e Staccato". The score is written on ten staves. The first staff is a treble clef with a 2/4 time signature. The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The fifth staff is a treble clef. The sixth staff is a bass clef. The seventh staff is a treble clef. The eighth staff is a bass clef. The ninth staff is a treble clef. The tenth staff is a bass clef. The music is written in a handwritten style with various notes, rests, and dynamic markings. There are some annotations in the lower right of the score, including "up the dreadful" written in a cursive hand. The score is divided into two measures by a vertical line.

While for fame and love, soughtst thee my  
 soughtst thee my soughtst thee my  
 Keep ascending ~~as with lightning flames ascending,~~ seekst now the glorious prize. seekst now the glorious prize

in the dream will keep ascending ~~as with lightning flames ascending~~

while for fame and love: ~~as with lightning flames ascending~~

- ding seekst now the glorious prize

done  
 four

while for fame and love  
 while for  
 up the dreadful steep ascending  
 fame and Love  
 glorious prize  
 adon

~~while for fame and love  
 up the dreadful steep ascending  
 fame and Love  
 glorious prize  
 adon~~

I am now happy in the Blest  
 while thy love & beauty charms me  
 There my sweetest love I find  
 and now happy in the Blest  
 and a kind of glory was mine  
 I dispise worldly lovely beauty charms and a kind of  
 glory  
 in other honours  
 There my sweetest love I find  
 and a kind of glory was mine  
 I dispise worldly lovely beauty charms and a kind of  
 glory

Ga Capo 3

Handwritten musical score on three staves. The top staff contains notes and the word "Sing". The middle staff has the lyrics "After Honors" and "Gala Capo dal teno". The bottom staff continues the melody and lyrics. There are some corrections and scribbles in the first staff.

Rebul to Septha

Rebul Septha.

Such, Septha, was the naughty Kings Reply - no terms - but Ruin, Slavery, and Death.

Septha

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*

15

Handwritten musical score for a symphony orchestra, page 15. The score includes staves for Violins I and II, Viola, Horns I and II, Trumpets I and II, Trombones I and II, and Cymbals/Tam-tam. The music is written in a complex, dense style with many accidentals and slurs. A large 'A' is written on the Trombone I staff, and a '2' is written on the Trombone II staff. The tempo is marked 'Andante non troppo presto'.

*pizz.*

*Cherub, and Seraphim embodied forms*

*forte*

The image shows a handwritten musical score on ten staves. The notation is dense and complex, with many beamed notes and slurs. The word "forte" is written at the top left. The bottom two staves contain the text "Cherubs and Seraphim in bodied forms". The score is divided into two main sections by a vertical line, with a double bar line at the end of the second section.

Handwritten musical score with ten staves. The top four staves contain complex rhythmic notation with many beamed notes. The bottom six staves contain lyrics:

His great comand await His  
 His  
 the his great comand His  
 the messengers of fate  
 His great comand await His

great' comend arrivit  
 of swifter light,  
 of and such he-  
 in fabled  
 frame'

*of swifter flight and subtler*  
*of and subtler frame*  
*and subtler frame of*  
*Frame and subtler frame of swifter flight and subtler frame* *of swifter flight and subtler frame*

This lightning's winged flame — — lightning's winged flame  
 of brighter light and subtler frame the lightning's winged flame

allegro

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



Handwritten musical notation on five staves. The notation includes various rhythmic patterns, including triplets and sixteenth notes. A circled '16' is written at the top right of the first staff.

Handwritten musical notation on five staves with lyrics written below the notes. The lyrics are: "Storm - they ride on whirlwinds directing the storms directing 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 the di; they".

Whirlwind on whirlwinds direct the forms directing the forms  
 ride on whirlwinds direct the forms directing the forms direct the forms directing the forms  
 directing the forms directing the forms directing directing directing the forms directing directing the  
 ride on whirlwinds directing the forms direct directing the forms directing directing the

Handwritten musical notation on five staves, featuring complex rhythmic patterns and melodic lines. The notation includes various note values, rests, and dynamic markings.

they ride on whirlwinds

Norms

directing the whirlwinds directing the Norms directing the Norms directing the Norms directing the Norms

Norms

directing the Norms they ride on whirlwinds directing the Norms they ride on whirlwinds they ride on

Norms

they ride on whirlwinds directing the Norms they ride on whirlwinds directing the Norms they ride on whirlwinds directing the

Norms

directing the Norms

They ride on whirlwinds directing the

Handwritten musical score consisting of ten staves. The music is written in a single system with a vertical line down the middle. The lyrics are written below the staves, with some words crossed out or written in a different color.

Lyrics:

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

Handwritten musical score consisting of ten staves. The music is written in a single system with a common time signature. The lyrics are written below the staves and are somewhat obscured by the musical notation. The lyrics include: "Whirlwinds directing the forms they ride on", "Whirlwinds directing the forms they", "they ride on", "forms they ride on", "Whirlwinds directing the forms they", "Whirlwinds directing the forms they", "Whirlwinds directing the forms they", "Whirlwinds directing the forms they", "Whirlwinds directing the forms they", "Whirlwinds directing the forms they".

Whirlwinds direct the storms they — they — they —

they ride on whirlwinds

they ride on whirlwinds

they ride on whirlwinds direct the storms

they ride on whirlwinds direct the storms

Opus

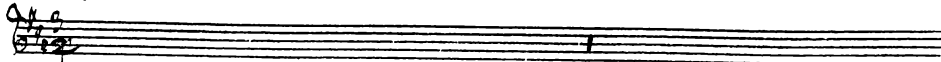
It is well - haste haste, ye maidens, and in richest

Robes, adorn me like a fately Bride, to meet my Father

in triumphant Pomp: and while around

the dancing Banners play

Andante  
Arav. Solo. ~~Larghetto~~



Violin I  
Violin II

Violins

Two staves for Violin I and Violin II. The Violin I staff has a treble clef and a key signature of one flat. The Violin II staff has an alto clef and a key signature of one flat. Both staves contain musical notation for the first two measures of the piece.

Chorus

Tune the soft melodious Lute, oleantha harp and warbling flute to sounds of rapturous joy

A staff for the Chorus with a bass clef and a key signature of one flat. It contains musical notation and the lyrics: "Tune the soft melodious Lute, oleantha harp and warbling flute to sounds of rapturous joy".

A musical staff with a bass clef and a key signature of one flat, containing musical notation.

A musical staff with a bass clef and a key signature of one flat, containing musical notation.

to found rapturous joy

to found rapturous joy

A musical staff with a bass clef and a key signature of one flat, containing musical notation and the lyrics: "to found rapturous joy".

Forde



Handwritten musical score for strings and woodwinds. The score consists of five staves. The first staff is for Violins I, the second for Violins II, the third for Violas, and the fourth for Cellos and Double Basses. The fifth staff is for Woodwinds. The music is in a 3/4 time signature and features a melodic line in the woodwinds. The tempo is marked *Andante*.

*tune the soft melodious Lute*  
 tune the soft melodious Lute, pleasant Harp and warbling flute to sounds of rapturous joy

Handwritten musical score for strings and woodwinds, heavily revised. The score consists of five staves. The first staff is for Violins I, the second for Violins II, the third for Violas, and the fourth for Cellos and Double Basses. The fifth staff is for Woodwinds. The music is in a 3/4 time signature and features a melodic line in the woodwinds. The tempo is marked *Andante*. The score is heavily crossed out with large, dark scribbles, indicating significant revisions. The original text from the previous block is partially visible through the ink.

*the melodious Lute*  
 the melodious Lute, pleasant Harp and warbling flute to sounds of rapturous joy

*Violoncello*

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written below the staves, with some sections crossed out by large, bold 'X' marks.

Lyrics visible include:

- to Jounis of rapturous Joy
- e Violinen
- Tran Violin I
- forte
- adagio
- to Jounis of rapturous Joy

The score shows a complex arrangement of parts, with some sections being heavily revised or crossed out, suggesting a process of composition or editing.

*V.1 / organ trail*

*V.2*

*Such, as on our solemn Days*

*Singing great Jehovah's praise, the Holy Choir employ* — *the holy choir employ*

look as on our solemn days / singing great behavours praise the holy choir employ

trav.  
forle

Capo

the holy choir employ

Septa Septa, Zebul, Hamor &

Heaven smiles once more on His repentant people, and Victory spreads wide her silver wings

to both our sorrows with a peaceful calm. - Zebul thy deeds were valiant; nor best

thine my Hamor, but the glory is the Lord's.

*Vi* *andante*

*V2*

*Viol*  
*Septa*

*Celli*

Handwritten musical score with ten staves. The top two staves contain dense, heavily scribbled-out notation. The third staff has a melody with lyrics "His mighty arm with justice". The fourth staff continues the melody. The fifth staff has a melody with lyrics "blow dispers'd and quell'd the haugh - ty foe the haugh - ty foe his mighty". The sixth staff has a melody with lyrics "for he". The seventh and eighth staves have dense, scribbled-out notation. The ninth and tenth staves have a melody with lyrics "pian".

His mighty arm with justice

forte

pian

blow dispers'd and quell'd the haugh - ty foe the haugh - ty foe his mighty

for he

pian

armistichuden Bloor disperfo am quello disperfo disperfo am quello the hangh -

forte

- by five am quello the hang by five

forte

his mighty arm with thunderbolts did

pierce and quell'd the laughty foe and quell'd the haugh-



*un poco forte*

By foe dispers'd in anguish & the sanokly

Foe His mighty arm with sudden blow dis-

perfid' disperfidand quell'otto hanghr by foe and quell'ò the hanghrly

forke

foe  
forke

Handwritten musical notation on five staves. The notation is dense and includes various rhythmic values and accidentals. There are several ink blots and corrections throughout the score.

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

Handwritten musical notation on five staves, continuing the piece with complex rhythmic patterns and some ink blots.

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

26

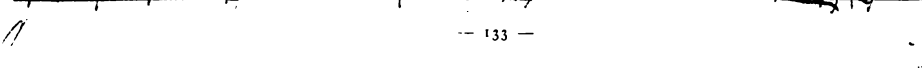
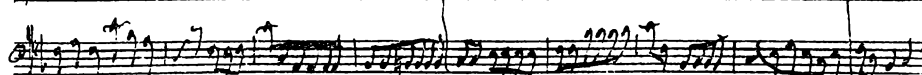
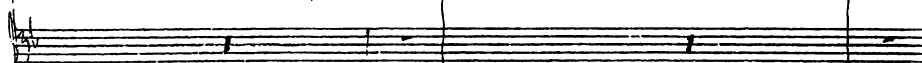
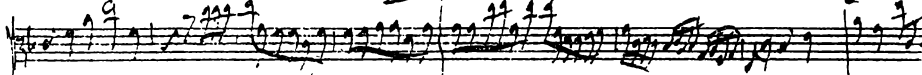
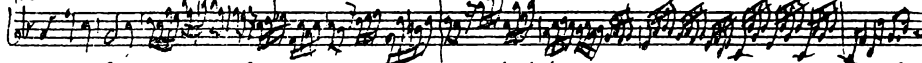
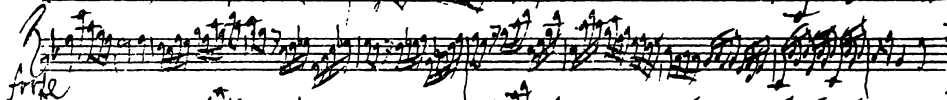
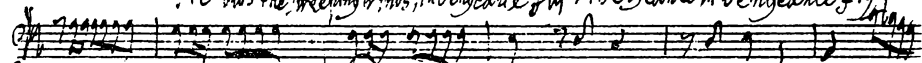
Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, clefs, and some corrections. The lyrics are written in cursive below the staves.

Lyrics visible in the score:

- Neh Jell before him as a ben
- My He was the sweeping winds in vengeance



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



Da  
- l. Capo  
- l. Dal  
- 2. Scene  
- l. - 7.  
- S -

grave Chorus

*un poco andante*

V.1

V.2

Viola

H.1

H.2

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

*un poco andante*

*for piano*

*p*

*f*

*His mighty arm with sudden blow, His mighty*

*His mighty*

*His mighty arm*

*Jesus moves all unmov'd, unfeer*

*His mighty arm with sudden*

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics "blow disperse, and quell'd the hungry foe" are written below the bottom two staves. The score is heavily annotated with performance instructions and corrections.

Annotations and markings include:

- trapp* (marked on the 6th staff)
- disper'd* (marked on the 6th and 7th staves)
- and quell'd* (marked on the 7th staff)
- blow* (written below the 8th and 9th staves)
- disper'd* (written below the 8th and 9th staves)
- and* (written below the 9th staff)
- and quell'd* (written below the 9th staff)
- the hungry foe* (written below the 9th staff)
- disper'd* (written below the 9th staff)
- and quell'd* (written below the 9th staff)
- and* (written below the 9th staff)
- and quell'd* (written below the 9th staff)
- the hungry foe* (written below the 9th staff)
- disper'd* (written below the 9th staff)
- and quell'd* (written below the 9th staff)
- and* (written below the 9th staff)
- and quell'd* (written below the 9th staff)
- the hungry foe* (written below the 9th staff)
- disper'd* (written below the 9th staff)
- and quell'd* (written below the 9th staff)
- and* (written below the 9th staff)
- and quell'd* (written below the 9th staff)
- the hungry foe* (written below the 9th staff)



Handwritten musical score for the first five staves. The notation is dense and includes various rhythmic values and accidentals.

and quiet the dispersed - dispersed and quiet dispersed

dispersed and quiet dispersed the the haughty Joe dispersed

dispersed the haughty Joe - dispersed and quiet the the dispersed

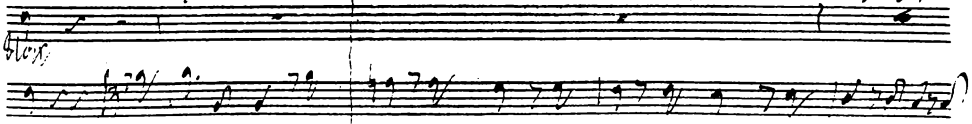
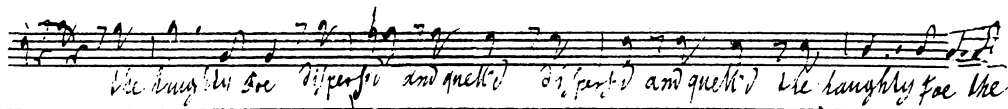
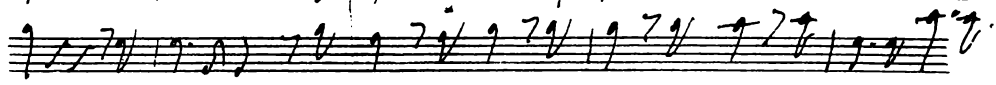
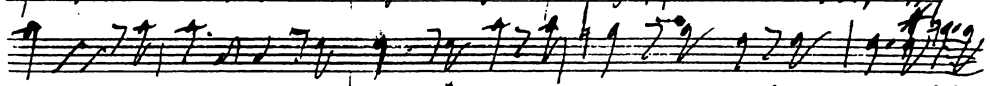
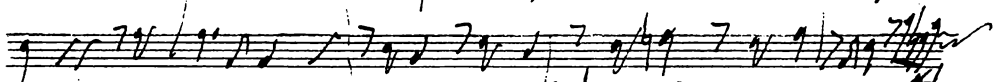
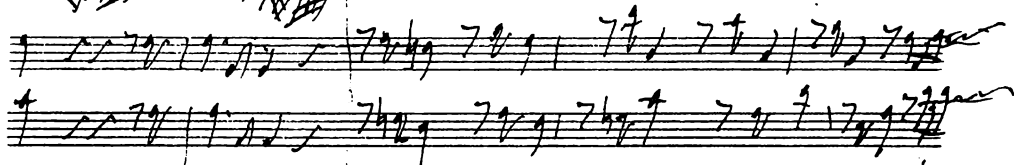
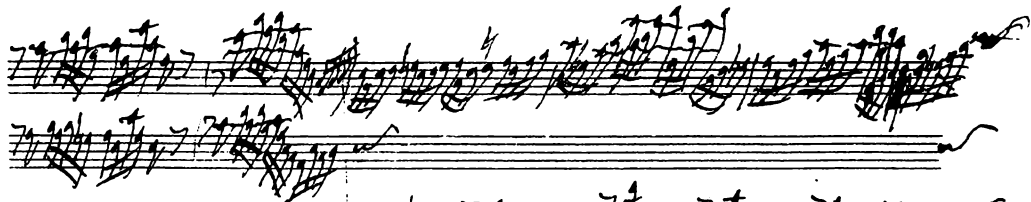
the haughty Joe dispersed and quiet the haughty Joe the haughty Joe

of  
5/4  
3/4  
3

Handwritten musical score consisting of ten staves. The first five staves are instrumental accompaniment. The last five staves contain lyrics in English and German. The lyrics are:

His mighty arm with thunder clow  
 His mighty arm is mighty  
 His mighty arm is mighty  
 His mighty arm is mighty  
 His mighty arm is mighty  
 His mighty arm is mighty  
 His mighty arm is mighty  
 His mighty arm is mighty  
 His mighty arm is mighty  
 His mighty arm is mighty

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *pp*.



or

A handwritten musical score on ten staves. The notation is dense and somewhat chaotic, with many notes and rests. Some lyrics are written below the staves, including "this might be armed with better", "naughty are", "and kneel the naughty are", and "the this might be". The word "Disperd" is written above several staves. The paper shows signs of age and wear, with some ink bleed-through from the reverse side.

*bisperis*  
*bisperis*  
*die heuchlerische Zerknirschung*  
 His  
 His  
 His  
 His  
 arm  
*bisperis* *and. quellend*  
 the haughty one  
 Zerknirschung  
 His  
 His

Handwritten musical score for the first system, consisting of five staves. The notation is dense and includes various rhythmic values and markings.

Handwritten musical score for the second system, including lyrics and performance instructions. The lyrics are: "with sudden blow - the hangry Joe - the hangry Joe - the hangry Joe - the hangry Joe". Performance instructions include "slow", "with", "quick", and "the hangry Joe".

with sudden blow - the hangry Joe - the hangry Joe - the hangry Joe - the hangry Joe

slow with quick the hangry Joe

arm with sudden blow with sudden blow - is perf'd and quell'd is perf'd and quell'd the hangry Joe - His

Handwritten musical score for a multi-stemmed instrument, possibly a harpsichord or organ. It consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The notation is dense and includes various rhythmic values, accidentals, and dynamic markings like 'ff' and 'f'.

migiù arm nite l'aden brass - di perfo dan quell' d'che lauy h'foe. di perfo di perfo - di perfo in quell' d'che lauy h'foe.

Handwritten musical score for a single melodic line with lyrics. The lyrics are written above the staff. The notation includes a treble clef, a key signature of one sharp, and various rhythmic values. There are some corrections and markings in the score.

*Symphonia*

*enter Spirit, Adagio etc:*

V.1  
H. 1 & 2

V.2

Viol

Bass

*Spiritus*

Hail glorious Conqueror, much lov'd Father, hail, behold the daughter, and here, virgin in train, comes to salute Thee, with all devout Love!



*a tempo di Gavotta*

20

*mf*

*rit.*

*rit. p.*

*driving*

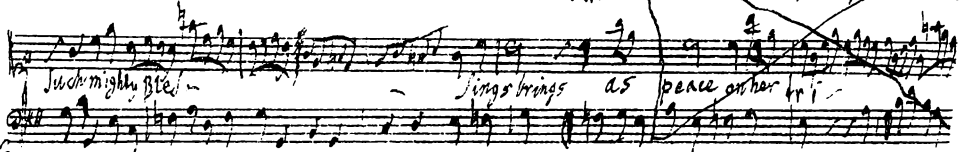
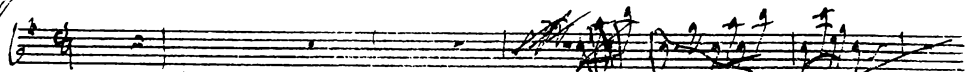
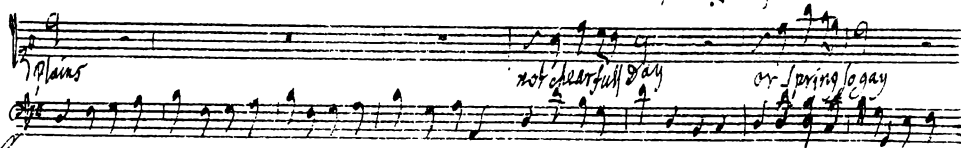
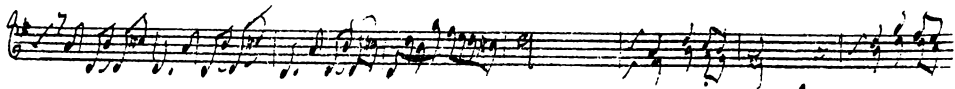
*plenty o'er the plains, peace*

*Welcome as the cheerfull Light*

*Shades of night welcome as the Spring, that rains, peace, and*

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

— 145 —



*f* *pian.*

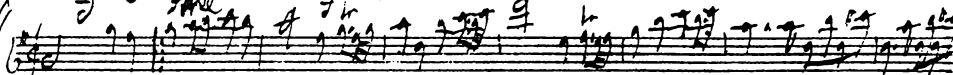
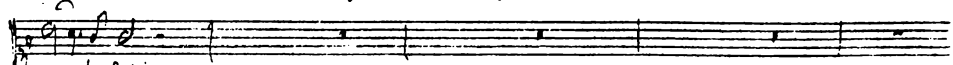
*-phant wings* *most cheerful & victorious*

*pian.*

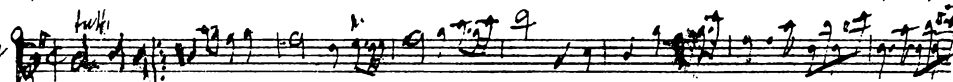
*Such mighty blessings bring us - as*  
*such mighty blessings bring us - as*

*peace as peace on her triumphant wings, as peace on her*

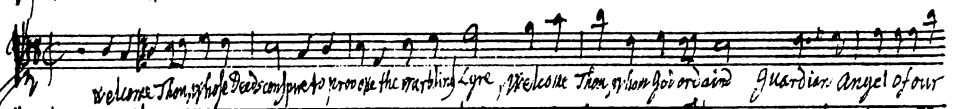
*forte*



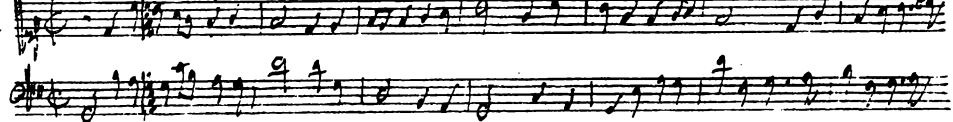
*Entrata*  
*in Coro*



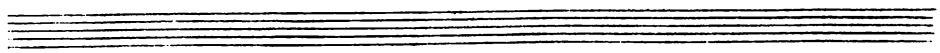
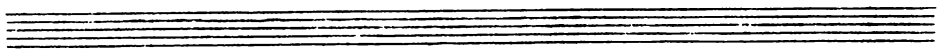
*C. 1*  
*et H 1*



*C. 2*  
*et H 2*



*welcome Them, whose deeds compels to remove the warthorn Lyre, Welcome Them, whom God ordain Guardian Angel of our*



615  
 Laudis quatuor angelorum Land.  
 Welkom!  
 Gouwert loen his glorius name, and great wonders to pr  
 claim his glorius name his glorius name, and great wonders to proclaim, welkom!  
 Gouwert loen his glorius name, and great wonders to pr  
 claim his glorius name, and

born his glorious name his glorious name His name who greater powers proclaim, and  
 name his glorious name  
 Daphne  
 Fine  
 Fine Horror! Confusion! has he this Muffled graves, upon my tasteless Ears,  
 be gone, my Child, thou hast undone thy Father - fly be gone, and leave me to the rack of wild despair

*Ad met. con spirito ma non allegro*

*Open thy marble doors, O Tomb and hide me Earth, in thy dark womb lie me Earth*

*Open Tomb and hide me Earth, in thy dark womb, open O tomb thy marble doors*

*Open Tomb and hide me Earth, in thy dark womb, open O tomb thy marble doors*

*Open Tomb and hide me Earth, in thy dark womb, open O tomb thy marble doors*

*Open Tomb and hide me Earth, in thy dark womb, open O tomb thy marble doors*

first

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

thy dark womb      O Tomb open thy marble jaws O Tomb and hide me

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



er the name of fathers hain and deepest woe from conquest gain, eer the

~~er the name of fathers~~  
~~name of fathers hain and deepest woe from conquest gain~~  
~~er the name of fathers~~

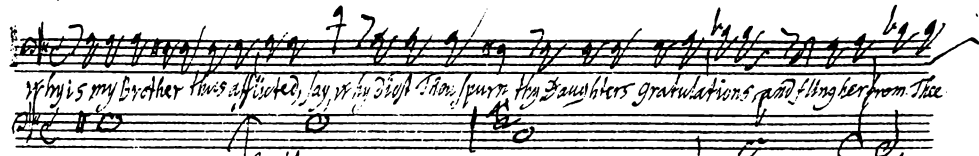
er the name of fathers hain and deepest woe from conquest gain

*ritard* *forte*

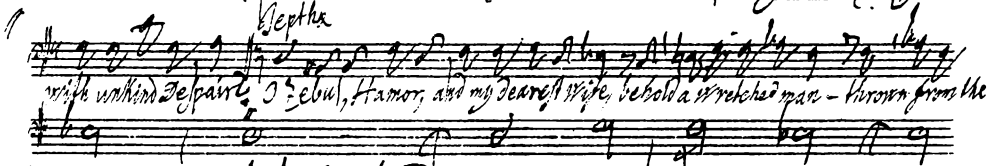
*Ga Capo dal Segno*

- 6 -  
- 5

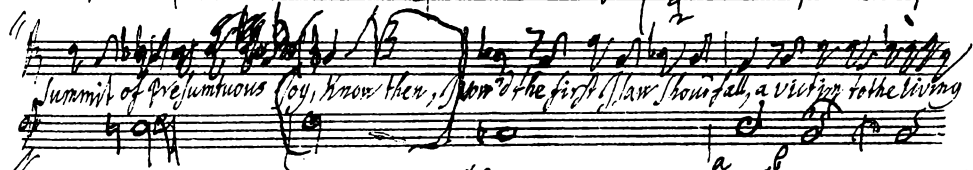
zebul



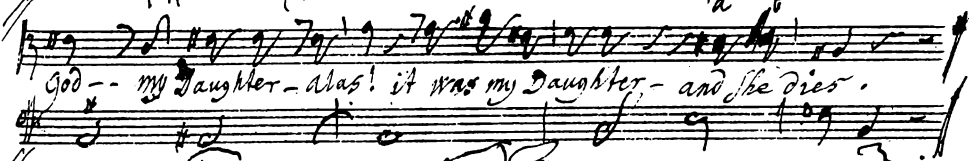
Why is my brother thus afflicted, lay, within death's door, pursue thy daughters gratulations, good-bye her from thee.



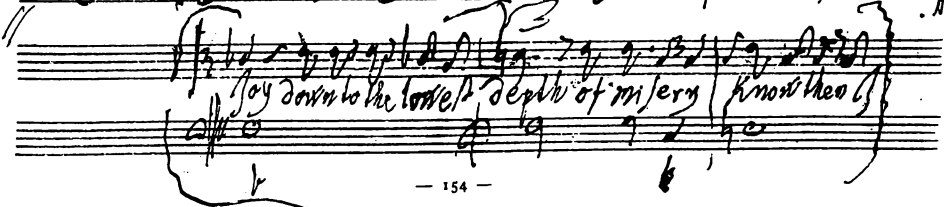
Depth  
wife within despair. O Zebul, Hamor, and my dearest wife, behold a wretched man - huron from the



Summit of presumptuous (Oy, know then, ) Now of the first law should fall, a victim to the living



God -- my daughter - alas! it was my daughter, - and she dies.



Oy down to the lowest depth of misery (know then)

all

conciato

e pian

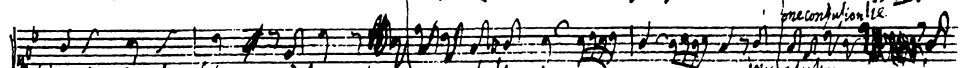
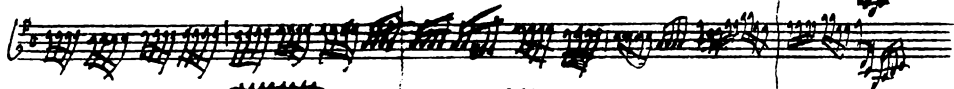
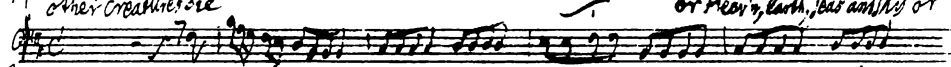
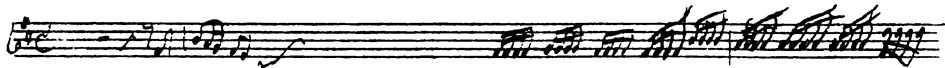
forte

conciato

adag:

conciato

ppan



*mf* *rit.*

or Heav'n earth seas with in one comfortable

*dim*

*dolce*

*pp*

ee'r in a *compassionate* So chaste so fair so fair so fair a Father's hand *compassionate* Father

*pp*

— 157 —

Detailed description: This is a handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics are written below the staves, with some words crossed out or heavily scribbled over. The score is marked with dynamics like *mf*, *rit.*, *dim*,  *dolce*, and *pp*. There are also performance instructions like *compassionate* and *Father's hand*. The overall appearance is that of a working draft or a composer's sketch.

longe

2)

a fathers hand created yet others creatures lie  
 or Heav'n or Hell, Earth, Seas, and Sky  
 My seas and Sky in one confusion lie in  
 or Heav'n, earth, seas and Sky in one confusion lie, &c.

*Andante* *forte*

*piano*  
*pianissimo*  
*pian*

*Honor*

in a daughters blood, so chaste, so fair, so good a fathers arms embraced  
 it such thy cruel purpose; lo! your friend offers himself a willing  
 sacrifice, to save the innocent, and beautiful maid.

Concristato  
F#B

a a

Handwritten musical notation for the first system, featuring a treble clef and a 7/8 time signature. The music consists of several staves with complex rhythmic patterns and slurs.

Handwritten musical notation for the second system, continuing the complex rhythmic patterns from the first system.

Handwritten musical notation for the third system, including the handwritten lyrics "on me" and "at blinim, haden zeal, her utmot. Paac employ".

Handwritten musical notation for the fourth system, including the handwritten lyrics "Violin" and "pian".

Handwritten musical notation for the fifth system, including the handwritten lyrics "me lather almost Paac employ" and "it will be a mercy, there is".

Handwritten musical notation for the sixth system, including the handwritten lyrics "pian".



Handwritten musical score consisting of ten staves. The lyrics are written below the staves. The music is written in a cursive, handwritten style. The lyrics are: "Will where Life can take no more Life can take no joy It will be a mercy there - to Will where Life can take can take no joy on me on me". There are some corrections and markings in the score, such as "more" crossed out and "It" written above. The score ends with a double bar line and a fermata.

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written below the staves.

Lyrics:

Let blind mis'aken zeal nor utmost rage empiev  
 on me let her utmost rage empiev or

me let blind mis'aken zeal

*andante*

*piano*

Fl. *Fl.*

Viol. *Viol.*

Organ *Org.*

Harm. *Harm.*

Tuba *Tuba*

Bass *Bass*

Spare my Child

recall the impious woee'er's

my Love

recorded hands my vow in Heav'n above

O spare your laughter

Mother

O spare my child

Father

my love O spare

Gods

recorded hands my vow in Heav'n above

Heaven

O spare your laughter O spare your Daughters, recall the impious

Spare my child recall the impious vow, recall the impious vow ere 'tis too late  
 O spare my love, recall the impious vow ere 'tis too late  
 - my love O spare my love O spare my love, recall the impious vow ere 'tis too late  
 recorded hands my vow in  
 vow ere 'tis too late ere 'tis too late recall the impious vow

- my child o spare my child recall the impious vow recall the impious vow, 'tis too late o spare my  
 late o spare my love, recall the impious vow, 'tis too late o spare my love o spare my love  
 Heaven in Heaven above in Heaven above in Heaven above in Heaven above  
 recall the impious vow

recall the impious vow  
 o spare my daughter recall the impious vow, 'tis too late, 'tis too late

Choir

*am*

and think not hear us delight and think not hear us delight, in

more! hear us hear

and think not hear us delight.

Gott hear no more - her doom is

in molochs honour Poles

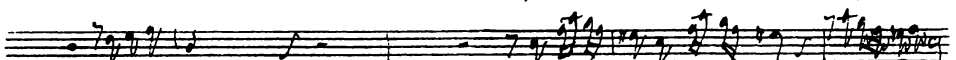
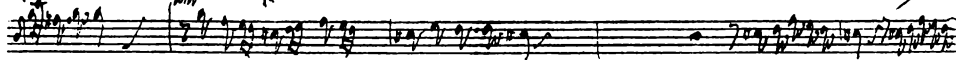
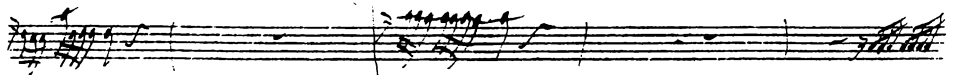
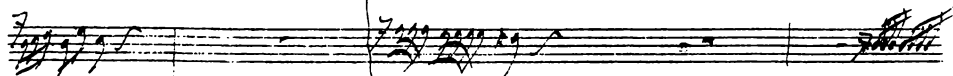
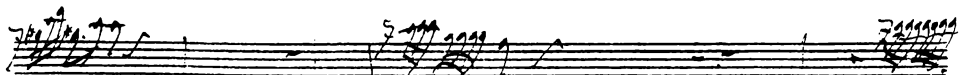
Handwritten musical notation on three staves. The first two staves have the word "plan" written above them. The second staff has "from da" written below it. The third staff has "plan" written above it.

Handwritten musical notation on four staves with lyrics. The lyrics are written below the notes.

Large  
recall  
Hamor  
recall  
Jephtha  
is fix'd as  
her fate is fix'd is fix'd as  
fix'd Her doom is fix'd fate  
I'll bear no more Her doom is fix'd fate  
Zelus  
recall the impious vow  
certisior fate recall the impious vow

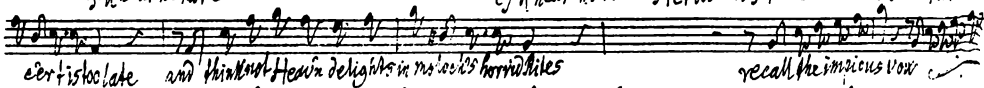
9





Ye hear no more

Ye hear no more Her doom is fix'd ~~Her doom is fix'd~~ Fair



er'tistoclate and think not Heaven delights in mortals horrible

recall the impious vow



recorded stands my vow in Heav'n  
 her doom is fix'd I'll hear no  
 cer tis too late  
 Heav'n no delights in horrid Piles  
 Recall the impious vow

*Jephth*

**Enter Jephth**

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

more (S)khast nomore - her domisixias tale

recall certis lalade

Spoke its approbation by success - Gephtha has triumphed - Ghaer is free.

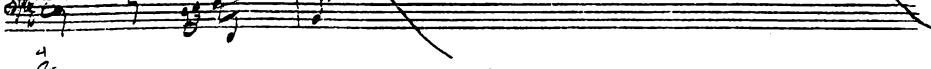
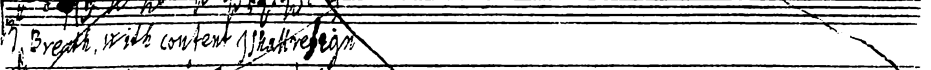
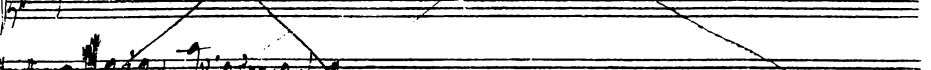
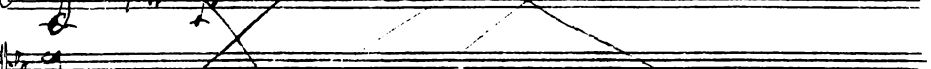
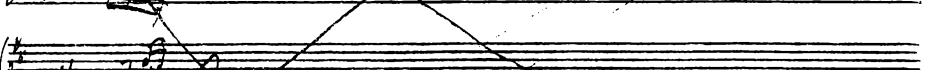
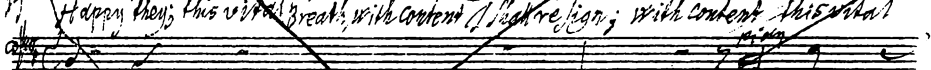
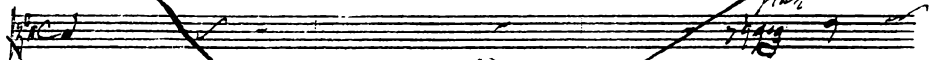
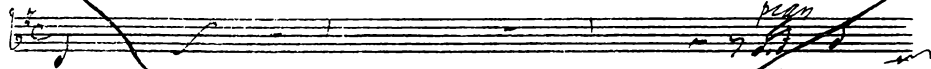
accomp.

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

and thy blessings still pour on my Country, friends, and dearest father.

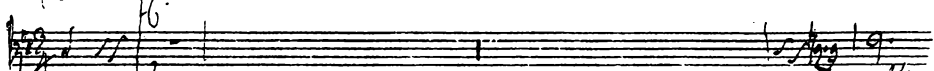
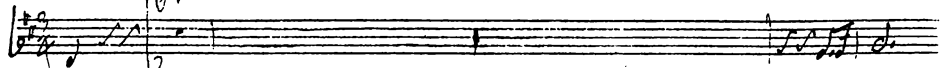
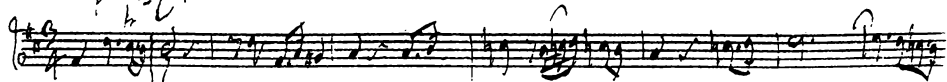
The score consists of ten staves of music. The first four staves are for the vocal line, and the remaining six staves are for the accompaniment. The lyrics are written in cursive below the vocal line. The music is in common time (C) and features a variety of note values and rests.

Largo e piano



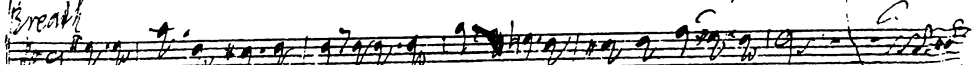
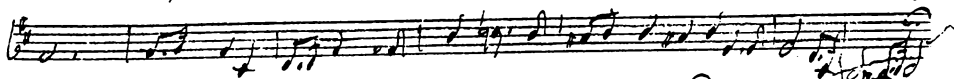
2

Largo pianissimo



Soprano

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



Break  
 long with content I shall resign this vital breathe with content I shall resign and not

Handwritten musical score consisting of ten staves. The lyrics are written across several staves:

- Staff 3: *in the arms of*
- Staff 4: *murmur or repine fishings in the arms of Death, and murmur or repine fishings in the arms of Death.*
- Staff 5: *piano*
- Staff 7: *Death, murmur or repine*
- Staff 8: *and murmur or repine fishings in the arms of Death*

Additional markings include *cresc* and *capo*. The score is written in a cursive, handwritten style.

acomp  
Largo

Handwritten musical notation for the first system, consisting of three staves with notes and rests.

Septim

deeper and deeper still, thy goodness, could pierce a father's bleeding heart, and cheeks

Handwritten musical notation for the second system, including lyrics and musical notes.

the cruel sentence on my faulting tongue. Oh! let me whisper it to the raging winds

Handwritten musical notation for the third system, including lyrics and musical notes.



Handwritten musical score on ten staves. The score includes lyrics and musical notation. The lyrics are:

or having Deferts; for the Ears of Man it is too 'nocking - yet, - have I not worn'd?

am can; Whinn the great Jehood! Deep, like Chemosh, and such fabled Peities!

at the end of the score, there are handwritten notes: *ad lib.*, *ad lib.*, *ad lib.*, *ad lib.*, *ad lib.*, *ad lib.*, *ad lib.*, *ad lib.*, *ad lib.*, *ad lib.*

At the bottom center, there is a page number: - 177 - 7

*conscilato*

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

*pinde*

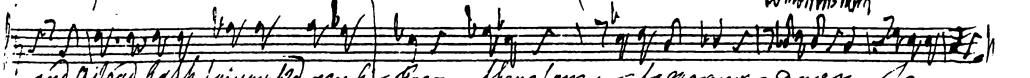
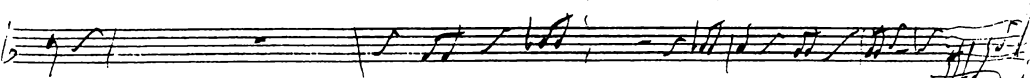
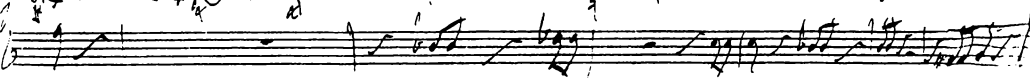
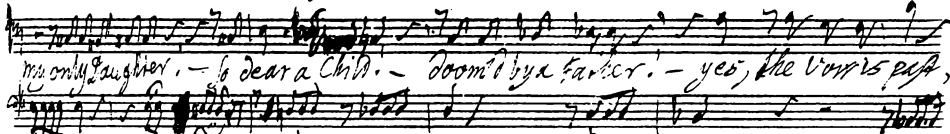
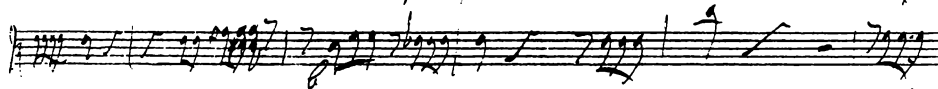
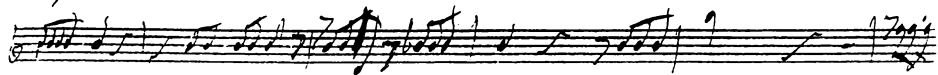
*Barro*

scours into my Brest a thousand Pangs, that cast me into madness. - horrid Thought!

*st*

*q*

Larghetto



Largo

V1

V.2

Viol.

A. 1

H. 2

C. 1

A

S

B

Org

How dark

How dark

How dark

How dark

Lord are thy decrees all

6  
4  
3

9  
at  
5th

*piano*

Handwritten musical score for piano, consisting of ten staves of music. The notation includes various note values, rests, and dynamic markings. The first staff has a tempo marking of *piano*. The music is written in a single system across ten staves.

how dark O Lord are thy decrees all hid: from mortal light all  
 from mortal light all

k 4 4 k k A 4 4 7 6 4 3 7 6 4 3  
 pinn - 181 -

from mortal light all bid from mortal light from mortal all  
 from mortal light from mortal light from mortal light all  
 bid all bid from mortal light from mortal light from mortal light all  
 all bid from mortal light all

7 6 5 7 5 5 7 5 5  
 6 9 8 3 4 4 3 4 6  
 3 4 3

8  
 1751  
 1751  
 1751

*Larghetto*

all our joys to  
 all our joys to sorrow turning, and our Triumphs into mourning, as 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 day.

76 of 4  
 den auf die Erde und die Luft  
 die im Himmel sind.

Handwritten musical notation on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first two staves appear to be for a vocal line, while the remaining three are for a piano accompaniment.

Handwritten musical notation with lyrics: "Some turning and our triumphs in our success as the night success, success the day". The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are written below the notes.

Handwritten musical notation with lyrics: "as the night success, success the day". The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are written below the notes.



12

all our joys to sorrow turning and our merriments into mourning as the night succeeds the day

all our joys to sorrow turning - and our merriments into mourning as the night succeeds the day

all our joys to sorrow turning - and our merriments into mourning as the night succeeds the day

all our joys to sorrow turning - and our merriments into mourning as the night succeeds the day

all our joys to sorrow turning - and our merriments into mourning as the night succeeds the day

all our joys to sorrow turning - and our merriments into mourning as the night succeeds the day

all our joys to sorrow turning - and our merriments into mourning as the night succeeds the day

all our joys to sorrow turning - and our merriments into mourning as the night succeeds the day

all our joys to sorrow turning - and our merriments into mourning as the night succeeds the day

all our joys to sorrow turning - and our merriments into mourning as the night succeeds the day

*a tempo ad inno*

Handwritten musical score for the first system, consisting of five staves. The notation includes various notes, rests, and clefs, typical of a musical manuscript.

Handwritten musical score for the second system, including lyrics and performance markings. The lyrics are written in a cursive hand and include:

might be as it is in the sky  
no certain light, no - hope in the world's  
con'sideration  
no certain  
as  
might  
Success is the way as

Performance markings include a large upward-pointing arrow and the number '3'.

65<sup>th</sup>  
2

known on earth below we  
Blessed no so - lid peace no solid peace  
no certain Blessing no so - lid peace no certain Blessing no solid peace  
no certain Blessing no so - lid peace no certain Blessing no solid peace

aria

we  
we  
we  
we  
we

Handwritten musical score for the first system, consisting of five staves. The notation is dense and includes various rhythmic values and accidentals.

Handwritten musical score for the second system, consisting of two staves. The second staff contains the lyrics: "no we remember earthward no certain".

Handwritten musical score for the third system, consisting of two staves. The second staff contains the lyrics: "no we remember earthward no certain" and "no we mortal's reward no certain".

Large katto

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'mf' and 'f'.

Handwritten musical score for the second system, consisting of five staves with lyrics in Russian and English. The Russian lyrics are "yet on this maxim, liko by, lito ~" and the English lyrics are "no mid peace", "we mortals know our path below", and "yet on this maxim, liko ~". The score includes dynamic markings like "mf" and "f".

cc cc

What goodness ever is

yet on his max

yet on his max

yet on his max

yet on his max

yet on his max

yet on his max

yet on his max

yet on his max

yet on his max

n

Handwritten musical score on ten staves. The lyrics are: "maxim nikobey what ever is right what ever is right what ever is right what ever is right". The score includes various musical notations such as notes, rests, and bar lines. There are several annotations in the left margin: "yet nikobey" (twice), "maxim nikobey", and "will obey will obey". In the right margin, there are annotations: "yet on this", "yet", and "is right". The page number "191" is centered at the bottom.

Handwritten musical notation on five staves. The notation is dense and includes various rhythmic markings such as 'triplets', 'quartets', and 'sextets'. There are also some annotations like 'triplets' and 'quartets' written above the notes.

yet on his maxim pilobey <sup>to</sup> ever is yet on his maxim - on his maxim pilobey -

maxim pilobey - ~~What is right~~ <sup>What is right</sup> yet on his maxim pilobey - ~~What is right~~ <sup>What is right</sup>

- on his maxim pilobey ~~What is right~~ <sup>What is right</sup> yet pilobey ~~is right~~ <sup>is right</sup>

yet on his maxim pilobey ~~What is right~~ <sup>What is right</sup> yet pilobey

654  
3 4 8



Handwritten musical score on ten staves. The lyrics are: "whatever is right whatever is right whatever is right". The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, with some complex rhythmic patterns. There are several instances of the word "right" written above the notes. The handwriting is in black ink on aged paper.

Five Gold Parke seconda. grand right van 2 Prof. Fahn 1751

June 18. *andante*

Sept. . . .

The musical score consists of eight staves. The first two staves contain musical notation without lyrics. The third staff begins with the lyrics: "The thought beaks a sur in clouds in clouds and darkness". The fourth staff contains the lyrics: "The thought beaks a sur in clouds in clouds and darkness". The fifth and sixth staves are heavily obscured by dark ink scribbles, with some faint words like "Thought beaks" and "peans" visible. The seventh staff contains the lyrics: "and fathers woe. The thought beaks a sur in clouds in clouds and darkness. Clouds deep as is a fathers". The eighth staff contains musical notation without lyrics.

Woe  
 is a Father's Woe  
 as deep as is a Father's Woe  
 a father, giving up his only child, in veneration for Victory and Peace

hds. from my baby beans O Vain in Clouds and Darkness  
 deep as  
 accom  
 1919

Handwritten musical score on ten staves. The first staff is a treble clef with a 7/8 time signature. The second staff is a bass clef with a 6/8 time signature. The music is heavily scribbled over with black ink, particularly in the first and third staves. The lyrics are written in a cursive hand below the staves. The word 'Woe' appears on the first and fifth staves. The phrase 'is a Father's Woe' appears on the fourth staff. The phrase 'as deep as is a Father's Woe' appears on the fifth staff. The final line of lyrics, 'a father, giving up his only child, in veneration for Victory and Peace', is written on the eighth staff. There are several annotations: 'hds. from my baby beans O Vain in Clouds and Darkness' is written above the first staff; 'deep as' is written above the second staff; '1919' is written above the sixth staff; 'accom' is written above the seventh staff; and '1919' is written above the eighth staff. The page number '195' is at the bottom.

*andante Largo*

Handwritten musical score for a piece titled "Wacht den Engeln durch die Wälder". The score is written on ten staves, with the first two staves likely representing vocal parts and the remaining eight staves representing piano accompaniment. The tempo is marked "andante Largo". The music is characterized by a slow, flowing melody with a rich harmonic accompaniment. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are some corrections and scribbles throughout the score, particularly in the lower staves. The lyrics "Wacht den Engeln durch die Wälder" are written in a cursive hand below the piano part.

5

Handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics are written below the staves.

*pi*

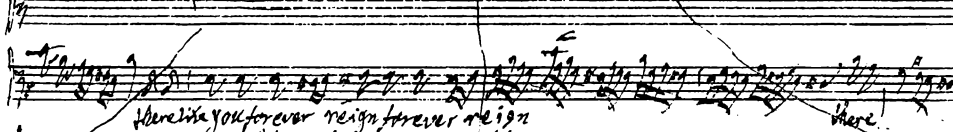
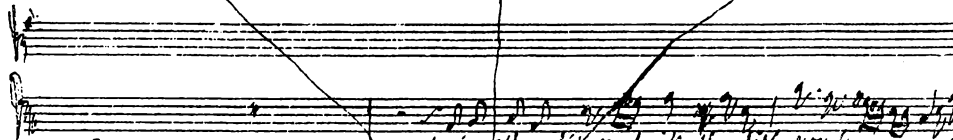
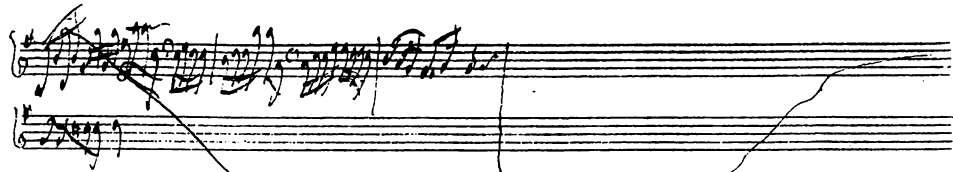
*far above you azure plain*

*angels waft her hymn*

*angels waft her through the skies*

*far above you azure plain*

Handwritten musical score on ten staves. The lyrics are: "Waf her through the silks angels may be known for above, you are plain, for ch <sup>way</sup>". The score is heavily obscured by large, dark scribbles and diagonal lines crossing through the staves. The notation includes various notes, rests, and clefs, though many are illegible due to the scribbles.



glorious there like you will be, there like you forever reign, glorious

there like you forever reign, forever reign

there

This is a handwritten musical score for a hymn, consisting of ten staves. The lyrics are written below the staves. The score is partially crossed out with a large 'X' that spans across the first seven staves.

The lyrics are:

Wash her angels through the skies  
 for above you are plain for  
 angels wash her through the  
 skies for above you are plain for above

The musical notation includes various notes, rests, and clefs. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a treble clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a treble clef and a key signature of one flat.



Handwritten musical score consisting of approximately 10 staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, with some parts crossed out by diagonal lines. The lyrics include:

angels *Wah! ker-mou-ah-ke* *Wah! ker-mou-ah-ke* far above you a-zure plain - far above you a-zure plain

*Glorious there like you here like you for ever*

Handwritten musical notation for the first system, featuring a treble clef and a complex melodic line with many accidentals.

Handwritten musical notation for the second system, including lyrics: "glorious here like you to rule", "reign here like you to ever reign", and "here like you to ever reign forever reign".

Handwritten musical notation for the third system, showing a continuation of the melodic line with some rests.

Handwritten musical notation for the fourth system, including lyrics: "there they have", "ver reign, with her angels through the skies".

Accomp.

Handwritten musical score for accompaniment, featuring a piano (p) dynamic marking and a key signature of one flat (B-flat). The score is written on a grand staff with a treble and bass clef. The lyrics are written below the piano part.

Ye sacred priests, whose hands were yet were stain'd, with human blood, why are ye thus d  
fraid to execute my fathers will: the call of Heaven will

h - 203 - h

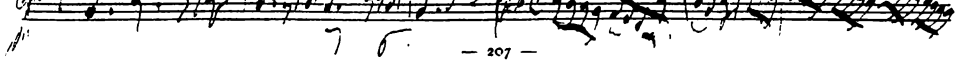
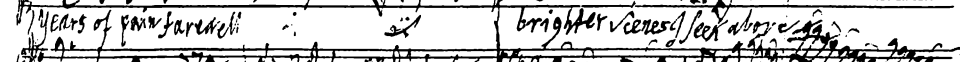
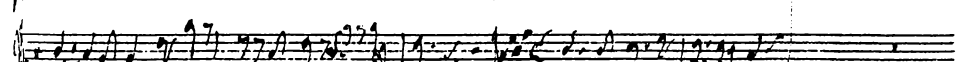
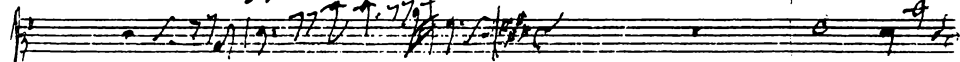
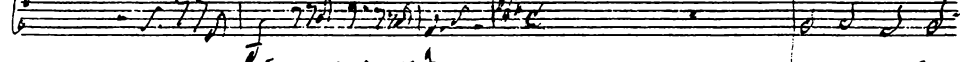
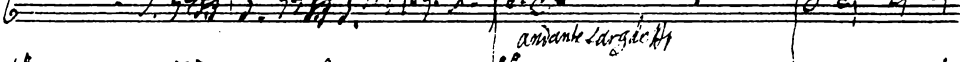
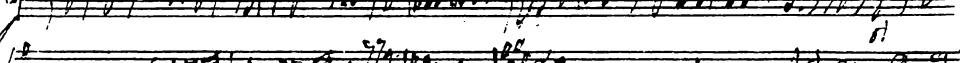
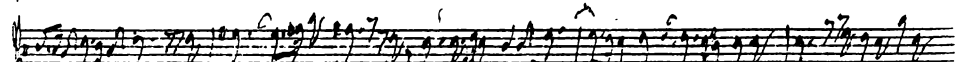
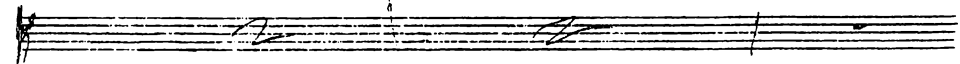
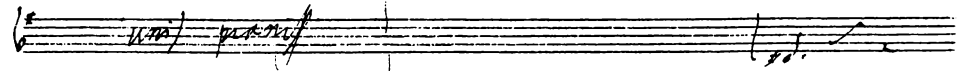
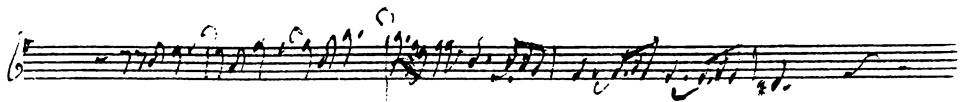
Handwritten musical score for a piece titled "humble Resignation of obey". The score is written on five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third staff is an alto clef. The fourth staff is a tenor clef. The fifth staff is a bass clef. The music is written in a simple, handwritten style. The title "humble Resignation of obey" is written in cursive across the fourth staff. The score consists of a single system of music, followed by four empty systems of five staves each.

Larghetto

28

The musical score is written on 11 staves. The key signature has one flat (B-flat) and the time signature is 3/4. The piece is marked "Larghetto".  
 - Staff 1: Starts with a treble clef and a key signature of one flat. It contains several measures of music with notes and rests. A dynamic marking "pizz." (pizzicato) is present.  
 - Staff 2: Continues the melody with similar notation.  
 - Staff 3: Features a large, bold "f" (forte) dynamic marking.  
 - Staff 4: Shows a change in the musical texture with a "p" (piano) dynamic marking.  
 - Staff 5: Includes the word "fure" written above the staff.  
 - Staff 6: Contains a "pizz." marking and continues the melodic line.  
 - Staff 7: Shows a "p" (piano) dynamic marking.  
 - Staff 8: Continues with musical notation.  
 - Staff 9: Includes a "p" (piano) dynamic marking.  
 - Staff 10: Contains the handwritten text: "pizz. Je l'empie. brings our hands farewell. Seven the King's Springs and Lords ye".  
 - Staff 11: Ends with musical notation and a signature that appears to be "G. B. ...".

Handwritten musical score consisting of ten staves. The first two staves are instrumental. The third staff begins with the lyrics: "The olden days and mazy woods farewell." The fourth staff continues the lyrics: "ye buds worth here reys of heart houses of joy and years and years of". The fifth staff continues the lyrics: "The Spring and the Snow". The sixth staff continues the lyrics: "farewell ye buds worth here reys of heart houses of joy and years and years of". The seventh staff continues the lyrics: "The Spring and the Snow". The eighth staff continues the lyrics: "farewell ye buds worth here reys of heart houses of joy and years and years of". The ninth staff continues the lyrics: "The Spring and the Snow". The tenth staff continues the lyrics: "farewell ye buds worth here reys of heart houses of joy and years and years of".



hourly work, a few more, that hour of day and years of pain and years of pain, both hours of day, and

*andante larghetto*

years of pain farewell

brighter scenes I seek above

A handwritten musical score consisting of ten staves. The notation is dense and somewhat chaotic, with many overlapping lines and scribbles. The lyrics "in the Realm of Peace and Love" are written in cursive across the middle and lower staves. The score appears to be a draft or a working manuscript.



Handwritten musical score consisting of ten staves. The music is written in a cursive, handwritten style. The lyrics are written below the staves. The lyrics are: "brighter scenes of joy above in the realms of peace and love". The word "George" is written below the fifth staff, and "Pian" is written below the sixth staff. The word "Brighter" is written above the tenth staff. The score includes various musical notations such as notes, rests, and dynamic markings.

brighter scenes of joy above in the realms of peace and love

George Pian

Brighter

Handwritten musical score consisting of ten staves. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves.

Lyrics:

brighter  
 in the Realm of Peace and Love. Another scene I seek above.

in the Realm of Peace and Love. Where brighter scenes I

Handwritten musical score on ten staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The word "fork" is written above the first staff. The lyrics "in the Realm of Peace and Joy" are written across the fifth staff. The score is divided into measures by vertical bar lines.

fork

in the Realm of Peace and Joy



Chorus of Priests.  
*al tempo ordinario.*

V-1. *mf Cantato*

V-2. *mf Cantato*

Viola *mf Cantato*

Fl 1 *mf Cantato*

Fl 2 *mf Cantato*

C

A

T

B

Bass

Doubtful fear and reverend awe  
 Doubtful fear Doubtful fear  
 Doubtful fear and reverend awe  
 Doubtful fear and reverend awe, virtuous Lord while here you while

*mf Cantato*

705  $\frac{6}{8}$  2 2 2 2 2 2 2 2

The image shows a handwritten musical score on five staves. The top three staves are mostly blank, with some faint markings. The bottom two staves contain musical notation with German lyrics written below them. The lyrics are:

vov wie dombguk fear and reverend and triteuslon welche re  
 vov wie and reverend reverend and triteuslon welche re  
 welche re vov and reverend reverend and triteuslon welche re  
 herewebow wie dombguk fear and re - verend reverend and triteuslon welche re

At the bottom of the page, there are two sets of numbers: "7 6 5 7 6 5" and "6 7 6".

forte

Handwritten musical notation for the first system, consisting of five staves. The notation includes various notes, rests, and dynamic markings. The word "forte" is written above the first staff.

Handwritten musical notation for the second system, consisting of two staves. The lyrics "Hox, while we here bow" are written below the first staff.

Handwritten musical notation for the third system, consisting of two staves. The lyrics "Hox while the here bow" are written below the first staff.

Handwritten musical notation for the fourth system, consisting of two staves. The lyrics "check'd by thy all sacred Law, yet commanded by the voice check'd by" are written below the first staff.

676

678

Handwritten musical score on ten staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The right side of the page contains lyrics: "and the determin'd will declare - Hear our prayer in this distress in this distress". There are also some handwritten annotations like "Jes" and "ff".

3 3

Handwritten musical notation on a five-line staff, including a treble clef and the text "at cantos".

Handwritten musical notation on a five-line staff, including a treble clef and the text "at all".

Handwritten musical notation on a five-line staff, including a treble clef and the text "at leave".

Handwritten musical notation on a five-line staff, including a bass clef and the text "at cantos".

Handwritten musical notation on a five-line staff, including a treble clef and the text "at cantos".

Handwritten musical notation on a five-line staff with lyrics: "Hear our pray in this distress and thy determin will declare thy determin will - declare of will declare, and thy determin will thy will declare".

Handwritten musical notation on a five-line staff with lyrics: "Hear our pray in this distress and thy determin will declare and thy determin will declare".

Handwritten musical notation on a five-line staff with lyrics: "Hear our pray in this distress in this distress".



Hear our prayer in this distress and thy determin'd will declare and thy will de-  
 pray in this distress in this distress and thy determin'd will declare - and thy determin'd will de-  
 thy will declare and thy determin'd will declare and thy determin'd will declare thy determin'd will de-  
 thy determin'd will declare thy will declare Hear our prayer in this distress and thy determin'd will de-

Handwritten musical score for the first system, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'.

Handwritten musical score for the second system, consisting of five staves with lyrics written below the notes. The lyrics are: "thou shalt be determined to declare our prayer in this distress", "thou shalt be determined to declare our prayer in this distress", "hear our prayer in this distress", "hear our prayer in this distress", "hear our prayer in this distress".

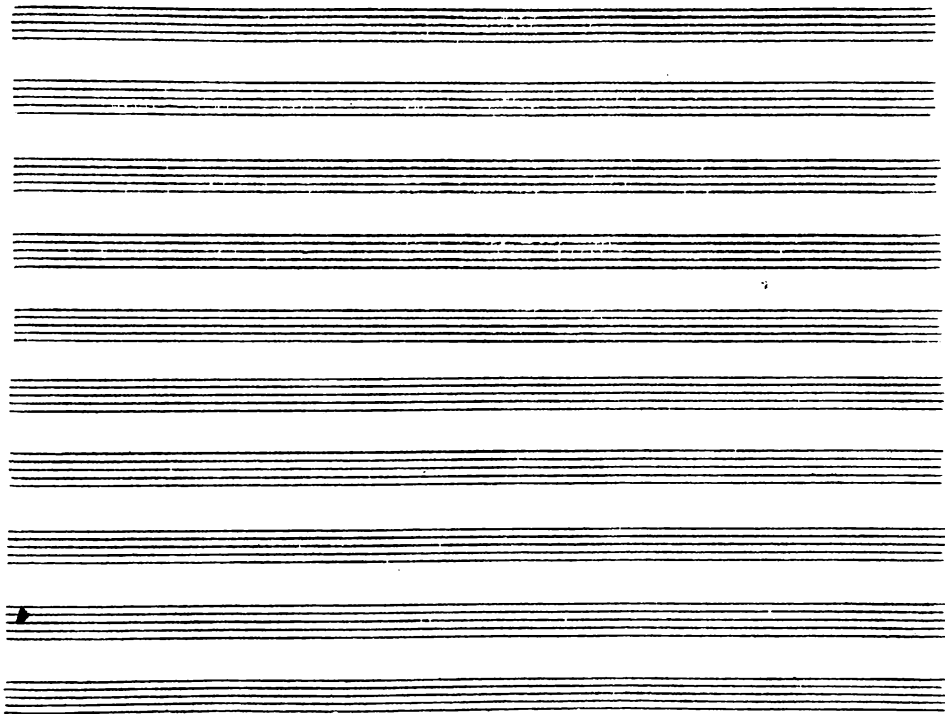


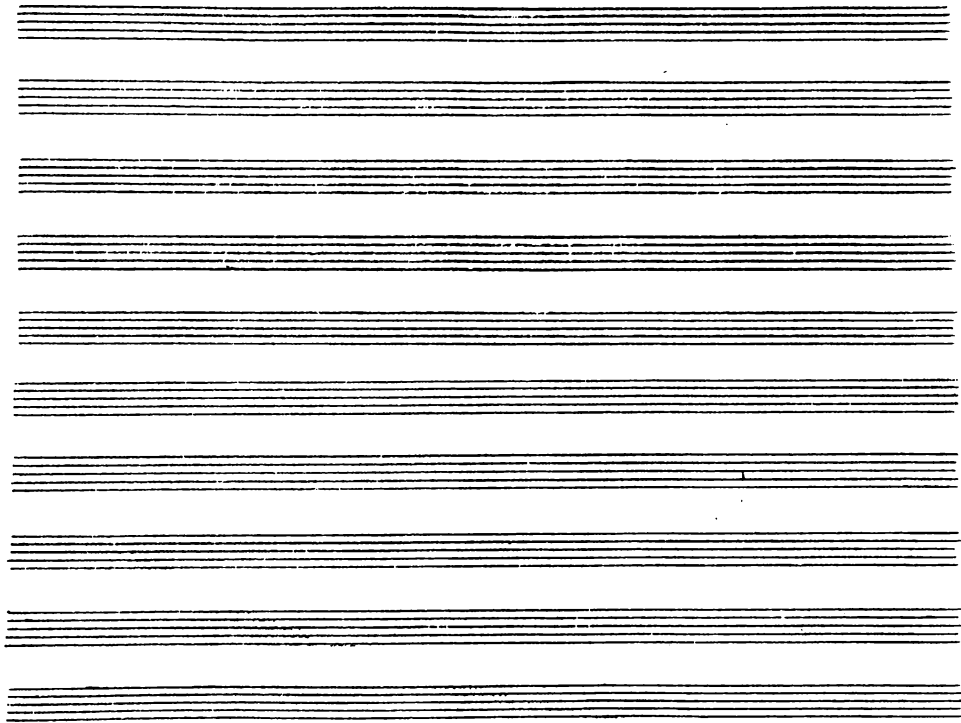
*Segue la Simpa*

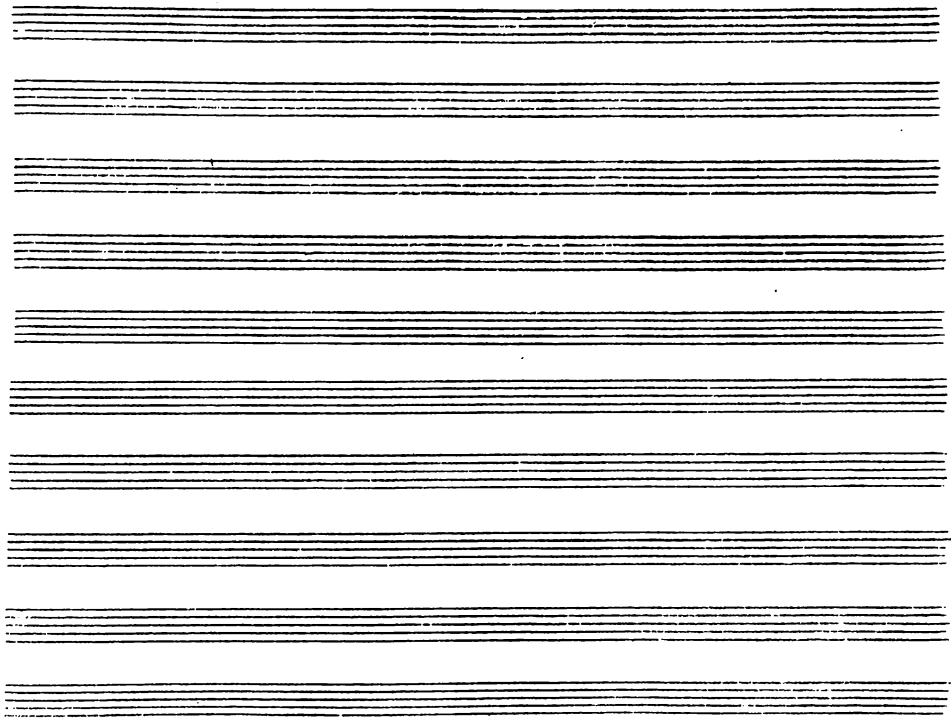
Handwritten musical notation on five staves. The first staff begins with a treble clef and a 9/8 time signature. The notation includes various rhythmic values and rests. There are some markings above the first staff, possibly indicating articulation or dynamics.

Handwritten musical notation on five staves with lyrics. The lyrics are: "near our presence his disciples" and "and my depe y mind will declare". The notation includes various rhythmic values and rests. There are some markings above the first staff, possibly indicating articulation or dynamics.

Handwritten musical notation on a single staff, likely a bass line or accompaniment. It includes various rhythmic values and rests. There are some markings above the staff, possibly indicating articulation or dynamics.











andante

Violin I *br.*

Violin II

Viola

Cello

Double Bass

*br.* *p* *pian* *pian* *pian*

Happy, Spiis, than, box vive happy fact + love

Handwritten musical score for the first system, consisting of five staves with various musical notations including notes, rests, and clefs.

Give Wine to the virgin Choir tune their Harps of golden wire and their yearly Tribute

Handwritten musical score for the second system, consisting of five staves with various musical notations including notes, rests, and clefs.

Give their year - ly Tribute give wine to the virgin Choir tune their Harps of golden

*f*

Give another year's tribute give

Happy gifts shall receive while to thank the givers

yearly tribute  
 don't have their harp of gold, nor wine and their yearly tribute give their  
 and their yearly tribute give and their tribute and their tribute and their yearly tribute give and their yearly tribute give

Musical notation includes staves with notes, rests, and various symbols. There are some scribbles and corrections throughout the score.

pian

31

happy spirits all the days praise angels  
 virgin, hark  
 I shall be alive, shall thou live, and ages late, crown thee with flowers and praise crown thee with flowers

frail, crown  
 ages late  
 crown the w, immortal praise

Happy days shall flourish happy days shall flourish and ages

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

immortal praise

Larghetto

Handwritten musical score for the first system, consisting of three staves. The notation is dense with many notes and rests, indicating a complex rhythmic structure. There are some corrections and markings above the notes.

Seppia

Handwritten musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are written in Italian.

for ever blest be thy holy name Lord God of Israel Lord God of Israel

for ever for ever blest be thy holy name for ever is blest be thy holy



Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a complex, rhythmic style with many beamed notes. The lyrics "name Lord God of Israel" are written below the fourth staff, and "Lord God of Israel" is written below the fifth staff. The score ends with a double bar line and repeat dots.

allabreve <sup>mov</sup> Non troppo presto

Violin I: *allabreve*

Violin II: *allabreve*

Viola: *allabreve Tenore*

Horn I: *allabreve*

Horn II: *allabreve*

Cello: *allabreve* *Theme* *Theme* *of ends*

Double Bass: *allabreve* *Theme* *sublime of ends* *praise of ends* *praise*

Trombone: *allabreve* *Theme* *of ends* *praise of ends* *praise*

Handwritten musical score on ten staves. The notation includes notes, rests, and various annotations. The score is divided into two systems by a vertical line.

**Staff 1:** *all ad lib*

**Staff 2:** *all ad lib*

**Staff 3:** *all ad lib*

**Staff 4:** *all ad lib*

**Staff 5:** *Theme*

**Staff 6:** *Theme of endless praise*

**Staff 7:** *praise Theme*

**Staff 8:** *Theme of*

**Staff 9:** *Theme of endless praise*

**Staff 10:** *Theme sublime of endless praise of endless praise*

At the bottom of the page, there are handwritten numbers: *9 8 7 4*.

d. d. w. k. l. a. n. d.  
 f. d. w. d. l. l. e. s.  
 d. d. w. t. e. n. s. e.  
 d. d. w. t. e. n. s. e.  
 d. d. w. t. e. n. s. e.  
 Just and righteous are thy ways, O Lord  
 Just and righteous are thy ways, O Lord  
 Just and righteous are thy ways, O Lord  
 Just and righteous are thy ways, O Lord  
 Just and righteous are thy ways, O Lord



Iustus et impius sunt vias suas  
 et impius et iustus sunt vias suas  
 et iustus et impius sunt vias suas  
 et iustus et impius sunt vias suas  
 Iustus et impius sunt vias suas, et impius et iustus sunt vias suas, et iustus et impius sunt vias suas, et impius et iustus sunt vias suas

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values (circles, vertical lines), stems, and beams. Some staves have circled notes. The word "nikedurk" is written in several places. At the bottom right, there is a signature "B. W. G." and the page number "239".

B. W. G.

Handwritten musical score consisting of ten staves. The top staff is labeled "at Camba". The second staff contains a complex melodic line with many notes. The third, fourth, and fifth staves are mostly empty, with large 'X' marks drawn across them. The sixth staff contains the lyrics "e ver fait holl e - ver jure -". The seventh staff contains the lyrics "ver fait holl e - ver jure e -". The eighth staff contains the lyrics "ver ver fait holl e - ver jure e ver jure ver fait holl e -". The ninth and tenth staves contain musical notation with some notes and rests.



Handwritten musical score on multiple staves. The top two staves appear to be piano accompaniment, with some notes and rests visible. The lower staves contain vocal lines with lyrics written in cursive. The lyrics are: "ever faithful full ever pure ever true". There are several instances of the lyrics written across different staves, suggesting a multi-measure rest or a complex vocal line. The notation includes various rhythmic values, accidentals, and dynamic markings. A large 'A' is written in the middle of the score, possibly indicating a section or a specific performance instruction. The bottom of the page features a page number: - 241 -.

Handwritten musical score for a hymn, featuring ten staves. The score includes vocal lines and piano accompaniment. The lyrics are:

ever sure  
 ever ever sure  
 ever faithful  
 ever faithful ever sure  
 and thy mercies shall endure  
 ever sure  
 ever faithful  
 ever sure  
 and thy mercies shall endure  
 ever ever sure  
 ever faithful  
 ever sure  
 and thy mercies shall endure

Handwritten musical score consisting of several staves. The notation includes notes, rests, and dynamic markings such as *mf* and *ff*. The lyrics are written below the staves and include:

ever sure ever sure ever sure  
 ever faithful  
 Mikendure ever sure ever faithful

Never faithful ever sure and  
 never faithful ever  
 faith - full ever sure and thy armies till endure ever faithful ever sure

addy

July 15<sup>th</sup> 1917  
 11 1751208

Enter Zebul, Petre, Hainor &  
Zebul

55

Handwritten musical score with lyrics and musical notation. The score is written on multiple staves, including vocal lines and piano accompaniment. The lyrics are written in cursive and include:

Let me congratulate this happy turn my honored Brothers, Judge of Justice, thy faith, thy courage, thy  
confidence, with various blessings, and in their supplicate, all ye will celebrate thy Daughters here.

The score includes various musical notations such as clefs, time signatures, and dynamic markings like *f* and *allegro*. There are also some markings like *B* and *F* on the right side of the staves.

acc. ex a \*

Handwritten musical score on a page with five staves. The lyrics are written below the notes, and there are various annotations and markings throughout the score.

**Staff 1:**  
Lyrics: "I have heard the voice of the Lord saying: 'I will be a Father to the fatherless, and a Father to the poor.'" *or 2nd*  
Annotations: "2", "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100", "101", "102", "103", "104", "105", "106", "107", "108", "109", "110", "111", "112", "113", "114", "115", "116", "117", "118", "119", "120", "121", "122", "123", "124", "125", "126", "127", "128", "129", "130", "131", "132", "133", "134", "135", "136", "137", "138", "139", "140", "141", "142", "143", "144", "145", "146", "147", "148", "149", "150", "151", "152", "153", "154", "155", 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Lyric

away  
 great habitation  
 greater still ascend on Thee, great habitation  
 where the Holy Spirit dwells  
 on Thee great habitation  
 where the Holy Spirit dwells

The image shows a handwritten musical score on ten staves. The notation includes treble and bass clefs, various time signatures (e.g., 3/4, 4/4), and complex rhythmic patterns. The lyrics are written in a cursive hand, often overlapping the musical notes. There are several corrections and additions in the score, such as the word 'me' written above a note and 'greater still ascend' written above another. The overall appearance is that of a working draft or a composer's sketch.

5  
 6  
 7  
 8  
 9  
 10



u:ij  
B  
Rebul

Lamb her all ye virgins tracing all forms of choicest fruits  
20 gladios

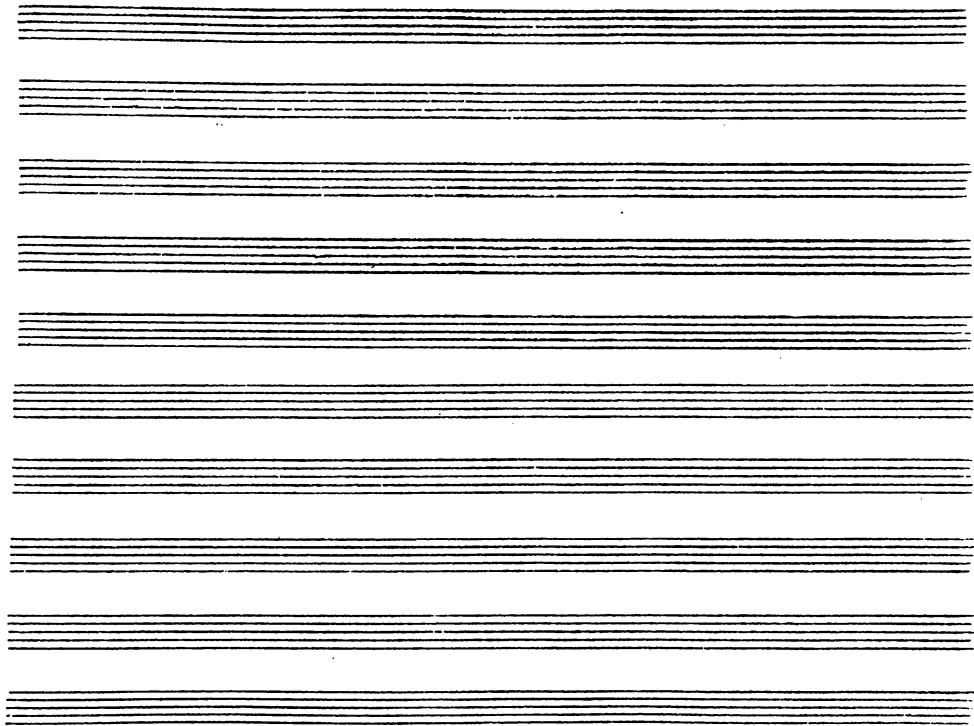
in glad days of choicest fruits: we shall come all around  
Lamb her in melodious music

S: continue

You belong  
Love and truth demand the song

Love and truth demand the song  
Love and

Love and truth demand the song



Forge

No let me hold thee, in a soldier's arms, and with solemn joy, my Child receive, thy resignation to the just Heaven.

*V. unj*

Sweet as light to the Blind

For freedom to the Slave, such joy in thee, O' friend, safe from the grave. Such joy in thee, O' friend, safe from the grave

*Violin: all o' hawa with a peckle*

Sweet

children of thee collected

Sweet as light to the blind

Con Violin All. Op. 100

or Freedom to the Slave, and joy in Thee (Lord) safe from the grave. Till God of Thee possess'd, such is His Heavenly decree

Handwritten musical notation on a five-line staff with lyrics: "which is His Heavenly decree that hath brought forth light to the blind, and freedom to the slave".

Handwritten musical notation on a five-line staff with lyrics: "What hath His Parents' Blessing in blessing Thee".

Handwritten musical notation on a five-line staff with lyrics: "which joy in Thee (Lord) safe from the grave, till God of Thee possess'd, such is His Heavenly decree".

Handwritten musical notation on a five-line staff with lyrics: "What hath His Parents' Blessing in blessing Thee".

Handwritten musical notation on a five-line staff with lyrics: "with Transport, I praise Thee, (behold thy safety, but must forever mourn, so dear a loss: Dear! tho' great, yet the more to honour me still with the name of Son".

*andante*

Handwritten musical score for voice and piano. The score is written on ten staves. The top staff is for the voice, and the bottom staff is for the piano. The music is in 2/4 time and features a melody with lyrics. The lyrics are written in German and English. The score includes various musical notations such as notes, rests, and dynamic markings. There are some corrections and scribbles in the score, particularly in the piano part.

What elevates the rising light yet let me bid adieu and think of angels by  
let me bid adieu - and think of angels

Handwritten musical score on a page with five systems of staves. Each system consists of a vocal line (top staff) and a guitar accompaniment line (bottom staff). The lyrics are written in the space between the staves. The music is written in a cursive, handwritten style. The lyrics are: "by His Heavenly Father's love that checks the rising light yet let me think an angel by and let me still adore and think an angel by and think an angel by and let me still adore". There are many guitar chords and melodic lines written in the guitar part, including some that are crossed out or heavily scribbled over. The page ends with several empty staves at the bottom.

by His Heavenly Father's love that checks the rising light yet let me  
 think an angel by and let me still adore  
 and think an angel by and think an angel by and let me still adore

Write this each charm and beauties  
 Line with more than human lustre shine while thus each charm  
 and beautiful line with more than human lustre shine  
 as a  
 with more than human lustre shine *Capo*

*Opus*  
 my faithful Harp, manifest Providence which gently claims our Freedom, Submission, virtuous Deed is some sacred Choice.  
*aria*  
 freely to Heaven's

*allegro*  
1. set 2

Handwritten musical score for strings and voices. The score is written on multiple staves. The top staves are for strings: 1. set 2, H. set 2, V. 1, and V. 2. Below these are staves for voices, with lyrics written in German. The lyrics are: "Ye Hallel of Gilead with one voice in Blei Sing in a mild voice - Ye Hallel of Gilead with one voice in". The music is written in a cursive, handwritten style. There are large, stylized markings above the string staves, possibly indicating dynamics or phrasing. The bottom of the page has a page number: - 256 -



Handwritten musical score consisting of nine staves. The notation is dense and includes various rhythmic markings and accidentals. The lyrics are written below the staves.

Lyrics:

- Stave 1: *no cana*
- Stave 2: *no cana*
- Stave 3: *no cana*
- Stave 4: *no cana*
- Stave 5: *Ble - lings man i fide voice*
- Stave 6: *ye* (written below the staff)
- Stave 7: *ye* (written below the staff)
- Stave 8: *ye* (written below the staff)
- Stave 9: *ye* (written below the staff)

Additional markings: *no cana* is written above the first three staves. *ye* is written below the last four staves. There are also some faint markings like *rejoice* on the right side of the lower staves.

Handwritten musical score consisting of ten staves. The notation is dense and includes many beamed notes, particularly sixteenth and thirty-second notes. The lyrics are written in a cursive hand below the staves. The lyrics include:

- Staff 7: *ye Houbet gi lead*
- Staff 8: *ye Houbet gi lead with one voice*
- Staff 9: *ye Houbet gi lead with one voice*
- Staff 10: *ye Houbet gi lead with one voice in Kings man*

There are also some handwritten annotations above the staves, including what appears to be a circled '2' and some other markings.



The image shows a handwritten musical score on ten staves. The notation includes various rhythmic patterns, some with dense, overlapping notes. The lyrics are written below the staves, with some words appearing multiple times. The lyrics include:

- at Cantos
- at Cantos
- at Cantos
- at Cantos
- peace and plenty now shall breed - peace and plenty now shall breed
- peace and plenty now shall breed
- peace
- freed from vex's side, productive found
- peace and plenty now shall

The score is written in a cursive, handwritten style, with some corrections and overlapping notes visible. The lyrics are integrated with the musical lines, often placed directly under the corresponding notes.

Handwritten musical score on ten staves. The notation is dense and includes various rhythmic markings and dynamic instructions.

Lyrics at the bottom of the page:

Spread  
 while in virtue's path we tread  
 freed from war's destructive sword  
 Spread  
 freed from war's destructive sword

A

Z

A

peace and plenty now

peace and plenty now had spread

while in virtue's path you tread

*allegro*

371

So are they the birds fear - the Lord above - men

So are they the birds fear - the Lord above

So are they the birds - when

Handwritten musical score for a choral and instrumental ensemble. The score is written on ten staves, with the bottom four staves containing vocal parts and the top six staves containing instrumental parts. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

**Staff 1:** Instrumental part, starting with a treble clef and a key signature of one sharp (F#). It begins with a rest followed by a series of notes.

**Staff 2:** Instrumental part, starting with a treble clef and a key signature of one sharp. It includes the instruction *unif.* and *al. Cantu*.

**Staff 3:** Instrumental part, starting with a treble clef and a key signature of one sharp. It includes the instruction *al. Cantu*.

**Staff 4:** Instrumental part, starting with a treble clef and a key signature of one sharp.

**Staff 5:** Instrumental part, starting with a treble clef and a key signature of one sharp.

**Staff 6:** Instrumental part, starting with a treble clef and a key signature of one sharp.

**Staff 7:** Vocal part, starting with a treble clef and a key signature of one sharp. It includes the instruction *arches* and the lyrics *al-le-lu-ia*.

**Staff 8:** Vocal part, starting with a treble clef and a key signature of one sharp. It includes the instruction *al-le-lu-ia* and the lyrics *men-d-mes*.

**Staff 9:** Vocal part, starting with a treble clef and a key signature of one sharp. It includes the instruction *al-le-lu-ia* and the lyrics *men alle lu-xa-men*.

**Staff 10:** Vocal part, starting with a treble clef and a key signature of one sharp. It includes the instruction *al-le-lu-ia* and the lyrics *hear the Lord amen*.

**Staff 11:** Vocal part, starting with a treble clef and a key signature of one sharp. It includes the instruction *al-le-lu-ia* and the lyrics *men so are they blest - who fear - the Lord amen a*.

**Staff 12:** Vocal part, starting with a treble clef and a key signature of one sharp. It includes the instruction *al-le-lu-ia* and the lyrics *men so are they blest - who fear - the Lord amen a*.



Blest who fear the Lord and men shall alleluia  
 alleluia so are they blest - who fear - the Lord and men shall alleluia  
 so are they blest - who fear the

Handwritten musical score on ten staves. The first two staves are instrumental. The third staff begins with the lyrics "Amen alleluia". The lyrics are written in a cursive, handwritten style, often overlapping the musical notes. The lyrics include: "Amen alleluia", "amen alleluia", "amen alleluia", "amen alleluia", "amen alleluia", "amen alleluia", "amen alleluia", "amen alleluia", "amen alleluia", "amen alleluia". There are also some words that appear to be "amen alleluia" repeated. The music is written in a style that suggests a religious or liturgical context.

Solo

blessed - who fear - the Lord - so are they blessed - who fear the Lord who fear the Lord

(do not kneel they blessed - who fear - the Lord) so are they blessed - who fear the Lord who fear the Lord

so are they blessed - who fear the Lord who fear the Lord

so are they blessed - who fear the Lord who fear the Lord

so are they blessed - who fear the Lord who fear the Lord

so are they blessed - who fear the Lord who fear the Lord

st.

Lord all glory amen

Lord all glory amen

Lord all glory amen

Lord all glory amen

Lord all glory amen

Lord all glory amen

G.F. Handel. etatis 66.

Finis. 9. Augusti. 30. 1751.